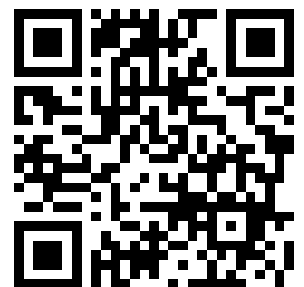


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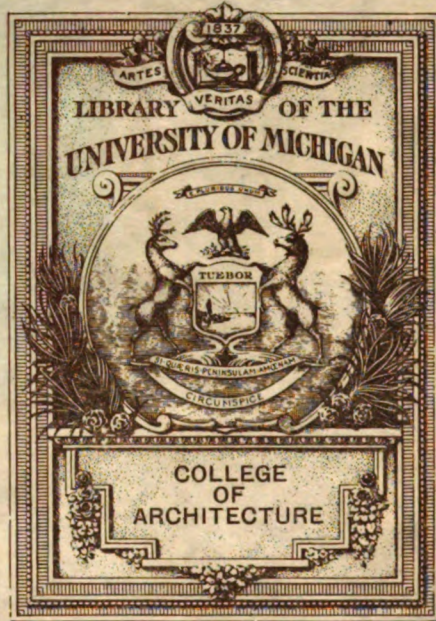
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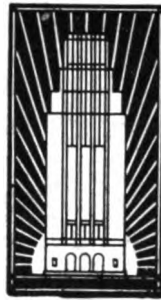




Western Architect

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# THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

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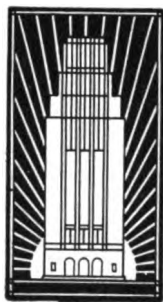
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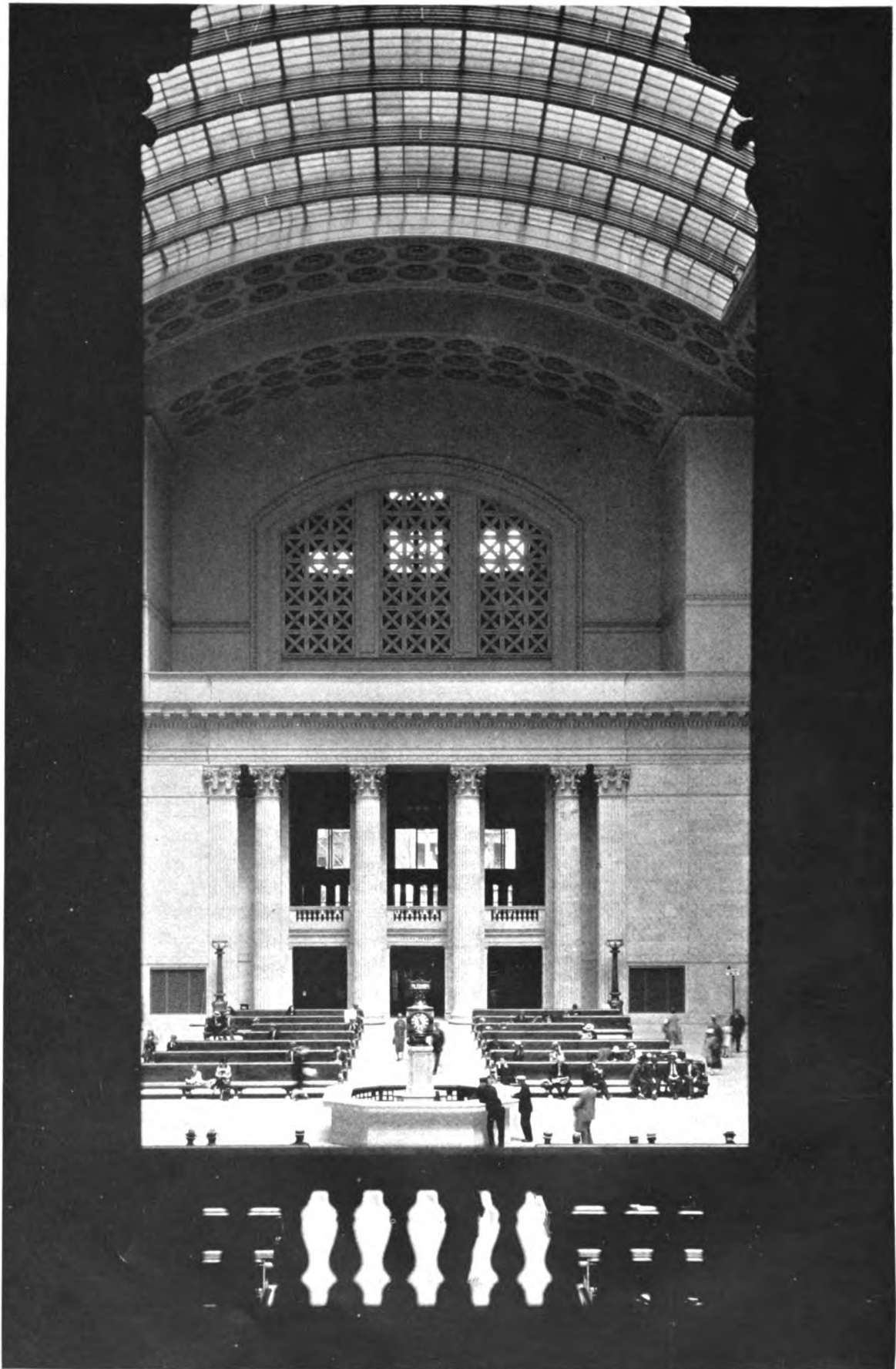
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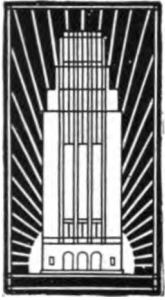
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*Photo by Tebbs and Knell*

MAIN WAITING ROOM  
CHICAGO UNION STATION  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS



# THE WESTERN ARCHITECT

ARCHITECTURE

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Volume XXXV.

JANUARY, 1926

Number 1

## The Building Outlook for 1926

IT IS the season for looking forward in an attempt to discover what the year holds in prospect. Twelve months ago few would have risked their reputations as prophets to predict a record-breaking construction. Yet that is what 1925 developed. Much the same situation prevails at this time, and who shall say that 1926 will not produce as did 1925?

*The Architectural Forum*, whose prediction for 1925 was well fulfilled, issues another survey and forecast which presages that 1926 "will be another six billion dollar building year with certain changes in the relative proportions of activity in building types and districts." It goes further to state that construction will show a "constant improvement in the character of new buildings, and the placing of greatly increased responsibility upon the architectural profession, which to a great extent controls the expenditure of the building dollar." It concludes: "It is evident that 1926 will not only show a tremendous volume of new building construction but that these buildings will be in general of better architectural design and better construction," for, "the American public has learned the lesson of folly in cheap building and poor planning!" In its analysis *The Forum* estimates the construction of 778,400 new buildings during the year, fairly well distributed as to geographical location, with some slowing up in the northeast and middle states, but increased activity in the south east where Florida is the high spot—in building.

Another careful student of building activity estimates the amount to be spent at approximately \$17 per capita for present, and about \$700 per capita for all new population in the country. This is on the 1913 basis of value which is about half of the present value. Placing the rate of increase in population at 1.7 per cent., or thereabouts, this produces a six-billion-

dollar result for 1926. The latter estimate is based upon the normal demand distributed over a long period.

There is no disputing that architects are busy with work on the boards. There is real activity in all districts save those which still feel the effect of agriculture's depression.

Harking back to 1913, one is impressed with the shift in conditions which affect building construction. In that year the automobile was by no means the factor in every-day life that it is today. We managed to scrape along with about one and one-quarter million motor vehicles in the year before the war; today we have difficulty in living with twenty million. The number is on the increase, too. As a result has come not alone an astounding expenditure in the building of roads, but the necessity of re-building cities to care for the automobile traffic. Every city in the country has among its chief and most pressing problems that of traffic congestion brought about by the automobile, in a large part, at least. Many large cities, among which may be mentioned at random merely, Detroit and Chicago, are solving those problems by widening, of important traffic arteries giving employment not alone to wreckers, but to architects and craftsmen to replace old structures with new.

In Chicago the widening of Michigan avenue, the extension of Ogden avenue, the widening of Market street and Roosevelt road, and the rebuilding of South Water street are projects, among others, which will furnish food for architectural thought for years to come. In Detroit the plan for the widening of Woodward avenue is an Herculean undertaking, but one which means for architects pleasing and profitable problems in the future. What these cities are doing others also have under way. These reconstruction

plans produced by the motor hold for the industry by no means a little.

Further, the automobile brings to the smaller city increased building activity to provide suitable housing for tourists. Hotel accommodations far beyond the ordinary or 1913 requirements are being provided in many a small city that profits by the constant stream of automobile traffic through its environs. We see, for instance, following the movement toward Florida, a backing up of the tourist tide, and an overflowing on other adjoining and pleasant places in the south. With this inundation comes the increasing demand for construction in which the architect will play his part.

Thus far we have said not a word about the increased demand for living quarters on the part of those who are earning more money than ever before and insist upon better living conditions. Today we are operating upon a standard of living higher than that of 1913 or any other period in our history. That too plays its part, and a large one.

General business conditions, of course, have their reflection in the building industry. Predictions of a continued era of large building are hung at all times upon the assumption "if business continues good." A general belief exists that business will be good. There are always some disturbing factors visible on the financial horizon. But, today those factors are not sufficient to cause any serious modification of the prediction of another great building year.

It is well to consider here, just how important a role the construction industry has in making general business good. Any industry which calls forth an expenditure of six or seven billion dollars a year cannot be regarded as an unimportant one. Only agriculture does more. In fact, the prosperity in the building field during the past two years has done much to maintain the general era of good times. These facts are well stated by Secretary of Labor Davis who declared: "More than 11,000,000 of our people are dependent for their living upon the construction industry, and 22 per cent of all the skilled and unskilled labor of the country is engaged in the building branch alone. Some 250,000 freight cars are required to handle the materials. Our building bill is \$200 per year for each family in the United States. It is truly the barometer of the business of the country. When construction gains, prosperity is with us. It is the great outstanding influence for good or bad in our financial progress."

Naturally we of the industry want to see it prosper. We are like to permit our enthusiasm and our desires run away with us, perhaps. But, in summing up the situation as it presents itself from varied viewpoints and from many sources, there is small reason to believe that 1926 will not be placed high among those years in which records have fallen and the industry waxed fat.

The Chicago  
Plan  
After Fifteen  
Years

Charles H. Wacker is chairman of the Chicago Plan Commission which is carrying through the scheme devised for the rebuilding of the city by Daniel H. Burnham. In an address before the Chicago Association of Commerce, recently, Mr. Wacker discussed this plan and outlined a condition which brings it practically to an impasse. A generation after the Plan was made its workings meet the needs of the city. As a result of the widening of Michigan avenue alone, more than seven times as many vehicles are crossing the new bridge daily than crossed the old Rush street bridge in 1911. But the development of the plan as its originators made it is virtually estopped by a failure of funds. Mr. Wacker appeals to the Association of Commerce because he believes the business men of Chicago must provide a suitable plant in which the city's business—their business—may be operated. He looks upon the city in the light of an industrial plant, the efficiency of which may be greatly increased by proper planning, but the capital for expansion of which is withheld by a legal limitation. Chicago is hampered by debt limitations imposed by the constitution of Illinois far beyond those imposed upon most large cities of the land. It has a maximum debt of \$46.35 per capita, far below that of any other city of importance. Mr. Wacker urges that steps be taken to permit of an increase in that debt limitation, that the work of carrying out the city plan may proceed before costs mount materially higher, and that the present generation may enjoy the advantage of those changes. From the time the Burnham Plan was issued by The Commercial Club of Chicago, to the present time when some of the striking features of that plan are in operation, it has been recognized as an outstanding achievement in city planning. Experience in operation simply emphasizes its importance. There should be no obstruction in its fulfillment.

# The New Chicago Union Station

*Graham, Anderson, Probst and White, Architects*

*By REXFORD NEWCOMB, A. I. A.*

## RELATION OF THE STATION PROJECT TO THE CITY PLAN

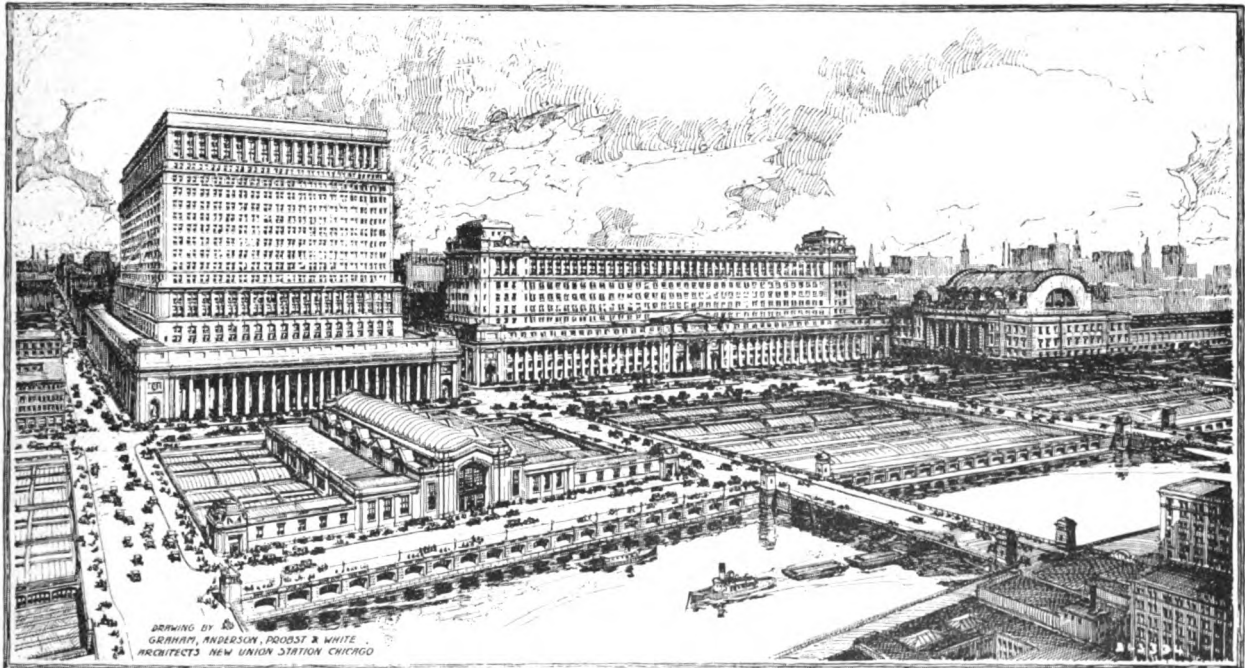
**I**N LINE with the Plan of Chicago as developed during the past fifteen years by the Chicago Plan Commission, two very extensive railway terminal projects are being realized. These developments, involving an expenditure by the railways of something like \$163,000,000, will go far toward relieving the detrimental passenger station situation from which Chicago has suffered for a great many years. Those who are familiar with Chicago will recall with disgust the multiplicity and inadequacy of her passenger terminal facilities, and will hail with delight the progress that is being made toward remedying these evil situations.

One of these developments, known as the Illinois Central Terminal, is situated on the Lake Front at Roosevelt Road (Twelfth Street). This project which, it is hoped, will provide facilities for the thirteen railroads now using the three antiquated Dearborn, La-Salle Street and Grand Central Stations will cost, according to railway estimates, in the neighborhood of \$88,000,000. Such a unification of terminal facilities certainly would improve immeasurably the situation

in Chicago and relieve the extremely congested area immediately south of the "loop district."

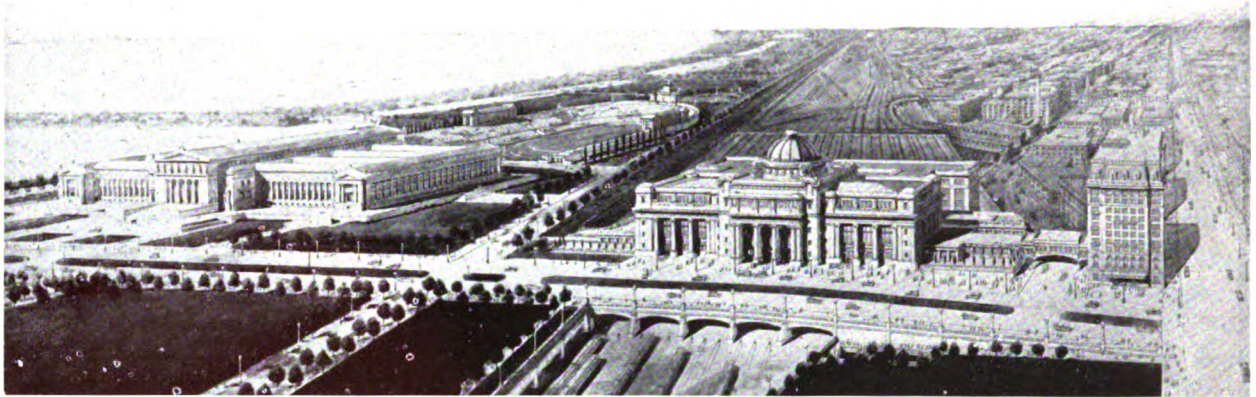
In a recent report of the Plan Commission, however, it is noted that each of the terminal companies owning the above-mentioned stations has put forth plans for a station of its own large enough to accommodate all the roads using the other two stations. "Whatever terminal development finally takes place," says the report, "the best interests of Chicago demand positively that two cardinal principles of the Plan of Chicago, for which the Plan Commission has been fighting for the past ten years, shall be taken into account. One of these principles is that the south branch of the Chicago River shall be straightened between Polk and Eighteenth Streets. The other principle is that the north-and-south and east-and-west streets, which for years have been closed in the area just south of the loop because of railroad occupancy, shall be opened for public use."

The combining in the Illinois Central Terminal of the facilities of the railways now using these stations and the abandonment of a large area of trackage in the heart of the city would materially provide for the growth of the business district in this direction and enhance cross city circulation through the opening of dead-end streets. Moreover, the lake front offers a far more beautiful and inspiring approach



IN THE CITY PLAN OF CHICAGO BY BURNHAM, THE UNION STATION AT THE LEFT IS PART OF A DEVELOPMENT WHICH INCLUDES A NEW POSTOFFICE PROPOSED, SHOWN IN THE CENTER, LOCATED BETWEEN THE UNION AND NORTHWESTERN STATIONS, THE LATTER SHOWN AT RIGHT THE WHOLE OCCUPYING THE SITE ALONG THE CHICAGO RIVER.





THE ILLINOIS CENTRAL STATION AT PARK ROW, WITH THE FIELD COLUMBIAN MUSEUM AND SOLDIERS' STADIUM IN GRANT PARK AS WORKED OUT IN THE CHICAGO PLAN. (THE VIEW SHOWS THE PROPOSED OUTER DRIVE AND ITS SERIES OF LAGOONS REACHING SOUTH TOWARD JACKSON PARK.)

to the city than can any of the rights-of-way through this "backyard" of the business district.

The Illinois Central Terminal project, while going rapidly forward, however, has not reached the advanced stage attained by the Union Station project an improvement costing \$75,000,000, which is now well on the way to completion. This development, situated on the west bank of the Chicago River, includes the monumental new passenger terminal (illustrated in the plate pages) and several new freight stations, one of which, the wonderfully forceful and wholly commendable Pennsylvania Freight Terminal, was illustrated in *The Western Architect* for July, 1919. The completion of this project, now so long in realization, and the opening of the Station on May 15, marked an epoch in the gradual development of the Chicago Plan, and stands as a worthy achievement both from the standpoint of the railroads and of the public.

While the great passenger Station itself looms large in the eyes of the public, in reality it is a small part of this great de-

velopment which had its inception nearly fifteen years ago. Those who have watched, day by day, the progress of track depression and location, the building of freight stations, the erection of the Mail Terminal and, finally, the construction of the mammoth Station itself, appreciate the enormity of the undertaking. And that this was a great undertaking is definitely established when it is remembered that the Station serves four great railways in one of the world's largest cities and that, in point of number of station tracks, it ranks fifth in the United States.

Yet, as important as the improvement may be from the standpoint of the railways, its importance in the evolution of the Chicago Plan is of utmost magnitude. This is brought out best by recalling

some of the public benefits secured and paid for by the railways in the accomplishment of their project. Among others which contribute directly to and enhance materially the progress of the city plan might be mentioned: the construction of a connection between Canal and Orleans streets, thus connecting the



STRAIGHTENING OF THE SOUTH BRANCH OF THE CHICAGO RIVER, NOW PRACTICALLY ASSURED, WILL STILL FURTHER RELIEVE CONGESTION AND CHOKING OF TRAFFIC. IT ALSO PROVIDES A PROPOSED SITE FOR ANOTHER RAILWAY TERMINAL.

Photo Copyrighted by Aerial Photographic Service, Inc.



north and west sections of the city; the widening of Canal street to 100 feet between Washington street and Roosevelt Road, thereby providing a direct traffic artery to the new Illinois Central Terminal; the opening of Monroe street as a through east - and - west street; the widening of all east-and-west viaducts over the Union Station Tracks from Lake street to Roosevelt Road; provision for the Congress street

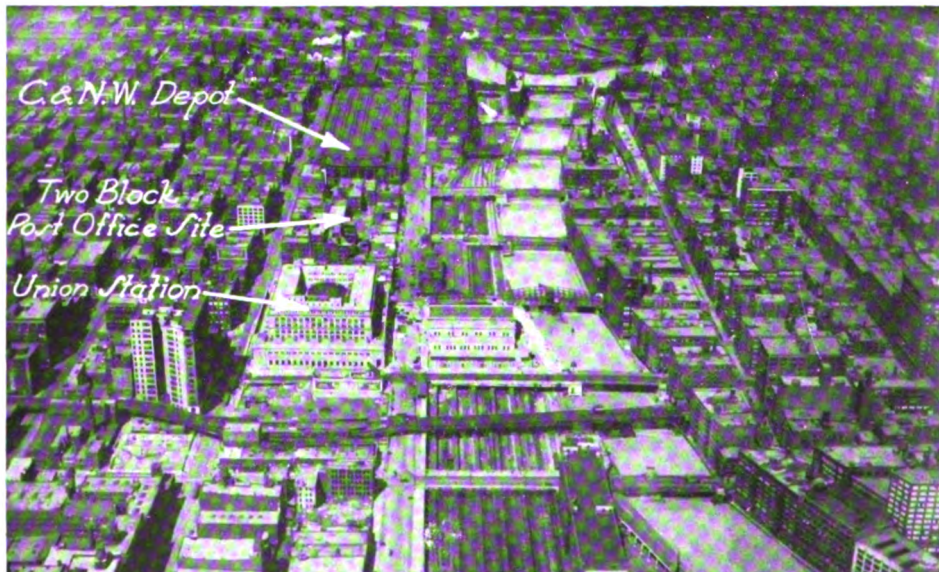


THE STATION FROM JACKSON BOULEVARD BRIDGE. THE HEAD HOUSE IN THE BACKGROUND WILL LATER RISE TO ITS FULL HEIGHT AS FOUNDATIONS SO PROVIDE.

viaduct and the widening of numerous other streets and viaducts; co-operation with the city in the straightening of the Chicago River and the abandonment of the original freight plans which seriously interfered with circulation in this portion of the city. Each of these improvements and many others are the result of co-operation between the railways and the Chicago Plan Commission.

Further recommendations of the Plan Commission involve the solution of the postal congestion in Chicago which like the passenger terminal facilities, have been cramped for many years. It is proposed that the two blocks on Canal and Clinton streets between the New Union Station and the Chicago and Northwestern Railway Station be acquired by the Federal Government as the site for the new main

Post Office. This site, accessible from all parts of the city, with adequate surrounding street areas, and adjacent to the stations handling 62 per cent. of all the mail passing into or through Chicago, forms it would seem an admirable location for



Photograph Copyrighted by Chicago Aerial Service Co.  
RELATION OF THE UNION AND NORTHWESTERN STATIONS AND THE PROPOSED NEW MAIN POSTOFFICE ON CANAL STREET

the Post Office. Thus, if the recommendations of the Plan Commission are followed, the railway terminals are to be co-ordinated more definitely and connected more efficiently with this great utility of modern commercial life, the Post Office.

II.  
THE  
STATION  
THE New  
Union  
Station is owned by the Chicago Union Station Company, incorporated

in 1913, the stock of which is held in four equal blocks by the Chicago, Burlington and Quincy, the Chicago, Milwaukee and St. Paul, and the two corporate units of the Pennsylvania System. It serves as the terminal passenger station for these three systems and one tenant company, the Chicago and Alton. It replaces the former Union Station which was built in 1880 by the old Pittsburg, Fort Wayne and Chicago (now a part of the Pennsylvania System) and used by the other roads as tenants.

From the standpoint of railway station design the project embodies much that is novel and advanced. From the *Railway Age* we learn that this is the only double stub station in America having two separate grids of platform tracks. It is the only station of first magnitude in which baggage and passengers

are handled entirely upon separate platforms, a provision which made it possible to introduce an ingenious ramp arrangement whereby trucking platforms and the baggage-room on a lower level is accomplished without the use of eleva-



tors. It embodies the most complete station facilities for the handling of mail found in any railway terminal on the continent, and it is one of the very few of the great passenger stations of the country in which the platforms, concourse and waiting-rooms are on a common level. Moreover, it includes a system of interior driveways and vehicle platforms that practically eliminates the use of street curb space by vehicles in the loading and unloading of passengers, mail and baggage.

As noteworthy, however, as are these features the marvel of the Station is its utter simplicity, and its straight-forward solution of the utilities in the face of a multitude of extremely difficult obstacles. The site, hemmed in by surrounding streets and a river, comprehends two city blocks separated by an important thoroughfare the abridgment of which was absolutely prohibited. This meant that the Station should definitely divide itself into two distinct units and that circulation between the two units must be accomplished on level either below or above the dividing street. A nice study and adjustment of levels has resulted in a solution in which the Waiting Room, Concourse and tracks find themselves all on one level, thus eliminating stairways and giving one of the simplest and most logical stations in America. A study of the plans and section will make apparent these deductions.

Definitely divided into two distinct masses—separated by a street 100 feet wide, it became possible to give to each unit of the group an architectural treatment befitting its function. There is no question regarding the character or nature of either of the units. The Concourse reads well in external expression, and the head house stands forth plainly as a great waiting-room surmounted by an office unit.

Great care has been taken not to mix the dual functions of the head house. This is particularly to be noted in the handling of the approaches where especial pains have been taken to segregate the entrances to the office building portion of the structure from those of the Station proper. Entrances to the

office building have been provided in the centres of the Jackson boulevard and Adams street facades and thus at a considerable distance from any of the entrances to the Station.

The main passenger entrance of the head house is on Canal street where opening from the grand, colonnade, are two entrance lobbies (40 ft. by 85 ft.) which enclose broad stairways leading directly to the Waiting Room. One may enter the Waiting Room from Clinton street corners of the structure by means of broad corridors which lead directly to entrance lobbies at either end of the Waiting Room.

In approaching the concourse unit the pedestrian may enter directly either from Canal street or from River driveway by stairways, and from Adams street and Jackson boulevard where ramps lower him to the concourse level, all ramps being finished with Anti-slip treads.

The approach by carriage is accomplished by means of two taxi driveways entering the building at the Clinton street corners with ramps just inside the north and south walls of the structure. Carriages may thus discharge passengers at the entrance lobbies at either end of the Waiting Room or at the Cab stands at either end of the Concourse Lobby (192 ft. by 100 ft.) under Canal street. From the Concourse Lobby one has immediate access to ticket offices, Waiting Room or Concourse. Thus have the archi-

tects taken care to insure the simple, obvious and rapid routing of passengers through the Station. It is the opinion of railway officials that the operating results since the opening of the Station in every way justify and repay the efforts and expense connected therewith.

Externally the structure is treated in a monumental, if somewhat severe, denticulated Roman Doric. The great plan area, the division into two masses, and the adjacent street traffic make it impossible to comprehend a view of the entire structure near at hand. It is best appreciated from a vantage point east of the river or from one of the approaching bridges. It bespeaks, on



A NEW TYPE OF TRAIN SHED IS AN OUTSTANDING FEATURE IN THE NEW STATION.



the whole, a triumphal entry into the city and, while perhaps not so unified in outline or distinguished in detail as some other American stations of its class, it holds a high place in that class.

Internally the architectural treatment, while simple, is, in the mind of the writer, far more interesting than the exterior. The Waiting Room is monumental in scale (100 ft. by 269 ft.) and distinguished in detail. Some delightful studies in Roman Corinthian — and in real Italian travertine — are afforded by the various vistas and angles of the Waiting Room, while the adjacent public rooms, like the Dining Room are excellently handled in grammatical Classic of less formal character.

To the writer, the most interesting feature of the Station, aside from its utilities which he has praised, is the interior handling of the Concourse (192 ft. by 203 ft.) where the modern material of which the structure is fabricated — steel — is allowed a full and frank expression. These weblike, aspiring, latticed columns rise from the floor in a sheer and stalwart fashion to bear aloft a beautifully graceful segmental roof. Only enough of the Classic architecture of the exterior is introduced to indicate the character of that exterior. This is indeed the high point, the achievement, of the Station, artistically speaking. Those of us who admired the aspiring beauty of the Pennsylvania Freight Terminal had hoped for a passenger station in some similar vein. This wonderfully light, graceful and airy interior is therefore a joy to those who see in modern materials and constructive methods the basis for a vital modern architecture.

One of the outstanding features in the design of the Station is a new type of train shed which resulted from the unusual conditions imposed by the arrangement of the platforms and a determined effort to effect an improvement over previous designs. A low type of shed was desired but, because of the fact that the "umbrella" or "butterfly" types do not afford complete protection against the weather, it was decided that the shed should be of the enclosed type with low smoke slots, just clearing the locomotive stacks, in order to effect an immediate discharge of smoke into the open air. Moreover, it seemed that greater headroom than is usually afforded by the ordinary low sheds in use was desirable.

Since the baggage platforms come between the passenger platforms and since they are not of a width to permit the placing of columns in them, a far wider span (49 ft., 9 in.) than is usual in such sheds resulted. Such a span, coupled with relatively high roof loads, introduces a serious problem, if excessively heavy and deep transverse girders are to be avoided. This prob-

lem was solved, however, by the development of a design which is slightly in appearance and unique from the structural standpoint. (See Section — Plate V.).

The transverse load-carrying member comprises a flat-arch girder combined with two upward-reaching legs which, in turn, connect with the column 28 ft. above the platform. The arrangement thus forms over each column a "heart-shaped" truss which performs two important functions. It provides a monitor over the passenger platform, affording the desired headroom, good lighting and ventilation, and it results in a marked shortening of the effective span of the transverse girders.

These trusses are 41 ft., 8 in. O. C. and are stiffened longitudinally by the girders forming the sides of the smoke slots and by arched girders, in the plane of the columns, which frame into two struts connecting with the tops of the columns to form a ridgepole. These horizontal members (the smoke slot girders and the ridgepole) which handle the load between the trusses support five equally-spaced rafters (of the same contour as the trusses) which form the primary support for the Federal cement tiles which cover the roof.

These tiles are ingenious, especially those containing the glass panels which form the skylights. The glass, which is plane over the baggage platforms but curved over the passenger platforms, was imbedded into the concrete frames during manufacture. The edges of the glass were dipped in hot asphalt to insure complete water-proofing and to serve as a protection from stresses set up by temperature variations, wind-pressure and other strains. Eleven varieties of tile units were developed to cover the unique contour of this roof.

Drainage of the roof is effected by the gutters formed either side of the smoke slots. These concrete gutters are water-proofed but the rest of the tiles are left uncovered as water-proofing is insured by overlapping horizontal joints and filled vertical joints. Plastic joints are formed by the use of an oil-cement filler which is, in turn, protected by an elastic water-proof compound.

Insurance against the corrosive action of locomotive smoke and gases upon the girders forming the smoke slots is provided by covering these girders with a high density monolithic concrete which serves to form the smoke slots and gutters.

Thus, as a whole, the Station marks an epoch in the design of the utilities connected with large passenger terminal projects, and the whole undertaking stands as a monument to the railroads concerned and an achievement for the city of Chicago.

# The Gookins' Plan for Chicago's Reconstruction

By ROBERT CRAIK MCLEAN

IN AN issue of *The Western Architect* in 1925, mention was made of "the Gookins' plan" in relation to a civic plan for Chicago. The Secretary of the National Housing Association has asked for details regarding that plan. "The impression is given to the public that the celebrated Burnham Plan of Chicago was built upon the earlier plan elaborated by Gookins," he writes and continues, "I think I am quite accurate in saying that there are few city planners in the country who ever heard of Gookins."

It happens that this correspondent is right yet there was a plan for Chicago and its author was James F. Gookins. The story of that plan has never been printed and this letter of inquiry from so high a source suggests that it is time to place upon record facts without which the history of Chicago's reconstruction would be incomplete. The personal pronoun must be used because only such matters as came within the writer's personal observation are mentioned.

The editorial in question did not say, and it was intended that it should not give any such impression, that the Burnham Plan was "built on that of Gookins." Mr. Burnham knew Mr. Gookins as one of the older artists in the city, and may possibly have heard that he was interested in "a plan." But that would have been before Mr. Burnham became active in civic planning. The only possible point of contact was that each worked upon the same problem along the same logical lines.

James F. Gookins was an artist. Born in Indiana, he was educated in painting in this country and in Munich (one of this paintings hung in the stairway in the "old" Art Institute). He lived in Cincinnati during the Civil War when he did battle sketches for Harper's Weekly and Leslie's, and belonged to that group that included Lou Wallace, Thomas Buchanan Reid, the Baird Brothers, Theodore Thomas, etc., which made Cincinnati during the war period the center of the arts of painting, music and literature. After the war Mr. Gookins moved to Chicago and was active, with other artists, in forming the art society in the old Crosby Opera House that grew into The Art Institute of Chicago.

This writer first met Mr. Gookins in 1883, and through an acquaintance of twenty years learned to recognize in him one of the finest characters he has ever known, complementing those humanitarian qualities which endeared Frank Millet to a host of the world's best people. A cultured gentleman, a thorough optimist, a visionary to those who judged him super-

ficially, an artist with the artist's personal disregard for money; yet his dream of a reconstructed Chicago he reduced to a workable plan, with an estimated cost of \$225,000,000.

Chicago's need for expanded circulatory facilities and transportation was impressed upon Mr. Gookins during the World's Columbian Exposition of 1893. It was then he began to talk about his "Plan." He had a friend, and possible a backer, in the then president of the Illinois Central Railway. This fact as well as others narrated herein was gathered from conversations during occasional meetings in the ten years following the Exposition. Sometimes a year would elapse between these meetings, but at each such he would state that his plans were progressing. Though I had never known him to make a willful mis-statement, it was hard to believe this far-reaching plan to be other than a dream.

In 1903 I met him and he declared that he had been in New York a year, that the finances for his plan were about arranged for, and, in a short time, the "Plan" would be actively under way. He was going right back to New York and urged me to accompany him. Here was my opportunity to see what real basis underlay his statements. I knew that he could not lie, and had never found a statement of his to be incorrect in any particular. Yet it was hardly believable that he, without influence or publicity, had succeeded in organizing his plan into a going enterprise and had drawn to it the necessary financial interests. But this, he assured me had been done.

As he described his plans in general, they included the widening of streets, building of stationary bridges, a turning basin for boats at the end of the South Branch of the Chicago River, with all docks on the lake front. This was not a new idea as Dewitt C. Cregier, Mayor of the City and an engineer by profession twenty years before had urged the city to "close the river." There was to be a high boulevard bridge at the mouth of the river, the abutments of which were warehouses. A sketch of this I saw. He had provided for subways and an electric power and light scheme. In fact, a perfectly logical, and as events have proved, necessary plan for Chicago's future development he had developed.

As a basis of operation Mr. Gookins had first formed a "Construction Company." William Penn Nixon, editor and proprietor of the Inter Ocean was president, and prominent contractors and engineers were members. Arriving in New York we became the

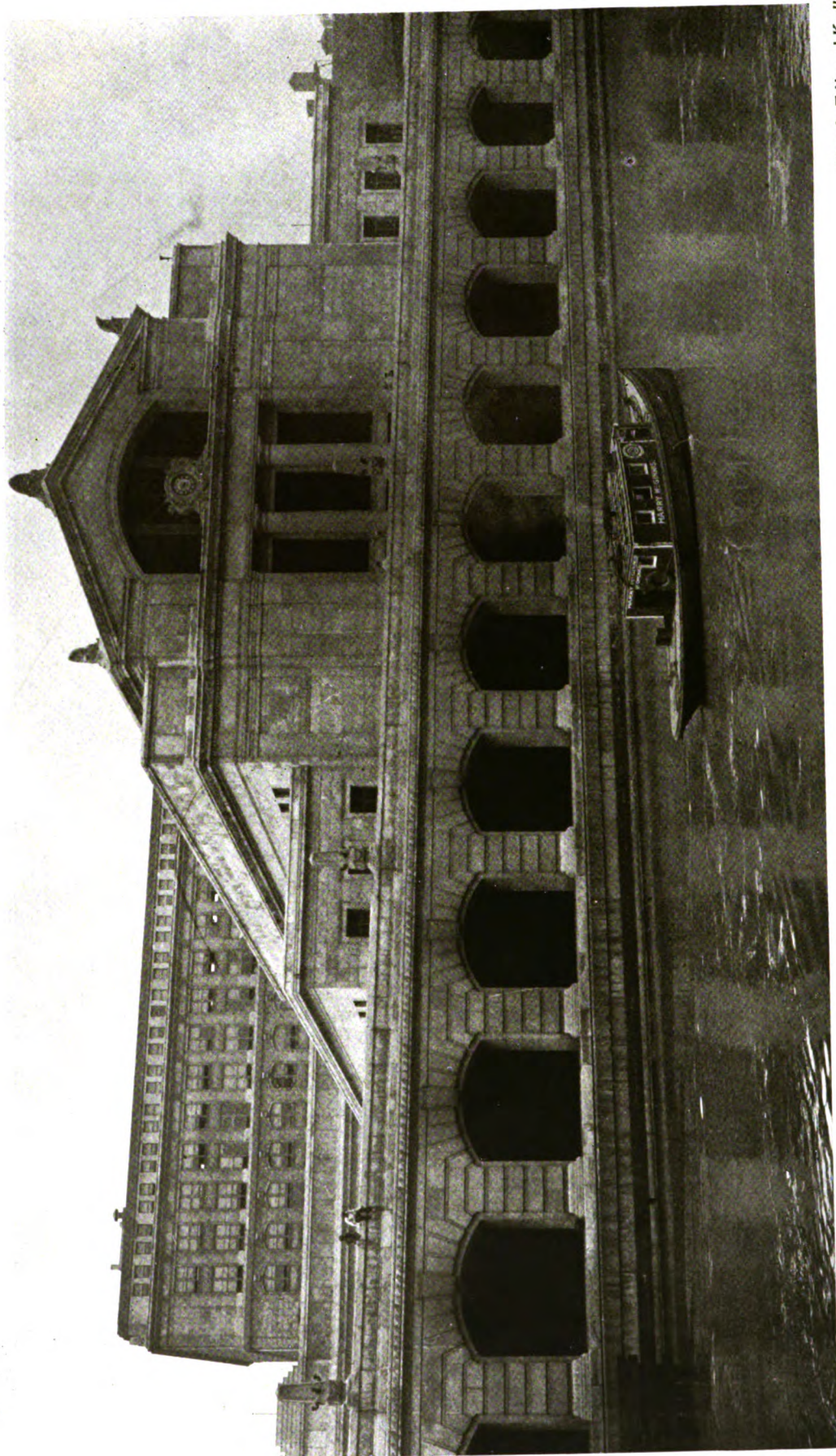


Photo by Tebbs and Kneil

GENERAL VIEW FROM CHICAGO RIVER  
CHICAGO UNION STATION :: ::  
GRAHAM, ANDERSON, PROBST AND WHITE ARCHITECTS





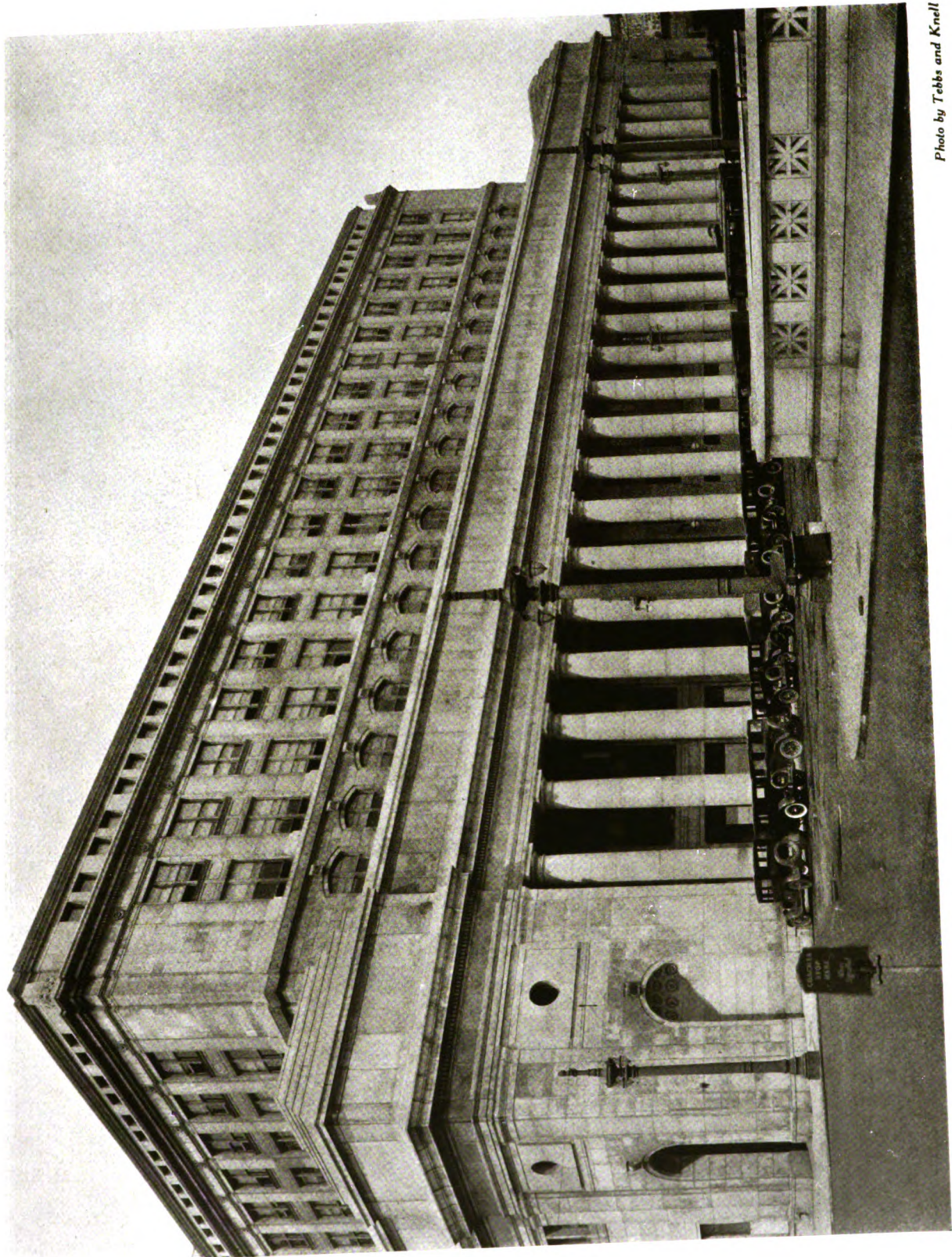


Photo by Tebbs and Knell

THE HEAD HOUSE FROM CANAL STREET  
CHICAGO UNION STATION  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS





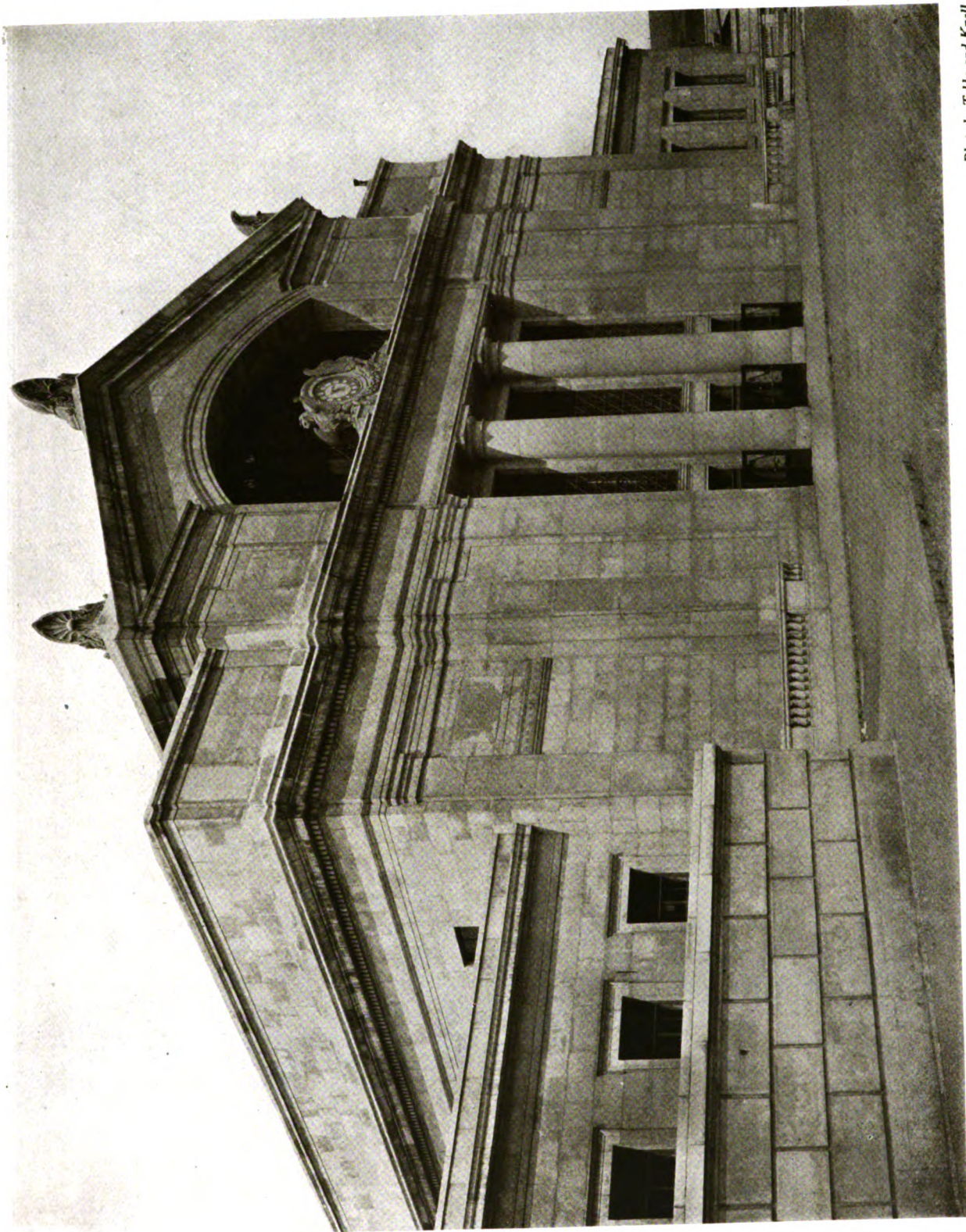
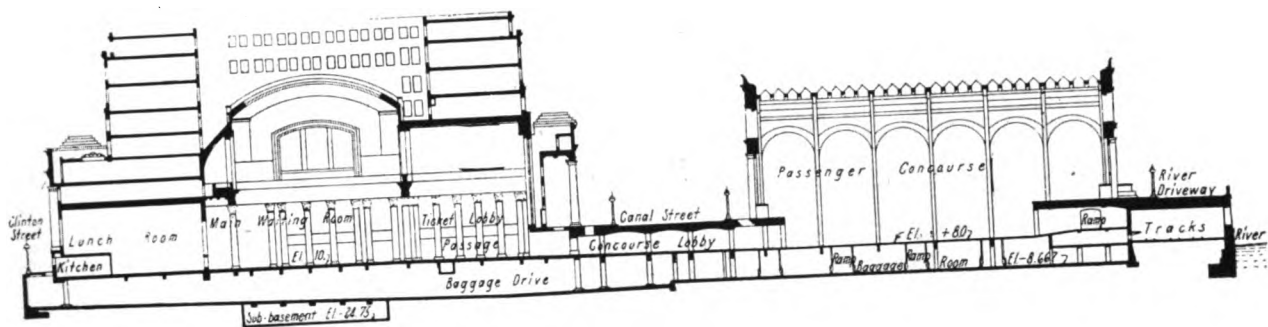


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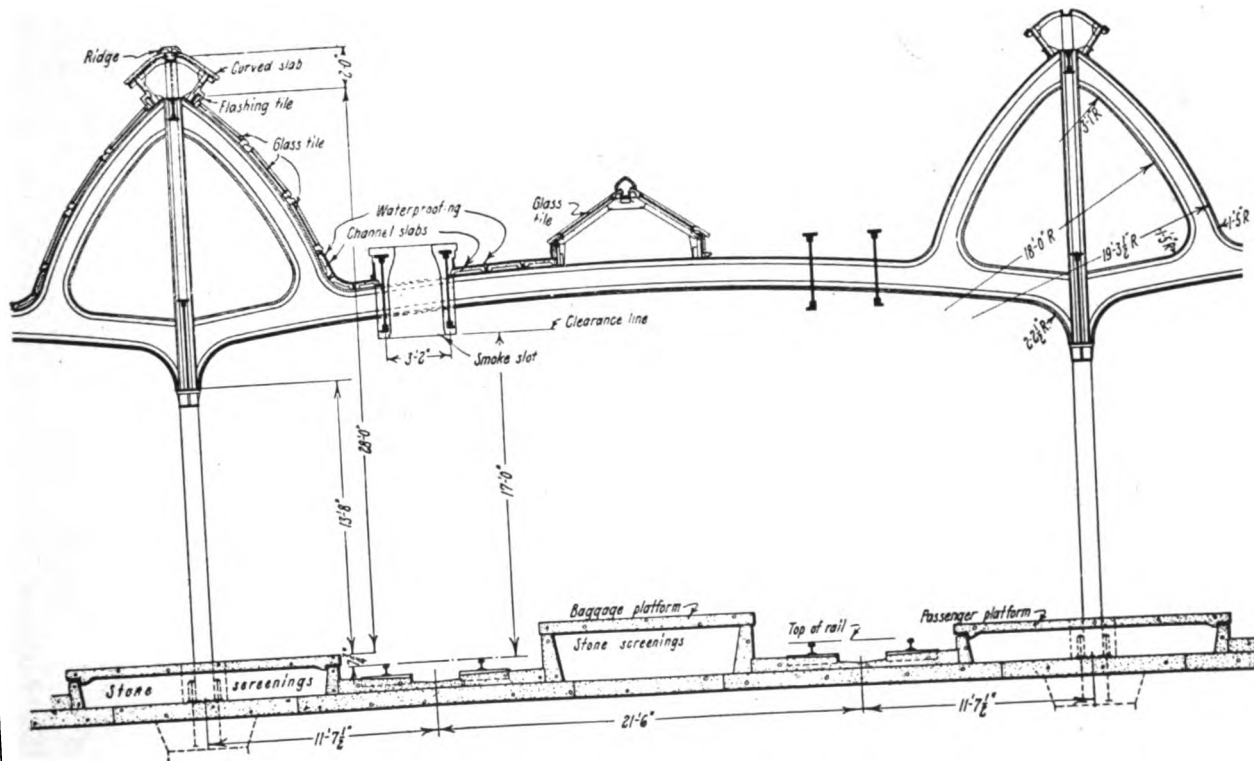
THE CONCOURSE FROM RIVER DRIVEWAY  
CHICAGO UNION STATION  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS







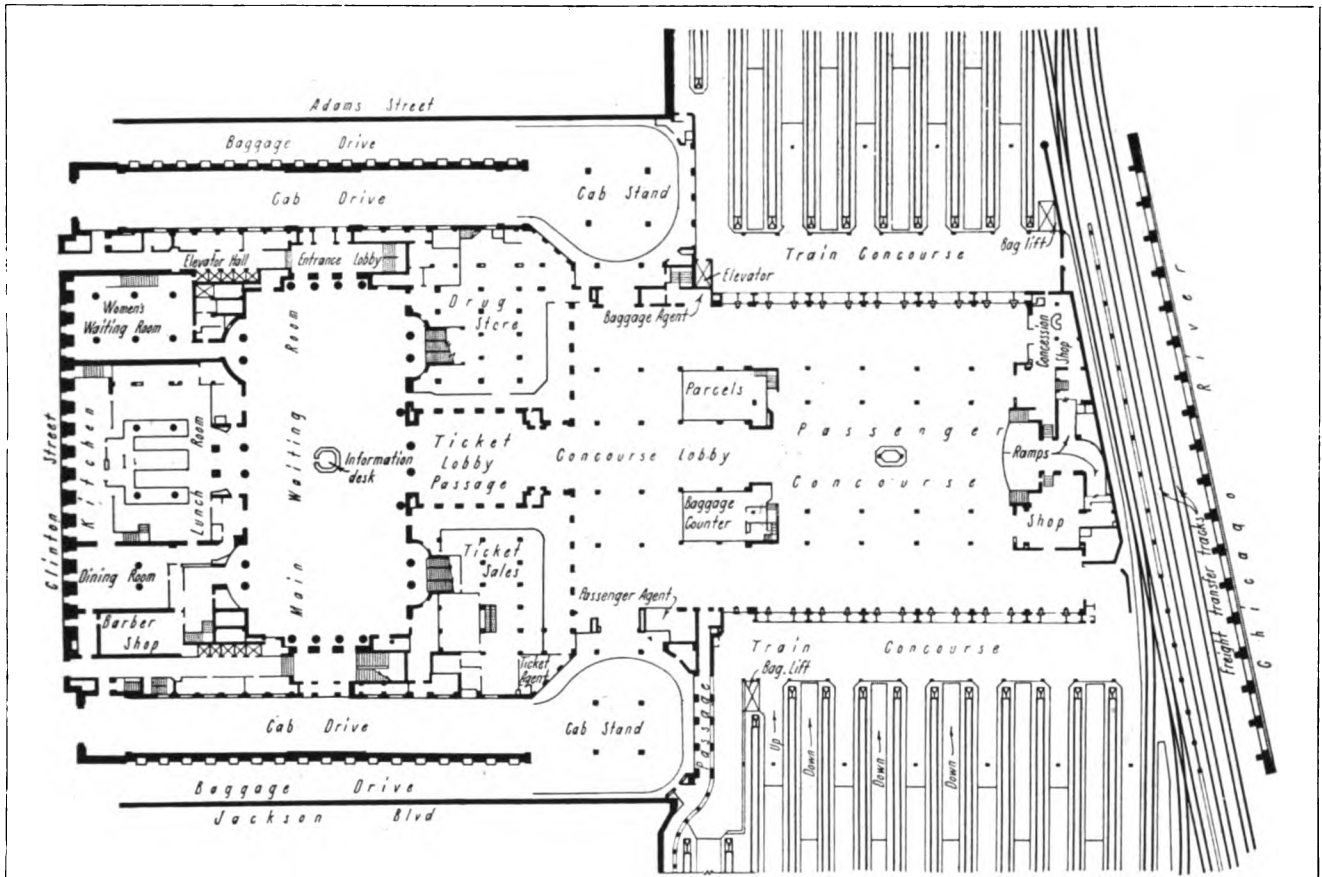
SECTION THROUGH HEAD HOUSE AND CONCOURSE



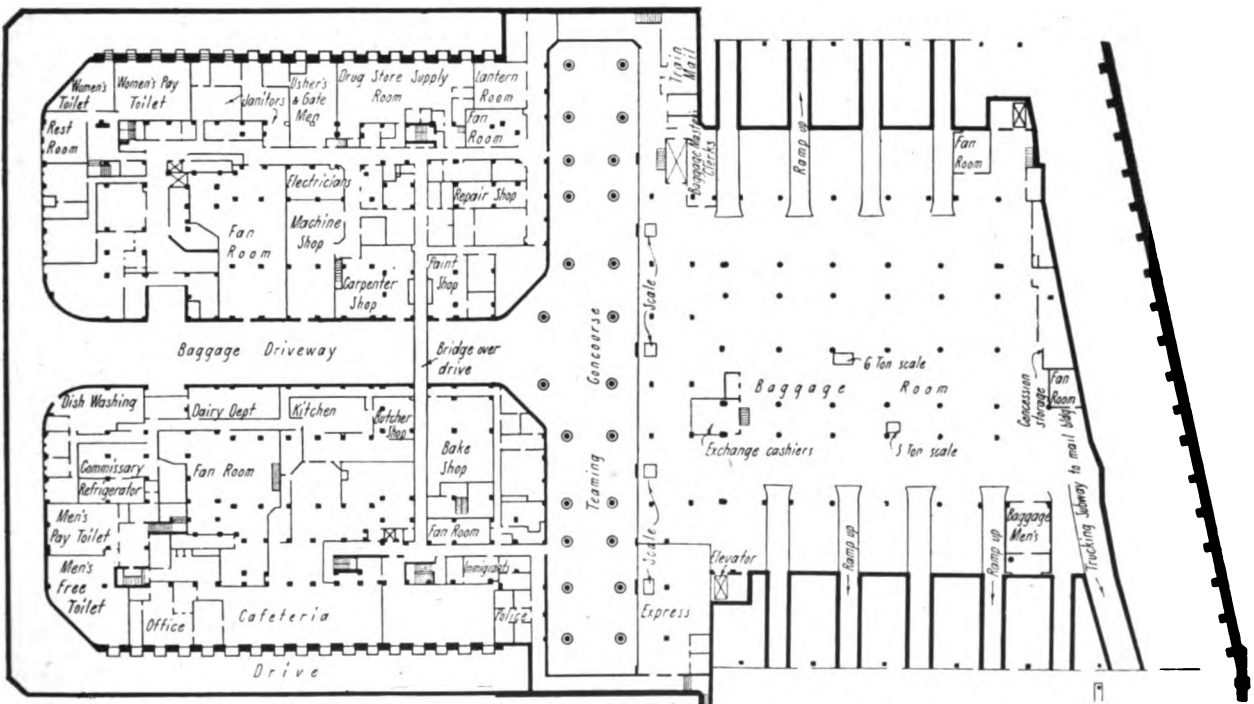
TYPICAL CROSS SECTION OF TRAIN SHED

CHICAGO UNION STATION  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS





STATION LEVEL



BASEMENT

PLANS, CHICAGO UNION STATION  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS





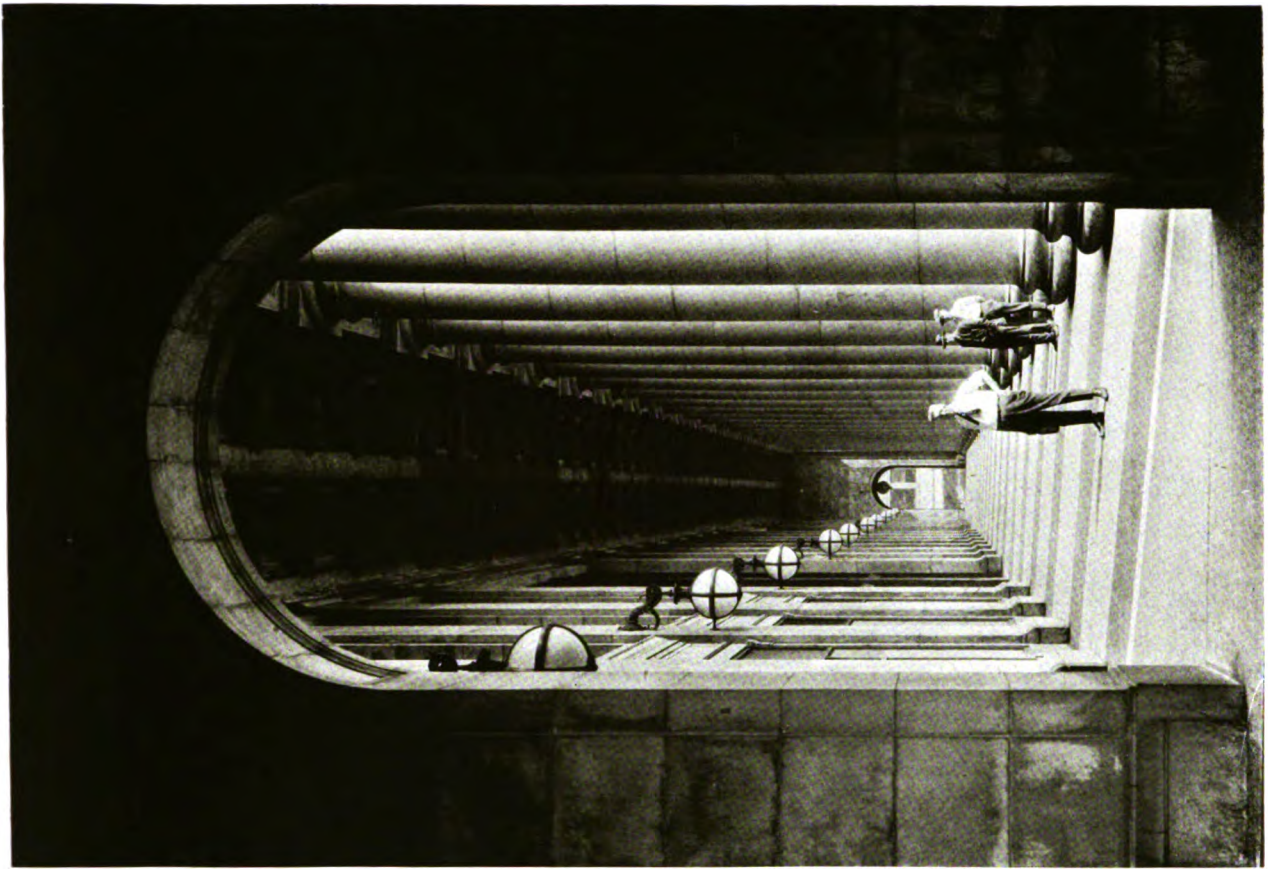


*Photo by Tebbs and Knell*

COLONNADE ON CANAL STREET  
CHICAGO UNION STATION ::  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS







Photos by Tebbis and Kneil

VIEW IN CANAL STREET COLONNADE



CANAL STREET ENTRANCE TO CONCOURSE  
CHICAGO UNION STATION  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS





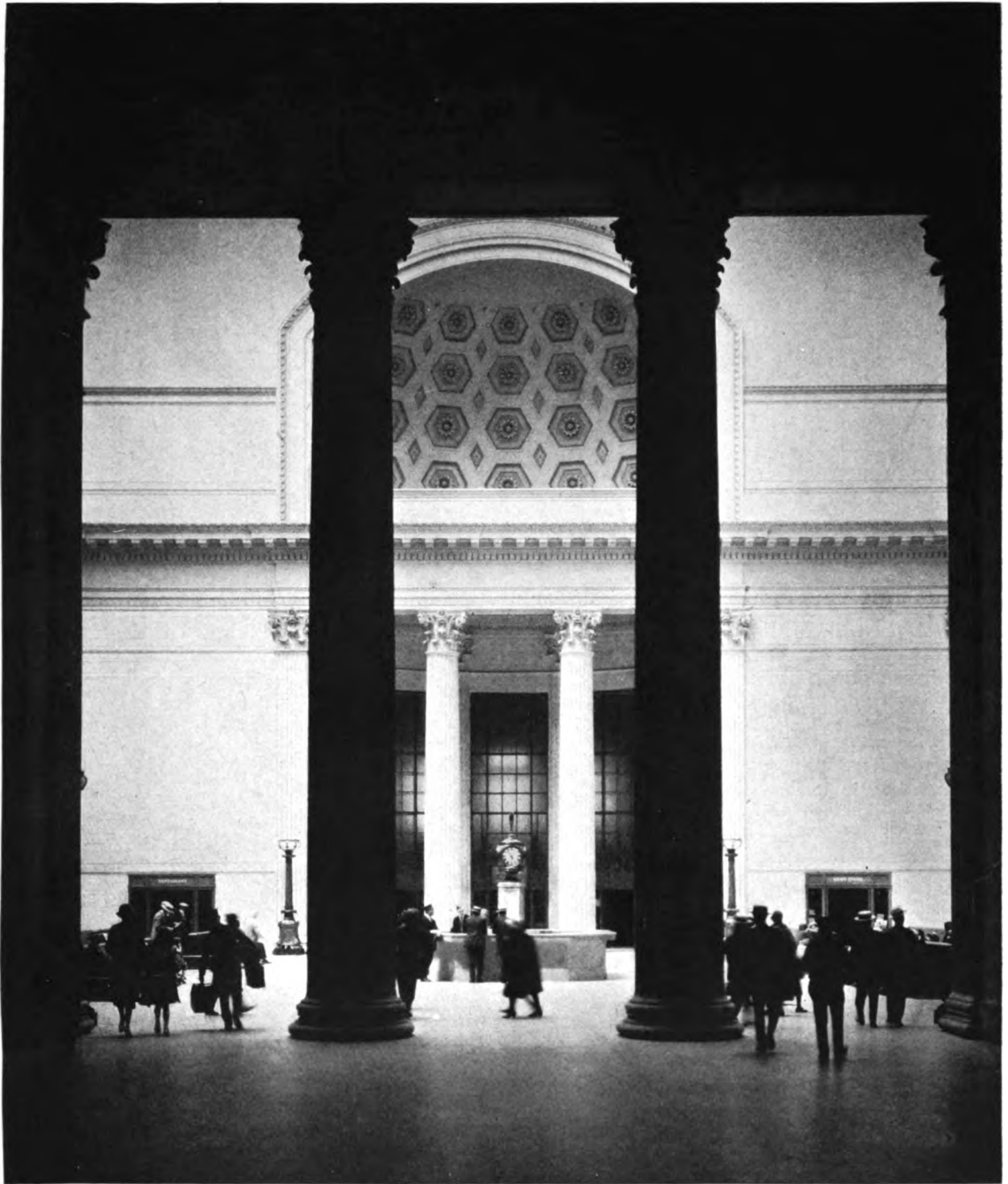


*Photo by Tebbs and Knell*

GENERAL VIEW OF MAIN WAITING ROOM  
CHICAGO UNION STATION :: :: :: ::  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS





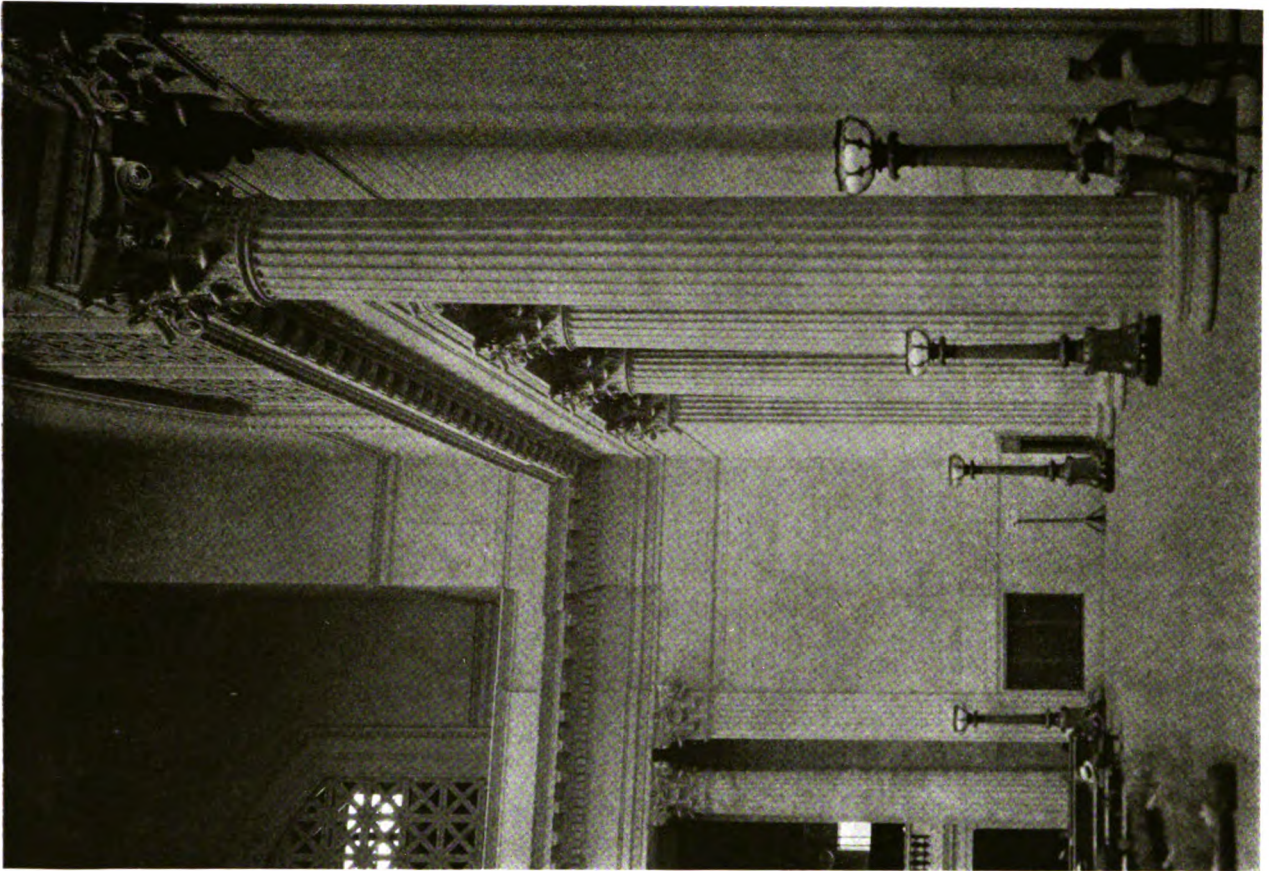


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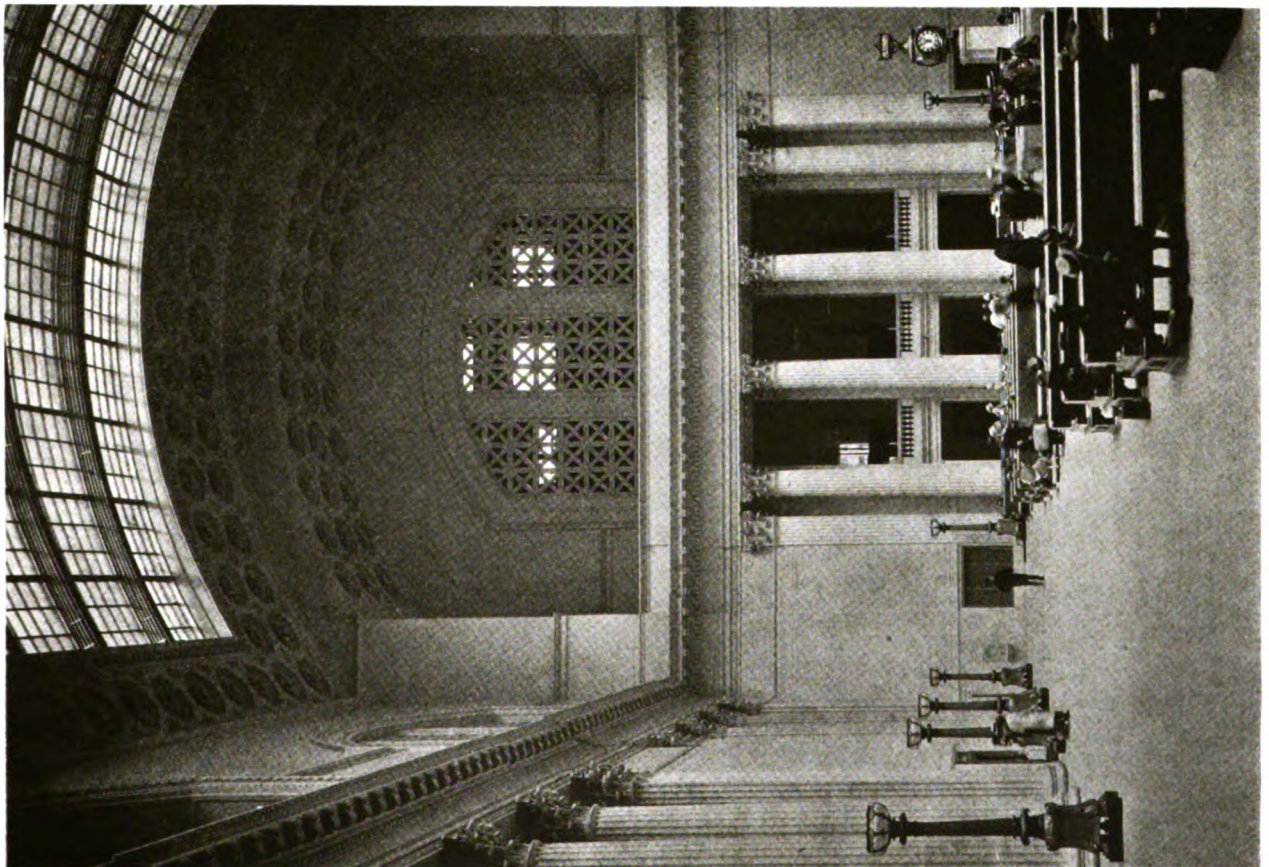
DETAIL IN MAIN WAITING ROOM  
CHICAGO UNION STATION :: ::  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS







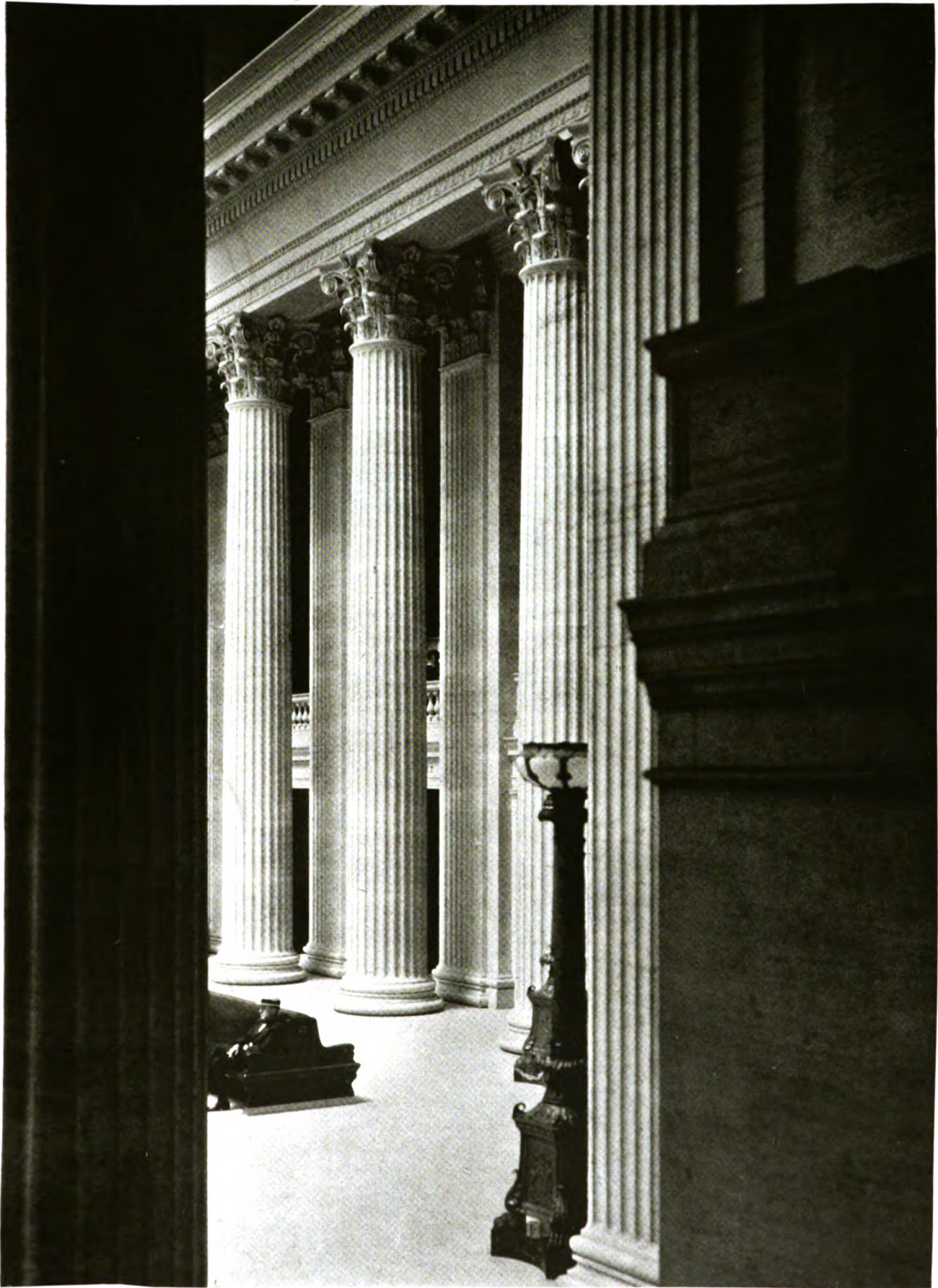
Photos by Tebbs and Knell



DETAILS IN MAIN WAITING ROOM  
CHICAGO UNION STATION  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS







DETAIL IN MAIN WAITING ROOM  
CHICAGO UNION STATION :: ::  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS

*Photo by Tebbs and Knell*

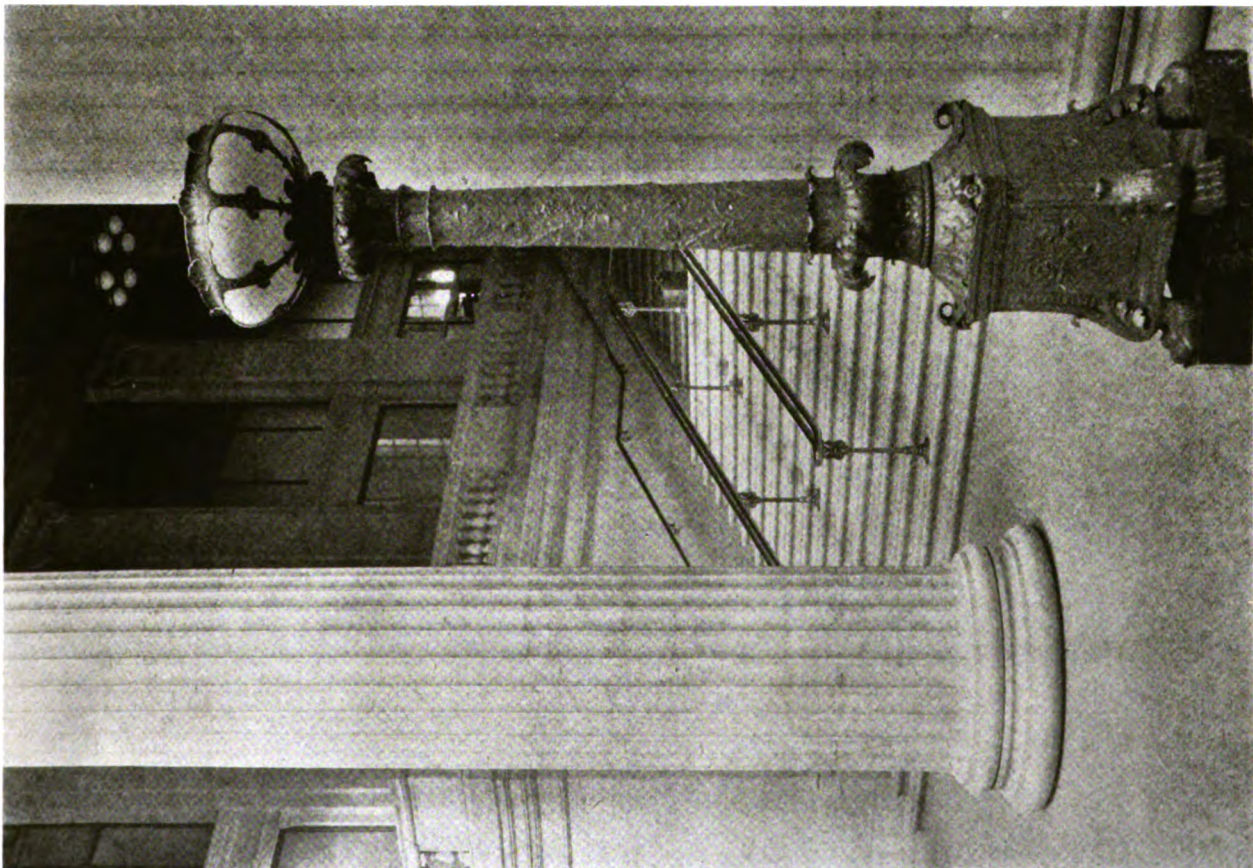






DETAIL IN CONCOURSE

*Photos by Tebb and Knell*



STAIRWAY IN MAIN WAITING ROOM  
CHICAGO UNION STATION  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS







*Photo by Tabbs and Knell*

GENERAL VIEW OF CONCOURSE LOOKING TOWARD RIVER DRIVEWAY  
CHICAGO UNION STATION  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS







*Photo by Tebbs and Knell*

DETAIL OF INTERIOR OF CONCOURSE  
CHICAGO UNION STATION :: :: ::  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS







*Photo by Tebbs and Knell*

DETAIL OF MEZZANINE IN LUNCH ROOM  
CHICAGO UNION STATION  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS





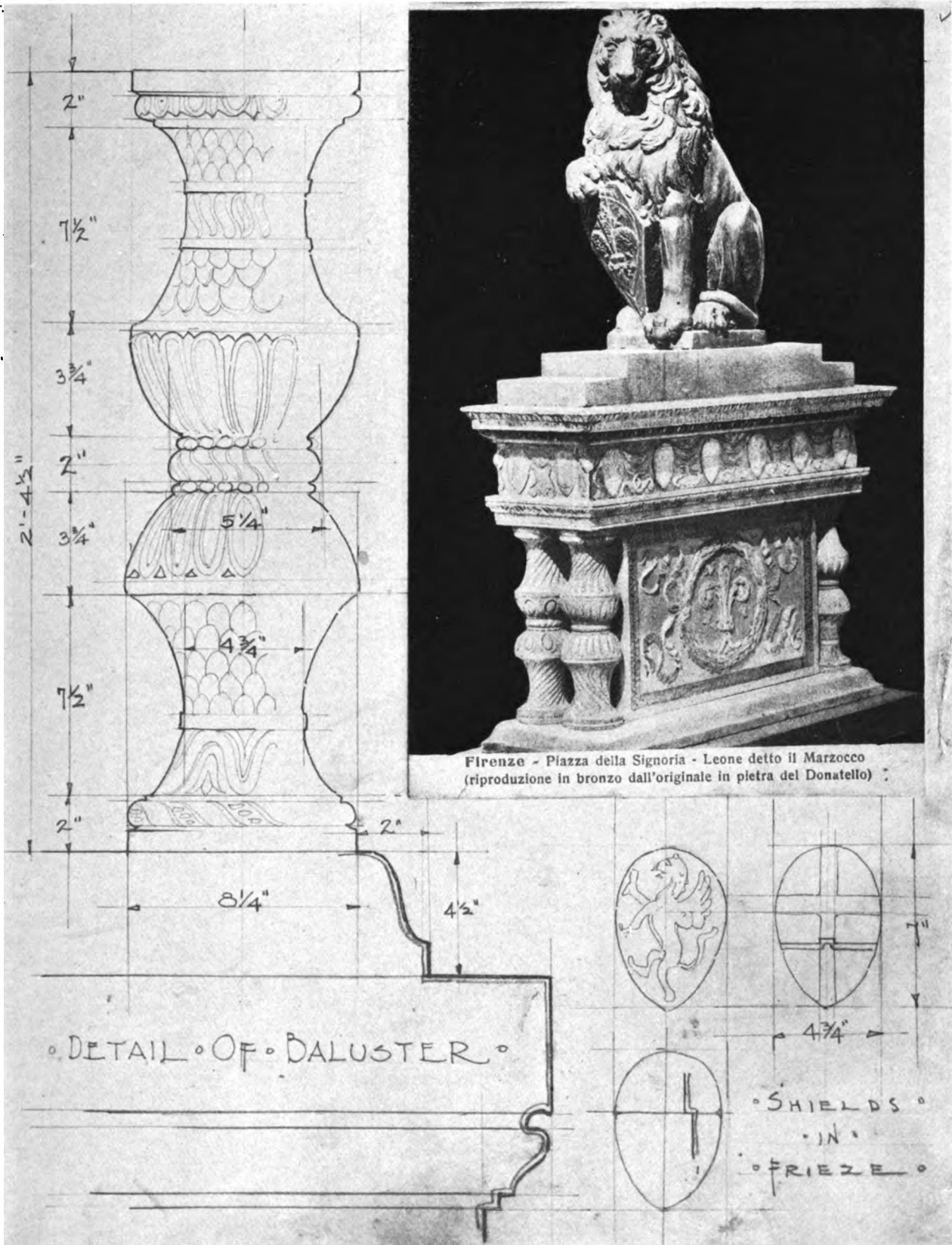


INTERIOR OF DINING ROOM  
CHICAGO UNION STATION ::  
GRAHAM, ANDERSON, PROBST AND WHITE, ARCHITECTS

*Photo by Tebbs and Knell*





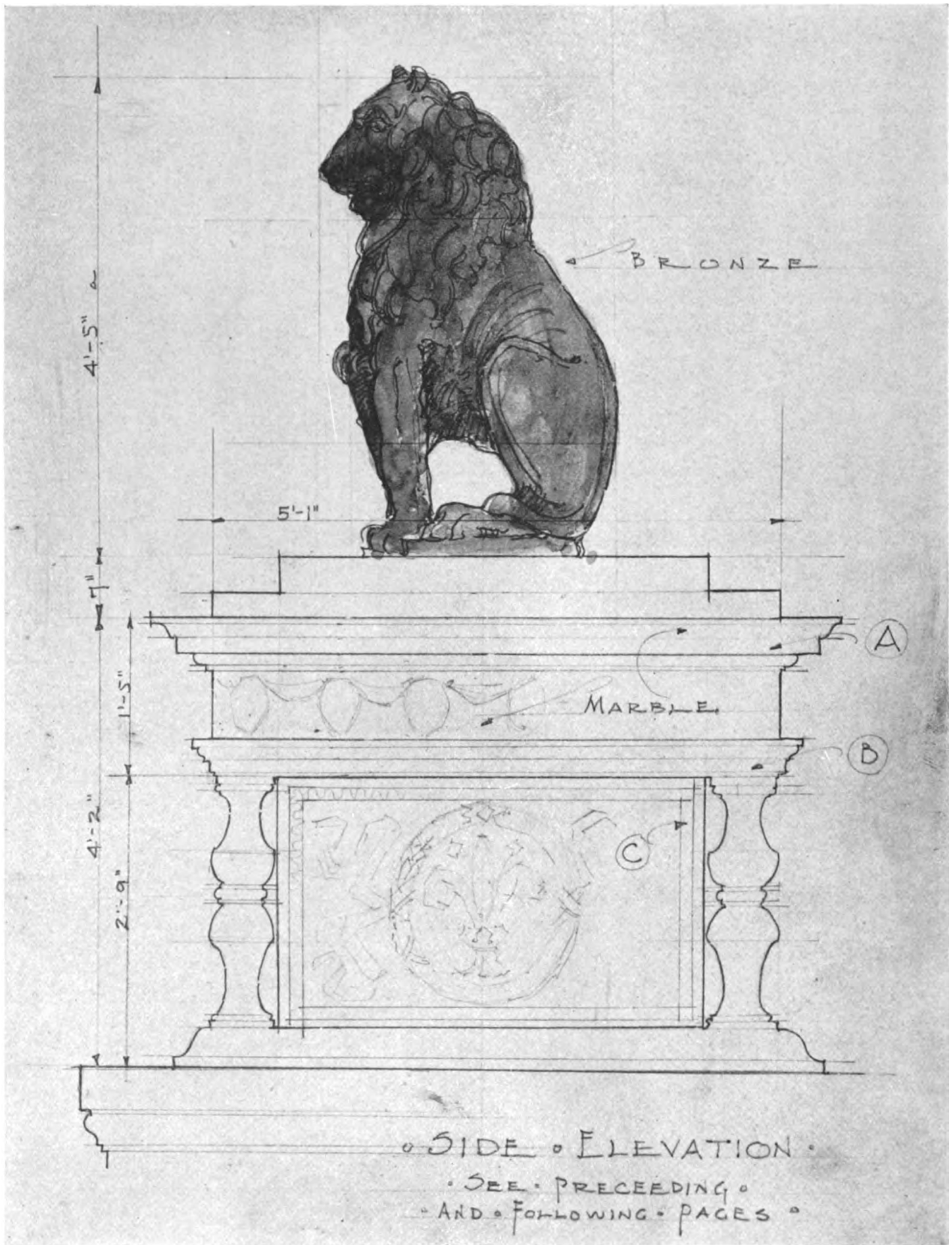


Firenze - Piazza della Signoria - Leone detto il Marzocco (riproduzione in bronzo dall'originale in pietra del Donatello)

PIAZZA DELLA SIGNORIA, FLORENCE  
 LION IN BRONZE, AFTER THE ORIGINAL IN STONE, BY DONATELLO  
 MEASURED AND DRAWN BY ERNEST PICKERING, PLYM FELLOW, UNIVERSITY OF ILLINOIS

In 1349 a stone platform was raised against the northern facade of the Palazzo Vecchio. From here the judges watched, when on May 23, 1498, "Savonarola's soul went out in fire." The platform was removed in 1812, but the northern angle is still marked by this famous Marzocco of Donatello.





PIAZZA DELLA SIGNORIA, FLORENCE  
 LION IN BRONZE, AFTER THE ORIGINAL IN STONE, BY DONATELLO  
 "FROM AN ITALIAN SKETCH BOOK." ERNEST PICKERING, DEL ::

The present Marzocco occupies the place of an older Marzocco erected in 1377. The origin of the name is unknown. It is a seated lion with one paw resting on a shield bearing the Lily of Florence, and in ancient times it carried an enamel crown set in gold. A marble base, with very beautiful carving, supports the figure.

guests of Mr. Treat, then Collector for the second district, and afterwards United States Treasurer. At the Republican Club of the City of New York. It should be stated that as far as I observed, Mr. Treat had no interest other than a friendly one, his association with Mr. Gookins being entirely personal.

Mr. Gookins had divided the financial interests into groups, probably to prevent combinations, and no one group knew the entire plan. Of course the engineers of the insurance companies and other interests had reported favorably upon the practicality of the plan. The only question remaining was, whether the Chicago Council would pass the necessary enabling ordinances. It was understood that the leaders in the council, possibly John Powers was one, went to New York and gave this assurance.

There came the period when the organization was so complete that contracts were about to be signed, when, after some three weeks absence, I was compelled to return to Chicago. Three days thereafter word came that Mr. Gookins had died of apoplexy. The bubble, or the concrete scheme, had burst or disintegrated. The entire matter was abandoned. Its leader, the inspired spirit of the enterprise, was gone.

Then came the Burnham Plan. At the close of the Columbian Exposition of which Mr. Burnham was the executive officer as Director of Works, he was asked, "What next, the Nicaragua Canal?" That project was being agitated and his questioner assumed that after his great success with the Exposition he would take up some other big enterprise. He replied in the negative, asserting that he was going to devote his attention to his private affairs, which had been almost entirely neglected during the strenuous years of his Exposition service.

But history of his Chicago Plan tells how he was again drawn upon for public service by his realization that some remedy for the fast-approaching city congestion must be found. Just as the crowded conditions in Chicago during the Exposition had impressed Mr. Gookins of the necessity for greater circulatory facilities, so Mr. Burnham was impressed by congestion due to the city's internal growth.

History tells of results, but there is no record of the discouragements that Mr. Burnham encountered in his efforts to awaken the people of Chicago to the necessity of planning for future growth and development. These were particularly trying to one of his

temperament. But one day, meeting him as he emerged from The Art Institute the look of triumphant satisfaction on his face will long be remembered as he answered the usual query regarding the plan progress: "I've just seen the men who own three-fifths of the property on the South Side, and they say by the Lord Harry my plan will go through!"

It is not taking one atom of glory from the success of Mr. Burnham thus to record the facts as they are remembered and to secure for the future historian and the memory of Mr. Gookins the Unsuccessful, some record of his work which was an important episode in city planning history

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As this is a record of "beginnings" it might be appropriate to add a reference to the Minneapolis City Plan, and to make a little more exact the statement regarding it made in *City Plan Progress*, 1917, page 100, published by the American Institute of Architects.

When, in 1905, I went to Minneapolis as editor of *The Western Architect*, I was interested, naturally, in city planning. I found Minneapolis an almost ideal city as to its "back yard," but its "front door" approach as bad as it usually is in most cities. A triangle made by two diverging streets, with its apex at the railway station, for two city blocks was occupied by an abandoned stone building, the former city hall, and other similar structures.

To furnish an object lesson as to what could be done, as an incentive toward a city plan as well as to clear up a rubbish heap at the city's front door, I organized a competition for an improvement plan for this triangle. My journal offered prizes of \$300, (the Woman's Club contributed \$100.00 toward this prize and the Commercial Club gave it "moral support"). Hewitt and Brown, architects, won the competition. Publication of the drawings attracted the attention of the Park Board, the property was condemned and purchased and the improvement as designed was carried out.

This started a movement, as intended, which resulted in Mr. Burnham being asked to make a plan for the city. His assistant, Mr. Edward H. Bennett, made a plan which was accepted by the City Plan Commission, but which, through lack of initiative among the members of the Commission, or otherwise has lain dormant, locked up in some vault, where it reposes serenely to the present, so far as I know.



## Monuments—War and Otherwise

GREAT Britain is discussing its war monuments. Its architects, and its sculptors are giving consideration to a question, which occupies the attention of similar groups in our own country, though to a lesser degree. An analysis of "London Monuments" appears in a recent issue of *The Architect*. Written by Arnold Whittick, this discussion frankly expresses a sense of disappointment when the relationship of monument to its surroundings is considered. And if that criticism may be made of London, how much more may it be applied to Chicago, to New York, to other cities of this newer land?

The visitor to London with architectural tastes can hardly contemplate the numerous monuments without being vaguely conscious of the inharmonious relation of many to their surroundings, writes Mr. Whittick. Apparently, in some instances, little or no attention has been paid to this very important matter, and if we are pleased by an occasional felicitous relationship it so often seems to be an effect that has come rather by accident than by intention.

Indeed if we were to contrast London with a city like Paris, we might say that the beauties of the former are characterised by a picturesqueness which seems unpremeditated, while those of the latter by a spacious, symmetrical, garden-like arrangement that usually bears the mark of comprehensive premeditation. There are obvious exceptions to this in both cities, but that, speaking broadly, denotes their main contrasting features; and it must be confessed that monuments are seen to better advantage in the more formal and spacious arrangement of Paris.

To wander in the Tuileries and note how the small monuments are placed in the gardens and amongst the trees, to gaze from the central walk to the fountain sending its sprays in line with the obelisk rising from the centre of the Place de la Concorde and silhouetted against the background of the Arc de Triomphe nearly two miles distant, where the view seems to culminate in a structure of dominating grandeur, is to realize something almost approaching perfection in the relationship of masses, in placing of monuments and in splendour of aspect. Throughout Paris whether it be in such totally different places as the Place de la Republique and Luxembourg Gardens, that relationship of the mass and design of the monument to its surroundings seems to have been a primary thought. How often has this been the case in London?

The sites chosen are mostly well enough, but the designs of the monuments placed on them have not in too many instances conduced to general unity of effect. This is conspicuously so with the Nurse Cavell and Artillery monuments; and it seems, by a strange irony of fate, that where the general mass and design of the monuments are in almost perfect relation to their surroundings, as in the Albert and Victoria memorials, they are not themselves, especially in the former case cited, of a high artistic order.

Compared with other European cities London is not fortunate in its monuments. There is, perhaps, only one of world-wide fame as a work of art — the Eros fountain lately removed from Piccadilly Circus. Of others, one of the finest is Le Soeur's monument of Charles I. in Trafalgar Square, but that cannot rank in dignity, grandeur of conception, and artistic fame with such equestrian statues as Donatello's Gattamelata at Padua or Verrocchio's Colleoni at Venice. Some of the most pleasing essays are to be found in smaller designs, in such charming conceptions as Mr. Richard Goulden's war memorial at St. Michael's,

Cornhill, in such exquisite representations of childhood as the same sculptor's Margaret Macdonald memorial seat in Lincoln's Inn Fields, and in Sir George Frampton's Peter Pan fantasy in Kensington Gardens. Though not commemorative, some of the happiest things of this nature are the fountains in Hyde Park.

In modern times the best monumental work has been done by the French, and it may be interesting to ask what it is that renders their monuments generally, though not always, more vital both as mediums of commemoration and as art than those erected, say, since the war, in London.

A public monument exists to commemorate a famous individual or various achievements, devotions to duty, and sacrifices in the service of the country. It has, generally, two essential attributes; architectural and sculptural. The monument may be only architectural and express thought by symbolical and abstract forms. With the addition of the representative art of sculpture the thought is usually expressed more definitely. An important difference between French and English monuments is that the sculpture in the former is more conspicuous and of a more energetic character, expressing generally more active life than the English. In the English there is more restraint. The French monument bespeaks a closer relationship between the thought to be expressed and the form of the memorial; the French in their memorial work, like the ancient Greeks, are nearer to life than are the English, and this, I think, is explained by a certain characteristic of the French temperament.

The French, in whatever medium they express themselves, whether it be literature, painting or sculpture, like to be understood, and they thus strive to be lucid and definite. They leave, if possible, little unexplained; there is little that is hazy or mysterious in their art as there often is in English. And thus, when they desire to commemorate by means of a monument, they endeavor to express their thought clearly and definitely in the mediums at their disposal, the architectural form, the sculpture, and the inscription. To take a simple instance. In the Tuileries there is a small monument to the memory of Watteau, not particularly worthy of note as a work of art, but a good example for my purpose. Now here the sculpture is so clear and definite in its expression that one can tell without reading the inscription that it commemorates a successful artist of the eighteenth century who painted fashionable women. Thus much is conveyed by the bust of Watteau on a pedestal at the side of which one of the delightful women of his pictures steps forward to crown him with a wreath. His palette and brushes lie at the foot of the pedestal. Whatever one may think of the idea it is at least expressive. A similar lucidity is seen in many other similar monuments, those to Delacroix and Gonoud, for instance. A more recent example that is fairly representative is the war memorial at Falaise. Here it is at once apparent that soldiers of France are commemorated, for the figure of the French Republic rises from a panel in which are depicted various episodes connected with the call to arms. That is the central feature and its meaning will be at least clear for many years to come without the aid of an inscription.

Sir W. Goscombe John's work on the memorial at Newcastle may be recalled as something similar. It is true, the motives are much alike, yet this Newcastle memorial is certainly an exception, there is no other similar in England, whereas in France such expressiveness is more the rule. Where actual representations of the men who fought do appear on English memorials, it is usually as statues at the top of pedestals, or at the foot of a monument at the summit of which is a symbolical female figure, or the soldier is at the top with the figure of Peace, or something similar, at the foot.

In turning to many of the monuments of London, especially some recent erections, how often will the passer-by of the future know by their architectural forms and sculpture what they express? In some the sculpture is tentatively expressive, (Mr. Eric Kennington's 24th Division Memorial for example) but in most, especially the purely architectural, their meaning is uninspiringly vague. In our national restraint in war memorials, our desire to express sorrow for the loss of countrymen in a battle won rather than to triumph in a victory, we have taken refuge in abstract forms and unexpressive antiquated symbols. Will our passer-by of the future, when the war is gleaned but from pages of history, know by the beautifully designed Ceno-

taph in Whitehall what it expresses? A cenotaph is an empty tomb, a symbol of reverence for death, but whose death, what death? The dates will tell and that is all; but will the monument be eloquent for him? He passes on and reaches the obelisk fountain at the corner of the Admiralty building designed by the same architect. The obelisk was an Egyptian symbol of life, a fountain is a source of life; but there are thousands of obelisks and thousands of fountains that mean nothing, still the inscription will give him a notion of the cause of its existence. He passes on not deeply moved, unless he reflects on Rupert Brooke's verse that inscribes it, and then perhaps he will be affected by the association of the poetry, but hardly by the forms of the memorial.

It may be argued that the thought to express is so delicate and of such a sacred character that it is wiser to do it by architectural abstractions, and, by refraining from any definite representation, make an appeal to emotion by a beautiful and solemn vagueness like that of music. There is obviously much to be said for that point of view, but the argument against it is that it considers the present at the expense of the future. Architectural abstractions in commemorative work, unlike music, depend largely on association for their power to move. Negative the association, and it is questionable whether, by the arrangement of their forms, they could stir emotion as music does, or as large impressive architectural harmonies do like the interior of the Duomo Milan, the Romanesque transepts of Tournai, or the exterior of Salisbury. Of recent memorials that which comes nearest, perhaps, to stirring such emotion by abstract forms is Sir Gilbert Scott's beautiful octagonal Gothic design at Wigan.

Whatever point of view be adopted on that matter, it must be admitted that no deep impression can be created by taking refuge in what has become to us obscure symbolism. The form of an obelisk for example, cannot excite much emotion, and to us today it is meaningless. Why go to ancient Egypt for a symbol to express the gift of Life; are we not a Christian country? To take constant refuge in it betrays a sad paucity of ideas.

For clear, vital symbolism we can profitably visit France again. A splendid example is the memorial marking the spot where the Armistice was drawn up. There can be little doubt what means this fallen eagle lying on a base against the shaft of stone which has an open panel in which is held a large bronze sword pointing downward and making the silhouette of the cross. How much nearer to us, how much more expressive is it than ancient pre-Christian symbols whose meanings are strange. It may be answered that this memorial with the German eagle suggests a note of triumph foreign to British feeling that prompts a war memorial. That is partially true, though the memorial at Rickmansworth shows the British lion trampling on the German eagle, and it cannot be claimed that the spirit of, say the Machine Gunners memorial is preferable, while not being nearly so artistic or expressive. The presence of Professor Derwent Wood's lifeless pseudo classical figure of David is puzzling until the inscription is consulted: "Saul slew his thousands and David his ten thousands," which immediately suggests, the not very elevating thought, that where a rifle slew thousands a machine gun slew tens of thousands. Surely this is the most regrettable war memorial in London, both from artistic and ethical reasons. Again, the Cavalry Memorial, excellent though it be in design (yet its scale is undoubtedly too small for the type of monument) when seen at a short distance may commemorate any warrior, though most obviously the patron saint of England. It is clear only when we examine the frieze on the pedestal and examine the inscription on the panels in its architectural background.

It will be seen that the main forms of these monuments do not clearly express their purpose, they are composed of abstractions and inexpressive symbols, and can therefore only profoundly move by association, an association which lessens as time passes. Unless the forms are pertinately expressive of what they commemorate they cannot be powerful reminders, for inscriptions are rarely read. These considerations would not matter so much if the monuments were vital forces as works of art, but, alas! of none of the four mentioned, not even of the Cenotaph, can this be said.

In the Artillery Monument we confront something altogether different from our customary inexpressiveness. I have already said that the mass and design of the monument ill accord with its surroundings, but here hostile criticism ends. In itself the work is a masterpiece, the most eloquent memorial of the Great War England has yet done. The spectator of the future will not have to reflect on the inscription to know what it means, its meaning is clear enough for every casual passer-by. Mr. Lionel Pearson in arranging these massive blocks of masonry in a cruciform gives the memorial the basis of the chief Christian symbol. The structure synthetically builds up in pleasing proportions to the large howitzer at its summit. It was ingenious to arrange

bronze figures at the terminations of the cross, the dead artillerymen at the foot, the gunners at the arms, and an officer at the head. The bas reliefs that embroider the body of the memorial represent with unflinching realism the gunners in action. These depictions are wrought with vitality, and Mr. Jagger in designing them has made the most of the means at his disposal. By a judicious management of line he has emphasized the actions represented, and has admirably fitted the masses into the rectangular spaces. And the reliefs show us war convincingly, war with its hardship and frightfulness. Yet withal as these men are vividly pictured straining every nerve at their guns, one feels the nobility of fighting for a country's salvation and all that it means. These men went through that for England, and the future spectator will know from this memorial something of how a heritage of peace and security was won. It is by vivid realism rather than by obscure symbolism that a monument is eloquent, and this Artillery Memorial will mean something to the Englishman when the too many others are but meaningless symbolical structures.

The Art-in-Trades Club of New York announces a competition for wall paper design, open to architects, artists, decorators, designers. Designs are requested for a wall paper to be used in the living room of a moderate sized, detached, suburban dwelling with a medium natural light exposure, and prizes of \$1,000, \$200 and \$100 for first, first honorable mention and second honorable mention, were contributed by Robert Griffin, the designs to become the property of the Robert Griffin Company. Designs must be in between February 15th and February 20th, award being made on March 1, 1926. Full information may be secured of George E. Clark, 34 East 38th St., New York city.

Gilbert J. Jacques, Windsor, Ontario, Canada, and A. Stuart Allaster, formerly of Brockville, Ontario, announce the formation of a partnership under the firm name of Jacques and Allaster, Registered Architects. Offices are at No. 3 Ouellette Ave., Windsor, Ontario.

The amount of deflection of a brick wall 40 inches thick under the pressure of one finger can be measured by an instrument recently constructed by C. G. Peters of the Bureau of Standards, Department of Commerce. If one looks into the eyepiece while some one else walks across the floor the deflection is apparently so great that one would suppose the Whole building to be swaying back and forth as though made of cardboard.

The instrument makes use of the interference of light waves, and is very simple in construction. A glass plate is fastened to the wall of the building. Another plate is mounted close to this first plate in the tube of the instrument. Part of the light from a helium tube passes through the plate in the instrument and is reflected back by the plate on the wall into the eyepiece. The remainder is reflected directly from the plate in the instrument. The interference of these two sets of light rays causes light and dark bands to appear in the field of the eyepiece. When the distance between the two plates is changed the bands move across the field. Motion equal to the distance between two dark bands represents a deflection of about one one-hundred thousandth of an inch.

## Book Reviews

SELECTED MONUMENTS OF FRENCH GOTHIC ARCHITECTURE. Pencil Points Press, Inc., New York. \$6.00.  
MASTERPIECES OF SPANISH ARCHITECTURE. Pencil Points Press, Inc., New York. \$6.00.

The series of architectural reprints, called by the publisher the "Library of Architectural Documents," fills a long-felt want in the field of architectural literature. The reprinting of the important parts of standard works on architecture in well-made, easily handled, low-priced editions is a service the far-reaching effects of which can scarcely be estimated. Beginning with "Architecture Toscane," a reprint of the measured drawings by A. Grandjean de Montigny and A. Famin, and following this by the publication of a selection of one hundred plates from D'Espouy's "Fragments D'Architecture Antique," the two volumes now under consideration form volumes III. and IV. of this valuable series. For both of these volumes Mr. John Van Pelt, Architect, of New York City, has written an introduction.

The "Selected Monuments of French Gothic Architecture" consists of one hundred plates selected from that monumental French work, the "Archives de la Commission des Monuments Historiques" (the original of which is available in only the more important technical repositories) and from the better known, but often as inaccessible, "Cathedrales de France."

In 1837 an Act of the Ministry of the Interior fanned to flame a growing ardor for French antiquities that had originated in the historical movement which swept the nation seven years before. "A Commission of Historic Monuments" was formed to take charge of the almost limitless task of preserving and restoring the important works of architecture. The original commission originally composed of only eight members, in 1887 was increased to thirty-seven members and included many of the foremost archaeologists and architects of the French nation. This work, begun so long ago, still continues with the result that many a fine old structure which would otherwise long ago have disappeared, has been saved to posterity. In the conduct of the work, a great number of measured drawings and other bits of data were accumulated. These valuable documents, published in five large folios, form an indispensable library of material for the student of French architecture. From these volumes and two others on the cathedrals of France, have been selected the one hundred valuable plates reproduced in this book.

"*Masterpieces of Spanish Architecture, Romanesque and Allied Styles.*"—What the Commission of Historic Monuments was to France, "La Comision de los Monumentos Arquitectonicos" was to Spain. This commission originated in a royal decree dated July 3, 1856, which directed the formation of a commission to study, describe and graphically present in a series

of publications, the venerable monuments of Spain. The first of this series of publications appeared in 1859 and continued for upwards of twenty-five years, comprising a fine series of folio documents upon the best architectural examples of Spain. Don Jose Gil Dorregaray was Editor-in-Chief, and was assisted by the best students the country afforded. The plates, beautifully engraved, comprise examples of Romanesque, Gothic, Moresque and Renaissance architecture; the descriptive text is parallel in two languages, Spanish and French. This publication is, if anything, scarcer in the United States than the French "Archives," and therefore the publication of plates from the series by the Pencil Points Press is a distinct contribution to architectural literature. It is understood that these volumes are to be followed by further similar reprints.—*Rexford Newcomb.*

FARM HOUSE, SMALL CHATEAUX AND COUNTRY CHURCHES IN FRANCE. By Antonio di Nardo with a Preface by Paul P. Cret. J. H. Jansen, Cleveland, Ohio. \$18.00.

This elegant volume on a subject about which a considerable interest was generated during the late war in a series of one hundred and seventy-three beautiful plates gives the architect a wonderful mass of documentary material. All the quaint charm and loveliness possessed by countless, out-of-the-way, French villages and towns—material, by the way, difficult to get in previous publications—have been caught by the camera of Mr. D. C. Arnold from whose beautiful plates the volume is largely illustrated. Added to these are photographs by Mr. Richard Philipp, architect of Milwaukee, Mr. Charles Willing and Mr. W. P. Trout. Paul Philippe Cret, architect of Philadelphia and Professor of Architecture at the University of Pennsylvania, writes an interesting introduction, and, lastly, Mr. di Nardo adds a series of his matchless sketches that punctuate the photographic plates at convenient and restful intervals, thus making of the whole a very pleasing as well as a very profitable book.

Too often, in architecture, do we lose sight of that saving virtue and we need frequently to turn to the simple folk-expressions in architecture in order to refine our cumbersome and over-elaborate style. A study of the sturdy, simple, folk-architecture in a country like France, becomes, therefore, very valuable, whether or not one happens to be working in that particular vernacular. The simple virtues of these structures are, to say the least, refreshing, in an age when almost invariably too much is done to architecture.

Aside from this more general observation, the cadences of massing, the regard for the possibilities and limitations of the materials, the wonderful craftsmanship displayed by almost every example gives a general value to the work aside from any stylistic



message it may impart. Simple, honest wood-work, lovely and unusual patternings in brick, charming stone textures, picturesque chimneys, quaint dormers, fascinating silhouettes and massings make almost every plate a valuable object lesson for one who appreciates real craftsmanship in building. One could discourse at length upon the charms of many of the examples cited, but after all only a perusal of the volume itself will suffice. It is a most commendable publication and one that should find a place in every well-balanced architectural library. *Rexford Newcomb*

#### FATIGUE OF METAL

Bulletin No. 152 of the Engineering Experiment Station of the University of Illinois is the fourth report of the progress of an investigation of the fatigue of metals carried on at the University of Illinois in co-operation with the National Research Council, the Engineering Foundation, and several manufacturing firms. *Previous reports are given in Bulletins Nos. 124, 136, and 142*

This bulletin is a summary of the work done since the completion of that recorded in Bulletin No. 142. It deals with the following subjects: (1) Fatigue strength and static strength of steel at elevated temperatures, (2) the effect on fatigue strength of stress intensification at a small hole, (3) magnetic analysis as a test for fatigue strength of steel, (4) fatigue strength of non-ferrous metals, (5) fatigue strength of case-carburized steel, (6) testing machines for repeated stress, and (7) miscellaneous test results for metals.

Copies of Bulletin No. 152 may be obtained without charge by addressing the Engineering Experiment Station, Urbana, Illinois.

Bulletin No. 67 of the Engineering Experiment Station of the University of Illinois, entitled "Reinforced Concrete Wall and Column Footings," by A. N. Talbot, originally issued in 1913, and which has been out of print for a number of years, has just been reprinted on account of the continued demand for it. This bulletin contains a description of tests on a number of different types of reinforced concrete wall and column footings.

A limited number of copies are now available at the price of sixty-five cents each.

Professor Paul Valenti of the faculty of the Department of Architecture, Washington University, St. Louis, announces a summer school and tour of instruction for American students under the auspices of the Royal Italian government during next summer. The government is co-operating with Professor Valenti to throw open for classes several academies and universities throughout Italy. The itinerary for the tour which sails from New York June 26th and returns from Genoa, September 6th, includes the most interesting cities of Italy.

#### THE AMERICAN ACADEMY IN ROME

The American Academy in Rome has announced its annual competitions for Fellowships in architecture, painting, sculpture and landscape architecture. These competitions are open to unmarried men not over thirty years of age who are citizens of the United States. In painting and sculpture the Fellowships will be awarded by direct selection after a thorough investigation of the artists ability and personal qualifications of the candidates. Applicants are required to submit examples of their work and such other evidence as will assist the jury in making the awards.

The stipend of each Fellowship is \$1,250 a year for three years, with some additional allowances for material and model hire. Residence and studio are provided free of charge at the Academy. All Fellows have opportunity for extensive travel.

Entries will be received until March first. Circulars of information and application blanks may be had from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

The first competition for the James Harrison Steedman Memorial Fellowship in Architecture is to be held this year under the guidance and control of the School of Architecture of Washington University, St. Louis. The Fellowship has a value of \$1,500, the holder of which is to pursue the study of architecture in foreign countries. It is open to all graduates in architecture of recognized architectural schools of the United States, who shall have had at least one year of practical work in the office of an architect practicing in St. Louis. Application blanks for registration must be filled in and sent to the committee not later than January 31st. Louis LeBeaume, Gabriel Ferrand and J. Laurence Mauran, chairman, comprise the governing committee. All information may be had from the Department of Architecture of Washington University.

With Elmer C. Lowe, A. I. A., as professional adviser, a competition approved by the American Institute of Architects, Chicago Chapter, is being carried on to develop plans for a two-apartment building and a modern bungalow to be erected in Niles Center, Illinois. Prizes of \$1,200 are offered, the first prize for each structure being \$300; the second and third prizes \$200. and \$100. respectively. The jury includes Harry B. Wheelock, president of the Chicago Chapter. The competition closes March 20th. The program may be secured from Elmer C. Lowe, 636 Church Street, Evanston.

## Church and Architect

"LUTHERAN Church Art" is a leaflet published bi-monthly at Cleveland "in the interest of better Lutheran Architecture, Music, Liturgies and Kindred Subjects." It deals most intelligently with architecture. In a recent issue, "Losing Money at Six Per Cent" is a contribution discussing a matter of more than ordinary interest to architects. It is reproduced by reason of that interest:

A letter, just received, from an excellent firm of architects, whose work has received considerable attention by the best professional journals, states that they are disgusted with Lutheran clients. "So far," they write, "we have succeeded only in losing money on pretty nearly every job we have had, and the treatment we have received from several Lutheran building committees has been anything but honorable. . . . We wonder sometimes if you fully realize how some of the building committees behave. In fact, we would have to be assured of entirely different treatment than we have received so far, if we were ever to undertake another Lutheran church.

"The architects in question are located in the Middle West, and are men of highest integrity. They are not of the commercial, stock-plan type. Unfortunately this is not an isolated case. We wrote an article a year or so ago on 'Beating the Architect.' It was widely reprinted, and it brought us many a letter, from architects of honorable reputation, with words of highest commendation, and often with specific instances cited.

"We don't for a moment believe that Lutherans are the only ones at fault. Knowing several firms of nationally famous church architects quite well, we can assure our readers that other denominations are often equally blameworthy. The trouble is that people seem to have one set of ethical standards for their private business transactions, and another set for the church. Business men of highest integrity, who are entirely honest, and even pride themselves in their high ethical business standards, have been known (and that right often), to play the most reprehensible tricks on their architect. We have several sad cases pending, as we write these lines.

"We do not, for a moment, wish to censure these men. They do it unthinkingly. They are victims of a peculiar twist of psychology. Many folks think that almost anything is all right, so long as their church benefits financially by it. People who wouldn't dream of gambling in a pool room, will insist that a church raffle is perfectly proper, 'because it's for the church.' Committees of men who wouldn't rob a widow of a penny, think nothing of demanding a water-color drawing, or perhaps three or four drawings, from their architect, even though he must pay a professional delineator \$100 or more for each drawing. They insist upon repeated revisions of working-drawings, at the architect's expense, and with draughtsmen demanding \$50 to \$100 per week. They don't do it with malice aforethought. It's done without thinking, and due to the peculiar twist of psychology just mentioned.

"No painstaking architect, in the year of grace 1925, can do justice to a church for a fee of six percent of the estimated cost, and make a living. Jewish speculative 'architects' demand not less than 7 percent for a cheap apartment house, many of the drawings of which are so standardized, and of the rubber-stamp type that all that is needed is a new title and a new overhanging cornice of green tiles. Certainly we ought to be willing to pay our architect seven to eight per cent, if he is a conscientious, experienced man. And the writer is sure that our excellent Lutheran pastors and laymen, if their attention is called to it, will not consider trying to save money for their church, at the expense of any honest architect or craftsman."

The United States Bureau of Standards, Department of Commerce, has devised an electric device for the measurement of strain in concrete mass. One of its first uses is to be in an investigation of a dam to be erected at Fresno, California. The instrument is embedded in concrete, the wires leading to recording instruments which are calibrated to show any deformation in the concrete due to loading.

## Wind Stresses

The average wind pressure on a tall building when the wind is blowing at 76 miles per hour (100 miles per hour, as shown by a Weather Bureau, Robinson type anemometer) is about 22 pounds per square foot, according to results obtained by the Bureau of Standards, Department of Commerce. The value commonly used is 30 pounds per square foot. This would correspond to a true wind speed of about 88.5 miles per hour (118 miles per hour indicated speed). Gusts of this speed have only been observed in a few cities, such as New York, and St. Paul.

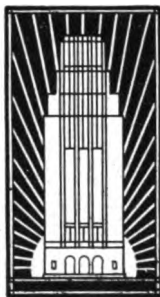
These results were obtained by measuring the force of the wind on a model of a tall building mounted in the large outdoor wind tunnel of the Bureau. This tunnel is 10 feet in diameter, and in these experiments winds up to 70 miles per hour were produced, values for higher speeds being obtained by extrapolation. By means of small openings in the face and top of the model which were connected to a pressure gauge, the pressures produced by the wind at various parts of the structure were measured. These measurements were made at 70 places on the face of the model and at 49 places on the top, with the wind coming from 13 directions, varying from directly against one face to directly against the opposite face. Of course, in this work the wind always comes from one direction, and the model is turned on its mounting. The pressures obtained were then multiplied by the appropriated areas to give the total force on the model under the different conditions. The forces tending to overturn and to twist the model were also computed.

This work was undertaken because of the many inquiries received by the Bureau concerning wind pressures on buildings. The same experimental methods were employed which have been found so useful in the investigation of air forces on airplanes.

It has always been recognized that in the design of engineering structures such as tall buildings, bridges, chimneys, transmission lines, radio masts, etc. it is necessary to make provision for the stresses produced by the pressure of high winds. However, the values of the forces produced by the wind used by engineers in structural design are based on experiments made a great many years ago by methods which are now known to be subject to large errors, and on models which do not resemble actual structures. Many engineers have felt that these old values are too large, and that many structures are made stronger than is necessary, and therefore cost more than they should.

The Bureau has determined the actual pressure corresponding to a given wind velocity. There still remains the problem of determining what wind velocity to use in designing a structure. Obviously a higher velocity ought to be assumed in designing a building facing the lake front in Chicago than for a building in the downtown section of Washington.

# THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

Volume XXXV

Number 2

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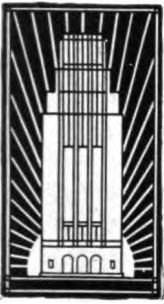
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GARDEN OF MR. HENRY W. SCHULTZ, PASADENA, CALIFORNIA  
WALLACE NEFF, ARCHITECT



# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED

ARTS

Volume XXXV.

FEBRUARY, 1926

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The  
Building Year  
of  
1926

With the usual optimistic prophecies common to the first month of the year there has been expressed an unusual number of diverse opinions, each with what seems to be reasonable evidence to back it. We have the authoritative statements of Mr. Hoover, who certainly ought to have a finger on the building pulse of the country, which seemingly predict a phenomenal construction year, though qualified by a warning against speculation and based upon a continued general commercial prosperity. Mr. Hoover also notes a slight reduction in building costs, due he opines, to the lengthening of the building season. Perhaps this is true, though for the most part unnoticeable. Building costs are at a peak which in many cases and classes of construction means speculation of the most reckless character. In New York this is so evident that large insurance companies have ceased to loan money upon any class of building construction. In that city this situation became so acute that a mass meeting was called of architects, contractors and representatives of realty and insurance companies and a three days' session was devoted to an examination of the entire building situation. Then there is the conservative element which points to the sixteen-dollar-a-day demand of the bricklayers and other labor difficulties; the advanced demands upon an already over-burdened building cost; the threatened, and possible, curtailment of building material manufacture through the prolonged strike in the coal fields; the conservative attitude of loan companies, whose liberality in the past was probably partly responsible for the building boom of last year. That some of these companies already own buildings upon which loans were made, does not indicate a natural and healthy building business. Yet, without the prophecy of the optimist and in spite of the warnings of the conservative, the building aggregate in dollars of last year will be eclipsed in 1926, for the threatened falling off in residence erection will be offset by larger and more numerous constructions of a public or semi-public character. The extensive Government building program heretofore noted in these columns will be augmented by extensive state

and municipal works from subways to bridges. Hotels and theatres, office buildings, electrical and railway constructions, are projected on a scale that rivals that of any former year, and to the material dealer as well as to the architect, prosperity will inevitably be spelled with capitals. This line of constructions belongs largely to the metropolitan cities, but it takes very little optimism to believe that the desire and ability to invest in these will reflect upon the cities and towns with smaller desires and less capital, and that these will feel the investment urge in a proper proportion. The general effect should be a thorough clearing out of the venturesome and irresponsible, a stabilizing of building costs and efficiency in labor, and an end of the irregularity, to use no harsher term, that had been growing in some quarters among construction and material contractors. (Even a comedy stage joke is upon the absurd inflation of building values.) This era in which all the symptoms of a "boom" have been manifest in wildcat loans by irresponsible bonding companies, upon buildings that were uneconomic in location and size, is in consonance with the high level of production in all lines of manufacture. Overproduction from buildings to shoes is the estimate of some close observers. Mr. Hoover's cautious comment, "All signs indicate that if we will temper our optimism with a sprinkling of caution we shall continue our high level of prosperity over 1926," is worthy of serious consideration. This advice is timely and pertinent. With the building and stock speculation that has reached sky-limit in New York, the more than ephemeral exploitations in Florida, and the farmer-manufacturer contention in our National Government, there is need for "caution" of the most rigid sort. These forces will bring their inevitable results, but small harm will result to the country at large because there is a "middle-west" that learned its lessons in speculation years ago and will not repeat the experience. In that vast territory between the Alleghenies and the Rockies, of which Chicago is the metropolis, the real spirit of America lies, and upon it the future development of the country rests. Within these boundaries are broad and unlimited fields for natural expansion, in cities, on

farms, and a people, that, having carved its environs from a wilderness within three generations, still has that force and prescience which does not speculate, but with legitimate enterprise advances with a certainty of success in its achievements.

Recognition  
of Architects  
as  
Municipal Advisors

The patient, persistent, generation-long devotion of many members of the profession to the ethics of their art, coupled with a deep and sincere devotion to public service in ways sometimes quite beyond professionalism, has gradually brought its reward to the profession as a whole in the establishment of a public recognition of the value of an architect's training in advisory capacities connected with municipal projects. In Chicago this attitude of people toward architects has long been recognized and the architects of the city are daily brought in contact with state and municipal problems. New York has been slower to recognize its architects as anything more than builders. There as elsewhere to the man in the street, the architect's position in the formation of a structure has been anomalous. This attitude toward the profession in New York has been radically changed through the induction of a new Mayor. One of his first, if not the first, acts was to call a conference with a committee of the New York Chapter A. I. A., asking and obtaining their promise of co-operation in a survey of city building codes, regulations, etc., and such advisory aids as might be required throughout his administration. The Institute Committee consisted of Robert D. Kohn, chairman; Sullivan W. Jones, state architect, and the one who arranged the conference at the request of the Mayor; Lansing V. Holden; Charles B. Meyers and Stephen F. Voorhees. At the beginning of the conference the architects explained that with the purpose of improving the relationship between architects and the city departments, a consolidation of departmental functions was desirable. They pointed out the absurdity of requiring architects and builders to obtain permits from six or seven city departments for the erection of one small building. The committee discussed the antiquated building code of the city and the variety of interpretations of that code in different boroughs; and the lax enforcement of the zoning laws. The committee endorsed the City Planning program; discussed fire hazards from frame structures; approved the suggestion for a city survey, and urged the appointment of a city planning commission. In fact it seems to be the intention of the administration to continue to employ the advice of the Institute and the engineering societies on all matters and appointments affecting city planning and building. That there is one profession which has no "axe to grind," no other motive save public service, and no hope of reward other than that

of good citizenship, willing to give time and talent for the common good, is a matter for both public and professional congratulation. It is also worthy of record that the day of the politically appointed architect of minor attainments has gone and that municipalities are beginning to recognize that design has something to do even with bridges. In New York this is evidenced by the appointment of Cass Gilbert as architect of the great municipal bridge, projected to span the Hudson River, as well as the private structure which will occupy the entire site of Stanford White's Madison Square Garden. The seeds planted more than sixty years ago by those organizers of the American Institute of Architects, and the faithful carrying out of its ethics in practice and structure are now coming to a full and legitimate fruition.

Protecting Our  
Historic Buildings  
for Future  
Generations

In its annual report to the Philadelphia Chapter of the Institute, the Committee on Public Information, David Knickerbacker Boyd, chairman, calls attention to a matter which should receive hearty support of all Institute chapters. That is the attempt to hold free from modern usage and as a National Historic Monument, the Independence Hall group in that city. It appears that a city government, in violation of an ordinance designed to protect this group from such usage, occupied some of the buildings for public office purposes. True, the matter was brought to the attention of the authorities in fashion strong enough to cause the removal of the city departments. But the danger of future invasion of these buildings is great, and should that occupancy result in destruction of the buildings by fire, for instance, it would be an irreparable loss to the Nation. The report suggested to the Executive Committee of the Chapter, the issuance of an appeal to all chapters, to the end "that this group of buildings should be held inviolate from modern intrusion and should be maintained in dignified veneration, as the physical and architectural symbol of American independence; also that they should eventually be established as should others of similar importance elsewhere, as National Historic Monuments to be held in trust and free from the possibilities of being jeopardized through any local administration or caprice." With this sentiment every architect will be in hearty accord. Destruction of the Independence Hall group through any cause whatsoever, should be guarded against in every possible way. If the people of the country will not take the initiative, certainly they will follow the lead of the architectural profession in a movement to protect its shrines. Such buildings as Independence Hall are shrines as deeply rooted in our national being as are the historic monuments of any country. It is to be hoped that steps suggested by Mr. Boyd's committee will be taken by the Institute.



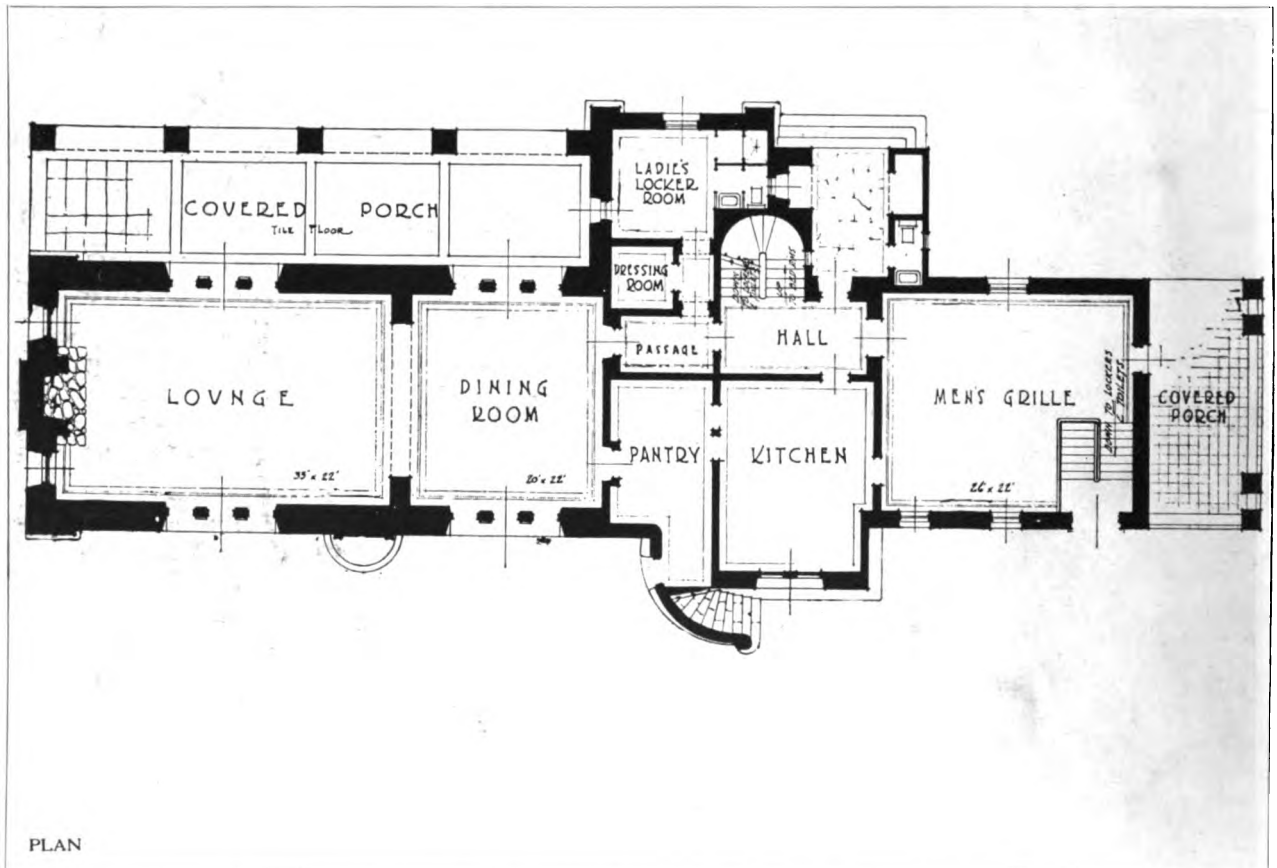


OJAI VALLEY COUNTRY CLUB, OJAI, CALIFORNIA  
WALLACE NEFF, ARCHITECT





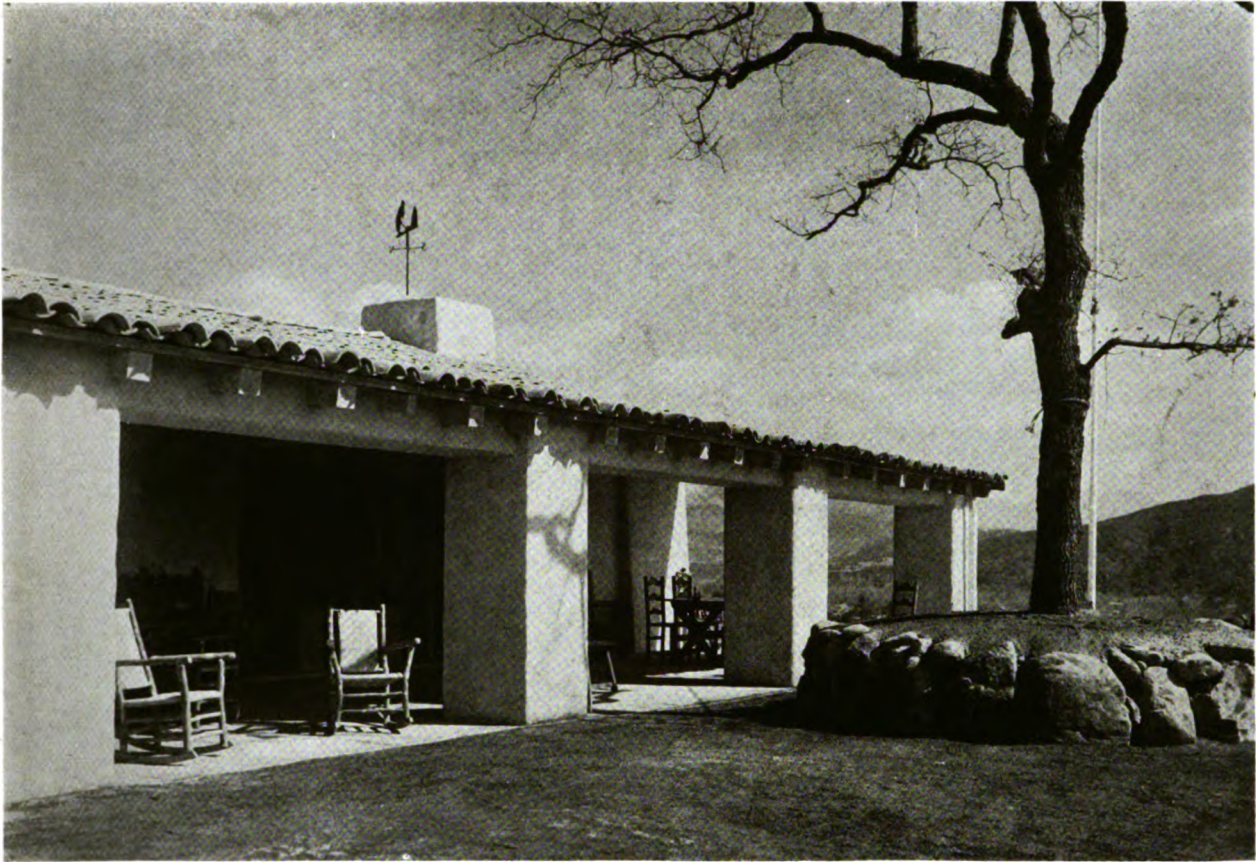
TERRACE



PLAN

OJAI VALLEY COUNTRY CLUB, OJAI, CALIFORNIA  
 WALLACE NEFF, ARCHITECT :: :: :: ::





COVERED PORCH



DETAIL OF END OF COVERED PORCH AND LOUNGE  
 OJAI VALLEY COUNTRY CLUB, OJAI, CALIFORNIA  
 WALLACE NEFF, ARCHITECT :: :: :: :: ::

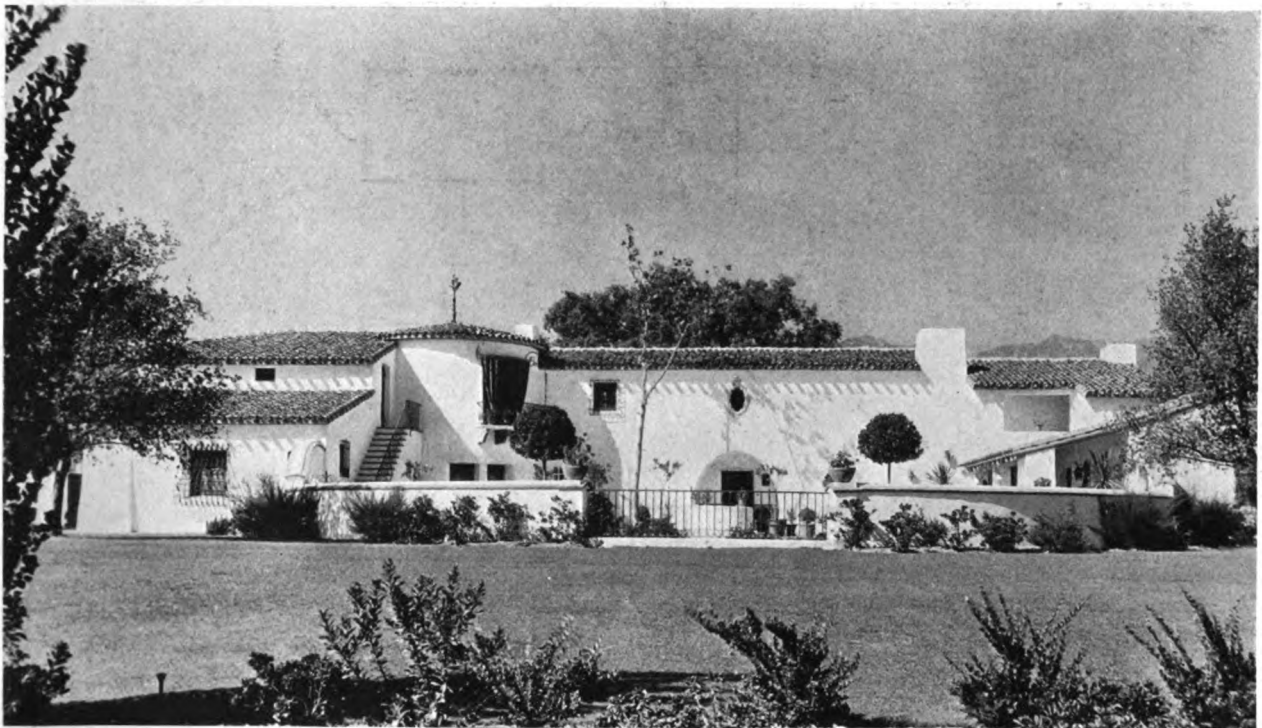




LOUNGE



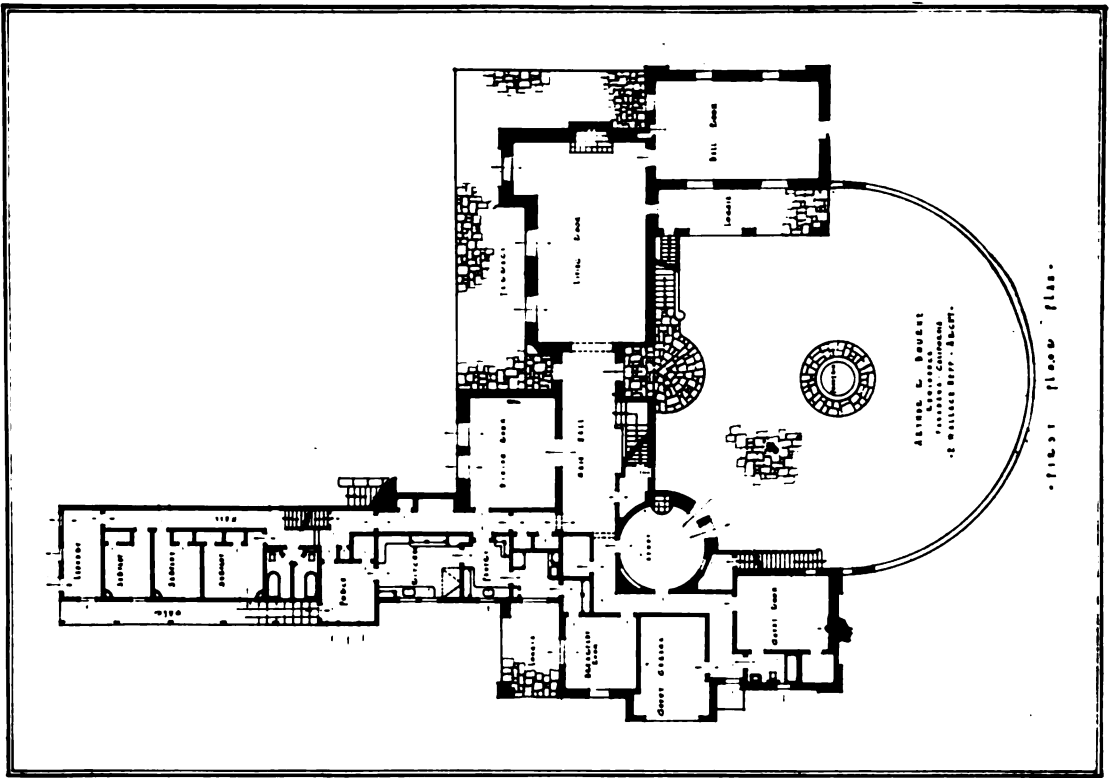
DINING ROOM  
OJAI VALLEY COUNTRY CLUB, OJAI, CALIFORNIA  
WALLACE NEFF, ARCHITECT :: :: :: ::



GENERAL VIEW



DETAIL OF FRONT  
RESIDENCE OF MR. ARTHUR K. BOURNE, PASADENA, CALIFORNIA  
WALLACE NEFF, ARCHITECT :: :: :: :: :: :: :: :: :: ::

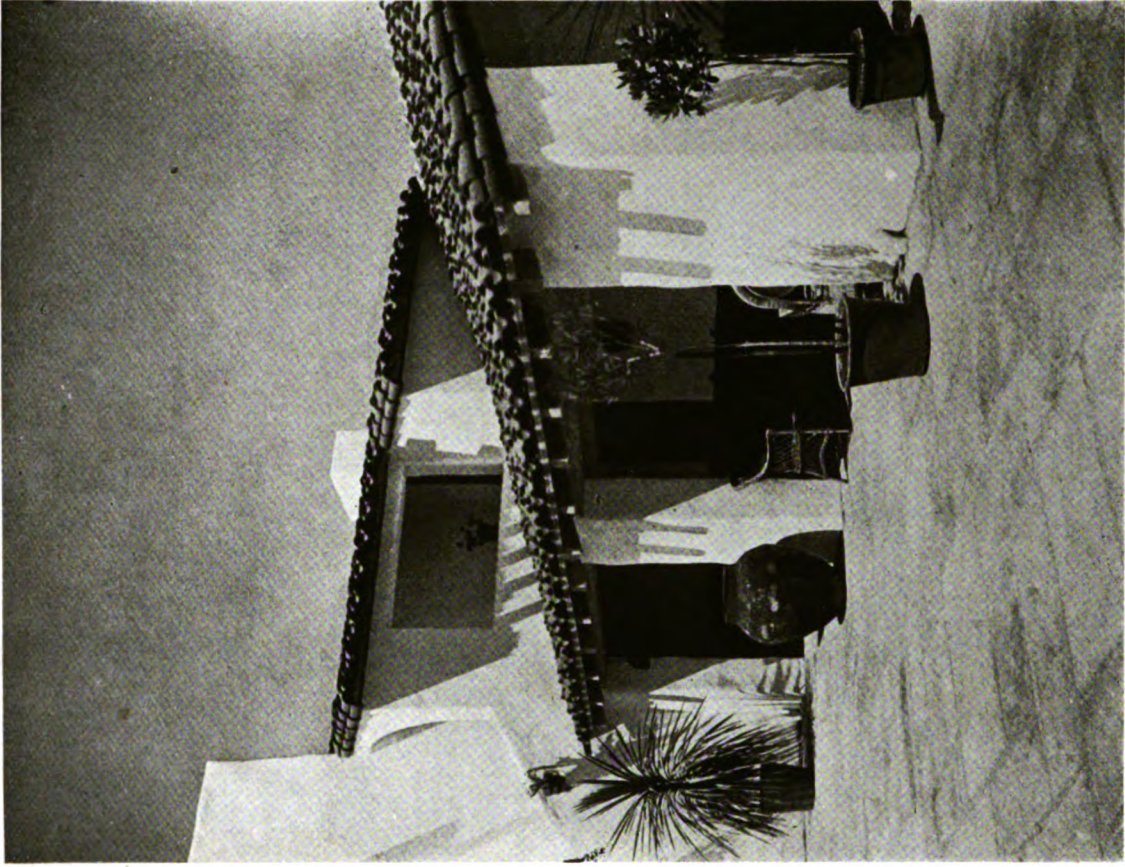


PLAN

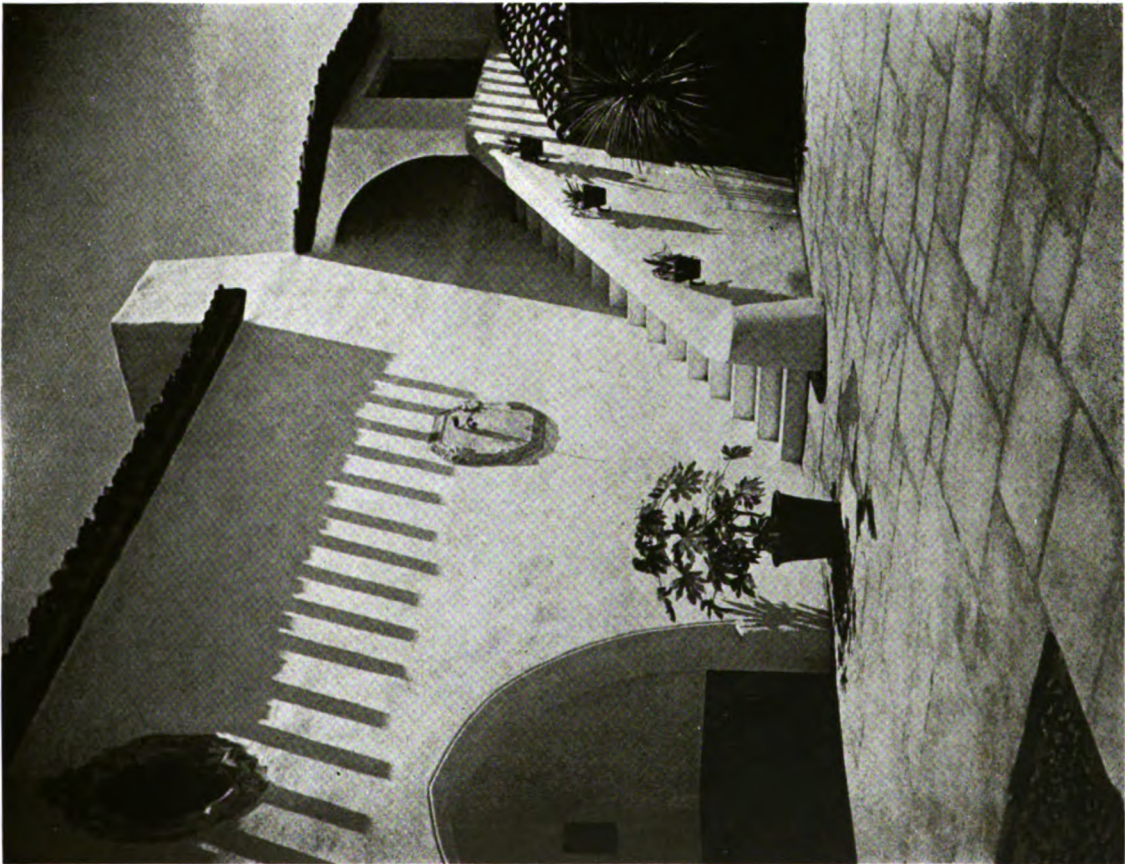


DETAIL OF REAR WING  
 RESIDENCE OF MR. ARTHUR K. BOURNE, PASADENA, CALIFORNIA  
 WALLACE NEFF, ARCHITECT





DETAIL OF TERRACED PORCH



DETAIL OF TERRACE AND STAIRCASE  
 RESIDENCE OF MR. ARTHUR K. BOURNE, PASADENA, CALIFORNIA  
 WALLACE NEFF, ARCHITECT

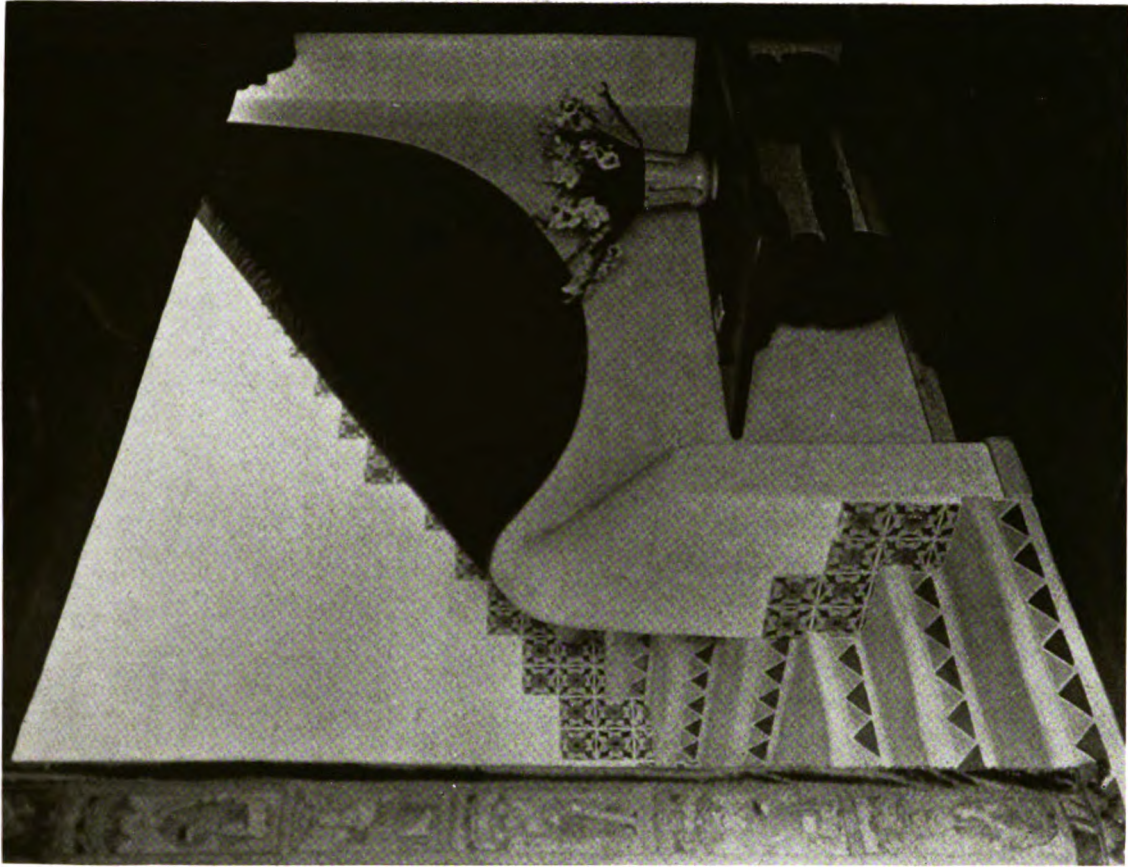




DETAIL OF TERRACE AND DOORWAY



DETAIL OF STAIRWAY AND BALCONY  
 RESIDENCE OF MR. ARTHUR K. BOURNE, PASADENA, CALIFORNIA  
 WALLACE NEFF, ARCHITECT

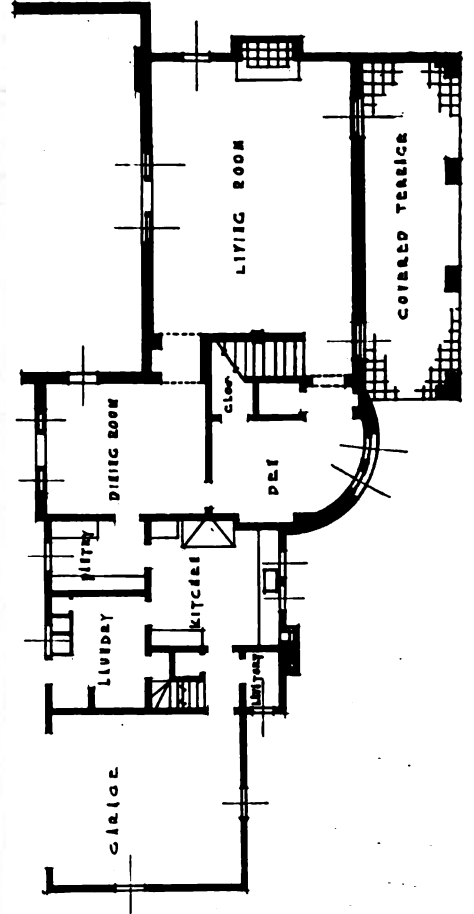
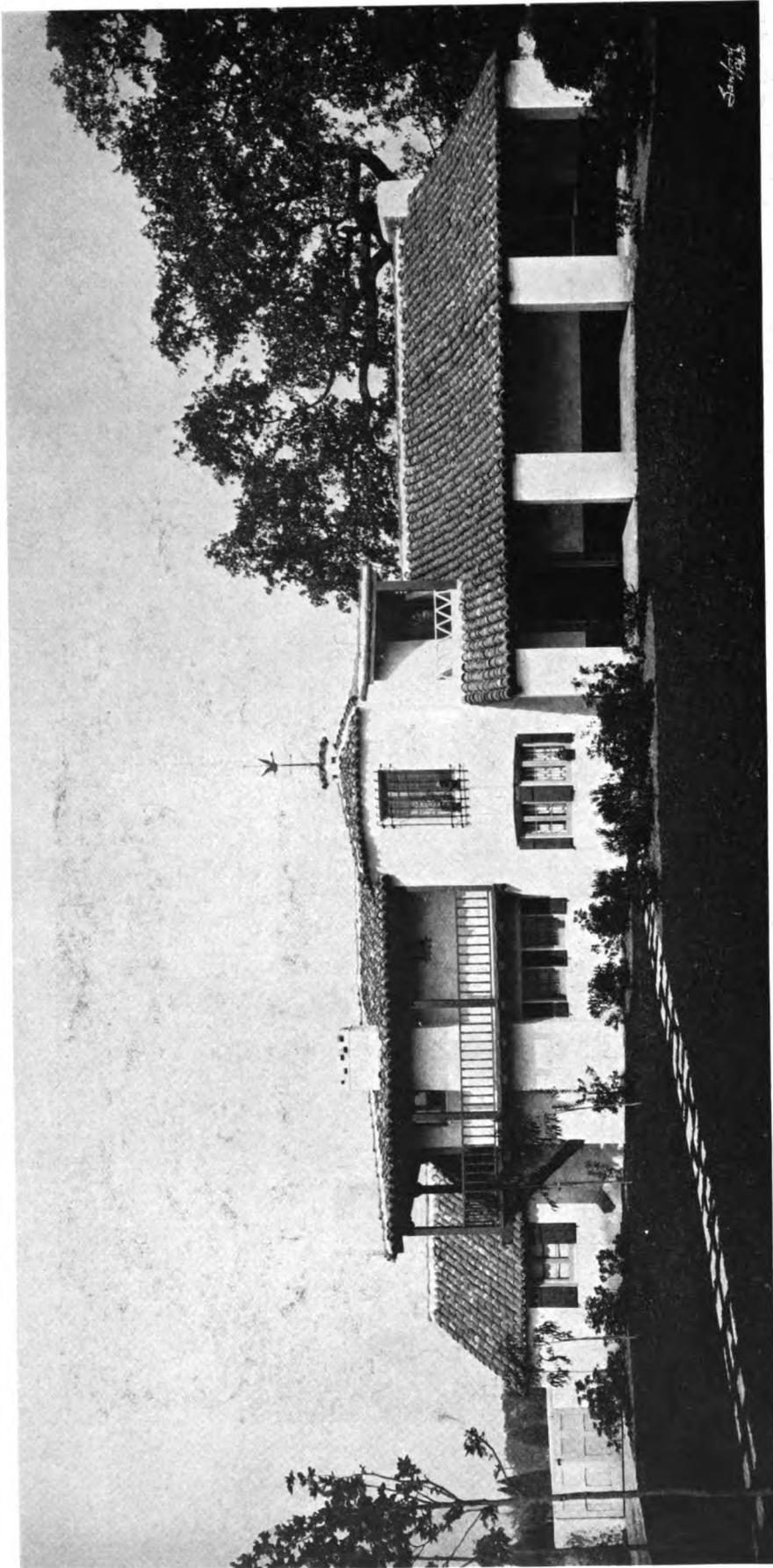


DETAIL OF TILE STAIRCASE



ENTRANCE HALL  
RESIDENCE OF MR. ARTHUR K. BOURNE, PASADENA, CALIFORNIA  
WALLACE NEFF, ARCHITECT

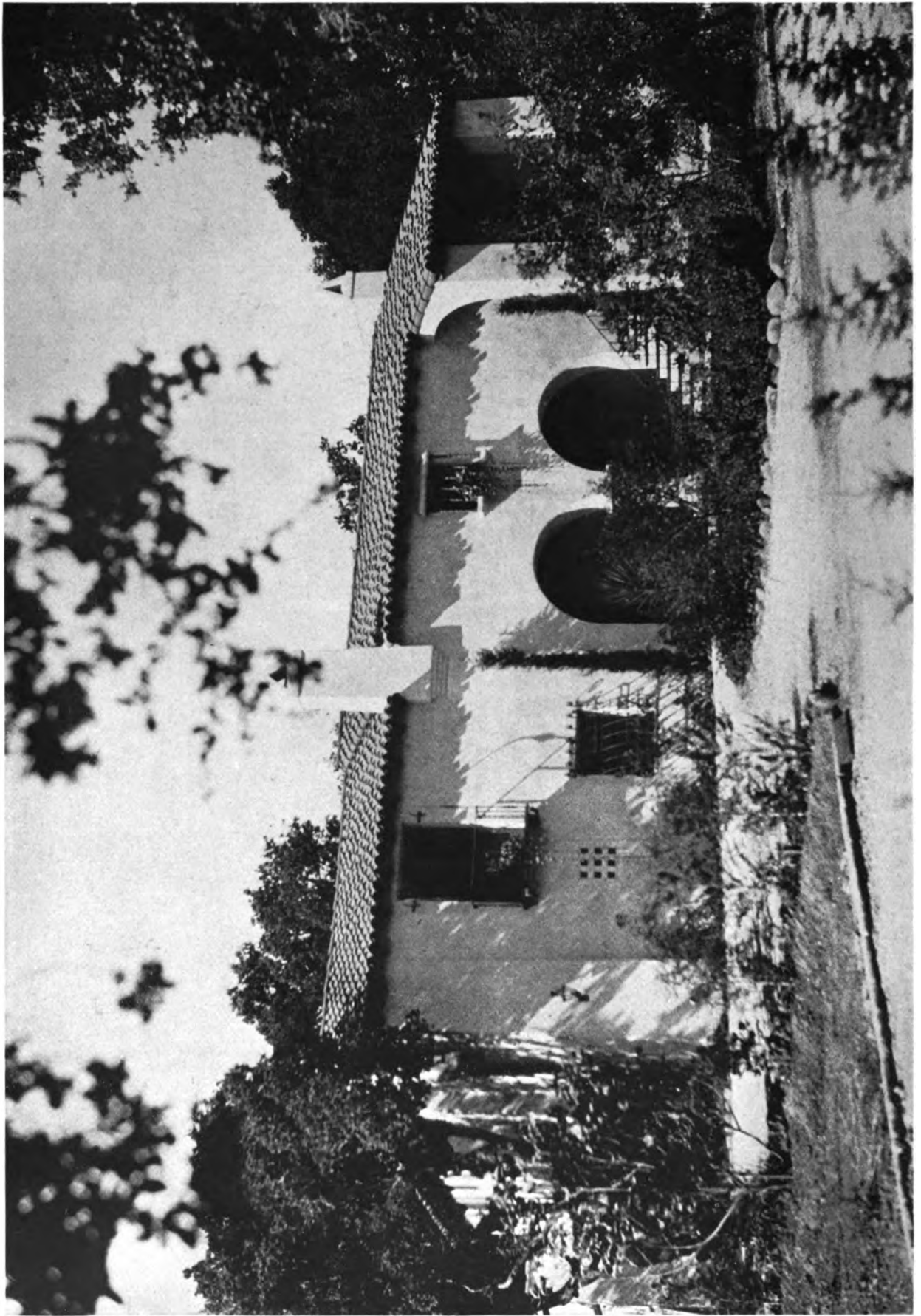




RESIDENCE OF MR. HENRY W. SCHULTZ, PASADENA, CALIFORNIA  
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DETAIL OF TOWER AND PORCHES  
RESIDENCE OF MR. HENRY W. SCHULTZ, PASADENA, CALIFORNIA  
WALLACE NEFF, ARCHITECT \_ :: :: :: :: :: :: :: :: :: ::

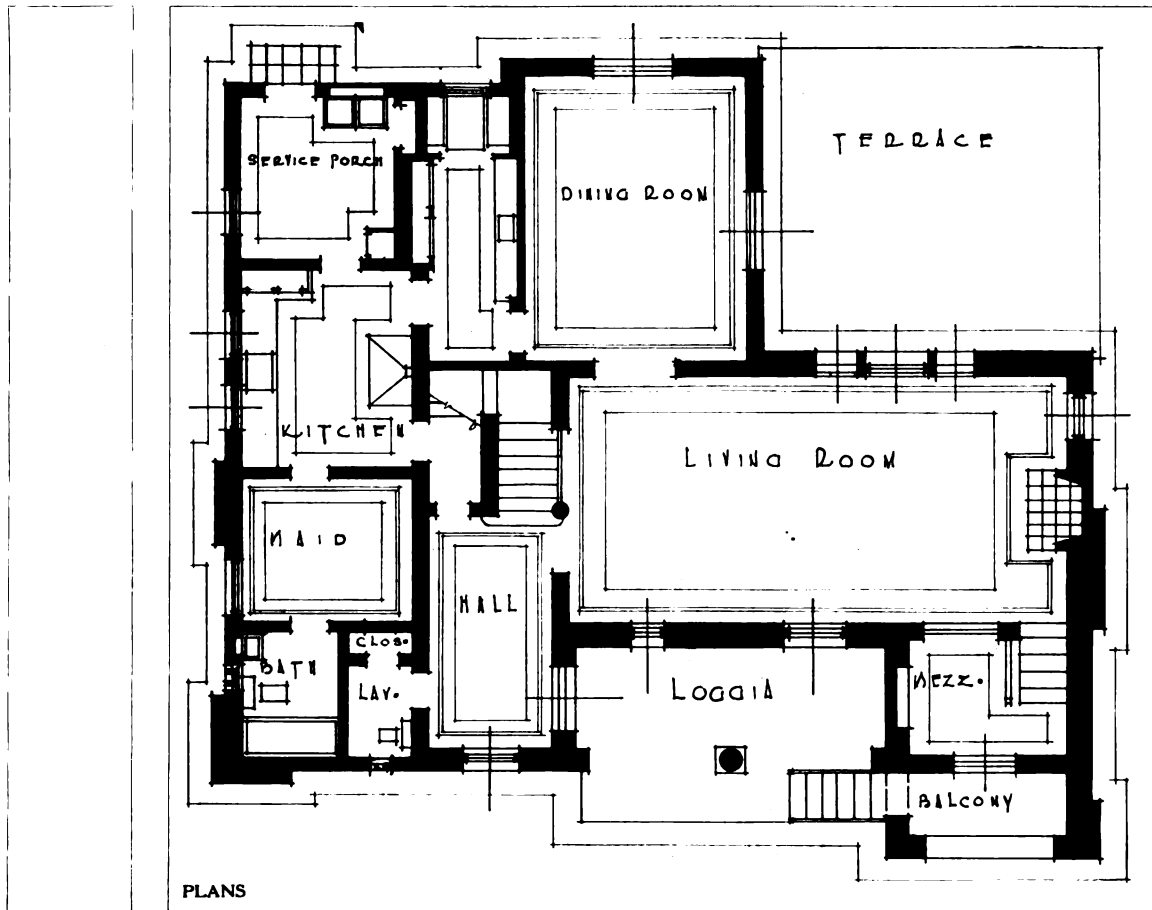


RESIDENCE OF DR. JOHN WILLIS BAER, MONTECITO, CALIFORNIA  
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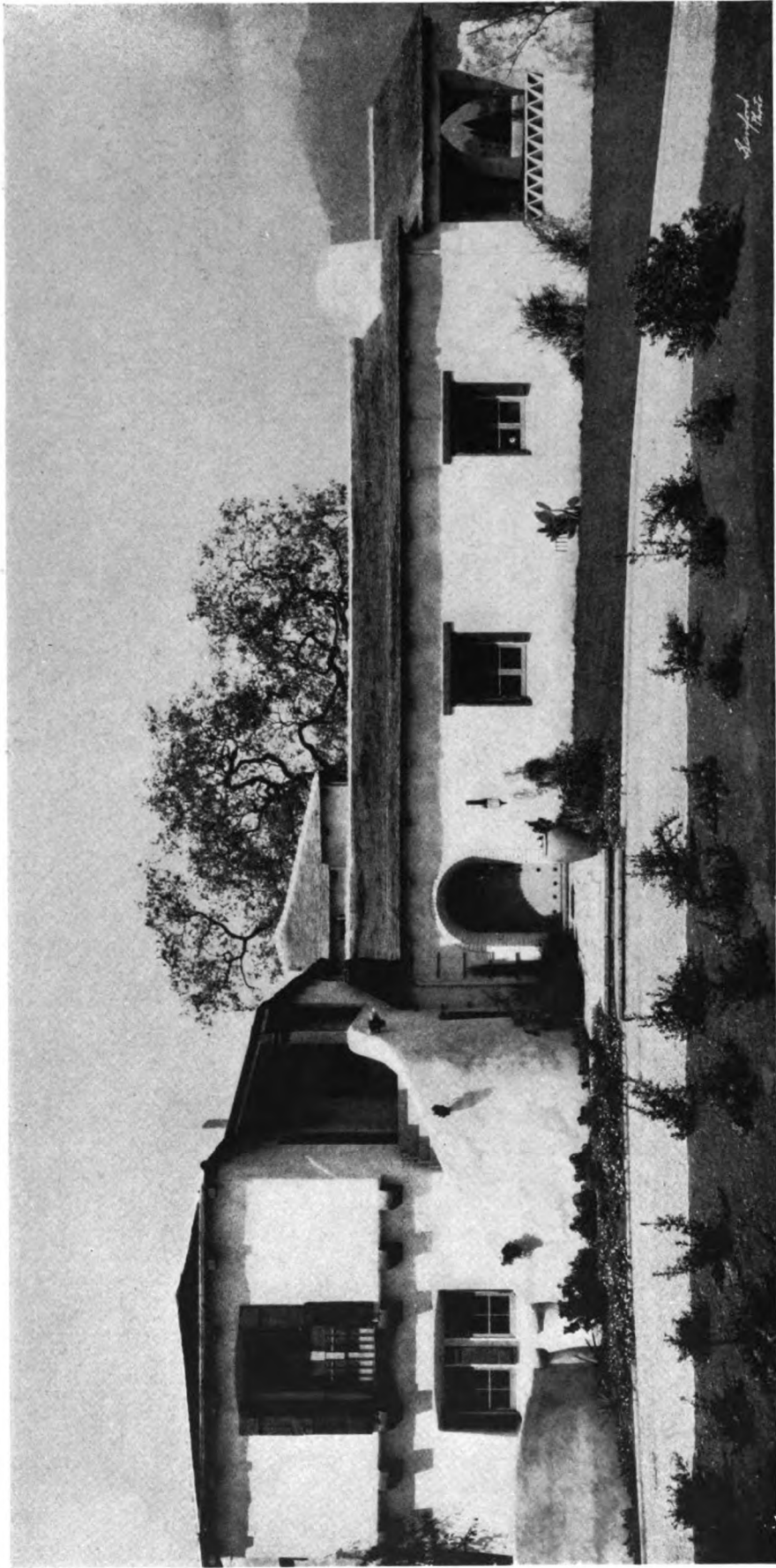




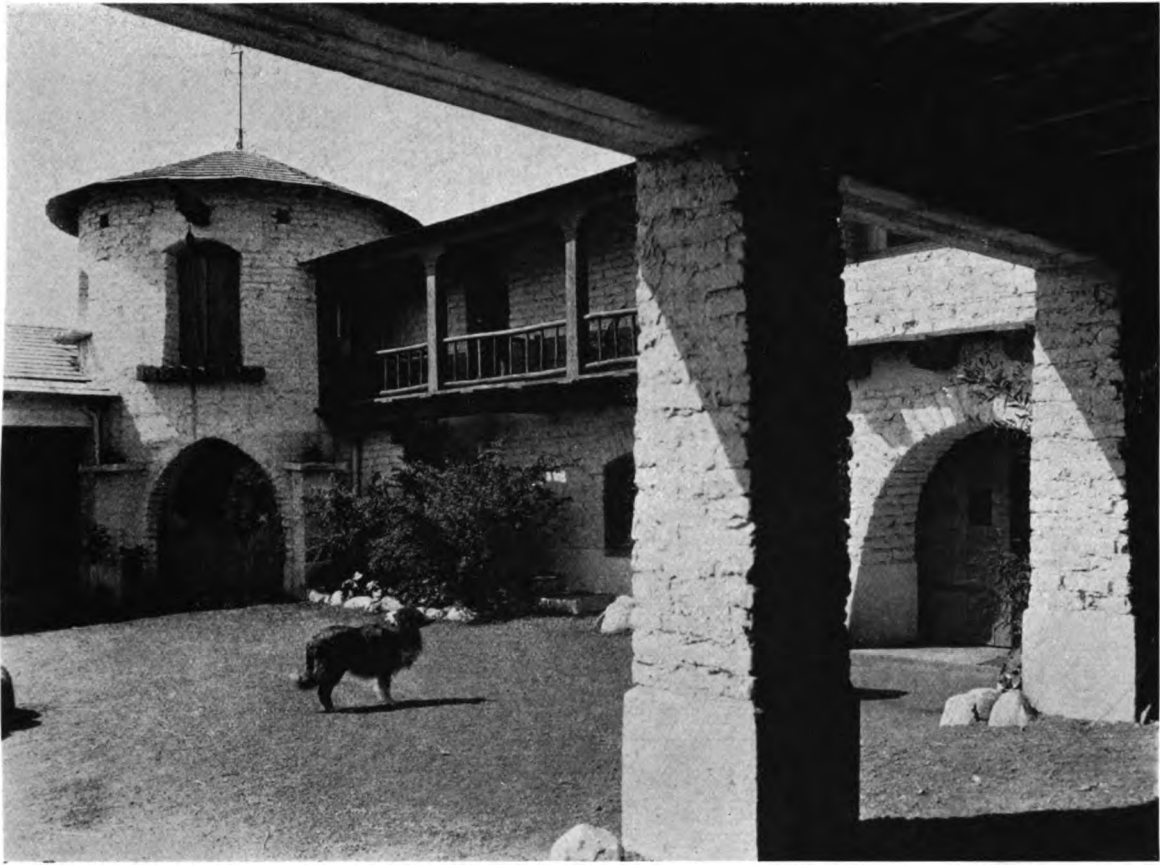
DETAIL OF ENTRANCE STAIRWAY



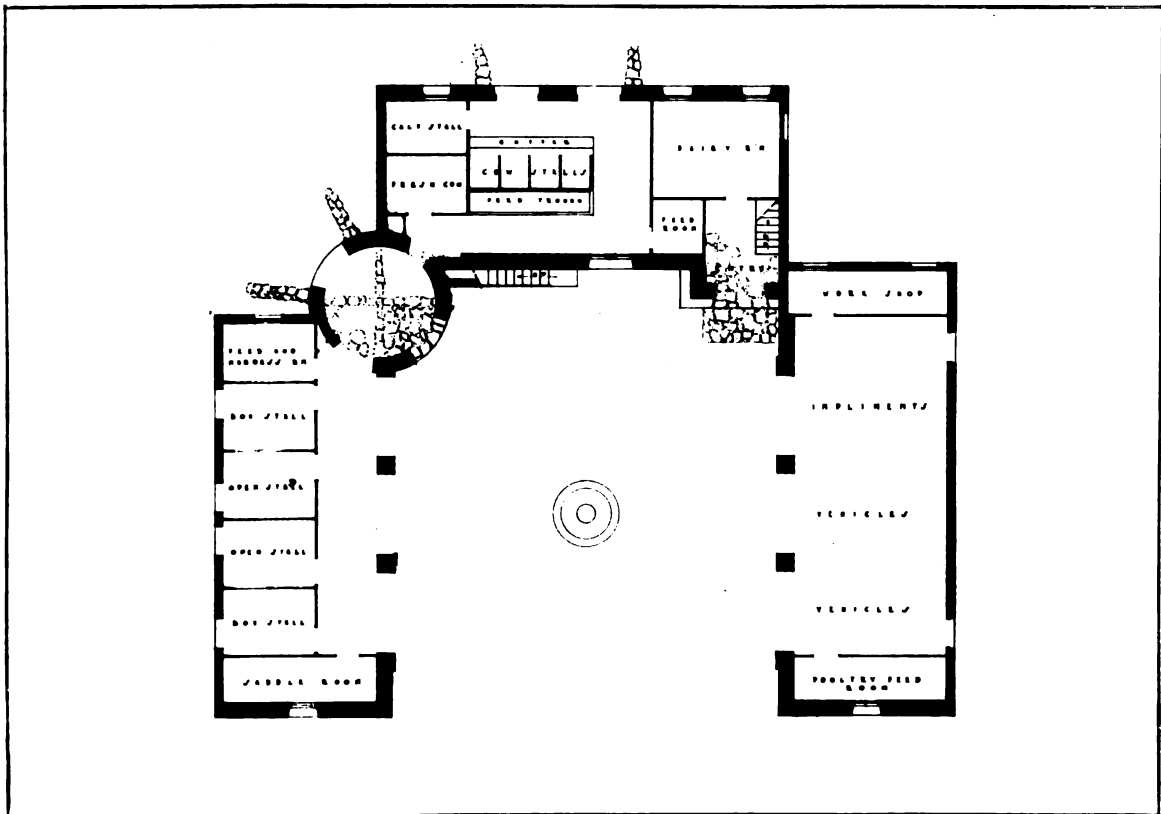
RESIDENCE OF DR. JOHN WILLIS BAER, MONTECITO, CALIFORNIA  
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RESIDENCE OF MR. G. PARKER TOMS, PASADENA, CALIFORNIA  
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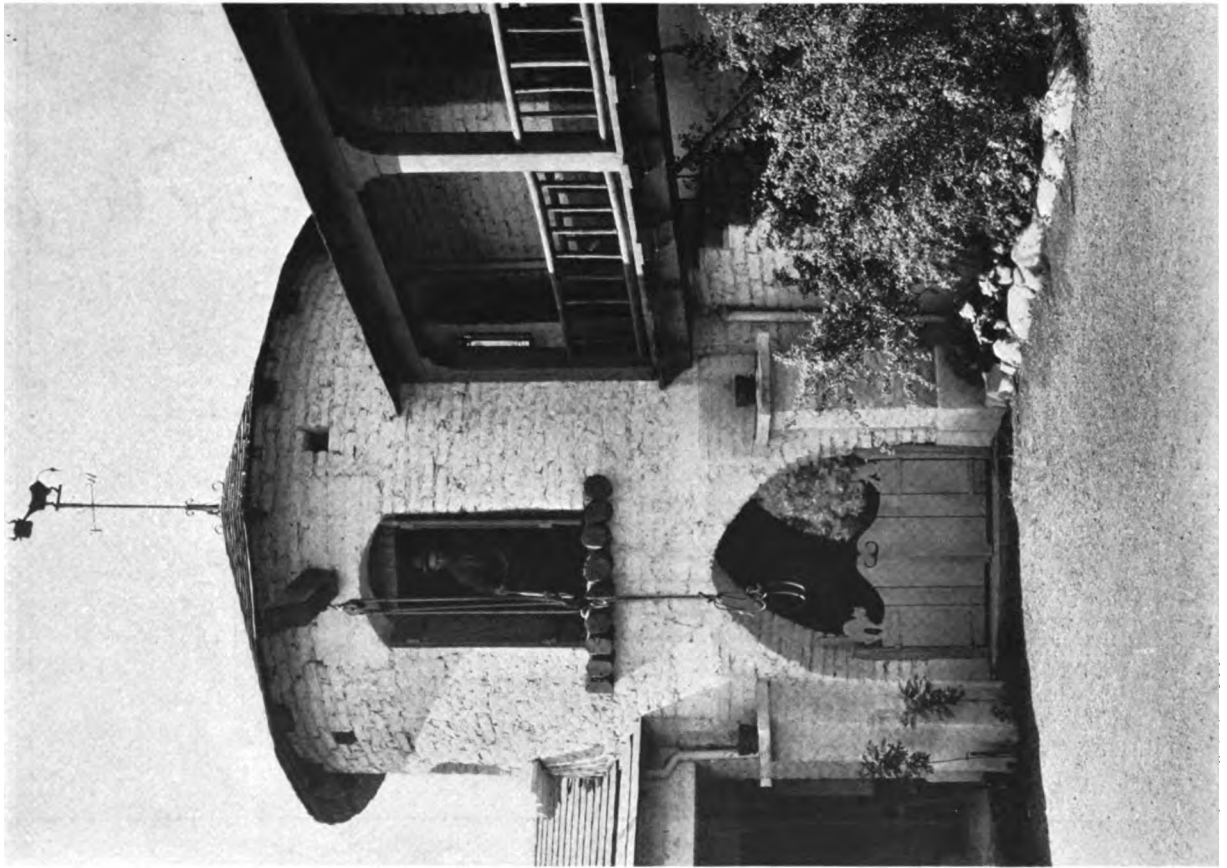
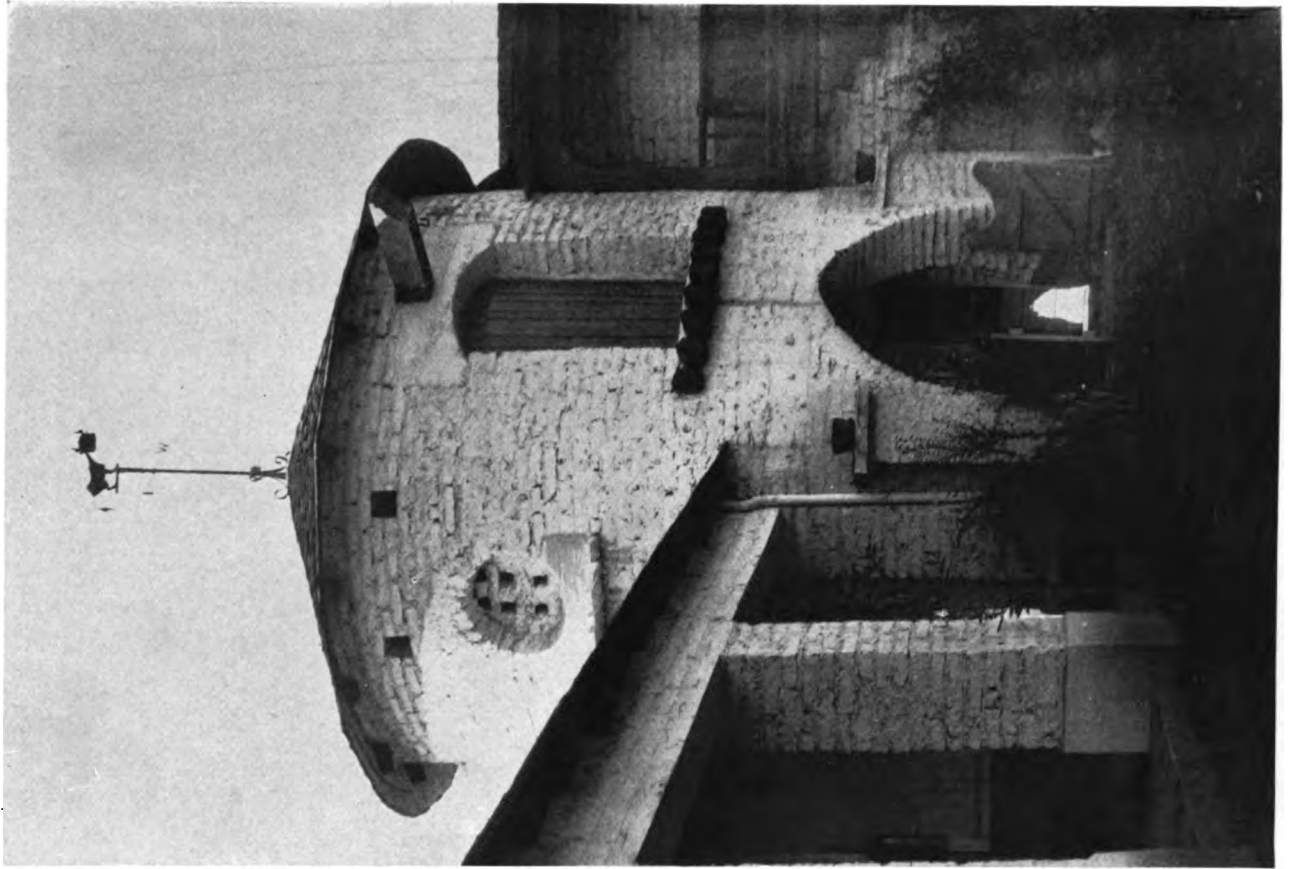
VIEW FROM YARD



PLANS

STABLES OF MR. EDWARD DRUMMOND LIBBEY, OJAI, CALIFORNIA  
 WALLACE NEFF, ARCHITECT :: :: :: :: :: :: :: :: :: ::





DETAILS OF TOWER ENTRANCE  
STABLES FOR MR. EDWARD DRUMMOND LIBBEY, OJAI, CALIFORNIA  
WALLACE NEFF, ARCHITECT

# The Architect's Heritage in the Southwest

*An Address at the Annual Meeting of the  
American Institute of Architects, 1925*

By MYRON HUNT, F. A. I. A.

THE architect's palette in the optimistic, arid southwest is my topic. I fancy what I really want to talk to you about is the development of local color, and perhaps the development of some local color in the southwest.

In locating the great southwest, if you draw a line from San Francisco to Salt Lake, thence to Phoenix, thence to El Paso, thence along the Mexican line to San Diego, you would find that if you were able to pass along this line by railroad it would take you nearly as long as it would to cross the continent.

We are all familiar with the brick which seems to me to have made the architecture of Boston and particularly of Cambridge—brick with a peculiarly fortunate variety of color. In the same manner, we find field stone in the districts of western New Jersey and eastern Pennsylvania. These have lent themselves to the creation of a definite local color. Similar things could be said of old New York—Dutch New York. Then there is a style which I should call Baltimore Colonial, which has a local flavor which is truly Baltimore. The same thing can be said of Charleston and of New Orleans.

Now a word in reference to the influences which it seems to me have brought about local color such as this which may in part be brought about again, despite the fact that transportation has made local color a difficult thing. Let me tell you something that happened in Chicago about thirty years ago. Somewhere in Philadelphia there is a very green stone. The people in Chicago were building their residences and one man wanted to build a house in such a manner that his neighbors would be certain to realize that he had made money. He sent to Philadelphia and got this stone. The result was not local color; easy modern transportation had made the blight possible. They had to transport stone a long way in Egypt; but we transport stone, brick and materials from one part of the country to another, until it is increasingly hard to discover a local color in any one district which is the product of the material of that district.

The natural influence of tradition—the Georgian influence of the Eastern coast, the Dutch influence, and I am constrained sometimes to think a little of the Scandinavian influence in New Jersey, the French influence in Louisiana and the Spanish influence of the southwest—are all recognized by us.

Then there are the climatic influences—the preparation for snow loads in New England, the lack of

that preparation in the south—the amount of sunlight required in New England, sunlight obtained through windows, and the amount of sunlight required in the Gulf district. There is still less sunlight required in the southwest, where the light is so penetrating.

In the southwest, the first traditions originated in Spain, sifted through Mexico. One period of Mexican building was almost as rich as the period of Cathedral building in France. I think it would be a matter of surprise to some of you to know that there are probably twice as many examples of worthwhile Spanish buildings in Mexico as there are in Spain.

We have in Los Angeles in various libraries, in private and public collections, photographs following up the original work of Bertram Goodhue, who published a collection some years ago, which make you feel as though Mexico were as rich as all of southern Europe.

An interesting thing is the influence of the Indian workman, coupled with the traditions brought by the Spaniards. These Spanish settlers moved northward. In their company were the Franciscan Fathers. They built missions a day's journey apart, beginning a few miles below the present line between Mexico and the United States, and extended all the way to a point north of San Francisco. Many of these buildings are still in existence. They form our original tradition. It is true that even more than in Mexico these buildings were influenced by the labor as well as by the material used. The material was coarse rubble, when it wasn't mere adobe. The laborers were Indian converts, and everywhere you find, when you are anywhere near Aztec traditions among the Indians, the influence of the workmen who actually executed the work.

I am reminded of that early Renaissance attempt in France wherein one feels the remnants of Gothic by workmen who were unable to keep the Gothic touch out of what was intended to be an execution of Italian architecture.

Then in California we have the old, original "'49" families, those people who were big and strong enough to have resisted the weeding out process of getting across the plains. They brought with them truly American traditions from all parts of the eastern coast and middle states.

Recently, particularly in the last decade, there is a noticeable influence caused by the large influx of Europeans, southern Europeans, Italians, Portuguese

—so that we have a new influence that is going to affect our architecture—the traditions of Europe.

The influence that is represented by climate, the desert and irrigation, is perhaps the strongest—I think even stronger than any racial tradition. The Canadian hills just north of you are perhaps the oldest mountains in the world, while our Sierras on the west coast are the newest mountains in the world. The sand and gravel coming down the water ways represent the erosion that occurred everywhere in the early stages of the world's history. Our rivers are so full of sand that they run dry. Those of you who have been out there will understand what I mean.

The live oak and sycamore are our trees and they are beautiful. The live oak is as wonderful as anything that is dark and green and big, and doesn't drop its foliage, can well be. The natural result of recent settlement has been to bring the Mediterranean and other exotics to the southwest, some exotics that are not as fortunate as the better Mediterranean things.

In regard to the influences that are the result of the materials available, the first to mention is wood. There is substantially no wood in the southwest (except in portions of Arizona) that is available for building and our wood comes from the northern coast. The lumber areas of the north are going and we must fall back on more permanent materials.

Brick-making clay we have, of course. There are to my knowledge only one or two districts where there is a clay that produces such a characteristic local brick as the Cambridge brick, and unfortunately even that is not yet appreciated.

The development of the more elaborate clay product, terra cotta, is thoroughly under way and the work of developing polychrome terra cotta is under way. However that can hardly be called anything that represents local color because it is developed everywhere. We have clays that make tile roofs, and we need tile roofs in any such atmosphere and climate as we have to work in.

The Franciscan Fathers used the Spanish method of molding roof tiles by hand, molding over the thigh of the workman. And we have in California, fortunately, developed within the last decade, two or three craftsmen who are making a good living, being rewarded for their craftsmanship, from the production of handmade underburned (I am glad to say), well-colored, clay tile for roofs of the type that will age and that will gather moss, where it isn't too arid to let the moss gather, or will gather soot and dirt to take its place.

There is one thing that ought to be mentioned again, one of the things that we don't have to take into account. We burn oil and consequently we get very much less soot, very much less of that type of soiling of buildings.

The building material we have in plenty is sand and gravel. I want you to feel that it is sand, gravel and cement and the plastic results that follow that naturally and properly are going to produce the local color which perhaps in time will give us a genuinely distinctive note in our architecture.

The Franciscan Fathers, building of the poorest rubble, often used nothing but mud for mortar. They built very thick walls. One reason was earthquake conditions. Well, the resultant reveals on some of their old buildings are stunning. We have made the mistake of two dimensional copies of many of their buildings without those reveals, I am sorry to say. Of late there has been slowly developing, as a result of recent processes, a series of buildings made of hollow concrete walls. I built one building with a thirty-inch wall. The outside wall was four inches thick, inside four inches thick. The webs are four inches wide, leaving twenty-two inches for an air space. Others are doing similar things. This is a natural local development. It gives those reveals and that character which the strong sunlight of the southwest demands.

The lack of snow makes it natural in domestic buildings to keep them close to the ground. If you in the east build a country club to be used almost entirely in summer, you just naturally walk right in from the green to the building, without going up a flight of stairs. A characteristic thing in connection with building anywhere in the Mediterranean district, if you get below the snow line, is that you walk right in off the ground without any flight of steps. That possibly affects the character and design of all the things that we do naturally in the southwest. It also gives us an opportunity to spread a plan out.

There is no frost, and you don't have to spend so much money to get below it, five, six or eight feet underground. So since the frost is not one of our problems the same amount of money per cubic foot can be used to spread out.

The plastic result of building that follows these lines and uses these natural materials, produces a comparatively white wall which is characteristic of all sunny countries. Since a white building throws off the sun, it is the logical thing to build a white building in the desert rather than a black building.

Then the black, exceedingly black, green of our foliage with our red roofs, seems to tell the story of what is characteristic in the really typical buildings of the southwest. Along these lines we are trying to develop a certain local color of our own. The worst things are very much worse than your very worst. We have the temporary building of Hollywood and we have worse than Hollywood in the temporary homes.

Twenty-five years ago Goodhue went around the world with James Waldron Gillespie, just before I



went to California. A year or two later, Goodhue published his drawings of the Gillespie Villa, at Santa Barbara, and my first pilgrimage was to go to Santa Barbara and see what they had done. More than any one else Goodhue had an opportunity to study the possibilities which climatic conditions and foliage gave him. His publication of his Mexican photographs and of his Gillespie Villa helped us all. Now that he has gone, there is still being finished in Los Angeles a building for which we are hoping great things. It is the library of the city of Los Angeles.

I jumped in my shoes when I saw the drawing, because he had stuck a bunch of foliage out in front of it. The foliage isn't there, but let us hope that there is space for it. It is a nice thing to be able to say that in fifteen years' time all the foliage which appears on that drawing could be there. He appreciated the value of foliage and helped to teach us its value. We are going to miss him greatly. These are the lines we are working on. We ask you to have patience with us as we attempt to develop these natural local characteristics, the possibilities of which we see.

## Personality in Regional Architecture

*An Appreciation of the Work of Wallace Neff, Architect*

By REXFORD NEWCOMB, A. I. A.

IN A GREAT country like our own it would seem folly to seek an homogeneous architectural expression, yet at all times there are those who seem to feel that, someday, something which they call the "American Style" will come about. Doubtless a day will come when the architecture of our country will present a far more indigenous, yes even national, character than at the present time obtains, but that architecture can never develop a general set of characteristics that will hold good for each and every part of our country. This will be impossible for several reasons among the chiefest of which are: the great varieties of topography, geology and climate embraced within our national confines, and the wide diversity of the historic and ethnic backgrounds of our people. No matter how "Yankee" California may become, she can never change her climate nor forget that tinge of romance with which early Spanish occupation indelibly marked her. No matter how full of mid-western blood our eastern cities may become, Boston, New York or Philadelphia can never forget their material backgrounds or cultural heritages.

All of this is to say that, in a great land like ours, *regional architectural development* — local styles, if you will — are perfectly natural, logical and to be expected. Regional developments, since they are rational and natural, should be encouraged and, for this reason, each locality of our country, in so far as it has a background to develop, should put forth an architectural expression in line with that background.

In New England, to some extent current work follows in a fine way Colonial and Georgian precedent; in Pennsylvania the architects have, in a brilliant way, capitalized upon their honest and lovable old Quaker and "Dutch" (German) types; along the south Atlantic Seaboard the spirit of the mansions of Maryland and Virginia lives on in modern work; and in California, perhaps more than any-

where else in America, modern work has caught the spirit of the land and reflects perfectly all of the color and romance of a most interesting past. Thus, in an indirect way, do climate, topography, geology, history, and ethnic significances — all considerations "beyond architecture" — give to that architecture its very form and spirit.

As within any of the great historic styles of the past there has been room for personal expression and a wide range of it, so within each of our *regional expressions* there is latitude for the greatest diversity. This virtuosity of expression is particularly marked in California where, within the confines of the Spanish-Colonial, architecture runs the whole gamut from the most serious to the extremely joyous. The peculiar cosmopolitanism of this style — a vernacular that combines within itself elements as divergent as the old Roman, the oriental notes of the Arab, and French, Dutch and Italian influences, to say nothing of the barbaric splendor gained through experience in Aztec Mexico — permits, of course, a wide latitude and, indeed, this explains the style's capacity for divergent personal expression. Thus a Myron Hunt, an Elmer Grey, a George Washington Smith, or many another equally skilled, working within the confines of what might be considered circumscribed style, finds in it not only everything required for a full expression of the varied life as it is lived in California, but also a latitude that meets every demand of his decidedly catholic personal taste.

Each of these men has given us delightfully rich and varied personal architectural interpretations through the medium of the Spanish-Colonial, or as it is now beginning to be called, at least in California, the "*Californian Style*." Indeed, with such achievements accomplished, one might almost be led to believe that the possibilities of the style had by this time been exhausted and to wonder what new

variety of expression might be possible. Such thoughts are set at rest, however, with the appearance of a new and vital personality, and, in catching the fresh message expressed in the work of Wallace Neff, Architect of Pasadena, one is forced to believe that the rich potentialities of this sunny, rhythmic vernacular have, by no means, been completely pre-empted by former workers. Moreover, Mr. Neff not only presents us with a new and personal manner of interpreting this interesting style, but he gives us within the scope of this manner a wonderful versatility of feeling and spirit. This, one may prove for himself by examining two such divergent expressions as the Ojai Valley Country Club and the Bourne Residence.

In the Bourne Residence the architect transports us to a land of oriental delights, for a certain quality almost of the desert, pervades its forms. Its clean, uninterrupted stucco, its egg-shaped doorways, its almost barbaric trimness recalls in spirit, if not in form, unforgotten scenes in sun-bathed Algiers or Tripoli. The Ojai Valley Club, on the other hand, while indelibly stamped as the work of the same author, reflects in its staunch porch piers, its low, red tile-roofs and its quaint chimney the honest, straightforward, craftsmanship of those hard-headed, Padre-pioneers who first brought the message of Spanish art to California shores.

Although the personal charm of these delightful essays is elusive to a degree, one acquainted with the work of his forerunners in this field will be able to say wherein Mr. Neff's forms are new and different and indeed, to name his charming mannerisms. With such things the critic is always concerned, for, by sensing differences of expression, he is able to analyze and evaluate. Besides the highly personal quality sensed by every form and line of his work, some of the delightful ways in which Mr. Neff's architecture differentiates itself from that of his contemporaries in this field may be set down. Throughout all his forms there is a certain graceful, flowing plasticity. This exhibits itself in many ways but most strikingly perhaps in his

stair cases, both interior and exterior. Indeed, a delightful plastic feeling pervades all his stuccoed surfaces and imparts to them the appearance of having been stroked into their finished form by the human hand. Something of this same quality one senses in the native Pueblo architecture of Taos, Acoma of Laguna in New Mexico, and always the impulse is to stroke the form, as doubtless a loving builder, half-potter, half-architect, stroked it before you.

Mr. Neff makes a fine, but personally characteristic, use of the open Spanish balcony as will be noted in the Schultz Residence and the Libbey Stables. He is also fond of oval-shaped openings, whether they be exterior or interior doors, fireplace arches or windows. These primitive, plastic forms, again reminiscent of things that the writer has seen in lands where architecture was begotten of the potter's hand, harmonize beautifully with the picturesque flowing quality above mentioned.

Heavy piers, as staunch as any mission pier and absolutely devoid of the mouldings or ornament that Padre Ripoli or Father Zalvidea would have considered absolutely essential, he uses time and time again, as witness the Ojai Valley Club, the Toms Residence, the Schultz Residence or the Bourne House. Only once in the collection herewith presented does he revert to "mission" forms. This is in the Dr. John Willis Baer Residence at Montecito and even here his forms are colored by the force of his distinct personality. Charming wrought-iron grilles of a great variety of patterning he uses, and often, if sparingly, the colorful notes of Spanish and Mexican tiles, as will be noted in the Schultz Garden, around the Schultz doorway and along the delightful, flowing stair case in the Bourne Residence. Squat, honest chimneys, low cylindrical, conical-roofed towers and a delightfully accidental massing and arrangement of roof planes that produce a most natural and picturesque effect, are other characteristics of this highly successful and wonderfully original work of Mr. Neff.

# The Libbey Stables

Wallace Neff, Architect

By MARGARET SEARS, Landscape Architect

IN YEARS past when the whole neighborhood joined in building the great barns which were the pride of the countryside, farm architecture was purely economic. The popular idea was that *beauty was a luxury* and had little relation to farm buildings. Imagine a cow-shed being attractive! On the other hand, luxury was the rule on the great estates. Here the service buildings were usually pretentious, and their humble character was disguised, with the result that they were totally lacking in character.

But small farm or estate buildings are no longer a jumble of unassorted sheds. Through the efficiency of farm management a compact, logical plan for housing the various activities of farm life has been evolved. The use and division of the surrounding ground and its relation to the parts of the building become important. From the plan arises a single building or group of buildings with long, low roof lines and fascinating masses that bespeak a diversity of requirements and variety of function.

To such a building, the Libbey Stables in the Ojai Valley, was given the 1924 Honor Award of the Southern California Chapter of the American Institute of Architects. This building, designed by Mr. Wallace Neff, architect of Pasadena, is quite different from the usual Long Island type of service build-

ing. Indeed, much of its charm lies in the fact that it is personal, unpretentious and thoroughly honest in function and craftsmanship. Moreover, it has a delightful indigenous Californian Spirit and might easily be part of an old Spanish rancho.



DETAIL OF GATE IN TOWER OF LIBBEY STABLES IN THE OJAI VALLEY, CALIFORNIA. WALLACE NEFF, ARCHITECT

One comes down into the Ojai Valley through miles of apricot orchards, brilliant with ripe fruit. The road winds along through a continuous meadow of the soft color of ripe grain, dotted thickly with magnificent live oaks. Doubtless there is a fence to mark the "turn-in" from the main road to the Libbey estates, but you do not notice. The sun shines warm and bright as you wind along through fairy-story woods,—nothing but oaks and meadow with grey-green hills rising above the valley and blue sky overhead. You might be Don Quixote faring forth into a world of marvelous happenings!

Therefore it is no wonder that, when you come upon the low, rambling building forming

three sides of a rectangle, with rough, whitewashed adobe walls and heavy timbers, its story-book tower and quaint weather vane, you know your quest has been successful. There is no doubt about your being delighted with the Libbey Stables! For my part, I like them from the cow-yard whence there is no evidence of ornament to win your admiration; just plain white walls and



LIBBEY STABLES FROM THE YARD, SHOWING TOWER AND ENTRANCE PICTURED ABOVE



neat white fence, the appropriate beauty of clean severe utility, of dignified massing worthy of the wonderfully beautiful setting of live oaks and mountains. The good-natured cow atop the weather vane and the cat and dog gate are just wholesome touches of rustic good humor needed to perfect the whole.

There are few more interesting opportunities to develop local character and tradition than in buildings which reflect the life of the countryside. Beauty

in architecture is far more than applied ornament; it is the logical reflection of function expressed in beautiful forms appropriate to the setting in which the structure finds itself. What might not our countrysides become were even a measure of thought bestowed upon their necessary utilitarian structures that everywhere dot our landscapes? We are deeply indebted to Mr. Neff for this beautiful solution of a fascinating problem.

## The School House as a Theatre

**W**HETHER the legitimate theatre likes it or not the fact remains that every year sees a reduction in the number of structures, outside of New York and two or three others of the large cities, devoted exclusively to the presentation of dramas and musical plays, declares *Equity*, the magazine of the actors. And in its discussion it presents to architects who design School buildings, a desideratum well worthy of consideration. The article, called, "The Little Red School House' as a Theater," continues:

There are a dozen factors responsible for this reduction, no one of which is wholly to blame. The high cost of traveling; the calibre of road companies; misleading advertising; competition from vaudeville, motion pictures and the radio all play their part.

More and more it is becoming apparent that even when road companies do go out in greater numbers than now, they will have to count on playing, in many cities, in halls which were not designed primarily as theatres.

This is a fairly common experience for many of the Lyceum or Chautauqua companies, and for those who accept independent bookings. One of *Equity's* members who has been concerned in this type of entertainment for many years wrote recently.:

"I have played in school auditoriums, appearing on Lyceum Courses, University Extension Work, and Independent Bookings. Nearly ninety per cent. of

our bookings are filled in School or Community Auditoriums.

"Nearly all school buildings are now constructed with a central assembly hall or auditorium, which is frequently quite as large as any but a first class theatre. But the care which is expended on the seating arrangements is not extended to the stages, or more often, the architect is unaware of the peculiar problems which crop out in the presentation of plays.

"As a result of these deficiencies the stages of these school or community auditoriums are so small, or so shallow, or constructed so crudely, that they impose an almost insuperable burden on those companies which are forced to use them."

If, then, "The Little Red Schoolhouse" is to become the theatre of the future for many of our smaller towns, it is very greatly to the interest of all concerned that it should be as complete and as well equipped a theatre as is possible with the money available.

Theatrical construction involves principles which are not generally employed in ordinary buildings, and it is not to be expected that the knowledge it requires be widespread. But it is not too much to hope that local architects who may be called upon to design school or community buildings, conscious of their potentialities and cognizant of the difficulties involved should consult recognized theatrical architects for that part of their work.

If every theatre is to be housed in a school, or a community hall, then let us, at least, try to insure as adequate housing as can be devised.



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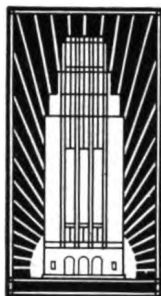
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# THE WESTERN ARCHITECT

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ALLIED ARTS



Volume XXV

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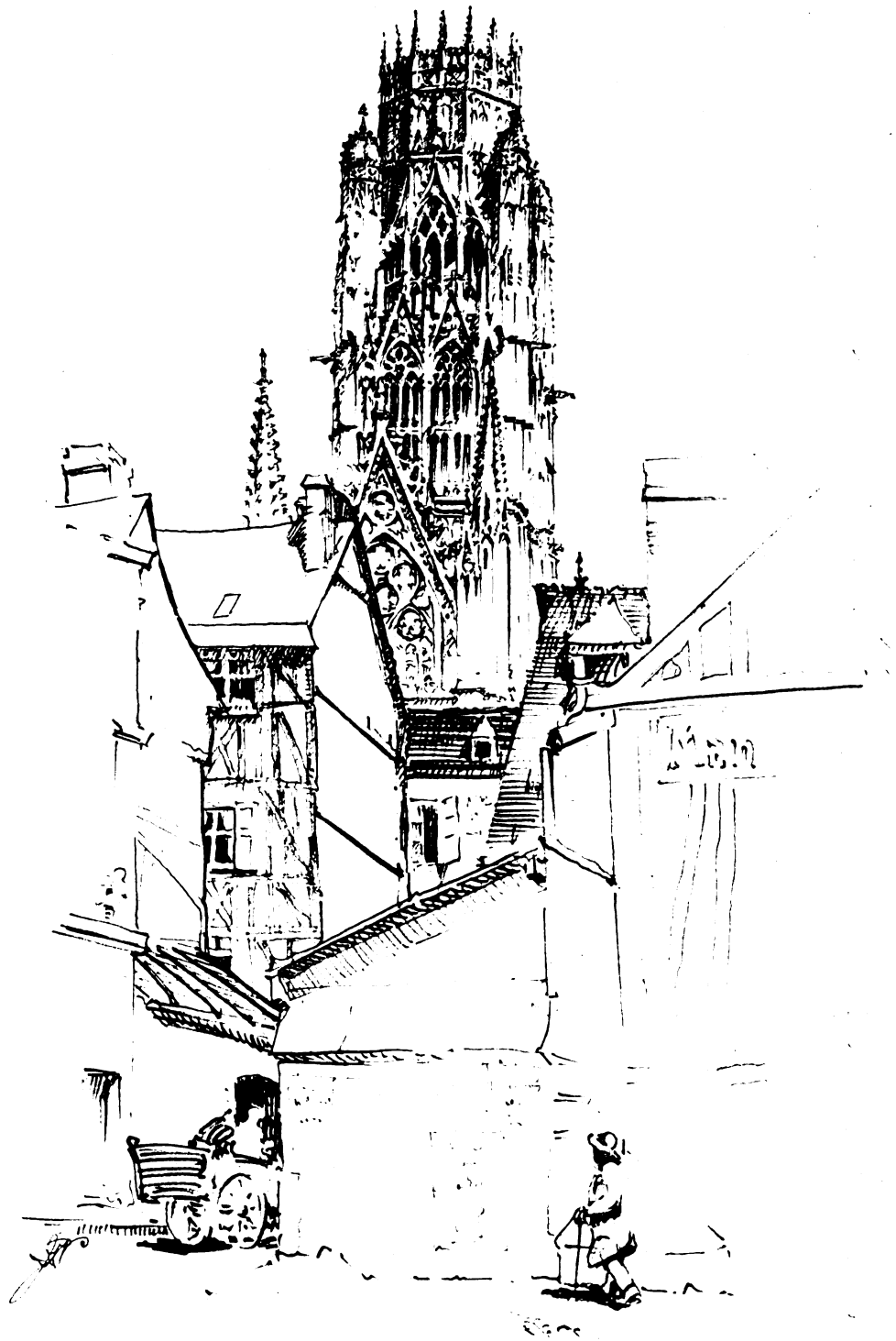
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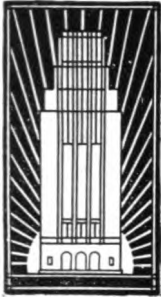
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FROM A PENCIL SKETCH BY RUDOLPH J. NEDVED





# THE WESTERN ARCHITECT

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The Fifty-Ninth  
Convention  
of the  
Institute

The fifty-ninth promises to be a live convention of the Institute and Chapter members are warned in advance that attendance will not mean peacefully sitting on the sidelines.

That of May 5, 6 and 7 will be a "business" convention to the nth degree if the notice sent in advance by the Board of Directors is an indication. There has arisen considerable difference of opinion in regard to the Small House Service Bureau. The matter of "Allied Architects Associations" will probably be threshed out with much general discussion. There is a possibility that a recommendation will come from the Directors in regard to raising the dues, a proposition which should interest every member. It is pointed out by some that while the dues should be raised to meet current expenses, a curtailment of the varied activities into which the Institute has gradually been extended might be made without loss to progress, but rather to advantage. It is the endeavor of the Institute to convince the Government of the absolute necessity for the immediate establishment of a Department of Public Works, with a Cabinet head. This will, or should, occupy the attention of every member. Not so much that it is especially a matter for Institute activity, as it is for the betterment of the conduct of Government constructions, in which every citizen in the country is concerned. Leaders of thought and direction for the past ten years have made recommendations to the government on this subject and seemingly with little success. This subject will possibly be the most important that will come before the Convention. In its ramifications it will probably reach and ventilate to the public the deplorable state into which the public building department of the Government has sunk since Knox Taylor was Supervising Architect and Lyman J. Gage was Secretary of the Treasury. Yes, it promises to be a lively convention and members, whether delegates or not will miss something in their professional lives if they are not among those present at Washington. The Washington Hotel will be official headquarters.

As to  
Deterioration  
of Steel  
in High Buildings

The completion of the Pacific Telephone building at San Francisco, illustrated in this issue, simultaneously with a similar building in New York, the largest structure in the world devoted to telephone uses, and others of lesser, yet of dominating size erected in every large city, marks, perhaps the greatest use of construction steel by any one interest. In lesser erections the combination of steel and concrete is frequent and the stability of this class of construction remains unquestioned; but not so in the realm of pure skeleton steel fabrication. Yet from the side lines is heard the too frequent, "who knows but that in some of the most important steel skeleton structures changes may not be gradually taking place which ultimately will spell disaster?" and "we know comparatively little about the duration of their life; for oxidation, molecular changes are likely to take place in their metal skeletons." And such talk has been heard with variations for the forty years within which steel frames have been an integral part of large constructions. In fact, ever since Major W. L. B. Jenney pronounced cast iron unfit for structural purposes except in support of quiescent loads, and commenced the use of fabricated steel members in the construction of the Home Insurance Building, in Chicago, the subject of possible deterioration has been before the profession, productive of much discussion. No building containing steel in its construction which has been demolished but has been subject to the closest scrutiny to determine the condition of the steel content. It is not on record that there has been found a single instance of deterioration which, if continued, would materially affect the stability of the structure. The theory of such deterioration was advanced very early in the history of the use of the material in buildings and of skeleton steel construction. In Chicago, for instance, foundations of steel rails and concrete were laid for Marshall Field by Cobb and Frost, for a building project later abandoned. After several years the foundations were removed to permit the laying of those for the

Woman's Temple. At that time the steel was found absolutely untouched by rust. And to the present, particularly in New York where the removal of an old steel construction building is almost a daily occurrence, inspection proves that the twenty to thirty-five years of its life has in no way affected the steel structurally. This is the testimony of engineers of standing who have examined structural steel in numerous buildings and assert that they have never observed nor heard of any cases of serious deterioration from rust in the principal framework. Where red lead paint had been used, as in most cases, the paint was found as fresh looking as when the building was erected. It is perhaps fortunate that the growth in size of steel construction buildings has been gradual and that the space occupied by earlier structures is required for those of greater size. For this has given opportunity for investigations that can assure the present builders of stability. This construction has been so gradually and rationally developed and reached such perfection in design and reliability in construction that the combination therein of mathematics, metallurgy and mechanics makes for safety beyond chance or doubt. This is the opinion of all engineers who have followed, and not theorized on steel construction and its permanency. This last and greatest combination of fabricated steel, the New York Telephone Company's building on West Street, with its seventy-two feet below the ground and rising to a height of four hundred and ninety-eight feet above, and covering an acre of ground, in itself should refute any doubt cast upon the permanency of skeleton steel construction. It is beyond imagination that such a stupendous erection would be projected under a construction system of which there were a shadow of a chance of future instability.

Local Contractors  
and Government  
Building  
Program

With the failure of the Government, up to the present at least, to see the wisdom of establishing an independent Department of Building, and the reversion to the fifty-years-old practice of retaining the Government's part in the second largest interest in the country in the Treasury and under a Supervising Architect, would it not be a constructive movement for the architects of the large cities to unite in a demand that at least the constructions be distributed among local builders and material dealers? There are many reasons why local buildings should be constructed locally. It is logical that the millions which will shortly be paid out by the Government should be as far as possible distributed locally. Each city has its own source for supplying basic materials; the expense of long hauls would be avoided, and in many other ways the saving to the Government would be considerable. Perhaps one of the greatest benefits to be derived would be the shut-

ting out of the professional Government contractor. It is known to fame that one such contractor, finding that he could not supply the monolithic columns contracted for, secured a change and also annexed the something like \$82,000 rebate that his contract specified in that event. It was said that there was involved an additional \$37,000 on some carving that was left out. Of course it was only with a weak Secretary of the Treasury and a strong senatorial backing that this was possible. Yet the principle remains that the local contractor who is not "strong" in Washington but has a local reputation to sustain, will carry out his contract to the best of his ability—to meet the sometimes peculiar requirements of a Supervising Architect who has no knowledge of local conditions or practices.

Grosvenor Atterbury  
Urges Standard  
Design Plan for  
Workmen's Homes

To the looker-on in Venice the change in the attitude of the architect toward the solution of social problems, and his broadening vision in regard to his client, the public, is as rapid and pronounced as that manifested in his design expressions. While Mr. Corbett has been studying the "step-back problems, both from a point of design and its physical effect upon city life," Grosvenor Atterbury has given much thought to the small house for workmen. Letting design take care of itself, Mr. Atterbury hopes to revolutionize the building of such homes by a large saving of cost. As a member of the Research Council of the American Institute he has submitted for consideration to the New York State Housing Commission a suggestion for the formation of a Research Institute of Economic Housing. This Institute, broad in scope, would aim so to organize the wholesale production of housing on the principle of shop manufacture, as to make possible an elimination of waste in processes and labor similar to that in the manufacturing industries. Mr. Atterbury sees in his plan the removal of much building from the "seasonal" to "all-the-year-round" employment and production, and believes that such an Institute would be to obtain for the design and construction of the laboring man's dwelling the benefit of highly skilled talent, both aesthetic and practical, "such as can never be obtained in the retail or individual production of the cheap house or tenement as it has heretofore been produced." The educational value of cheap dwellings designed by skilled draftsmen through the introduction of standards in simple good taste, Mr. Atterbury believes, would do much toward advancing the cultural education of wage earners, as well as contributing to their health, social standards and contentment. This, in brief, is Mr. Atterbury's plan. Whatever may be thought of its practicality, it presents an ideal worthy of much thought both on the part of profession and by leaders in State affairs.

# The Passing Show

*A Debut, An Exhibition, a Competition, Etcetera*

By ARTHUR T. NORTH A. I. A.

OUR first appearance in *The Western Architect* is made, a welcome change in editorial work. It is like coming home again, and although we tarry in Gotham, the native soil always claims the first affections of its own. We may express an opinion at times with which some may agree and probably many disagree. In the latter event, if a reason for dissenting is formulated, then thought has been induced which is something gained. Life would be terribly stupid if unanimity of opinion prevailed, especially in things architectural. It is hoped, however, that unanimity may prevail in a desire that our performance may be continuous and, at least, that its reading may be a pleasure and it may acceptably picture The Passing Show.

The annual exhibition of the New York Architectural League has come and gone. It is but charitable to assume that the great show made in 1925 in connection with the convention of the American Institute of Architects, is followed by a natural let-down. The New York Architectural League is a mixed body made up of architects, mural painters, artificers in glass, iron and brass, landscape architects, sculptors and what not, and all are represented in the exhibit.

Some of it is interesting—the landscape architects show some pleasing work—but there seems to be quite a sameness in it all. It is apparently American and not influenced by the artificiality of many foreign modes. Their work is about the best displayed. The mural painters are another matter. The reason for their style and technique is hard to fathom and open to a suspicion. The test is when one imagines the necessity of looking at the exhibits day after day. One can stand it once. The cult seems to be an aim to outdo the ghostly phantoms of Puvis de Chavannes with figures even more anaemic and attenuated, with legs that remind one of eels pendant. Perhaps it is too difficult for the artist to draw the figures so as to resemble a human body. How joyously do we recall some of the vigorous, vital and colorful murals of Abbey, Blashfield or Brangwyn!

The metal work displayed has a fine quality of craftsmanship. The designs, however, have a certain refinement of sizes and details that do not develop the sense of strength and durability which we usually associate with the material. Perhaps the display correctly represents the prevailing demand for metal products. The sculpture exhibit is pleasing but not especially forceful. The figures designed for

Swartwout's unsuccessful design for the Roosevelt Memorial (Washington) are the most vigorous and and meaningful of the exhibit.

There is not much to say about the architectural portion of the exhibition. Helmle and Corbett very completely illustrate the proposed reproduction of Solomon's Temple. The renderings by Ferriss and Long leave a lasting impression. Of the great buildings but three are recalled; The Chicago Tribune building by Howells and Hood wins the annual gold medal; the fifty-odd storied university building for Pittsburgh by Day and Klauder attracts much attention and study; the Barclay Vesey building for the New York Telephone Company by McKenzie, Voorhees and Gmelin is the most impressive of the three, unfortunately not so well presented owing to its unfinished condition—this true architectural shot of Acastes is to be described later.

With all the wealth of new buildings in New York it is unfortunate that such a meagre display was made. Perhaps those who have contributed so splendidly to the past year's work are not members of the League or, if so, they are not sufficiently interested to make a showing. It may be that interest in such exhibitions is waning, a condition which will be deplorable. The exposition was not worthy of architecture.

Is there anything sacrosanct about an architectural competition? Do members of the jury grow wings and become infallible or are they mere human beings like the rest of us? One is impelled to ask such questions by the editorial remarks in an architectural journal about some very pertinent and reasonable statements made recently by Alfred Granger in a leading architectural publication. Mr. Granger actually had the temerity to question the advisability of Congress in allotting the only remaining, outstanding site in Washington to a self-constituted body of hero worshippers who aim to preempt the site for the purpose of erecting thereon a national memorial consisting principally of a fountain of spouting water—spouting. Lack of sportmanship on the part of architects is alleged by the defendant of the memorial proponents. Is there anything un-sportsmanlike in circumventing a site grabber? Lincoln waited fifty years for his national memorial and others can afford to wait as long. Mr. Granger suggested, what is in the estimation of many unbiased architects, a better use for the site. Is it not a case of whose ox is gored? No one cares par-



ticularly about the ox but some persons are so obsessed by a personal favoritism that the truth, to them, is obscured.

Some recent competitions have been won apparently because of marvellously rendered drawing. Is not the old-time competition the most fair, which consisted only of line drawings? All of which recalls Pond's report on architectural education—does it consist of draftsmanship or architectural knowledge?

On Lincoln's birthday Professor W. A. Boring delivered an illustrated lecture at Columbia University. He described the tendencies of modern architecture and their reasonableness. The recent radical changes in the design of tall commercial buildings was appraised as entirely logical and proper. The uselessness of attempting to incorporate classical styles in them was clearly shown. Classical styles are essentially horizontal because they were invented primarily for one-story buildings consisting of the base, the colonnade, the cornice and entablature. Until the last few years the doctrine was that the tall building should embody the elements of the column with base, shaft and capital. This was the logical design submitted by horizontal one-story architectural minds. The vertical multi-story architectural mind aided and abetted by the Zoning Law which penalized the old style projecting cornice and imposed the set-back plan, has evolved an architecture which gives every promise of attaining a lasting place in the history of architecture.

The new order of architecture shown at the recent exposition in Paris, was discussed at the Architectural League on February 19. As was to be expected and desired the criticisms were about evenly divided as to the validity of the thing accomplished. The discussion was participated in by those who visited the exposition for the purpose of making a critical study.

"The American architect no longer has to steal, borrow, copy or adapt inspiration from a prototype in the new style of architecture," said Raymond Hood. "Because he has put two percent originality into his work, it will not be destroyed. To be among the foremost architects he will not be obliged to have every last detail correct in style and precedent. The conservative architects have always had the full run of shop in America. So powerful has its influence become that the American point of view is that a thing cannot be classed as a work of art unless it does not have a prototype.

"That is one fine thing about the new architecture exemplified at the Paris Exposition—the game of the parasite was discouraged. The other thing

that impressed me most was that France seems to have decided definitely that the era of the craftsmanship has passed and the designer is to take his place."

Harvey Wiley Corbett criticized the American architect for his lack of originality and initiative to adopt new ideas outright and said: "They might have no desire to use the old style, but they feel that the new style of architecture has been so radical in the past thirty years that they must give deeper thought to that phase of the problem and consequently have feared to adopt it.

"The Paris Exposition has already accomplished the experimental work in a drastic new style of architecture. This is only possible in an exposition, and it has been an extreme example of two influences. The straight-line, machine-made architecture, and the fairly modern idea which has developed in the last thirty-five years, that of cleanliness and sanitation, with non-dust collecting motifs, are these two influences. All architecture up to thirty years ago was nothing but placing one stone upon another. Horizontal bands and other conceptions resulted from a familiarity with masonry forms. The steel skeleton appeared. Architects found that masonry was then but a skin and that the use of old masonry forms, such as conventional cornices, columns, capitals and bases, were obsolete.

"The Exposition in 1925 showed this to be the machine age. True, there were some distressingly ugly results there. But these were to be expected. Beauty *per se* is not an abstract quality. It is largely the result of an association of ideas, and architects have found it impossible to change their ideas of beauty in the same speed that the methods of construction have changed. In my opinion, the Paris Exposition will have a very decided effect on architectural design."

"If the Paris Exhibition of Decorative Arts," said Julian Clarence Levi, "aroused the curiosity, stimulated the initiation and brought about a contemplative state of mind among those who visited it, then it justified its existence and is exerting an influence in the future development of art."

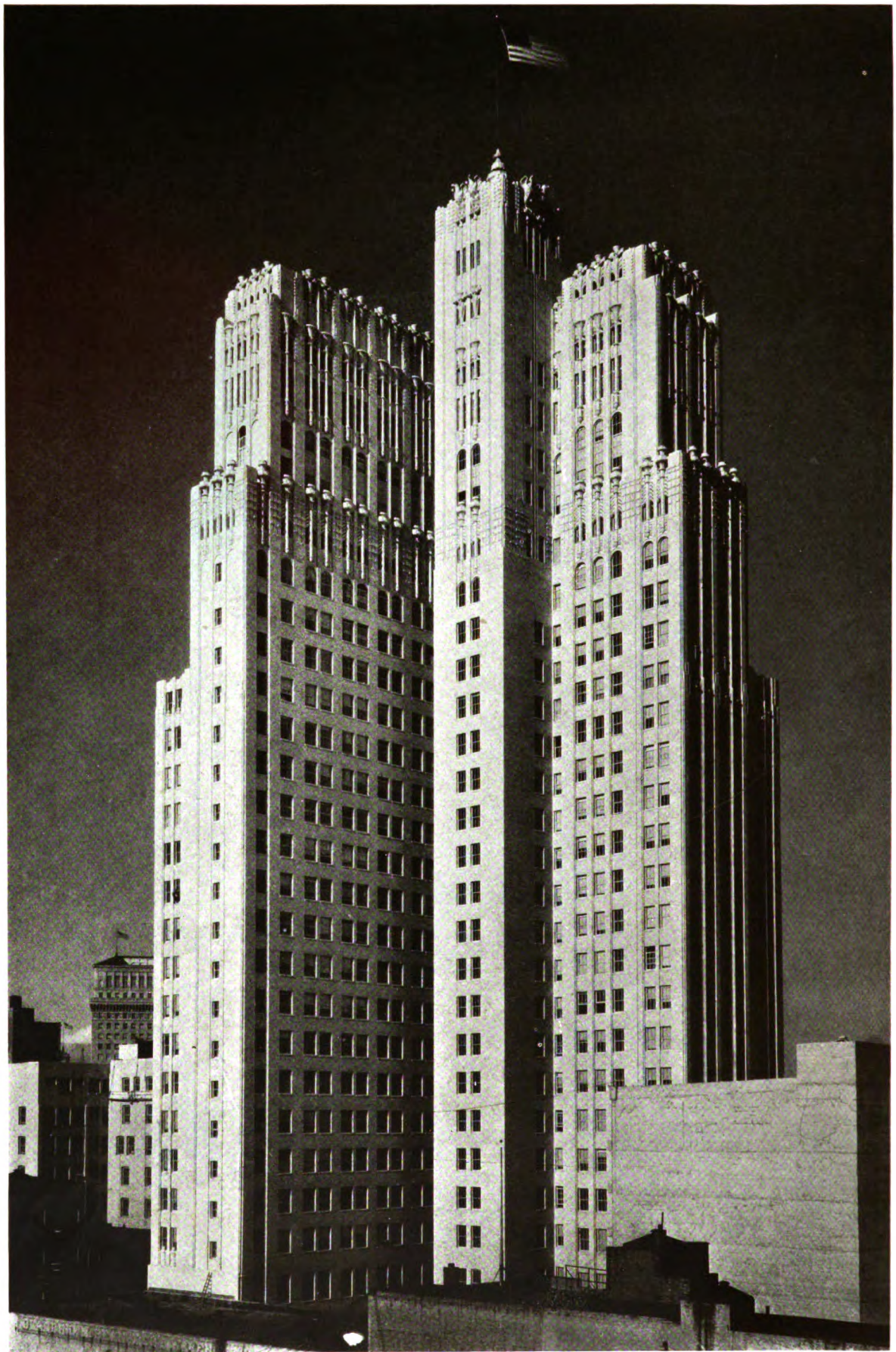
It was a debate well worthy of the subject and the indications are that the Exposition will have an influence on the future American architecture. With our fine opportunities for architectural education and the convenient and constant interchange of ideas, there is little to fear from the gradual breaking down of the old and the introduction of the new.



*Photograph by Gabriel Moulin*

✓ BUILDING FOR PACIFIC TELEPHONE AND TELEGRAPH COMPANY, SAN FRANCISCO, CALIFORNIA  
MILLER AND PFLUEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE :: :: :: :: :: :: :: ::





REAR ELEVATION  
BUILDING FOR PACIFIC TELEPHONE AND TELEGRAPH COMPANY, SAN FRANCISCO, CALIFORNIA  
MILLER AND PFLUEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE

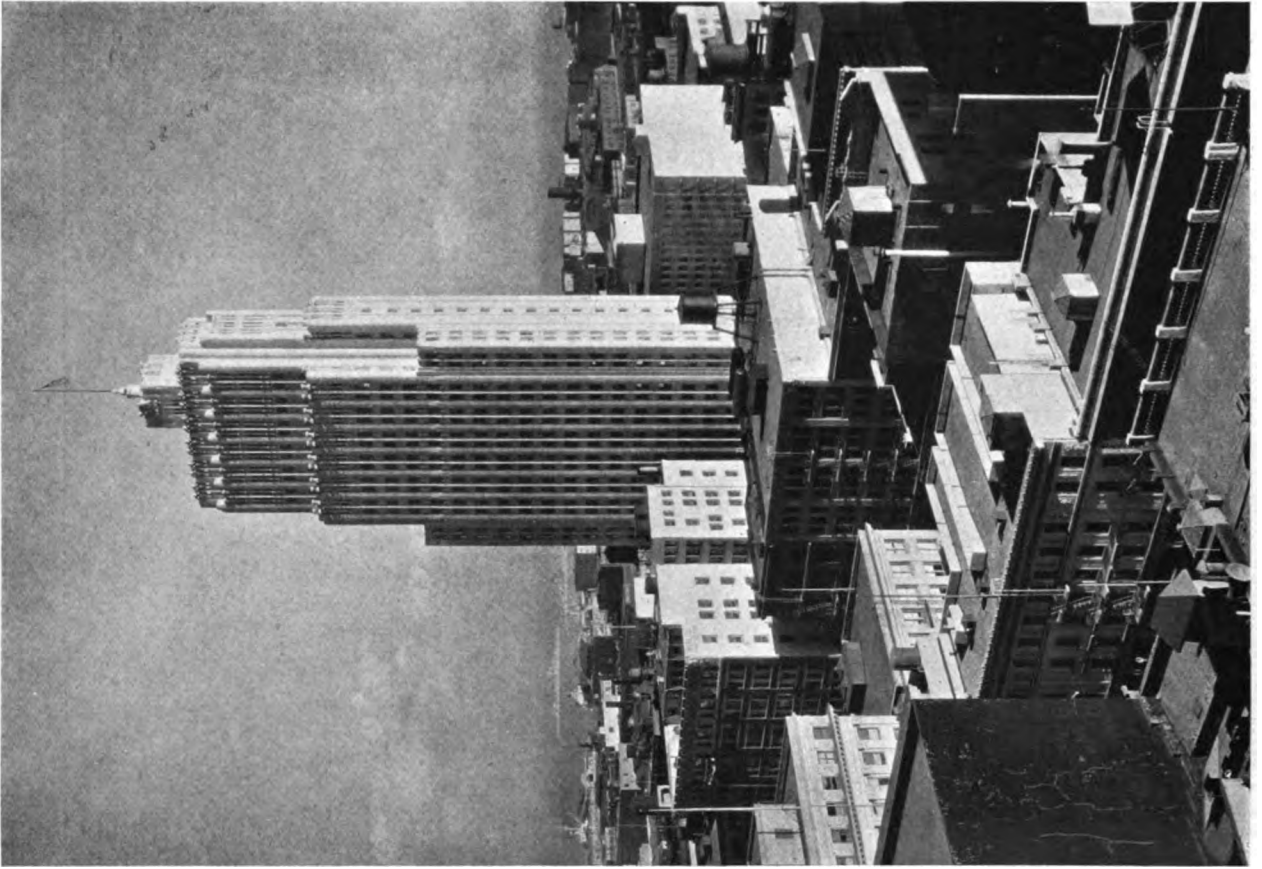
*Photograph by Gabriel Moulin*





NATONA (LEFT) AND MONTGOMERY (RIGHT) STREETS FACADES  
 BUILDING FOR PACIFIC TELEPHONE AND TELEGRAPH COMPANY, SAN FRANCISCO, CALIFORNIA  
 MILLER AND PFLUEGER, ARCHITECTS: A. A. CANTIN, ASSOCIATE :: :: :: :: :: :: ::

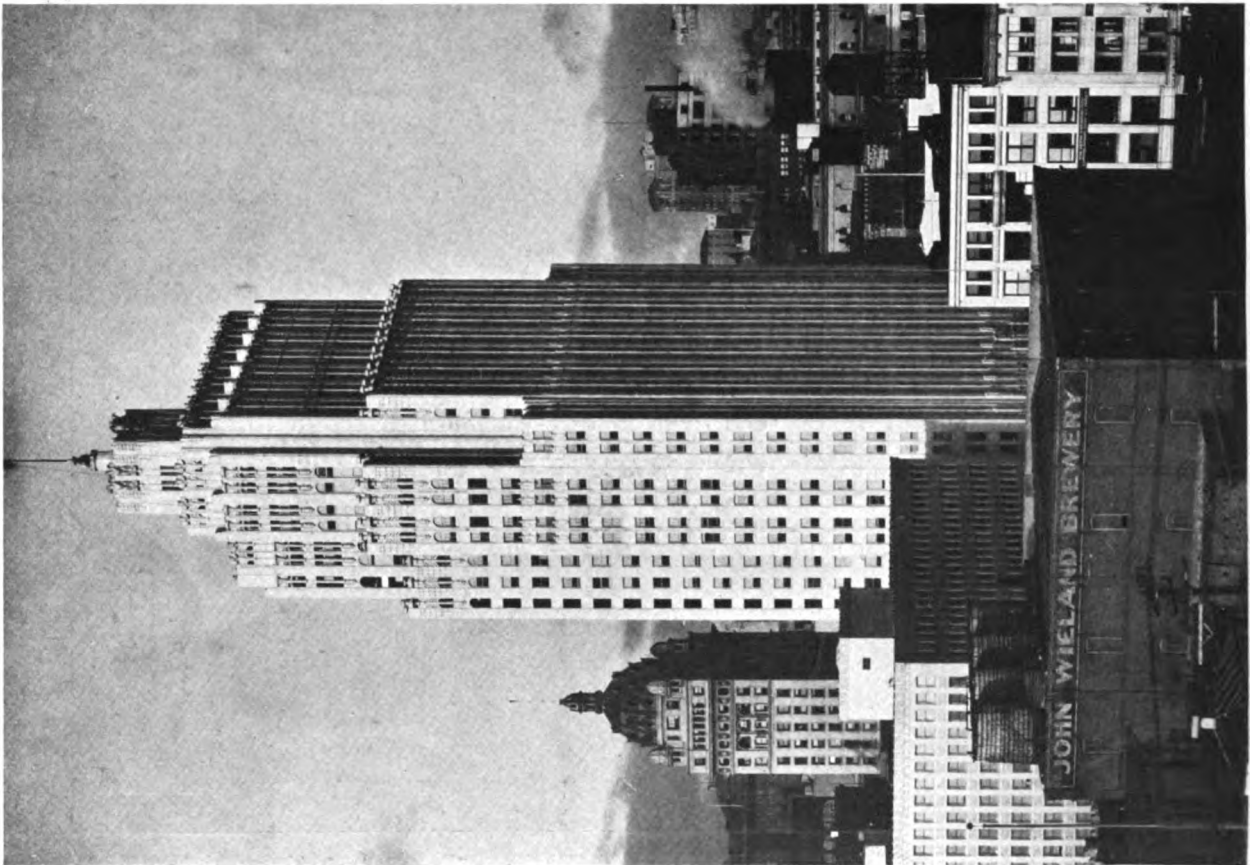
*Photograph by Gabriel Moulin*



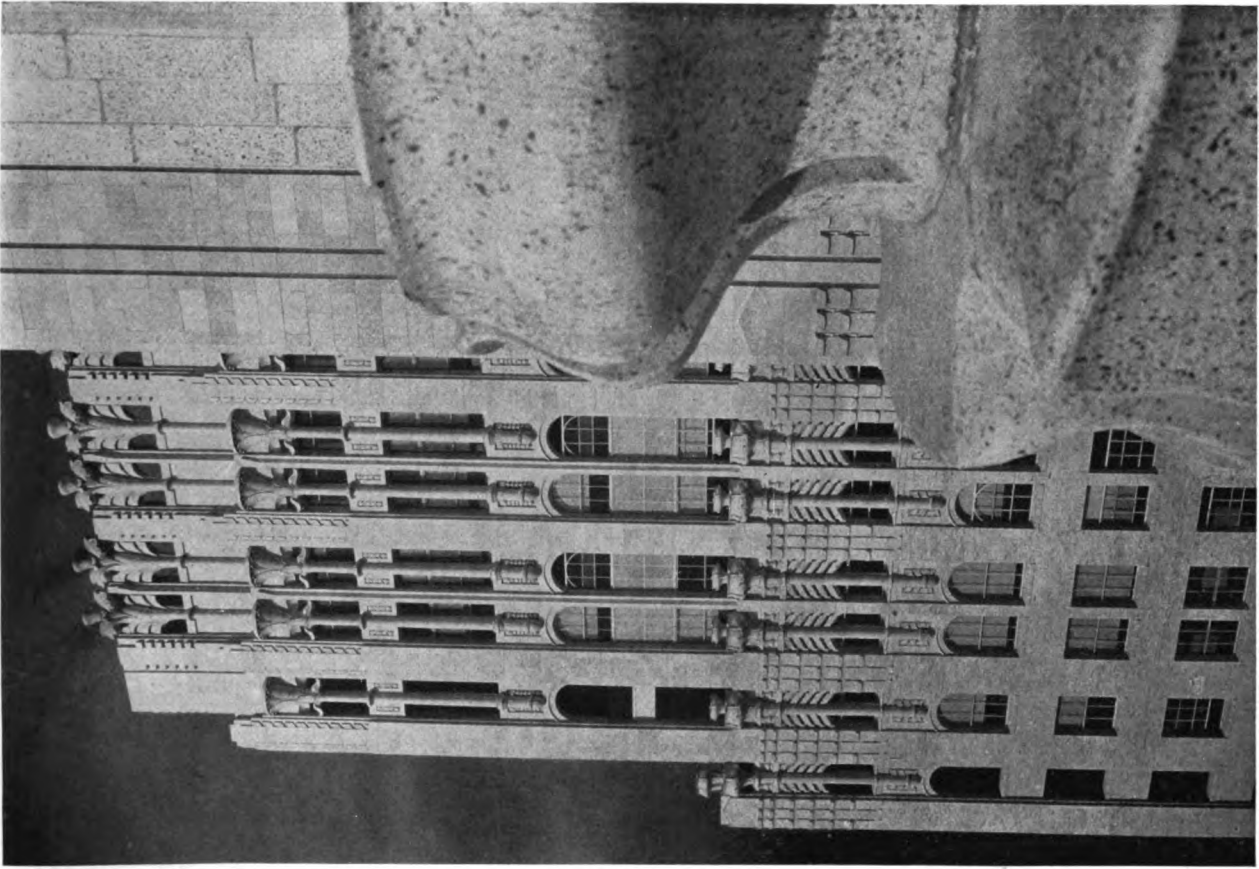
Photographs by Gabriel Moulin

MINNA STREET FACADE

NATONA STREET FACADE  
 BUILDING FOR PACIFIC TELEPHONE AND TELEGRAPH COMPANY, SAN FRANCISCO, CALIFORNIA  
 MILLER AND PFLUEGER, ARCHITECTS; A. CANTINI, ASSOCIATE

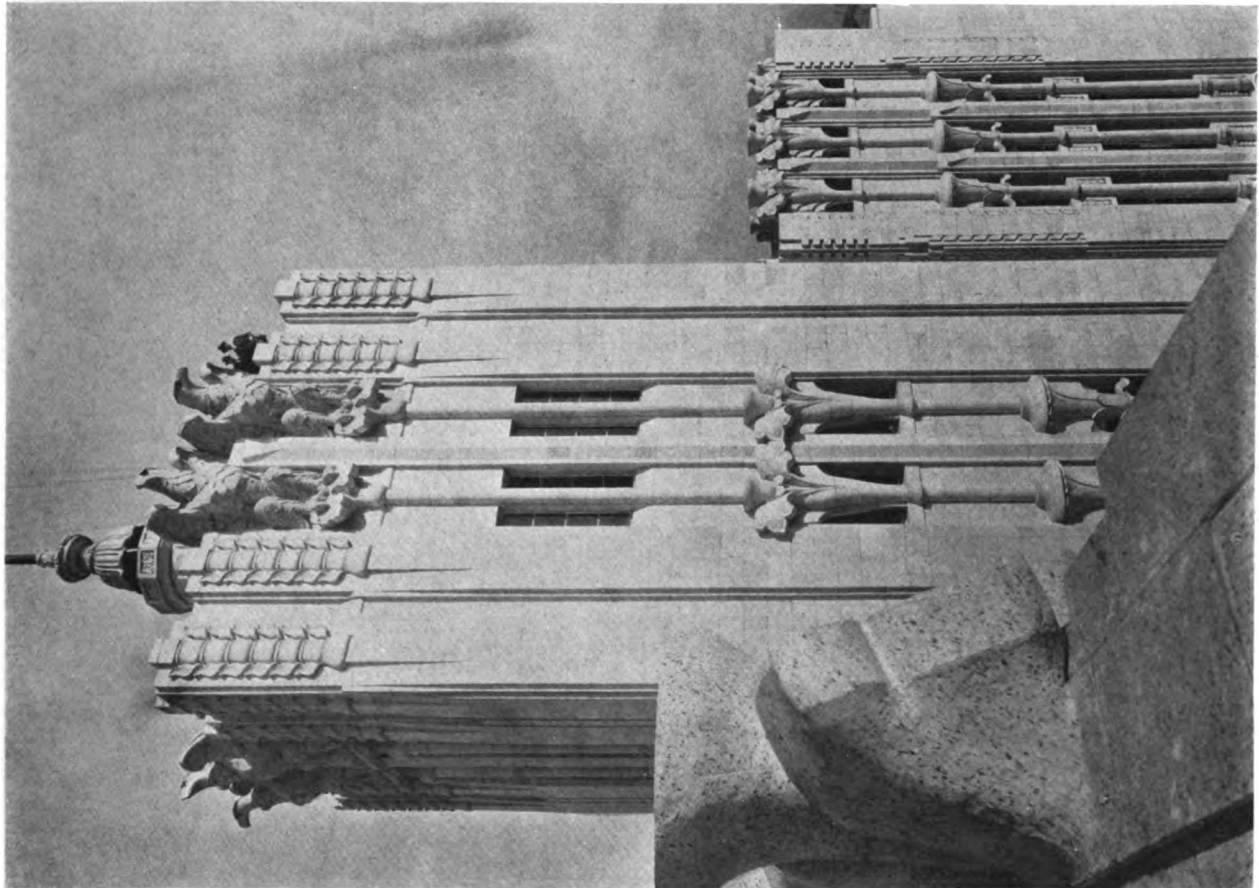


NATONA STREET FACADE



Photographs by Gabriel Moulin

DETAIL OF UPPER STORIES



DETAIL OF PENT HOUSE  
 BUILDING FOR PACIFIC TELEPHONE AND TELEGRAPH COMPANY, SAN FRANCISCO, CALIFORNIA  
 MILLER AND PFEUGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE





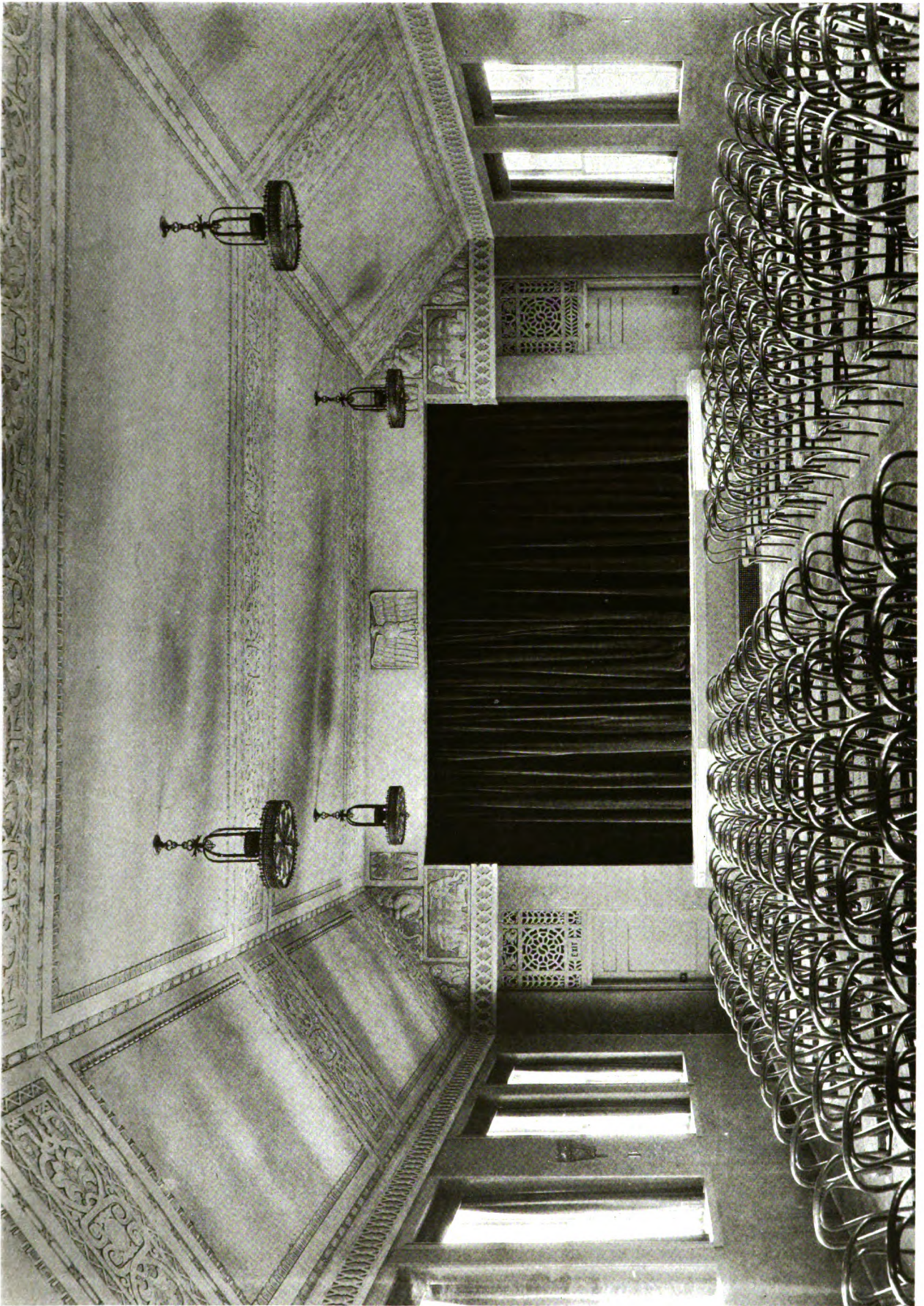
Photograph by Gabriel Moulin

ELEVATOR ENCLOSURES



DETAIL OF ENTRANCE FROM LOBBY  
 BUILDING FOR PACIFIC TELEPHONE AND TELEGRAPH COMPANY, SAN FRANCISCO, CALIFORNIA  
 MILLER AND PELEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE





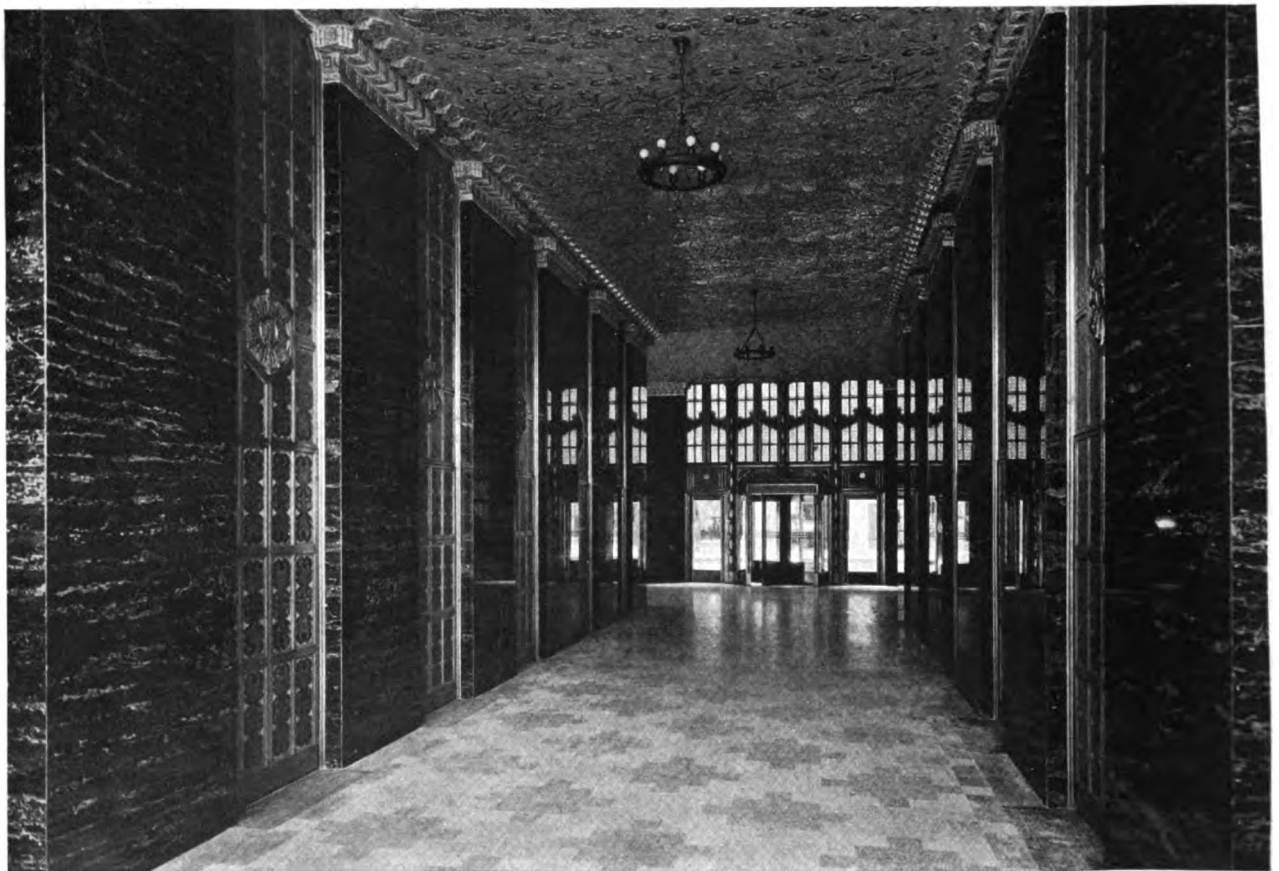
Photograph by Gabriel Moulin

ASSEMBLY HALL SHOWING ORIENTAL ORNAMENTS  
BUILDING FOR PACIFIC TELEPHONE AND TELEGRAPH COMPANY, SAN FRANCISCO, CALIFORNIA  
MILLER AND PELUEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE





DIRECTORS' ROOM



ELEVATOR LOBBY WITH CHINESE ORNAMENTS  
 BUILDING FOR PACIFIC TELEPHONE AND TELEGRAPH COMPANY, SAN FRANCISCO, CALIFORNIA  
 MILLER AND PFLUEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE

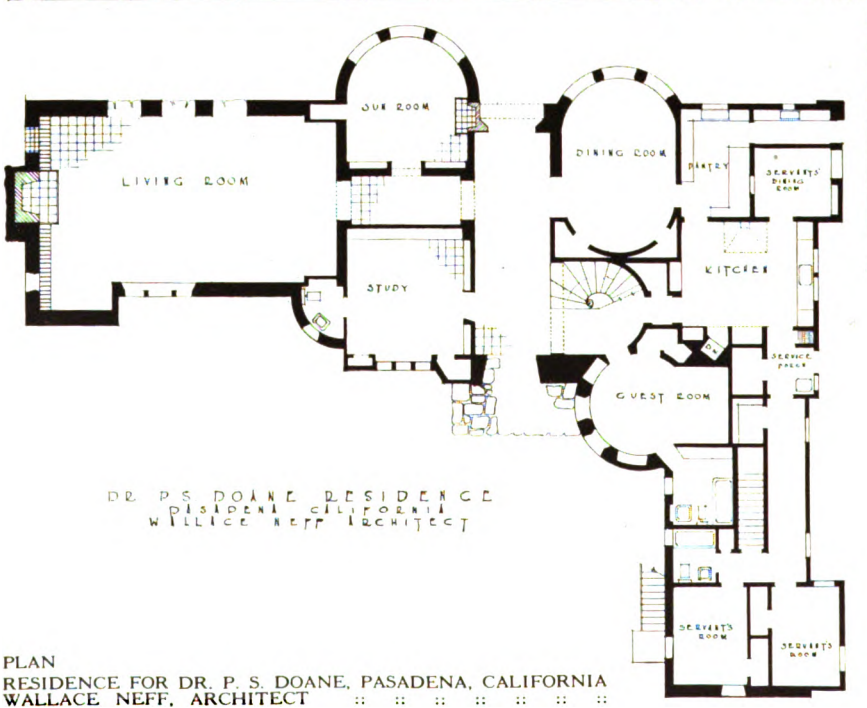
*Photographs by Gabriel Moulin*





RESIDENCE FOR DR. P. S. DOANE, PASADENA, CALIFORNIA  
WALLACE NEFF, ARCHITECT





STAIRWAY AND TOWER



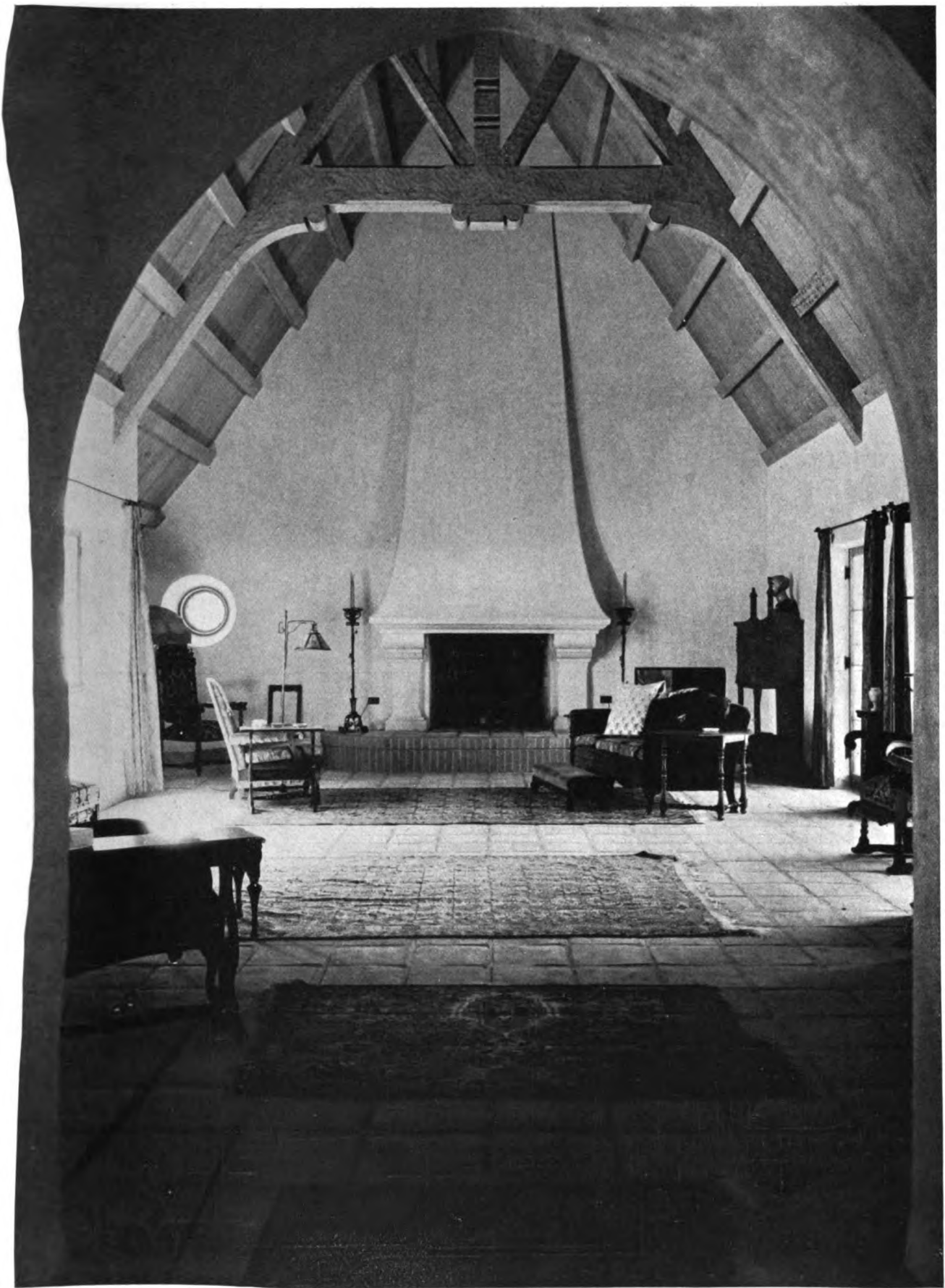


TERRACE  
RESIDENCE FOR DR. P. S. DOANE, PASADENA, CALIFORNIA  
WALLACE NEFF, ARCHITECT :: :: :: :: :: :: ::





DETAIL OF STAIRWAY  
RESIDENCE FOR DR. P. S. DOANE, PASADENA, CALIFORNIA  
WALLACE NEFF, ARCHITECT :: :: :: :: :: :: ::

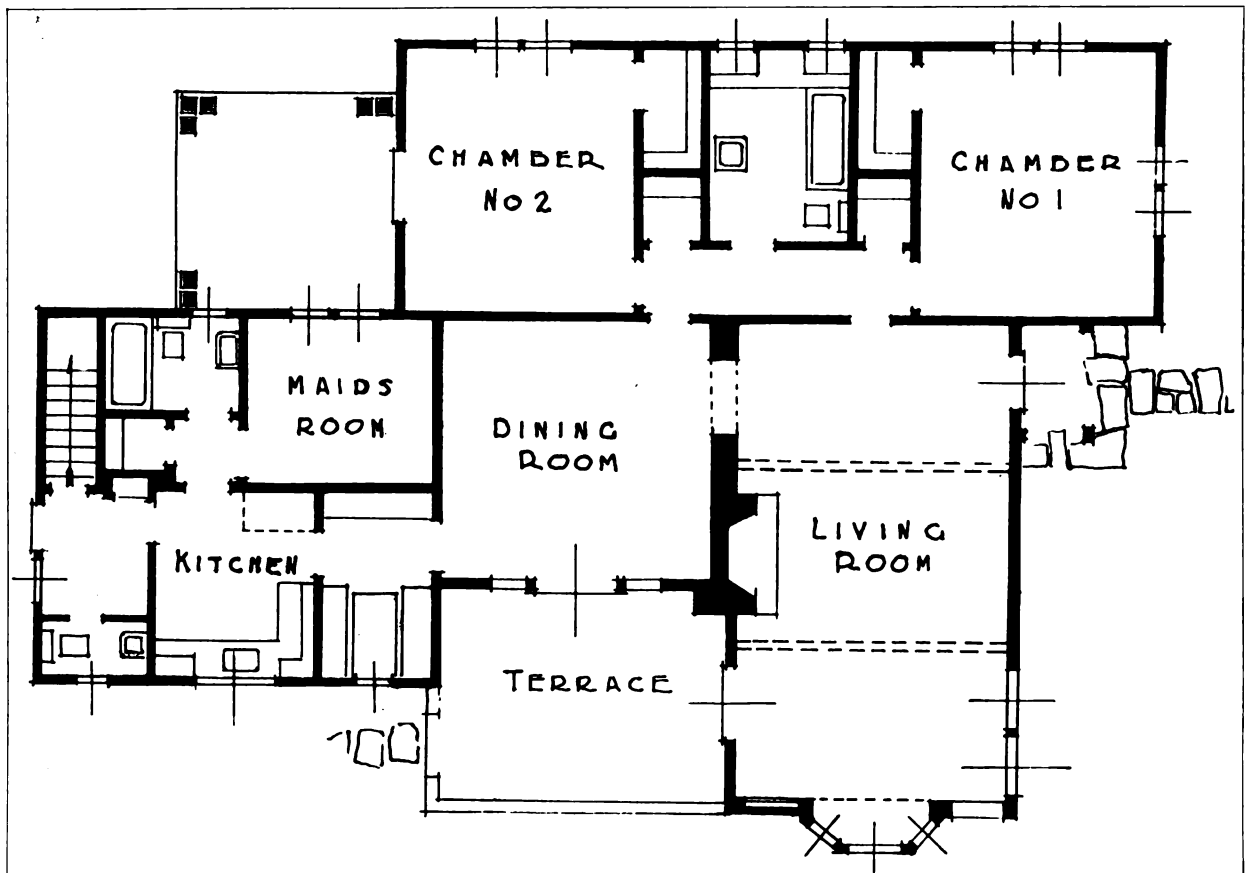


LIVING ROOM  
RESIDENCE FOR DR. P. S. DOANE, PASADENA, CALIFORNIA  
WALLACE NEFF, ARCHITECT :: :: :: :: :: :: ::





SIDE ELEVATION



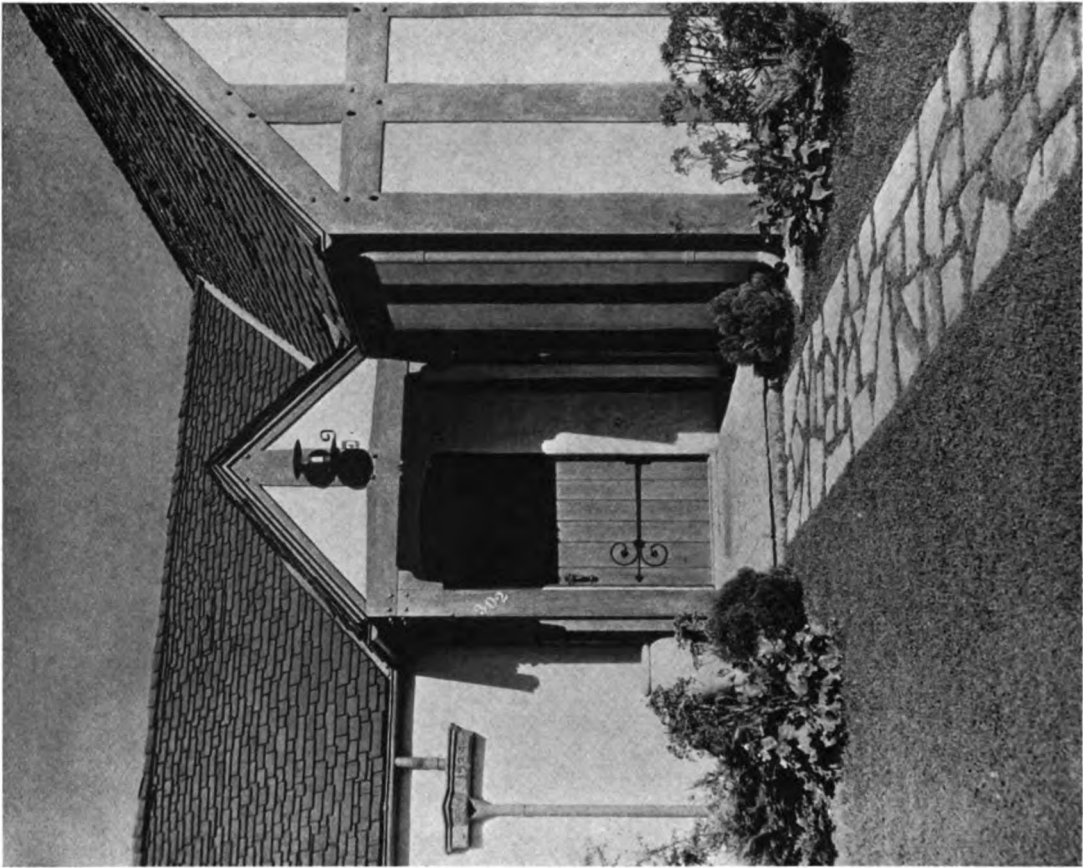
PLAN  
 RESIDENCE FOR MRS. E. PERKINS, PASADENA, CALIFORNIA  
 JOSEPH KUCERA, ARCHITECT



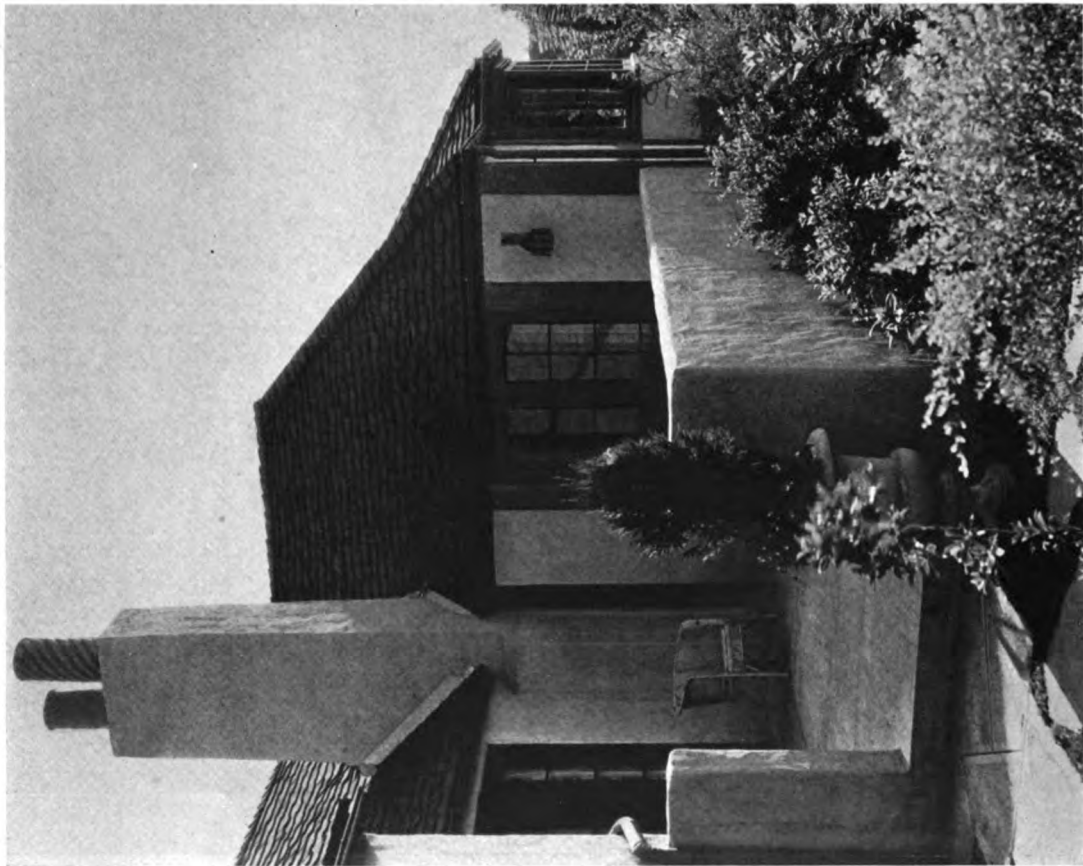


RESIDENCE FOR MRS. E. PERKINS, PASADENA, CALIFORNIA  
JOSEPH KUCERA, ARCHITECT





FRONT ENTRANCE



TERRACE FOR MRS. E. PERKINS, PASADENA, CALIFORNIA  
 JOSEPH KUCERA, ARCHITECT

## ✓ The Trend of Skyscraper Design

By REXFORD NEWCOMB, A. I. A.

THE social, economic and industrial conditions, in fact, the whole mode of living of the people of a community, as well as the traits of the individuals are very markedly influenced by the prevailing climate. In a country of such vast size as ours—these United States of America—it is, therefore, only natural on account of the difference in climate in the various sections, that the habits and customs characteristic of the people of one locality are so much at variance with those of another. To a certain extent this is unfortunate, for the peculiarities and characteristics of the people of this country as a nation are less easily distinguished and our nationalism is to some degree thus lost sight of. And so it has always been with our architecture.

“There is not; and until recently it seemed as if there never would be, a distinctly American style of architectural design. There are certain types of buildings that are especially characteristic of certain localities but no one type that can be said to typify the American style of design.

“Of these various types of buildings typical of the various localities of this country, the skyscraper stands alone as being peculiarly American.”

The above paragraphs, quoted from a recent article in one of our journals, were written in laudation of the skyscraper as typical of what the author calls the “American style.” While I am perfectly willing to grant that the skyscraper is an American invention and that, under the zoning laws of our larger cities, it has taken on a very interesting and indeed picturesque silhouette, I am not willing to admit that it is typically American or even “national” in any greater sense than are New York or Chicago.

The writer of the above mentioned article starts out very clearly to picture the various climatic and geographic aspects and the varied historic and ethnic relationships of our wide-flung sisterhood of states. This wonderful variety of topography, geology and climate, together with the social customs and economic conditions, occasioned by varying historical backgrounds and racial associations, which in all times and in all lands have given us the wonderful variety of architectural expression, so much admired in Europe, and elsewhere, he bewails because, to his mind, it minimizes our “nationality.” And he brings forth the “skyscraper style” as the one typical American architectural expression to date and something to be praised, developed and improved.

Indeed this argument seems to have taken root in the minds of others for we have already had presented through the facile imagination of Mr. Ferris whole cities of “stepped back” structures for our

consideration, and, more recently, the ridiculous spectacle of a vertical university or “cathedral of learning,” as it is called.

The skyscraper is most often justified upon the grounds of economic need and, indeed, on Manhattan Island where it has taken its most extreme form it is excused on this ground. It is to be pointed out, however, that, aside from a very few congested districts, the skyline of New York itself is comparatively low and thus, even in Manhattan, one doubts the necessity, wisdom or logic of these stupendous piles which generate such tremendous social and economic problems.

While I am not at all convinced that the skyscraper is even a necessary American institution, I can, from a structural and aesthetic standpoint, see many fascinating and interesting problems in it and indeed, along with others, I joy in the progress that has been made in the structural and decorative handling of such great vertical masses. This is far, however, from worshipping this great machine and hailing it as the new great American style—the epitome of our “nationalism”—as if, as a people, we had as yet attained nationality.

As one proceeds from the north to the south of France he passes from the Teutonic to the Romance area of the country. Leaving the interesting old northern towns of Caen, San Denis or Morienvale he may proceed southward by way of Vezelay, Autun and Paray-le-Monial to Lyon, whence he may strike out into the volcanic area of Auvergne, into Provence, or across, by way of Cahors, to Aquitaine. In each and every small district through which it passes the trained eye will note a corresponding change in architectural expression. In each the historic association, the materials at hand, the climatic exposure or the accidents of racial intermixtures are reflected in the architectural forms.

If one consider simply the churches, he finds within the general expression or style which we call the French Romanesque all the kaleidoscopic changes that the environmental backgrounds above mentioned would betoken. The wonderful variety of it all, the possibility of finding new and fresh joys at every turn of the road, the architect delights in and holds to be natural, just and logical. Yet, when he comes home, he bemoans the fact that in our own country, a land vastly greater in area and containing a mixture of peoples the variety of which France never experienced,



each section should be so perverse as to develop an architectural expression different from that of the other sections. The naturalness of such a procedure—a law of growth which he admits in his first paragraph—this author would discard in order artificially to force upon our country a uniform vernacular for the sake of “architectural unity.”

For my part I had rather that Pennsylvania would be Pennsylvania and Kentucky be Kentucky. Moreover, even in granting the necessity of some skyscrapers in both Philadelphia and Louisville, I would hope that, however much these “typical American structures” may be duplicated in each city, Philadelphia would still continue to be the fine old Quaker city she has always been and Louisville continue to be the northern outpost of the Old South.

No, instead of trying to make each city, whether it be on our Atlantic seaboard, in the great Mississippi Valley or on the western rim of the continent, a new edition of New York, we should strive earnestly to make these cities clean, light, healthful, and beautiful, but above all appropriate to and expressive of the environment out of which they have grown.

The writer cited goes further to say:

“A zoning law for New York City, where the skyscraper had originated and developed (Author’s Note: for a correction of this historic inaccuracy see another article in this issue) was suggested and promptly enacted by which a structure is allowed to rise straight up from the street line only to a height determined by the width of the street upon which it faces. The American skyscraper has come into its own! It is American now throughout. We can look to it as it stands today, as the forerunner of a distinctive American style of architectural design. Architects in other cities not forced by law to observe the setbacks, have adopted the principles on which the new skyscraper is based so that instead of being merely a New York institution, as it has generally been considered, the modern skyscraper of today is an American type of building, designed in an American style”.

That the accident of a zoning law in New York where land is high and streets are narrow will modify the lines of the soaring Boston Store in Peoria, Wichita or Seattle, places which, in the very nature of things have need for no such architectural expedients, goes almost without saying. The gregariousness of the American people, the desire to show off, to have the tallest building as well as the fattest pig and the largest pumpkin, will for some time doubtless operate to erect in places, where they are not economic necessities, these tall structures the greatest virtue of which lies in their questionable advertising value.

While being willing to admit that the skyscraper is part and parcel of our architectural forms and perhaps the greatest innovation that we have as yet contributed to the varied grammar of architectural expression, I fail to see, unless we all move into apart-

ment houses, how it can have much effect upon American domestic architecture, the type which, outside the great cities, contributes perhaps the greatest amount of color to our “national” expression.

There never can and never will be any general blanket American style the characteristics of which will remain equally good for Maine and California, Minnesota and Florida. And instead of trying to cram through the narrow grooves of a mental bias all our architectural conceptions—as sausages are squeezed through a stuffing machine—we should permit each locality to work out unhampered and as naturally as possible its architectural expression. Thus by meeting the problem of housing the activities of the American family or solving straight-forwardly the utilitarian demands of American institutions, we will, as time goes on, give to the architectural forms resulting therefrom a flavor that is distinctly and unmistakably American. Thus a California residence reflecting the sunny climate of its background and a full measure of its colorful and romantic Hispanic past, may be just as American in spirit and feeling as those inspiring stepped-back towers of Manhattan.

Style is not just a matter of tangible, catalogable traits, *it is the spirit, the feeling* with which these traits are infused. The Gothic in France is one thing; the same traits—piers, vaults, buttresses, window-tracery—under the influence of old England or in the atmosphere of sunny Spain take on spirit and flavor widely divergent from that of France. In America the snug New England farm-house, the staunch old, stone, Quaker homestead of Pennsylvania, the open, sunlit patios of Florida or California, Dutch colonial cottages, courthouses, churches, business structures, all may partake of that almost indefinable spirit which we call “American,” and, as time goes on, slowly but surely our work, by meeting frankly the demands of practical American life, will take on a “national” character. And innovations, new personal manners, will have little to do with the steady unfolding development of architectural progress.

Having delivered myself of these more general remarks on skyscraper architecture, let us glance for a moment at the delightfully fresh interpretation of the tall building problem as presented by the new Telephone Building in San Francisco. Those familiar with the Bay Area will recall with distinct pleasure the impression that was made some years ago by Mr. Hornbostel’s Oakland City Hall which from the ferries of San Francisco Bay appeared like a white pillar against the eastern sky. Coming from Oakland today, the commuter to San Francisco will note a new giant, pure white and stalwart, in the already varied silhouette of the peninsula city. Dominating completely the sky line of the city, this vertically furrowed and beautifully expressive structure looms like a “beacon of progress,” pointing, in a fine, aspiring

fashion, heavenward. The effect from the Bay is simply stunning!

But not only is the view from a distance pleasant, inspiring; the view closer at hand fulfils all anticipations that may have been induced by a view through the blue mist of the Bay. Here is a frank, functional expression of the steel frame, with its coordinate system of windows and its rectilinear masses, but an expression infused with a majesty and an aspiration of line and mass that will have a wholesome and uplifting psychological effect upon all those who view it. Unlike some of those tremendously heavy and brutal masses that have been presented to us as the ultimate expression of great city architecture, we have in this structure an expression the psychological effect of which is similar to that called forth by a contemplation of some of the masterpieces of the French Gothic.

Not that there is here anything of the Gothic as we think of the Gothic, as a historical style—nothing of crockets, buttresses, pinnacles, nothing of vaults or abutments; but the same fine functioning of structural elements, the same decorative expression of these elements, the same inspiring vertical lines, the same wonderful symbolism. Personally I think this building an epoch-making design and, while I am not personally convinced of the necessity of *many* such structures, I am keenly alive to the larger mission of this structure, its capacity for delighting the populace and for generating thought in those inclined to think. Thus functionally expressive, distinguished in silhouette and mass, and beautiful in symbolism, this new structure on the rim of the continent points for us a new way upward.

## √ Steel Building Construction

*An Historical Sketch of its Conception and Development*

By N. D. MORGAN

**P**ROGRESS in all lines of construction has been fostered by need—a need generally arising out of the pressure of advancing civilization, but one comprehended only by men of vision. That “*necessity is the mother of invention*” is very likely to be meaningless to any except those highly trained in the special requirements of the art, and at the same time capable of understanding the underlying principles that have led to the particular detail or method employed. Thus intelligent imagination, clear thinking, and a thorough understanding of architectural principles and materials, in a short span of years, from the five or six-storied building, have developed the modern steel sky-scraper of which this country, and particularly the architectural profession, is justly proud.

The era of high buildings may be said to have begun in 1870, the need becoming acute ten years later with the rapid increase in land-values in the business centers of our large cities. This concentration in real estate values, due partly to topographical limitations but more particularly to the facilities for business intercourse, was a natural outcome of the *rapid* growth of American cities, a phenomenon unparalleled in Europe. The vertical extension of floor upon floor became therefore a business proposition made necessary by the constantly increasing value of the real estate.

Standing in the way of this monumental development lay not only precedent, always a barrier to the rank and file, but real mechanical and engineering difficulties. The problems faced by the pioneer builders of the first decade were not primarily intricacies of higher stress analysis but rather the gain-

ing of knowledge of building materials, both new and old, materials, machines and methods for minimizing fire hazards, and safe equipment for providing rapid transportation to and from higher floors.

Prior to 1870 the conventional limit in the height of buildings was five or six stories. Beyond this height the inability of firemen to cope with a blaze and the great handicap of slow elevator service made progress slow. About this time, however, higher buildings were attempted, eight or ten stories above the sidewalk being the general limit, due largely to the great thickness of the lower story walls and the heavy loads carried to the foundation. About the year 1880 men of vision began to study the possibilities of still higher buildings. In the three large cities of our country conditions were rapidly arising which necessitated such a study. The need of fire-proof buildings had been given some consideration. In the architectural and engineering societies and through the medium of the technical press much discussion was devoted to fire-proofing methods and materials. A truly fire-proof construction was early recognized as a prime essential to higher buildings. It was realized that even brick walls were not necessarily fire-proof. While the bricks themselves were capable of resisting high temperatures, the lime mortars were no better than the limestone of which they were made, permitting the walls to settle and topple over.

Steel shapes had not as yet come into use. The first steel I-beams were rolled into this country by the Carnegie-Phipps Company in 1883, a few advance samples being sent to Chicago in that year for use in the Home Insurance Company's Building—the

great pioneer in iron skeleton construction. Wrought-iron beams had been rolled since 1853 when they were introduced almost simultaneously by Peter Cooper at Trenton, N. J., and by the Phoenix Iron Company in Pennsylvania. On account of its greater reliability and flexural strength this material was rapidly replacing cast iron for beams, although the cast metal was still the prevailing material for columns. Because of the fact that iron and steel are not inflammable, both of these materials were at first erroneously classed as fire-proof. The sad results of experience however soon proved the folly of this delusion. And so the advent of wrought-iron and steel in building construction gave rise to the need for an adequate fire-proof covering. Because of the saving in weight effected and the elimination of vulnerable joints, terra-cotta was found to be the first answer to this problem, and in constantly improved forms ranks along with concrete and well-laid brick-work in its fire-resisting qualities. In the all-important matters of lightness of weight and adaptability to ornamentation and design, terra-cotta and hollow-tile are pre-eminent.

Realizing the necessity, therefore, of covering the steel and iron to protect in case of fire, engineers were keen to sense the great danger of corrosion. When the New York Times Building was altered in 1894, wrought-iron beams that had been encased in solid brick walls were found to be corroded to the point of utter worthlessness. It was realized that steel, unprotected was very little better, and a real scientific study of paints, oils and pigments was instituted. The metallic oxides, mixed with fish oil, in common use, were soon pronounced worthless. Graphite and pure linseed oil were recommended as the best practice in 1895, and the possibilities of red lead studied. Cast-iron, being almost entirely rust resistant, was therefore adhered to longer than its reliability warranted, especially in exterior walls subject to the absorption of moisture. On account of its relative economy and supposed strength in compression (true column action being only partially understood) cast-iron for columns was a strong competitor of steel even as late as 1890. However, its continued unreliability in manufacture, the relatively high factor of safety, (about 1 to 6 or 8) deemed necessary in design, and particularly the difficulty in securing satisfactory splices and rigid beam connections, soon brought it into disrepute.

Along with the development of materials and methods of fire-proofing, great strides were made by the mechanical engineers and manufacturers in perfecting the elevator for rapid transit. Prior to 1870 passenger elevators were virtually unknown. One of the earliest in the Fifth Avenue Hotel, New York, was operated by a vertical iron screw passing through a sleeve in the center of the car—safe, but extremely

slow and frequently out of order. Steam and hydraulic elevators were later developed, each improving over its predecessor, until the modern electric type was perfected, a type the speed of which is limited rather by the comfort of the passenger than the possibilities of the motors.

The real beginning of the modern sky-scraper is not so definite that the index of history can place its finger on any one date or any single individual as deserving of all the honor. That it is distinctly American none will question. About the year 1885 the early type of steel-skeleton construction in Chicago, known as "*the Chicago construction*", gained such prominence in that city as to bear its name. The first outstanding iron-skeleton type building in the country was the Home Insurance Building, designed and built by Major W. L. B. Jenney, the architect in 1883-84. This building was a ten-story structure in which the floor loads were carried by Bessemer and wrought-iron beams attached directly to cast-iron columns embedded in self-supporting brick wall-piers. A few years previous to this bold and progressive construction, other prominent architects had used similar methods in the execution of their work. In 1881, in New York City, George B. Post, in erecting the Produce Exchange Building, used the iron-skeleton construction in a limited sense in the court walls of that building and the same year in Philadelphia, Joseph M. Wilson, in remodeling the Broad Street Station used a similar construction.

With the beginning of high building construction three other problems arose, the proper solution of which added greatly to the progress of the art. Prior to 1870, arches of four inch brick spanning between the lower flanges of iron I-beams about five feet on centers was the standard so-called "fire-proof" construction. Corrugated metal was sometimes used in place of brick. In both types the lower flanges of the beams were exposed in case of fire and the ceiling was left with the very objectionable effect of the multiple arch system. In 1871, in New York, and about the same time in Chicago, patents were taken out for flat tile arch systems which obviated both of these defects, and which, with slight modifications, are still used in first-class construction. In addition to giving a level ceiling and furnishing protection for the beam flanges a great saving in weight was effected. These patents, taken out at the time of the great Chicago fire, were doubtless given birth by that great catastrophe, although this same conflagration exhibited many admirable examples of fire-resisting brick and concrete.

Along with the very important matter of fire-proof floor construction, a problem solved in the main by the flat-tile arch, came the problem of isolated foundations supporting tremendous loads. Beams and columns were used in the early designs,



were incorporated, in a disjointed hap-hazard fashion, leaving the principal reliance for stability and strength upon the masonry walls and vast, spread foundations of the pyramid type, a type which sacrificed much valuable basement room. Even the main floor of the building, the great potential source of revenue, was seriously handicapped by loss of floor area and window space caused by thick walls, wide piers and heavy lintels. With the beginning of the iron-skeleton or so-called "*Chicago construction*", floor loads were transmitted direct to the footings through iron columns resting on cast bases, and the design of isolated footings took the place of heavy walls and piers.

In 1881 Burnham and Root, architects for the ten-story Montauk Block in Chicago, adopted an extremely important innovation in footing design, embedding iron rails in relatively thin layers of concrete. It was found that the customary pyramidal type of pier foundation, using rubble and dimension stone, allowed insufficient space for boilers and engines. By using iron rails embedded in concrete, the footing offsets were increased without adding to the depth, and therefore without encroachment upon valuable basement floor space. This constituted a most important precedent and from it has gradually developed modern grillage design, so necessary in the development of the high office building with its tremendous, isolated load concentrations.

Another important development in foundation design occurred in 1894 with the construction of the 18-story Manhattan Life Building on lower Broadway, New York. Rising 350 feet above the pavement, and yielding loads of 7300 pounds per square foot on the supporting material, it was decided to sink 15 steel caissons 50 feet to bed rock, compressed air being used in this work for the first time.

After the fire-proof floor and foundation problems had been partly solved, it remained still to give further consideration to the matter of lateral bracing. The difficulty of securing rigid connections was an important factor in replacing cast metal with wrought-iron. Cast-iron columns, embedded in solid, self-supporting masonry walls, continued to be used for some time after structural steel shapes began to appear on the market. Indeed, heavy masonry walls at right angles in the structure were the real and only source of lateral rigidity. With higher buildings the sufficiency of these walls came into question. As the magnitude and effect of wind-stresses received more study, the necessity for rigid framing, independent of masonry walls, became more apparent. Built-up steel column sections replaced the unreliable and unsuitable cast-iron. Column splices, milled joints, hot riveted in place of bolted connections, end framing in place of simple bearing, strap plates, gussets, knee-braces, and at last a comprehensible system of wind-bracing was gradually de-

veloped. Steel skeleton construction then earned the right to be called steel cage construction, signifying a steel framework rigid, complete and adequate in itself to withstand all strains, vertical and lateral to which the building might be subjected. This included even the entire support of the walls which therefore became a simple veneer construction, covering the steel frame, and intensified the study of lighter weight materials, fireproofing, condensation, sound, and, in a new way, the vast possibilities of architectural treatment. In fact a whole new field in engineering design and architecture came in with the new century. Likened at first to a huge, iron truss standing on end, the problems of stress analysis proved to be even more complex. Approximations and empirical rules became a practical necessity, although exact analyses were undertaken by pioneer engineering mathematicians, in order to check-up on the results of shorter methods.

The development of the modern sky-scraper therefore is seen to be a gradual one. Who would dare to predict its future? Beginning with cast-iron store fronts as of 1848 in New York City, it passed to iron pillars embedded in brick piers to increase the bearing capacity, then to iron framing, supporting floors and walls suggested by special conditions, soon to be followed by a complete iron-skeleton, and at last by a steel cage. Then behold the modern sky-scraper, a lasting monument to structural genius, was at hand!

For a number of years after the construction of the Home Insurance Building, in 1883, Chicago took the lead in high building construction. In 1885-86 came the Rookery Building, Burnham and Root, Architects, an eleven-story structure in which the court walls as well as the floor loads were all carried by the frame-work. In this building the principle of grillage footings was further extended, two courses of steel rails, laid at right angles, being embedded in the concrete. This was followed in 1887-88 by the Tacoma Building of twelve and later fourteen stories, Holabird & Roche, architects, probably the first complete type of skeleton construction. The first twenty-story building, the Masonic Temple, was erected in Chicago in 1890. Building laws, industrial interests, and a greater conservatism in the East, retarded there the early development which became particularly marked in Chicago. The eighteen-story Manhattan Life Building in New York in 1894, was the first notable example in the East of a building erected after the new methods, and this structure demonstrated to New York the great possibilities afforded by steel skeleton construction. The very suitable character of the rock foundation, coupled for a long period of years with unrestricted building regulations, soon covered the lower end of Manhattan with thirty, forty and fifty-story buildings, the crowning structure today being the Woolworth Building, fifty-five stories

high, erected in 1912. Problems of light, ventilation, and of late years particularly, congested automobile traffic, are now pressing themselves to the fore, and

demanding a solution that may even revolutionize the design, plan, and construction of the proud American sky-scraper.

## Electrolytic Theory of Corrosion of Iron and Steel

By A. J. VANDERMYN

*President Industrial Paint Company*

**T**HE protection against corrosion of iron and steel is perhaps the most pressing problem of modern times; and certainly it is the most neglected one.

When we consider that the annual production of pig iron in the United States alone grew from about 14,000,000 tones in 1900 to about 55,000,000 tones in 1920, one may well ask, "How long will the world's ore supply stand the drain upon it.". Enormous quantities of the finished product are allowed to perish yearly for lack of adequate protection, and unless civilization learns to protect and preserve its stores of iron and steel already manufactured, future generations may be compelled to find either a substitute for iron or develop a process by which non-corrodible iron can be manufactured.

More study has been given to this important problem in the past five years than in the previous five hundred years. As a result we are now fairly able to state not only the origin of corrosion, but also advance practical recommendations for its prevention. The subject has been investigated by many different authorities, and it is only natural that many different theories have been advanced. The three receiving the most support are the carbonic-acid, the hydrogen-peroxide, and the electrolytic theories. But a thorough analysis of the theories advanced seems to have established beyond a reasonable doubt that the electrolytic theory of corrosion is the best and most plausible explanation.

The carbonic-acid theory is the one which until recently was most generally held. This theory presumed that without the interaction of carbonic or some other acid, the oxidation of iron could not take place. Three factors play an important part in the corrosion of iron: (1) An acid, (2) water, (3) oxygen. Interpreting corrosion from the standpoint of the carbonic-acid theory, it is assumed that the process of rusting is always started by an acid (even the weak carbonic acid), the acid changing the metal to a ferrous salt with evolution of hydrogen. Water and salt act upon the ferrous salt, causing the iron in this salt to separate out as ferric hydroxide, setting free the same amount of acid which was used in forming the ferrous salt. The acid which is set free again acts upon the metal, forming more ferrous salt, which is again decomposed, forming more rust.

Even though the above explanation is plausible, and notwithstanding the fact that carbonic acid, as

well as other acids, does stimulate corrosion of iron, tests show that iron readily oxidizes when carbonic acid is entirely absent; so that while carbonic acid plays a part in the corrosion of iron, it is by no means entirely responsible.

The peroxide theory of corrosion has been thoroughly investigated, and so far as the writer is able to state, it has no bearing upon the corrosion of iron and steel. While the theory is an interesting and suggestive one, it is not supported by facts.

The electrolytic theory of corrosion has received universal support, and considered in conjunction with the theory of solution, undoubtedly offers the best explanation for the corrosion of iron and steel.

The electrolytic theory of rusting assumes that before iron can oxidize in the wet way, it must first pass into solution as a ferrous iron. If, for instance, we immerse into a solution of copper sulphate, a strip of metallic iron, the iron will pass into solution and copper will be deposited, this change being accompanied by a transfer of an electrical charge from the ions of copper to those of iron. The reason for this is that hydrogen acts as a metal and is electrically classed with copper in relation to iron. If a strip of iron is immersed in a solution containing hydrogen ions, a similar reaction will take place; iron will go into solution and hydrogen will pass from the electrically charged or ionic to the atomic or gaseous condition.

It is very well known that solutions of ferrous salts as well as freshly precipitated ferrous hydroxide are rapidly oxidized by the free oxygen of the air to the ferric conditions; and if the electrolytic theory offers an explanation for the original solution of iron, the explanation of rusting becomes an exceedingly simple one. It must be admitted that iron and steel has a solution tension and the medium which causes it to pass into solution is water. This solution tension may be modified or aggravated depending upon the impurities present in the solvent or in the iron itself, but one thing is certain: iron or steel cannot pass into solution unless it comes in contact with both water and oxygen.

The application of the electrolytic theory in connection with the solution theory will be better understood when we consider that the slightest segregation in the metal, or even unequal stresses and strains in the surface, will throw the surface out of equilibrium,

with the result that the solution tension will be greater at some points than at others. In other words, a point of maximum and a point of minimum solution pressure will be established. The point of maximum solution pressure will be electro-positive to the point of minimum solution pressure, and a current will flow from one point to the other, provided the points are in electrical contact by means of a conducting film.

This conducting film may be water, in which case corrosion will be very much excited; or, conductivity may be provided by means of a substance contained in the protective coating used; again, the coating may be porous thus permitting moisture to come into direct contact with the steel or iron. In the event that a protective coating is not entirely free from pores, or contains substances capable of conducting electric current, it will stimulate rather than prevent corrosion, simply because the moisture it allows to penetrate will cause the iron over which it is applied to pass into solution in the electro-positive areas.

The popular belief that electrical forces are necessary to produce electrolytic action is not in accordance with facts. According to experiments conducted by authorities, the phenomenon known as electrolysis takes place whenever a current of electricity passes through a solution capable of conducting electric current. Such a solution is known as a conductor of the second class to distinguish it from an ordinary conductor like a metallic wire, which is of the first class. A substance which in solution will conduct electricity is known as an electrolyte.

If two strips of dissimilar metal are plunged part way into a solution and connected by a wire or by any other means across the top, a current will flow around the circuit. This current is generated by the more electro-positive metal in the couple. It has been proven that two pieces of metal cut from the same sheet was sufficiently dissimilar to generate an electric current when submerged into a solution capable of conducting the current. The electro-positive element rapidly shoots off positive ions into the solution, thereby leaving itself negatively charged, so that it invariably appears as the negative pole in the circuit.

While great progress has been made in the production of iron and steel resistant to corrosion, the problem has by no means been solved, and until it has, we must depend upon protective coatings. It will be obvious that great care should be taken to see that such protective coatings do not stimulate rather than prevent corrosion.

The primary consideration in choosing a paint to protect steel and iron against corrosion is that it shall not contain in its pigments or vehicle any substance which is chemically active in such a way as to convey oxygen to the iron. If such a chemically-active agent be introduced into the paint, it will promote rather than prevent rust. Such paint may temporarily keep the iron from corroding, but just as soon as the vehicle begins to disintegrate, caused by the action of water coming from rain, hail, snow, or fog, the chemically-active substance in the form of different pigments will come in contact with moisture, will decompose the water and absorb its oxygen, conveying it, together with the hydrogen, to the surface of the iron, to cause rust.

## A. I. A. Convention

Call is out for the fifty-ninth annual convention of the American Institute of Architects, to be held May 5 to 7 in the new Chamber of Commerce Building, Washington. President D. Everett Waid signs the call. It states:

"The program will include certain features of entertainment. Notable men will address the convention and the delegates will have opportunities for discussion of subjects upon which there are divergent opinions.

"Chapters should be warned that there is possibility of some new policies being inaugurated and of some old ones being modified. The delegates (and as many members as possible who are not voting delegates) should know their Chapter's mind and be ready to discuss "The Small House Service Bureau," "The Scientific Research Department," "The Structural Service," "State Registrations and Architectural Education," "Significance of the Fine Arts," "Architecture and the Public," "The Proposed Development of the Octagon Property," "The Plan of Washington," and "The Proposed National Department of Public Works." The convention will consider also the raising of dues, etc., and the election of new officers and other directors.

"Young architects and draughtsmen are particularly invited. Members are urged to make it a vacation week, bring their wives, and also to invite all architects whether members or not, to attend all sessions of the convention.

"The Washington Hotel will be official headquarters. Reservations there or elsewhere should be made as early as possible. Saturday of convention week may be the best day of all."





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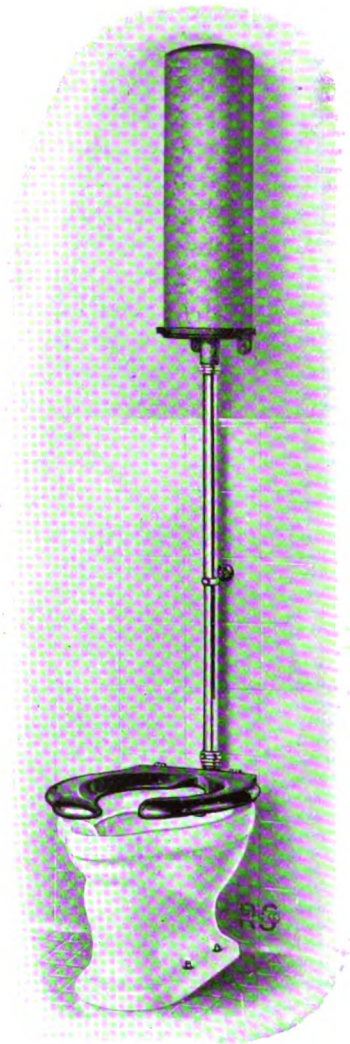
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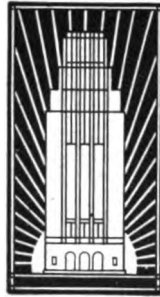
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# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED ARTS



Volume XXXV

Number 4

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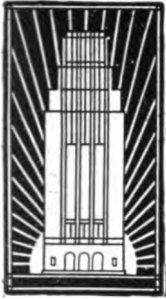
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# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED

ARTS

Volume XXXV.

APRIL, 1926

Number 4

How Government  
Building Program  
May Affect  
Washington Plan

As the American Institute of Architects was largely, one might almost say wholly, responsible for the revival of the Washington—L'Enfant plan and the subsequent formation of the National Fine Arts Commission, it would not be presumptuous for the assembly of the Institute at Washington to take up consideration of the Government building program, about to be inaugurated, to supply housing for governmental bureaus in that city. Already it is probable that the real estate purveyors are active in placing their holdings in an attractive light before the several committees in charge of constructions, and it is easy to anticipate the chaos which will result and damage done to the plan unless a strong and watchful guard be mounted to operate in its defence. Then, too, the placing of the Roosevelt Memorial requires guarding until the foundations are laid in Potomac Park, as some sinister influence, possibly real estate, is at work trying to change its location to Rock Creek Park. There is a certain sentimental reason for this location, as Mr. Roosevelt probably used this Park in his recreation moments more than any other occupant of the presidency both in walking and riding. But the selected location is the more appropriate because it becomes a distinctive part of the completed plan and one of the three principal axes. Moreover, Congress has voted, practically without dissent, upon the question of a monument, permitting the Roosevelt Association to hold a competition and choose a designer, designating the site south of the White House as a basis, stipulating merely that the actual building of the memorial should not be undertaken until Congress had approved the design. The President has officially approved the joint resolution of Congress authorizing the association to proceed with that site in view. This the association has done by holding a competition won by John Russell Pope, of New York. A great responsibility rests upon the present leaders in Institute thought and action, not only in present guidance of the development but in preservation of

the effective work of former leaders. The labors of Hunt, Burnham, Carrere, McKim, Olmsted, who have gone, and others still active in the labor of advancing architecture and preserving its orderly expression in the interest of the people present and future, must be carried forward and not lost by any laxity on the part of their successors.

Institute Directors  
Consider  
Allied  
Associations

When a group of architects, representative of the Los Angeles Chapter of the American Institute of Architects, some five years ago evolved and organized a combination of professional interests in the form of an "Allied Association," the movement was hailed as a distinct advancement, a pro bono publico venture most laudable. Their action was given encouragement in the profession and received much publicity. There is no doubt that the organization was promoted and featured as a movement that would bring to the public service the most experienced and capable talent and eliminate the mediocre from the local public structure horizon. That other Chapters should investigate the "Los Angeles method," and, with the same high purpose, form like organizations was inevitable in these days of recognition of the architect's high calling as an arbiter of public taste, and his broadening of his conception of duty alike to his profession and to the public he serves. But, as in other movements aimed with high purpose and an unselfish interest in public welfare, from the original Ku Klux Klan to the Volstead Act, there has appeared another and more sinister phase of the Allied Association which was unlooked for and unthought of in the first enthusiasm for public service. It was found that the shutting out of incompetent service in public work; the elimination of material and artistic waste; the increased opportunities it gave young men in practice on important public work design and construction; and the distinct development of the whole group of the alliance by conference and criticism, were accompanied by objectionable features antag-

onistic to the ethics under which the profession has been built into a cohesive entity and has risen to high estate as representative of these ideals. It benefitted the Chapter's finances, but it also had a tendency to draw the profession into politics to an injurious degree. In profit sharing it cut off individual opportunity for profit and eliminated individual responsibility for those who employed architectural services, at the same time setting up unfair competition with the individual practitioner. Study revealed that any lapse or misconduct on the part of one of the group affected the credit of all, while the danger inherent in all monopolies was present in this, in that it shut off individual opportunity. Other evils appeared, such as the domination of Chapter policies; these growing out of the securing of work through hired agents and elimination of all that individual expression which is the basis upon which professional success rests. To these points the President of the Institute has called attention in advance of Convention discussion. This subject undoubtedly will occupy considerable time at the meeting in Washington in May. Preliminary, the Board of Directors has pronounced this to be fundamental: "It is for the best interests of architectural design that the designer should receive personal recognition and credit;" and, "essential that personal responsibility for all professional services should be maintained." A resolution to this effect has been passed by the Board of Directors as follows: "Resolved, that while circumstances may arise which render it expedient to form Allied Architect's Associations in the public service and for specific work, nonetheless the Board believes that the formation of such associations for general practice is not in the best interests of the art of architecture, and that, therefore, the establishment of an association bringing together a large percentage of the practitioners of a given section to practice architecture as such an association is to be discouraged." It seems to us that a solution to the problem lies in a course that in a way "individualizes" the association idea. There are undoubtedly occasions in which the combined effort of the architects of a city is most necessary to prevent an architectural monstrosity from being foisted upon a defenceless public for a period of years. If, with the Chapter as a basis, a tentative organization were formed to take action in specific cases, and the circumstances sent in detail to the Institute Committee on Public Buildings or that on Competitions for review and confirmation, it is within the realm of reason that the evils apparent in the present form of association might be avoided and the community gain the advantages of necessary advice and excellence of design it should receive. Otherwise the pronouncement of the Board of Directors should stand as the combined judgment of the profession.

Architect's  
Philanthropic  
Labors Show  
Results

The labors to better conditions, of such architects as Robert D. Kohn and the late Burt L. Fenner of New York, William Stanley Parker of Boston, the architects in Chicago who have co-operated in carrying out the principles of the "Landis Award" in Chicago and worked with the Citizens' Committee in San Francisco, are beginning to show results. Each group has contributed an important share to effect the change that is noticeable in the conduct of labor and its employers in the building field. Employers are beginning to recognize, as few have in the past, the right of mechanics to their intelligent interest. Labor, on the other hand, is learning that only through meeting the employer half way in carrying on their work, promoting instead of retarding apprenticeship with a willingness to co-operate and consult, can its continuous prosperity be reached. A significant phase of this joining of forces is found in the award of certificates of merit to twelve mechanics whose workmanship has been outstanding in the early completion of the new Madison Square Garden in New York. The committee of award included representatives of all factors in the construction from owner to labor unions. The certificates were presented by the president of the New York Building Congress which is laboring to revive the spirit of craftsmanship in the building trades.

The Post Graduate Institute of Architecture and Landscape Architecture is a new summer school offering to selected graduates of several middle-western universities a limited number of three-months scholarships in Landscape Architecture and Architecture. The school will be located at Lake Forest, Illinois. Ferruccio Vitale, Fellow of the American Society of Landscape Architects, has been actively interested in getting the summer school started. Organizations and private residents of the North Shore have made the scheme possible. Instruction will include lectures by eminent visiting practitioners, observations in the field and design problems in the studios. Professor Stanley White, of the University of Illinois, has been asked to undertake the general direction of the summer school this season. Activities will embrace the entire middle West. Teams consisting an architect and landscape architect will tour the region making measured drawings and paintings of gardens of established merit. At the end of the summer winners in a competitive problem will be given an additional scholarship to enable them to study abroad as a collaborative team. It is expected that the worth of the Institute will be a noteworthy contribution to the literature of the middle western architecture and the activities of the school will assume a real regional significance.

## Concerning Apartment Houses

By REXFORD NEWCOMB, A.I.A.

THE problem of housing in congested cities has always been an insistent one. The *insulae* of the Romans bear testimony of this. In great cities like New York and Chicago, however, cities which present conditions heretofore unparalleled in history, the problem of furnishing adequate and satisfactory housing for great numbers of business people who refuse to spend a large part of their waking hours travelling back and forth in the common carriers, and who insist also upon being within easy distance of their businesses, becomes, with the rapid development of the commerce of these cities, increasingly complicated.

For one thing the land values require, if the investor is to realize upon his outlay, the construction of relatively high buildings and the utilization of the lot in as efficient a way as possible. This results in large structures the mechanical reproduction of the floors of which may become, so far as domestic considerations and artistic qualities are concerned, anything but homelike. While the modern elevator and other mechanical appliances have made possible the structure and function of such establishments, it is only recently that great attention has been paid to the problem of making such structures real homes in the sense that the detached house or even the smaller apartment, with a garden at its rear, is a real home.

But so long as people insist upon living in large cities and having the advantages of easy access to business, the museum, the theatre, the metropolitan church, just so long will the architect be called upon to exercise his ingenuity in making these great piles into pleasant homes. Indeed we were told in an article by Mr. Corbett in a recent number of the Saturday Evening Post that the city street of the future may become a three or four-deck affair. In other words, the same principle that we are applying to business and apartment structures may function to give us increased efficiency and carrying volume in our traffic arteries.

How far this process of concentration, both of business and of living, may continue, only time can tell. For my part I had rather remain a bit aloof from the roar and tumult of such an existence. But, given the problem above set forth, it would seem to be the business of the architect to meet the demands of his time, whether he agree to the trends of that time or not. Thus, while I would hate to dwell in such a structure, I admit freely that under the present system of com-

merce, and the demands it makes upon my fellows, some must, of necessity, live in these great modern *insulae*.

Indeed it would seem that this problem is not confined to our largest cities alone, for the same need exists in many of our smaller cities, especially with people whose family relationships and business contacts are such that they must economize in time and energy and therefore cannot betake themselves to the suburbs or keep up the comparatively expensive and not nearly so efficient town-house.

To be sure, one moving into an apartment house gives up many advantages: the possibility of digging in the soil of Mother Earth, of watching's one's garden respond under one's efforts, and, until recently of owning the roof over one's head. This last objection, however, has been largely removed with the development of the so-called "*co-operative apartment-house*," an establishment in which the various tenants own the apartments in which they live. Of course this type of structure is made possible only through the success of the modern engineer and improved structural systems, whereby such buildings may be made practically fireproof, thus obviating the inconvenience and loss that would be bound to accrue to the neighbors of one who experienced a fire under the old schemes of construction.

Moreover, the permanent interest that ownership generates, operates to place an insistence upon the realization of the homelike and artistic qualities which associate themselves with every real home. Thus, this newer type of apartment-house becomes, not a configuration of uninteresting commercial habitations which rent well and at good prices so long as they are new, but in a sense a great structure, the composite of a number of real homes, embodying the cultural aspects and the domestic and artistic ideals of the owner-occupant. In this light the old type of apartment, which, to so many feeling people, was, after all, little better than an *edition de luxe* of the tenement, takes on a new meaning and significance.

In the plate pages of this issue we present some solutions of this newer phase of the apartment-house question. It should be pointed out that in some of these buildings there is a tendency to give us the equivalent of our two-story detached residence. Thus the ingenuity of the architect keeps pace with the demands of the rapidly changing economic and social fabric of modern life.



# Co-operative Apartments

By ELMER A. CLAAR, B. A., LL. B.

*Manager, The Co-operative Homes Department, Baird & Warner, Inc.*

THE rapid growth in public favor of the cooperative apartment plan is an evidence of the desire of an urban public to own its home on a financial basis that can be measured by ordinary investment standards. It is an expression of the innate desire to possess a fireside, a desire which is beyond the financial reach of most of those who must dwell in thickly-populated, highly-developed communities where land values are well-nigh prohibitive. The cooperative apartment offers a home which costs less to purchase, requires a smaller original payment without speculation, and costs less to operate than an individual dwelling with similar accommodations in the same neighborhood.

The growth of the cooperative apartment idea may be measured by the sums which have been spent in recent years for this type of building. More than \$75,000,000 has been invested in the Park Avenue district of New York in co-operative apartments. More than 1,200 families live in the cooperative apartment buildings sold in one community in Queensboro, New York. In Chicago over 150 apartment buildings are operating under this plan. The movement is becoming an important factor in many larger cities in the country. This growth has been accelerated by the rising cost of shelter in the last decade, but it is believed that the plan is based upon an economic structure which will make for its permanence. The economies of co-operative apartment housing are the result of combined purchasing power, large scale production and operation and the abolition of the wastes of renting.

As a method of financing, the co-operative apartment plan is similar in one respect to a building and loan association and a real estate bond issue. These two mediums function by gathering small sums from a number of individuals to finance the mortgage on a building project. The co-operative apartment plan also assembles capital from a number of individuals, but it is used to finance—not the mortgage—but the equity in the building over and above the mortgage.

Because of its importance in recent apartment construction, a discussion of the method of organizing and financing the co-operative apartment, and a statement of problems involved, is of importance to those who may be called upon to plan and to supervise their building.

The trend of population toward the cities is thoroughly understood. In 1920 more than 50 per

cent of the population lived in cities. In 1922 and 1923 the urban population was growing twice as fast as the rural. Study of residential construction showed that 51 per cent of the annual increase in urban population during the years 1922-1923 was housed in some form of dwelling other than the single family residence. In cities of over 25,000 population, 54 per cent of the new residential construction was in some form of multi-family dwelling. In Chicago, in the years 1921 to 1924 inclusive, building permits were approved for 36,793 family accommodations. Of these 28,503 were apartments. The Chicago Zoning Commission, as a result of its survey in 1922, reported that three-quarters of a million people lived in one-family houses, while two million of the population occupied apartments. In New York City two-thirds of the population lived in apartments in the year 1924.

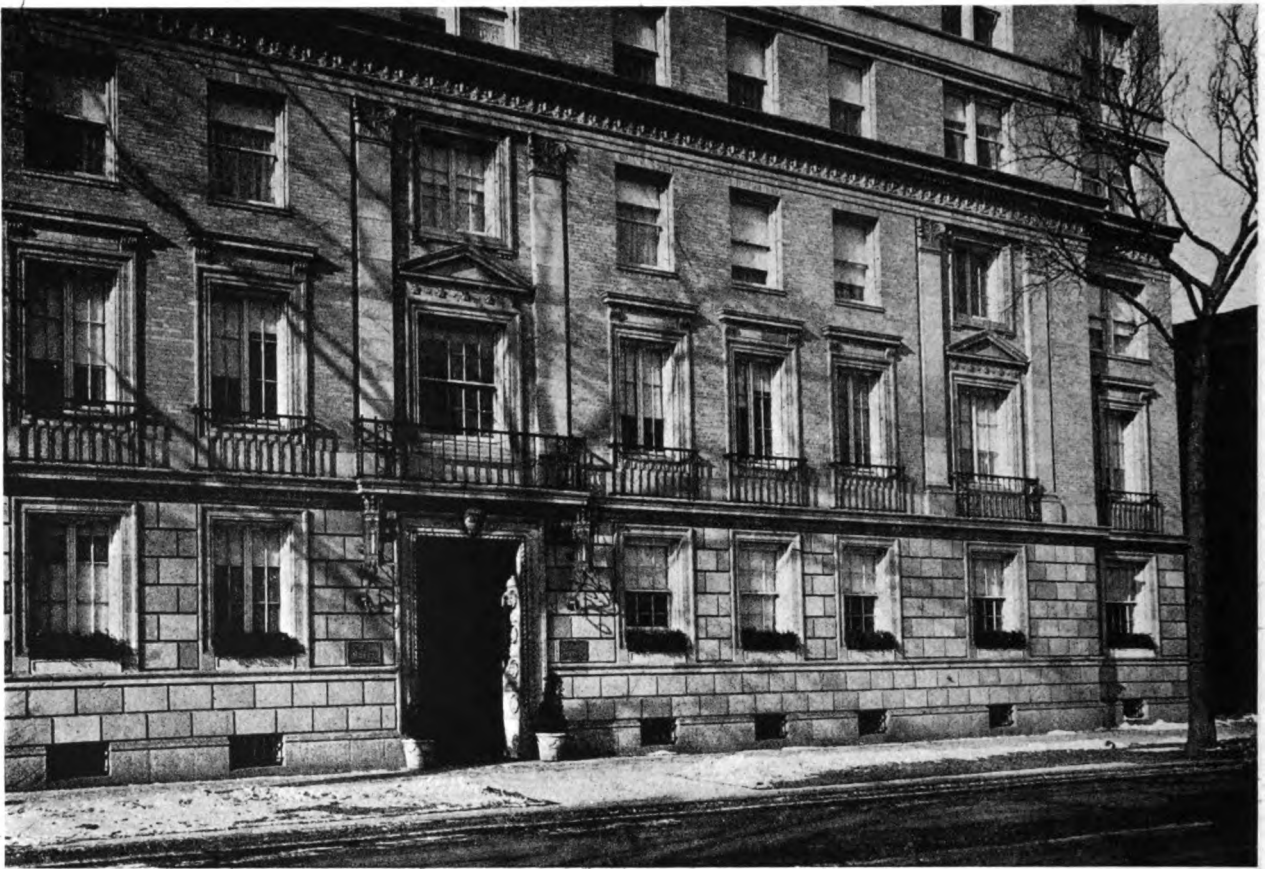
At the same time the percentage of those who own their homes has been growing smaller in each census, until, in 1920, it was shown that home owners constituted only 45.6 percent of the country's population. In Chicago 27 per cent of the population owned their homes and 73 per cent rented. In New York 12.7 per cent owned their homes and 87.3 per cent rented.

In view of these significant developments, it would appear that multi-family homes are necessary to house those who gather in the limited areas of our large cities. This being the fact, the co-operative apartment, with its plan of actual ownership, appears to be really a development of genuine social importance.

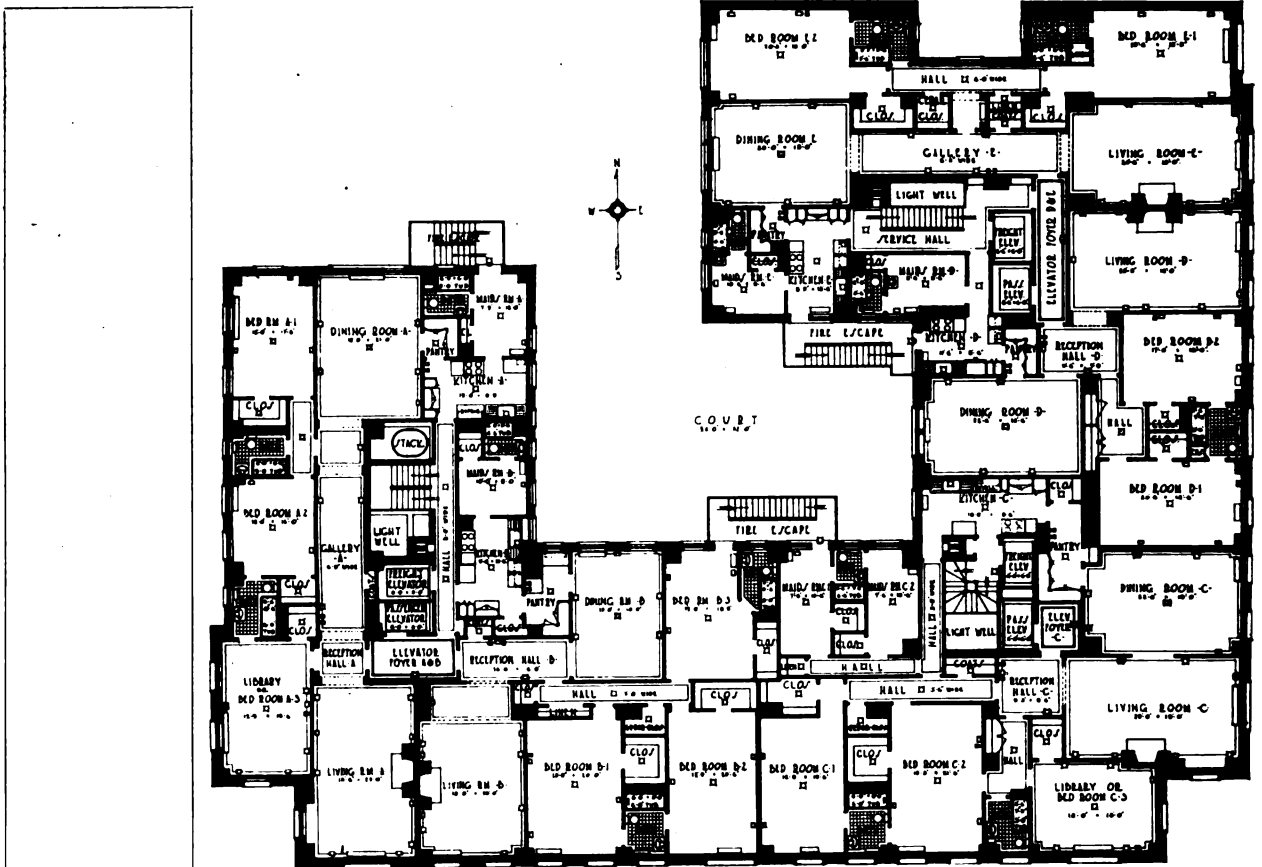
The essence of the co-operative apartment plan is that of joint ownership, under which a number of persons purchase, own and operate an apartment building in which the co-owner selects the apartment which he will usually occupy as his home. For the mutual protection of the joint owners, they convey the fee interest in the property to a corporation or trustee. Matters of common interest are controlled and managed by the tenant owners through the medium of a board of directors, if the fee is held by a corporation, or by an executive committee, if the fee is held by a trustee. The tenant-owner controls matters pertaining to the specific apartment of which he is owner, he usually owning and occupying this apartment by virtue of a long-time lease, which is his evidence of title to the apartment. His evidence of interest in the entire project is a certificate of stock



**BARRY APARTMENTS, CHICAGO**  
**ROBERT S. DEGOLYER, ARCHITECT**



DETAIL OF FRONT



TYPICAL FLOOR PLAN (SECOND TO TWELFTH FLOOR, INCLUSIVE)

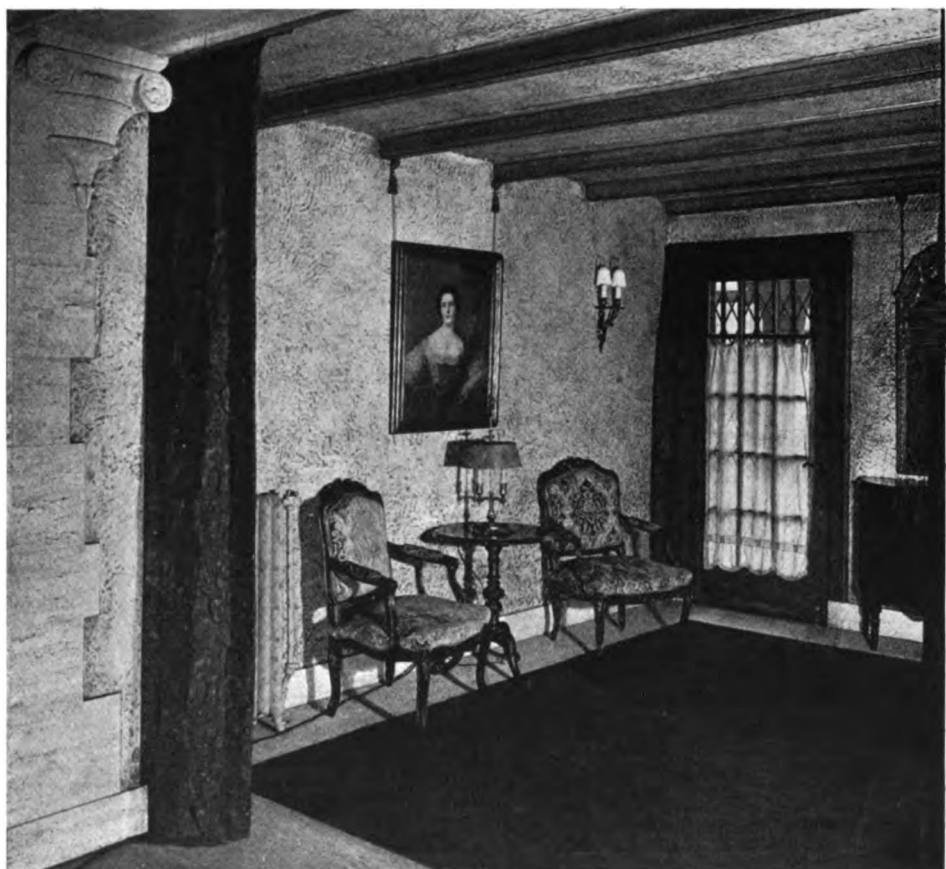
TYPICAL FLOOR PLAN  
 BARRY APARTMENTS, CHICAGO  
 ROBERT S. DEGOLYER, ARCHITECT

THE WESTERN ARCHITECT  
 APRIL :: :: 1926





MAIN LOBBY

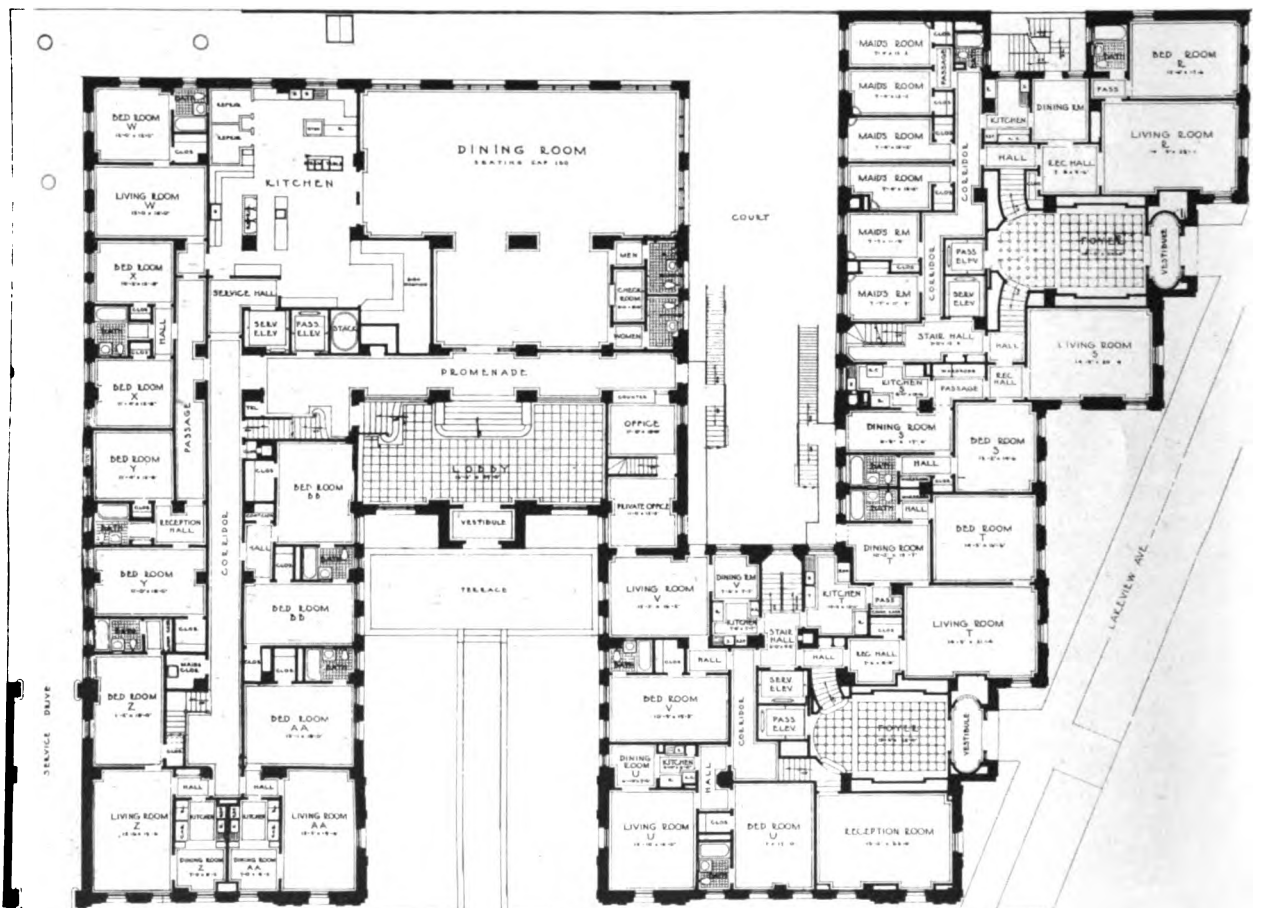


RECEPTION ROOM

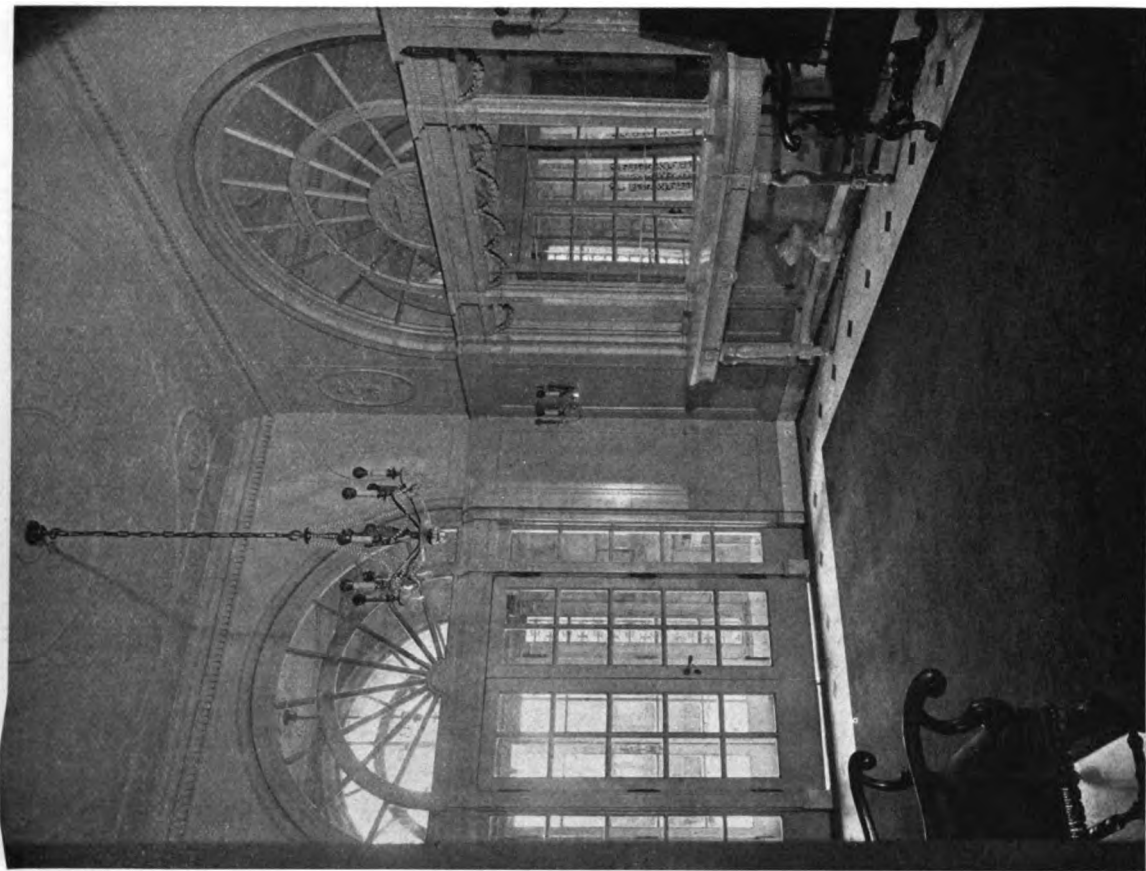
BARRY APARTMENTS, CHICAGO  
 ROBERT S. DEGOLYER, ARCHITECT



GENERAL VIEW



PLAN  
 THE MARLBOROUGH APARTMENTS, CHICAGO  
 ROBERT S. DEGOLYER, ARCHITECT :: ::  
 DEMING PLACE



LOBBY



DETAIL OF ENTRANCE  
 THE MARLBOROUGH APARTMENTS, CHICAGO  
 ROBERT S. DECOLYER, ARCHITECT





ENTRANCE LOBBY



DINING ROOM  
THE MARLBOROUGH APARTMENTS, CHICAGO  
ROBERT S. DEGOLYER, ARCHITECT :: ::

THE WESTERN ARCHITECT  
APRIL :: :: 1926

PLATE 54



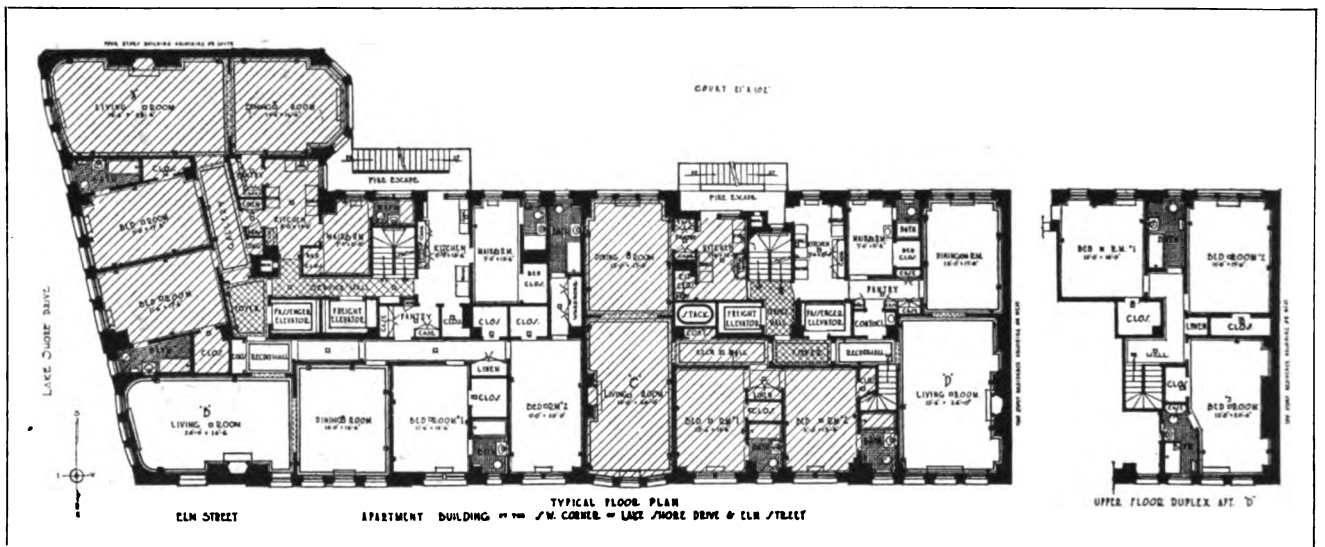


1120 LAKE SHORE DRIVE, CHICAGO  
ROBERT S. DEGOLYER, ARCHITECT





LOBBY



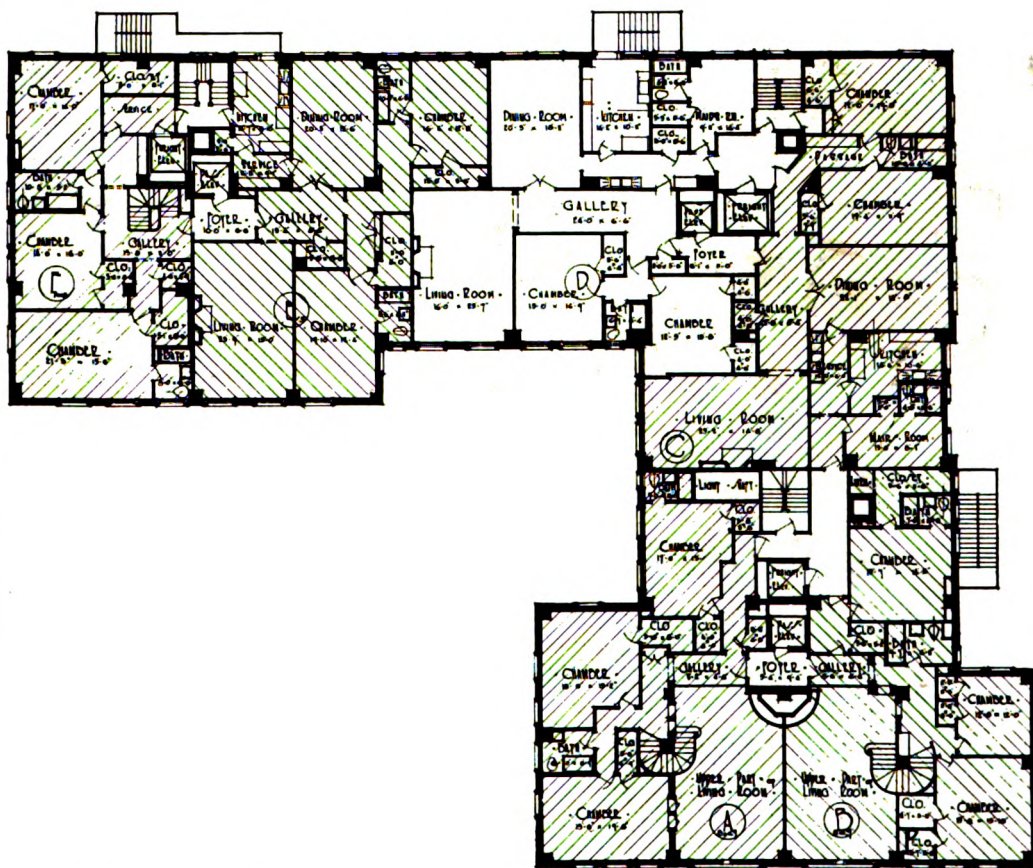
TYPICAL FLOOR PLAN

1120 LAKE SHORE DRIVE, CHICAGO  
 ROBERT S. DEGOLYER, ARCHITECT





GENERAL VIEW



PLAN

JACKSON TOWERS APARTMENTS, CHICAGO  
 WALTER W. AHLSCHLAGER, ARCHITECT ::



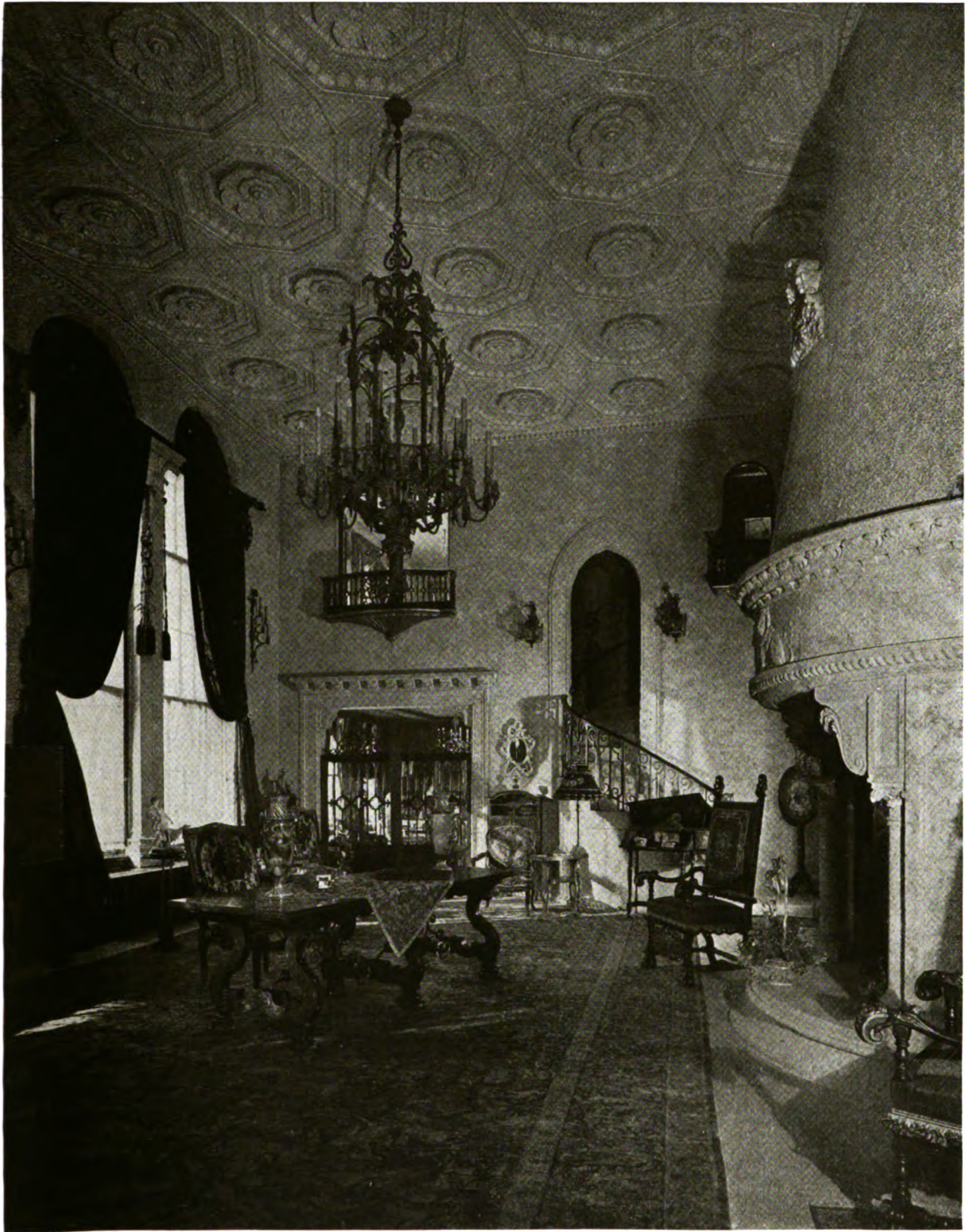


DINING ROOM



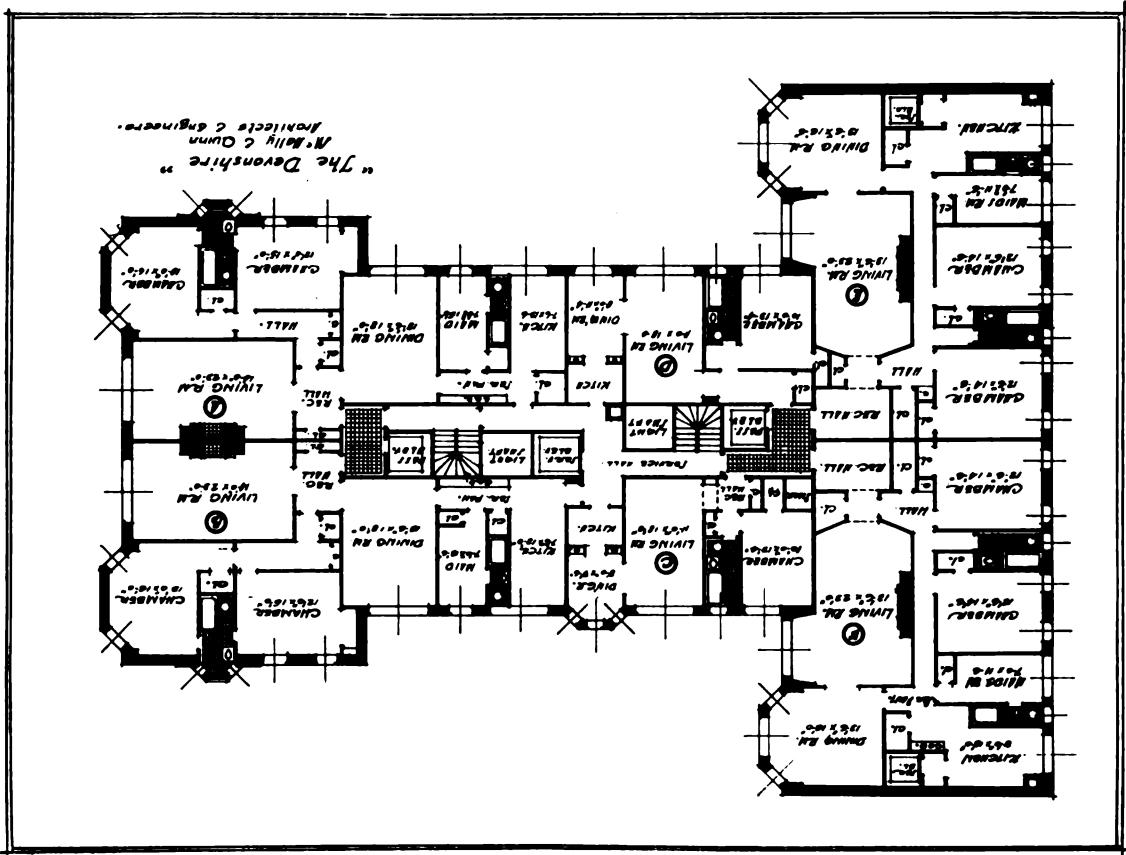
LIBRARY  
APARTMENT FOR MR. W. J. MOORE  
JACKSON TOWERS APARTMENTS, CHICAGO  
WALTER W. AHLSCHLAGER, ARCHITECT ::



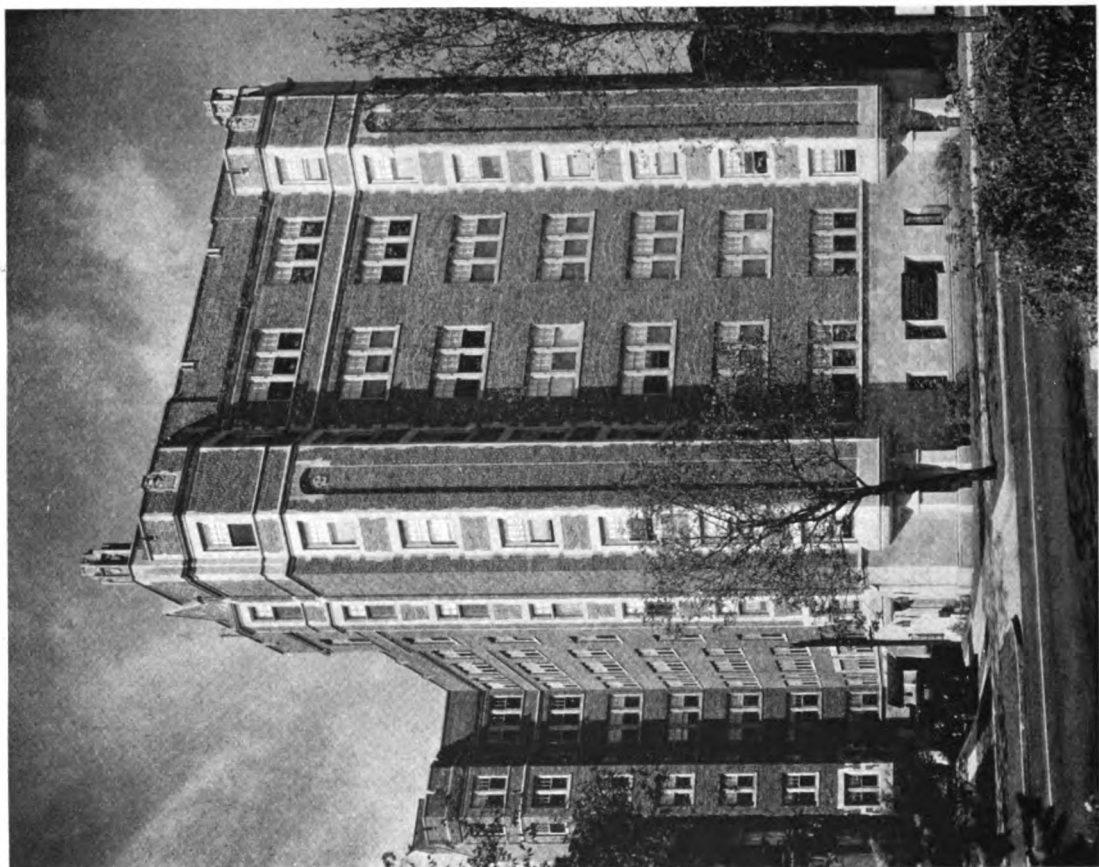


LIVING ROOM IN APARTMENT FOR MR. W. J. MOORE  
JACKSON TOWERS APARTMENTS, CHICAGO :: ::  
WALTER W. AHLSCHLAGER, ARCHITECT :: :: ::





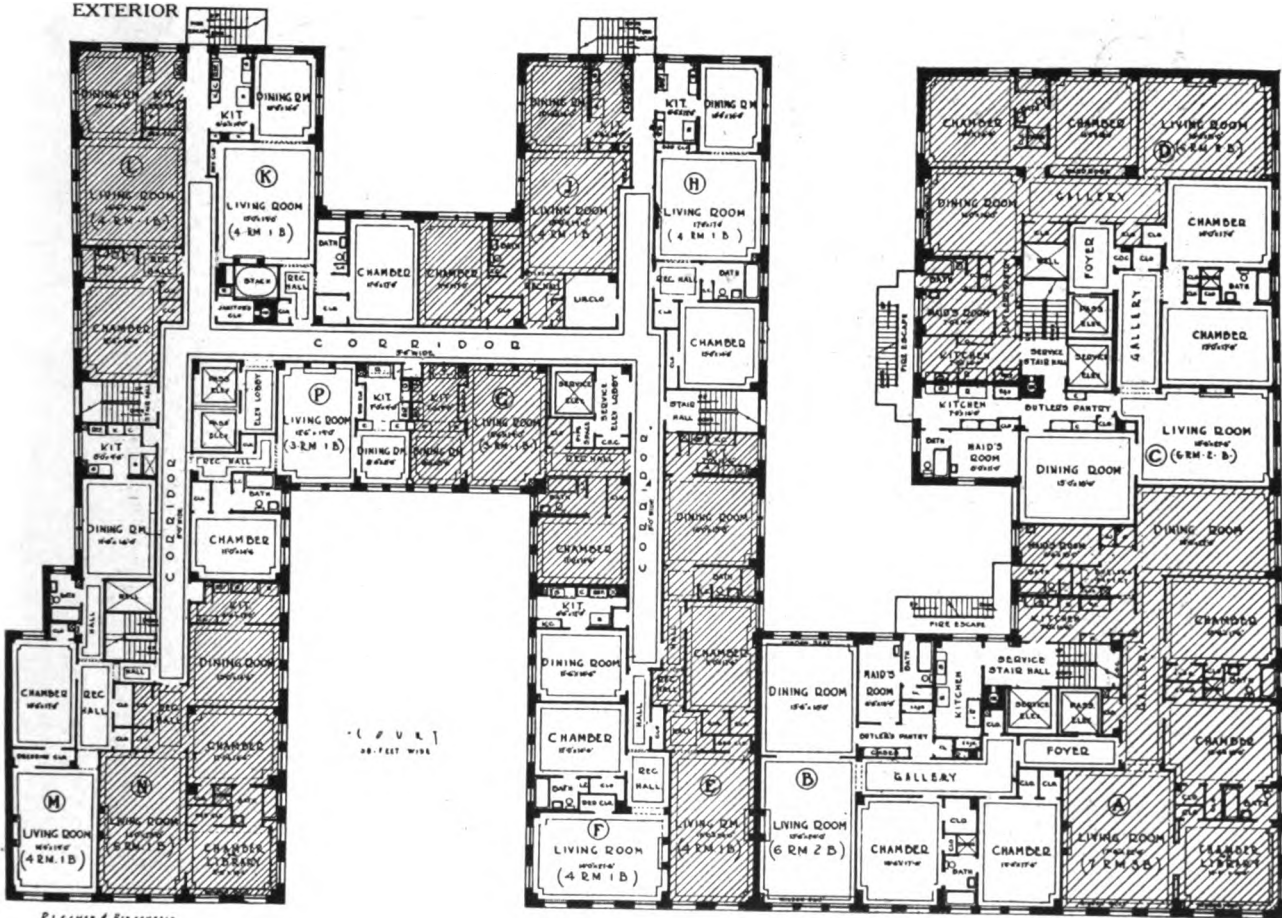
PLANS



THE DEVONSHIRE APARTMENTS, CHICAGO  
MCNALLY AND QUINN, ARCHITECTS

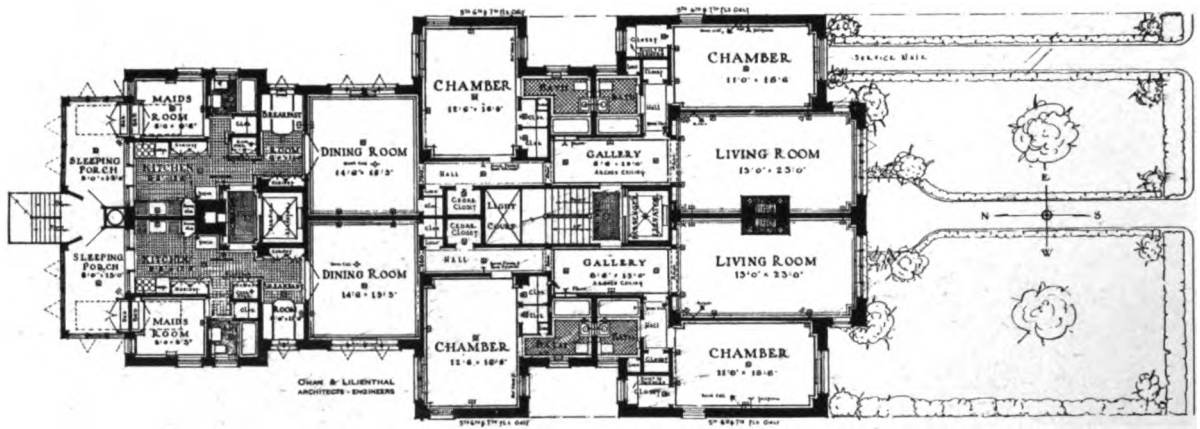


EXTERIOR



R. J. RISSMAN & H. HIRSCHFELD  
ARCHT.

PLANS  
SHERIDAN-BROMPTON APARTMENTS, CHICAGO  
RISSMAN AND HIRSCHFELD, ARCHITECTS



BELMONT AVE

PLANS



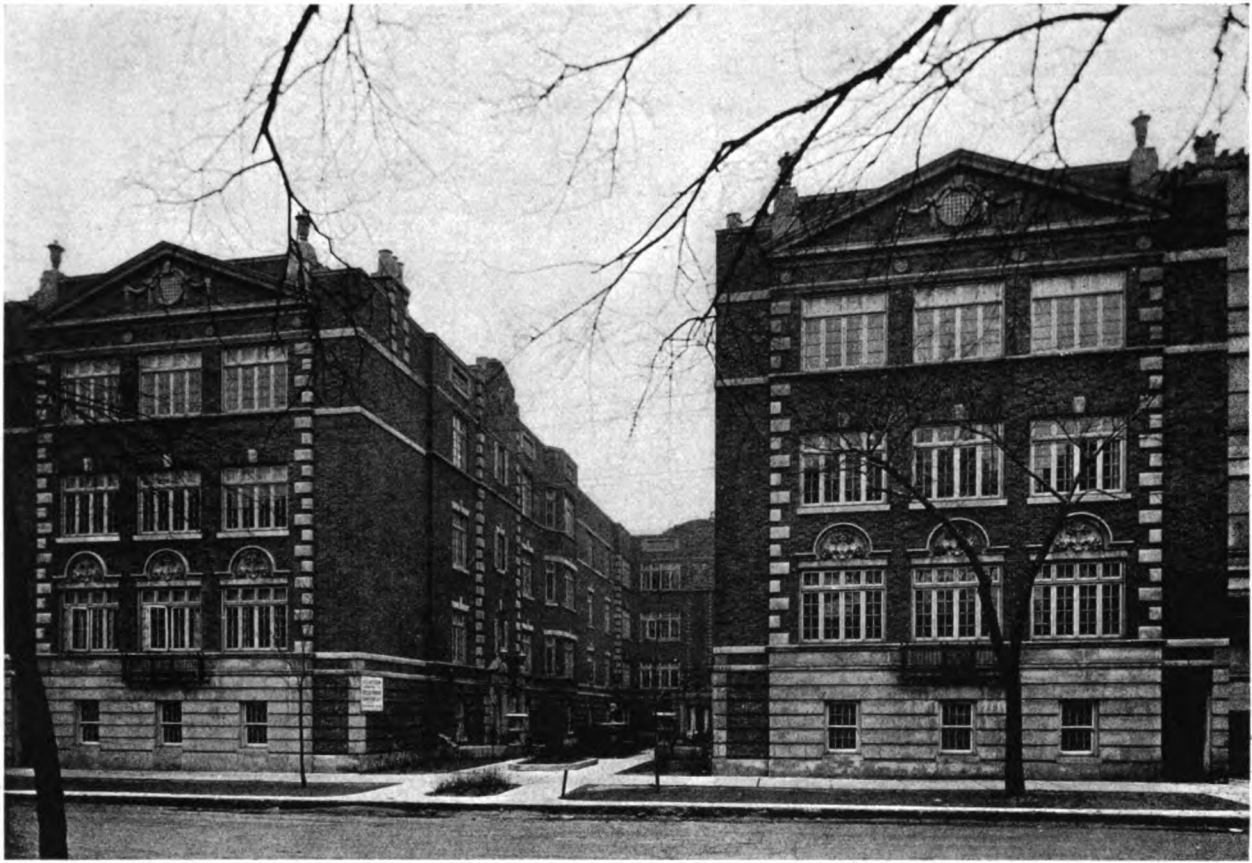
DETAIL OF ENTRANCE



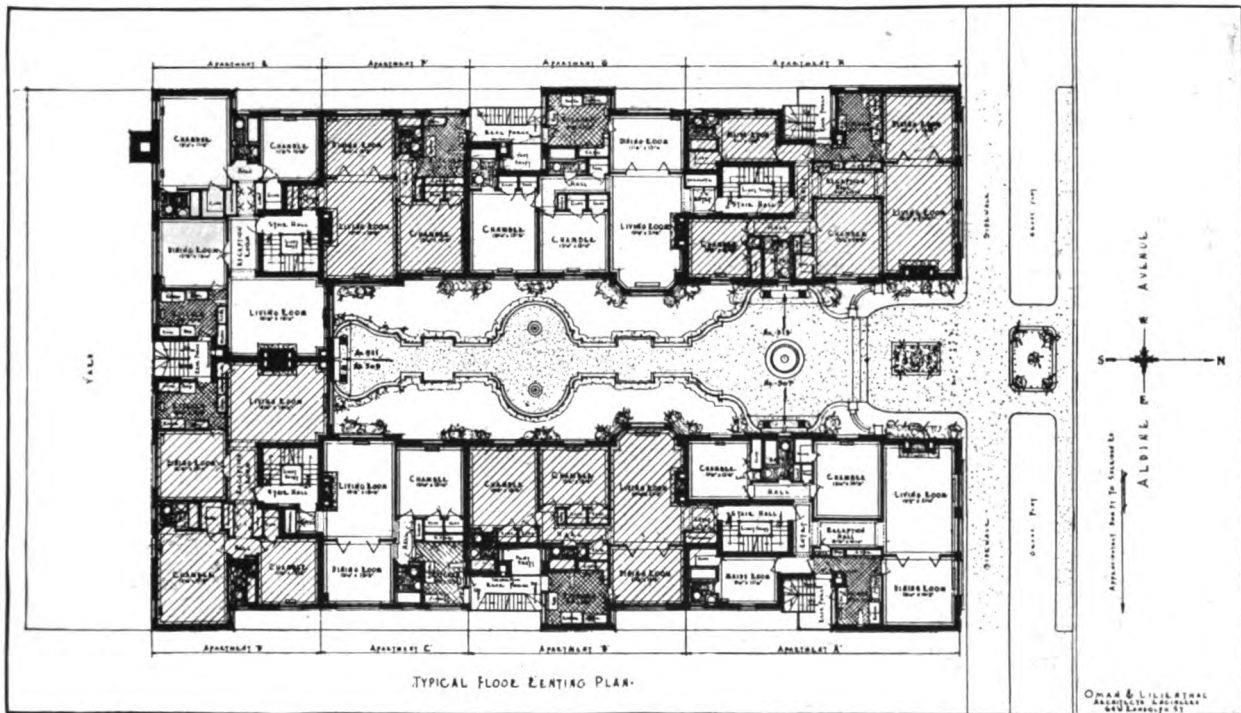
EXTERIOR

APARTMENTS 440 BELMONT AVENUE, CHICAGO  
 OSMAN AND LILIENTHAL, ARCHITECTS





EXTERIOR

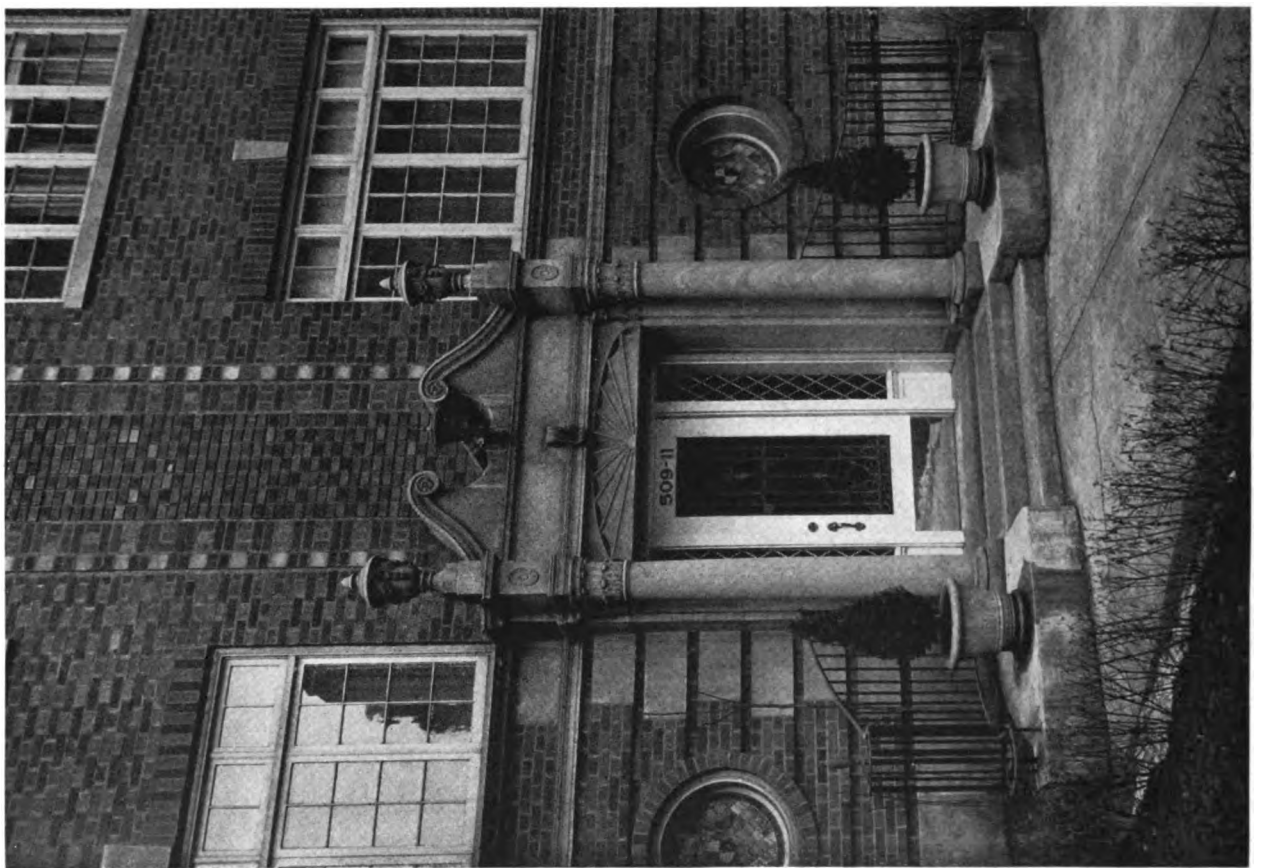


TYPICAL FLOOR PLAN

507 ALDINE APARTMENTS, CHICAGO  
OMAR AND LILIENTHAL, ARCHITECTS



TYPICAL INTERIORS



DETAIL OF ENTRANCE  
 507 ALDINE APARTMENTS, CHICAGO  
 OMAN AND LILIENTHAL, ARCHITECTS

or a trustee's certificate, dependent upon the form.

The plan may differ in that all apartments may belong to tenant-owners, in which event each stock certificate represents an interest equal to the value of the equity of one apartment. In the event there are fewer tenant-owners than apartments, the entire group acts as a landlord in renting some of the apartments for their joint account. In that event each certificate represents an interest greater than the value of the equity of one apartment.

Given the premise of the necessity for living in group dwellings, the co-operative apartment undoubtedly appeals primarily to the prospective tenant owner from the home-owning standpoint. It has a further appeal, however, by reason of its investment possibilities. A third factor in its favor is economy in original cost and subsequent operation and maintenance. It is needless to discuss at length the first point involving the satisfaction of home-ownership. Economy in original cost results from organization and quantity or mass-production. The cost of land in a superior location would be prohibitive to most individuals, but when that cost is shared by a large number of persons, the share of each becomes reasonable. The same rule holds true in building costs, as the economies of wholesale operation are effected. Again, in the subsequent operation and in maintenance costs, there is a corresponding saving. Considering taxation, for instance, in Illinois taxes are divided into the tax on land and that on improvements. The tax on any 100-foot lot is the same whether there be a residence or an apartment building on the site. One janitor can readily maintain 48-apartments. It costs less to heat 48-apartment building than 48 individual homes, and buying fuel in large quantities further economies are effected. Further, to many the convenience of being relieved of the details of management, such as operating a heating plant, shoveling snow, mowing lawns, is of definite advantage.

Considering the investment feature, the return on a co-operative apartment investment is the difference between the market or renting value of the apartment, and the cost of occupancy under the co-operative plan. The latter is the amount of the investment, exclusive, of course, of payments on the mortgage, plus the depreciation on improvements and the cost of decorations and repairs in the apartment, minus the appreciation of the value of the land. The remainder, capitalized, is the return on the money invested.

One other advantage which might be outlined is the protection against social adolescence of the property. Frequently residential neighborhoods deteriorate in value because one or two house owners sell to undesirables and thereby cause a desire among others to leave. In co-operative apartments one

owner can neither sell nor rent to an undesirable, for leases cannot be assigned without the consent of the executive committee or board of directors.

He who may be called upon to discuss the advantages of a properly organized co-operative apartment house investment as compared to renting may use the following analysis:

1. Rent resolves itself into:
  - a. Interest on money invested in land and building, including mortgage and equity.
  - b. Actual maintenance together with depreciation.
  - c. Actual operating cost including management.
  - d. Wastage (call this unnecessary maintenance and operating expense.) This wastage is usually the result of excessive decorations and repairs due to carelessness and frequent shifting of tenants, and the rapid depreciation in some buildings because they are constructed for the speculative market of cheap materials and poor workmanship.
  - e. Acknowledged profit to the owner.
  - f. The income tax the landlord must pay on this profit.
  - g. Allowance for vacancies and bad debts.
  - h. Allowance for the cost of getting tenants.

Ownership of a co-operative apartment under the 100-per cent plan, would eliminate (f), (g), and (h), and reduce—yes, practically eliminate (d). This would increase (e), the profit of the landlord, in this instance the landlord being the tenant-owner.

The ordinary apartment house has proven to be a splendid investment, although it includes (f), (g) and (h), all of which are eliminated under the 100-per cent co-operative plan, and part of which are eliminated by the semi-co-operative plan.

2. In addition, any increase in the value of rented property results in an increase in rent; with a co-operative owner it is reflected in the increased value of his holding.

3. Another economy which may be material, depending upon the renter's income, is the saving made in his income tax when he owns his home. The Treasury Department does not regard as income the rent saved by one's ownership of a home. For example, assume that "X" and "Y" each have \$30,000 invested, and that each has an income of \$10,000 a year outside of the return from the \$30,000 invested. "X" invests his \$30,000 in a stock paying 8 per cent, upon which he receives dividends of \$2,400 a year. "Y" invests his \$30,000 in a co-operative apartment home. The stock of the co-operative corporation is non-dividend paying for the return is in the rent saved. Therefore "X" has a taxable income of \$12,400, where as "Y" has a taxable income of \$10,000.

While the percentage of return in a well-organized 100 per cent co-operative depends entirely upon the way in which the project is financed, one may expect from eight to twelve per cent on the capital invested if the financing is conservatively done. In a semi-co-operative, in which a portion of the apartments are rented to others than tenant-owners, a conservatively financed structure, while it requires a larger capital investment by the individual tenant-owner, produces larger returns because apartments are



rented at higher figures than would be realized otherwise. On a favorable renting market returns have been known to run 10 per cent to 20 per cent on the invested capital.

Two factors distinguish the preferred real estate investment:

First: the property must be properly financed.

Second: the income from the property must be reasonably secured.

These apply quite as strongly in co-operative apartment investments and the same precaution must be taken in these regards as in investment in any other type of improved real estate. The details which must be emphasized are the size of the mortgage compared to the equity, the interest rate, the date of maturity, and the sums which must be secured by a new mortgage upon the date of maturity of the existing mortgage. In the co-operative apartment venture it is not wise to have the equity less than 40 per cent of the total value. It is better if it is 50 per cent or larger. A group of individuals who attempt to operate on a small margin are quite as likely to come to grief as an individual who attempts the same thing. A small equity results in larger assessments, thus weakening the incentive of a tenant-owner, under financial stress, to protect his investment and increasing the risk of every owner in the project. In such financing the principle of amortization is used so that the principal sum of the mortgage is constantly being reduced by monthly payments which are included in the monthly assessments of the tenant owner. Thus the financial position of the project and of the individual tenant-owner grows stronger monthly.

The effect on the investment must be carefully considered if the mortgage requires the payment of excessive interest rates over a long period, or if the mortgage matures in the near future. The mortgage should be so amortized that at the date of its maturity the principal sum shall be small enough so that there will be no question as to the ability of tenant owners to refund the loan.

As to the second factor of securing income, it must be remembered that the return on the investment of the tenant-owner is realized in the form of a reduced cost for occupancy of the apartment which he selects as his home. This cost of occupancy is estimated at the outset for each apartment by the organization which is selling the project. The purchaser should be satisfied that this estimate is liberal to meet all expenses and capital charges, for any increase of the assessment after the project is in operation will affect adversely the safety of the investment.

These expenditures in every building are made up of the cost of operation and maintenance, taxes, in-

terest on the mortgage and the sums paid on the principal of the mortgage. The only fixed charges known absolutely in advance are those pertaining to the mortgage. The uncertain factor is the cost of operation and maintenance, which can be estimated, approximately, before the project is started. To provide for contingencies, however, wisdom demands that a surplus be created and maintained through an increase in assessments.

While the co-operative apartment is occupied entirely by tenant-owners, the cost of occupancy varies only slightly from time to time. In the semi-co-operative plan, however, part of the expense of the project is raised by renting some of the apartments on short term leases. The return therefore depends directly upon the renting market and the success of the agency in renting. The tenant-owner landlord must take his chances as well as any other. Therefore, the cost of occupancy in this type will vary considerably. Under either plan, however, when properly financed and protected by a surplus, the tenant-owner's investment is really more safe than the average real estate investment.

The co-operative plan is by no means confined to the Park avenue or Lake Shore Drive districts. It is quite as adaptable to smaller and less pretentious apartments. A discussion of the organization, regardless of size may well be discussed.

Practically all projects are now using a corporate form of organization, the authorized capitalization being determined by the amount of the equity over and above the amount of the mortgage. In Illinois, activity of a building corporation is limited to "acquiring, owning, leasing or operating this one building and parcel of land."

The original incorporators usually are men under control of, but do not include, the owner of the property. In the certificate of incorporation a minimum of stock is issued to qualify the directors of the corporation under the law. After the corporation is organized and its officers are elected, the board of directors receives an offer from the owner of the apartment to exchange the apartment in return for the unissued capital stock of the corporation and proprietary leases on the apartments. When this offer is accepted by the corporation, the owner conveys the title to the property to the corporation and in return receives the stock of the corporation and the proprietary leases. It is perfectly obvious that the former owner of the property is still the owner. The only change is that in the form of his evidence of title.

Each apartment to be sold must be appraised as to value. This is usually done as a result of a study of its rental value by the sales organization. For example, if the apartment building is being sold for nine times its rental value, the value of any individual apartment is nine times its rental value.

Sale of the co-operative apartment, now, to tenant-owners, is in fact a resale, consummated by conveying the proprietary lease and the proper number of shares of capital stock to the tenant-owner. The stock and proprietary lease are bound together in the by-laws of the corporation, so that no one but a stockholder can secure a proprietary lease from the corporation.

In management the stockholders of the corporation are the source of ultimate authority. As the tenant-owners own all the stock in the corporation they completely control it. They elect, from among their members, the usual officers, who are subject to recall at any time by a vote of the stockholders.

The board of directors, who are also stockholders of the corporation pass upon all questions relating to the general management of the building. On the more important matters, for example, such as terminating a tenant-owner's lease, the tenant owner has the right to have it decided finally by a majority vote of the stockholders at a special meeting. Directors serve without pay. The executive officers president, vice-president, secretary and treasurer, carry out the instructions, are expected to serve without pay and are subject to recall. The treasurer is bonded.

Details of management are cared for by an ordinary management contract with an experienced organization, the corporation paying therefor the customary fees.

The tenant-owner's proprietary lease is for a term of 99 years with additional provisions appropriate to the character of the co-operative profit. All leases expire on the same date, and as all leases are held by all the owners of the building, the majority at the end of the 99 years, must determine the policy to be pursued for the future.

No fixed rent is charged in leases to tenant-owners, but the actual expenses of operating the building are apportioned among the owners according to their interest in the project as reflected by the amount of stock owned by each. At the beginning of each fiscal year the board of directors estimates the probable income and expenses for the year. To the net expense is added a sufficient amount to meet the required prepayments on the encumbrance. Such a budget divided by the number of shares of stock, determines the annual assessment for each share. The monthly assessment for each apartment is determined by multiplying the number of shares of stock neces-

sary to secure the proprietary lease, by the assessment on each share, and dividing the product by 12. Any surplus may be used to retire some of the bonds against the mortgage on the building or reduce the assessments for the next year. A deficit must be met by a supplementary assessment levied and distributed in the same way as the original assessment.

First decorations are paid by the original owners but tenant-owners are obligated to pay for decorating and repairing their own apartments thereafter. The corporation pays for the repairs in the general service of the building, such as the main heating, sewer and water pipes, the sidewalks, roof, etc.

The original owner of the building pays for the guaranty policy, the cost of incorporating, and all expenses and operating charges before the building is completed and ready for occupancy.

When the mortgage becomes due it must be extended or rewritten, the owners paying the expense.

If a joint owner fails to pay his share of any assessment the corporation can re-let his apartment and apply the proceeds toward any indebtedness. Any surplus may be paid to the tenant-owner or at its option, if a tenant-owner be 60 days in arrears, the proprietary lease may be terminated.

If the tenant-owner transfers his stock in the corporation the proprietary lease terminates and the owning corporation may then lease the apartment for the account of the new stockholder, deducting from the rental received, the amount provided to be paid to it for proprietary rent. The purchaser of stock from a prior owner can obtain this proprietary lease only if he is satisfactory to and approved by the board of directors of the owning corporation as a desirable tenant and co-owner.

An owner may sub-let his apartment by securing the consent of the board of directors. This would be granted undoubtedly if the sub-tenant were a desirable tenant and the lease did not run for an excessive length of time.

So, in the main, and subject only to the restrictions which protect him as well as his co-operators in the enterprise, the tenant-owner of a well-located, soundly financed, well-built, co-operative apartment is essentially in the same position as an individual owner of property. He is a free agent in the enjoyment of his ownership of desirable property, among desirable neighbors, and possesses a real estate investment of proven value.

# The Passing Show

## II. The Shot of Acestes

By ARTHUR T. NORTH, A. I. A.



THE BARCLAY-VESEY BUILDING FOR THE NEW YORK TELEPHONE COMPANY, McKENZIE, VOORHEES AND GMELIN, ARCHITECTS, FROM FULTON STREET AND BROADWAY LOOKING ACROSS ST. PAUL'S CHURCHYARD.

TO amuse his army, Aeneas ordered a tournament to be held at the tomb of Anchises. The races were run off first, the boxing bouts were completed and the archery event was on. Hyrtacus, Mnestheus, Eurytion and Acestes were the four entries. The target was a mast or a dove tied to the masthead; the shooters could take their choice. Aeneas was the sole judge, referee and distributor of prizes.

Hyrtacus, first up, hit the dead center of the mast and received the plaudits of the crowd. Mnestheus could not bring himself to shoot the fluttering, captive dove but with rare skill his arrow severed the invisible cord that bound the bird, which instantly soared into the sky. The silent crowd only watched the flying bird. Eurytion, his arrow on the taut bowstring, followed the flying bird. He shot and the bird's life was left among the stars; her lifeless body, falling, brought back the arrow to his hands.

There was no mark for Acestes in his turn and no hope was his of winning the prize. He was free to shoot, not for the crowd, but for the very gods. With his brawny arm he shot into the blue and the arrow, bursting into flame, left a long trail of light in the celestial spaces. The Trojan crowd sat in silence awaiting the decision of Aeneas.

To Acestes was awarded the first prize, loaded with many gifts and his temples bound with the victor's sacred laurel. To Eurytion and Mnestheus, in turn, the second and third prizes came. To

Hyrtacus? Nothing. He did but the obvious thing and thus secured only the crowd's acclaim.

\* \* \*

A great building has grown, covering an entire block of ground, irregular in shape and out of square. It grew and changed its mass at successive stages until surmounted with a massive, square tower. The successful placement of a tower on a decidedly irregular base is a distinct architectural achievement. Perhaps when this is successfully accomplished, it is largely a matter of relative proportions wherein the tower is of such a size that it can, in a measure, be independent of its base. Besides a tower can be justified by being usable, which takes it out of the class of being merely an accessory—a useless and irritating architectural stunt.

As the building grew, after tedious months of earth-disbowelling labor deep below tide level, it called us back insistently and vexed our curiosity to define its charm. The brickwork is of a warm buff-gray, neutral in tint; the window sills are flush with the walls and of a harmonious color so as not to be obtrusive. Verticality is the keynote; there are no disquieting, horizontal demarcations as the walls recede to other planes, and thus a delightful continuity is carried through.

The ornamentation is placed over the lower openings and at the set-backs. It is what might be termed flush ornamentation, consisting of stone panels carved in low relief. These ornamented surfaces are flush with and a part of the wall, becoming a serv-



THE BARCLAY-VESEY BUILDING FOR THE NEW YORK TELEPHONE COMPANY, LOOKING WEST FROM BARCLAY STREET AND BROADWAY, WITH THE LOWER STORIES OF THE WOOLWORTH BUILDING AT THE RIGHT.



iceable part of the structure. The simple dignity of the structure is not disturbed by applied orders, entablatures, pediments or other useless paraphernalia which originated in and are suitable only for comparatively *small* buildings. They are somewhat disconnected and serve the same purpose as those vitalizing spots of color which the master artist so deftly and correctly places in the landscapes which are accepted as masterpieces of modern art.

There are no reminiscent details of other buildings or styles whose authenticity and architect can establish. And why should there be? This is a building of 1925. Utility, revenue, legal requirements and other factors roughly determined the volume and form. Skill and artistry shaped the lines that finally defined the form; that accomplished, the material was selected for durability and color, and the placement of the ornament and its detailing all conspired to make this notable structure.

\* \* \*

Whatever may be the background, the color and texture of the walls are always in harmonious accord with it. In the opalescent grey of the morning, its proud head is clear-cut against the eastern sky; or perhaps it is enmeshed in fleeting mists or lost in the dense fog of wintry days; in the warm, brilliant noon-day sun it comes close to us in the distinctness of its lines, openings, details and shadows; against the western sky it is a cool, purple mass seen through the molten gold of the sunset hour.

In the morning or in the bright moonlight, the bold, broad shadows of the eastern facade mark the approaching trail which seemingly leads to the towering mountainlike structure beyond; in the dark night its huge bulk blots out innumerable stars and thus defines its form.

\* \* \*

We talk of art or architecture for art's sake. There is something beyond the emotions that are



VIEW OF THE BARCLAY-VESEY BUILDING FOR THE NEW YORK TELEPHONE COMPANY TAKEN FROM WEST STREET, LOOKING NORTH.



VIEW OF THE BARCLAY-VESEY BUILDING FOR THE NEW YORK TELEPHONE COMPANY FROM WEST STREET LOOKING SOUTH.

aroused by what is seen and although art does arouse every human emotion, is that enough?

From the Denver hills, one can see the warming rays of the coming sun dissolve the mists of night and unfold to view the Continental Divide in all of its majesty and splendour—and sense the littleness and limitations of man.

From the heights of Broadway, one can see this building with its base hidden by the lower buildings and through the low-lying fleeting mists see its lofty head faintly gilded by the morning sun. A splendid spectacle! And realize the greatness and apparently unlimited possibilities of man.

Consciousness of these things leads us far beyond the common emotions aroused by art for art's sake, to know our limitations on the one hand and, on the other hand, to be inspired by the works of our fellowmen to attempt greater things.

\* \* \*

And thus at the close of the sixth generation of modern architecture, Aestes was confronted with the task of winning the archery contest with no mark at which to shoot. The splendid performances by Eurytion and Mnestheus had taken place and the plaudits of the spectators for Hyrtacus still sounded over the field. But with a prescient vision Aestes confidently surveyed the conditions, launched his arrow and pierced the very empyrean where it burst into flame and became a star in the firmament.

\* \* \*

About the old cathedrals were closely clustered the habitations of the people. To them it was the guide to and surety of that which they most prized. Today, this great cathedral of commerce may be to its more lowly neighbors an exemplar of industry, service and security.

To the owners of this building too much credit cannot be given for laying aside the prejudices of precedents and cooperating with their architects in the joint production of this great architectural monument. A fortunate day for architecture!

\* \* \*

And what of the shots of Eurytion, Mnestheus and Hyrtacus? They have received their awards which will be made known as time passes and with Haber we can photograph them as they appear to the man in the street.

## Obituary

BURT LESLIE FENNER, F. A. I. A.

By ROBERT CRAIK McLEAN

IT does not seem too much to say, that the people of New York City directly, and of the country, in general, lost one of its most valuable citizens, and the architectural profession an accomplished member, in the death of Burt Leslie Fenner. This occurred January 25, 1926, at his home, Stonedje, Croton, New York. He was 56 years old.

In most centers of population communal advancement is aided by a small, but earnest and influential band of architects, who see the need for service beyond the drafting board, and give to public affairs and social needs a large share of their time and talents, freely, and with no thought of remuneration beyond the satisfaction of accomplishment. In such a group in New York City, of which those who have most largely contributed to the city's architectural greatness are enrolled, Mr. Fenner was a leader in public activities. He was a member of the firm of McKim, Mead and White for twenty years, and, since the passing of those architects, the firm's active head. But even with this great responsibility Mr. Fenner found time for an enormous amount of activity outside his personal vocation in the humanitarian occupation of making two blades of grass grow where one grew before.

Mr. Fenner's professional history is that of most successful architects of his generation. He was born in Rochester, New York; attended the University of Rochester, which in 1911 gave him the honorary degree of Master of Arts; attended the Massachusetts Institute of Technology and from there, in 1891, entered the office of McKim, Mead and White as a draftsman. It is possible that his first work in that office was upon the design for the Agricultural Building of the Columbian Exposition. Since that time he has been responsible for the design of many of the firm's masterpieces; such as the New York Municipal Building, the new wings to the Metropolitan Museum of Art, the J. P. Morgan Library, the Hotel Pennsylvania, the Pennsylvania Railway Station and several of the new buildings of Columbia University.

While these and other lesser buildings may stand

as his architectural monuments, ranking with those of that host of architects whose works have made New York City the wonder of modern cities, it was outside of this that his greatest contribution to society lies. After serving as Secretary of the American Institute of Architects in 1915-1916, at the entrance of the United States into the World War, Mr. Fenner was called to National work as General Manager of the United States Housing Corporation, serving with distinction during that critical period. This was patriotic work and in line with the action of thousands who likewise "did their bit" during that time of stress and National upheaval. But that which may be rightly called humanitarian, and which will live and benefit craftsmen now and in the future, was done as President of the Apprenticeship Commission created by the New York Building Congress in 1922. A history could be written of this episode in Mr. Fenner's activities. His efforts in the work of raising the standard of craftsmanship in the building trades were energetic and along practical and effective lines. This, and his arduous service as chairman of the committee representing the New York Chapter and the Building Trades Employers' Association in dealing with many difficult situations arising between architects and builders, with his war service in the Government housing program, all of which covered most of the last ten years of his life, constitute a record that the whole profession may well be proud as an example of devotion to public duties by one of its members.

Mr. Fenner entered the Institute ranks as a member in 1908, was made a Fellow in 1913, and served as its secretary in 1915-1916. He was president of the New York Chapter of the Institute, a Fellow of the Brooklyn Institute of Arts and Sciences and a member of the American Federation of Arts. He was buried in Sleepy Hollow, Tarrytown.

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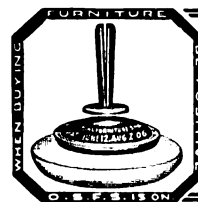
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ARCHITECTURE  
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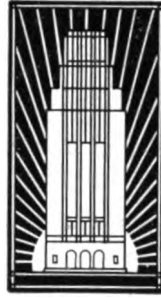


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# THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

Volume XXXV

Number 5

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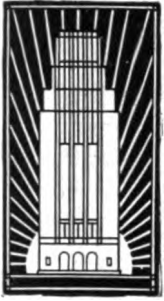
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# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED

ARTS

Volume XXXV.

MAY, 1926

Number 5

Howard Shaw  
Distinguished  
Architect  
is Dead

Howard Van Doren Shaw, F.A.I.A., recipient of the gold medal of the American Institute of Architects signifying signal architectural achievement, whose sudden death occurred in a hospital in Baltimore, brought great distinction to Chicago, the city in which he was born and lived his life of usefulness. And in his passing another of the distinguished men in the profession is stricken at a comparatively early age. Mr. Shaw was distinctly an individualist. Like another of his name in literature, he was not always observant of traditions. To the contrary, he developed a form of architectural treatment that served to stamp his work wherever it might be seen. "None but Howard Shaw would dare do that," was the remark of an older architect who was viewing one of Mr. Shaw's interesting structures in the Lake Forest re-building project. And this attitude of conservative artistic daring marked much of the accomplishment of this great designer. It is possible at this late moment only to observe the passing of Mr. Shaw and to express the mere fact that there is gone an architect who furthered the architectural development of his country and particularly the West. He will be missed sorely. That he lived to receive the worthy recognition of the Institute (the medal was awarded him only two days before his death) is indeed gratifying. Mr. Shaw was only 57 years old, a graduate of Yale University and of the Massachusetts Institute of Technology. He was made a Fellow of the Institute in 1907.

The Architect's  
Interest  
in Forest  
Conservation

The conservation appeal voiced by the Secretary of Agriculture before the recent convention of American Wholesale Lumber Dealers at Atlantic City is only one fragment of a general appeal and warning voiced in mass by those who are patriotic and intelligent enough to consider the future of the country. With, originally, the most variously fruitful country on the globe, we have wasted these resources with an indiscriminate prodigality, that, in retrospect, seems to verge on insanity. And the one

element upon which our whole national life is really based, when one comes to think of it, is that which has been and is being destroyed with the most complete abandon, our forests. At first, attacked as an enemy to be destroyed that food might be grown upon the cleared land; then literally razed by "lumber barons" that they might reap wealth from the building necessities of the people, and finally, Nero-like destroying the residue and the humus upon which future growth might feed, by fires that swept counties, the insane waste has gone on from decade to decade. Now when three-fifths of the forest supply has vanished, and with demand increasing four-fold for structures, to say nothing of the enormous waste represented by the Sunday Supplements, the alarm is being sounded. It generally is given the attention accorded to Noah when he warned the people of the flood. This indifference of the public, however, is not imitated by those who in any way deal in and use the commodity. National forests, State forests are increasing, and reforestation is being done to some extent, if not general, as the handwriting appears on the wall of the future supply, and the inevitable end of many industries dependable upon a cheap and generous supply of wood is in sight. From a competent and active Forest Products Laboratory at Madison, Wisconsin, with its adjunct, the National Committee on Wood Utilization, to lumber distributors themselves, there is a general effort to curb the waste and to replenish with new growth the depleted and fire-swept areas. In this endeavor to promote not only a more orderly and thrifty use of our timber, but also in co-operation for a common objective all the different industries are being aroused to activity in promoting conservation and studying methods for the elimination of waste. Yet what would seem to be the pivotal influence, almost the main factor, seems to have been forgotten in this assembly of interests. That is the architect. In his frame house he still calls for two-by-four scantling, two-by-eight joist and inch boards of varying width, all of the old, standard twelve-and-sixteen-foot lengths. And because he requires them they are supplied by the mills. Is it not, then, the duty

of the profession to go into an intensive study of lumber as a product and as a profession plan for a conservation that will correct such wastes for instance, as call for a quarter added to the square foot area of a floor? Odd lengths of material certainly may be furnished by the mills and utilized through a little care in planning. There are many "inferior" woods wasted in many forests. A generation ago the bark was stripped from hemlock and the logs left to rot, or were burned, because demand was for white pine and hemlock was an "inferior" wood. Would it not be well for the Institute to establish a standing committee to work upon this conservation problem in conjunction with the Forest Products Laboratory and the lumber men? Such a body might establish standards acceptable to architects along lines which will not interfere with the freedom of design, yet will direct the trend of the consumption of lumber from the initial seat of its use, the design of the architect.

Minor American  
Sculptors Object  
to  
Foreign Competition

Because Ralph Adams Cram has brought an European sculptor to New York to execute some figures on the Cathedral of Saint John the Divine, and asserts his intention to secure the artists he deems most sympathetically capable, wherever found, several minor sculptors in New York have sought newspaper notoriety by criticising his position as "Un-American." That Mr. Cram does not agree with this "America-for-Americans" idea is trivial compared with the broader question of the universality of Art and the right of control of the artist over the execution of his design. That he should, that he must, without interference, exercise such control in giving to his work that perfect freedom of expression his conception requires, if it in any way approaches perfection, is beyond controversy. If the artist's talent is mediocre, then his work will be of that caliber; yet it is his work and he alone is responsible for the result. If, however, he has been wisely selected because of his proven ability to produce a required design, then it goes without saying that any curtailment of his freedom in producing that design at once defeats the purpose. An architect in his work is hedged about with restrictions, such as size of plot, the money which can be expended, the material he must use in his construction, and other unavoidable handicaps. But once the work is placed in his hands he must have perfect freedom in expressing himself as to the design for which he alone is responsible. Thus, assuming that Mr. Cram's critics are right in their assertions that this cathedral should be

a complete expression of American twentieth century architectural art, decorated wholly by American artists as to sculpture, mosaics, windows and other details, the time for such decision was before the architect was appointed or the design completed. Mr. Cram, chosen to carry on the work commenced by other architects, elected to design it in the Gothic spirit. As the chief exponent of that spirit in this country he calls to his assistance like artists wherever found. Any restriction at once would jeopardize the result and tend to thwart the purpose of the client, the contributing public, and would defeat the designer's great purpose of completing the most signal creation in church architecture his talent is capable of producing. To say that none save American sculptors should be employed is as incorrect as is the growing fashion to dub Mr. Cram the architect, and Mr. Taft the sculptor, "Doctor." There is no nationality in Art and no Doctors among artists—except in Germany. As for Mr. Cram's position in seeking abroad sculptors skilled in Gothic expression, the full approval of Professor Hamlin of Columbia, and George Gray Barnard, the sculptor, surely should counterbalance the opinion of those of lesser talent, particularly that of "the leader of the opposition," Lukeman, who came into public notice most recently when he took up the work on the Stone Mountain monument, a great work that was conceived and created by Gustav Borglum. The arguments advanced are those of the uneducated and unappreciative layman and not those of artists. They in no way can affect the principle that Art is universal and the architect must be free to choose his own method of carrying out his design.

Something to worry about is that American architects, together with those of Afghanistan, Mexico, Ecuador and Russia are barred from the competition for the new League of Nations Assembly Hall, at Geneva, with its one hundred twenty thousand gold francs in prizes. Mr. Borah should have something to say to this, as his name is frequently mentioned in the shall-we-or-shall-we-not-join-the-League controversy. The rest of us can get even by refusing to print photographs of the building when finished and ignore the competition regulations when they are "sent out to League members by the jury of architects appointed by the Council of League of Nations." The plea for this crass and selfish discrimination against the architects of Afghanistan and us is that "it is only proper that the prize money paid out by the taxpayers of League States should go to the nationals of those States."

# The Passing Show

## III. The Shot of Eurytion

By ARTHUR T. NORTH, A. I. A.

**A**FTER Mnestheus had freed the captive dove by severing the restraining cord with his arrow, it was then the turn of Eurytion. The bird was the only target. With his arrow on the taut bowstring, Eurytion followed the course of the swiftly flying dove and at last let drive, and among the very clouds, the arrow pierced her joyous, fluttering heart. Her life she left among the everlasting stars and her limp, inanimate form returned the arrow to his hand.

\* \* \*

The noble pile rears its stately head among the clouds and dominates the vicinage to its uttermost limits. The sloping, battered walls are terminated with embattlements, and in mid-height from the stout inclined mast, floats the banner of the clan. Like a baronial stronghold on impregnable heights, it is man's home—his castle.

\* \* \*

The Shelton was designed and built for men. It is masculine, strong and sturdy, defensible and secure from hostile invasion. Its purpose is evident in its mass and every line and detail. We sense it from the distant places and on closer approach its domination and strength are distinctly felt.

What manner of building is this which so affects us? Wherein is its power to arouse our emotions? What mystic spell or charm did the master architect employ to enchant us?

Its strength is in its utter simplicity.

The lower, gray-stone stories are battered noticeably, spreading to form a base sufficient to support the huge super-

imposed mass. The buff-gray brick walls, textured by the shadows of the projecting headers, promiscuously placed, are roughly laid with skilful craftsmanship. The massive central shaft is buttressed in its lower section by pavilions at the corners which extend upward some fourteen stories where the principal offset occurs. Six stories above, the tower is offset slightly and rises ten more stories to that upper terminal story so skilfully fenestrated by great arched openings.

The cornices at the setbacks are indicative of battlements, severely plain and vigorous. Slight accents occur at the recesses between the projecting piers, but nothing impedes the magnificent upward sweep of the piers from above the portico roof to the very top of the

walls. The finely proportioned pent house caps the structure—it is finished, upbuilt with fine harmony of detail and correlation of lines and parts. There is no desire to change any part and there is nothing to do but enjoy it to the utmost.

It is masculine, immovably rooted to the ground, with its majestic, upstanding tower rising clear of its supporting pavilions—its battered walls sloping upward, accented by the slight offset on which rests the base of the upwardly inclined flagstaff, and near its top the bulky bracketed gargoyles accentuate each corner. It is truly indicative of men.

\* \* \*

This fine achievement results from the close and harmonious co-operation of the owner, James T. Lee and the architect, Arthur Loomis Harmon. The owner after some years of observation and



REAR VIEW OF THE SHELTON, FROM THE EAST



LOWER STORIES OF THE SHELTON, FROM THE NORTH





THE SHELTON VIEWED FROM THE SOUTH

reflection formulated his plan. He then sought an architect who could cast precedents aside and design a building suitable for its intended purpose. Fortunately for architecture, Harmon was selected and The Shelton is one of architecture's mileposts.

\* \* \*

Alas, this stronghold for men has been invaded by modern woman, who is now also in residence. All of which leads one into speculative fields, delightfully uncertain. What if Harmon had been commissioned to design the structure as a residence for women? What kind of women? Those of a decade ago or those of today? What architectural expression would this gifted master architect and cultured owner evolve?

I do not know but I have an abiding faith that it would have been done most splendidly.

\* \* \*

Another field of speculation invites us; what if Acestes had won the turn to shoot before Eurytion? But why surmise, when by their works they have evidenced so convincingly their ability to strike the target, whatever it may be and however difficult the feat to perform? Again is our faith in our fellows replenished and restored.

\* \* \*

Illustrations? We of The Passing Show have an idea as to their uses. An illustration serves many purposes, but mainly to record the passing phases of architecture as books do those of literature. The

illustrations are architectural literature, a study of which tends to establish architectural culture based on a knowledge of the ancient, classical styles which serve only as the alphabet from which an architectural literature can be written by devising new words and phrases having new meanings.

The illustrations in The Passing Show merely serve to visualize an idea. They are not intended to be of such detail that they will be filed in segregated groups, but merely to be placed in the realm of ideas, visions or what not to induce pleasure and sympathetic feeling towards those who win or fail.

Illustrations? That reminds The Passing Show of their misuse for plagiarism. Well do we recall the young architect rushing into his office with a new born commission in his pocket, on a hot Saint Louis day.

"Boy! quick, the file of banks!" Will it be Doric, Corinthian or Ionic? Quick, let us run through the file! What of the plan and the workings of the occupancy? Fie, fie, the style was the all important

thing! The bank was built—just another one of those things. Plagiarism won and architecture was still-born. The illustrations in The Passing Show will be such that they cannot be used for such base purposes. They will merely visualize an idea.

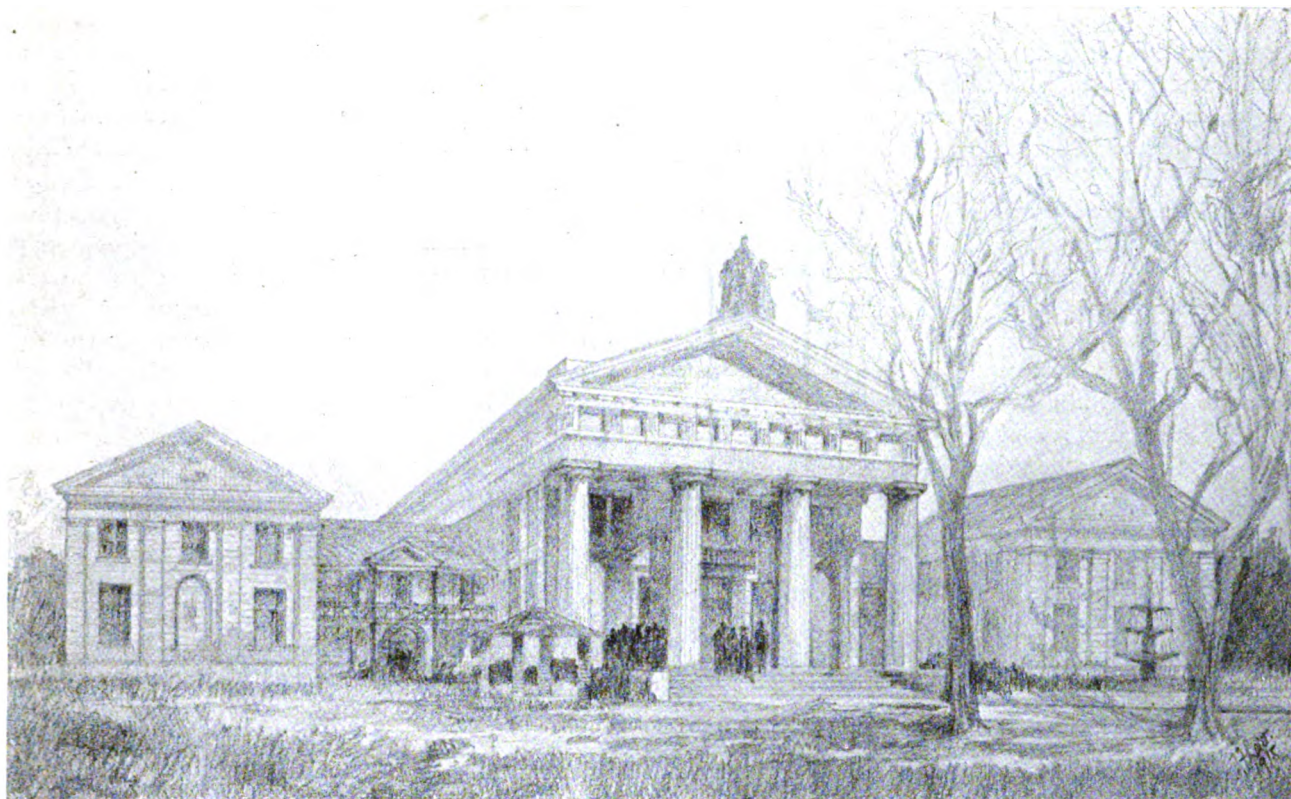
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THE SHELTON HOTEL FROM THE SOUTH

MAIN ENTRANCE TO THE SHELTON





SKETCH OF THE FIRST ARKANSAS STATE CAPITOL, COMPLETED 1840, AT LITTLE ROCK; BY THEODORE LAIST

## Two Early Mississippi Valley State Capitols

By THEODORE LAIST

*Sketches, Photographs and Drawings by the Author*

THERE remain today as interesting landmarks two very excellent examples of early state capitols, one in Arkansas and the other in Mississippi, both, insofar as their general exterior aspects are concerned, very much as their designers conceived them. Although the requirements of the states for which they were constructed, years ago outgrew the capacities of these buildings, it has been found possible to adapt them to other uses. Thus, having found new and useful places in the economic life of their respective states, each of these structures is likely to be preserved for generations to come. Each of the buildings dates from the early thirties and each has undergone changes in many ways, but particularly in interior arrangement.

The writer does not intend to enter into an exhaustive historical study of these buildings and their development, nor will it be his endeavor to record the momentous events that transpired within their walls. If he is successful in giving a general impression of their architecture, with the assistance of accompanying drawings and photographs, he will have accomplished what he set out to do. Let it also be made clear that the drawings were prepared from rough sketches made

on the ground a number of years ago. No claim is therefore made to any great accuracy of minor detail, measurements, and arrangement. As regards the latter, so many changes have marked the passage of nearly a century of progress that in both cases, even before remodeling, a complete rearrangement of the interiors had taken place.

Furthermore, neglect in the case of the Mississippi State Capitol had so impaired the life of the building that when, after more than a decade of wrangling on the part of the State Legislature, a complete rehabilitation was decided upon, the interior could not be saved. While a comparatively insignificant sum, \$15,000, at the beginning would have placed the building in condition to withstand the weather, several hundred thousand dollars were necessary a decade later when action finally was taken. By that time the roof had fallen in and some of the beautiful interiors destroyed beyond repair. Since no attempt has been made to restore the interiors, these photographs in time may prove of more than ordinary interest. With this statement I shall proceed to describe briefly and separately each building.



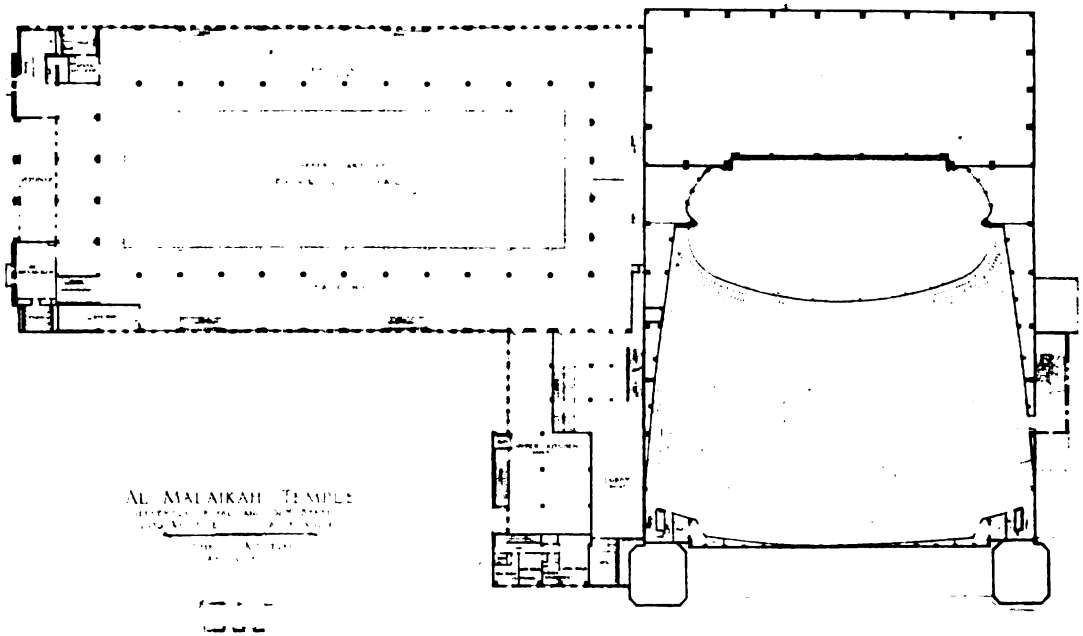






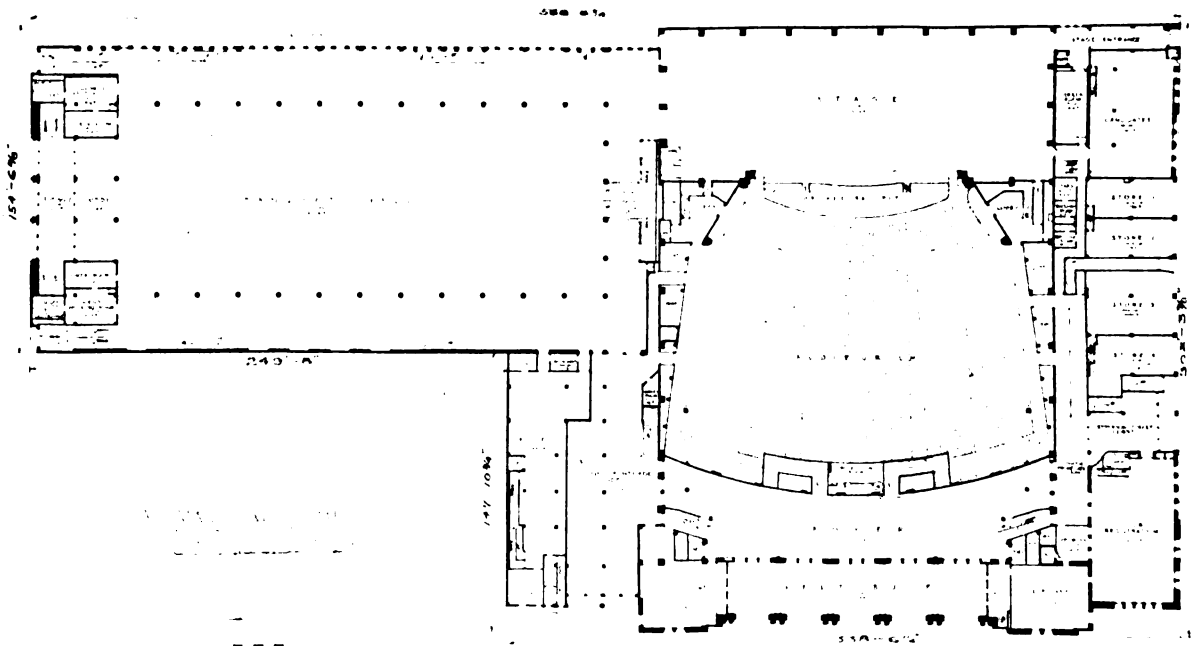
AUDITORIUM FACADE, AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT

7



AL MALAIKAH TEMPLE

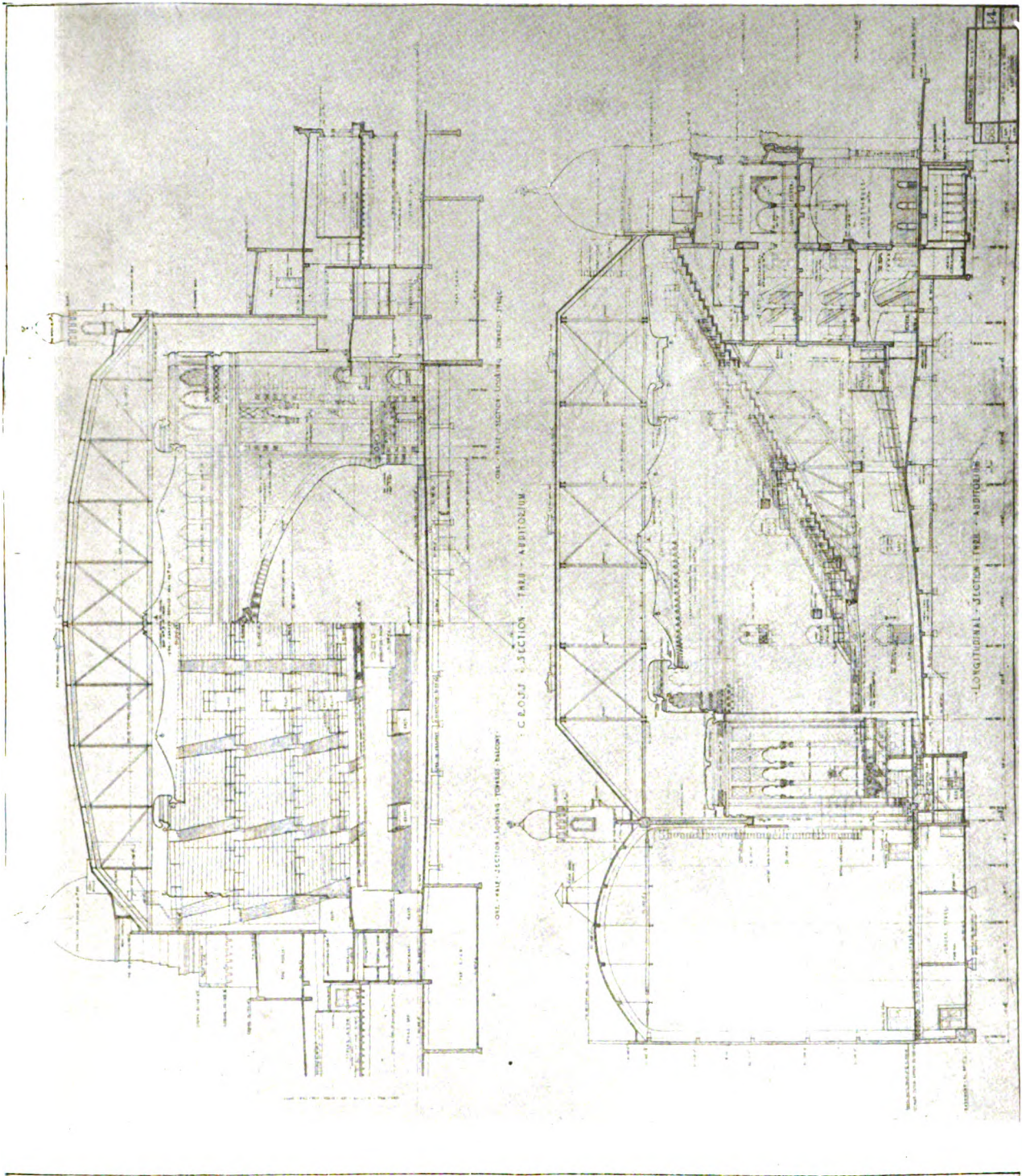
SECOND FLOOR PLAN



GROUND FLOOR PLAN

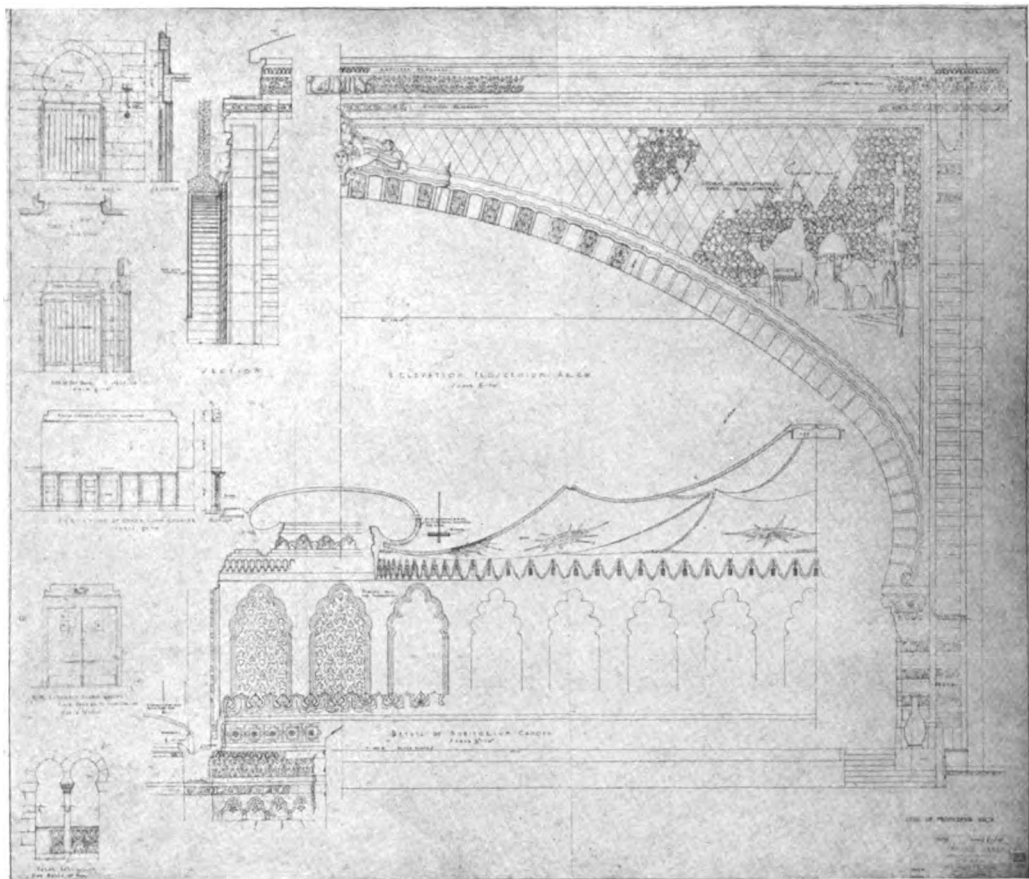
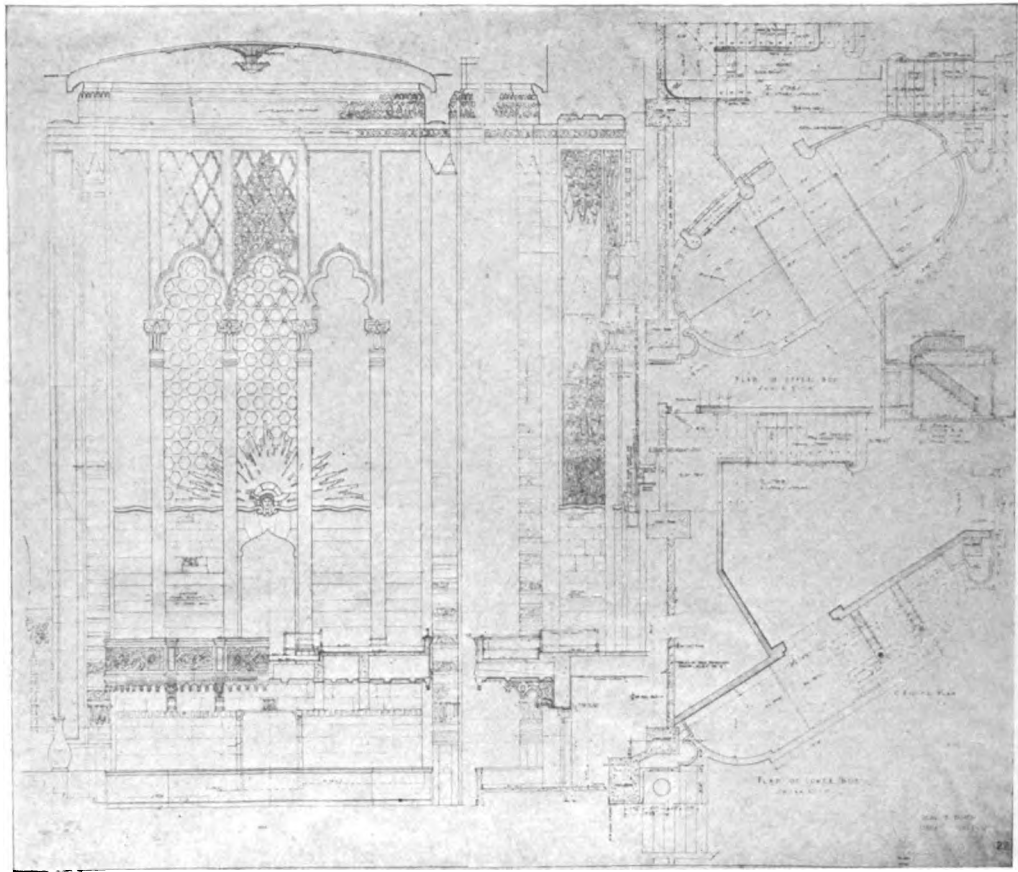
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
 JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT



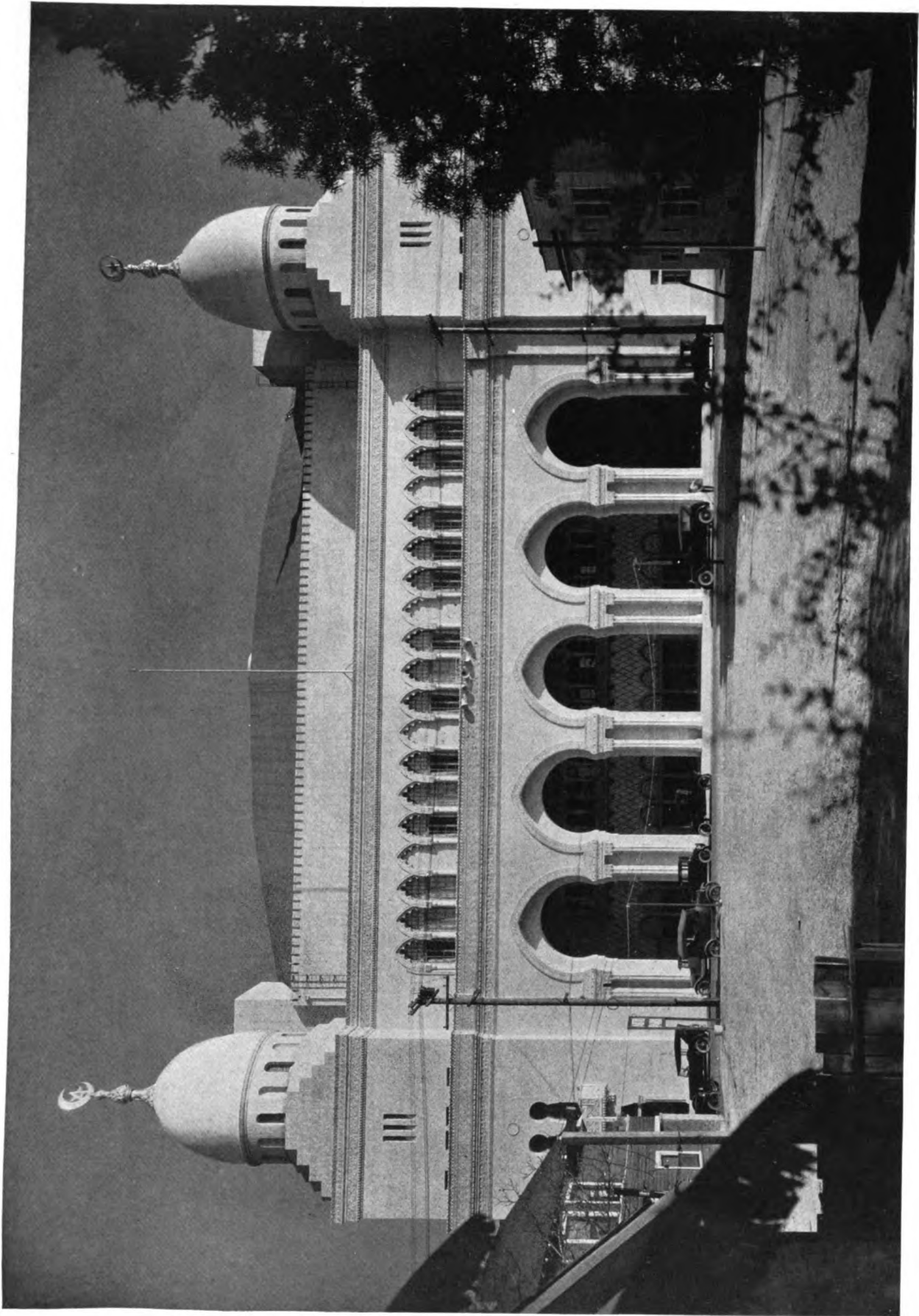


CROSS AND LONGITUDINAL SECTIONS  
 AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
 JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT

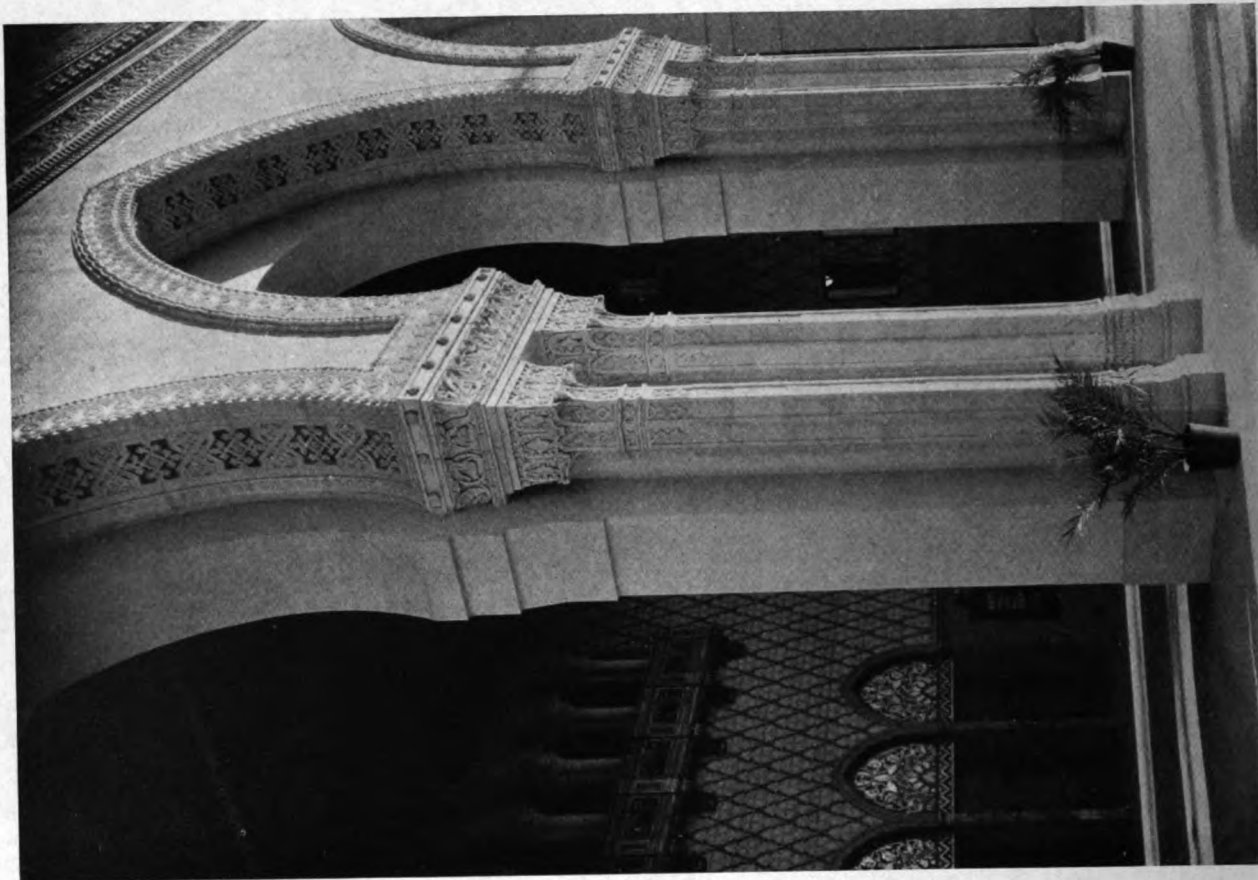




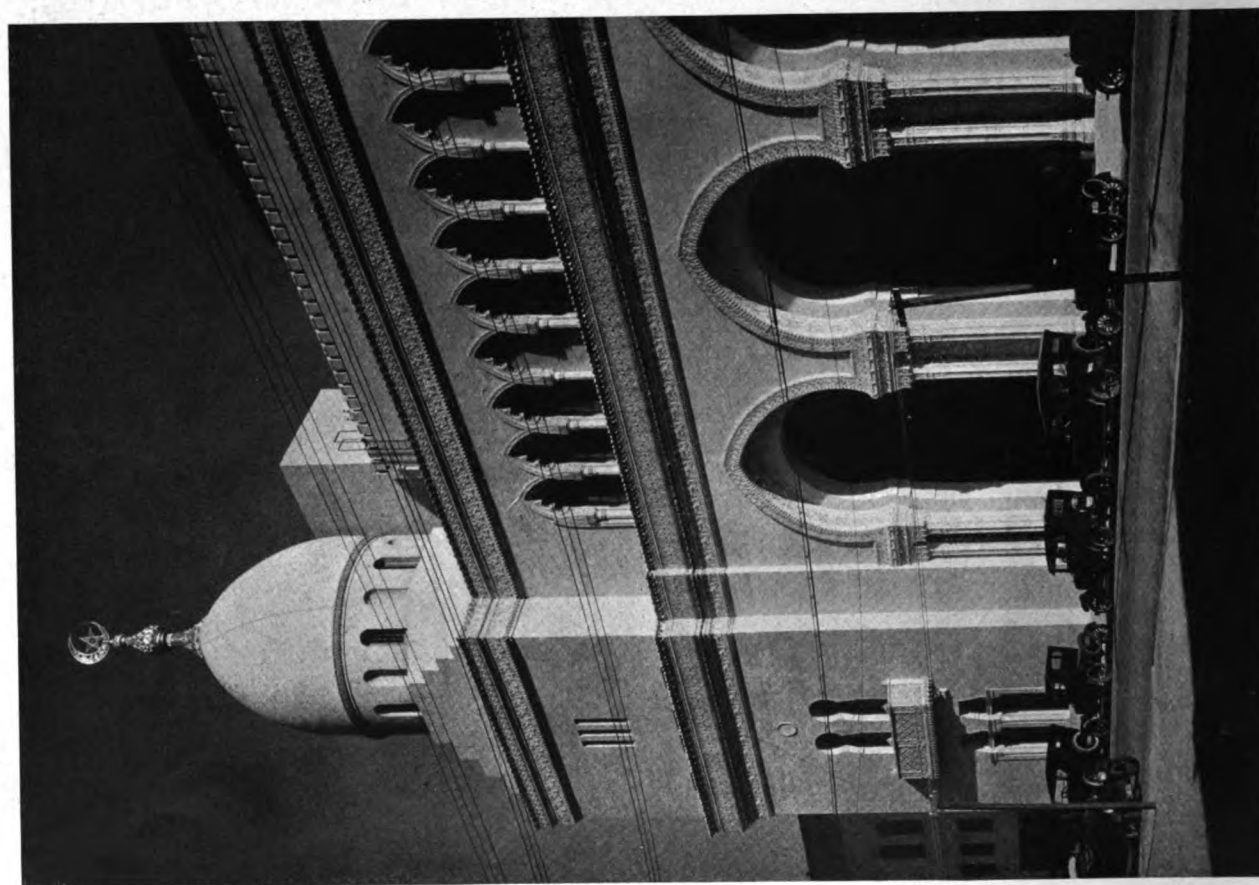
**DETAILS**  
**AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA**  
**JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT**



AUDITORIUM ENTRANCE FRONT  
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT

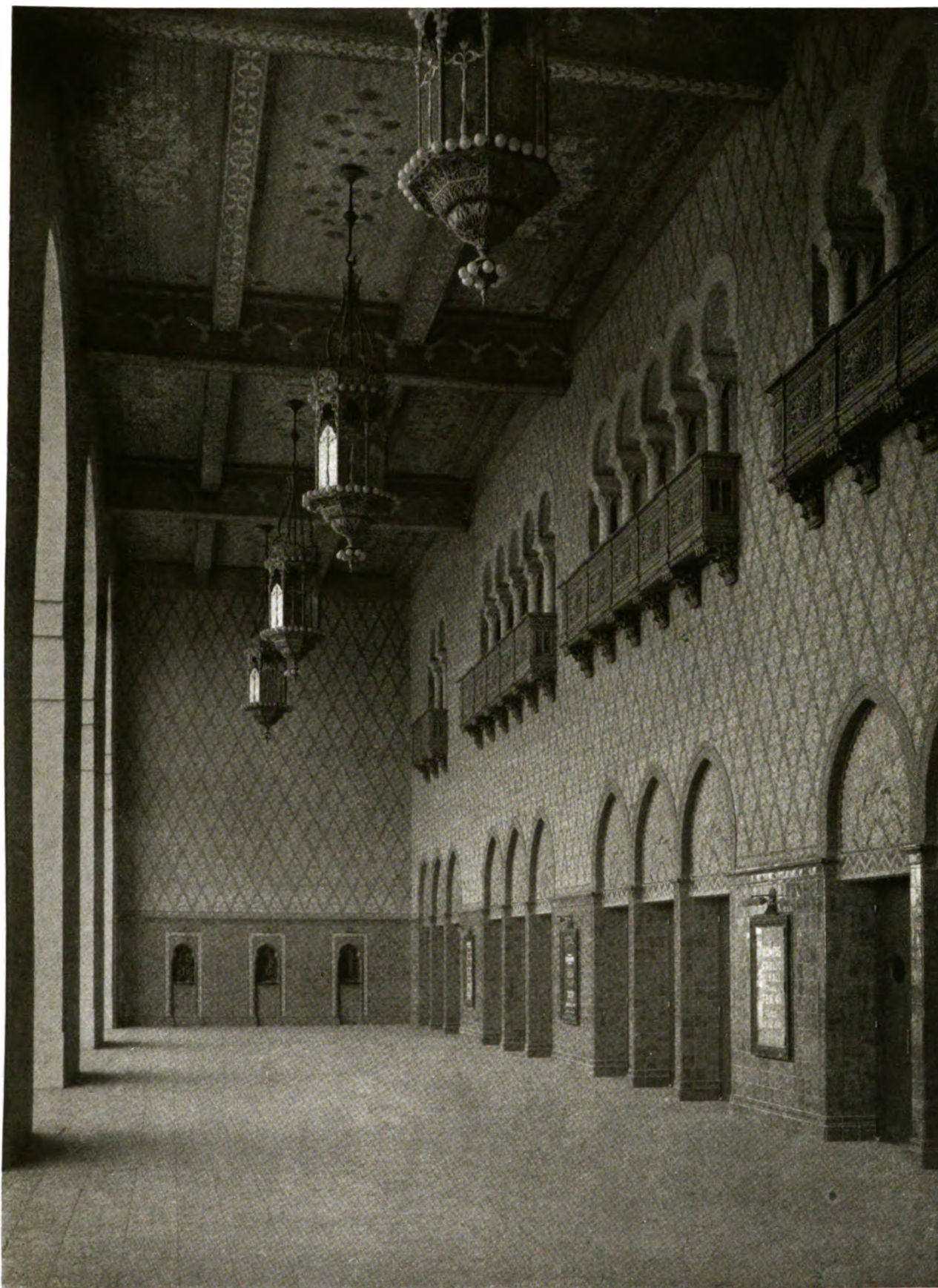


DETAIL OF ENTRANCE LOBBY AND STONE CARVING



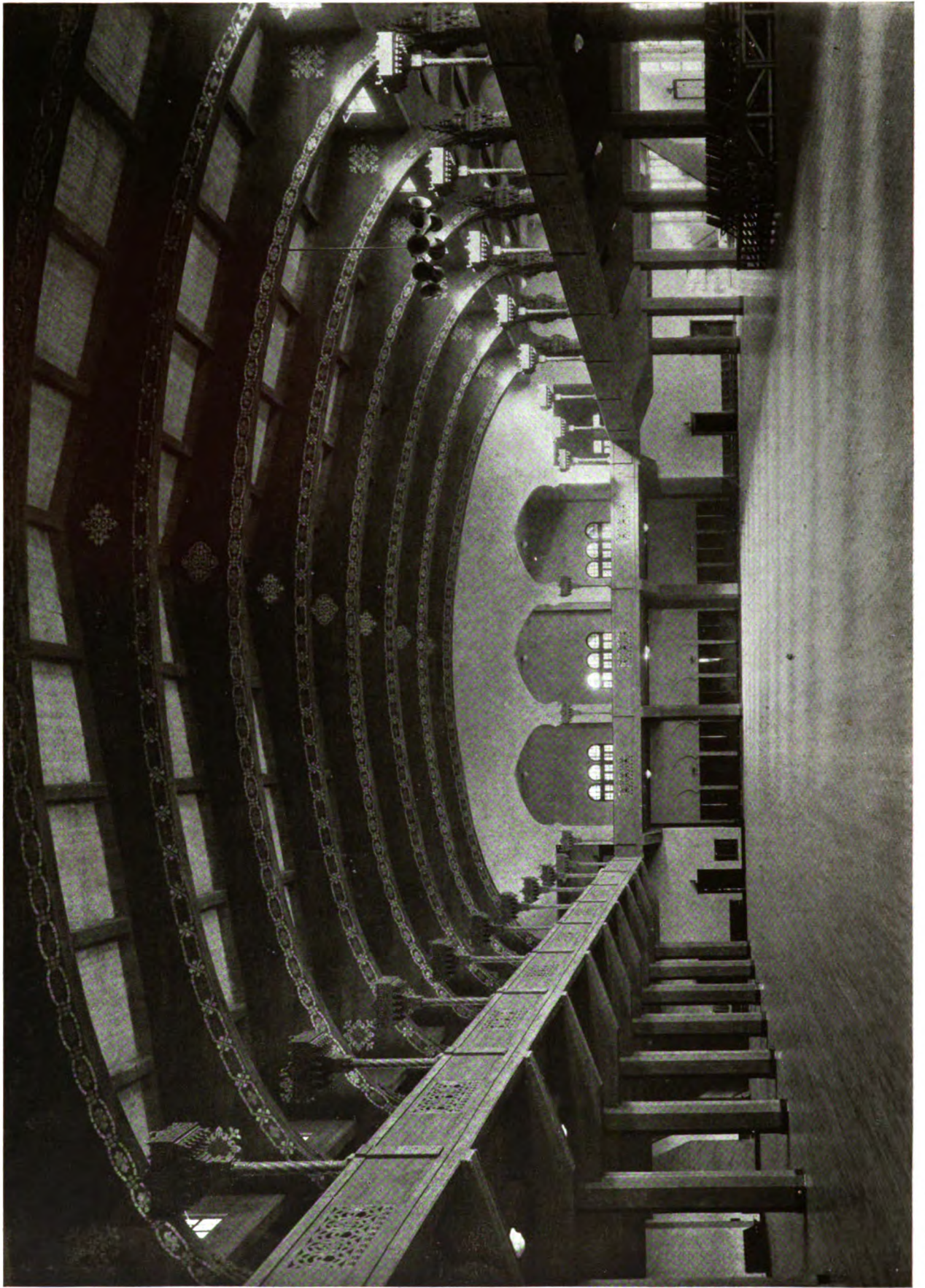
DETAIL OF MAIN ENTRANCE AND DOME  
 AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
 JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT





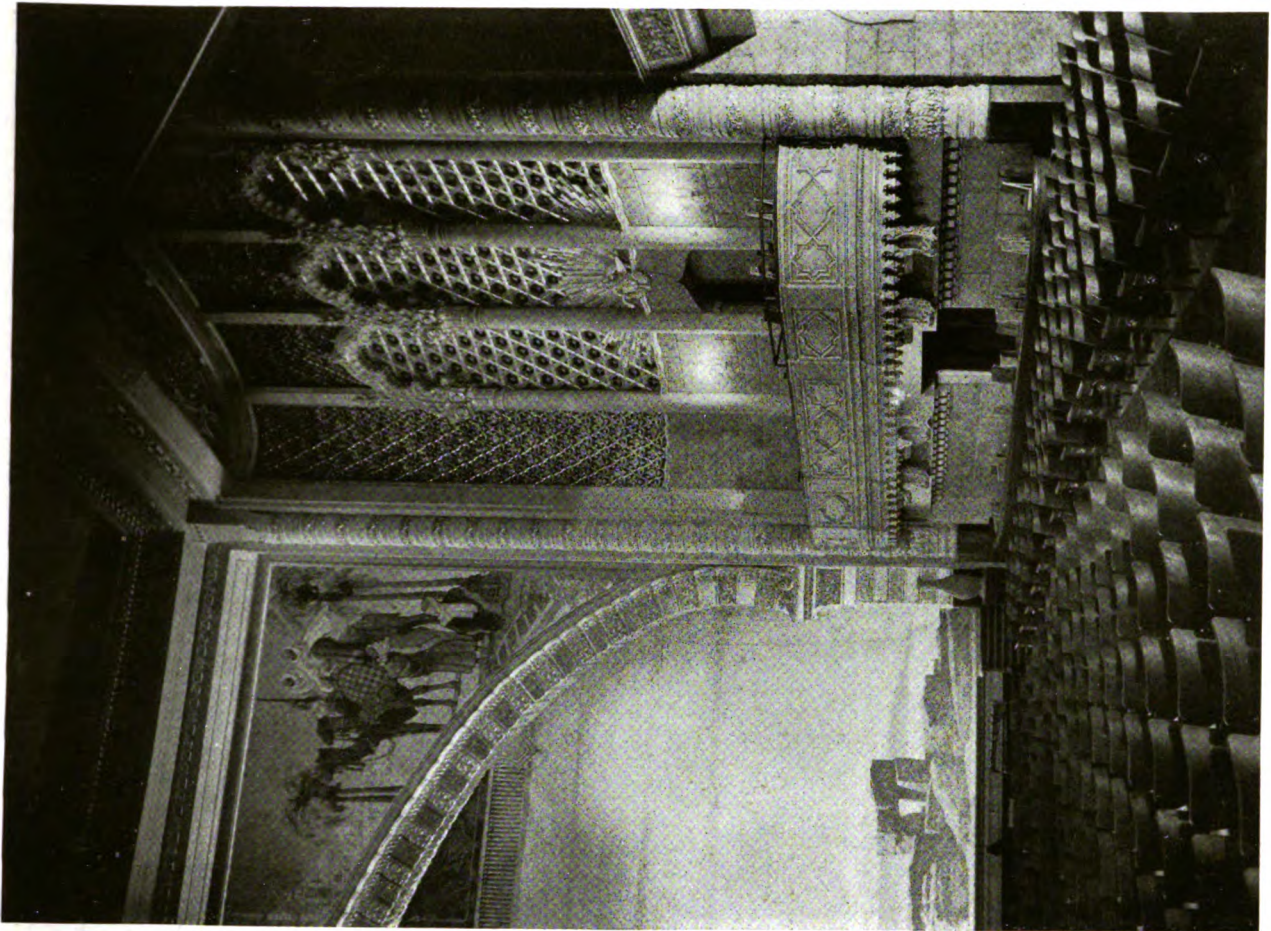
DETAIL OF MAIN ENTRANCE VESTIBULE  
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT





BANQUET HALL.  
ALHAMBRA THEATRE, LOS ANGELES, CALIFORNIA  
AL MAULAN KASHI, ARCHITECT; G. ALBERT LAINSBURGH, COLLABORATING ARCHITECT



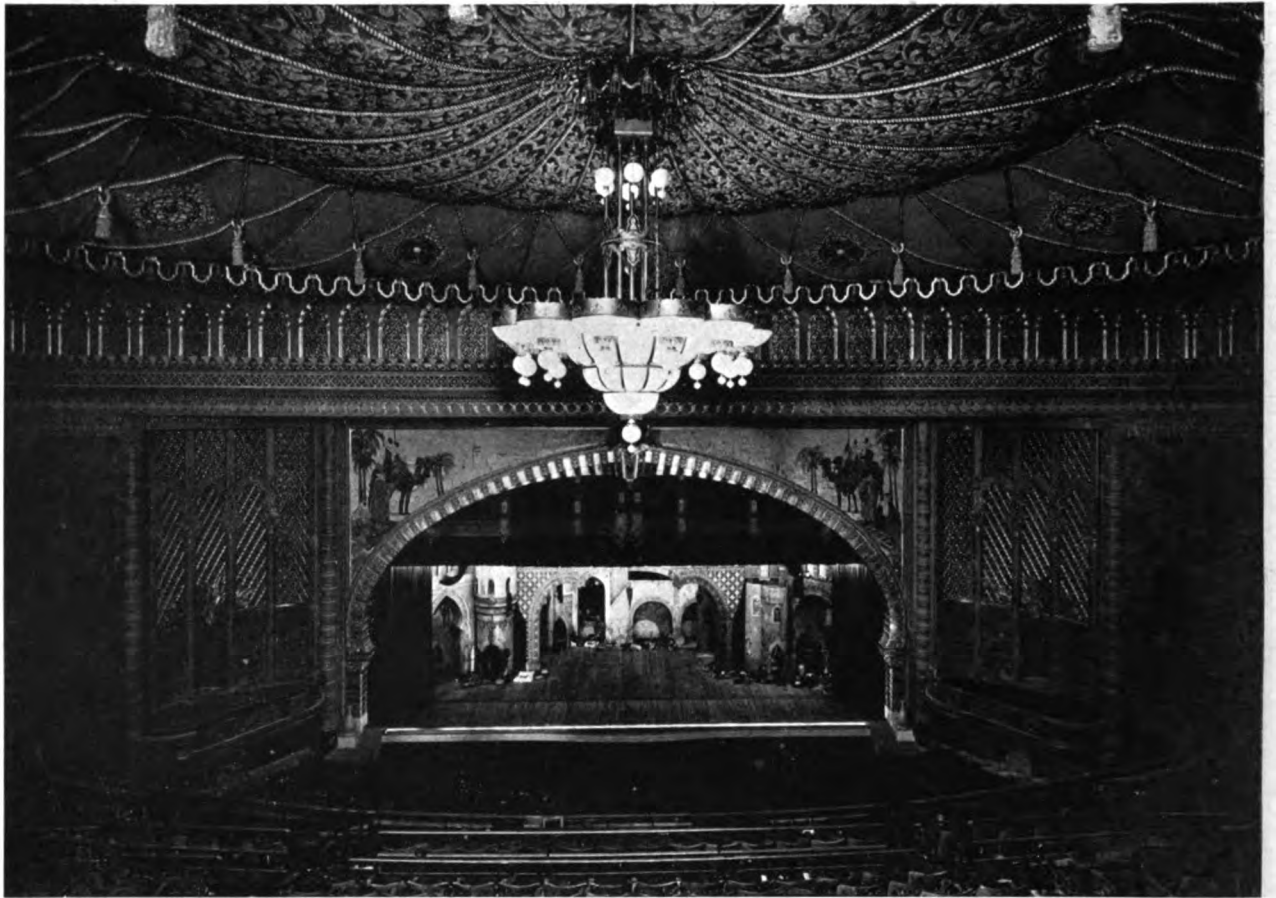


DETAIL OF PROSCENIUM ARCH AND BOXES



DETAIL OF BALCONY IN BANQUET HALL  
 AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
 JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT





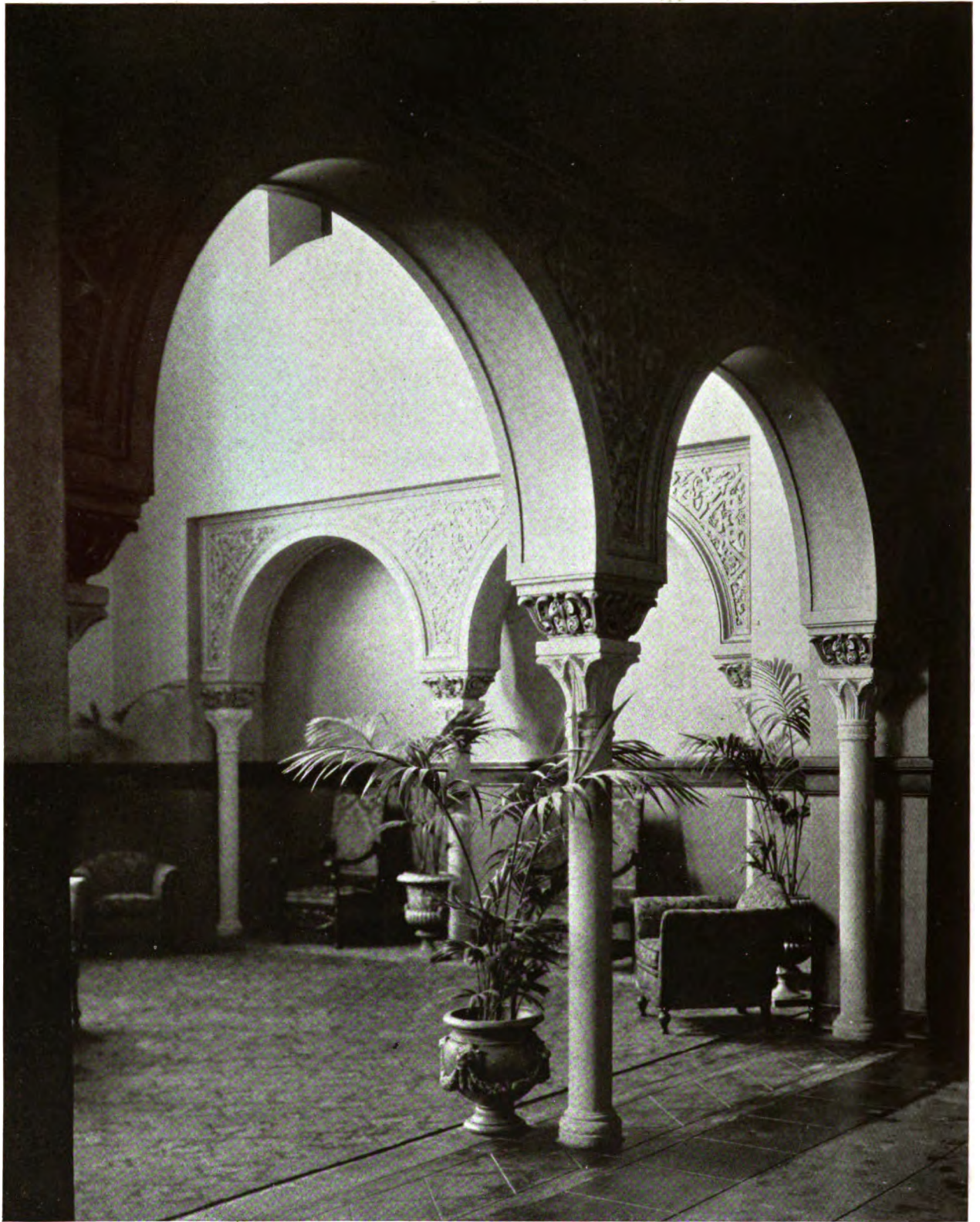
PROSCENIUM ARCH AND STAGE  
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT





AUDITORIUM FROM STAGE  
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT





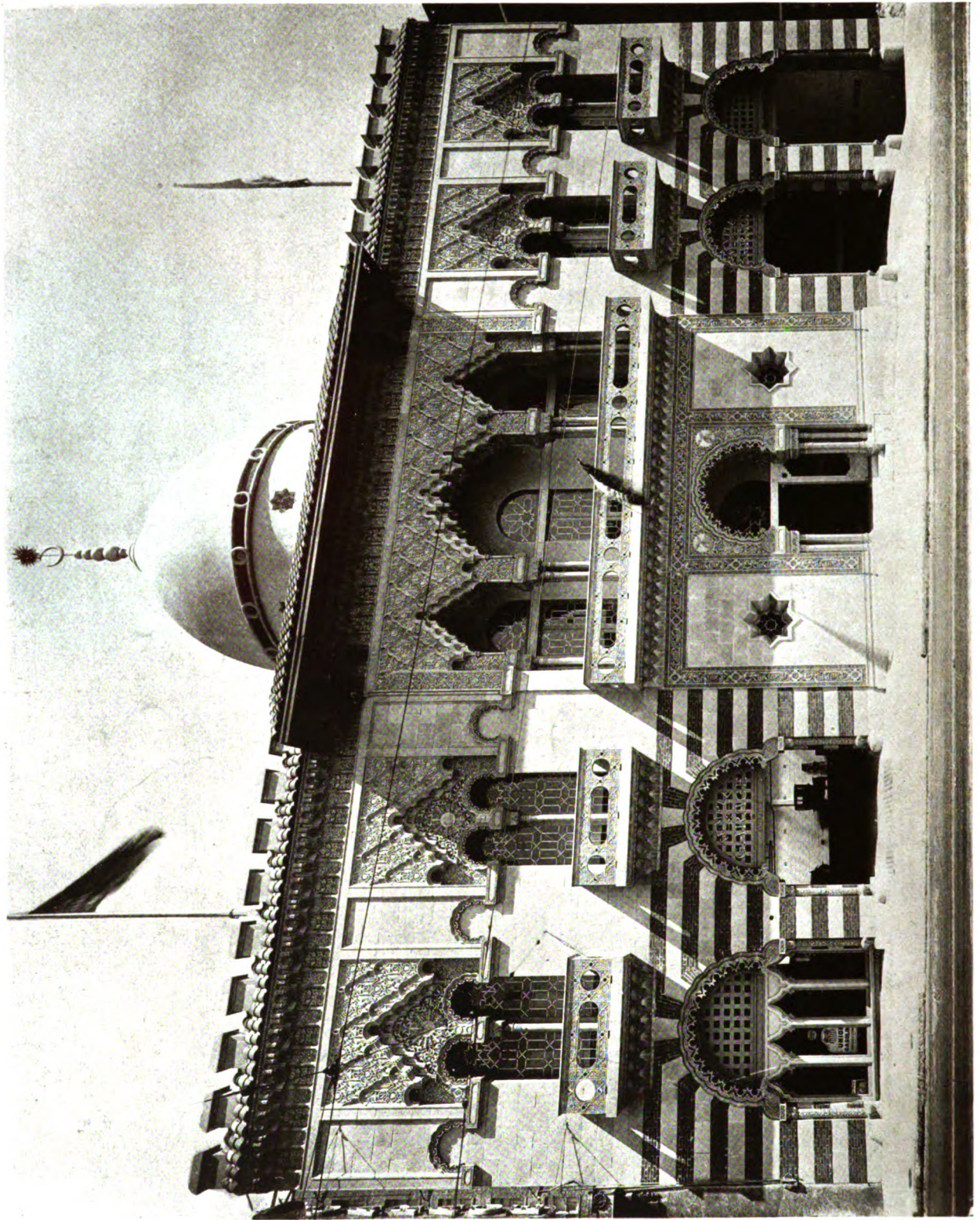
DETAIL IN A PARLOR  
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT





A PARLOR  
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA  
JOHN C. AUSTIN, ARCHITECT; G. ALBERT LANSBURGH, COLLABORATING ARCHITECT





ISLAM SHRINERS' TEMPLE, SAN FRANCISCO, CALIFORNIA  
T. PATTERSON ROSS, ARCHITECT



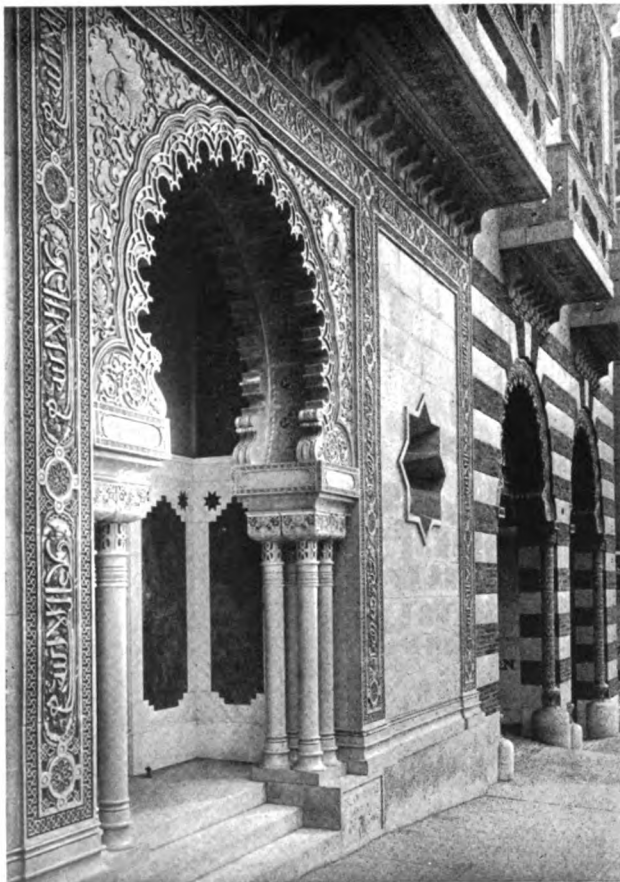


DETAIL OF ENTRANCE  
ISLAM SHRINERS' TEMPLE, SAN FRANCISCO, CALIFORNIA  
T. PATTERSON ROSS, ARCHITECT :: :: :: :: ::

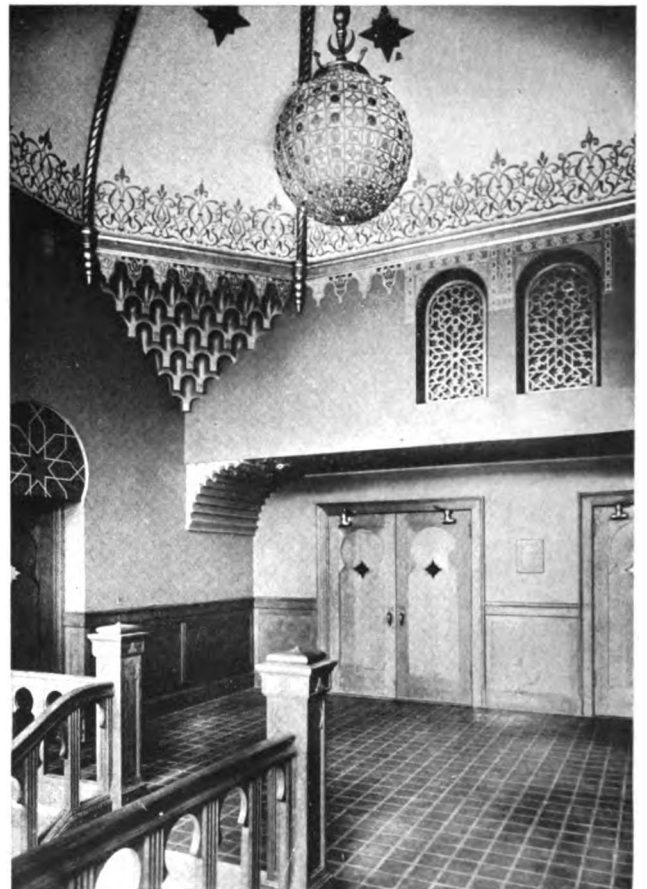




READING ROOM

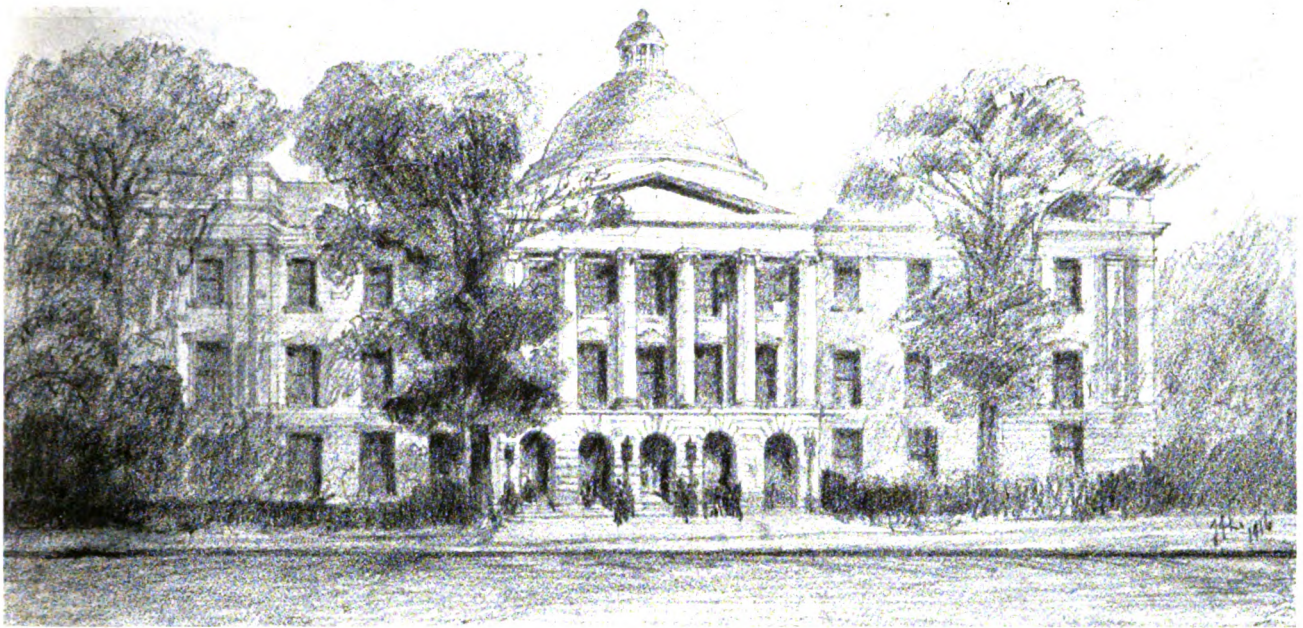


DETAIL OF ENTRANCE FRONT  
ISLAM SHRINERS' TEMPLE, SAN FRANCISCO, CALIFORNIA  
T. PATTERSON ROSS, ARCHITECT :: :: :: :: ::



HALL





SKETCH OF THE OLD MISSISSIPPI STATE CAPITOL AT JACKSON; BY THEODORE LAIST

10'-6", no steps; total, 200.'

The total cost of the structure to date, notwithstanding the usual difficulties and change in architects, and including the remodeling or modernizing of the building in 1885, is the modest sum of \$158,379, of which \$35,000 represented the expenditure for remodeling. In 1877 the coat of arms in the pediment and the cast iron fountain on the lawn were added, the latter of stock design made in Philadelphia.

For the most part the building is constructed of brick, and both the walls and columns are covered with stucco. The steps are of sandstone. The columns and railing in the open gallery connecting the two wings are of cast iron. The central pavilion is crowned by a sheet metal pediment surmounted by a group of the same material, representing Law, Order and Justice. This work was done in 1885. The metal work probably replaced a wood cornice, for the present cornices



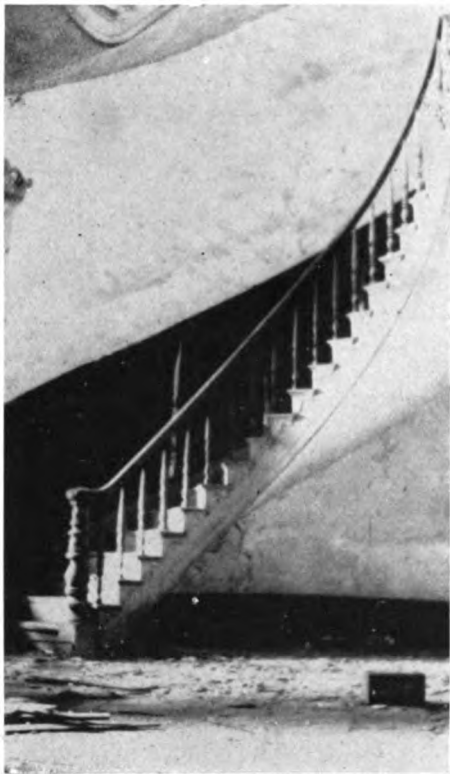
DOMES IN ROTUNDA OF OLD MISSISSIPPI STATE CAPITOL

of the wings, are of that material. In the original building the House occupied the assembly hall, second story front, and the Senate the rear chamber. When the rear wing was extended, increasing its length by 56 feet, the arrangement was reversed. At that period the east wing was used by the Circuit Court.

Upon completion of the new state capitol the old building passed into the hands of the Medical Department of the State University and consequently has undergone many changes in interior arrangement. But in spite of these vicissitudes this fascinating old structure retains much of its staunch Doric character and stands today as a monument to the taste and spirit of its time.

The "old" state capitol, the subject of this sketch, replaced the "first" state house which was the earliest official building erected in the city of Jackson. The "first" state house was a small brick building erected in 1822 at a cost

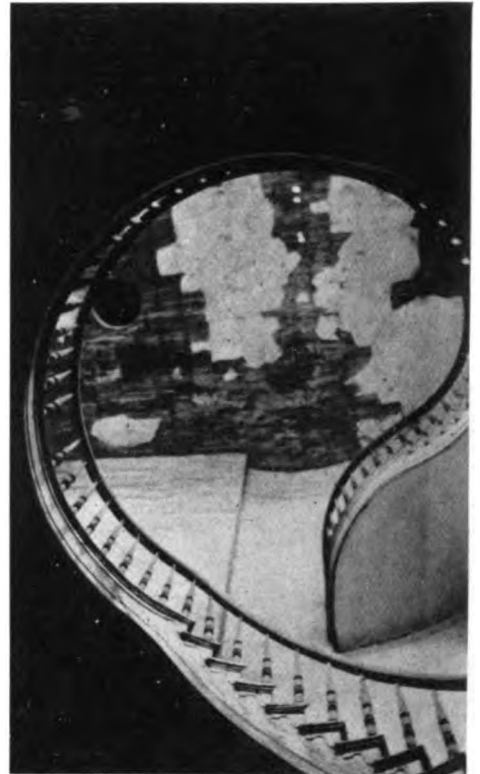




STAIRWAY, OLD MISSISSIPPI CAPITOL

of \$3,000 and continued in use until 1838. It was a two-story structure of small dimension but sufficient for the legislative bodies which convened under its roof.

In 1833 at a session of the legislature it was decided that a new capitol building was necessary for the growing interests of the state and a bill was passed for the erection of the building which now stands on State street, at the head of the "Capitol," the main business street of Jackson. For many years after it was regarded to have outlived its usefulness, this venerable building was exposed to the ravages of time and the elements. To the legislature of 1916 - 1920, the centennial legislature of Mississippi, belongs the honor of having preserved for all time this



THE MAIN STAIRS

handsome and imposing edifice as a record of the past.

The 1833 session of the legislature appropriated \$95,000 for the erection of the building, \$75,000 of which was to be used for the cost of the material and the remainder for the payment of the architect and for all other expenses accruing during the period of erection. As customary in the early days the proceeds were to be derived from the sale of town lots. The Governor was given authority to appoint a state architect and proceeded to negotiate with one David Morrison, an architect and builder of Nashville, Tennessee, who had been highly recommended by Governor Carroll of that state. Mr. Morrison was appointed but there is no record of his having entered the duties upon his office. However, in a letter written by Governor Scott of Mississippi to his friend, Governor Carroll, he says: "the draft you were so good to send me by Mr. Morrison is an excellent one and is very much admired here." Later on, and again on the recommendation of Governor Carroll, Governor Scott appointed John Lawrence of Nashville, as state architect and Mr. Morrison dropped from sight.

Shortly afterward Governor Scott died and, in 1835, Governor Runnels became dissatisfied with Mr. Lawrence's plan and appointed William Nichols, as state architect, an action which the legislature of the next year approved, on investigation having found the late architect's accounts in a state of confusion.

The committee appointed to take the matter in hand recommended an entire change of plan and the

adoption of one submitted by Mr. Nichols. The Lawrence plan was not entirely rejected but as the work was found defective the foundations were relaid.

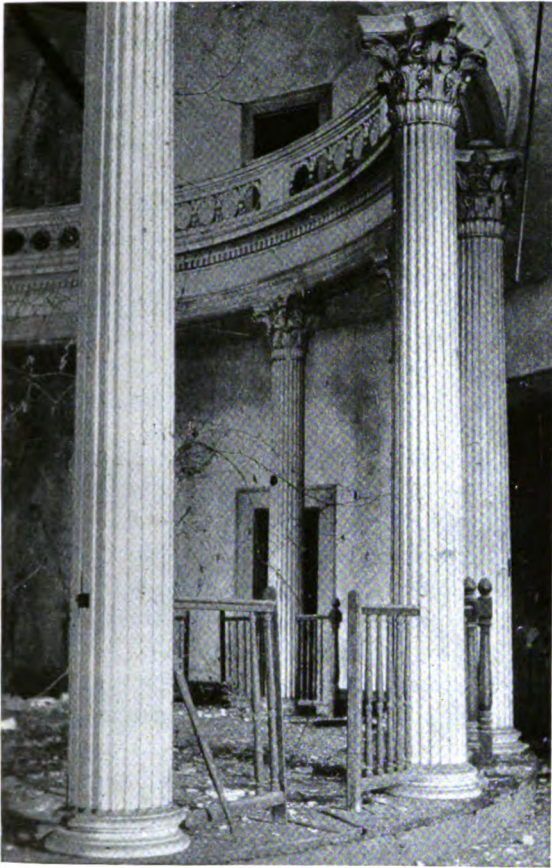
In the legislature of 1838 the interest in the new capitol continued to be the paramount one and an act was passed creating a position of Commissioner of Public Buildings, giving him control of the Capitol. At that time an additional appropriation of \$120,000 was voted and work on the building was continued. In 1839 the legislature moved into the new structure which was still unfinished and which required several more years and other appropriations before it was entirely completed. The total cost was \$437,000.

The building is of brick in part faced with stone taken from a quarry in Hinds county. This material was also used in the lower corridors and porticos. The timbers, as well as the material used for inside finish, came from the Mississippi forests and were, for the most part, longleaf pine. The bricks were made in the city of Jackson.

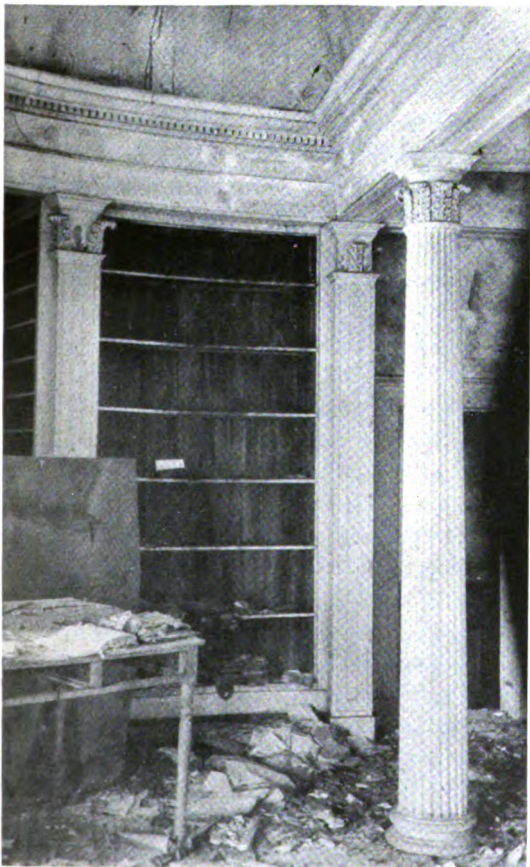
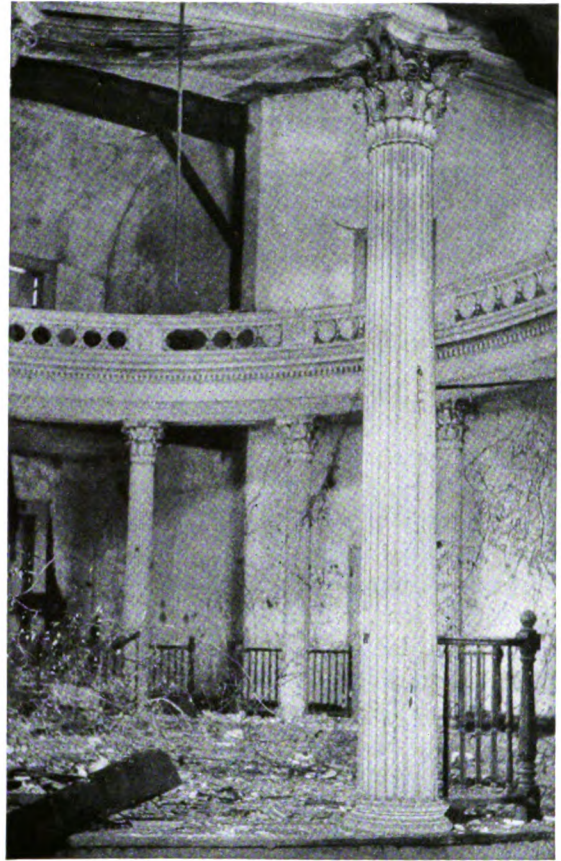
For many years after the new capitol building was occupied the old state-house was used in connection with the State Fair and as offices of the State Bureau of Agriculture. Little or nothing was done to maintain the building which rapidly went into decay. After a number of years the roof fell in, carrying with it the beautifully ornamented plastered ceilings of the Assembly Chamber and the Senate and destroying also the interior finish of the Library and the Supreme Court.

During this period of neglect, individuals and





VIEWS IN  
THE SENATE  
CHAMBER



LEFT:  
STATE  
LIBRARY



RIGHT:  
SUPREME  
COURT

THE OLD  
MISSISSIPPI  
STATE  
CAPITOL,  
JACKSON



patriotic organizations endeavored to induce the legislature to appropriate the small sum originally necessary for repairing the building, but to no avail. Finally, after nearly thirteen years, sufficient influence was brought to bear upon the legislature to obtain an appropriation. By this time the building was so dilapidated that the estimated cost of restoration was \$117,000. In remodeling no attempt was made to

save the original interior arrangement. A complete fireproof floor system was constructed, resting on new columns independent of the interior walls. New plumbing, heating, wiring, and other modern conveniences were installed so that practically nothing but the shell of the old building remains. Thankful are we, however, that the exterior remains quite unchanged.

## The Old Mission Churches and Historic Homes of California

*A Book Review*

By PRENTICE DUELL

AS an *amateur* of this fascinating subject, I have only praise for the book. In fact, we who are interested in Spanish Mission architecture have been looking forward to its appearance ever since Professor Newcomb published his first work on "Franciscan Mission Architecture," some years ago. This early work, largely a matter of measured drawings, indicated that the author had a vast amount of knowledge regarding the subject which should be written.

The present work, the result, as the author states, of "six years field work in California and continuous research throughout a period of thirteen years," more than fulfills our anticipations. One fears no contradiction in saying that here for the first time the complete architectural story of the California Missions has been told, properly projected against the historical and political background of the Spanish conquest. It is with a feeling of contentment that one peruses the book, satisfied that this neglected phase of architectural history has at last been analyzed by a scholar whose understanding of the subject is unquestioned.

The material is well arranged and divided into three parts: Part I., "The Environmental Backgrounds," beginning with "The Setting—The Land of California," and followed by the story of the "*Padres*," with the rise, culmination, and fall of the mission system. Two very interesting chapters close the first part, describing the religious life in the Province. Part II., beginning with an important chapter on "Materials and Construction," leads up to the "Development of Mission Architecture;" this is followed by a discussion of the individual missions. Part III., "The Historic Houses," presents the important secular monuments standing today, and the final chapter, "Modern Hispanic Architecture," brings the architectural story down to date.

There is a valuable appendix, giving a list of missions, with dates, lists of the governors of the Province, and a table naming the mission administrators.

One feels that the book has much of that well-placed sentiment we attach to the mission; today,

when our thoughts go back to the bare-foot *padre* heroically setting himself against almost overwhelming odds and doomed to failure almost from the very beginning by the policies of his own Mother Country. Though it was not earthly glory that he was seeking, still his churches stand as a lasting monument to his ardor and heroism, and of the devotion of his Indian neophytes, by whose hands the very walls were raised.

The life depicted within the mission walls was one of contentment and rare beauty. On the other hand, the life outside, though characterized by a lordly hospitality, was not wholly similar. The ecclesiastical and secular sides of the story, set side by side and against the background of Renaissance Spain, form a scene more picturesque and colorful than any enacted before or since upon our shores.

Then, with the critical eye of the architectural historian, the author traces the architectural influences in Spain which were later translated into the style of the missions, the final result determined by the materials with which the *padre* had to work and by the necessity of employing the labor of untutored Indians. The mission churches of Mexico and the southwest are discussed generally, including those of Texas, New Mexico, Arizona, and California, the last named carrying the main theme of the story.

The California missions are then taken up in logical order by the author, each being treated as an individual monument, yet holding its relation to the other missions as a definite link in the chain which extended from San Diego to San Francisco.

The old Spanish houses form an interesting part of the mission story, and we recall with pleasure the home of Stevenson at Monterey, and Rancho Camulos, inseparable from the romance of "Ramona."

As a close to the book, there is a discussion of Hispanic American architecture which deals with the mission and Spanish-colonial types of architecture as they are developed by some of our leading architects and especially by those of southern California. It is a fitting end to the story, for the architecture of the *padre*, an unaffected and straightforward expression of the country in its simplest terms, forms

the basis upon which rests some of the best architectural expression in California and the Southwest today.

In writing this book, Professor Newcomb has produced a work that has as much interest for the general reader as for the architect or other worker in the arts. In a pictorial way the subject is practically exhausted. The 217 illustrations and measured drawings, along with 24 line drawings appear to give all the information about the various missions one could possibly wish. The drawings, with few exceptions, are by the author. The old photographs have a decidedly archaeological interest today because some

of the churches have been "restored" almost beyond recognition. There is also a *frontispiece* in color of Mission San Gabriel Arcangel by Edward Stratton Holloway.

A word of commendation should be said for the publishers. In form, printing, and in the reproduction of photographs and drawings, the work is wholly praiseworthy; it is a handsome volume and one decidedly above the average publication of this kind.

THE OLD MISSION CHURCHES AND HISTORIC HOMES OF CALIFORNIA: Their History, Architecture, Art and Lore; By Rexford Newcomb, M.A., M. Arch., A.I.A.; J. B. Lippincott Company, Philadelphia; Price, \$15.00.

## Post-War Glimpses of Architectural Vitality

By HOWARD ROBERTSON, F.R.I.B.A., S.A.D.G.

*A British View from the Architect and Building News, London*

**I**N respect of human beings there is nothing which makes a more universal and delightful appeal to old age than its exact opposite—youth. Youth, which embraces freshness, vitality, *joie de vivre*, and very often, too, impudence, but which is *persona grata* to every generation because it suggests renewal, fresh hopes, fresh possibilities.

In respect of art, alas! Youth is not so popular, and it is only the most enlightened old age which does not soon begin to deplore the tendencies of the present. And it is only fair to say that youth does not spare its elders a fair share of criticism. No doubt this little struggle is quite normal and healthy, and the earnestness with which each party shakes its head over the other's shortcomings is really a measure of the sincerity of conviction (or the strength of bigotry). It's all according.

But in England we are apt to overdo our zeal in the guarding of the fine old English tradition. No sooner is there the faintest sign of a breakaway from the tradition (and this tradition is merely the generally accepted dress of the moment, either Italian, or Regency, or Gothic, or Greek, or "Scholarly") than there is an earnest appeal from the old guard to rally round and stop this search for novelty. "My own view of architecture is that the deliberate search after originality is futile," said Sir Reginald Blomfield in a recent article in the "Quarterly Review." What after all is a deliberate search for originality? Is it merely the desire for sensationalism? Or may it not be considered as the spirit of inquiry and invention, the spirit which discovers new materials and creates new forms? Is it not that same spirit which will help to revive craftsmanship? Is it not an original thought in a mechanical age like ours, more valuable, even if it is imperfect, than the same old repetition? What is

the meaning, on the facades of great departmental stores, of friezes or sacrificial ox-skulls and garlands? Why are emblems of immortality carved over the doors of motor show-rooms? And what defence can there be, in these or any other days, for building huge fake Orders supported on steel points? Does anyone suppose that a cultivated Greek or Roman or Renaissance citizen would not roar with laughter at seeing the way we "moderns" are using our gifts of artistic heritage and mechanical invention?

It is here that this article, begun with quite other intentions, begins to degenerate into a tirade. Let us forget for a moment the missionary spirit, and see what has happened elsewhere. The struggle that is going on in Europe may console us for our own difficulties.

Let us glance first at post-war Germany. One's impressions of German architecture are very mixed. In no country has there been a larger volume of experiment, or painstaking research. There appear to be strong divisions of opinion as to the intrinsic value of much of the most recent work, and as to the direction which future development will take.

The architectural adviser to one of the biggest German architectural publishing firms, a firm which pays particularly great attention to ultra-modern work, believes that there are growing up the seeds of a classic reaction, not the return to the full-blooded Graeco-Roman-Renaissance classic, but rather towards the type of the delicate classical adaptations favoured by the Swedes and Danes, in which the traditional detail becomes less structure than decorative accessory.

There is no doubt of the existence of a school of design directly opposed to the "brutality" school. It was very interesting to see in Munich last summer an



exhibition of the Arts and Crafts. How superior it was, one says it with regret, to our own shows at Burlington House. While so saying, one is not trying to belittle the gallant efforts of a struggling band in this country, but it is quite obvious that in Germany greater support has been forthcoming.

Pre-war Munich design is a fairly familiar story, but nothing could go further than this exhibition towards removing the reproaches which were commonly levelled at German art. The type and character of the work revealed to an astonishing degree influences similar to those affecting Swedish and Austrian applied arts and crafts. Quite obviously there was no copyism, but a strong bent towards the same ideals. There is established, therefore, evidence of a direction somewhat different from that of men like Mendelsohn, Taut, Gropius, though there is plenty of common meeting-ground. At any rate, the "Hindenburg touch" seems to have fallen into disfavour, and modern logic is flavoured either with a dash of eighteenth century or with some new entirely and often piquant sauce.

There is far more architectural courage displayed in Germany than probably any other country except Holland. All types of expressionist design have been attempted. Madgeburg has been made a sacrifice to communal colour theories, and some of Taut's unexecuted schemes make Mendelsohn appear by contrast as a die-hard. The all-glass skyscraper, a model for which was shown in a recent number of the "Baukunst," will no doubt never be built. But even if it were no more than an advertisement for a glazing firm, it would still be evidence of imagination.

The result of these experiments is to improve vastly the knowledge available of the proper way to solve up-to-date problems regarded from all the major aspects of economics, materials and scientific equipment. Of course, the aesthetic result of this blend may be crude and lacking in "inevitability," but it is never devoid of interest and imagination.

The architectural exponents of eccentricity in various forms resulting in such phases as the so-called "dynamic style" have gradually worked themselves back into sanity; but they have not lived in vain, for their most wild-cat schemes have always had a sufficient kernel of reasonableness to enable them to be accepted as a stimulus. Some of the recent German work is very good indeed. Curiously enough, as it improves it loses its definitely Germanic label; one is not quite certain, on looking at such a building as the Bellin-Haus in Hamburg, whether it is a German or a Dutch product.

As a matter of fact, this observation is true of the modern architecture of other countries besides Germany. The movement is not local, or traditional, or even national. It is, on the contrary, international and cosmopolitan, and, in a measure, as the conditions

affecting it are similar in various countries, so we find a family likeness in the result.

At first this internationalism will seem a repellent idea, but there need be no fear of the disappearance of racial characteristics. The Renaissance was almost an international movement, since it spread the same fashion all over the earth; but it did not take very long for the national imprint on architecture to be restored. Just as long, in fact, as races have no real internationalism, so will architecture follow suit.

There will be, however, in the future, greater encouragement towards an international flavour in architecture than was possible in the past. Quite apart from improved facilities for travel, intercommunication, printing, exchange of knowledge, etc., there have grown up in every big nation certain sections of humanity whose characteristics are cosmopolitan. The leaders of commerce and finance—and even, alas, the politicians—are rapidly becoming international sects. It is these men who dictate the needs which the architect in collaboration with others of his kind sets out to satisfy, and these needs are only slightly varying with local conditions. In the main they are very much of a type, and hence also is the architectural expression. This may be a fact to be deplored, but at any rate it must be recognized, and may mitigate the naive indignation of the spectator who suddenly thinks he has discovered that foreign styles are being imported into England. Even if that were the case, it would simply be true to tradition. Foreign styles have been imported into this country ever since the beginnings of her history; and when we have kept them long enough in suspicion we finally begin to look upon them with pride as our very own. We are perhaps a shade sanctimonious when we refer to "our tradition."

The materials of building will probably remain one of those factors which make for local differences. Some countries have clay, and stone, and iron, and others haven't. The presence or otherwise of the raw material will affect design, if not in respect of traditional feeling at least because of the economic factor.

The great development in post-war Austria of reinforced concrete construction as opposed to steel frame is due to the difficulty and cost of procuring r.s.j.'s. The writer was told in Vienna that very often the steel-frame building would be much more desirable if it were not for this one cost item; and incidentally the Viennese engineers envied their English colleagues the luxurious factor of safety in which we indulge ourselves in London.

The lack of good building stone has affected the whole aspect of Vienna as a palatial city, and the stucco of the Baroque Palaces is never quite certain whether it is plaster or imitation stone. Modern Vienna has been, and will be affected by this limitation.

Its architecture, whatever may be its other affinities with Paris, for instance, will never be truly Parisian, for good building stone abounds in France. Instead, we will probably get a more logical treatment of plaster, the use of colouring pigments such as that (a German patent preparation) employed in the red ground story of the new Fuchsenfeldenhof apartments, and developments of the slab surface treatment used by Otto Wagner in his Post Office Savings Bank. This treatment, consisting of large thin marble slabs secured by bronze rivets to the concrete walls, would be admirably adapted to some modern slab materials, if such can be perfected for external use.

The Viennese are making great architectural progress. They are less self-conscious as architects than we in England, and have been obliged by necessity to deal with essentials first and let "Architecture" come in naturally as the principle of assembling the essentials into a harmony. The result is very practical building and real freshness in design. The pompous note has almost disappeared, since no one can afford to pay for it, and in its place has come "amenity." The applause elicited from a lay audience by a lantern slide showing the interior courtyard of one of the new Vienna housing blocks, shows that the architect's real strength is in providing, in a nice note, the homely simple things which appeal to us fundamentally. The countries which are doing the best pioneer work in architecture are those which are not too self-conscious, too tradition-proud. The French are very apt to harp on "la belle tradition francaise;" but it is rather a tradition of doing things elegantly than a reference to a definite tendency. And our friends have the happy knack of appropriating any other national traditions which many tickle the Gallic fancy, and bringing them out as French. Where would the Paris Exhibition have been but for Vienna and Munich?

The flame of architectural vitality which is kindling so brightly in Denmark, for instance, will require careful stoking lest it be extinguished by a rather cold and rigid formalism which threatens to become a manner. The too rapid appearance of a formula is a little disquieting, and the Danes may, if they are not careful, fall into the ever-tempting pastime of chasing the Neo-Greek will-of-the-wisp. The simple hardness of our age does not particularly require as aids to expression such detail as is found in the Greek vocabulary, and the danger of pseudo-archaism is scented in some of the "purer" modern Danish work as in that of the younger Swedish school.

In many other European centres is good modern work going up—in Helsingfors, in Prague, in Zurich, in Buda Pesth, not to mention old friends like Holland. There are buildings in each town which would rank with anything we have in London along modern lines. The fact that there are so many examples of merit in modern design shows the strength and logic

of the modern movement. It cannot be stopped, but it can be guided. In this it reveals itself as the spirit of youth.

In England we need have no fear of our architectural development suffering permanently from retarded growth. But, we must confess that for every real flower that blooms in our post-war architectural garden we can count a score of plausible-looking weeds.

## Obituary

PROFESSOR A. D. F. HAMLIN, F. A. I. A.

Alfred Dwight Foster Hamlin, Professor of the History of Architecture at Columbia University, New York, was killed by an automobile on March 21, 1926, while crossing Riverside Drive in that city. Professor Hamlin, head of the Architectural Department of Columbia University, may be credited with having brought that college of architecture to a level equal to the best our universities afford to the student in architecture. He was a worthy successor to Professor William Roach Ware, whose direction of the then School of Mines of Columbia, forty years ago, laid the foundation upon which many architectural departments since have been built.

Professor Hamlin was active in many fields related to architecture, a voluminous writer and lecturer on these and other subjects which had educational value of the highest character.

He was in his seventy-first year. Born in Constantinople while his father, the Reverend Doctor Cyrus Hamlin was President of Robert College, he was educated in this country at Amherst, where he received an A. B. degree in 1875, and an A.M. degree in 1885, after attending the Massachusetts Institute of Technology and the Ecole des Beaux Arts in Paris and teaching for two years at Columbia. He went to Columbia first, in 1883, as a special assistant, served as an instructor from 1887 to 1889, was made Assistant Professor of architecture in 1889, Adjunct Professor in 1891 and Professor in 1904. He became an Associate Member of the American Institute of Architects in 1911 and was made a Fellow in 1916. By Professor Hamlin's death the loss to the educational forces of the country is exceptionally severe, not only in a pedagogic sense but because of his broad and understanding humanitarianism which brought him into understanding contact with his students and spread to other fields. His active interest in Near East affairs is part of history.



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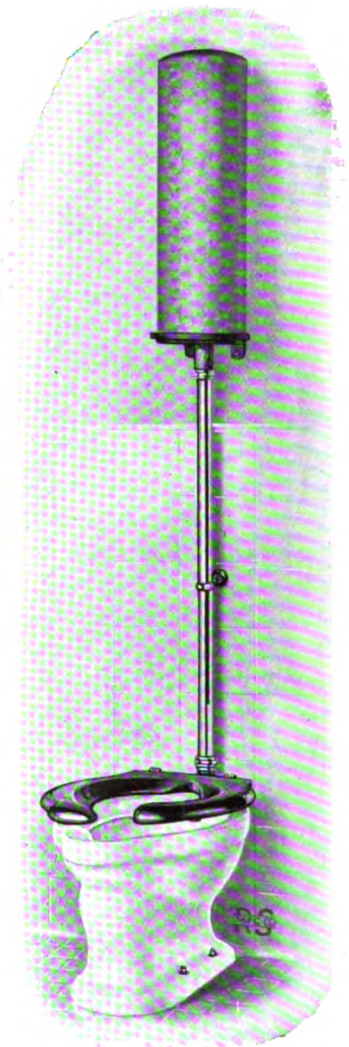
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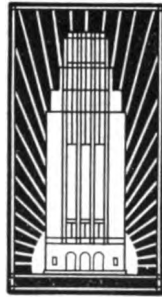
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# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED ARTS



Volume XXXV

No. 6

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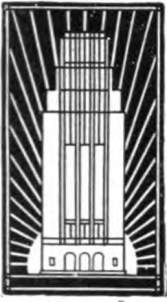
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# THE WESTERN ARCHITECT

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## Fifty-Ninth Convention American Institute of Architects

By ROBERT CRAIK MCLEAN

THE architectural profession of the United States, represented by the membership in the American Institute of Architects, assembled at Washington, D. C., during the first week in May, 1926, for its fifty-ninth convention.

In contrast—a very distinct contrast—with the previous convention at New York, this was pre-eminently a business conference. Not that it was commercial in any sense. It was a business conference in the sense that it emphasized in detail the many and ramifying endeavors of the Institute, presenting them with informative discussion, introduced through the reports of the many committees, whose work, often arduous, during the year had clarified and brought to an equation their subject matter. And any analysis of Institute progress will indicate that the strength of the organization and its steady advance toward a higher professionalism has largely developed through the labors and wisdom of its committees.

The first four of the seven days in which were encompassed the Convention program, were occupied by preliminary meetings. On May 1 the Board of Directors convened at the Octagon, and subsequent sessions of the Board were held there on the third and fourth. May 3 was occupied with consideration of the Collegiate Schools of Architecture. On May 4 the Producer's Research Council met; two sessions and a dinner occupied the attention of the National Council of Architectural Registration Boards, a gathering in its practical application to all practitioners as important as any other movement in which architects are interested, and, potentially, as constructive as the Convention itself.

Perhaps it is logical that since the architects of Chicago were the first to convince legislators of the importance of state registration and thus secured a registration act in Illinois, that the national movement

toward a unified law should find its greatest strength and continued advocacy in the Middle West. For, since its inception, it has been the persistent and distinctive labors of architects of that section, particularly Emery Stanford Hall, architect, of Chicago and Emil Lorch, professor of architecture at the University of Michigan, to name but two, that have brought the movement to a high plane of accomplishment.

The convention assembled formally on May 5 and occupied three days in its deliberations, the first and third with three sessions and the second with four, D. Everett Waid, president, presiding.

Of the reports presented, that of the Board of Directors was the most important. It was illuminative of the many ramifications of Institute industry and presented the Board's conclusions relating to questions of grave import requiring calm and wise judgment in their solution. The report, which, with the exception of that of N. Max Dunning on war recovery measures some years ago was the longest that has been presented before a convention of the Institute, was read by the acting Secretary, C. C. Zantzing. Its reading occupied the larger part of the opening session. In Mr. Zantzing's hands the document became much more than a report. It was an appeal for loyalty to the Institute and individual co-operation with its Board of Directors. It presented in strong terms the necessity for united effort to make the Institute a guiding force in the control of the great building development that is upon the country, in volume and importance both present and future greater than has yet been encountered. It voiced the cause of the people in the proper designing of the structures that demand the architect's skilled service; it urged service in the development of all art essential to our civilization. It pointed to the individual



service to the country of those who, while they lived, fought for the establishment of the Washington Plan and its preservation, a service reflecting honor upon the profession and, in turn, the Institute. That the torch carried through a difficult terrain by Hunt, Burnham, Post, Carrere, McKim and other leaders in those days of stress, must now be borne with equal enthusiasm and self-sacrifice by those of the present, was one of the themes that won the attention and conviction of the delegates.

These delegates (a voting list of two hundred and seven was announced with the election of the first vice-president), came from every state where the Chapters of the Institute are in existence. And the delegates sent from those states most remote-- Washington and California, Texas and Louisiana, Georgia and Florida, were as numerous, within Chapter limitations, as from the eastern states.

The convention was held in the Auditorium of the newly completed Chamber of Commerce of the United States designed by Cass Gilbert; a room of fine proportions and harmonious decorations in which were mingled the rarely exquisite work of Hewson Hawley, the fine, discriminating taste for ornament of the architect, colorful with the flags-heraldic of the great discoverers from Columbus to LaSalle.

Discussions as a rule were brief. But on two subjects they were extended, each occupying most of a session. These were the "Small House Bureau" and the "Development of the Octagon Property." The former was attacked by the New Jersey Chapter delegation, whose instructed delegates demanded its abandonment by the Institute as foreign to its interests and inimical to those of its members. It was indicated that other Chapters also were instructed and the resulting vote was three to one in favor of retaining the bureau as an Institute service. In answer to the New Jersey attitude that the "rank and file" of the profession question the propriety of the Institute's attitude where they do not oppose it, a resolution was passed directing the Board to appoint a special committee to investigate the bureau, securing all data regarding expense, revenue, management and report to the next convention.

An evening was occupied with consideration of the Octagon project. This long-discussed and much-studied enterprise, which has been on the boards since Glenn Brown, one of the longest in service and most appreciated of Institute secretaries, made plans some ten or twelve years ago, was brought to a happy conclusion. Coupled with the desire to retain the features of the historic Octagon intact, has been and still is the great need for a "home" for the architectural profession of the whole country. This, it has been realized, cannot be fully accomplished until a convention hall becomes part of the enlarging plan. The plea that "the Institute had met in divers places for

fifty-nine years," and that it were time it possessed its own place of assembly, changed the views of many who feared the effect the construction of such a room would have on the existing composition which for a hundred years, remained substantially as it was when within its portals the Peace treaty of 1812 with Britain was perfected. It is probable that the stables and cook-house, each with little architectural interest, must go to make room for an assembly hall.

The discussion came to a conclusion in the almost unanimous vote to proceed on the plans presented by the Board of Directors and exhibited through lantern slides. An amendment was passed providing that the Institute proceed with the plans and granting authority to issue bonds, limited in amount to ten thousand dollars to one holder. Mr. William L. Steele's motion to strike out of the plans the proposed convention hall, on the ground of expense in overhead adding to the already heavy expense through the financing incident to the Institute Press, was lost by an almost unanimous vote. The resolution to proceed with the work was passed by a rising vote of one hundred and seventy four delegates amid great enthusiasm. By this vote the Institute is assured of a "home" after fifty-nine years of wandering in the wilderness of hired halls. It was pointed out in the discussion of Mr. Steele's amendment that the "convention hall" would be used between conventions for exhibition and other purposes and would be equally as useful as other parts of the development.

These were the more important features of the fifty-ninth annual convention. The many sessions were uniformly attended by a "full house," in marked contrast with others that come within memory at Washington, during which the many historical and architectural attractions of the city drew delegates away from those sessions which did not hold special interest. It seemed that none of this character was upon this program. The attendance of many women at these sessions was a matter of more than passing interest.

The report of the Committee on Public Works, presented by M. B. Medary, Jr., chairman, is of great historic value, though conditions prevented its being of any conclusive value. The entire subject on which it was a study was before the United States Senate on the day the report was offered to the Convention. Mr. Medary had been in frequent consultation with the Senate and House committees in charge of the bills upon which his report rested, and the final action was so nearly in consonance with Mr. Medary's, or more properly the Institute's, advice that credit for its latitude in the interest of architectural art in public buildings must be awarded in connection with the final action of the Government. The work of this committee, almost if not wholly performed by its

chairman, has been continuous throughout the year, and its results can hardly be estimated. That this chairman was elected unanimously to the office of president, is some reward for his assiduous labors in behalf of our national architecture.

The Committee on Public Information reported a broad and definite plan by which the public would be informed to a greater extent regarding the ethics and practice of architecture. It gave in detail a project in the execution of which articles would be written, an expert publicity man employed to secure their wide publication and to advise the writers. It even presented the bright thought that as the office of the executive secretary was the center and source of authentic information, the incumbent of that office being "eminently fitted for the task," and incidentally, of course, having little else to occupy his time, and, also "able to so characterize the publicity content that serious mistakes will be avoided," that this work might well be placed in his hands. (It might be remarked that the rewrite desk in most publishing offices is a somewhat busy locality). The Journal was pronounced successful but called for more funds, and there seemed to be some conflict between appropriating this expenditure and supplying the money required by the Industrial Relations and one other committee. As no resolution was attached it is probable that the whole matter was thrown back to the Board of Directors for ultimate disposal.

The strongest committee in the Institute, the standing Committee on Education, which, for more than a decade has done effective work in the field of architectural education, reviewed the present status of such education. Of this report the prominent features were "Art Lectures in the South," "College Entrance Examinations," "Questions on the Fine Arts," which outlined the program of the Carnegie Corporation course given at the Art Institute of Chicago under the direction of the Institute committee, George C. Nimmons, Chicago, chairman; "The Furnishing of an Architect," "Fine Arts in the High Schools," "The Significance of the Fine Arts," "Appreciation of the Cooperation of the Carnegie Corporation and The Art Institute of Chicago," "Architectural Drawing for the National University of Ireland" and "Lectures Under Auspices of Producers Research Council." This most informative report was supplemented by a proposed resolution, the preamble to which, read by Mr. Nimmons, entitled "American Architecture and Modern Art," was the most interesting, analytical and instructive document offered for consideration of the fifty-ninth convention. The word "proposed" is used because, after Mr. Nimmons had concluded his presentation and had placed his audience in a most receptive state of mind to receive the resolution, the president ruled that the time for its reading and discussion was inopportune. Thus,

seemingly, this valuable effort of the chairman of the Committee on Education went into the discard. In his paper Mr. Nimmons aimed to touch lightly upon architecture, his remarks pertaining mainly to sculpture and painting. He saw civilization on the threshold of many changes in the trend of the arts, with a disposition to break away from old forms and so to develop and design as better to express purpose. This trend he saw most clearly indicated in the Middle West where the evidences of change are strongest. That all architects should be married to be able to better design houses; and that "Art is the butter we apply to the bread of life so we can eat it without gagging," were incidental remarks which furnished food for thought as well as amusement.

The report of the Scientific Research Department of the Institute, N. Max Dunning, Chicago, director, was a document, which like the treasurer's report, was a detailed account of the sectional functions and accomplishments, too varied to be studied except in camera. Established four years ago at the Chicago convention by the appointment of the Structural Service Committee it became, under Mr. Dunning's direction, the Scientific Research Department of the Institute, with a separate budget and offices in New York; with a technical secretary and advisory council of Institute members. In its principle that "a closer co-operation between the man of business and the professional man cannot help but work to the benefit of both," an affiliation exists with the Producers' Research Council, consisting of some thirty-eight concerns engaged in the manufacture of building materials and accessories. This is a department of the Institute that should be familiar to every member, on professional grounds. As it is financially supported by the Institute it should have the attention and cooperation of all its Chapters. Its management is the most arduous assignment in Institute committee work, and in Mr. Dunning's hands it receives full attention, as has every like assignment which has been given him by his profession in a continuous service of the past quarter of a century.

Town Planning was reviewed through part of one session while a "dinner-session" was enriched by a talk upon the subject by John Nolen, president of the National Conference on City Planning. Mr. Nolen used the late developments in Florida as an illustration of the "horrible example." He pronounced it in general, excepting some particular cases, a terrible illustration of the evil combination between the real estate promoter and the town planner that does not consider the building as part of the scheme. He held that the vital point in town planning was the presence of the architect in conference at its inception. That the landscape architect will provide a city plan but that he must call in the architect for consultation and include as many architects as pos-



sible in working it out, was his plea, because "the root of city planning is the home."

As incidents, delightful, inspiring and indicative of the broad scope of the Institute's influence, were those connected with the mid-day luncheon and the banquet, which were part of the formal program. An illustrated description of "The Restoration of Jerusalem," from drawings by Hugh Ferriss, was given by Harvey Wiley Corbett, who is engaged upon the work of constructing, near New York, a restoration of the Holy City. His close study of old records, customs of the people, the locality and other features will probably produce a tangible picture of the Jewish citadel built by Solomon and in which the religion of the Jewish people centered. Announcement of the results of the election of officers and directors and the names of those elevated to the rank of Fellows was made at a luncheon. Mingled relief in having finished the most arduous two years served by any President, and regret in relinquishing the leadership of those who have served so assiduously with him which were expressed in Mr. Waid's face and voice as he announced the election of his successor, as president awoke the sympathy of the assembly.

In the ballot for president and director two candidates were presented, Abram Garfield, of Cleveland, and Milton B. Medary, Jr., of Philadelphia. Mr. Medary was elected. For first vice president and director the single candidate, William Emerson, of Boston, was chosen. For second vice president and director the candidates were William E. Fisher, of Denver, and C. Herrick Hammond, of Chicago, Mr. Hammond being elected. Frank C. Baldwin, of Washington was elected secretary and director. The choice for treasurer and director between Edwin Bergstrom, of Los Angeles, and William L. Steele of Sioux City, was decided in favor of Mr. Bergstrom. The election of regional directors, resulted in the selection of Paul A. Davis, III., Philadelphia, third district; Dalton J. V. Snyder, Detroit, fifth district; A. H. Albertson, Seattle, eighth district; George B. McDougall, San Francisco, ninth district.

The closing session and ceremony of the convention, opened with a banquet at which were present delegates, members and guests. It was held in the auditorium in which the convention had assembled. At the table of honor, on either side of the president were distinguished guests, among them Cass Gilbert, architect of the building, and Monroe Hewlett who contributed to its exquisite decoration. Esme Howard, the British Ambassador, was there, as were Mr. Corbett and others whose names are familiar to the nation. The recipients of the medal awards of the Institute by the Committee on Fine Arts, were Dr. Leopold Stokowski, Conductor of the Philadelphia

Symphony Orchestra, for accomplishment in Music; and V. F. von Lossberg, the medal for superiority in Craftsmanship. Both responded to the presentation. Announcement of the names of Fellows elected was made, the names following:

Howard Sill	Arnold H. Moses
Herbert W. C. Browne	William J. Sayward
James Ford Clapp	Harry T. Stephens
Harry W. Gardner	Fred Wesley Wentworth
Charles W. Killam	Edward P. Casey
William G. Rantoul	Harvey Wiley Corbett
Hubert G. Ripley	Ernest Flagg
John B. Slee	Joseph H. Freedlander
Thomas Edward Snook	Howard Greenley
August C. Esenwein	Arthur Loomis Harmon
F. H. Bosworth, Jr.	Henry Hornbostel
Arthur N. Gibb	John Mead Howells
Alfred Hoyt Granger	Everett V. Meeks
Charles S. Schneider	Kenneth M. Murchison
William G. Malcomson	Stephen F. Voorhees
John Robert Dillon	Edward P. York
Robert Frost Daggett	William H. Lord
E. Hill Turnock	Paul A. Davis, 3d
J. C. Murphy	Charles Barton Keen
Allison Owen	Arthur I. Meigs
Edwin H. Brown	John T. Windrim
R. Maurice Trimble	William Boyd
Reginald Davis Johnson	David C. Allison
John F. Capen	Victor Mindeleff
Gerritt J. de Gelleke	

What was intended to be the final climax of this symposium of Institute honors, the awarding of the Gold Medal of Honor of the American Institute of Architects brought a tragic note to the occasion. For word that its intended recipient, Howard Van Doren Shaw, of Chicago was dead at Baltimore reached the president just as the award was about to be announced. Last year, it will be remembered, Donn Barber was ill, but showed himself for a few minutes to receive a similar honor in New York, dying shortly afterward. This tragedy, coming at this time of reunion, cast a shadow over the whole proceedings. Because of the circumstances formal award of the medal was postponed.

The presentation through the Institute to the United States of a portrait of Thomas U. Walter, the designer of the dome of the Capitol and a former president of the Institute was accepted for the Government by C. B. Fairman, Curator of the Capitol. This ceremony ended a most successful gathering of the representatives of that profession which today stands alone in its freedom from entangling alliance with interests that make for selfishness, and is the medium through which such civilization as we have is upheld and advanced.

# An Interesting Experiment in Architectural Education

By FERRUCCIO VITALE

*Fellow of the American Society of Landscape Architects*

**D**URING the summer of 1925, was held in Lake Forest, Illinois, a series of lectures and discussions on the subject of landscape architecture, given under the direction of the Lake Forest Garden Club. The lecturers included many men prominent in the field both of practice and instruction. The course included visits to many gardens in Lake Forest, and discussion of principles of garden-making—landscape architecture.

This series of meetings aroused rare enthusiasm. It was attended by so many keenly interested persons, that there came to the minds of those who were responsible for it the idea of a fuller service in the cause of architecture and landscape architecture. Informal conversations indicated a desire to direct the enthusiasm for gardening into channels of larger usefulness, by extending in the Middle West, education in and for landscape architecture.

As a participant in these meetings, I was asked to give thought to this broader plan. And from this desire further to extend the usefulness of garden club activity, has come the establishment of The Post Graduate Institute of Architecture and Landscape Architecture, a new thing in such education, and an idea which has the unqualified approval of every professional in both fields, to whom it has been presented. That it has, likewise, the endorsement and approval of far-visioned men and women in Lake Forest and other communities in Illinois, who are not members of the profession, is patent in the announcement that this Institute will open June 16 and continue through three months.

Teaching of landscape architecture in this country began in 1868, at the University of Illinois. It was logical that the stress should be laid upon the horticultural side of the work, and that the new school, therefore, should be affiliated with the horticultural department.

In like manner the study of architecture had become a part of the curriculum in the College of Engineering, chief attention being paid to the engineering and structural phases. And what was true in this instance was true likewise in the development of all such departments throughout the country.

But as this education proceeded, both within and without the universities, there came a realization of the fact that architecture was not engineering and that landscape architecture was not horticulture. The result was a divorce of these departments and, ultimately, the establishment of Departments of Fine Arts comprising under one direction study of all the

arts, architecture, landscape architecture, painting, sculpture. This process of separation is now going on in most of the institutions.

Harvard University was the first to point the way. Establishing a Department of Architecture completely divorced from engineering, it offered a five-year course in Landscape Architecture in this new department. This step was followed more or less promptly by other institutions, which have done or are about to do the same thing.

The University of Pennsylvania, however, was the first to establish a distinct Department of Fine Arts, which opened last year. In that Department instruction in all the arts is under one direction. This arrangement is eminently desirable because we all feel—we all know—that all the arts are sisters. The fundamental principles of these arts are the same, and mutual understanding among artists is the greatest factor in education of man.

We are coming to consider very seriously the problem of bringing artists more closely together in the solution of problems in which all the arts are related. As we grow in appreciation of the arts, we gain knowledge of this close relationship, and become aware of the advantages of co-ordination. It is an inestimable advantage not alone to the practitioners of the arts, but to the public they serve, that there should be such correlation of activity. That the architect, the landscape architect, the sculptor and the painter shall each understand as clearly as may be the problems of the other as well as of the client, is essential to the highest development of all of these arts.

This principle applies with striking force to the practice of architecture and landscape architecture. In the fields of domestic, semi-public and public architecture, there must be a clear understanding on the part of each of the work of the other if we are to have definite artistic accomplishment.

Such understanding cannot be brought about unless students of each branch of architecture be given an opportunity to get together and work together in a practical way and acquire that understanding. And that is the underlying principle in the experiment we are making in The Post Graduate Institute of Architecture and Landscape Architecture. It will be supported by garden clubs and residents of the North Shore and we hope that after the experiment has proven its worth through a period of three years, that it may become a permanent institution, and perhaps point the way to similar institutes in other sections.



After careful study, it has been decided that instead of opening the Institute to many, the attempt shall be to choose those really capable of achievement, that they may be given a chance to develop and create. Consequently we have asked the faculties of four middle western universities to appoint two of their most talented students in both landscape architecture and architecture for membership in the Institute. The Universities of Illinois and Michigan, Ohio State University and Iowa State College, therefore, will send four candidates each, a total of sixteen students. Upon these will be concentrated the efforts of the Institute. We shall study their personal qualifications, take a personal interest in their advancement, and determine if among them we cannot find a sufficient number who shall become leaders in the Middle West.

From a practical standpoint of education there are three things which universities cannot do adequately for their students. One is to provide sufficient time for sketching; another is to give collaborative problems in architecture and landscape architecture; the third is the inability to give students opportunity to study, measure and reconstruct on paper, examples of work noted for their beauty. It is our purpose to permit these sixteen students to concentrate upon these three privileges which they cannot get in college, but which they can secure during three months of intensive study in Lake Forest and elsewhere.

Still another element in education which is available at the universities only to a limited extent, is contact on the part of the students with practitioners of high reputation throughout the country. Because of its high idealism, we find that this Institute appeals strongly to the architects and landscape architects of the country, and we anticipate no difficulty in obtaining willing cooperation of such men in working with students.

The Institute during this session will be under the general direction of Professor Stanley White of the University of Illinois. The program for the first year has been outlined and the students already nominated by the Universities. Twelve men and four women have been chosen, and among their number, I am told, is one of the most promising students of architecture in the west.

These students will work in teams, one architect and one landscape architect on each team, and concentrate upon sketching from nature, in solving collaborative problems, measuring and reconstructing

on their drawing boards some of the splendid examples of the two arts in the Middle West. Their work will be criticized by the most eminent practitioners, who will aid with their constructive advice and instruction. It is not an institution of Lake Forest, for Lake Forest, but of and for the Middle West. Lake Forest is chosen because the University, through its president, has offered the use of its drafting rooms and dormitories, and no other one place in the Middle West offers opportunities so fine and so extensive for such study.

The climax of the Institute will be a competition to determine the best work done. A jury consisting of a layman as chairman, architects and landscape architects, will judge the work performed by the teams during the three months of the Institute, and the members of the team doing the best work will be given a traveling scholarship, as a team, to study abroad. Never before has such a scholarship been given, permitting two students to work together, travel together and see, each with eye attuned to his own art, the best examples of those arts in Europe, being able, at the same time, to discuss these examples with his fellow.

This is the outline of the plan as it will operate this year. But there are by-products of great value which may develop. I have stated that the Institute, with its far-visions plan appealing so strongly to the professions as well as to the layman, is the outgrowth of garden club activity. At once the possibility of tying up the work in the Institute with the special functions of garden clubs will be apparent. Presence of eminent practitioners of the arts at the Institute will give opportunity for discussions of subjects of interest to members of such clubs. It is conceivable that a sort of school for members of such organizations might become a part of the scheme. For intelligent appreciation on the part of an interested public is essential to a widespread, successful development of the arts.

For the reason that nothing can come out of mind absolutely perfect, although I believe the scheme as outlined at present to be sound, we should like to consider the first, second and third years of operation as experimental. Then, if we are agreed that the Institute is a success, and a vital necessity, it should be made permanent, that it may continue through its practical workings and its inspiration to fit for lives of greater usefulness in their professions, those selected by reason of their talent for the practice of these arts.

# The Passing Show

## IV. The Shot of Mnestheus

By ARTHUR T. NORTH, A.I.A.

THE loud acclaim of the hoi polloi that appraised the shot of Hyrtacus still resounded across the field as Mnestheus, the second archer in the tournament, came to position. He was a goodly youth and well beloved by his fellow soldiers. He was not a soldier at heart but perforce assumed the role and to justify it he directed his talents to perfect his skill in archery. His bravery was unquestioned.

Mnestheus could not bring himself to shoot the fluttering, fettered dove. It would be too ordinary for one of his skill, and, forsooth, rather too cowardly to injure a captive. He studied the target and with deliberation slowly drew his bow and raising it to line, his arrow flashed and cut clean the invisible string — the bird rapidly arose into the sky. The hoi polloi sat in silence and watched the happy creature.

\* \* \*

Those were exciting days — a startled profession which was so astonished that it did not know what to say, stuck its tongue in its cheek, raised its eyebrows, winked an eye, and perhaps whispered jocosely; an outraged public of the older age made violent protest to an owner and an architect. It was unthinkable that the architectural proprieties in America's stronghold of architectural stupidity, ladylike behaviour and conventionality, should be outraged by the construction of a black brick building

and above all that its funereal garb should be tricked out with golden spangles! But it was decreed that youth should have its day and it was ready to take a sporting chance and it boldly declared that the supposed monstrosity was a goodly sight.

And it has come to pass that as days succeeded days in due regularity, bringing in turn all of the myriad phases of the seasons, it has made a place for itself in the hearts of those who have a love for simple beauty..

From distant buildings and streets is seen its beautiful golden crown above its drab, commonplace environs. Regardless of the time and the background of sky in sunlight, rain or dreary fog, it is always placed in harmony, always sure of itself. At times exemplifying a joyous gaiety with simple dignity or a sturdy strength in the stress of wind and storm. It has gained our confidence and is always a welcome sight.

\* \* \*

Even though men be slaves to butter and eggs, cloaks and suits, furs or stocks and bonds — some hear the joyous fanfare of the royal trumpets as under the raised portcullis the gaily caparisoned cavalcade outsets for the jousting field. It is a merry spectacle, all alive with the colors of the bright gonfalons of the contesting knights who are surrounded by their retainers and menials.

*"The feudal towers that crest its height*

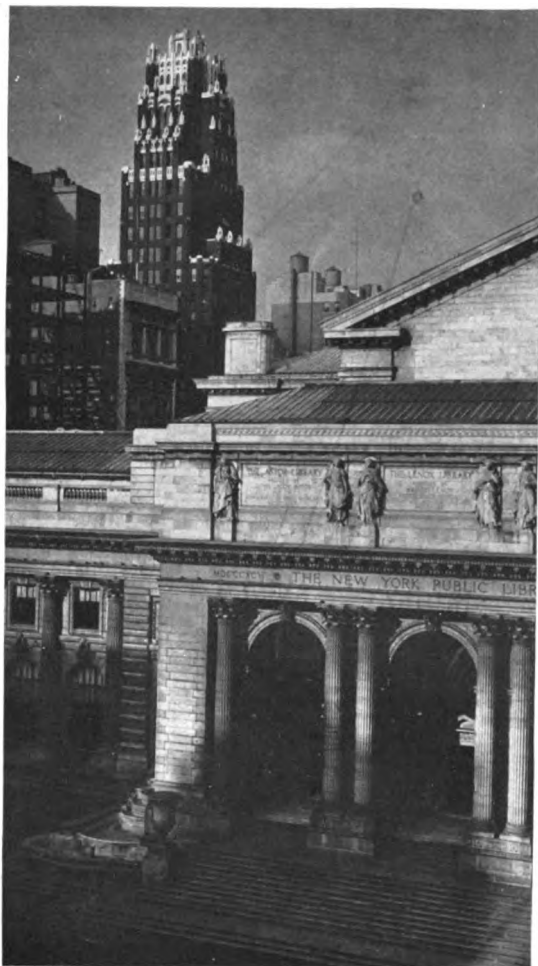


Photo by Amemiya

FROM FIFTH AVENUE, ABOVE THE PUBLIC LIBRARY



THE AMERICAN RADIATOR BUILDING OUTLINED AGAINST THE SKY



*Frown in unconquerable might,"*  
 and over their parapets hang the rich tapestries  
 which cushion the soft, white arms of the fair ladies  
 as they watch the tourney, for whose ecstatic favors  
 the knights so valiantly contest. All golden against  
 the infinite blue, flecked with a  
 vagrant wisp of misty cloud  
 lazily vagabonding toward the  
 well passed mid-day sun, it is.

\* \* \*

From down in the dimness  
 of the park where one hears the  
 regular rumble of the elevated  
 train or the muffled murmur of  
 the avenue, is seen aloft on the  
 dark peak the fairy castle, soft-  
 ly lumined by the fireflies and  
 glow-worms. It seemingly floats  
 in the sky and touches the  
 yellow disc of the passing sum-  
 mer moon. Listen! comes the  
 faint harmonies of the aeolian  
 strings stirred gently by the  
 fugitive winds and the tinkling  
 chimes of the harebells. Look!  
 see the fluttering transparent  
 shadows of the fairies' wings as  
 they gambol among, up and  
 adown the moonbeams. It is  
 from this enchanted castle in  
 elfland that there unconsciously  
 steals into our hearts  
 those songs that dull  
 the harsh discords of  
 urban places.

\* \* \*

Yes, it required  
 nerve and it was  
 finely exercised along  
 with rare skill and  
 restraint. What a  
 happy combination  
 of a beauty loving  
 owner who entrusted  
 an unknown prob-  
 lem to competent  
 and brave hands.  
 Revolutionary? Yes,  
 and in such well di-  
 rected architectural  
 revolutions is the  
 promise of our true  
 architectural genius.

Precedents? No, and why? It is a *creation*  
 and creations are only made once—all else are  
 copies and duplication.

And thus Mnestheus in his gentleheartedness  
 created beauty. It is a beauty of gracefulness and  
 withal of strength, simplicity  
 and dignity and although black,  
 colorful!

\* \* \*

It is the popular acceptance  
 of the Radiator building that  
 foretells our architectural des-  
 tiny because it abolishes the  
 fears of those who can create  
 but who have failed to attempt  
 it because of the stone wall of  
 entrenched, academical re-  
 straints. We may have no fears  
 of the results of creative archi-  
 tecture when it is the product of  
 an enlightened and cultured  
 ownership in collaboration with  
 a fearless and well-grounded  
 architect.

And what of popular ac-  
 ceptance? Stop and consider  
 the thousands of trained crafts-  
 men and designers in all of the  
 crafts, the textile and garment  
 industries and all other enter-  
 prises, whether of decoration,  
 printing or exploita-  
 tion, who constitute  
 a vast army in New  
 York City. Surely  
 their popular ac-  
 claim for architec-  
 ture can be a true in-  
 dication of merit.

\* \* \*

And what of the  
 non-prize winning  
 shot of Hyrtacus that  
 was greeted with such  
 loud acclaim?

\* \* \*

THE AMERICAN  
 RADIATOR BUILDING,  
 LOWER STORIES

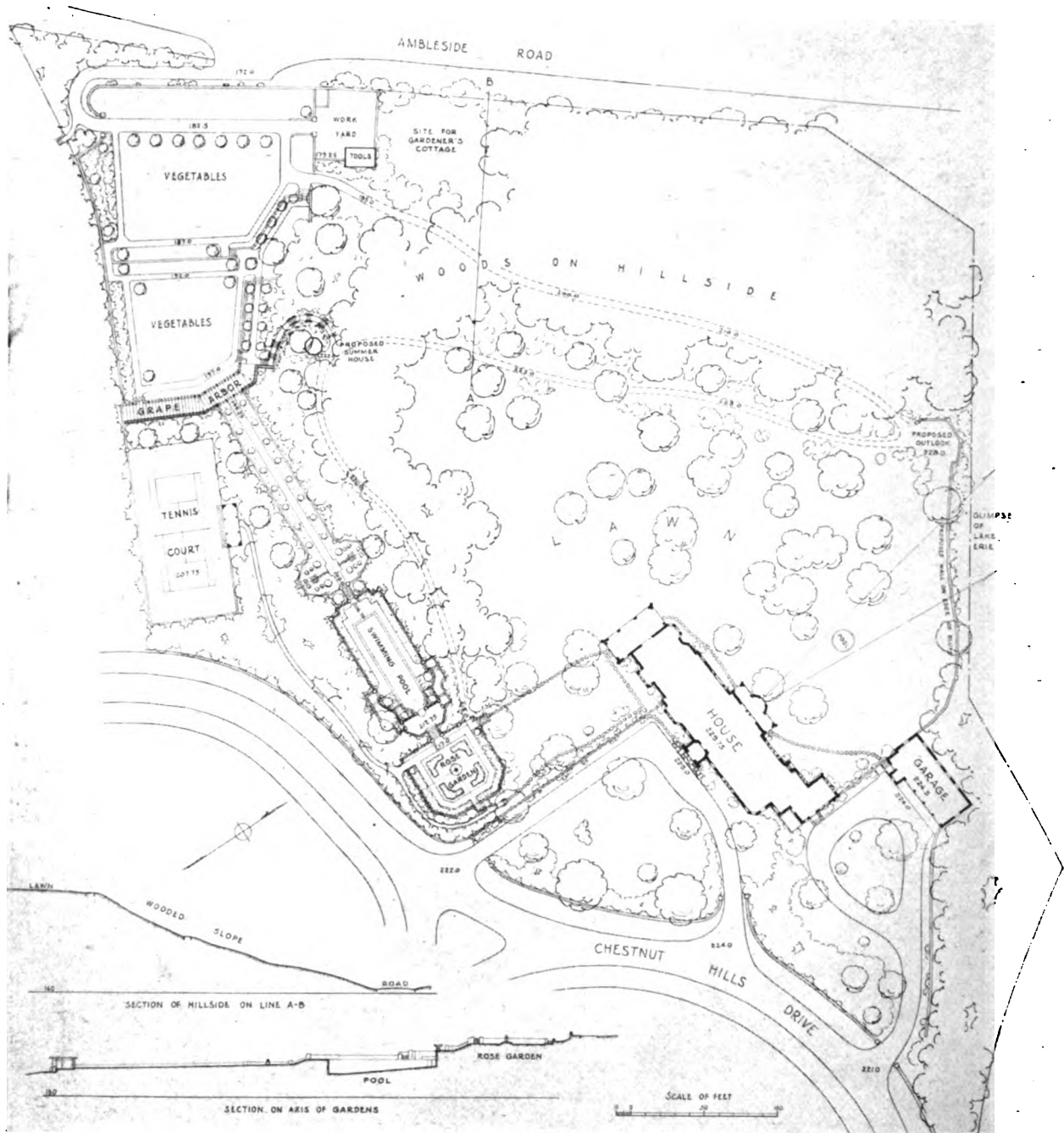


THE AMERICAN RADIATOR BUILDING  
 RAYMOND M. HOOD, ARCHITECT





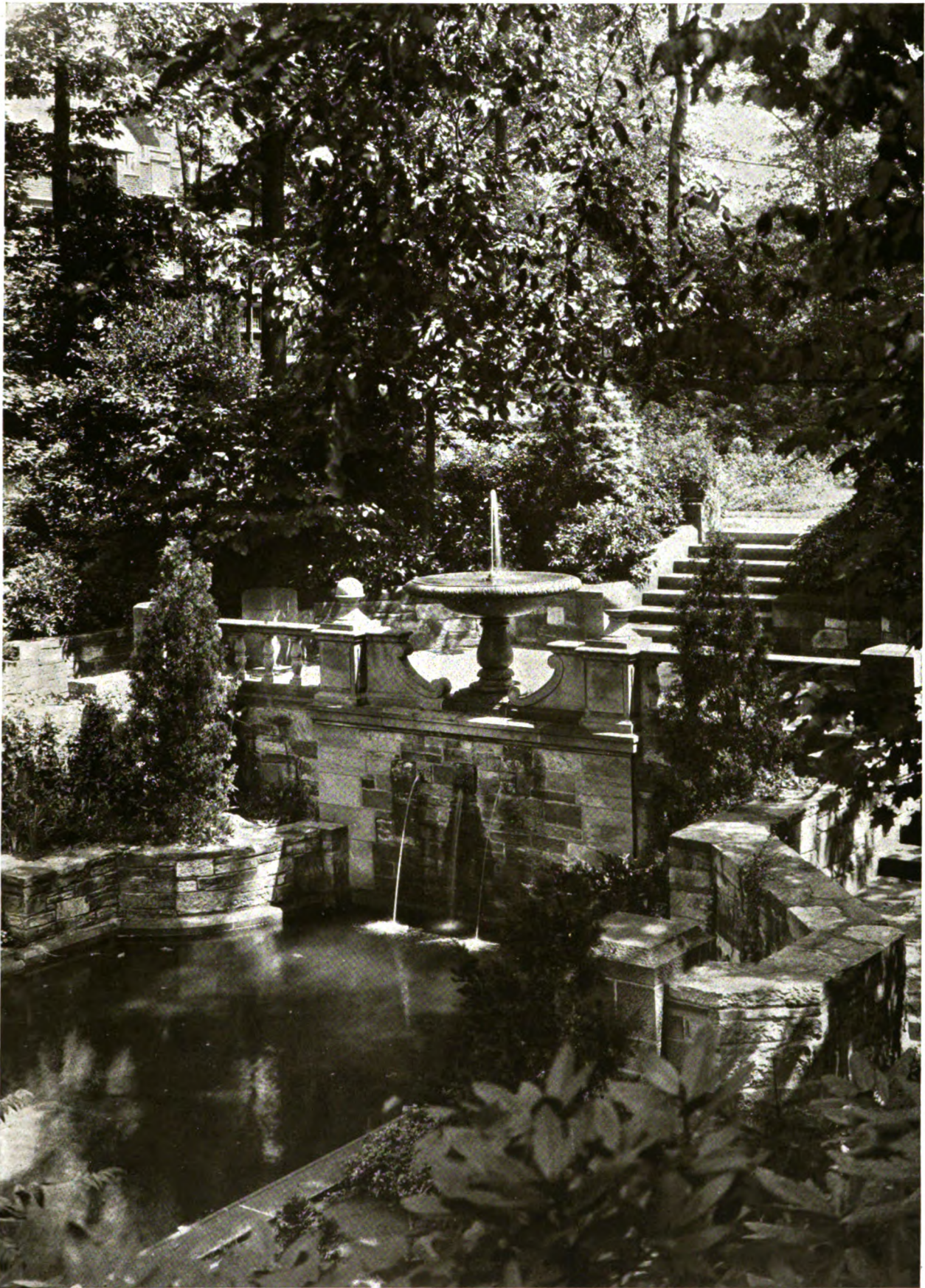
POOL FROM ROSE GARDEN  
GARDEN OF MR. WARREN BICKNELL, CLEVELAND, OHIO  
OLMSTED BROTHERS, LANDSCAPE ARCHITECTS :: :: ✓



PLAN, GARDEN OF MR. WARREN BICKNELL, CLEVELAND, OHIO  
 OLMSTED BROTHERS, LANDSCAPE ARCHITECTS :: :: :: ::

NOTE: The Garden is placed without relation to the house in order to take advantage of a fine ravine site where it is practically invisible from the house, while the latter commands, without interruption, the wide-ranging views that are the special attraction of its upland location.





TERRACE BETWEEN ROSE GARDEN AND POOL  
GARDEN OF MR. WARREN BICKNELL, CLEVELAND, OHIO  
OLMSTED BROTHERS, LANDSCAPE ARCHITECTS :: ::  
FRANK B. MEADE AND JAMES HAMILTON, ASSOCIATED ARCHITECTS





GENERAL VIEW FROM THE POOL



DESCENT FROM POOL TO FOUNTAIN TERRACE  
GARDEN OF MR. WARREN BICKNELL, CLEVELAND, OHIO  
OLMSTED BROTHERS, LANDSCAPE ARCHITECTS :: ::  
FRANK B. MEADE AND JAMES HAMILTON, ARCHITECTS



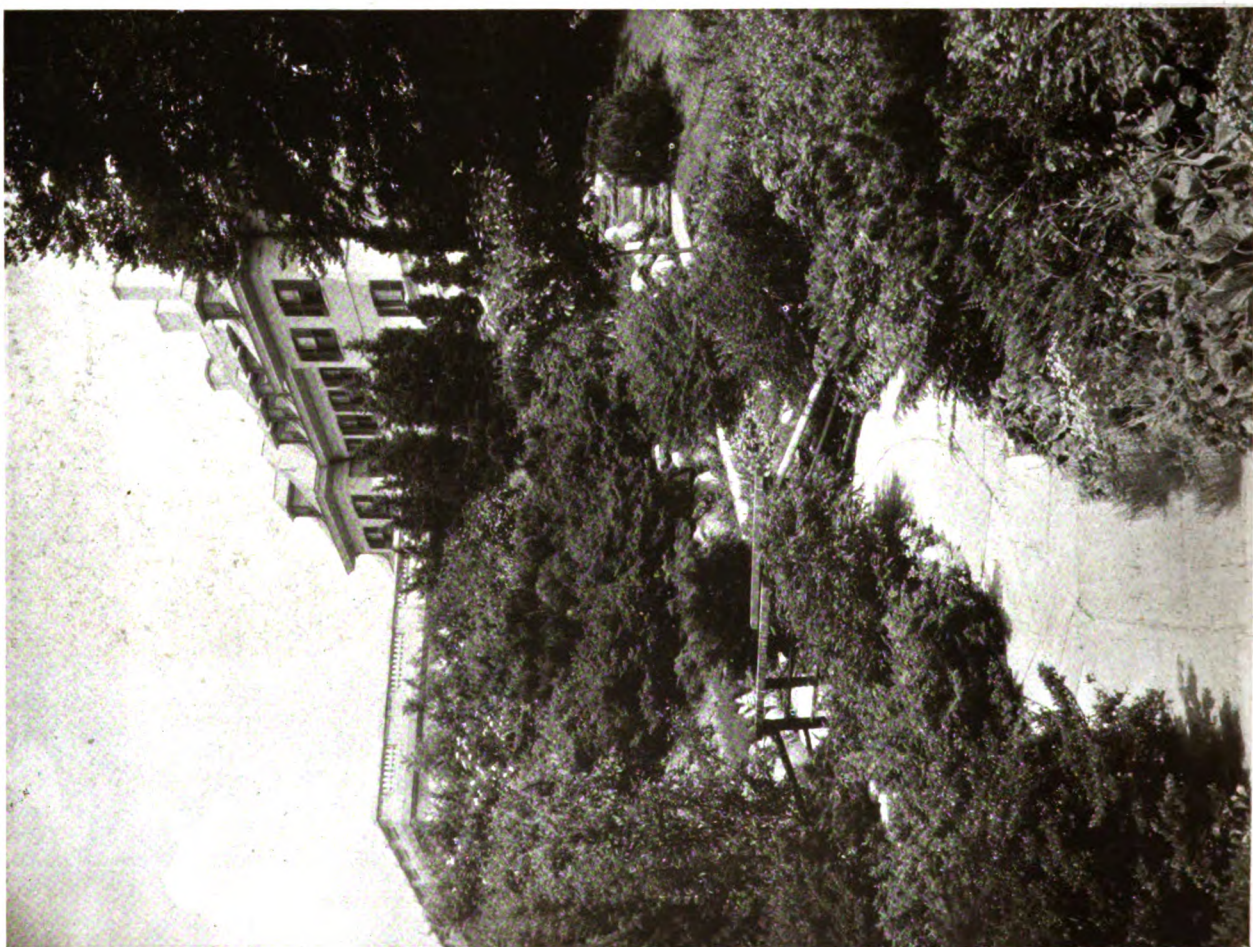
APPROACH FROM FOUNTAIN TERRACE TO POOL  
GARDEN OF MR. WARREN BICKNELL, CLEVELAND, OHIO  
OLMSTED BROTHERS, LANDSCAPE ARCHITECTS :: ::  
FRANK B. MEADE AND JAMES HAMILTON, ASSOCIATED ARCHITECTS





Photographs by Clifford Norton

VIEW IN RAVINE GARDEN

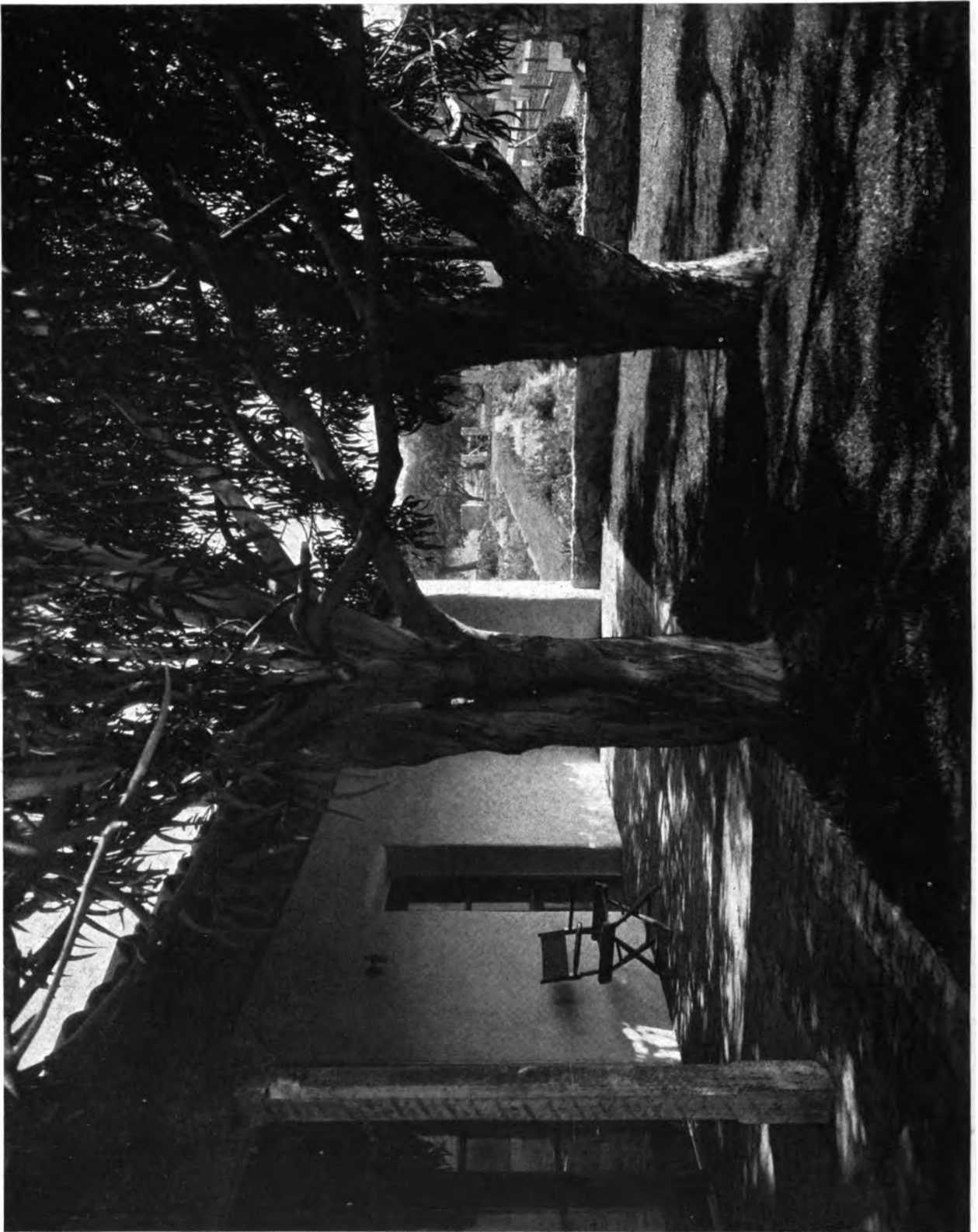


VIEW OF HOUSE FROM RAVINE GARDEN  
GARDEN OF MR. HUGH MCKAY LONDON, INDIANAPOLIS, INDIANA  
OLMSTED BROTHERS, LANDSCAPE ARCHITECTS



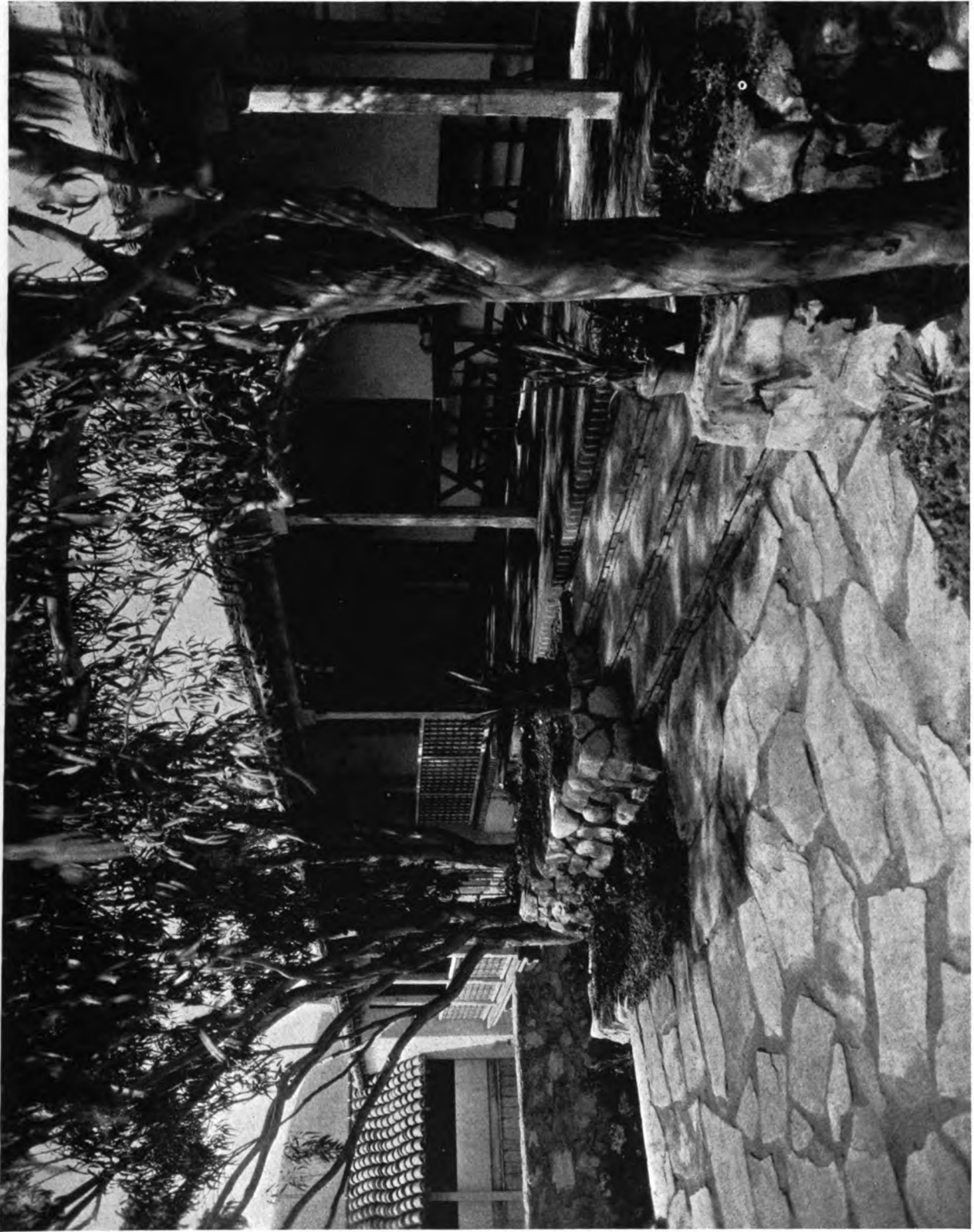


GARDEN OF MR. F. L. OLMSTED, PALOS VERDES ESTATES, CALIFORNIA  
OLMSTED BROTHERS, LANDSCAPE ARCHITECTS :: :: :: :: ::



VIEW FROM THE TERRACE  
GARDEN OF MR. F. L. OLMSTED, PALOS VERDES ESTATES, CALIFORNIA  
OLMSTED BROTHERS, LANDSCAPE ARCHITECTS :: :: ::



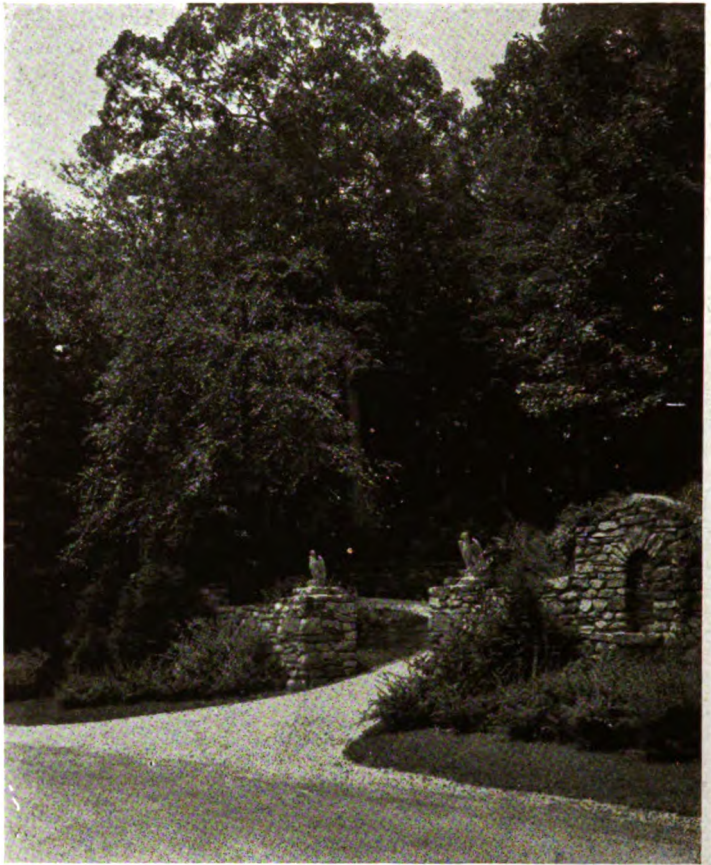


THE TERRACE  
GARDEN OF MR. F. L. OLMSTED, PALOS VERDES ESTATES, CALIFORNIA  
OLMSTED BROTHERS, LANDSCAPE ARCHITECTS





ENTRANCE FROM HIGHWAY



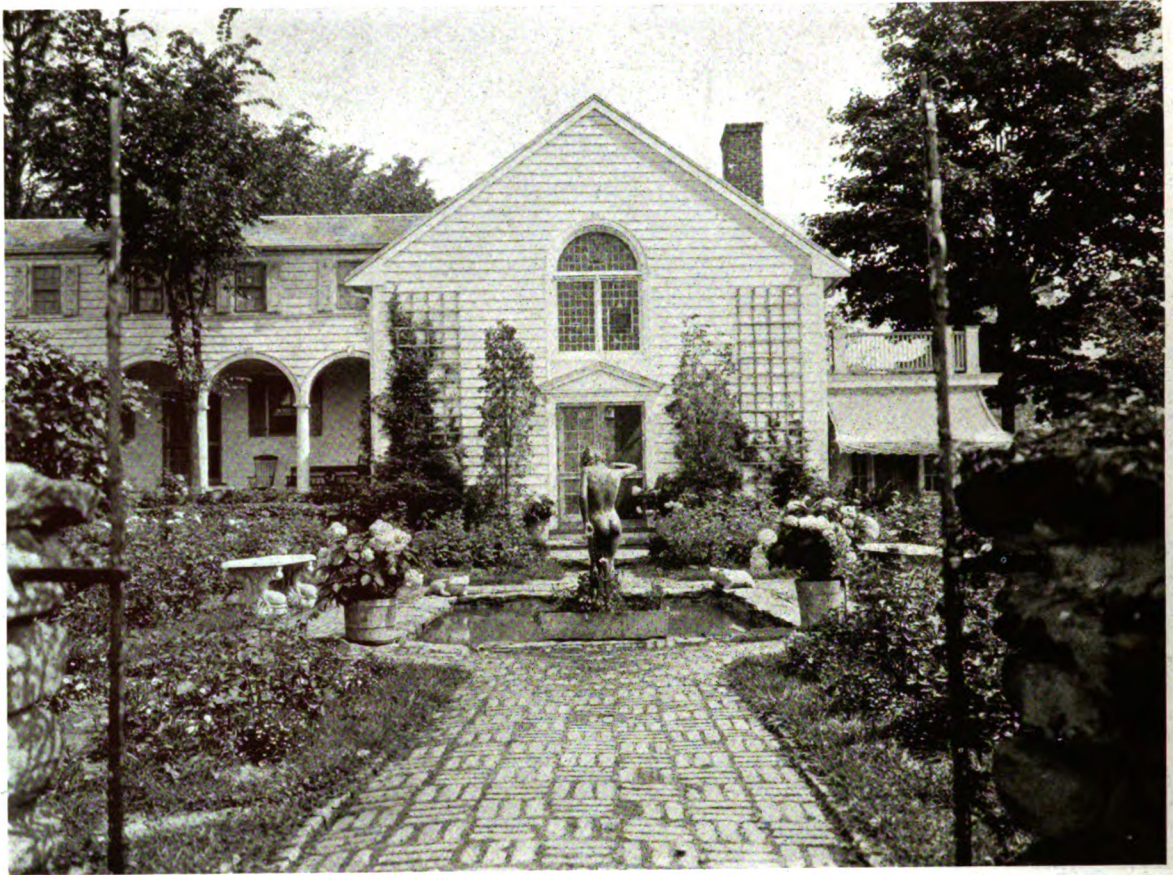
GRAPE ARBOR  
LOCKE LEDGE ESTATE, WESTCHESTER COUNTY, NEW YORK  
SIMONDS AND WEST, LANDSCAPE DESIGNERS :: :: :: ::



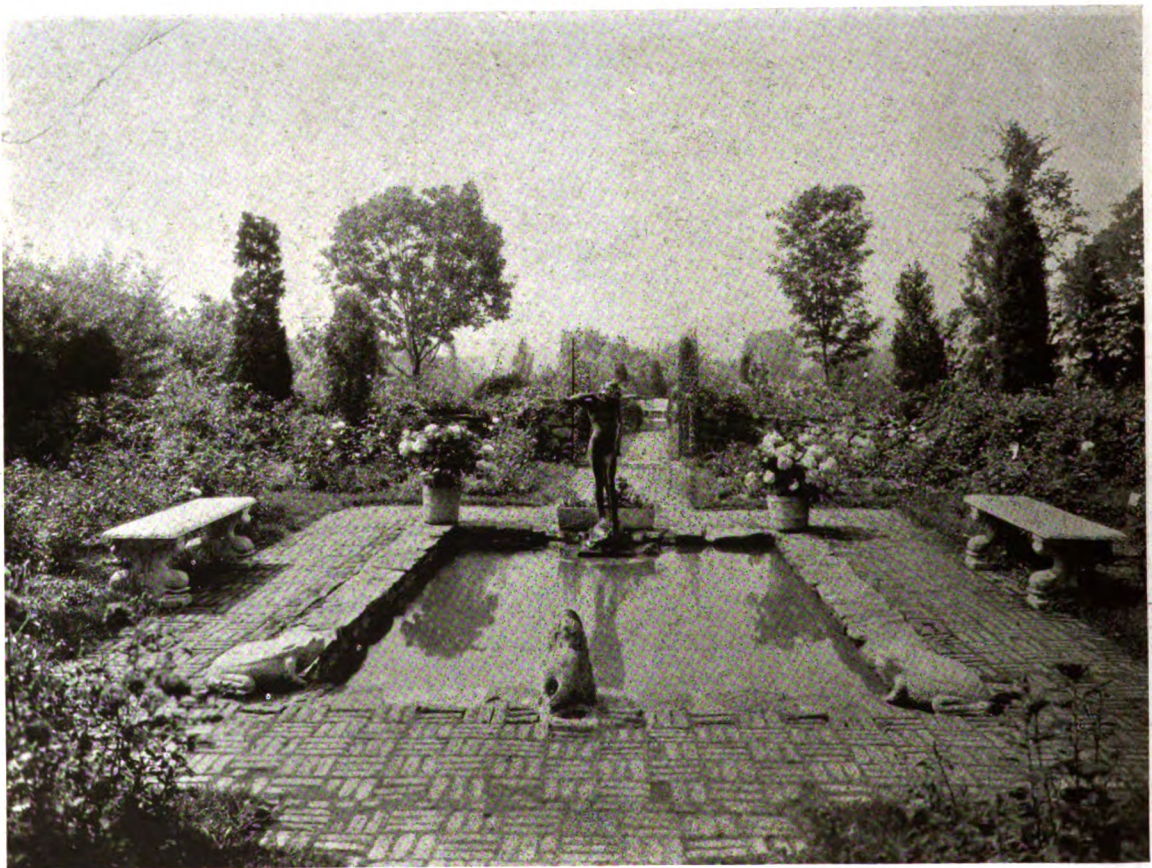


SWIMMING POOL  
LOCKE LEDGE ESTATE, WESTCHESTER COUNTY, NEW YORK  
SIMONDS AND WEST, LANDSCAPE DESIGNERS :: :: :: ::



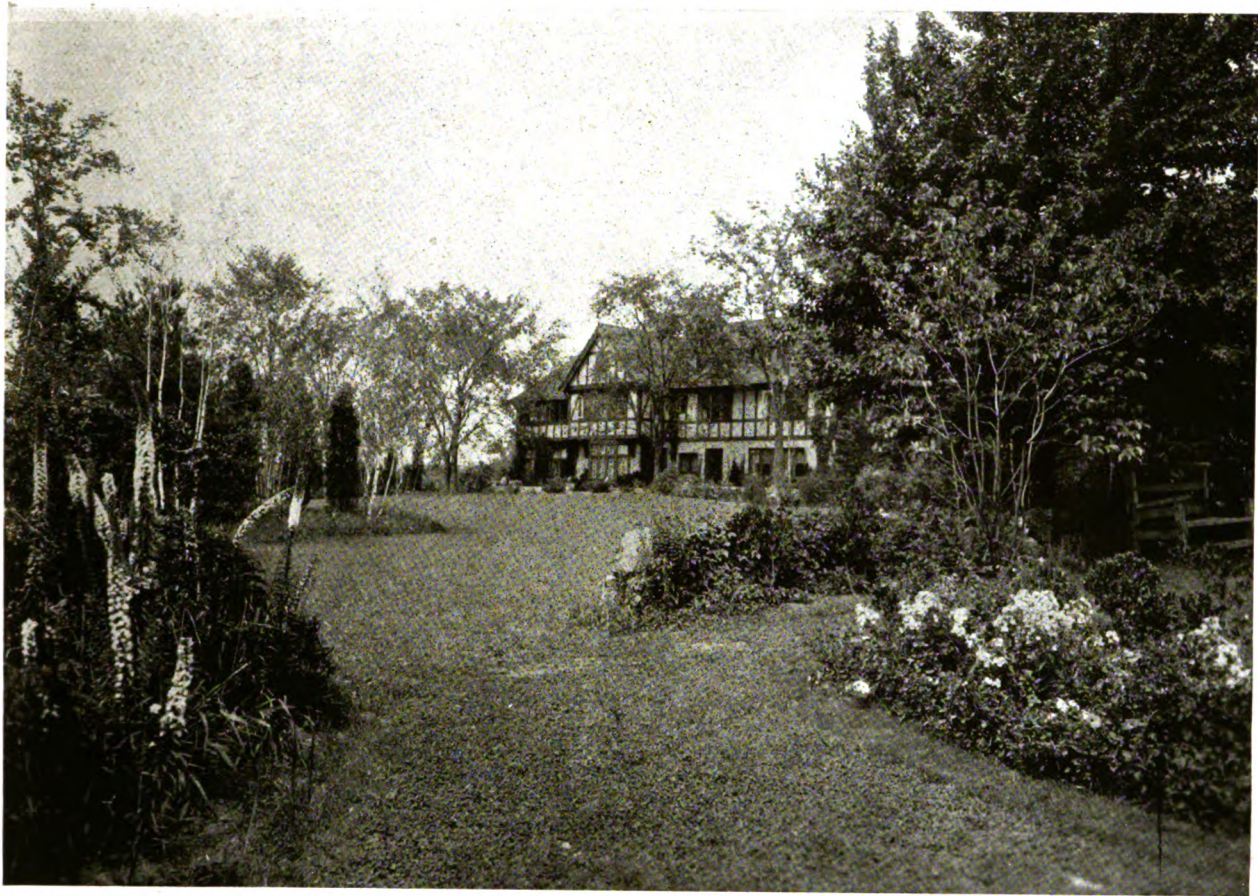


ROSE GARDEN, LOOKING TOWARD MUSIC ROOM



POOL AND ROSE GARDEN  
 LOCKE LEDGE ESTATE, WESTCHESTER COUNTY, NEW YORK  
 SIMONDS AND WEST, LANDSCAPE DESIGNERS :: :: :: ::





GENERAL VIEW



DETAIL OF TERRACE  
 ESTATE OF MR. Z. G. SIMMONS, GREENWICH, CONNECTICUT  
 SIMONDS AND WEST, LANDSCAPE DESIGNERS, GREENWICH, CONNECTICUT



VIEW FROM TERRACE





THE STONE SEAT

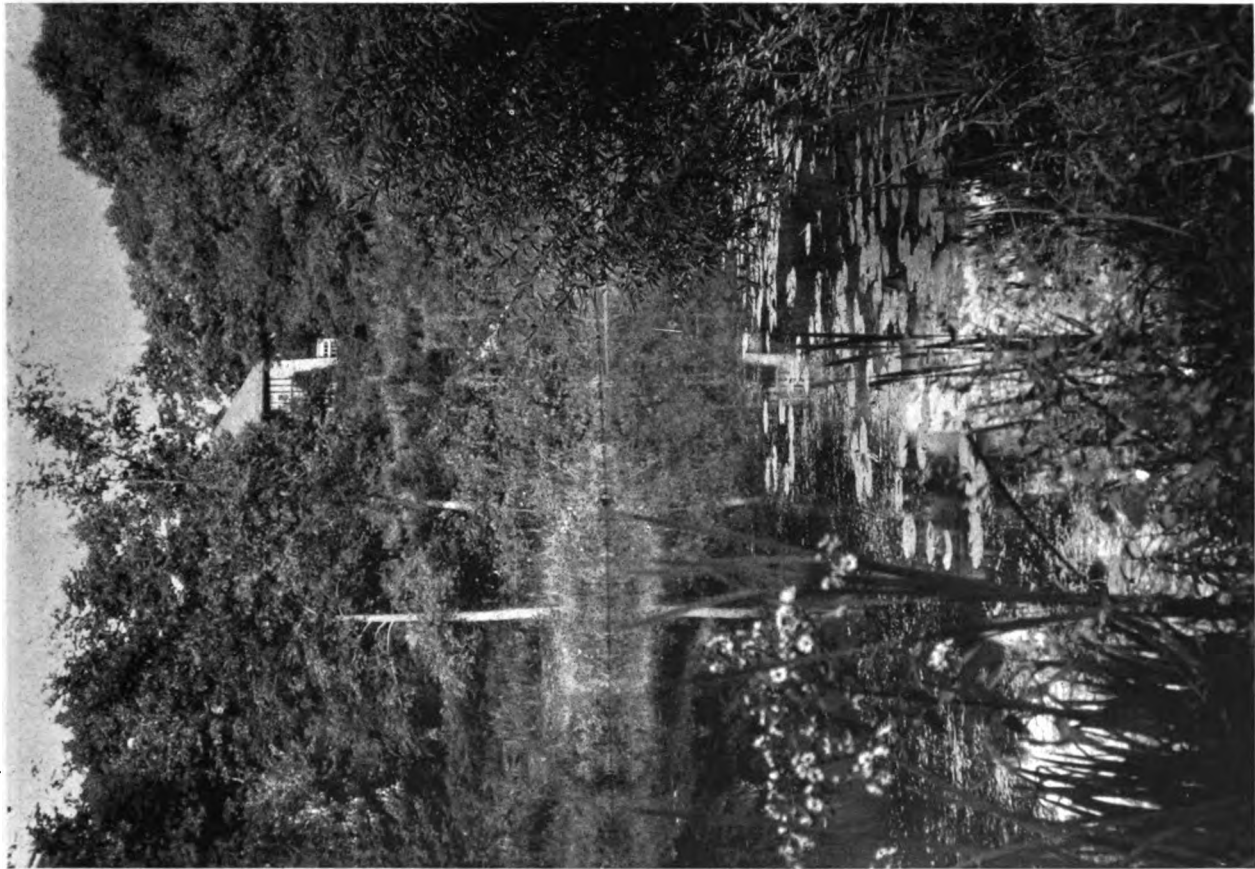


THE TERRACE  
ESTATE OF MR. Z. G. SIMMONS, GREENWICH, CONNECTICUT  
SIMONDS AND WEST, LANDSCAPE DESIGNERS :: :: :: ::





APPROACH TO HOUSE



THE LILY POOL  
 ESTATE OF MR. EDWIN C. SHAW, AKRON, OHIO  
 SIMONS AND WEST, LANDSCAPE DESIGNERS ::  
 HOWARD SHAW, ARCHITECT ::





WILLOWMERE, IN GRACELAND, CHICAGO



ENTRANCE  
ESTATE OF MR. RUSH C. BUTLER, WINNETKA, ILLINOIS  
SIMONDS AND WEST, LANDSCAPE DESIGNERS :: :: ::



# Howard Van Doren Shaw

1869-1926

## AN OBITUARY

ONE of the country's distinguished architects, Howard Van Doren Shaw, died suddenly in a Baltimore hospital whither he had gone for treatment for anaemia. Returning from his annual trip to Nassua in the Bahamas, he stopped in Baltimore, because of the disease from which he had been a sufferer for a number of years.

Particularly significant it was that the American Institute of Architects, of which he was a Fellow, should have awarded to Mr. Shaw the Gold Medal of Honor for achievement in architecture. In selecting Mr. Shaw for this signal honor, the Board of Directors wrote:

"There is in life no greater joy or satisfaction than an opportunity to fully recognize good work well done. The Institute has in its gift a great honor of whose bestowing it is most jealous, in whose award it has its greatest pride. Names, great on both sides of the Atlantic, have been engraved on the Gold Medal of Honor of the American Institute of Architects, which is awarded only in recognition of great achievement in our art. The Board recommends to the convention the award of this, its greatest honor, to our beloved and distinguished fellow practitioner, Howard Van Doren Shaw."

And in announcing the award at the convention banquet, President Waid read from a letter written by Mrs. Shaw, stating that her husband, weak from his illness, heard with pleasure of this reward, and said, "I am pleased." These were his last conscious words.

In this award is pronounced the verdict of his fellow professionals upon Mr. Shaw's architectural talent. He was only 57 years old; he died on the eve of his 57th birthday, being born May 7, 1869, in Chicago. Educated in Chicago schools, then graduated from Yale University in 1890 and from the Massachusetts Institute of Technology in 1893, he entered the practice of architecture in his native city, maintaining offices there until his death.

He started his architectural career when Chicago was entering upon a great chapter in its architectural history. With Burnham, and Root, and Waid,

retiring president of the Institute, he worked on the Boards in the office of Major W. L. B. Jenney, that great training school from whence so many distinguished members of the profession emerged. And in these offices he gained a freedom of thought and attack that distinguished his work throughout his full and useful life. In an architectural sense his work achieved a Shavian character quite as unique in his field as has been the work of that other Shaw in the field of literature. And yet, through it all, good taste and refinement of attitude was never lacking.

In whatever field of endeavor he essayed, Mr. Shaw's design was ever full of interest. Chicago and its suburbs hold many interesting examples of his ability. His industrial buildings are proudly exhibited as outstanding illustrations of clear-cut, logical thinking. His country homes are replete with charm. In ecclesiastical work he was equally at home.

The Market Square in Lake Forest, in which community he made his summer home, is unique and will stand for years as a "model" commercial development, much as the quoted word has been misused, and trite as it sounds.

The Kenneth Sawyer Goodman theater and the recent wings added to the Art Institute of Chicago are among his latest works.

Mr. Shaw was married, in 1893, to Frances Wells, a daughter of a prominent Chicago manufacturer. The widow and three daughters survive.

In announcing to the recent convention of the Institute, the death of his fellow draftsman of former years and his distinguished fellow practitioner, President Waid spoke what was in the minds of the members of the profession as he said:

"Another of our mighty men has fallen. It is a satisfaction that we told him how much we appreciated the service which he had given to our profession and to architecture."

And, later, reading from a personal letter written to Mr. Waid by Mrs. Shaw:

"I have been privileged to be the wife of such a man for nearly thirty-three years. I should not complain."



# √ City Planning Practices in Japan

By YOSHIRO MINE

**I**N the early history of Japan, the growth of cities was much like that of European countries. Until the beginning of the eighth century, however, it was the custom to change the site of the capital with each change of sovereign. This custom, dictated by the religious conception of impurity, attaching to the sickness and death of the Emperor, influenced greatly the architecture and city-planning development of the country, and the labor of building a new city with each change of monarch was forced upon the people.

As the population increased, however, a change of capital with the ascension of each new Emperor became impossible. In 710, therefore, the Empress Gemmyo founded the capital at Nara, in the heart of the province of Yamato. This was the first great and permanent city that Japan ever had.

Nara was laid out as a copy of the Chinese capital, Hsian, because China's civilization at that time was more advanced than that of Japan, and Japan liked to imitate China. The group of grand temples, shrines, the palace with beautiful gardens, official buildings, and wide streets gave a magnificent aspect to this royal city which was to be the seat of government for three-quarters of a century (710-784). The "Nara Epoch" of the eighth century marked a phenomenal advance in Japanese city-planning and literature.

The "chess-board" system was adopted for the planning of this city which was laid out with mathematical precision. Nine thoroughfares, running north and south, were intersected by ten thoroughfares, running east and west. Each street was seventy feet wide. The principal street, running north and south to the palace was Sujaku Great Avenue, which divided the city into two parts—the "Right Metropolis" and the "Left Metropolis." These intersecting thoroughfares divided the city, except immediately north of the palace, into many wards of the same area. Each of these wards was again divided into sixteen blocks. Each block was two hundred feet square, containing

eight building lots, each of which was fifty by one hundred feet.

The Imperial Court, consisting of the palace, the administrative group and the beautiful gardens, was situated in the center of the northern extremity of the city and occupied an area equal to four wards of the city. Sajaku Great Avenue led up to the principal gate, although three gateways were made on each of the four sides of the palace enclosure. The mausoleums of the Emperors were mounds, built in the rear (north) of the palace, and surrounded by water.

The present city of Nara occupies less than one-fifteenth of the former area of the city, being located at the extreme northeast corner of the old capital. The present population is about 40,303. Thus this wonderful old city has been entirely ruined, and turned into rice-fields, which are dotted here and there with small villages, and the Japanese have nothing but a memory of this interesting capital of old Japan.

However, the old pride in this ruined city has been perpetuated in the names of the villages which occupy the vicinity of Nara's former splendor.

In 794, the Emperor Kwammu moved the capital to Kyoto. This time the Chinese metropolis Tang was taken as the model. Started in April, 794, the new capital was finished in December, 805. This city was laid out according to the same plan as Nara, covering an area nearly three and one-half miles long, and about three miles wide. The principal street, leading to the palace, was two hundred eighty feet wide, and the width of the other thoroughfares varied from eighty to one hundred seventy feet. The wards and blocks were as regular and precise as those of Nara.

It is difficult to figure the exact population of that day, but it is believed that, except for Constantinople and Cordova, there were no cities in the world during the ninth and tenth centuries, which were larger than



PAGODA HORINJI, YAMATO



IN A REAL JAPANESE GARDEN

the City of Kioto. Such was the city founded by the Emperor Kwammu in 794, which was, for eight hundred seventy-five years the capital of Japan. Kioto was ruined by the great conflagration of 1467, and thus it is only a remnant of its former splendor, occupying the northeast corner of the ancient city, with the population of a b o u t 550,000.

The settlement of the capital at Kioto and the long peaceful period which followed introduced aristocracy and bureaucracy. The clans fortified themselves against each other and consequently the rivalries became so serious, that the history during this period was little more than one struggle after another for the control of the government. As a result of these conditions many small cities arose throughout the country.

At the end of the twelfth century the power of Kioto was overthrown, and the capital removed to Kamakura by Yoritomo, although the palace of the Emperor remained unchanged. In Kioto, the civilians had been supreme, and in Nara, the priests. In Yoritomo's new city of Kamakura, it was neither the civilian nor the priest, but the *Bushi*, or warrior class that ruled.

Kamakura was once a great city but after the government was removed, the city was entirely ruined, and the temples, only, remain to tell us of the glory that was.

The local nobles, defying the control of the central government, were continually striving against one another for land and power. To this end they built strong castles and fortifications at important points, around which the city was built. Huge granite blocks constituted the principal material used in building the castles, many of these blocks measuring fourteen feet in length and breadth while some of them were forty feet long and ten feet wide. These castles were usually surrounded by two or three moats.

The actuating motive in city planning during this dark age, was defense and therefore the streets were laid out in zigzag courses with many obstacles placed to check the advance of a possible enemy. Most of the present day cities had their origin during this period. The government was removed to Tokio in 1596 and this

city has since continued to be the capital of Japan.

The Restoration of Meiji in 1806 was a striking change from the long peaceful dream of Tokugawan Epoch. When Japan adopted the "open door" policy and began to use the products of western civilization, numerous large cities began to spring up due largely to the rapid

development of industry and commerce. The congestion of population that this change in Japanese life occasioned in these industrial cities has become very



THE YASAKA SHRINE AT KYOTO, JAPAN



A BIT OF JAPANESE LANDSCAPE ART



provoked and the confused planning of the preceding period very seriously hampers the cities in the solution of this problem. It was only a few years ago that the first demand for city reconstruction and city planning was raised by a group of the architects of the realm. Today this movement has become the most significant feature of local government and administration.

Some of the obstacles which hamper the execution of city planning programs in Japan are:

1. Geographical disadvantages.
2. Old castles.
3. Historic residences and temples.
4. Inconvenience of old streets.
5. Lack of adequate traffic facilities.
6. Peculiar economical, political and social conditions.

Almost none of the cities in Japan can escape from such geographical disadvantages as hilly land, shallow rivers, and limited areas. These may be problems of all cities in all lands but the character of the Japanese landscape and topography make city planning remarkably difficult.

Since the beginning of the modern cities dates from the dark ages, most of them have castles and fortifications at their centers. The Osaka Castle of Osaka, the Carp Castle of Hiroshima

and Golden Shark Castle of Nagoya, not only occupy the most valuable area in the heart of the



A VIEW OF KINKAKUJI, IN KYOTO, JAPAN

cities, but they also make impossible the facilities for modern city traffic. Thanks to a changed attitude on the part of the government, these areas which have been monopolized for military purposes may now, due to the demand for the removal of these garrisons and arsenals to the suburbs, be opened as modern traffic ways and parks.

The residences of the rich and old families which have been maintained traditionally with large areas of land around them constitute another class of obstacles to modern city development. Often these monopolize the most valuable districts of



MAIN TEMPLE OF HOKIJI, IN YAMATO, JAPAN

the cities, and are surrounded by high walls. Moreover, in many an old city there is the so called "temple street" with block after block of huge temples surrounded by great silent cemeteries. These were once dynamic factors in the city life, but, today they offer serious obstacles to city development.

Since the streets in a great many cities date from the dark ages, and were laid out irregularly for the purpose of defense, they have simply grown with the natural expansion and thus provide no regular arrangement for modern development. Indeed this very irregular, narrow, muddy, and confused condition seems to be characteristic of the streets of Japan. Even in the city of Tokio, the area of the streets is only eleven per cent of the total



GLIMPSE AT NIGATSUDO, NARA, JAPAN

area of the city. This is absolutely ridiculous when compared with the areas devoted to circulation in the American and European cities. The street is the life of an urban community and the old narrow streets which cause the overcrowding and slow movement of traffic, can not meet with the present requirements of modern cities. Therefore, the rearrangement of the street plan is the first thing which these Japanese cities need.

The present city transportation systems and facilities are also incapable of handling the increasing population. For instance, Tokio, a city of 2,400,000 inhabitants, has only two hundred forty-five miles of street car lines. In the city of Tokio, the total number of daily passengers on street cars is about 1,100,000 while the maximum capacity of the car lines, at present is slightly over 1,200 cars. Thus 1,200 cars must serve this great metropolis with its congested population. Tokio, while she is gaining a considerable sum in returns from the street car service, has not

yet had the foresight to revolutionize the congested transportation system. Small incomes and comparative high costs of living in recent years have operated to drag many people down to the poverty line. The tendency toward a greater gap between rich and poor is very apparent in Japan. With the enormous increase in rents many of the less fortunate have been driven away into the slum districts, where they produce extreme congestion and aggravate the already unhealthful conditions.

Taxation is very high and the people have not yet been relieved from the burden of the Russo-Japanese War. Worst of all, a comparatively heavy burden has fallen upon the poor, a far lighter burden upon the rich. Thus while the poor are crying for homes the residences of nobles and rich men in the hearts of the cities have been reserved, like the forests. A peculiar conservatism is embodied in every detail of Japanese daily life; thus traditional life and thought have not, as yet, been supplanted by the light of Western civilized thought.

In order to rescue the cities from the conditions named and to prevent future complications, minimum requirements for maintaining public welfare, sanitation and proper housing should be provided by the

law. Especially the poor who cannot afford to pay much must be relieved from the unhealthy conditions of over-crowding. The enactment of the City Building Law, which had its origin in the fortieth

session of the *Diet*, and finally obtained the approval of both Houses in the spring of 1919, was a measure looking toward a solution. This law became effective in December, 1920, but for only the six great cities: Tokio, Osaka, Kobe, Kioto, Nagoya and Yokohama. The provisions of the law are as follows:

1. Zoning
2. Building lines
3. Height
4. Space for lots
5. Sanitary requirements
6. Public welfare
7. Fire protection districts
8. Special buildings
9. Aesthetic requirements
10. Provisions concerning construction and other legal requirements

ZONING. The interesting feature of the Japanese zoning regulation is the fact that its application rests entirely in the hands of the Minister of the Interior. "The Minister shall determine the residential, commercial, and industrial districts for the cities where the law is effective. The city-planning . . . projects to be executed in that year, etc., shall be authorized by the cabinet, having been approved by the Minister of the Interior through the resolution of the City Planning Committee."

#### A. RESIDENTIAL DISTRICTS.

The types of buildings not allowed in the residential districts are specified by the law as follows:

"The following buildings can not be erected in the residential districts:

1. A factory which has more than fifteen workers or which uses motors of more than two H. P. in total, or operates a steam engine.
2. Garages which accommodate more than five cars.
3. Theatres, moving picture buildings, etc.
4. Cafes.
5. Funeral buildings.
6. Warehouses for profit-making.
7. Slaughter houses.
8. Waste incinerators.

Because of Japanese economical conditions, which, for some time, cannot give up "home-industry" the above provisions must be considered in the light of a compromise with inevitable circumstances.

#### B. COMMERCIAL DISTRICTS.

Buildings which correspond to any one of the following provisions can not be built in the commercial districts.

1. A factory which has more than fifty workers or one which uses motors of more than 10 H. P. in total, except the daily printing houses and those buildings allowed by the local authority.



FOUNDER'S HALL, TOSHODAIJI TEMPLE,  
NARA, JAPAN



2. Funeral and slaughter houses, and waste incinerators.
3. Those buildings not specified here are referred to the local authorities.

#### C. INDUSTRIAL DISTRICTS.

The provision says: "that unless the factory employs more than one hundred workers or uses a total more than thirty horse power, they cannot operate in these districts", etc.

#### D. MIXED DISTRICTS.

This is the buffer district, usually standing between the industrial and one of the other districts. It has, at least, two functions: one is to keep the residential and industrial districts from direct contact, and the other is to utilize the land which is not fit for any specific purpose. In this district those buildings which are specified in the regulations for the industrial district can not be erected.

The application of the City Planning Law to the "six big cities" commenced only a few years ago. The rapid growth of other cities and the tremendous demand for social improvements, doubtless an effect of the World War, forced the government to extend the application of the law to ten other cities, namely: Toyama, Hiroshima, Kure, Fukuoka, Shimonoseki, Himeji, Nagasaki, Amagasaki, Niigata, and Yawata. Under the law the estimated average tax burden of citizens for the proposed city-planning of the six big cities ranges from \$135.00 to \$180.00 depending upon the city. The work which will be done by these funds consists of: reconstruction; construction and widening of streets; completion of water-supply works and sewage; extension of street car lines; construction of subways; opening of rivers and canals; and establishing of playgrounds, schools, hospitals, markets, slaughtering houses, etc., etc.

The streets are the shame of Japanese cities. Tokio has recently passed a law to issue the bonds for 230,000,000 yen (\$115,000,000) for the reconstruction of streets within the next seven years. The Emperor gave 3,000,000 yen (\$1,500,000) to the city of Tokio as a fund for the street reconstruction. This served to stimulate the action of the city.

The housing problem is indeed one of the most vital and difficult problems in Japanese cities. Even in the city of Tokio alone, there are more than 100,000 houses in the slum districts. The treatment of the inhabitants in these congested districts constitute one of the most difficult questions these cities have

ever had. Curiously the centers of these cities, which are filled with old fortifications, the landed residences of the upper classes and the temples with cemeteries, offer a solution for a part of the problem.

The re-arrangement of temples and their cemeteries, the opening of parts of the gardens of landed classes, the adjustment of the non-residential areas, and a readjustment of public lands, will immeasurably relieve much of the congestion.

It will be worth while to mention here, that since Baron Iwasaki has opened a part of his garden to the public, Marquis Nabeshima, Prince Tokugawa and many other large land-holders have decided to open parts of their estates to the public. The movement to acquire the old castles for municipal use has started petitions to the *Diet* and aroused public sentiment, and the long discussion regarding this question in Osaka was solved by the removal of the garrison from the Castle to the outskirts of the city. The city plans to establish the recreational and civic center in this area.

These are only a few of the recent movements looking toward city-reconstruction in Japan. This movement marks a renaissance in the history of Japan's municipal life. The importance of cities as the centers of culture, commerce, industry, society and state, is sufficient to awaken the citizens from their traditional and conventional attitudes. Moreover Japan is face to face with the great vital problem of over-population. The old cities are in every sense inadequate for meeting the phenomenal increase in population. The congestion in these cities can only be relieved and prevented by proper replanning programs. The present movement will revolutionize the municipal life of Japan. But, in order to succeed in this reconstruction plan, an awakening of the citizens is fundamentally necessary. The matter of civic education, which is very backward in comparison with the leading Western countries, must be thoroughly stimulated and all energy and effort utilized to the end that city reconstruction shall be satisfactorily realized.



The College of Architecture of the University of Michigan announces LeRoy E. Kiefer, '25A, of Detroit, Michigan, as the winner of the George G. Booth Travelling Fellowship in Architecture for the year 1926-27; William A. Turnbull, '25A, of Hamilton, Ontario, and Livingstone H. Elder, '26A, of Tidionte, Pa., dividing the honors of second place. The Fellowship provides \$1200 and the holder is given considerable latitude of choice as to itinerary and use of time.

Rudolph J. Nedved and Elizabeth Kimball Nedved, have opened an office for the practice of

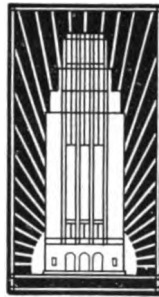
architecture in the Marquette building, 140 South Dearborn street, Chicago. Mr. Nedved also maintains a membership in the faculty in architectural design of Armour Institute of Technology, Department of Architecture.

The educational committee of the Architectural Sketch Club of Chicago announced a prize sketch competition for the week end of June 4 to June 7. The subject is to be a design in ornamental or wrought iron. Prizes of \$50, \$30 and \$20 are offered for the best three designs.

# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED ARTS



Volume XXXV

No. 7

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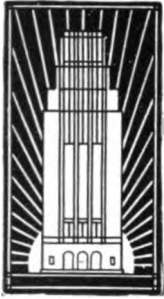
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# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED

ARTS

Volume XXXV.

JULY, 1926

Number 7

The Post Graduate  
Institute  
of Architecture  
and Landscape  
Architecture

In Lake Forest, a suburb of Chicago, and an exceptional community for its purpose, is being conducted an experiment in architectural education most unusual and quite as promising in its possibilities as it is unusual. It is the Post Graduate Institute of Architecture and Landscape Architecture, sessions of which are held at Lake Forest University and in the gardens of that favored locality. It is an experiment which commands attention first because of the unique fact that it brings together for intimate, co-ordinated study students both of architecture and of landscape architecture. The Institute is based upon the well-recognized need for closer co-operation between these two branches of endeavor. In the course of this Institute, which opened June 16 and will continue until September 16, students selected from four Middle West universities because of their exceptional talent, will work together upon problems which concern both arts. Further, they will work together in pairs, a landscape architect and an architect, that each may come to comprehend more completely the problems of the other. The work will be such as is not offered in any university course. It will include measuring and reconstructing examples of landscape architecture and its related architecture. The community of Lake Forest, as none other in the West and few, indeed in the country, offers a wealth of material for such work. Instruction in the Institute is given by men prominent in the two fields, who have been attracted by the opportunity of bringing to the students the inspiration which actual contact with talent always produces. The Institute, it will be noted, works with a limited number of picked men and women, in an intimate way, in surroundings ideal for their studies. And, at the end, it is proposed to furnish to the two who show most promise in the work, a traveling scholarship, permitting the pair to travel for a year in Europe, continuing the studies begun in the Institute. Even a cursory reading of this plan will stamp it as unique and full of promise. The pro-

fessions represented lend it high endorsement. The progress of the instruction and the result of the three months sessions will be followed by those who appreciate rather more than their clients, how vital are the principles involved. The plan was evolved by Ferruccio Vitale, Fellow of the American Society of Landscape Architects, and is being supported by subscriptions from those to whom such a development in the arts seems to be not only desirable but vital. A wave of interest in gardening and landscape architecture has swept over the country. We devoutly hope that it is not an interest which will recede. The Institute, in fact, is an outgrowth of such activity, in which the Lake Forest Garden Club has taken a most commendable leadership. In fact, it is due to the members of that club and the enthusiasm of Mr. Vitale, backed by the sincere and far-reaching interest of the late Howard Shaw, and Alfred Granger, architects, that the plan has unfolded thus far. As Mr. Vitale well points out, it is an entirely new plan, and none such can emerge in a perfect state. But if, as seems certain at this time, its development is favorable, its extension to other communities is possible, and its effect upon the two arts will indeed be far-reaching. To the plan the architectural profession will give its unqualified and grateful approval. Lake Forest at the moment is the seat of an experiment in education which holds quite as much in promise for the country as the American Academy in Rome, which is its inspiration.

Foreword to the  
Catalogue of  
the Chicago Archi-  
tectural Exhibit

The book which you hold in your hand is the catalogue and guide to an annual exhibition of current architecture gotten together by the Chicago Architectural Exhibition League. This exhibition should be of especial interest, for in the last year on numerous occasions it has been stated that not only is architecture the first of American arts but that America leads the world in this, the mother of arts. Certain it is that in the past twenty-five years great changes have occurred to architecture.



Absolutely new types have been created for almost every class of building—banks, churches, schools, hotels, railway stations have taken on new and more beautiful forms. The skyscraper, always considered a purely American problem, is today reaching a solution and redeeming the total failure that the architects of the last generation had made of it. Our present Renaissance is owing to opportunity and preparedness. The unexampled prosperity, energy and elan following the world war has resulted in a demand, unequalled since the thirteenth century, not only for building but architecture. Not that opportunities have never risen before. The architectural demands of our colonial culture of the eighteenth century were ably satisfied by elegant amateurs who knew Palladio as intimately as Plutarch, while the great expansion following the Civil War, with its cry for an expressive architecture, was all but made ridiculous by the parvenue taste of the public and the ignorance and

scant numbers of the architects. The seeming ability of our architects to feed the multitude in this present and greatest opportunity not only in body but in soul is the result of a generation of preparation and education. Architecture has never "felt the weight of too much liberty" and the license of cubism, and other intoxications, has never debauched her craftsmanship. But, pride must not lead to complacency. More and more education is necessary. The study of art by every student must be required in all of our universities. Chicago should have a great post-graduate and national school of architecture and the fine arts. Every American should learn that "beauty is truth" and then if it is true that we are on the threshold of a new era, America can step forth to take her place in the sun, clothed with an architecture that shall yield neither to the glory of the Periclean age nor the ecstasy of the thirteenth century.—

*Thomas E. Talmadge, F.A.I.A.*

## Expositions and Our Architectural Renaissance

*By* ROBERT CRAIK MCLEAN

THE effect of Expositions upon architectural thought, design and practice has been most positively evidenced in architectural expression during the years following these national demonstrations of our advancement, physical and otherwise. From the Philadelphia Centennial, of 1876, through the recurring expositions, each with a title and specific celebrating purpose, held at Chicago, Buffalo, St. Louis, Omaha, New Orleans, San Francisco, San Diego, Seattle, to the present Sesqui-centennial at Philadelphia, there have been changes in outward form with purposeful interior arrangement and decorative ensemble.

Of these expositions, that at Philadelphia, marking the hundred years of progress from the birth of the Nation, and the Columbian Exposition, held at Chicago seventeen years later, stand out as the planting of new seed and the flowering periods in our architectural annals.

Following the days of the colonies when the architecture of Sir Christopher Wren was the tradition came the evolution through classical forms which brought the columned portico and the dome, so linked with the names of Jefferson, Bullfinch and Thornton who gave graceful and proportionate forms to the manor house, the college or the public building. The "dark ages" of mediocrity came then in which the mansard of France, or the jigsaw of Eastlake were the highest expressions. Architecture in America was at its lowest ebb in the sixties and seventies of the last century.

The Centennial Exposition of 1876, brought no phenomenal executions in design for a world to wonder at and for architects to copy. But what was almost as valuable, the buildings brought to the people a realizing sense of architectural fitness and proportion, and instilled a distinct desire for better things architectural. Architects who, a quarter of a century before, apparently had been confused as between old forms and new ideas and requirements, began to realize the necessity for more direct training in the art of building. Students were sent to France for both training and inspiration at the Ecole des Beaux Arts. There flowered a Richard Morris Hunt and a Louis Sullivan, to name only two of that small but brilliant coterie, which placed architecture upon a higher plane than had ever before been reached in America, and which inspired the whole profession.

The American college began to see the necessity of placing architecture upon its curriculum. The Massachusetts Institute of Technology made it a department, and Columbia had its School of Mines under the venerated William Roach Ware. Individual architects began to realize the importance of teaching their draftsmen as pupils and not altogether as "slaves." One architect, William LeBaron Jenney in Chicago, educated as an engineer in the Engineering School of France, "graduated" pupils who, today, hold the highest professional records among the architects of the country.

This, in brief, was the situation when the World's Columbian Exposition of 1892-93 was projected. At

the Centennial the chief aim, and also the interest of the public, lay in the demonstrations of physical *advancement*. At the Columbian Exposition the buildings which housed these demonstrations, made the more profound and lasting impression. The wonder of the new electric arc light gave place to the dreamlike wonder of Hunt's Administration Tower. The effect of the Centennial on architecture was psychological rather than concrete. It marked an awakening all along the line of art and invention, and in the concentrated exhibit of a people's hundred years of progress a new desire for better architecture was born, both among the artists and the public they served.

This was the germ of the flower that blossomed in the Columbian Exposition, the most wonderful demonstration of architectural art the modern world had seen to wonder at and enjoy. Like a flower it was ephemeral, but it left a lasting fragrance of inspiration to all artists and an appreciation of art to a people which had been art starved for a century. The inspirational effect of expositions upon the neophyte with artistic talent which, without such inspiration, would die, cannot be definitely known. Yet bringing to a visible focus examples of what has been done in the past, certainly creates visions of the future in the receptive mind.

A sixteen-year-old boy with a half dollar in his pocket traveled in a street car on Broadway to the first Exposition—held on the lot back of the present Public Library. He saw three things: a knife with many blades, a violin and a painting. Inspired by the latter, he studied as a painter in Munich, was one of the founders of Chicago's first Art society, and evolved a plan for Chicago's reconstruction, which failed with his death. A Georgia planter who moved into Atlanta during the Civil War, fearing that his son of fifteen would run away and enter the army opposing Sherman's march to the sea, sent the lad one night to England on a blockade runner. After the war this young man studied architecture under Ware, entered an architect's office in New York, and then as a practicing architect in Chicago, became the adviser of the directors of the Columbian Exposition. He saw the Centennial Exposition at Philadelphia, and the effect seemed to be marked in the sketches he

made to demonstrate the possibilities of the several sites that were considered for the Columbian Exposition. Before the city in which the proposed "World's Fair" should be held was chosen, he was asked, "Who will design the buildings?"

"No one architect, but through their co-operation, a selection of the best men in the country," was his reply.

During this conversation the names of fifteen architects were written upon a card, and long afterward when the Columbian organization was formed, twelve of these fifteen were assigned important structures to design. This initial suggestion of teamwork pervaded the designing plan of Chicago's Fair, and, in consequence, there were associated in its construction all who were most talented in architecture, sculpture and decoration.

It is difficult even to guess the effect which this association had upon the individual, but from Kemmeyer to Blashfield, and their many confreres in sculpture and painting, these subsidiary arts flourished as never before, and architects en masse began to see new lights and to have new visions of an independent architecture that fitted the time and people. The talent existed, dormant, but following the concentration upon art placed before the public at the Centennial of 1876, there developed an appreciation which found its expression in a demand for finer architecture.

The Columbian Exposition, it is true, precipitated upon the country a deluge of Neo-Greek forms, just as the Romanesque of Richardson found many would-be imitators of that ponderous style. But the effect as a whole was all educational. The architectural traditions of an architectural past inspire Greek, Roman or Gothic motifs, but only as an inspiration. For each design has its own individuality according to the talent of the designer. The study of the mass or the detail of styles, induced perhaps by the best examples of the past, or their successors in concrete examples of modernization such as the Columbian Exposition presented, is giving to the architecture of the present a harmonious and independent beauty which finds its birth in the imagination of the American architect of today.



# ✓The Architect of Independence Hall

By REXFORD NEWCOMB, A. I. A.

OF early American architects all too little is known or, if ever known, has long since been forgotten. Thus it is that the authorship of many a fine old house, stately church or public building is unremembered, disputed or, at best, difficultly established. In early Colonial days architecture was not practiced as a profession and, indeed, most of the early designers of Colonial America, so far as actual architectural training is concerned, were little better than intelligent or cultured laymen.

To be sure some of them, like Samuel McIntyre of Salem, or Asher Benjamin of Greenfield, and later of Boston, were craftsmen who took up the designing of buildings much like untutored carpenters in out-of-the-way sections of our country do to this day. We know, however, that the original architect of Faneuil Hall, Boston (1742) was John Smibert, the painter, and that Peter Harrison to whom the old Redwood Library, in Newport (1748-50), King's Chapel in Boston and various other structures are attributed, was more of a surveyor and draughtsman than an architect in the modern sense of the word. But while the authors of many of the structures are known to have been talented craftsmen in related lines of endeavor, there is many a fine old structure the designer of which defies discovery.

Charles Bulfinch of Boston (1763-1844), was the first native American to gain prominence as an architect. Before his time practically all the work in this country was designed and executed by carpenter-architects, by craftsmen in related fields or by cultured laymen who took up

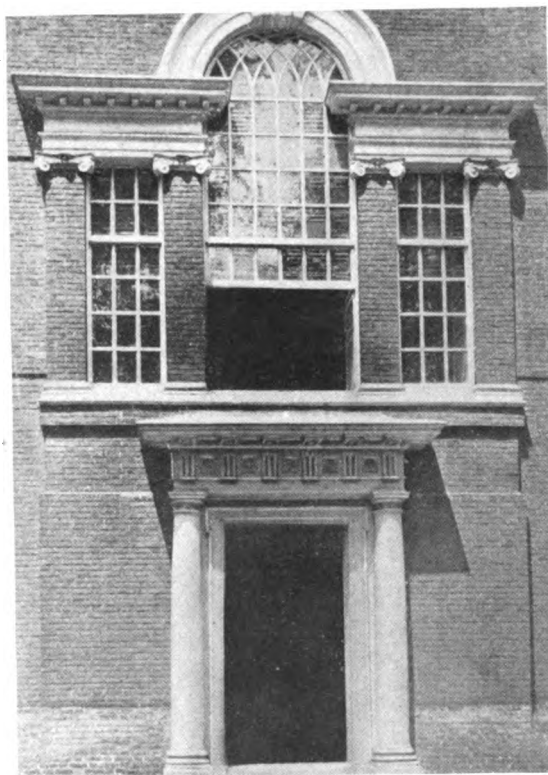


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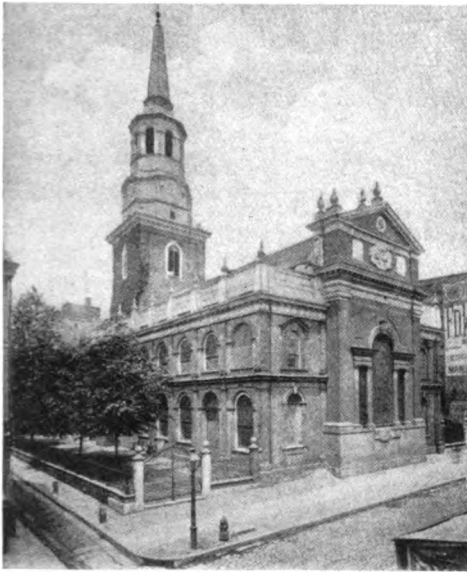
architecture as a diversion. Of course some trained men, like Benjamin Latrobe, L'Enfant and Godefroi, the Frenchmen, made their way to this country, but until a time contemporaneous with Bulfinch, the designing of buildings was done, as has been said, by the builders or by cultured amateurs of other professions.

Artistically, Philadelphia early took her place as the leader and here apparently, before either Boston or New York became centres of culture and the arts, an appreciation of architecture was noticeable in the minds of her leading citizens. The first man of Philadelphia to whom anything like the term "architect" might be applied was James Portius. He is a "shadowy" and little known character, but we have definite knowledge that he was employed by William Penn to "design and execute his Proprietary Buildings." He seems to have been an active member of the Carpenters' Company of Philadelphia and thus, perhaps, more of a craftsman than an architect, as we now think of him. By many to him is attributed the famous old "Penn's House," originally in Letitia Court, now removed to Fairmount Park.

To the writer the fact that three such distinguished structures as Christ's Church, Philadelphia (1727), Independence Hall, Philadelphia (1731-52), and Octagon House, Washington (1798-1800), should have been designed by laymen, has seemed a striking commentary upon the popular taste of Philadelphia of that day. All of these structures were designed by cultured amateurs of other professions and all of the designers were Philadelphians. Christ's Church and Octagon House were designed by Philadelphia



SOUTH ENTRANCE,  
INDEPENDENCE HALL



CHRIST CHURCH, PHILADELPHIA

physicians, Independence Hall (originally known as the State House) by a Philadelphia barrister, Honorable Andrew Hamilton. Dr. John Kearsley, the architect of Christ's Church, and Honorable Andrew Hamilton were contemporaries, but both were dead before the coming to the city of Dr. William Thornton (1761 - 1828) who, in addition to the design of Octagon House— has the distinction of winning the first American architectural competition, that held for the design of the Capitol at Washington, and of being the architect of the Philadelphia Library (1789), now demolished, as well as the first head of the United States Patent Office.

Other distinguished Philadelphia designers, whose names always associate themselves with the names of Kearsley, Thornton and Hamilton, were Samuel Rhoades, Quaker, master-builder and at one time mayor of Philadelphia, to whom we are indebted for the design of the Pennsylvania Hospital (1755) and St. Peter's Church, (1761); and Sanuel Blodget (1759-1814), designer of the delightful old Girard Bank on South Third Street, (1795-7). All of these men worked in the *Colonial* and *Georgian* manner and were succeeded by later Philadelphia practitioners who made *their* contributions to the *Greek* and *Gothic Revivals*.

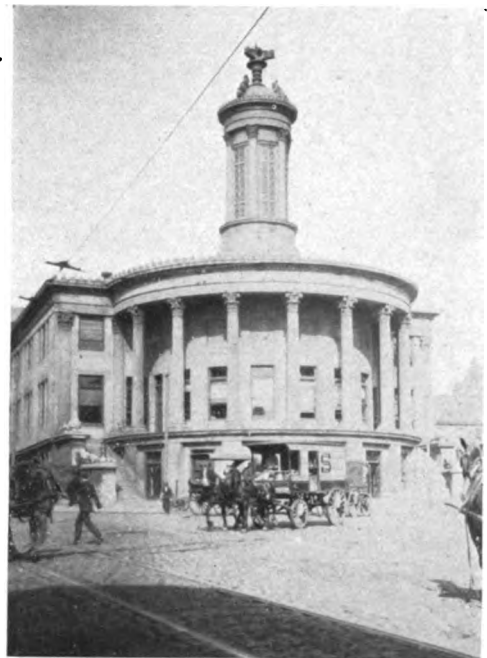
Among *these* men should be mentioned Benjamin Latrobe, at one time an architect of the city and the engineer for the city's first waterworks system, later in charge of the construction of the Capitol at Washington, and the architect of Baltimore (R. C.) Cathedral and other important structures like the Bank of Pennsylvania, Philadelphia (1799) and the Second United States Bank, Philadelphia (1819-24), since 1844 known as the Custom House; William Strickland, a pupil of Latrobe, and architect of the Maritime Exchange (1832-4), the Philadelphia Mint and the Tennessee State Capitol at Nashville (1850); Robert Mills (1781-1855) also a pupil of Latrobe, designer of Washington Monument at the national capital and a government architect for twenty-five years; John Haviland, the famous prison designer, and architect of Eastern Pennsylvania Penitentiary and the prisons of New Jersey, Missouri and Rhode Island; and Thomas U. Walter, architect of Girard College, often spoken of as the finest example of the *Greek Revival* in America, and of the dome and the north and south wings of the capitol at Washington.

These names and others which grace the pages of a distinguished history of architecture in the Old City of Philadelphia, are the names of those who, in these formative days of American architecture, wrought well for their time and to whom we owe all honor and praise.

But what of the architect of Old Independence Hall? Honorable Andrew Hamilton was born in Scotland about 1676 and died in Philadelphia, August 4, 1741. Of his early life we have



ROMAN CATHOLIC CATHEDRAL, BALTIMORE, BENJAMIN LATROBE, ARCHITECT



MARITIME EXCHANGE, PHILADELPHIA, WILLIAM STRICKLAND, ARCHITECT



little real information. There is a belief that his original name was not Hamilton but Trent, but why he should have changed it, or whether or not he did so, is not definitely known. He arrived in America, settling first in Virginia in 1697, removing later to Philadelphia where he became Attorney-General for the Province of Pennsylvania and in 1721 a member of the Provincial Council.

Of his education we know that he gained his legal training at the Inns of Court in London, but that he had any architectural training is unlikely. However, in his day the vogue of the Italian manner was at its height in England, due to the efforts of Inigo Jones, Sir Christopher Wren and a host of enlightened dilettanti, and some knowledge of the architectural art was held to be necessary to the education of every gentleman. Being a man of remarkable observative powers, mental ability and versatility, like many of the young gentlemen of the day he doubtless paid considerable attention to the observation and criticism of the architectural works of his city, a practice which he continued throughout his life.

When Hamilton first arrived in Virginia he acted as the steward of a large plantation and, for a time, conducted a classical school. Eventually he married

the widow of the owner of the estate of which he had been steward and this brought to him property, wealth and influential connections. From then on he turned his attention to the law, practicing as a barrister. Removing in 1716 to Philadelphia, Hamilton in 1727 was appointed *prothonotary* of the Supreme Court and records of the city of Philadelphia and, in 1729 was elected to the Provincial Assembly from Buck's County, being almost immediately chosen as Speaker, which position he maintained for ten years.

It was during his speakership that Hamilton and his son-in-law purchased the land now occupied by Independence Square and presented it to the city whereon to erect "a suitable building to be used as a legislative hall." Hamilton himself drew up and presented to the assembly the rather crudely drawn plans and elevations still to be seen in the collections of the Pennsylvania Historical Society. These the assembly accepted and Hamilton thereafter spent much of his time and money upon the execution of the structure.

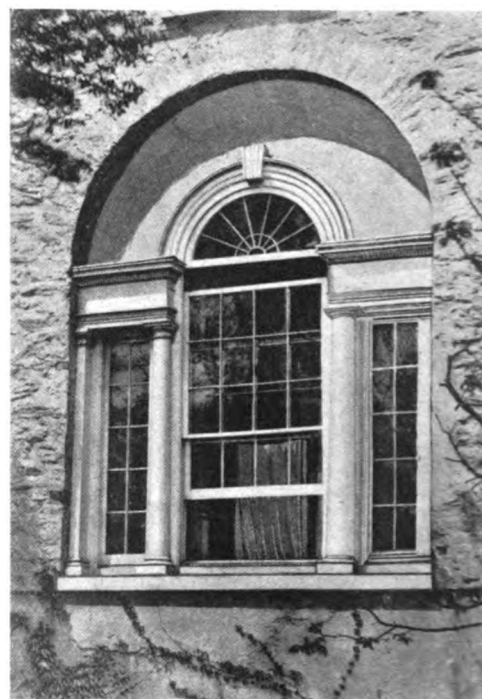
The crudity of the drawings leads one to believe that the barrister must have depended largely upon the skill and good judgment of the many artisans called in to work upon the building. One must re-



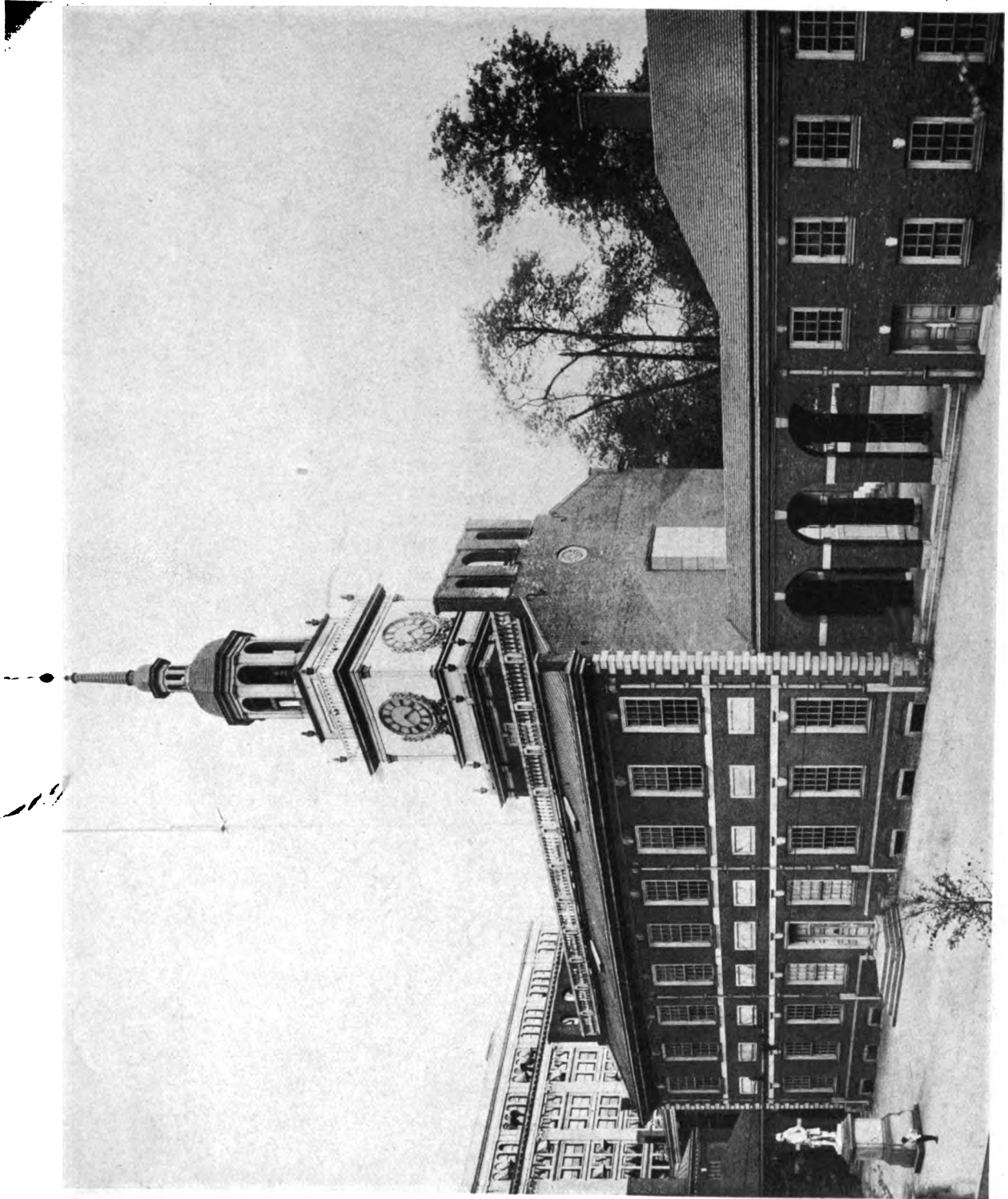
MARITIME EXCHANGE, PHILADELPHIA.  
WILLIAM STRICKLAND, ARCHITECT



A WINDOW IN "WOODLANDS," THE ANDREW HAMILTON HOUSE, (1736), PHILADELPHIA



DETAIL MARITIME EXCHANGE, PHILADELPHIA, WILLIAM STRICKLAND, ARCHITECT



VIEW FROM SQUARE  
INDEPENDENCE HALL, PHILADELPHIA (1732)  
ANDREW HAMILTON, ARCHITECT



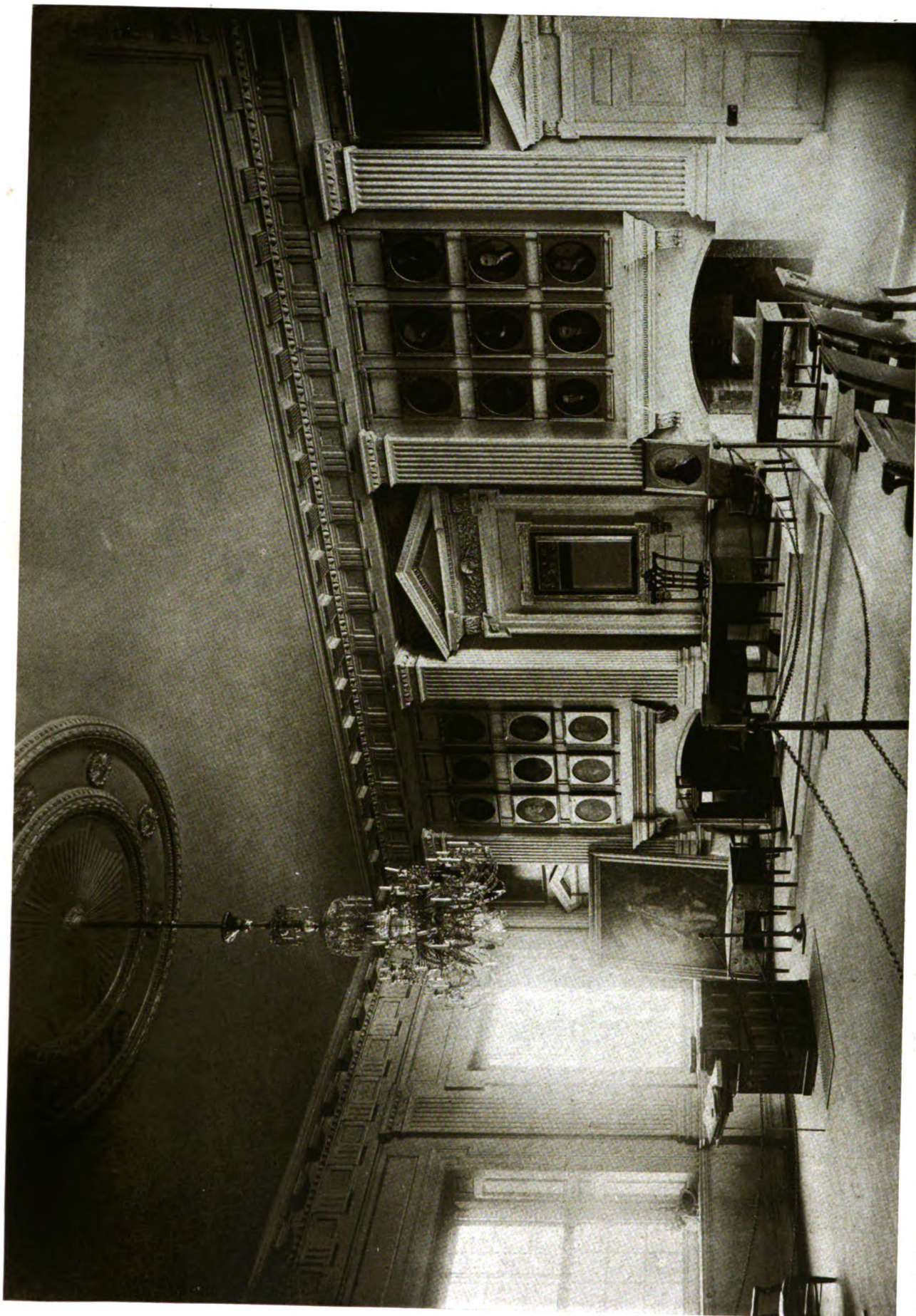


OLD CITY HALL (1791) IN FOREGROUND



CONGRESS HALL (1789)  
INDEPENDENCE HALL GROUP, PHILADELPHIA





INDEPENDENCE HALL WHERE DECLARATION WAS SIGNED  
INDEPENDENCE HALL GROUP, PHILADELPHIA  
ANDREW HAMILTON, ARCHITECT :: :: ::  
Much of the furniture shown is the original in use at the signing.

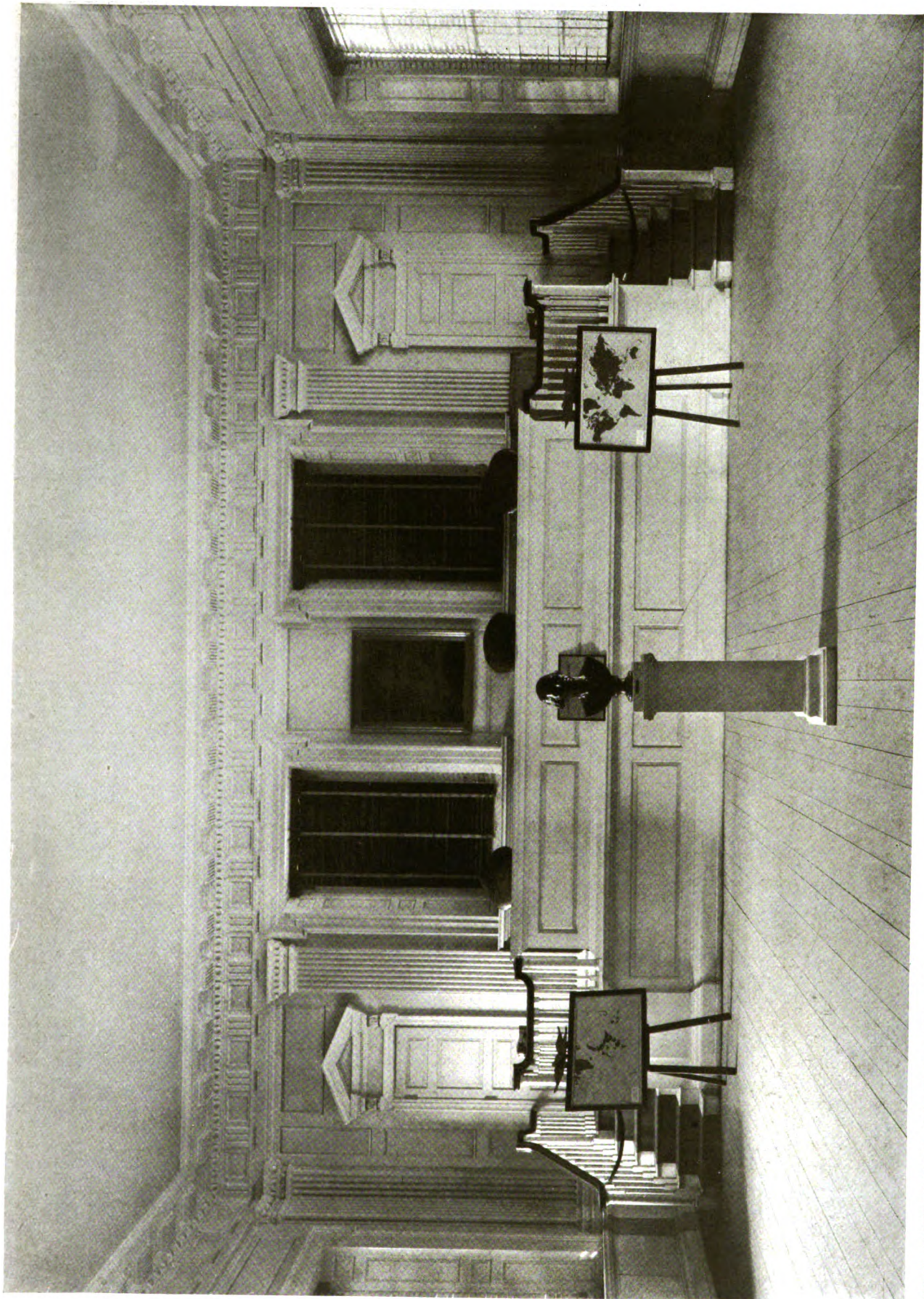




STAIRWAY, INDEPENDENCE HALL  
INDEPENDENCE HALL GROUP, PHILADELPHIA  
ANDREW HAMILTON, ARCHITECT :: :: ::

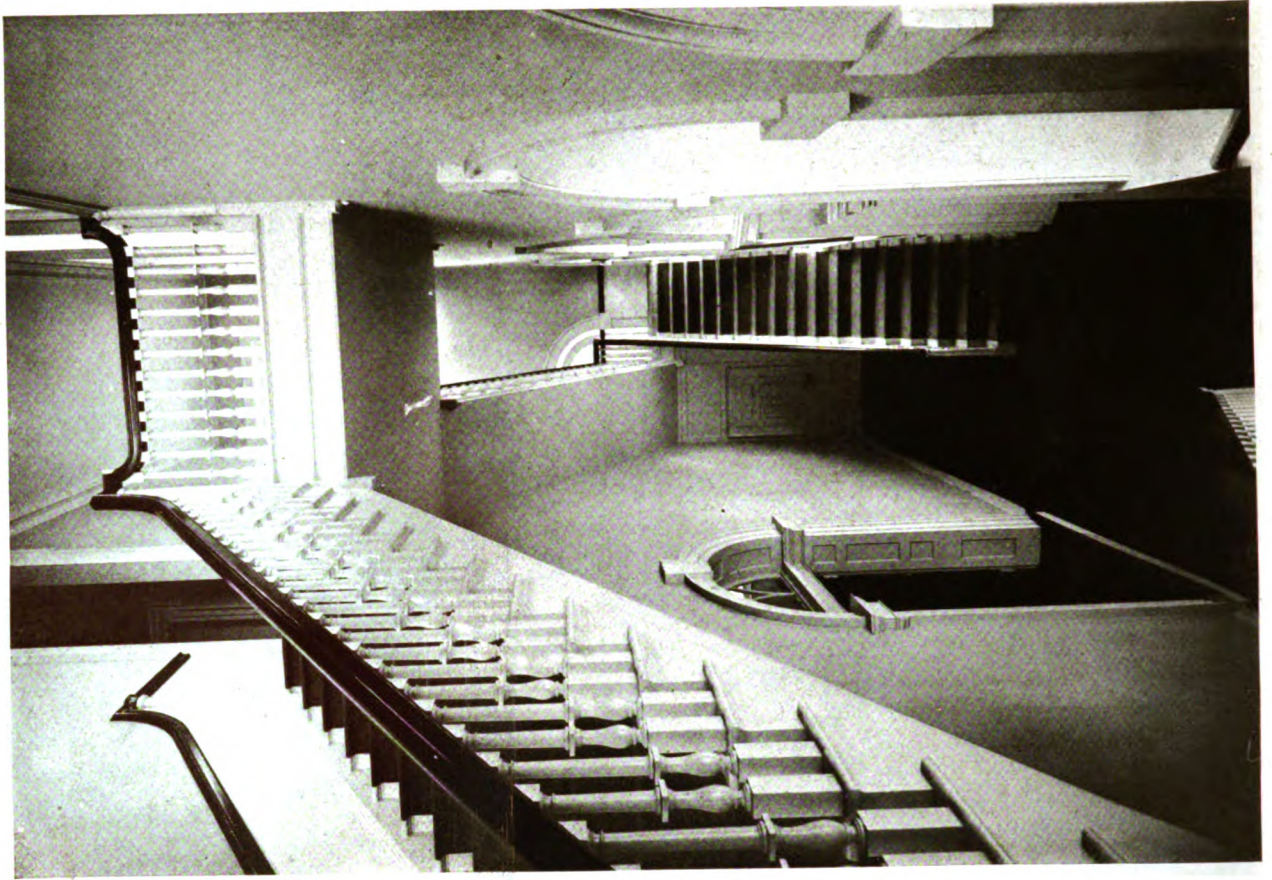
Small stairway in right hand upper corner leads to belfry in Tower where Liberty Bell originally hung.





DETAIL IN PROVINCIAL SUPREME COURT ROOM  
INDEPENDENCE HALL GROUP, PHILADELPHIA  
ANDREW HAMILTON, ARCHITECT :: ::  
Stairways on either side of the bench lead to private chambers of judges





STAIRWAYS LEADING TO OLD SENATE CHAMBER ON SECOND FLOOR  
HOUSE OF REPRESENTATIVES ON MAIN FLOOR

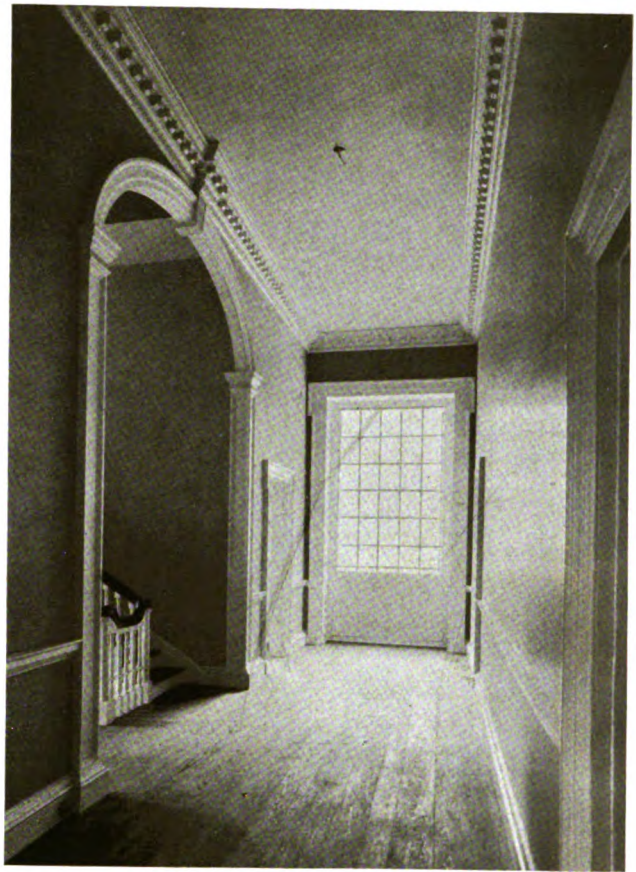


VESTIBULE, CONGRESS HALL,  
INDEPENDENCE HALL GROUP, PHILADELPHIA





STAIRWAY TO SENATE CHAMBER, CONGRESS HALL



UPPER HALLWAY, OLD CITY HALL



MAIN HALLWAY, OLD CITY HALL  
INDEPENDENCE HALL GROUP, PHILADELPHIA



DETAIL STAIRCASE, OLD CITY HALL





COURT ROOM, OLD CITY HALL  
Here the first United States Supreme Court met 1790-1800

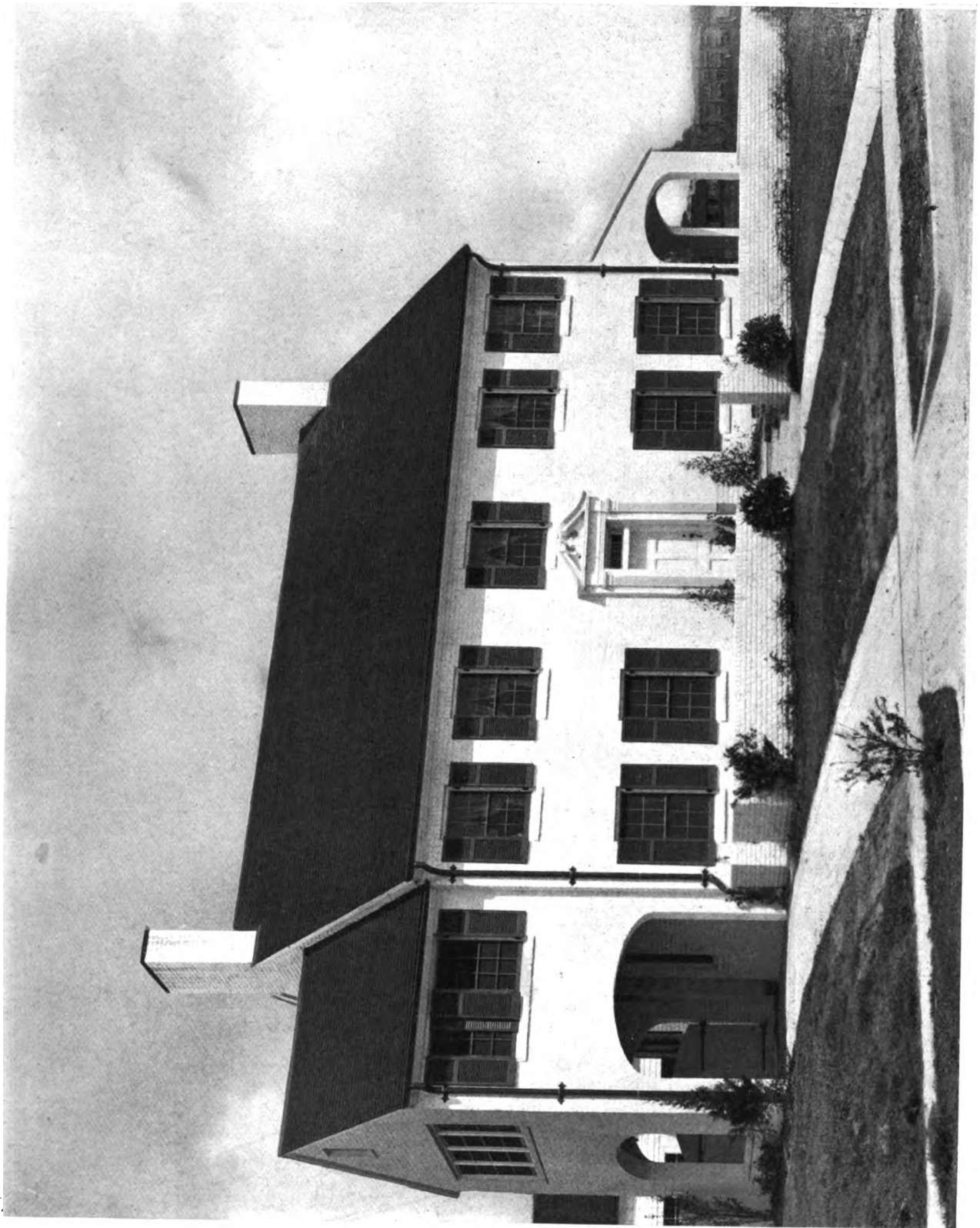


WINDOW DETAIL AND LAMP POST  
INDEPENDENCE HALL GROUP, PHILADELPHIA



FENCE POST AND WALL IN SQUARE





RESIDENCE FOR MR. H. M. HOLDEN, HOUSTON, TEXAS  
J. W. NORTROP, JR., A. I. A., ARCHITECT



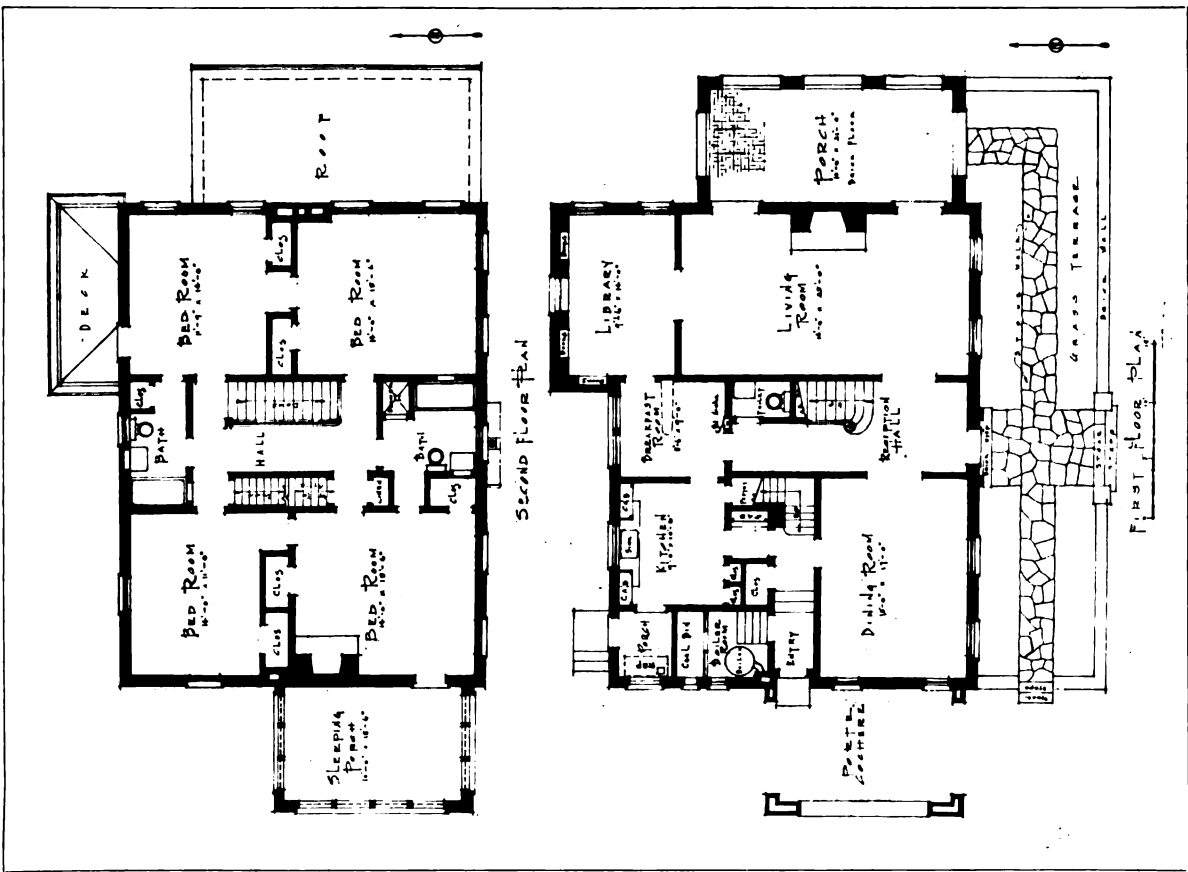


PORCH ELEVATION

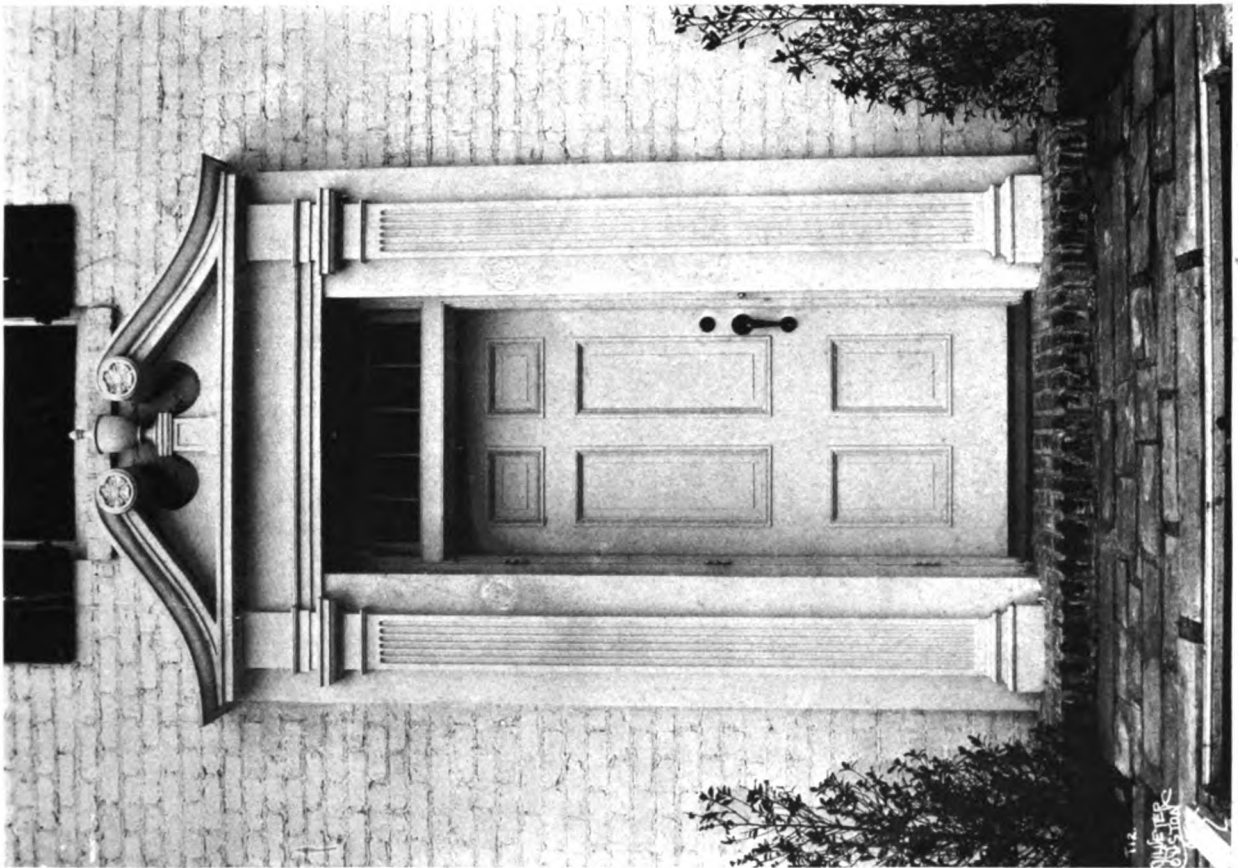


DETAIL OF PORCH  
RESIDENCE FOR MR. H. M. HOLDEN, HOUSTON, TEXAS  
J. W. NORTHROP, JR., A. I. A., ARCHITECT :: :: ::



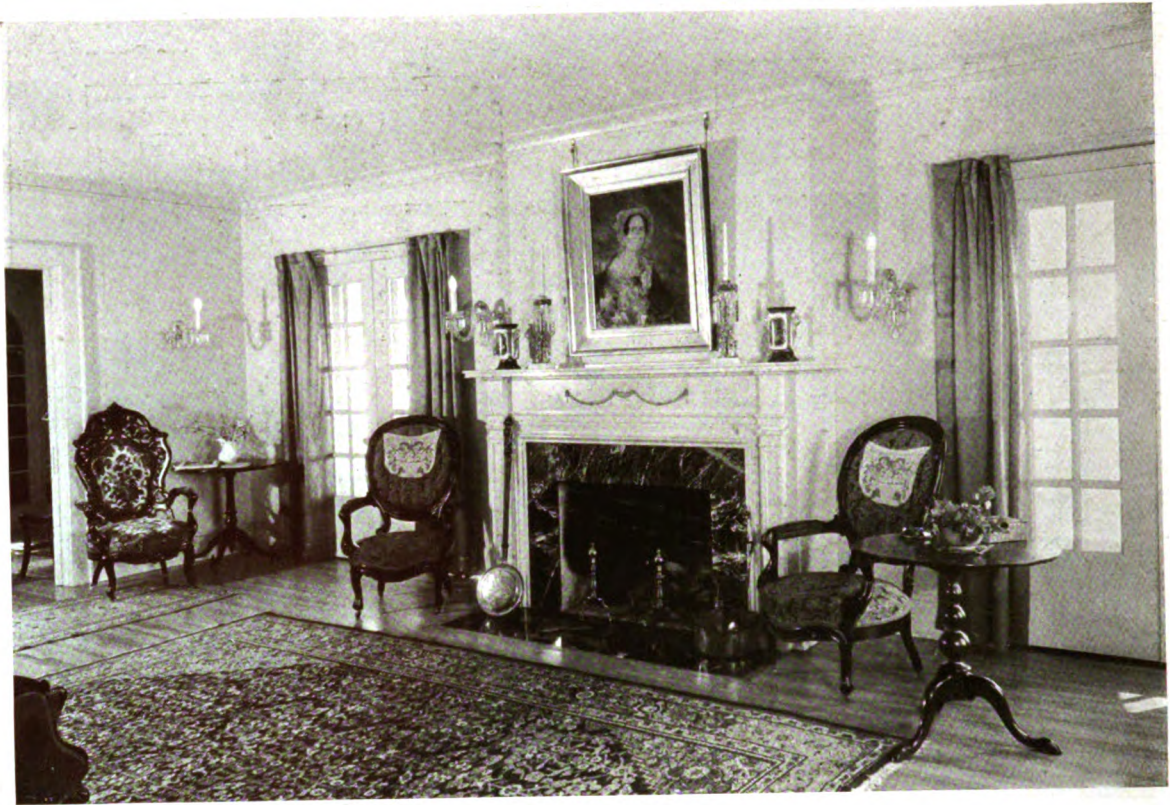


PLANS



DETAIL OF ENTRANCE  
 RESIDENCE FOR MR. H. M. HOLDEN, HOUSTON, TEXAS  
 J. W. NORTROP, JR., A. I. A., ARCHITECT



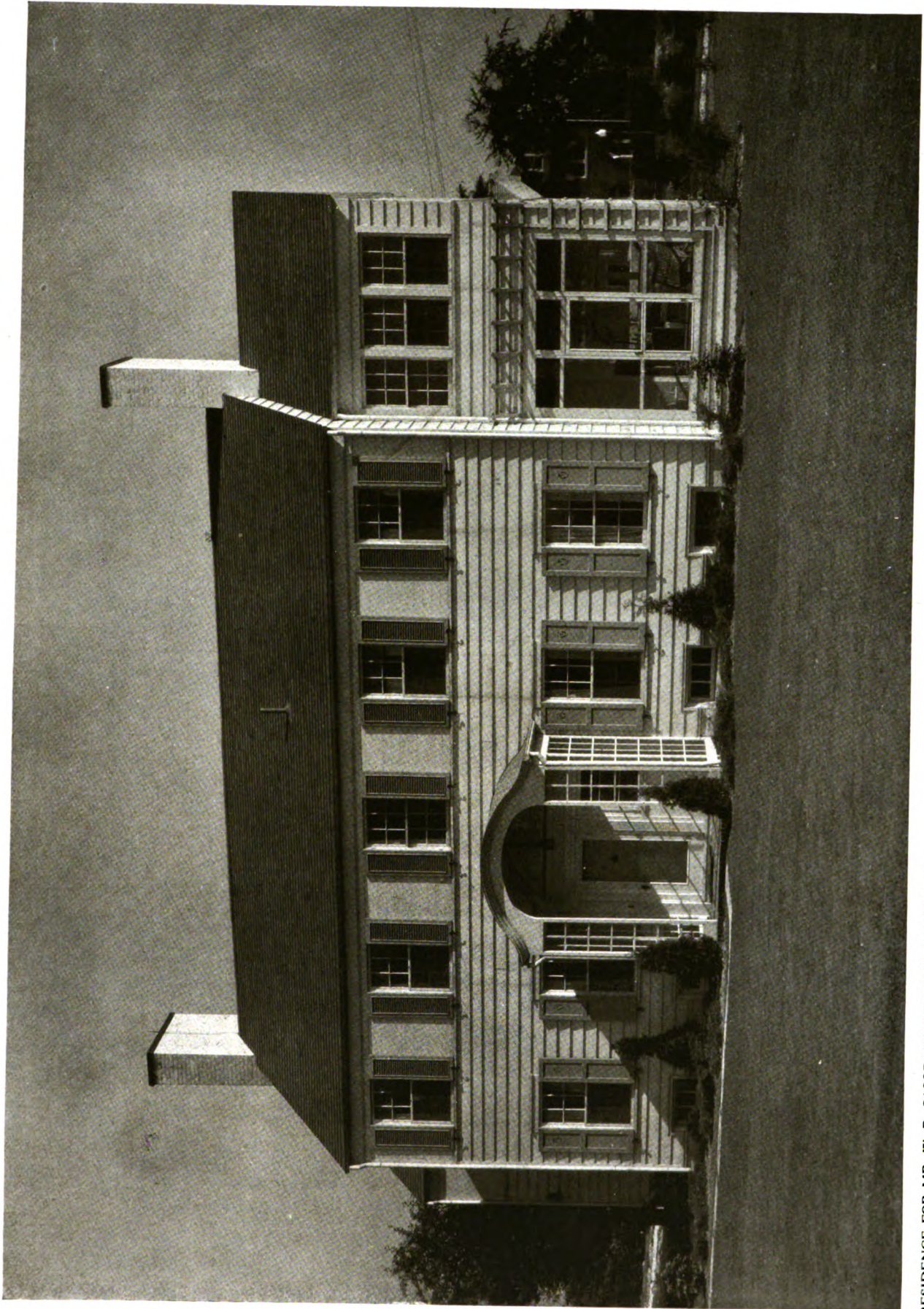


LIVING ROOM



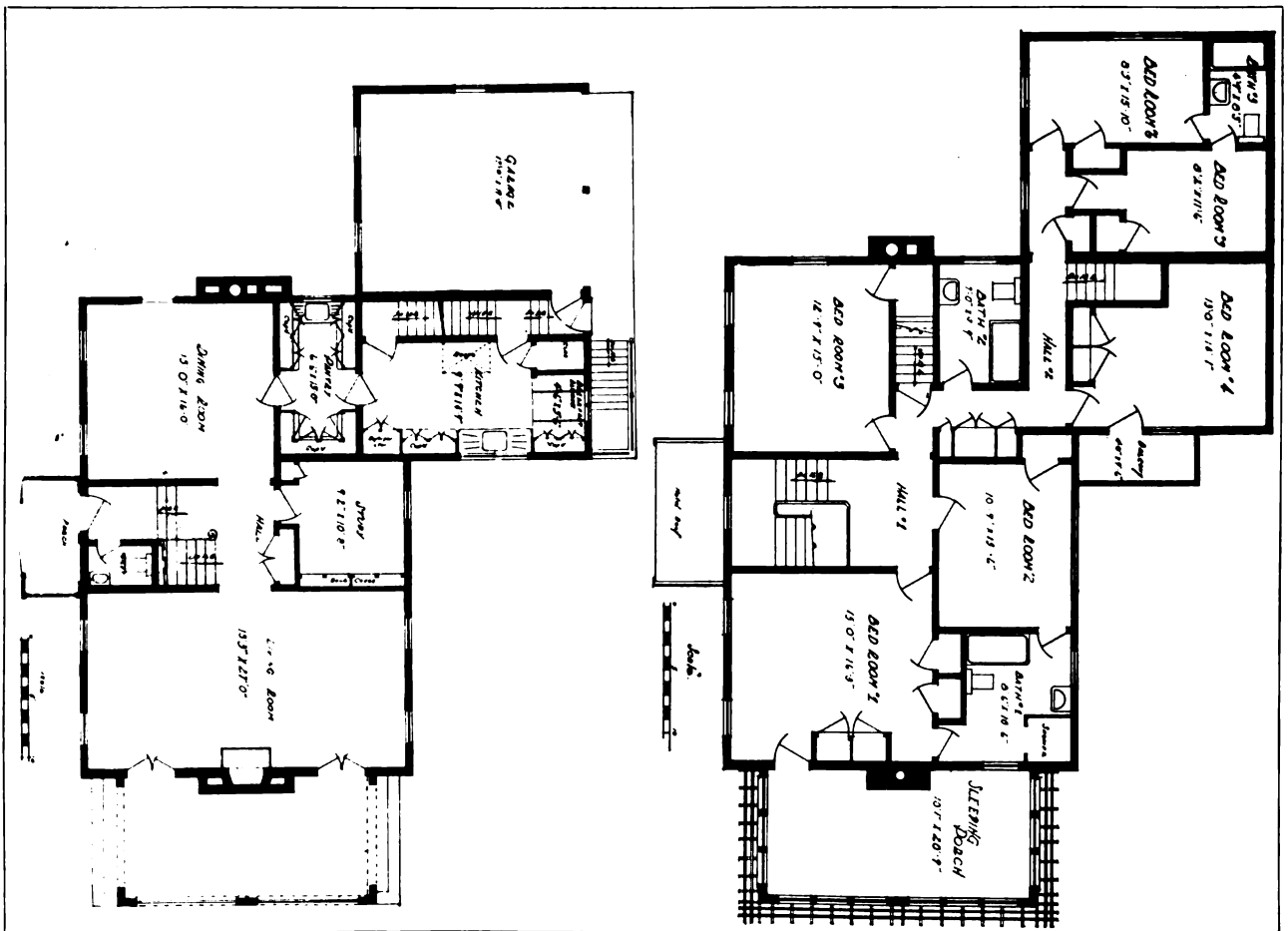
LIBRARY  
RESIDENCE FOR MR. H. M. HOLDEN, HOUSTON, TEXAS  
J. R. NORTHROP, JR., A. I. A., ARCHITECT :: ::





RESIDENCE FOR MR. W. B. CASGRAIN, DETROIT, MICHIGAN  
J. IVAN DISE AND CLAIR W. DITCHY, ARCHITECTS





PLANS  
 RESIDENCE FOR MR. W. B. CASGRAIN, DETROIT, MICHIGAN  
 J. IVAN DISE AND CLAIR W. DITCHY, ARCHITECTS :: :: ::



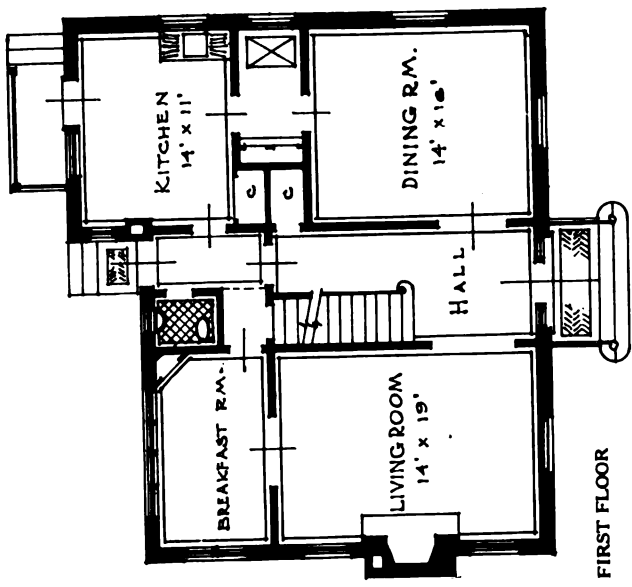


RESIDENCE FOR MR. L. M. HAYNIE, LOUISVILLE, KENTUCKY  
NEVIN, WISCHMEYER AND MORGAN, ARCHITECTS :: :: ::

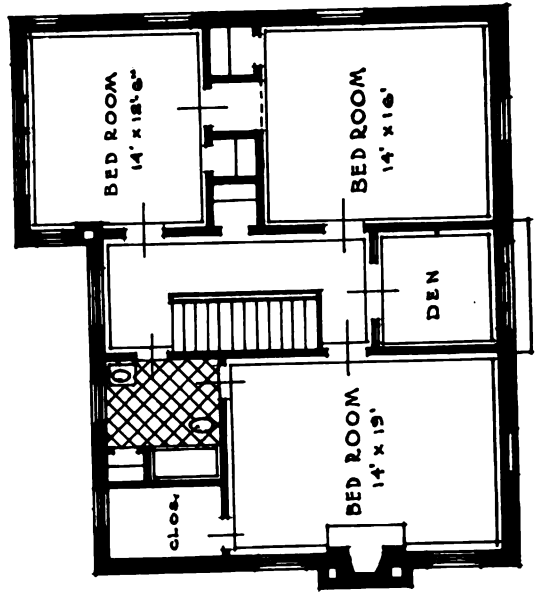




DETAIL OF ENTRANCE.  
RESIDENCE FOR MR. L. M. HAYNIE, LOUISVILLE, KENTUCKY  
NEVIN, WISCHMEYER AND MORGAN, ARCHITECTS



FIRST FLOOR



SECOND FLOOR

PLANS

member, in this connection that, from early days, Philadelphia had in the Carpenters' Company, whose headquarters, old Carpenters' Hall, with its interesting collection of builders' and architects' books, is still standing, a goodly number of intelligent and skilled craftsmen, and to these perhaps as much as to the directive energy of Mr. Hamilton we owe a large measure of the charm of the building. The structure was not completed before the death of Hamilton and it was conveyed to the Province by his son.

Even in his days as a law student in London, Hamilton was a collector of architectural books and he is said in time to have gathered "a goodly collection," having a standing order with a London bookseller for the latest works in this line. These books perhaps more than any other one agency doubtless influenced his creative thinking, and it is not impossible that research may one day discover the "inspiration" of Independence Hall.

Hamilton's glory as a lawyer came in his able defense of John Peter Zinger, the New York printer who published in his journal seditious articles upon the conduct of the courts. Hamilton's victory in this trial was hailed with delight for it insured from then on "free discussion of the conduct of public men" and won for Hamilton the popular title, applied by Gouverneur Morris, of "The day-star of the American Revolution."

Finally finished in 1752, (although partially occupied in 1735) the Old State House was the most important assembly-place in the city at the outbreak of the Revolution. The first Continental Congress met in Carpenters' Hall on September 5, 1774, but the second Congress (May 10, 1775) met in the State House, and this body continued to meet here throughout the War of Independence, with the exception of the period from September 26, 1777 to June 18, 1778, during which time the building and city were in the possession of the British. As virtual capital of the colonies, Philadelphia was the most important American city of the day and led a brilliant social and political life, to say nothing of the able contributions made to science and invention by citizens like Franklin, Rittenhouse and others.

All during this period the State House, the most important structure in the city, was the scene of many brilliant social and stirring historic events. It was in the east room of the first floor that the second Continental Congress met; here on June 15, 1775, George Washington was chosen commander-in-chief of the Continental Army and on July 4, 1776, was adopted the Declaration of Independence.

The "Declaration Chamber" still contains much of the furniture of the time and on its walls hang the portraits of forty-five of the fifty-six signers of the Declaration, as well as the famous Peale portrait of General Washington.

In the building is treasured the famous Liberty Bell which bears the inscription, "*Proclaim liberty through all the land unto all the inhabitants thereof,*" and which was the first bell to announce the adoption of the Declaration. The bell, originally cast in England in 1752, was cracked shortly after it was first brought to America. It was recast in Philadelphia with the addition of more copper, but was again cracked in 1835 while being tolled in memory of Chief Justice John Marshall.

The western-most building of the group is Congress Hall in which Congress sat from 1790 to 1800, and in which Washington was inaugurated president in 1793 and Adams in 1797, while the eastern-most unit of the group is Old City Hall, on the second floor of which the Supreme Court of the United States met from 1791 to 1800.

In 1816 the City of Philadelphia purchased this historic group of structures from the State and since this time it has been maintained as a historical museum. During the succeeding years, several periods of repair and restoration have taken place. About 1828 William Strickland replaced the tower which had been removed and later Robert Mills made needed repairs to other portions of the group. The latest restoration took place a few years ago when a number of minor details received the attention of the Philadelphia Chapter of the American Institute of Architects. Thus stand today Old Independence Hall and its appendages, the holiest shrine of our national liberties and a monument to the architectural abilities of Honorable Andrew Hamilton.



## ✓ The Old Independence Hall Group at Philadelphia

By J. SELLER CLARKE

WHILE here and there, in some of the older cities of this country, are to be found genuine and exceptionally fine specimens of Colonial architecture, there are few examples as good as the Independence Hall group in Philadelphia. This group consists of Independence Hall, Congress Hall and Old City Hall, the latter two buildings standing either side of the first named. They are probably the first really substantial structures of any magnitude erected in Colonial days, and by many, are considered among the most interesting architectural monuments, conceived and executed by our forefathers.

The rather intense inclination today toward duplicating Colonial ideas in architecture adds peculiar interest to this group of buildings. This is true not only of the exteriors but also of the interiors, for the buildings both inside and out, are today precisely as they were originally. This is largely due to the Philadelphia Chapter of the American Institute of Architects under whose supervision a restoration of these buildings has been completed. It was not a matter of restoration of the group throughout but of bits here and there, especially upon the interior, where it was necessary to re-establish the original lines and details.

It is not likely that a more exhaustive restorative study has ever been made than that conducted in this case. The study and work covered a very long period, and, because of the almost sacred character of the buildings, the utmost care was exercised. Therefore a day spent in the study of the interior and exterior features of these delightful buildings would be very much worth-while to the architect. There is so much of architectural interest in all three buildings that it is virtually impossible to select any particular feature of the construction as being superior to others or more representative of Colonial thought, craftsmanship and architectural skill.

Independence Hall came into existence in 1732, the adjoining buildings somewhat later. Congress Hall was completed in 1789 and Old City Hall in 1791. In view of the years which elapsed between the building of Independence Hall and the erection of the other structures, there is presented an opportunity to study the change in Colonial thought, especially as it had to do with exteriors of buildings. So far as is known all the work leading up to the construction of the three buildings, the purchase of the ground, and designing, was done by Andrew Hamilton, a barrister of Philadelphia.

In Independence Hall, the hallway and rooms on the ground floor are treated with a fine Doric order reaching from floor to ceiling. On the right as you enter the hallway three large arches between engaged columns open into a room which was once occupied by the Provincial Supreme Court. These are balanced on the opposite wall by a similar treatment of woodwork, where instead of open arches, a doorway surmounted by a curiously carved pediment occupies the center with carved tablets on either side.

No matter where one may wander in the buildings there are to be found the most attractive and interesting ideas, beautifully executed. The views in some of the hallways, especially those leading to stairways, to say nothing of the staircases themselves, are wonderfully fascinating to those who love Colonial design. In the room occupied by the Provincial Supreme Court, the woodwork and general design is a study in itself. The same is true of the room directly across the hallway—the Declaration Chamber—where the Declaration of Independence was signed. A feature of this room is its beautiful chandelier, the reproduction of which made it necessary to visit an old church in England which was erected a little before Independence Hall and where a similar chandelier hangs.

That no detail of interest in connection with the restoration of the group was overlooked is evident from the fact that the original cobble-stone cartway which extended from the main street to the rear of the buildings has been re-established with its quaint poles and chains flanking both sides. This is indeed a quaint driveway and, in these days of improved street pavements, it has a special interest. Near the cobble-stone driveway another detail given attention is the Colonial lamp-post which has also been carefully restored.

While the work in the two rooms mentioned is interesting and attractive, probably one of the most beautiful features, considered from an architectural standpoint, is the grand staircase of Independence Hall, which, leading from the main hallway, eventually reaches the tower where hung the Liberty Bell. This stairway is a remarkable example of Colonial Georgian design, both in the dignity and richness of the general scheme and in the execution of the detail. A Palladian window, most characteristic of the period, occupies the stair-landing along the south wall. This, with strict classic propriety, is treated with pilasters of the Ionic order, in progression from the Doric

order of the ground floor and leading up to the Corinthian cornice which girdles the walls beneath the ceiling. To one side of the window there is an arched opening with small wooden archivolt which leads from the stair-hall into the main building, and further on is a curious little stairway which gives access to the loft and upper stories of the tower and steeple, the original hanging-place of the old Liberty Bell.

In Congress Hall the interior views are most interesting. An especially attractive one is to be found in the vestibule from which the stairways lead to what was the old Senate Chamber on the second floor. Another view, also in the vestibule, affords an excellent study of Colonial design as applied to doorways and windows. Here the great, long door hinges and locks are especially noticeable. At the back of the rostrum in the old Senate Chamber is to be found an arrangement of windows which is exceedingly interesting and at the rear of the Senate Chamber there is an extremely quaint stairway, which was apparently for the use of the officials of the Senate.

In the Old City Hall Building, the opportunities for interesting study of design as applied to doorways, windows and stairways are just as numerous as those presented in either of the other two buildings. A very pretty group of windows is that in the hallway out of which opens the entrance to what was once the Mayor's private office and, in the room that was originally used as the Mayor's Court, an opportunity is presented for the study of some exceptionally fine specimens of window design. The hallway of the second floor is especially attractive. Here are an arched stairway, most beautifully executed, and many other details that are considered worthy of study. The stair hall of the first floor is also of exceptional merit and the room on the second floor, where the first Supreme Court of the United States sat from 1791 to 1800, is another apartment of great interest.

A group of Chicago architects representing the Illinois Society and Chicago Chapter of the Institute, are at work on a plan to erect a building to be known as The Architects' Building. The plan originated in a meeting of the board of directors of the Illinois Society, when H. B. Wheelock, H. L. Palmer, secretary, and Leon H. Stanhope as chairman, were appointed as a committee to investigate. This committee reported the plan to be feasible and in conjunction with the Chicago Chapter, a plan of balloting to select a committee of five architects for the building, was adopted. The architects named were Harry B. Wheelock, Daniel H. Burnham, Alfred H. Granger, Melville C. Chatten and N. Max Dunning. A committee consisting of Robert C. Ostegren, H. L. Palmer and Leon H. Stanhope was delegated to negotiate for a site.

## Obituary

HERBERT LAWRENCE BASS, A. I. A.

Herbert Lawrence Bass, of Indianapolis, Indiana, died suddenly in Washington, D. C., April 8, while on a business visit in that city. His firm, Bass, Knowlton & Company, was retained by the Postoffice Department for the construction of postal sub-stations, and it was while on a visit in the capitol in relation to this work, that Mr. Bass was stricken.

In his native city, for he was born in Indianapolis, he rose to a position of prominence in architecture. His firm last year was awarded the medal of honor by the Indiana Society of Architects for excellence in architecture. He began his study of architecture in the office of L. H. Gibson, continued it in several offices in his native city, and began independent practice under his own name in 1903. Later he was joined by Lynn O. Knowlton. The firm executed much work which stands as a monument to Mr. Bass' ability as a designer. He was born November 13, 1877. He became a member of the American Institute of Architects in 1914.

Edward B. Green, Edward B. Green, Jr. and Albert Hart Hopkins, announce the formation of a partnership for the practice of architecture under the firm name of Edward B. Green & Sons-Albert Hart Hopkins, at One Niagara Square, Buffalo, New York.

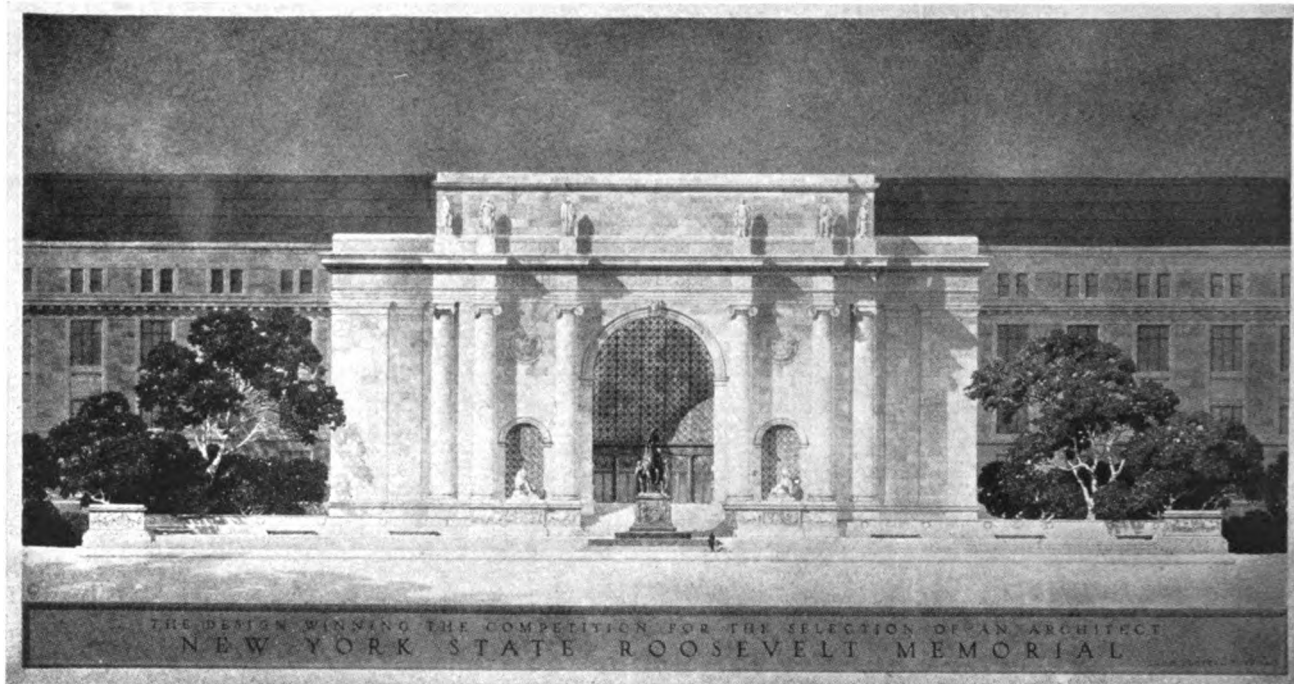
Wolf, Sexton, Harper & Trueax announce the removal of their offices from 7 West Madison Street, to the thirtieth floor of the Tribune Tower, Chicago, where they will have more suitable quarters for drafting room and studio.

The firm of Hickman & Martin has been dissolved. Mr. Hickman will continue the business at 403 Swift Building, Columbus, Ga., under the firm name of C. F. Hickman, Architect.

Russell L. McKown announces the opening of an office for the professional practice of landscape architecture and town planning at 910 Kahl Building, Davenport, Iowa.

Construction engineering probably reached a maximum in the placing of eight steel trusses on the Paramount Building in New York recently. The contractors are the Thompson Starrett Company. The trusses each weigh one hundred and forty-four tons, and are one hundred and twenty-two feet long and sixteen feet high. They were lifted one hundred and fifteen feet to position. To lift each truss took about half an hour and the two lifting derricks on a traveler, weighing about five hundred tons, were moved the required twenty feet from one truss position to the next, by two electric engines, in about fifteen minutes.





PRIZE WINNING DESIGN, COMPETITION FOR NEW YORK STATE ROOSEVELT MEMORIAL, JOHN RUSSELL POPE, ARCHITECT

## The Passing Show

### V. *The Shot of Hyrtacus*

By ARTHUR T. NORTH, A.I.A.

THE target was a mast or a fluttering dove tied to the masthead; the shooters, Hyrtacus, Mnestheus, Eurytion and Acestes were to take their choice. Aeneas was sole judge and referee and distributor of prizes.

Hyrtacus was the first archer up. He was experienced and acknowledged to be the equal of any in skill and generalship of prize shooting. Many successes had made him cocksure and with perfect sangfroid he took his position, calmly surveyed the target and the bleachers—slowly drew his strong bow, a flash of arrow flight—ping, the quivering arrow embedded its head in the very heart of the mast! A bull's-eye! The dumbest dullard on the bleachers could see that Hyrtacus and Hyrtacus alone of the four archers captured the crowd.

To him Aeneas gave no prize—he did the obvious thing!

The shots and the awards of Acestes, Eurytion and Mnestheus have been described already in *The Passing Show*.

\* \* \* \* \*

An architectural competition is analogous to the tournament of Aeneas held at the tomb of Anchises. The winners usually work by the formula which insures success. It is a simple formula reading as follows:

$fp = cd + 5/l + bs + rj$   
in which  
 $fp$  = first prize

$cd$  = clever draftsman who has developed an individual technique which is very theatrical and discloses the identity of the competitor.

$5/l$  = one of the Five Orders of Architecture. To select the right one, put the name of each in a capsule, shake them up in a gold bowl and have a pure, young, blindfolded girl draw one. It is the best choice.

$bs$  = bozart system of design. First draw the major axis and then all the little axes and apply Vignola, collection of photographs of masterpieces, Meyer's Handbook, etc., *ad lib*.

$rj$  = respectable jury. This is composed of a trustee for some museum or library which he has endowed liberally, thus establishing his cultural status; a president of some woman's club or uplift organization, preferably the best bridge player, which evidences her knowledge of arithmetic sufficient to count the Five Orders; an architect who is a perfect lady and whose ability is limited to  $5/l$  architecture which is sure, safe and conventional. The other jurors can be golf-playing manufacturers and brokers, wealthy but respectable. And the prize winning design might as well be a bank front in Hohokus, N. J., Sheboygan, Wis., or Moscow, Idaho. And so it goes.

Architecture suffered an irretrievable loss in this competition when Magonigle shot over the head of the jury—another masterpiece lost to the world.

\* \* \* \* \*

Anent competitions, literary in this case, Gutzon Borglum, the sculptor, writes to the *New York Times* of May 7, 1926, in part as follows:

"All original work is the product of the individual creative impulse, and while the process does not necessarily guarantee masterpieces, the sacredness of the creative function in the whole scheme of life is such that syndical or committee interference or right of approval sterilizes, standardizes, enslaves and destroys the shy processes of pure creative effort. Awards, baits, 'honors' and all claptrap that organizations

invent for bestowal upon themselves, by themselves, or upon those they may elect who agree with them, do more to standardize, develop, the milk-fed, boneless capon product in the near in art than all other hindrances to vital production put together. More than that, every good piece of art in the world is the unprejudiced creation of its author, working with no thought of honors or reward.

"The most casual review of every competitive form prevailing in America, excepting physical contest, wherever or whenever exercised, shows the product is inferior and below the capability of those employed. Most of our literature, verse, public speaking, painting or sculpture develops into habit, and is little better. Very little of such production is necessary human expression and little or none of it bridges the chasm that exists between every one of us. Any and all effort to meddle with the character or endanger the purity of the production is an outrage against the very law of creation. History is crowded with the failures of abortions of every kind, and civilization allows them eventually to perish."

\* \* \* \* \*

During the past year, Lansing C. Holden, F.A.I.A., has served the New York Chapter, A.I.A. as its president. His administration has been noted for its activity, aggressiveness for the good of the Chapter and the Institute and a gratifying increase in membership. Universally admired and respected, he has been able to benefit the Chapter by the loyal and enthusiastic co-operation of the entire membership. Mr. Holden retired from active professional work several years ago but came back from his retirement to serve his fellows capably and untiringly. He retires from office as the beloved and respected Old Roman of New York Architects.

The incoming president, H. Van Buren Magonigle, is a guaranty of another successful administration of the Chapter's affairs. Original and forceful, his term

of service naturally promises perhaps unexpected things but assuredly fittingly and finely done.

\* \* \* \* \*

Some days prior to the last New York Chapter meeting (May), the Scientific Research Department, A. I. A., acted as wet-nurse for an expert exhibition of stuccoing at the Engineer's Building. At the following Chapter meeting, the numerous sample panels of stucco, each almost two square yards in area, graced the walls of the Chapter rooms—a bizarre wainscoting effect. Like the immortal Light Brigade, stucco panels were to the right and left, before and behind the architects. A fine exhibition of twelve cylinder, high powered salesmanship! The S. R. Department is acting as the Institute's booking agency for a handpicked group of producers and the outlying Chapters in the hinterland will be subjected to an intensive selling campaign under the guise of education.

Will not architects generally rather resent the kindergartening of their Chapter meetings and perhaps favor the several hundred equal or better producers who do business where it should be done—in the architect's office?

The archery tournament of 1925 is over and the prizes awarded. Who wins the 1926 run off?

Herbert Foltz, F.A.I.A., Willard Osler and Macy G. Thompson have associated in a partnership for the practice of architecture, under the name of Foltz, Osler and Thompson, with offices at 704-710 J. F. Wild Building, Indianapolis, Indiana.

Announcement is made of the merger of the offices of H. Gilbert Karges and Shopbell, Fowler & Thole, under the new firm name of Fowler & Karges, Furniture Building, Evansville, Indiana.

Janke, Venman & Krecke, architects and engineers, announce the removal of their offices from 1504 Broad to 1346 Broad, Detroit, Michigan.



## Limestone Merger

**C**ONSOLIDATION of the Indiana limestone quarrying interests is of particular interest to architects, in view of the extent to which the product of this industry is now used in various types of building, especially in the commercial field where competitive costs are often of outstanding importance.

The question was discussed in a statement issued by the Indiana Limestone Company. This statement declares that the consolidation includes primarily quarry producers, most of the twenty-four companies involved being quarry operating companies and only a few exclusively mill operating concerns which do not have quarries. There will exist a number of large cut stone firms in the Indiana district which are not included, as well as many cutting plants and local stone yards throughout the country. These, it is pointed out, will continue to afford the users of the product healthy competition within the industry, entirely apart from competition with other materials.

Of the new company, Lawrence H. Whiting, Chicago, active in organizing the new company, is chairman of the board of directors. A. E. Dickinson, who was president of the Consolidated Stone Company, is president; Charles W. Walters, Cleveland, former president of the Indiana Quarries Company, chairman of the executive committee. Other officers include: F. S. Whiting, vice-president and treasurer; F. S. Strong, F. E. Bryan, M. F. McGrath and Nelson Joyner, vice-presidents; T. J. Vernia, vice-president in charge of sales; B. M. Pettit, secretary.

General headquarters will be retained at Bedford, but executive offices will be in the Tribune Tower, Chicago.

The consolidation, it is declared, will be able to handle problems of efficient management and development better than a number of small operating units and will result in effecting economies in production, reduction of overhead, together with facilities for rendering greater service, which will help to maintain profitably the price of the rough building stock close to the present low level.

Merging of the interests will permit development of handling of by-products and will result in more effective co-operation with the architectural profession by the control, better classification and grading of the product. The statement concludes:

"The merging of these limestone interests, which though varied in minor aspects, are basically similar will in fact now permit an even more effective co-operation with the architectural profession. It will be possible to control to a greater degree the classification or grading of the product, to put into effect certain standardization that will be helpful in reducing costs, to increase the facilities of the Service and Research

Departments, and in every way serve the users of the product to better advantage.

"Architects, therefore, need not entertain any apprehension as to their future relations with this industry or as to the way in which it is to be operated, as the many economies that can be practiced, it is thought, will not only provide a suitable profit but also tend to reduce the cost of producing the building stone stock. In fact, the development of the by-products market alone may enable the new corporation to produce and market profitably the rough building stone stock at a lower price level than has been current during the recent years of great activity and expansion in this industry.

"It is the avowed purpose of the new company to extend Indiana Limestone markets and to serve the building public in the most efficient manner by employing every known economy and system of modern business operation that science and engineering knowledge has developed.

"Practically all the organizations included in the consolidation will remain intact. In a few instances owners who have devoted many years to their companies will relinquish active participation. The personnel of the organizations in most cases will be largely retained. A number of new sales and service offices will be established in all of the important key cities of the country from coast to coast bringing the industry and its service practically to the doors of the architectural profession in all parts of the country."

Leon E. Stanhope was elected president of the Illinois Society of Architects at its annual meeting held at the Palmer House, Chicago. Other officers elected were Byron H. Jillson, vice-president; Robert C. Ostergren, treasurer; Ralph C. Harris, secretary; H. L. Palmer, financial secretary. George Helmle of Springfield is second vice-president, succeeding Frank A. Carpenter of Rockford. Emery Stanford Hall and Alfred Granger were elected as directors.

At the annual election of the Chicago Chapter of the American Institute of Architects, Harry B. Wheelock was re-elected president. The other officers also were re-elected. A feature of the meeting was a series of talks by Irving K. Pond, Arthur Woltersdorf and Alfred Granger, describing architectural impressions of their trips abroad.

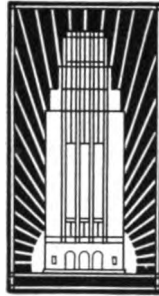
Emery Stanford Hall, Benjamin H. Bisbee and Arthur R. Rhenisch have united to practice architecture and engineering with offices in Suite 2300 Insurance Exchange Building, Chicago. The firm name will be Emery Stanford Hall, Bisbee & Rhenisch, architect and engineers.

John P. Parrish, formerly of Indianapolis, Ind., has opened an office for the practice of architecture at 201 Mackey Building, Hollywood, Florida.

# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED ARTS



Volume XXXV

No. 8

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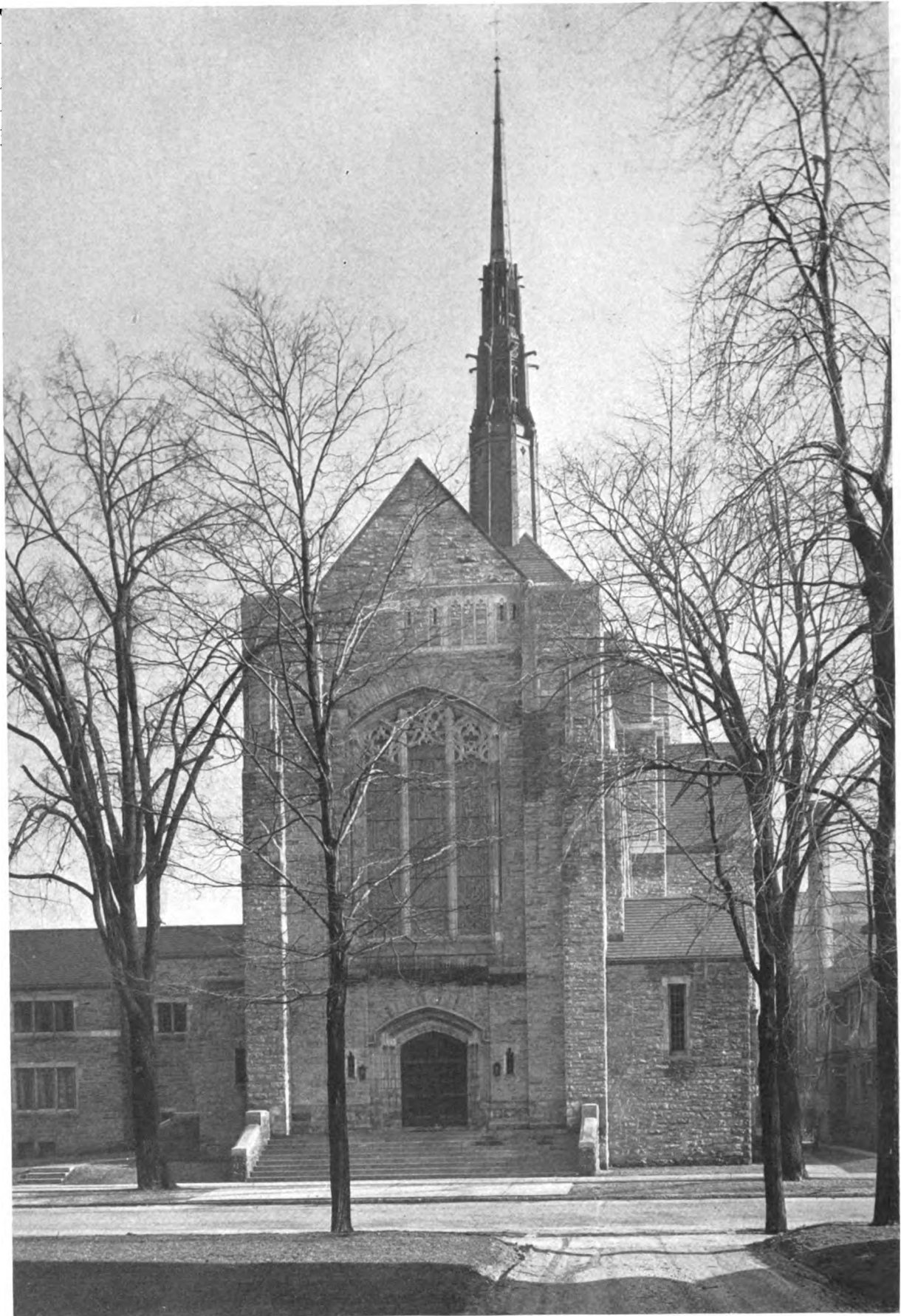
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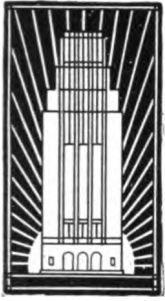
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# THE WESTERN ARCHITECT

ARCHITECTURE

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ARTS

Volume XXXV.

AUGUST, 1926

Number 8

Birth of a New  
Architectural Era  
in  
Washington

Like those days in '76 when the Constitution of the Republic was formed with the results pregnant with good or evil for future generations, was the discussion and passage of the Senate measure pertaining to Government building in general and future constructions in Washington, in particular. Instead of "state supremacy" or "federal control" as then, here were advocates of a "standardized" type, translated as brick walls and roof (like the temporary buildings for city use after the great fire in Chicago, and called "the Rookery") seeking permanently to destroy the work of a hundred years to make our capitol architecturally harmonious and livable, typifying the standard of civilization reached by the people of the United States. It was a critical moment for the future of architectural Washington when the original public buildings bill came up for final passage on that fifth of May, 1926, containing as it did this destructive clause: "In designing and constructing buildings under the provisions of this act, preference will be given as far as practicable to standardized types, and in other cases, where possible and appropriate, to commercial types modified to meet governmental requirements, rather than to buildings of monumental character." In the somewhat remote past all government buildings were of "monumental character," and, in the light of present day judgment, were almost uniformly atrocious. But even with politically appointed architects and venal contractors they represented in a way our limit of architectural art advancement. And even these architectural aberrations were better than the "standardized type," like the shed built in Minneapolis ten years ago and others since constructed by a parsimonious government with a body of capable draftsmen headed by an

"acting" supervising architect, who, by profession, is understood to be a lawyer. This was the imminent danger that confronted the senate when Senator Bruce of Maryland rose to say: "I will not mention names, but the only person I have met at all who favored the idea of standardizing the buildings was a gentleman who said that if this language was not put in the bill every little town in the country would want a Greek temple. I said at the time that I did not see why every little town should not have a Greek temple." The remark, expressive of American architectural liberty and also indicative that the spirit of art appreciation was not entirely dead in that body of individuals to whom a primrose is a primrose, and nothing more, brought a change. The clause was stricken out without debate and for the time at least, the future of architectural Washington is secure. Like the Constitution referred to however, the bill in its entirety is a compromise. There still remains the need for hard work and persistent watchfulness on the part of those who believe that our capitol city should in every way represent our culture and that the tradition handed down by Washington through the L'Enfant plan must be preserved and advanced through the designs of our most competent architects. It will always stand on record that the support given to Senator Bruce in establishing a standard of architectural freedom in the contemplated constructions at Washington and the country at large, was largely influenced by the persistent work of Milton B. Medary, Jr., who, as chairman of the Institute Committee on Public Works, brought the views of the Institute, and those of the more intelligent of our citizens generally, to the attention of the members of the Senate.



# How to Judge Architecture

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

SOME twenty-two years ago, Russell Sturgis, architect and eminent critic, wrote a book entitled, "How to Judge Architecture"; two years ago Lewis Mumford wrote, "Sticks and Stones," treating of the same subject. Mr. Sturgis used foreign examples and Mr. Mumford, the American scene, to "point a moral and adorn a tale."

In its illuminating report to the American Institute of Architects, the Committee on Education declares the greatest present need for the advancement of architecture to be "the education of the public in matters pertaining to architecture and its allied arts." This may best be done, declares that committee, by the injection into popular education of courses dealing with these subjects. The report supplements this recommendation with the declaration that instructors in the subject are all too few, a fact we of the profession must lament equally with the members of that committee.

But given the desire on the part of educators thus to instruct, and assuming for the moment no dearth of those capable to teach, have we of the profession any well defined measures of archi-



THE STATUE OF LINCOLN IN THE LINCOLN MEMORIAL, WASHINGTON, D. C. DANIEL CHESTER FRENCH, SCULPTOR; HENRY BACON, ARCHITECT.



LINCOLN MEMORIAL, WASHINGTON, D. C.; HENRY BACON, F. A. I. A., ARCHITECT. A MONUMENT "ENTIRELY FOREIGN, IN ITS PAGAN BEAUTY, TO ANY OF THE CHARACTERISTICS AND AIMS OF THE GREAT EMANCIPATOR."

itectural value to apply in such public or popular instruction?

Since the public, let us assume, is becoming more interested in architecture, what standards may we offer that public to guide them in their judgment of architecture?

In an attempt to answer this question I have set myself to the task of discussing critically certain recent distinguished examples of architecture, much in the public eye, hoping thereby to contribute something to the solution of a problem in which our profession is vitally concerned.

The Tribune Tower is, to my mind, the loveliest silhouette in Chicago's skyline, particularly as seen from outer Grant Park and from River Street. But silhouette is only one element. In detail this tower is Gothic with niches and canopies and simulated buttresses and lantern.

Now there are two schools of thought in judging architectural expression, the one satisfied with abstract beauty; the other demanding a reasoned, logical beauty in which geographic, climatic, religious, social, political and historical influences, as well



THE VOELKERSCHLACHT MONUMENT, LEIPSIG, "IS THE MOST DRAMATIC THING IN STONE TO BE FOUND IN MODERN ARCHITECTURE." (LEFT) STATUE OVER ENTRANCE; (RIGHT) SECTION. BRUNO SCHMITZ, ARCHITECT



as expression of the practical needs, must be given in forms of beauty. Some disciples of the latter school are inclined to grant very small space to the skyscraper for the reason that its walls are not real walls but merely screens enveloping the cage and carried on steel shelves or angles independently, story for story; where each story might, according to the whim of the designer, express a separate and distinct page of architectural history, thus forming a complete Tower of

Babel in which the language of one story might be foreign to that of the others. Neo-Babylonian But, our public insists, architecture in America includes other structures besides skyscrapers. What have we to say of the Lincoln Memorial in Washington?

Only in North America, particularly in the United States, are these buildings to be found. They are an expression of our present-day civilization and may be a passing phase; for, according to distinguished authority, these buildings should be classed as temporary, with a life of from thirty to fifty years at which age they may be considered obsolete. As an expression of the steel frame, perhaps the most successful design ever made was that of second prize in the Tribune competition sub-



VOELKERSCHLACHT MONUMENT, LEIPSIG, BUILT TO COMMEMORATE THE BATTLE OF LEIPSIG. BRUNO SCHMITZ, ARCHITECT

The Lincoln Memorial belongs in the first class, that of abstract beauty. Its serene, cold, Greek perfection is comparable to that of the Venus of Milo. This monument was intended for and is a fitting climax at the Potomac end of the classical scheme of Washington, even though it is entirely foreign, in its pagan beauty, to any of the characteristics and aims of the Great Emancipator, who sits in marble at the open entrance of the cella, gazing down across the





WESTMINSTER ROMAN CATHOLIC CATHEDRAL, LONDON, JOSEPH T. BENTLEY AND SONS, ARCHITECTS: "ONE OF THE GREATEST OF ENGLAND'S MODERN DAY MONUMENTS"

Pyramidal in form, this domed structure of gray-brown sandstone and granite, set on the highest of a series of terraces with a mirror lake in the foreground, huge sculpture representing the travail and writhing of the Volk, is the most dramatic thing in stone to be found in the modern history of architecture. The Volk who erected it and whose ancestors

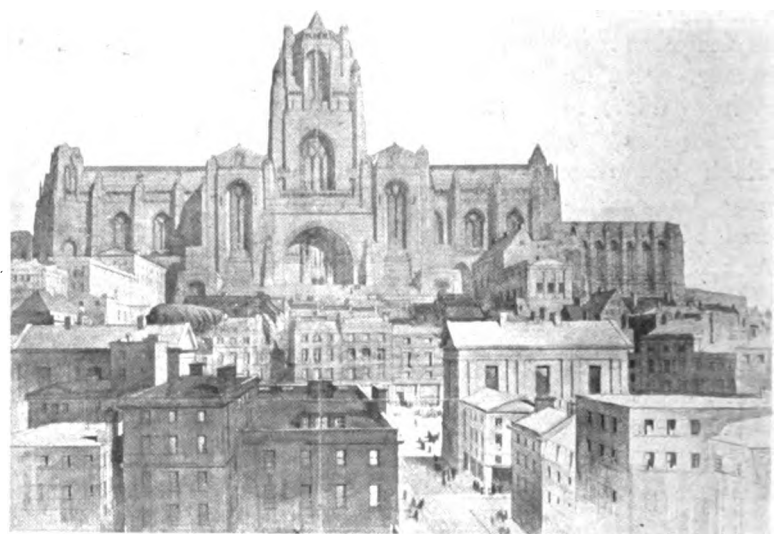
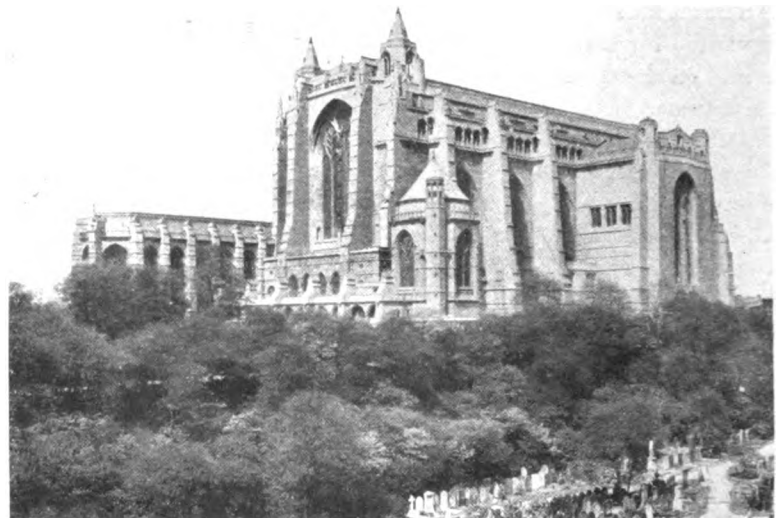
LIVERPOOL CATHEDRAL, SIR GILES GILBERT SCOTT, R. A., ARCHITECT: VIEW ACROSS THE GRAVEYARD TAKEN AUGUST, 1924. FROM THE ARCHITECTURAL REVIEW, LONDON

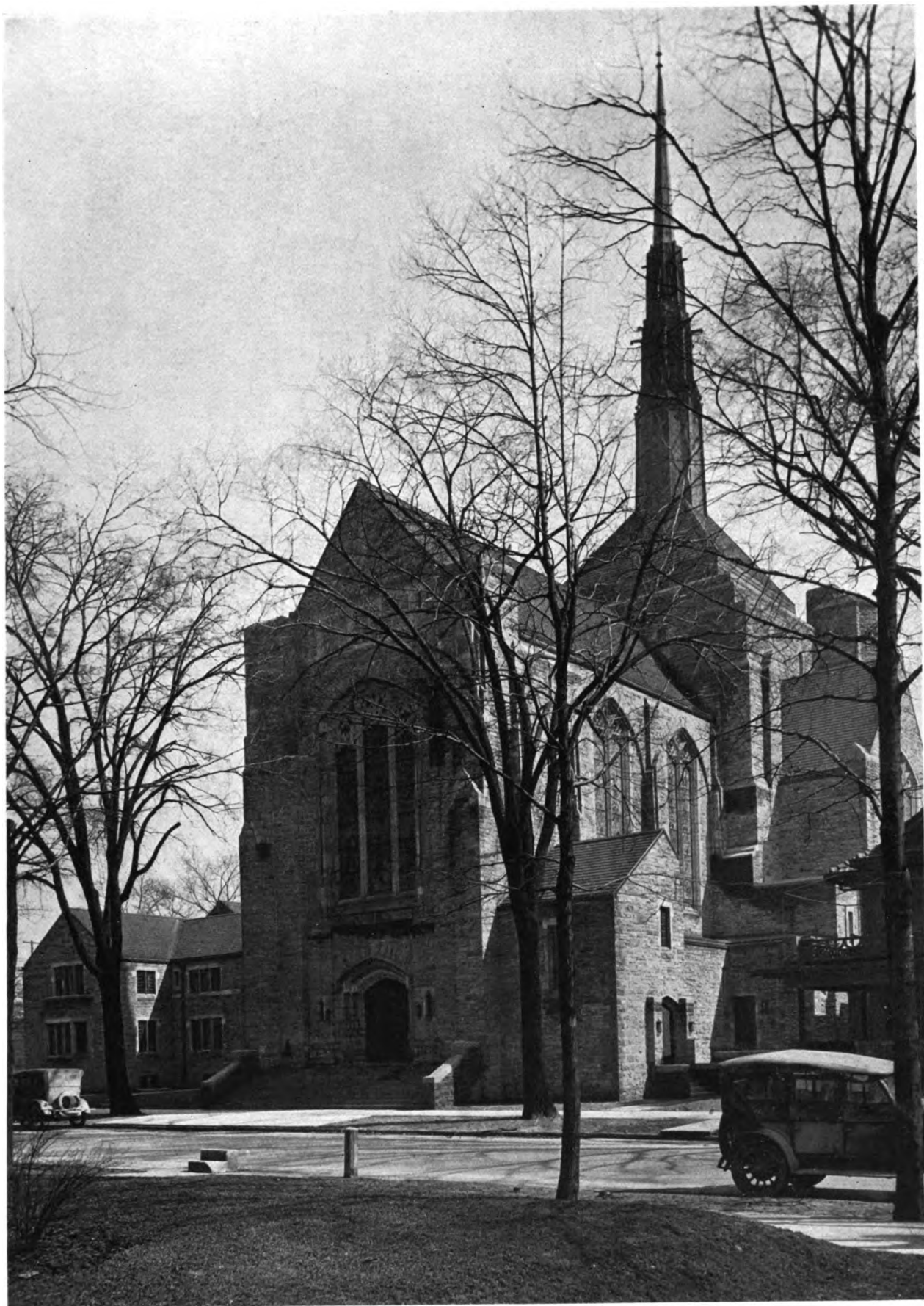
mirror lake, over the myriad Americans crowding the steps leading to his godlike, Greek shrine. His figure is lighted by the reflection of the sun from the marble steps without, as if he were sitting before a line of footlights. Imagine Mr. Lincoln viewing this monument to himself, and with a twinkle in his eye cracking some joke at the expense of the pagan god within!

In contrast to the Lincoln Memorial, let us examine the Voelkerschlacht monument at Leipzig, dedicated in 1913, 100 years after the Battle of Leipzig. Here is a monument belonging in the other class, that of intellectual and emotional architecture.

The rising of 1813 brought "one of those great historical moments where a people, carried away by one mighty feeling and united by one supreme aim, seem capable of achieving the impossible." The German youth was impelled with the determination to drive the foreign conqueror from the ancestral soil and create a new Germany, transformed from a geographical term into a great national body of free commonwealths. The monument typifies all that.

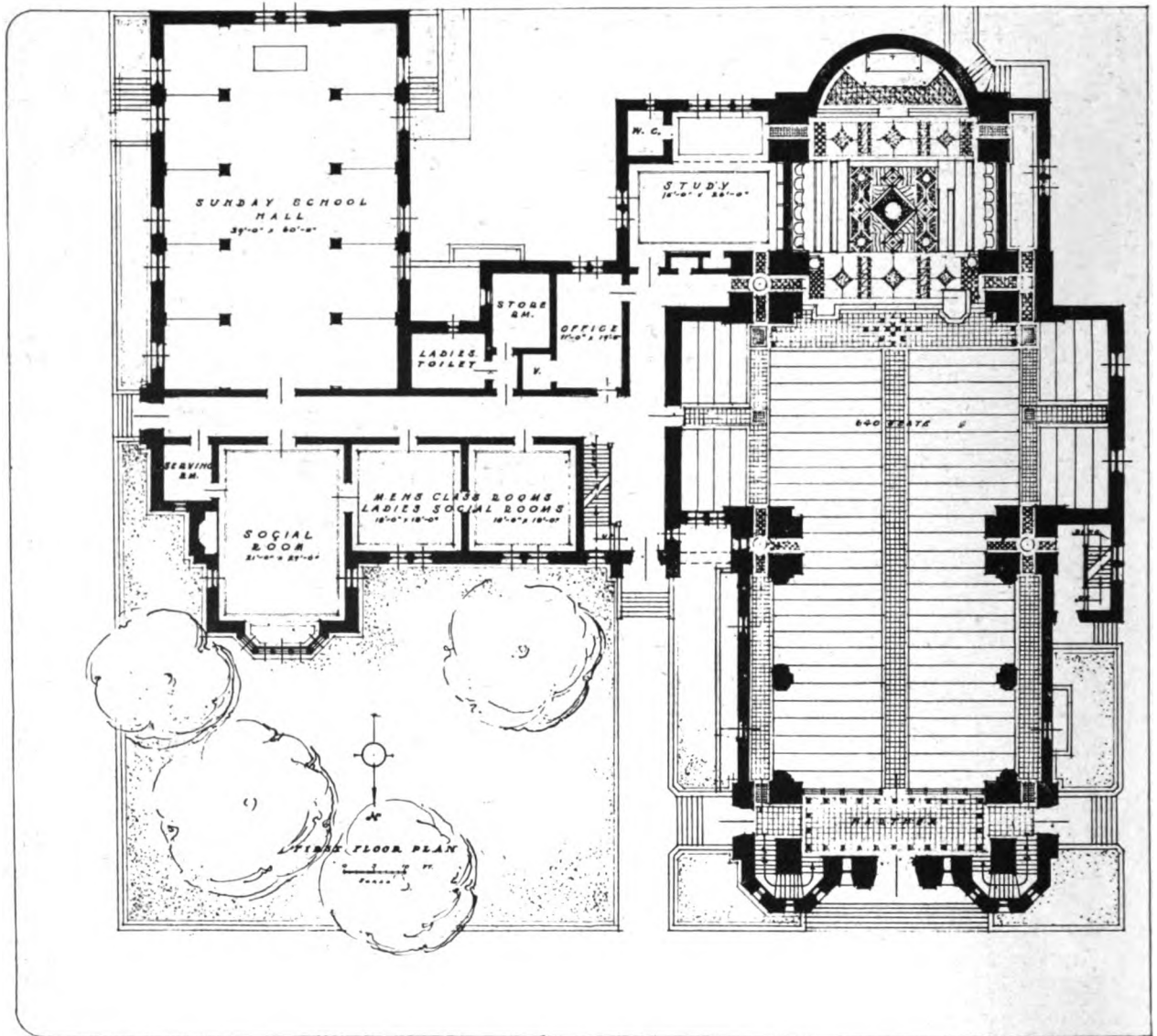
LIVERPOOL CATHEDRAL, THE COMPLETE DESIGN, FROM DRAWING BY CHARLES GASCOYNE. DESIGN FOR THE TOWER HAS SINCE BEEN MODIFIED. SIR GILES GILBERT SCOTT, R. A., ARCHITECT



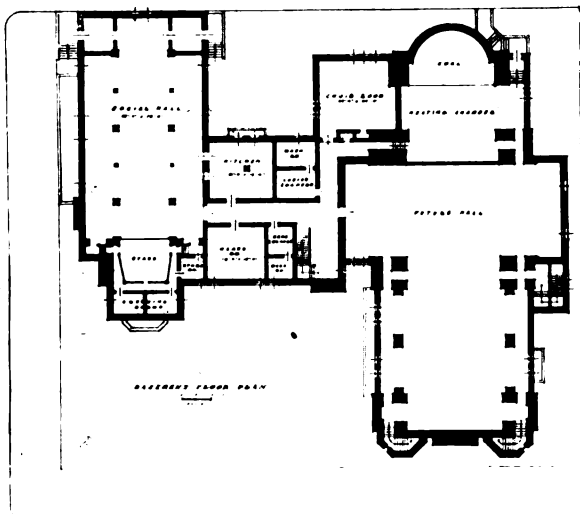


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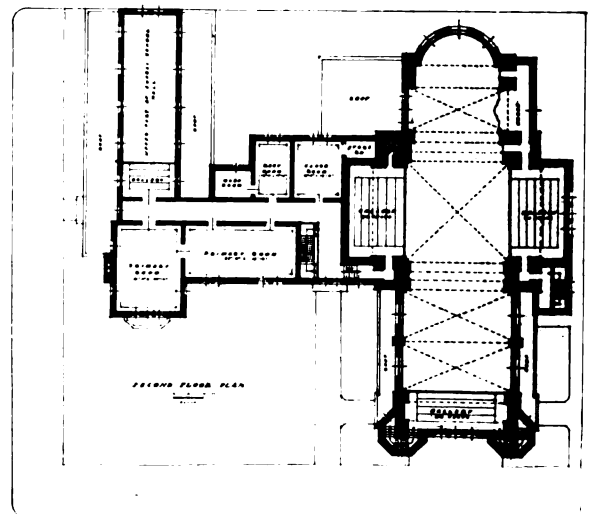




MAIN FLOOR

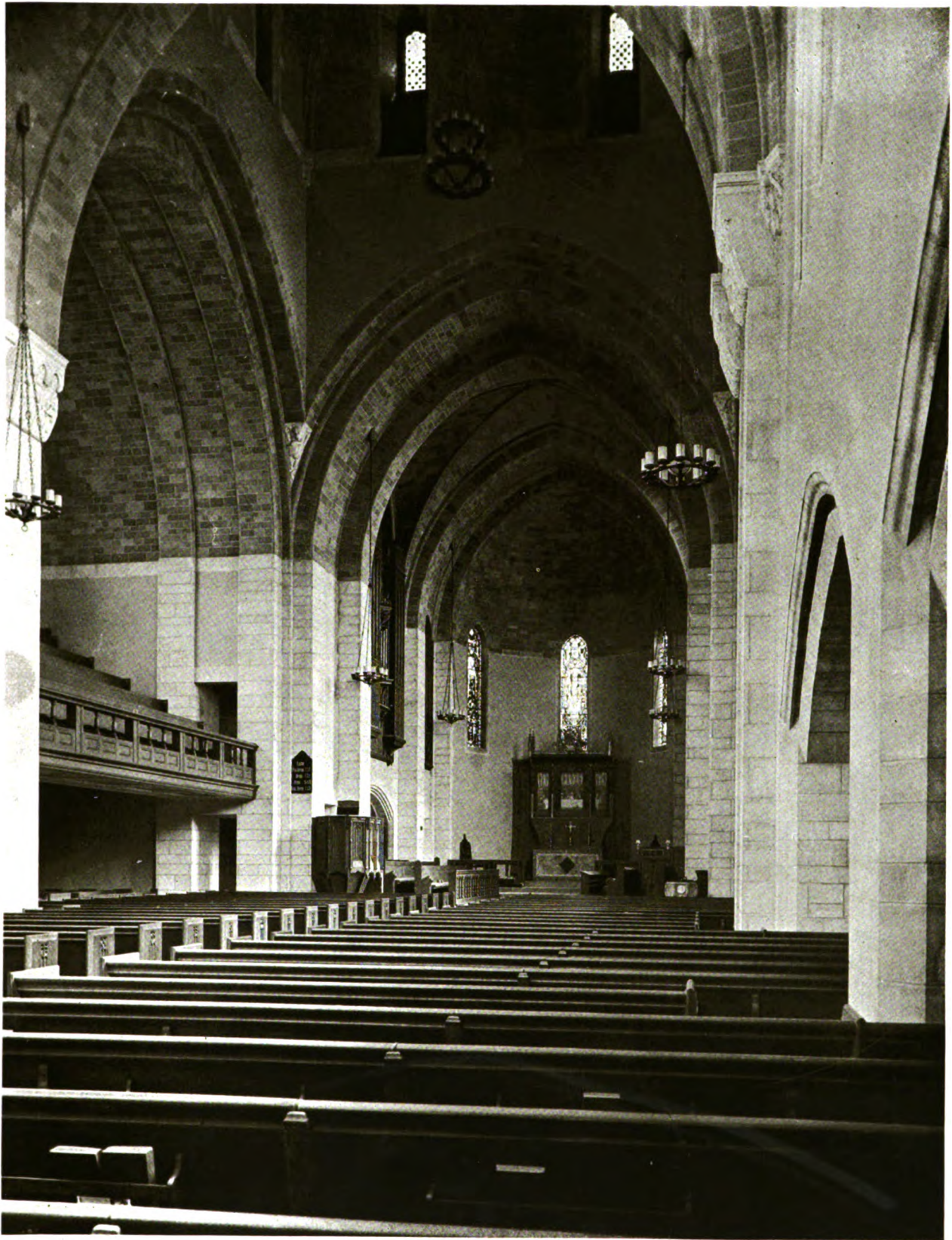


BASEMENT



SECOND FLOOR

PLANS  
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 BERTRAM GROSVENOR GOODHUE, ARCHITECT  
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INTERIOR LOOKING TOWARD ALTAR  
TRINITY ENGLISH EVANGELICAL LUTHERAN CHURCH, FORT WAYNE, INDIANA  
BERTRAM GROSVENOR GOODHUE, ARCHITECT  
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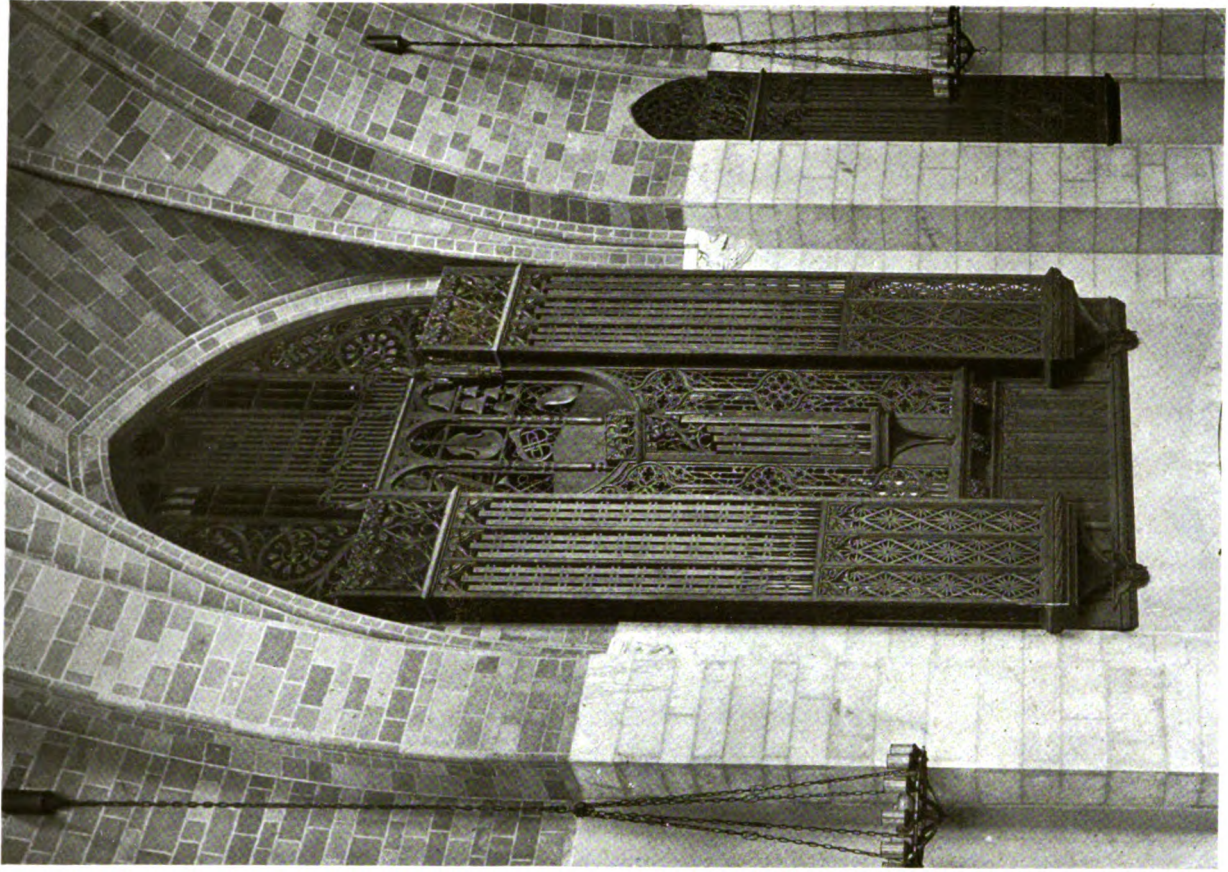


CHANCEL

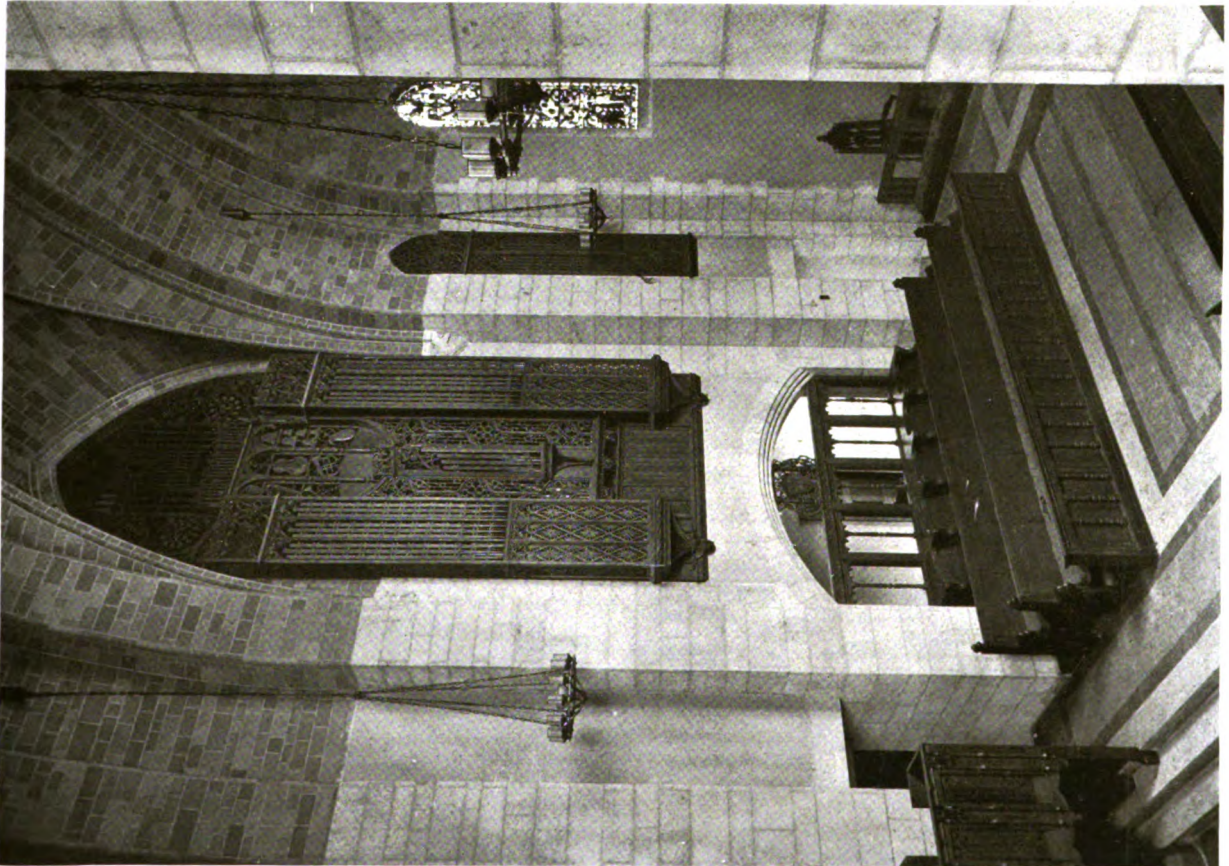


NAVE LOOKING TOWARD GALLERY  
 TRINITY ENGLISH EVANGELICAL LUTHERAN CHURCH, FORT WAYNE, INDIANA  
 BERTRAM GROSVENOR GOODHUE, ARCHITECT  
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ORGAN CASES



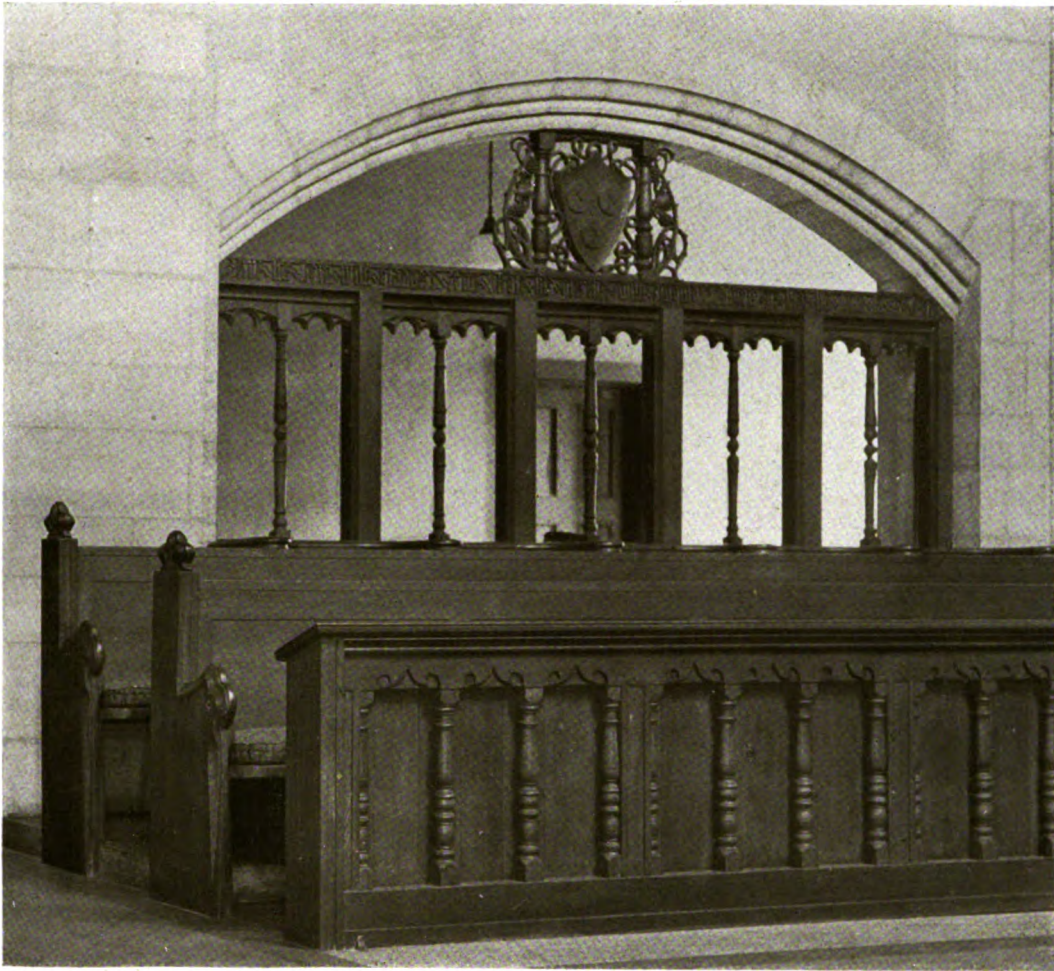
EAST WALL AND CHANCEL  
 TRINITY ENGLISH EVANGELICAL LUTHERAN CHURCH, FORT WAYNE, INDIANA  
 BERTRAM GROSVENOR GOODHUE, ARCHITECT  
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DETAIL OF ALTAR AND REREDOS  
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CHOIR STALLS



CHILDREN'S ROOM

TRINITY ENGLISH EVANGELICAL LUTHERAN CHURCH, FORT WAYNE, INDIANA  
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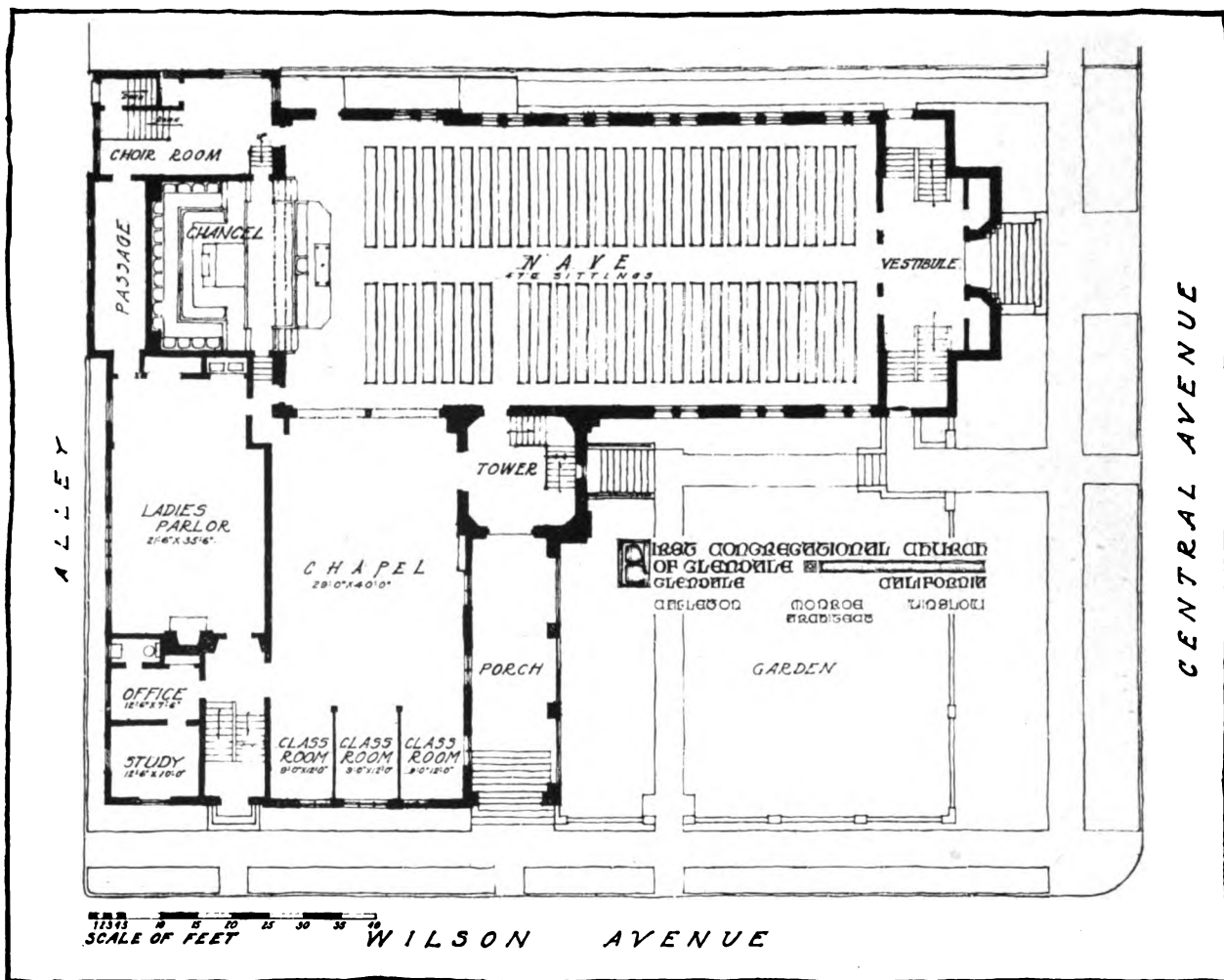
NAVE AND CHANCEL  
FIRST CONGREGATIONAL CHURCH, GLENDALE, CALIFORNIA  
CARLETON MONROE WINSLOW, A. I. A., ARCHITECT :: ::





EXTERIOR  
FIRST CONGREGATIONAL CHURCH, GLENDALE, CALIFORNIA  
CARLETON MONROE WINSLOW, A. I. A., ARCHITECT :: ::





PLAN



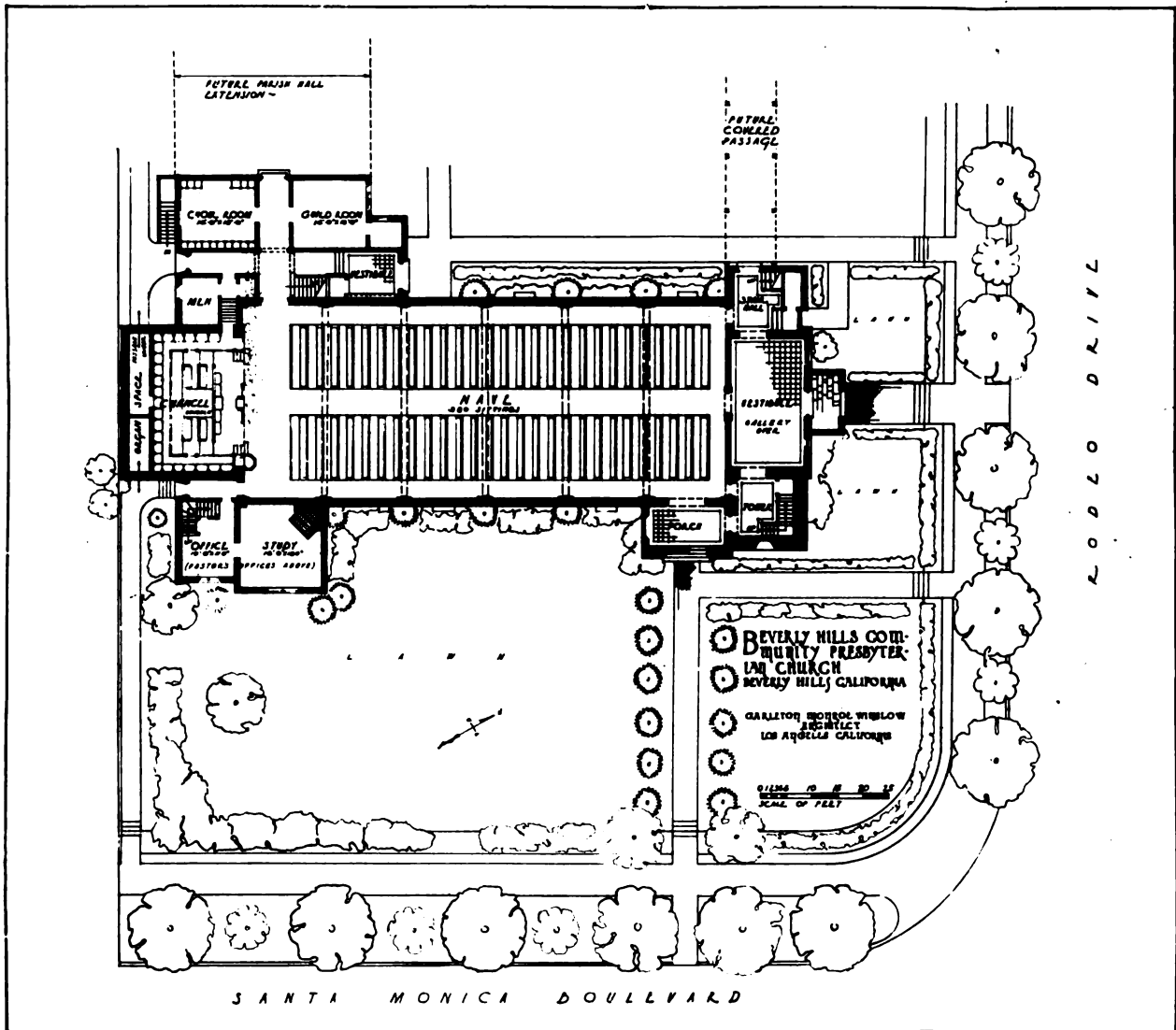
GATE  
FIRST CONGREGATIONAL CHURCH, GLENDALE, CALIFORNIA  
CARLETON MONROE WINSLOW, A. I. A., ARCHITECT :: ::



GALLERY

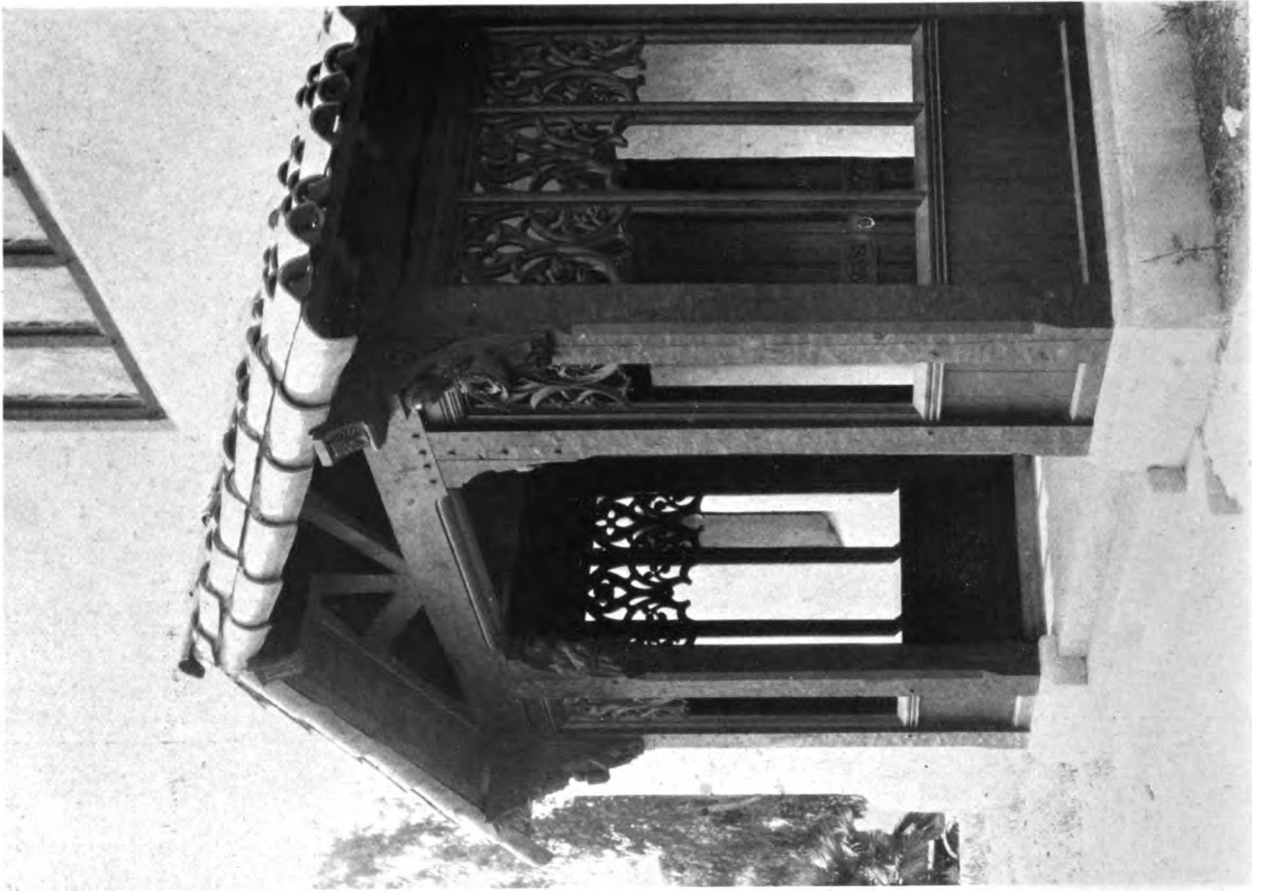


GENERAL VIEW FROM ARCHITECT'S DRAWING

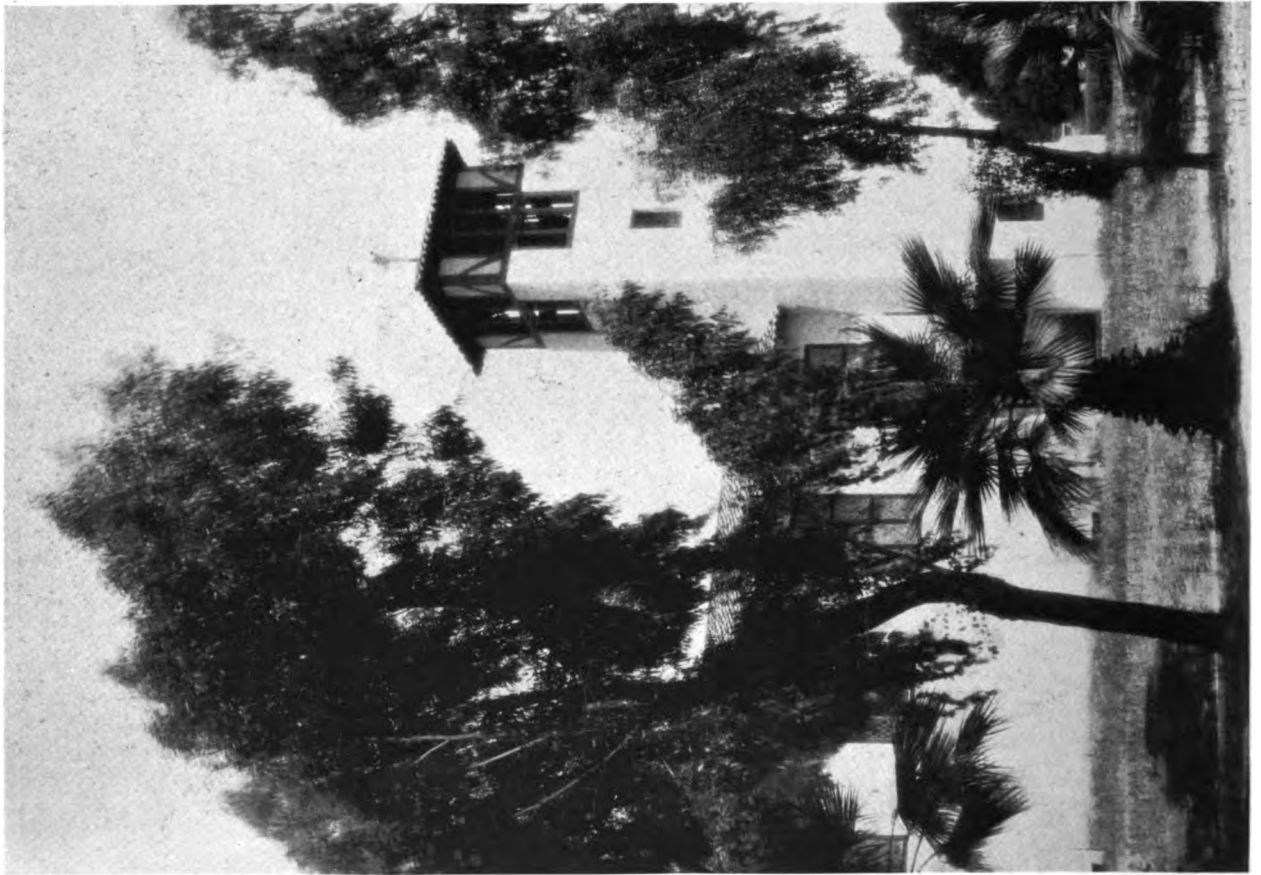


PLAN  
 BEVERLY HILLS COMMUNITY PRESBYTERIAN CHURCH, BEVERLY HILLS, CALIFORNIA  
 CARLETON MONROE WINSLOW, A. I. A., ARCHITECT





PORCH



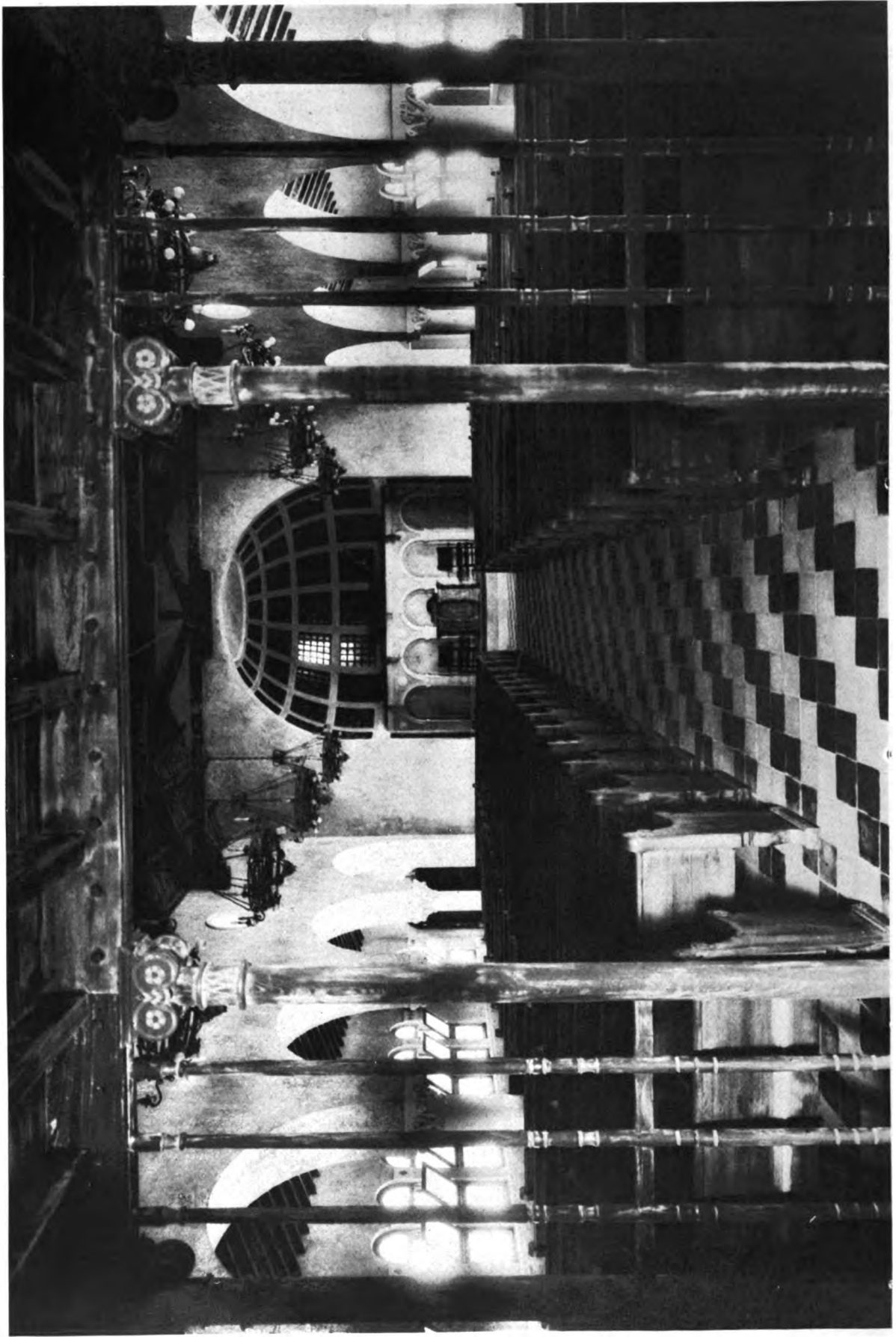
TOWER AND SIDE OF CHURCH  
BEVERLY HILLS COMMUNITY PRESBYTERIAN CHURCH, BEVERLY HILLS, CALIFORNIA  
CARLETON MONROE WINSLOW, A. I. A., ARCHITECT





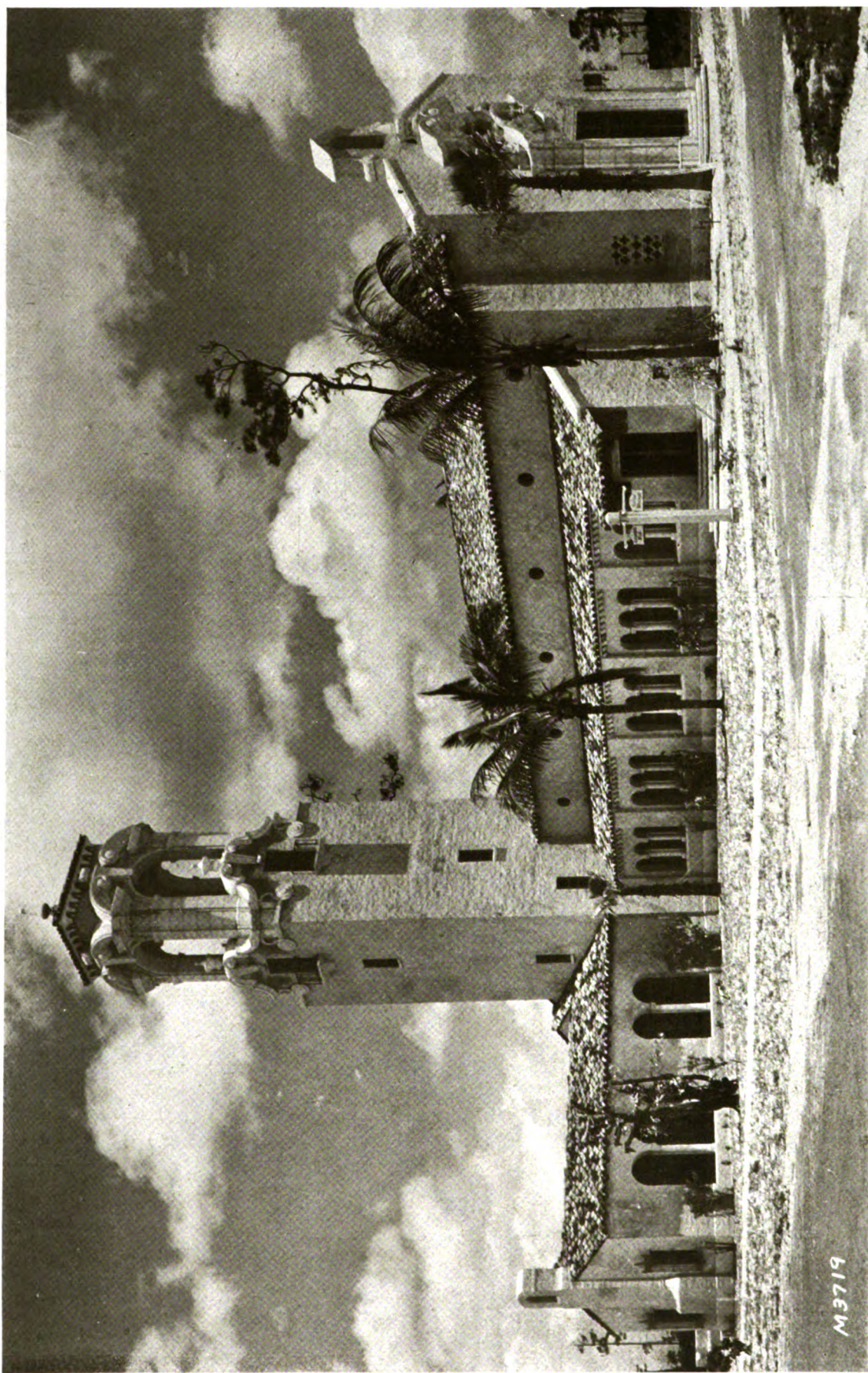
NAVE AND CHANCEL  
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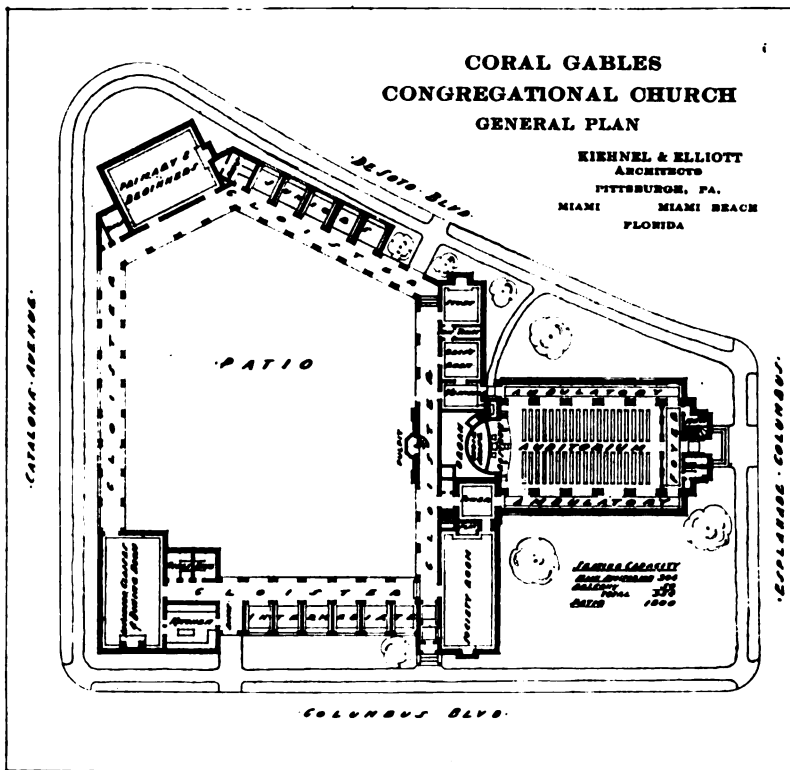
INTERIOR  
CORAL GABLES CONGREGATIONAL CHURCH, CORAL GABLES, FLORIDA  
KIEHNEL AND ELLIOTT, ARCHITECTS





GENERAL VIEW  
CORAL GABLES CONGREGATIONAL CHURCH, CORAL GABLES, FLORIDA  
KIEHNEL AND ELLIOTT, ARCHITECTS :: :: :: :: :: :: ::

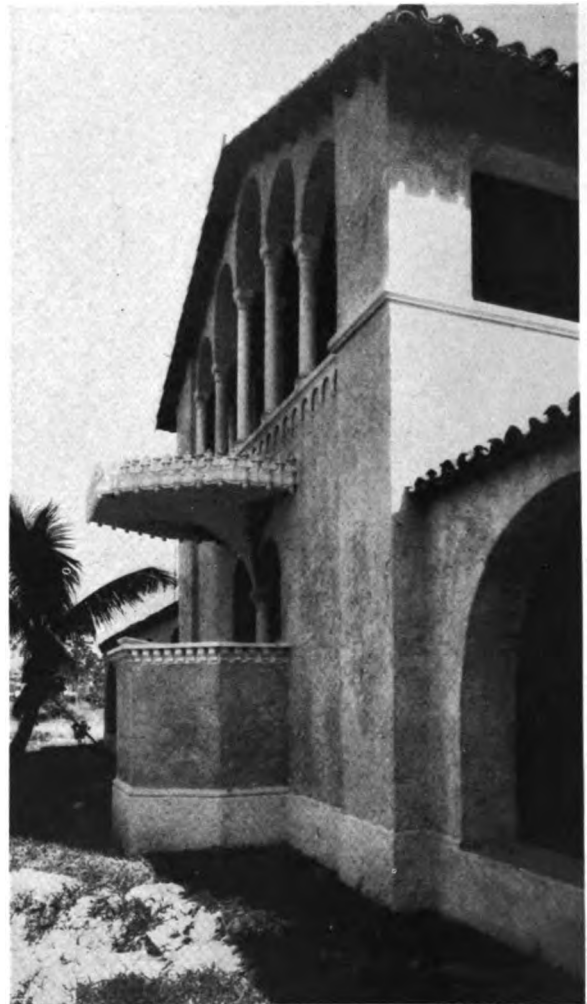




PLAN



DETAIL OF ENTRANCE  
CORAL GABLES CONGREGATIONAL CHURCH, CORAL GABLES, FLORIDA  
KIEHNEL AND ELLIOTT, ARCHITECTS



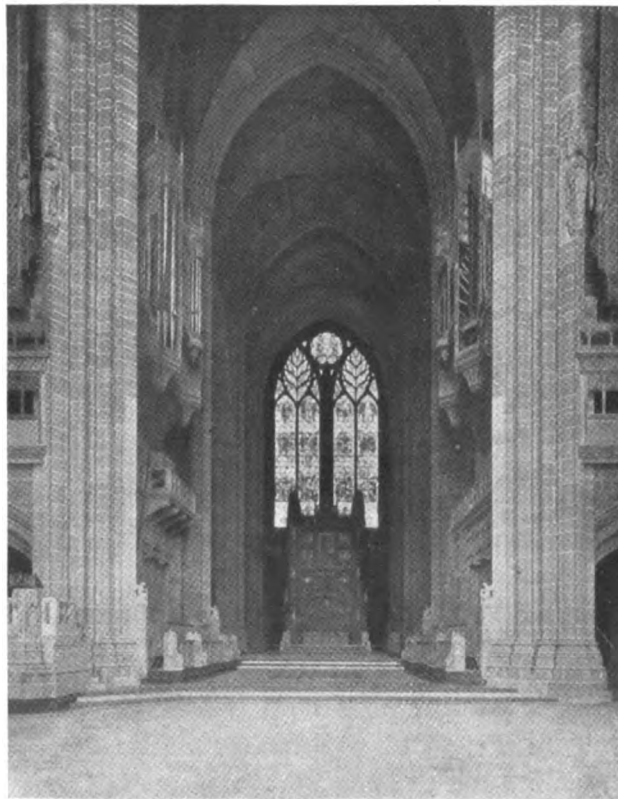
OUTDOOR PULPIT IN PATIO



THE NEBRASKA STATE CAPITOL, LINCOLN: BERTRAM GROSVENOR GOODHUE, ARCHITECT.

suffered to uphold the aims which this monument commemorates. knows its history and understands the drama of this story in stone. Pass through the interior from the crypt to the main floor observing the proportions and the sculptures and listen to the hidden choir in the balcony sing a choral, and you will agree that here is something in architecture to be classed with the greatest of Wagner's music dramas. There is no mere prettiness. There is intellectuality, emotion, grandeur. An epic!

With all the college buildings erected in the last twenty years and still building, and the attention given to church architecture, what have you



THE CHOIR, LIVERPOOL CATHEDRAL. SIR GILES GILBERT SCOTT, R. A., ARCHITECT

to say of architecture in that field? queries our public.

Beginning with the work of Cope and Stewardson for the University of Pennsylvania, collegiate Gothic has achieved triumphs in scholarship and artistic worth in this country that we are all proud of. The work at Princeton, the Harkness Memorial at Yale, and some of the University of Chicago buildings offer splendid testimony to such achievement. And yet I wonder whether these buildings, with all their beauty, are not more archaeological than modern?

In the matter of church building, some splendid examples of Gothic design have been

THE WESTERN ARCHITECT  
AUGUST :: :: 1926



added to the ecclesiastical monuments of our country. The late Bertram G. Goodhue was, I believe, the country's greatest genius in this field, and the chapel of the University of Chicago on the Midway, now rising, is his design. But Mr. Goodhue was a modernist. He was quoted as saying that his churches were not Gothic even though he used Gothic motives; and his efforts in the State Capitol of Nebraska at Lincoln now under construction were entirely a plea for modern architecture.

To illustrate more clearly the two points of view or the two schools of architectural thought, let us consider the Catholic Cathedral of Westminster, in London, in contradistinction to the Episcopal Cathedral at Liverpool, now partially completed. The London example, a byzantine structure of brick walls and domes, was completed in the rough nearly ten years ago. It is a great conception for a house of worship, a splendid piece of craftsmanship, with huge spans and providing for rich decorations in mosaics and marble through out the interior, the whole inspired by such works as Hagia Sophia in Constantinople and St. Marks at Venice. There is nothing in the soil of England particularly to tie Byzantium and its architectural masterpieces to Englishmen. And yet, from a practical point of view,

these forms are entirely satisfying. It is certainly one of the greatest of England's modern-day monuments.

The Liverpool Cathedral, begun twenty-two years ago, has its east end completed to the line of the central tower. While the plan is symmetrical on both long and short axes from the central tower, and while this cathedral has its foundation in the traditional English Gothic, the architect has achieved results which confirm the theory that architecture at its best is the outcome of the union of emotion and intellect. In the cathedral at Liverpool the architect uses the accepted architectural forms preserved intact yet so freely handled and adjusted that they reflect the temper of the times and remain subservient to requirements. Liverpool Cathedral will go down in the history of England as the greatest architectural achievement of the first half of the Twentieth Century.

And in conclusion, queries our public, have you nothing further to say of American Architecture?

Yes. Go to Lincoln, Nebraska; see the State

Capitol now building after designs by Bertram G. Goodhue in which he has thrown off the shackles of imported forms, and is building for the prairie state of Nebraska, an edifice that aims to express a civilization developing in the United States of America!



STUDY FOR ENTRANCE TO NEW COMMERCE BUILDING, UNIVERSITY OF ILLINOIS; JAMES M. WHITE AND CHARLES A. PLATT, ASSOCIATE ARCHITECTS

# The Passing Show

## Memorials, Head Instinct and Cubicles

By ARTHUR T. NORTH. A. I. A.

TWO of our presidents had the ability and knowledge which enabled them to draw plans for buildings—Washington and Jefferson. Washington is considered more as an engineer and Jefferson as an architect. It was his European travel and probably a natural predisposition and favorable conditions that caused Jefferson to excel Washington in the art. At any rate, Jefferson's architectural achievements show him to be equal to any American of his day. Architects and engineers have every reason to be proud of these two presidents.

During the early days of last winter some of us favored the construction of a Supreme Court Building in Washington on the only outstanding site now available in the Park Commission Plan of 1901. The New York and Chicago Chapters, A. I. A., also expressed such an opinion. As this might prevent the erection on this site of the proposed Roosevelt Memorial, for which a competition had been held, the officers of the Institute "requested" Chapters not to interfere in matters of "national import," and the movement as a Chapter matter died.

The New York Times of July 4 contains a long article in which it is stated that the Congressional Committee in charge has dedicated the site for a Jefferson Memorial in recognition of his writing the Declaration of Independence 150 years ago and his achievements as President. All architects should work to the end

that this memorial should give proper cognizance to Jefferson as an *architect* as well as a statesman.

The article also stated that the switch in the program resulted from action taken by the Hon. John J. Boylan, (Dem.) 418 West 51st Street, Manhattan. The presumption is, by many, that the Hon. Boylan is one of those horrid Tammany boys and that his action was inspired by politics. Whether this be true or no, all of us, regardless of our political affiliations, should appreciate the fact that our architect-president will have a suitable memorial along with the other two who achieved greatly—Washington and Lincoln.

I really was, for a time, fearful for American architecture because of the possibility that the successful Roosevelt design would be constructed. You will recall that, in general, it consisted of two forests of Doric columns, a pond and a fountain of pellucid Potomac water. Construction would have so reduced

the visible supply of Doric columns that several of our great architects could not function until a new crop was grown; and, besides, the demand for columns of the remaining Five Orders would bull the market price so much that our bankers could not afford to construct any more banks, which would be a terrible thing architecturally.

Running with the herd, "herd instinct," afflicts architecture the same as it does the garment trades. A few years ago York and Sawyer built the Pershing Square Building. This is a fine achievement and



THE CUNARD BOOKING OFFICE, CUNARD BUILDING, NEW YORK.  
BENJAMIN WISTAR MORRIS, F. A. I. A., ARCHITECT



one of its most engaging and attractive features is the quality of certain ornamental elements executed in terra cotta. This terra cotta was variegated in buffs and light browns. The combination of color with the refined and adequate ornamental details is a most happy one.

The widespread favorable comments on the Pershing Square Building were quickly sensed by the speculative builders of office, loft and apartment buildings. The result was an eruption of poorly-detailed buff terra cotta variegated with splotches and splashes of reddish browns. The epidemic is not yet under control and it extends from Greenwich Village to the ends of the Bronx and Queens. With all of its horrors it has one merit, that with renewed zest we can enjoy York and Sawyer's Pershing Square Building.

A vogue for large, richly ornamented, arched theatre entrances has been common in the Central States for many years. In fact it proclaims the movie house as distinctively as the three balls, the striped pole and the wooden Indian do their respective occupancies. Perhaps herd instinct infests the show business more than others, but New York has been quite free from this type of theatre entrance, and the lack of sufficient street frontage may be a reason. But now New York's most populous center, Times Square, is invaded with the typical entrance arch with all of its overload of ornamental vegetables, jugs and foliage. The building, some thirty odd stories high, occupies an entire block on Broadway and is an imposing mass. To the left end of the facade is this great interjection of an arch, a dis-symmetrical gash, as disquieting as an ugly scar on a handsome lady's face. I suppose that the movie man just had to have it to advertise his wares to the public.

Many hours are spent at work in a small cubicle where everything is intended to be so convenient for efficient work, or is it small because of \$4.50 per square foot? At any rate it is small and such an intimate arrangement sometimes exerts its hampering influence. From the cubicle's window one can see the roof of Grand Central Terminal, the Shelton, a mass of other office and hotel structures and the new Delmonico tower—most of them just buildings.

One sometimes needs association with an interior of spacious and lofty dimensions just for its relief from the small cubicle's restraint. There are many large interiors in every city, each exerting its own peculiar influence, and as we learn to know them we naturally select them to satisfy our needs.

One can now walk through the ground floor corridor of the Barclay-Vesey New York Telephone Building which was appraised in *The Western Architect* of April, 1926. The building covers an entire city block and the corridor bisects it. It is of large dimensions, wide and high, with a comparatively flat,

segmental arched ceiling. Its fine proportions are best realized in the morning rush hour as hundreds of persons enter at either end and disappear, that human tide which comes in and as quickly goes out without confusion or congestion. There are two elevator lobbies opening on either side of the center of the corridor which prevent any stationary groups waiting for elevators, being visible. The effect, then, is one of continuous motion, an inflow or an outflow. There is no noise, no echoing of sounds, merely a faint murmur as of a soft breeze.

The walls are divided into large panels with a field of some soft-toned whitish stone in large slabs. The wide, dividing pilasters are of dark, almost black, green marble with a very slight projection. The pilaster faces are moulded in large, low-relief members. A frieze in a dull gold color extends without interruption from end to end, except that at the pilasters it is deeper in order to serve as a capital. The frieze is ornamented with low relief carvings of a running unconventional pattern.

At the spring of the segmental arched ceiling and groined into it, is a row of niches in each of which is one amber-colored electric light, which does away with the cold effect of concealed cornice lighting. The intensity of the illumination is not great but it is sufficient.

On the ceiling, at the center of the large wall panels, there are large mural paintings, somewhat conventional, richly colored and vigorously drawn. The entire combination is a perfect harmony of light, color and form. It is a striking and happy contrast to the usual cold and glaring corridor, glittering in highly polished marbles, stiff and formal in a monumental style.

The style of the Telephone corridor? It has none and why should it? It was designed simply to serve its purpose as a utility and to please and to inspire. It succeeded.

It is skillful planning of large interiors that increases their apparent size and this is always attained by simplicity, correct proportions and vistas. Interiors designed in the classical styles, with free standing columns and their corresponding pilasters, flat coffered ceilings, deep girders and cornices, all enriched with applied ornaments, are limited in effect by the style and by the rectangularity of the plan and vertical sections. When executed in white polished marble, they are distracting, glittering and sterile.

The limitations of rectangularity are overcome by the arch and the vaulted and domed ceiling. This is well demonstrated in the Cunard Booking Office. In this the plan is so shaped that the penetrations of the massive piers which support the domed and vaulted ceilings, afford certain pleasing vistas which add greatly to the apparent size of the interior. The

walls are severely plain and the masonry so articulated that the effect is one of solidity and strength. The counters are so subordinated that they are scarcely noticeable.

The soffits of the arches are ornamented in high relief and have the quality of structure rather than mere ornament, which justifies its use. The ceiling surfaces are finished in color. The mural paintings are drawn with great vigor and freedom; those repre-

senting the ships that sailed the Seven Seas are particularly exhilarating and inspiring. Although executed with definiteness, they do not restrict the apparent height of the interior and the colors are so harmonious and the shades such that the effect of height and distance is enhanced.

It is a splendid room, one that recalls us again and again, merely to sense that feeling of freedom and exaltation which is found in vast places.

## √ The Meaning of Ecclesiastical Architecture

AS EXEMPLIFIED IN TRINITY ENGLISH  
LUTHERAN CHURCH, FORT WAYNE

BERTRAM GROSVENOR GOODHUE, *Architect*

**B**UILDING for the worship of God should express the divine purpose for which it is set apart. By its design and artistic character in general it should bear witness to the reality of spiritual things. It should express in its every line and form, in its composition and design the aspiration of the human soul to God. It should, in-so-far as is possible, be a sermon in stone. Such a church building is the new edifice of the Trinity English Lutheran Congregation at Fort Wayne, Indiana. This church is one of the last works of the late Bertram Grosvenor Goodhue, certainly one of the most eminent of American architects and one whose fame rests upon the genius with which he was able to create, with stone and glass and wood and metal, forms of breathless beauty to express the spiritual aspirations of men.

The plans for the structure, prepared by Mr. Goodhue, were accepted by the congregation and the contract let on April 5, 1924. On April 24, 1924, the master mind that had created this lovely structure and had given it the genesis of reality upon paper was no more, and the actual realization of the master's dream was left to his associates and successors, the Bertram Grosvenor Goodhue Associates. That the design has been carried out in the fine spirit and with the true intent of the architect, no one who has carefully examined the church will deny. This, then, was one of the last tributes of the architect to that Infinite Presence—God—to whom he was so soon to be gathered and to the glory of whom so many of the master strokes of his busy life had been directed. But the fame of Goodhue is secure as the great Saint Bartholomew's, Saint Thomas', and the Chapel of the Intercession in New York and countless others, some indeed unrealized in material form but seen in his marvellous drawings, will testify. Anything that might be said here could add little lustre to the achievements of this great American architect. We content ourselves simply with a brief description of this delightful example of his work out on the prairies

of the Middle West, portions of this description being frank extracts from the dedication program.

The church occupies a corner lot one hundred and seventy feet long by one hundred and fifty feet deep. The church building itself covers the inside of the lot, the parish-house nestling at its foot on the corner to the rear, leaving an open corner to the streets and thus allowing an inspiring perspective of the entire mass. As one approaches the corner of Wayne and Ewing streets from the east, the eye is caught by the simple lines of the parish-house building and then is lifted by the lines of the great mass of the church itself, which soften gently in the ascent, level by level, until they culminate and find supreme interpretation in the dramatic, almost startling passion of the slender, spirituelle spire which flings its point to heaven, and, crowned with the Cross, symbolizes the upward reach of the soul of man toward God through the mystery of Calvary.

Why are the lines, both exterior and interior, so narrow, straight and high? Because these lines have been found best to express the sense of grandeur, aspiration and mystery that surrounds the Infinite; because these lines by their upward thrust seem to liberate the soul from the depressing, confining, limiting burdens and problems of material things. We children of a great materialistic civilization need constantly to be reminded that there is more in life than food and drink, that the great facts of life are mysteries, that its greatest forces are not steam and electricity but love and courage and vision and faith, that the soul of man is infinite and needs exaltation.

One of the great services every church building in the world renders is to witness to the reality of the Spirit in a world that is more and more coming under the domination of things. *Things* are pressing in upon us. The material world fairly shouts at us from every side. There is danger lest the soul be shut away from God by material things. Therefore a Gothic church, leaping skyward, Cross-crowned, summons the



mind laden with material programs and problems to a remembrance of the fact that the soul exists, that *the ideal is the real and the final thing*, that God is in all this clanging, shrieking, towering mechanism of civilization, bigger than the biggest things! This, indeed, in the message of Architecture!

So the walls of the church rise straight and high and the windows which give it ornament and character are Gothic windows, which, in their slenderness and pointedness also emphasize the upward reach in the heart of man. The stone is Neshannock sand-stone, quarried near New Castle, Pennsylvania, a hard sand-stone in variegated buff colors, the rough surface of which gives a variety and warmth to the texture of the walls. The roof is of copper shingles and the fleche is faced with copper, already beautifully colored and burnished by the elements.

There is little ornament on the exterior of the church, the beauty of the composition depending upon the strong simplicity of the lines and the nice general proportions. On the facade, at the top, is a cross of Indiana limestone, ornamented with a grape-vine design, symbol of life and the Communion. The archmould above the entrance also carries this design. At the top of the buttresses are, on the east side, a figure of Moses, carrying the Tables of the Ten Commandments, representing the Law; and on the west a figure of Saint Paul, carrying the Sword of the Spirit, representing the Gospel. Over the door is a large window flanked by free-standing figures of the arch-angels, Michael and Gabriel.

There are six possible entrances to the church proper, the front of the structure having three. Here one enters the Narthex, a low-ceilinged vestibule separated from the Nave by a screen of oak and glass. The wooden screen of the Narthex, viewed from the Nave is interestingly carved. The vaulted ceiling of the Nave is one of its most beautiful features, the formal beauty of the aspiring vaulting lines being softened by the warm glow of the variegated material of which the vaults are constructed. The vaults are of a golden hue—the

color of Glory—the walls a warm tan, the blues and reds of the stained-glass windows and the dark oak woodwork furnishing as much variety and contrast as is necessary to make a handsome harmony. The arch lines of the vaults come to rest one-third of the way down in corbels of carved stone wrought by Lee Lawrie, the sculptor. Each is masterfully executed and rich in symbolical detail.

As one enters the Nave from the Narthex, he has a full view of the beautiful chancel and altar. The chancel of the church represents the *Head* as the Nave represents the *Body* of Christ. It is the most important point in the church, the altar itself being the centre of the interest in worship. On either side of the chancel, which is paved with green and gray marble and slate, are ranged the choir-stalls, accommodating an adult choir of fifty voices. At the rear of the choir-stalls and facing the ambulatory are carved oak choir screens. The great organ chamber is screened by a triumph of the art of the woodcarver. On the top centre part of the large organ case are silhouetted representations of the early forms of church musical instruments. On either side of this panel are angels in attitudes of adoration. The pulpit is handsomely carved and carries at the top a curiously carved inscription, half Latin, half Greek, meaning "we preach Christ crucified."

The altar and reredos form the focus of the interest of the interior. The altar itself is of marble in conventional patterns, the reredos of carved oak overlaid with gold-leaf in pattern. It is divided into three panels which carry the story of the Last Supper, above the centre one of which is a descending dove in carved oak, symbolical of God, the Holy Spirit. Above this are two angels supporting a crown and a shield. On the shield is painted the symbol known as *Agnus Dei*, the Lamb of God. Back of the reredos are riddels of

silk in a wonderful golden color, thus giving the reredos a striking background of the color of Glory. The communion rail and the pews, beautifully but simply carved, complete this most interesting and satisfying interior.

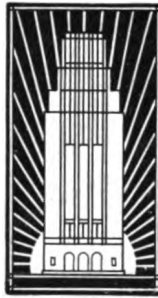


"HUMILITY." LEE LAWRIE, SCULPTOR; FROM THE TRINITY ENGLISH EVANGELICAL LUTHERAN CHURCH, FORT WAYNE.

# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED ARTS



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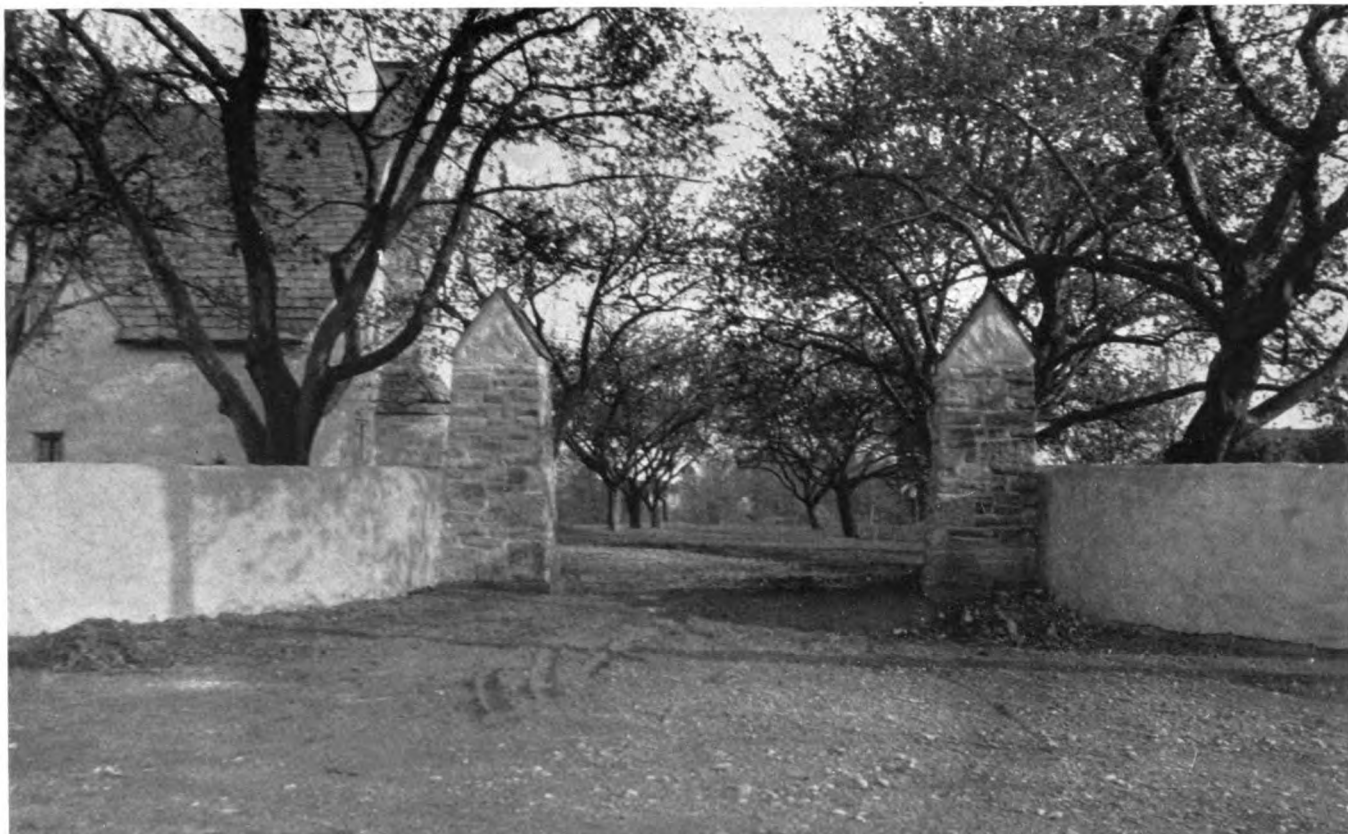
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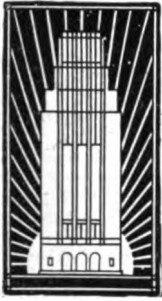
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ENTRANCE GATE TO THE CODLINS  
COUNTRY HOUSE OF MR. S. V. NORTON, BLOOMFIELD HILLS, MICHIGAN  
HOWARD SHAW, F.A.I.A., ARCHITECT



# THE WESTERN ARCHITECT

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Volume XXXV.

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Enters an Ally  
in  
Architectural  
Education

In public education the Public Library takes its place second only to the schools. Its importance has not been fully appreciated by the public thus served. Indeed it may be doubted whether the full effect of the movement is given its proper value by those who render the service. At least, within the past months the American Library Association, comprising within its membership most of the libraries of the country, has instituted a significant movement to extend the educational scope of its constituency. This is the "Reading with a Purpose" propaganda, which, in the end, will touch every important branch of human knowledge, and, in its progress has recently touched the profession of architecture. In a brochure called "Architecture," written by Lewis Mumford, the American Library Association makes it possible for the patron of the public library to gain an appreciative knowledge of the subject. This is accomplished through a course of reading introduced by Mr. Mumford's brilliant article and recommended by him in a bibliography with which the volume closes. So significant is this brochure, and so important to the profession which feels so sorely the need for such education that the subject matter is herein presented in full to readers of *The Western Architect*. The profession recognizes the vital fact that until a public comes to an appreciation of architecture, the practitioner is seriously handicapped. In the report of the Committee on Education of the American Institute of Architects, made by George C. Nimmons, its able chairman, the need of such education is stressed above all others. It is notable, too, that the American Library Association regards the study and appreciation of architecture as only one of a broad series of subjects, all of which are treated in this series of reading courses. And all the brochures which serve as introductions to the courses of reading outlined, as well as stimuli to

promote that further reading and study, are written equally well by those in other fields comparable to Mr. Mumford in the field of architecture. There is a constantly increasing mass of people throughout the country who are interested in the fundamentals of knowledge. The success of the "Reading with a Purpose" course holds in itself, real promise to those inclined to view our present-day, "so-called human race" as almost if not wholly, hopeless. As an aside, we by no means hold that view. Mr. Mumford's brochure on Architecture, is twenty-third in the series issued by this Association. The first, we believe, on Biology, was contributed by Vernon Kellogg. Others followed rapidly on Music, Literature, History in several phases, Economics, to list merely a few interesting titles. Others will follow including treatises on Sculpture now in preparation by Lorado Taft; and on Painting. The bibliography listed in each brochure is most carefully chosen. The brochures are sold at a low price to public libraries and placed where the patrons may have access to them. The movement has proven of inestimable value to the librarians. In many, many instances the books recommended in these brochures for serious and thoughtful reading are bought and placed on the shelves for the use of the public. Undoubtedly this will happen when Mr. Mumford's splendid contribution to the subject is placed on the shelves. Mr. Nimmon's committee and its predecessors have made important advances in the cause of public architectural appreciation, chiefly through teaching of the arts in the schools. The profession will welcome most cordially this valuable ally in the education of the public to understand and to appreciate architecture. And members of the profession should make it a point to see that this brochure is on the shelves of the public libraries of their cities. For with understanding and appreciation will come the insistent appeal for better architectural achievement, which must spring from popular demand.



# Howard Shaw

1869-1926

## AN APPRECIATION

By D. EVERETT WAID, F.A.I.A.

THE famous musician, Leopold Stokowski, in his address to the Fifty-ninth Convention of the American Institute of Architects, said, "The best type of American architect is deeply versed in the architecture of the past, of every period, of every land. You have studied that and you know about it, and with that wonderful background you still have the independence and the personal force to strike your own note."

Mr. Stokowski might have been referring to Howard Van Doren Shaw who had just passed away. In those two sentences are epitomized the qualifications and the ambition of every successful architect. And truly Howard Shaw was a personification of the ideals of aspiring young members of the profession.

He had the background which made him a man of broad culture. He knew history. He knew the architectural masterpieces of the ages. He knew them so well and he had such discerning judgment, and possessed such a genius of originality, that he could produce the atmosphere and spirit of a style without imitating or copying any existing work of art. His knowledge of precedent and his creative ability were so great that he could design with ease and with joy. He had the keensense of humor which is essential to a correct perspective of life and its expression, architecture.

As Irving Pond says, his architecture shows a playfulness even in his monumental work which characterized him. "He seemed to take the same calm, detached attitude to -

ward architecture which he took toward life—albeit his strong and gracious personality shone through them both."

These days, since Howard Shaw's untimely death, have brought forth many tributes to the architect and the man. They testify to the beauty and originality of his work, and refer to his charming individuality and his ideal home life.

His architecture is known and will be studied more and more by his contemporaries. We may leave with full confidence the final verdict to future generations. But those who knew him personally will treasure the memory of an acquaintance which is one of the deepest pleasures of life. He made no virtue of being honorable; the ethics of the profession were to him fundamental and a matter of course. This simple fact should be significant to the younger members of the profession who have a strong impression that some big architects are always looking out for self no matter who stands in their way.

One young architect, early in his experience, had a client who suddenly decided to throw him over and shift the commission to Architect Shaw. It would have spelled tragedy for the young architect. But

Howard Shaw, just beginning his own practice, refused to be party to a double deal and made the client see that one architect could refuse a job when it meant robbing another.

Alfred Granger, in his glowing eulogy of Shaw, speaks of his helpfulness to the Chicago



FOURTH PRESBYTERIAN CHURCH AND PARISH BUILDINGS. RALPH ADAMS CRAM F. A. I. A., ARCHITECT OF CHURCH; HOWARD SHAW, F. A. I. A., ARCHITECT OF PARISH BUILDINGS

City Plan Commission, to the University of Chicago, and especially of his long, devoted service to the Art Institute of Chicago. His example in rendering public service should be an inspiration and should call attention again to the fact that architects, because of their training, are exceptionally qualified to serve on town planning commissions, chambers of commerce, board of aldermen and legislative committees, charged with the direction of important public works.

Howard Shaw was keenly interested in the education of architects and, despite his own engrossing practice, he was ready to help his fellows. He was, for

instance, an active member of the Institute Octagon Property Building Committee and was always willing to work out a design or give his discriminating, unselfish advice.

The works of great painters seem always to command increased appreciation after the artist is dead. The same thing is true of the work of architects who were truly artists. The architectural conceptions of Henry Bacon, of Bertram Goodhue, and of Howard Shaw, had elements of greatness along interestingly different lines. All three are being studied by students of architecture and all three will supply great stimulus to the spirit of American architecture.

## This Most Excellent Master Howard Shaw

By REXFORD NEWCOMB, A.I.A.

HOW curious it is that most people, even most architects, in thinking of architecture, do so in terms of some specific, historic style. While it is true that what we do, or can do, predicates itself very definitely upon the *past*, it is also true that what we do is more definitely connected with and assuredly related to the expression of that *present* in which we live. Moreover, the resultant feeling—the expression—of a work of art cannot be separated from the mind, the soul, the personality of the creator. *Personality is the thing*; the historic style of whatever origin or present significance comes second. And whatever the inspiration in any great work of art, be it a painting, a bit of sculpture, a building, a sonnet or a symphony, it is not the perfectly grammatical forms of the vernacular or medium used that determine the value of the work. However important historic form, precedent or procedure may be, it is the less tangible record of the great personality that infuses the work which makes it of value in human life.

Some years ago, when the Barnard statues of Lincoln proposed for London and Paris called forth a storm of protest, I had occasion to renew my acquaintance with that majestic figure of the Great Emancipator in Lincoln Park, Chicago. I felt then as I do now regarding the much discussed Carl Sandburg's "*Story of Lincoln*." This statue of Lincoln, based upon the historic facts of the president's life, even couched in the terms and material of the great classic statues of all time, was meant to be more than a photographic study of Lincoln. It was meant to be the statue of a great soul interpreted through the medium of another great soul. In short it was Saint Gaudens' Lincoln, not the plainman Lincoln, not the politician Lincoln, but the majestic soul of Lincoln the Emancipator. I am not sure that it is materially, anatomically the Lincoln of history any more than the Lincoln of Sandburg's writing is the Lincoln of scientific

fact. But it is Saint Gaudens' conception of what the great Lincoln should have been in those supreme moments of his life when he arose to the great situations of that life. Someone has said of the Venus de Milo that "she is not what any Greek woman ever was, she is what every Greek woman would like to have been." That is, she is the Greek woman idealized. This, then, was Saint Gaudens' ideal Lincoln, a wonderful figure that gives to everyone who views it a nobler, a higher conception of the really great qualities in human nature.

Idealism, the quality that makes any work of art great, the element that raises it from the level of so much hewn wood, or cut stone, or molten bronze, cannot be separated from the soul of the creator who gives being to the work. This is as true in architecture as in the other fine arts, although I am afraid that in the vast bulk of our architectural expression it is all too often lost sight of.

In paging through the comparatively small number of the works of the Master Shaw shown in the plate section of this issue, the feeling constantly recurs that, in whatever historic vernacular or style Mr. Shaw has sought inspiration, he has always so indelibly stamped the work with his personality—his own interpretation—that the thing takes on a high measure of the idealism of the man and produces an impression far more valuable than the intrinsic beauties and cadences of pure form or color call forth. In this sense his works are human documents as expressive of his refined soul as those conceptions of Richardson were indicative of his Titanic nature. Moreover, whatever that precedent, one always feels in looking at Mr. Shaw's work that here is something alive, something definitely connecting with the life and spirit of our own time—not just the archaeological husks of a past age and time veneering a modern building. Even his English houses, grammatical as they may be, are



definitely modern, definitely American, definitely Shaw's. So suffused with his personality are all his works that knowing the feeling—the character of his work—one can "spot" it as far as the eye can see.

Aside from perfection of form, beauty and cadence of line, and mass and color, this capacity for expressing in architectural terms the spirit of our day and land, the tenor of our time, coupled with a high idealism and a chastity of conception that in some way awakens responses in the soul of men: these are the sterling qualities of real art wherever we find it. I think the interior of the Disciples' Church at the University of Chicago; the monumental gallery in the Goodman Theatre, to say nothing of the interior of the theatre proper; the facade of the Goodman residence in Chicago; even so commercial a structure as the Lakeside Press, carry a marked measure of the distinguished idealism of this master and thus have a capacity for reacting upon human emotions and therefore influencing human life equal to the sensitiveness of minds which come in contact with these works.

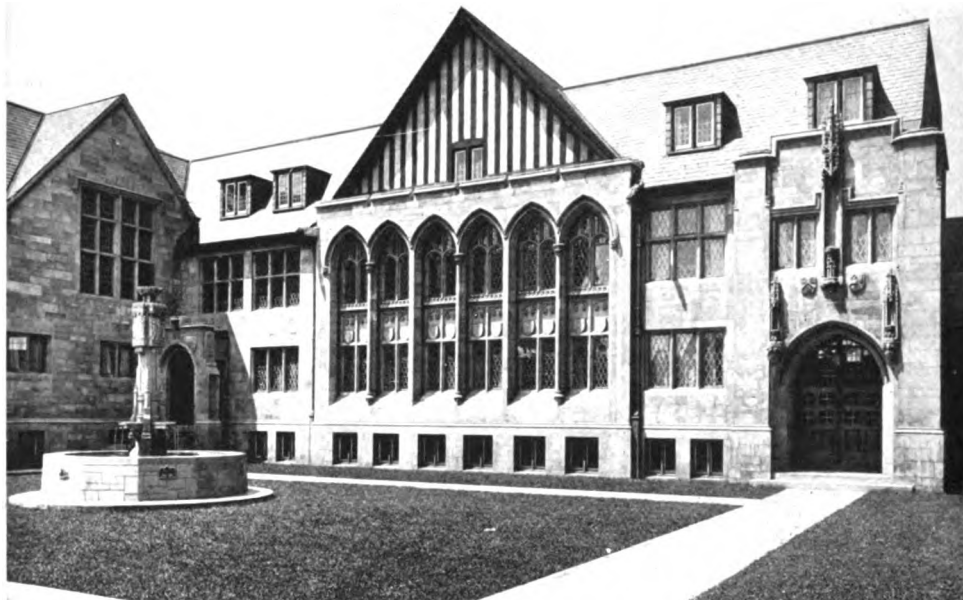
It is often complained that our modern public, particularly the American public, is callous to the finer inspiration to be derived from great art, especially great architecture. This is perhaps because, historically, we are a young country and we have a scant heritage of great work with which to live. It is equally attributable, I think, to the fact that much of our modern architecture, the great bulk of it in fact,

has little in it to stimulate thought or emotion in the beholder. Therefore, when a master like a Goodhue or a Shaw passes and leaves a new void in the ranks of the lamentably small company of real creative geniuses, we pause to wonder how *that fine thing which architecture ought to be* is to be advanced speedily in our day and age.

One other thought comes to mind in reviewing Mr. Shaw's career and work and it is this. The size of the structure has little to do with the capacity of a work for majestic or distinguished expression. It was not Mr. Shaw's good fortune to create large, heroic piles; not his lot often to express the religious impulse of human-kind or to appeal much to our patriotic or martial natures. His endeavors lay particularly in the residential field and, early in a period that has now become famous for its lofty conception of the American home, he was one of the few to catch the vision of what the genuine American home should be. In a sense he was a pioneer in this field and the world early recognized his genius.

The profession and particularly the profession in the Middle West, is proud of his career, a career that at its end was crowned with the highest professional recognition possible in America—the Gold Medal of the American Institute of Architects.

These, then, are some of the thoughts that crowd the mind when contemplating the life and works of this most excellent master.



PARISH BUILDINGS OF THE FOURTH PRESBYTERIAN CHURCH, CHICAGO,  
HOWARD SHAW, F. A. I. A., ARCHITECT

# Howard Van Doren Shaw

By ALFRED GRANGER, F.A.I.A.

IN 1891 Chicago had girded herself and settled down to show the world what she stood for in the Arts.

In 1893 she won her case. Among the busy architects' offices of those days none was more active or more full of enthusiasm than the office of Major W. L. B. Jenney located on the top floor of the Home Insurance Building.

It had all the atmosphere of a Paris atelier, but with far more vitality, and Major Jenney walked among the various "coops" as the drafts men's stalls were called, with all the air of a "patron"; we all spoke of him, but never to him, as "Papa."

One day in June, 1891, "Papa" appeared at my coop with a tall, slender, blonde young man with a quizzical

smile and introduced him as "Mr. Shaw". The name meant nothing to me, a newcomer to Chicago and totally unfamiliar with Chicago family names, but that was the beginning of one of the most delightful friendships of my life.

Howard Shaw was just out of Massachusetts Institute of Technology and I had been at "Tech" before going to Paris, so we at once found much to talk about. Among the men in the Jenney office at that time who later achieved real distinction in the profession were W. B. Mundie, Elmer C. Jensen, Frank M. Andrews, Robert T. Newberry, James Gamble Rogers and D. Everett Waid. They were a merry group and a live one and the spirit of that fraternity of young men is something that we all look back upon almost with a longing for those bygone days.

Howard Shaw was slightly younger than any of the men I have named, but he soon became a leader in the group because of his personality as a man. We early recognized his taste and his originality and sought his criticism at all times because we knew he would criticize constructively and helpfully and his

sarcasm, while biting, left no sting. In short we loved him.

That was thirty-five years ago. Since then much water has gone over the dam. "Papa" Jenney has long been gathered to his heavenly rest and the old group is widely scattered and now Howard Shaw too

is gone. I cannot yet realize it.

Much has been written of him and his work since he left us and yet nothing that I have read quite pictures the man as I knew him. Were a psychologist to use him as an example to answer the still open question, "which affects a life the more, heredity or environment?" the question would be more open than ever because Howard Shaw was a product of both of



THE GARDEN ENTRANCE OF RAGDALE, COUNTRY HOME OF HOWARD SHAW, F. A. I. A., LAKE FOREST, ILLINOIS

these great influences.

Born in Chicago on May 7th, 1869, he inherited from both father and mother the best American tradition. From his mother he got his artistic taste his love for color and fantasy and that sense of humor which carried him so triumphantly over the rough places of life; and from his father he inherited that strength of character and quiet firmness (it has been called obstinacy) which made him stick to his convictions once he had formed them.

Few architects of his generation have been better educated than Howard Shaw: he knew literature and poetry and the whole history of his chosen profession before he was compelled actually to go to work. He began his practice in 1893 when all Chicago was full of the Columbian Exposition and the many fields of knowledge which it opened up to the active western mind.

In spite of his academic knowledge of all the historical styles of architecture his earliest work shows his determination never to be an archaeologist but to express in all he did his appreciation of our day and our civilization and—and this might almost be said



to be his architectural creed—to express it *beautifully*.

The first house he built for himself in Hyde Park, Chicago, won instant praise; while distinctly reminiscent of the Tudor period of English architecture the house is not an “English” house, but an American one. Built thirty-three years ago it still stands out in its environment with real distinction. It is a gentleman’s house, one anyone would be proud to live in.

After the completion of this house clients came thick and fast and with the increasing speed which his clientage demanded, his style became more fluid, more expressive of American life.

A certain conservative freshness about these earlier houses caused editors of the various architectural magazines to publish them extensively and soon clients came to him from all parts of the country and he became, in a sense, the fashion. These were busy years and the head of a less sane man than Howard Shaw might easily have been turned and his work commercialized and standardized. That would have been so easy and, physically, he was never over strong, but the passion for beauty burned within him and he could not relax. Even his vacations were strenuous as he spent them in *intelligent* travel and study, always striving to perfect his art.

In his travels he was always aided and abetted by his wife, a woman of brilliant mind and deepest human understanding. Had she not married Howard Shaw she would have taken as high a position in the literary world as he in the architectural. But she knew her job and devoted her life to conserving his so that the world might be made richer by examples of his perfect taste, which amounts to more than genius.

Others have

written of Shaw’s work, given lists of his buildings, and they are many and beautiful. I want rather to give a picture of the man that younger men may better understand the reason for his influence.

In the literal meaning of the word, he was an aristocrat. Social position and comfortable means meant nothing to him; he always had both and knew their exact value, consequently he could be a real democrat. By nature he loved men as men and not because of their wealth or position, so his house was a natural centre where men and women of all types loved to gather. Mrs. Shaw was at one with him in this and welcomed her husband’s friends at any and all times, knowing that if they were Howard’s friends she would find them interesting. To be a friend

of Howard Shaw implied just two things, a man must have character and intelligence. He could not stand anything or anybody second rate.

In such an atmosphere they lived and brought up their children all of whom in a marked but individual manner, have inherited their parents’ brilliancy. Had Howard Shaw not had such an home environment I doubt much whether he could have done what he did professionally and otherwise, for Howard Shaw was not only a great architect, he was a valuable and influential citizen. He never sought honors of a

public character or strove for notoriety of any kind, but to whatever civic or artistic activity he gave himself his influence soon became evident.

For the moment I cannot see the Art Institute carrying on without his co-operation as a trustee and member of its Art committee, the committee which has the selection of those treasures, ancient and modern, which are making the Art Institute one of the

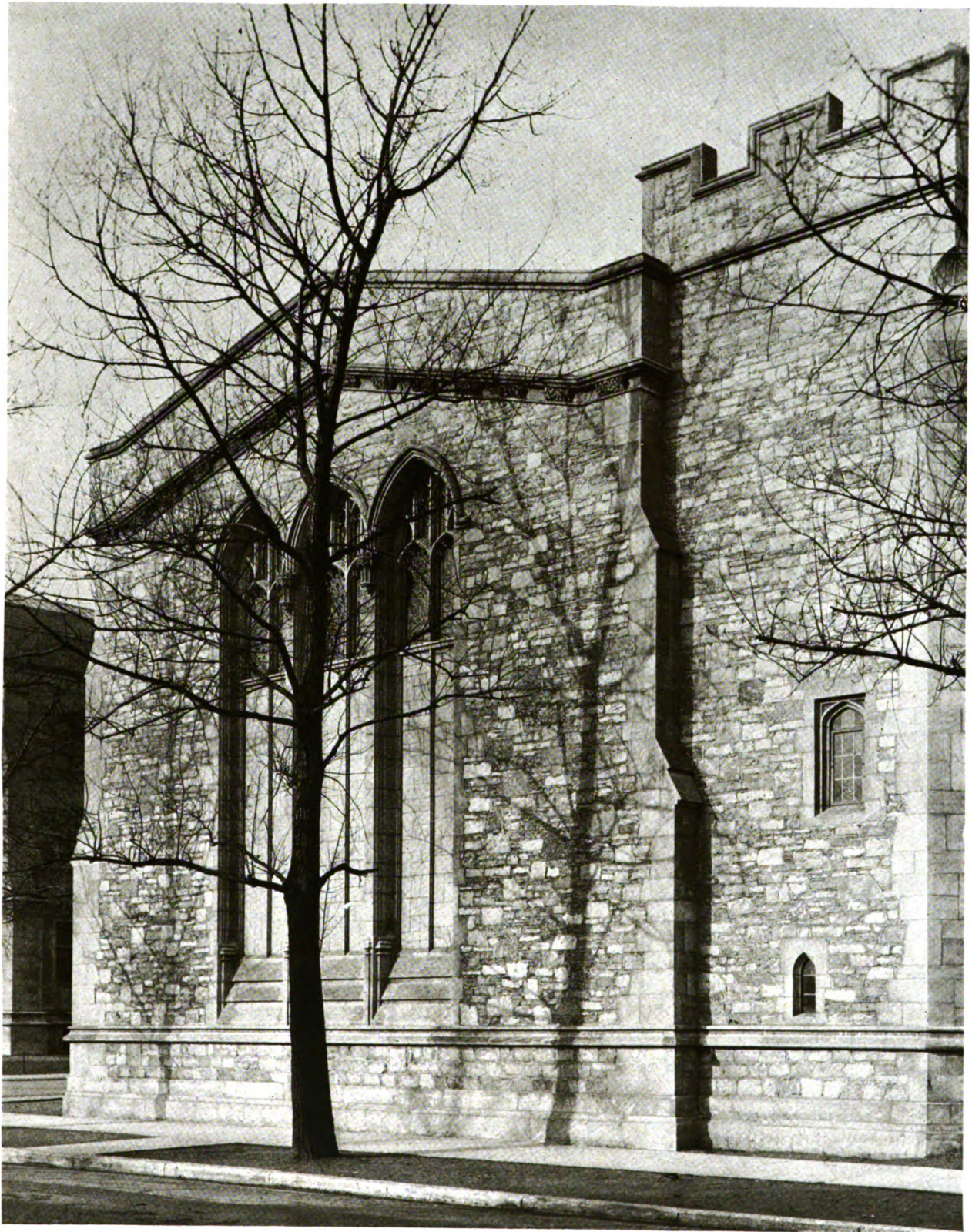


ONE OF THE TOWERS AND A GROUP OF STORES IN THE MARKET SQUARE, LAKE FOREST, ILLINOIS, HOWARD SHAW, F. A. I. A., ARCHITECT



STUDIO AND COURT POOL IN ESTATE OF MR. A. C. BARTLETT, LAKE GENEVA, ILLINOIS. HOWARD SHAW, F. A. I. A., ARCHITECT



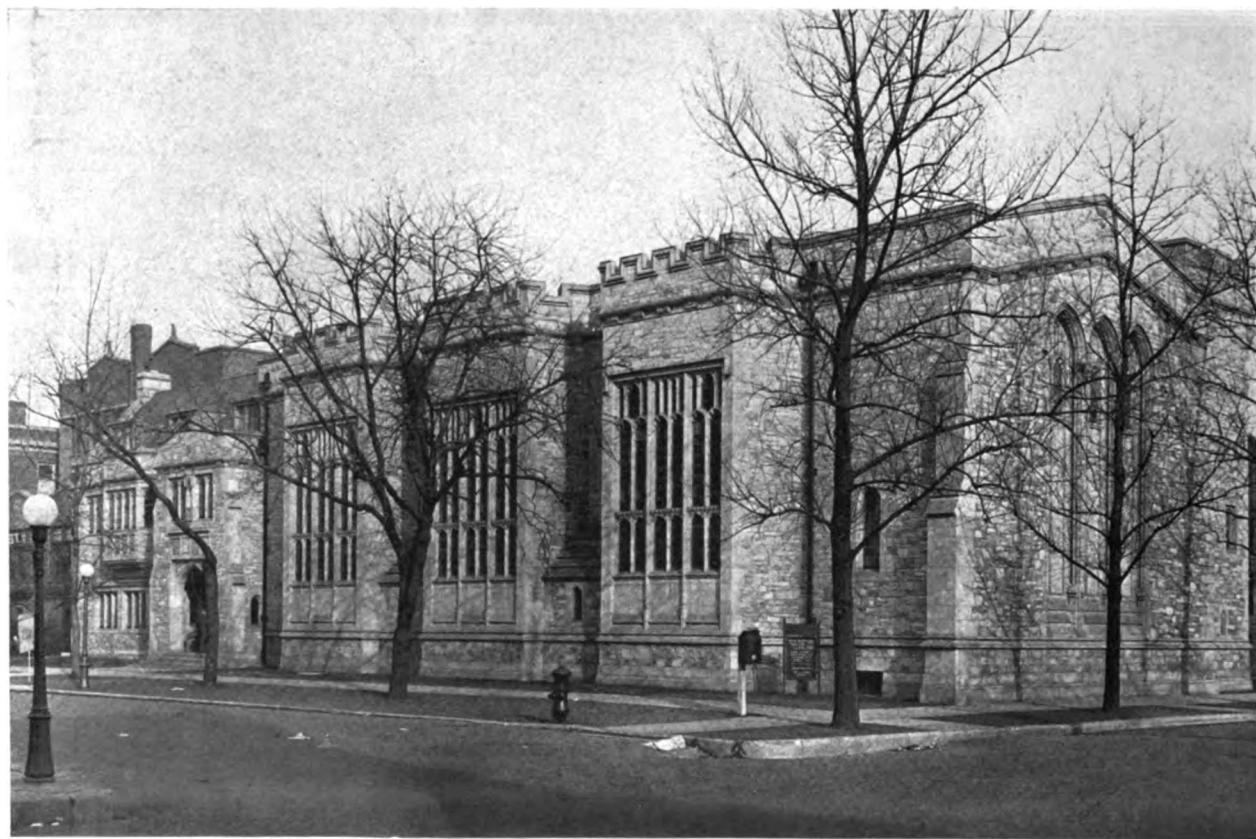


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UNIVERSITY OF CHICAGO, CHICAGO :: :: ::  
HOWARD SHAW, F.A.I.A., AND HENRY K. HOLSMAN, A.I.A., ARCHITECTS





EAST ELEVATION



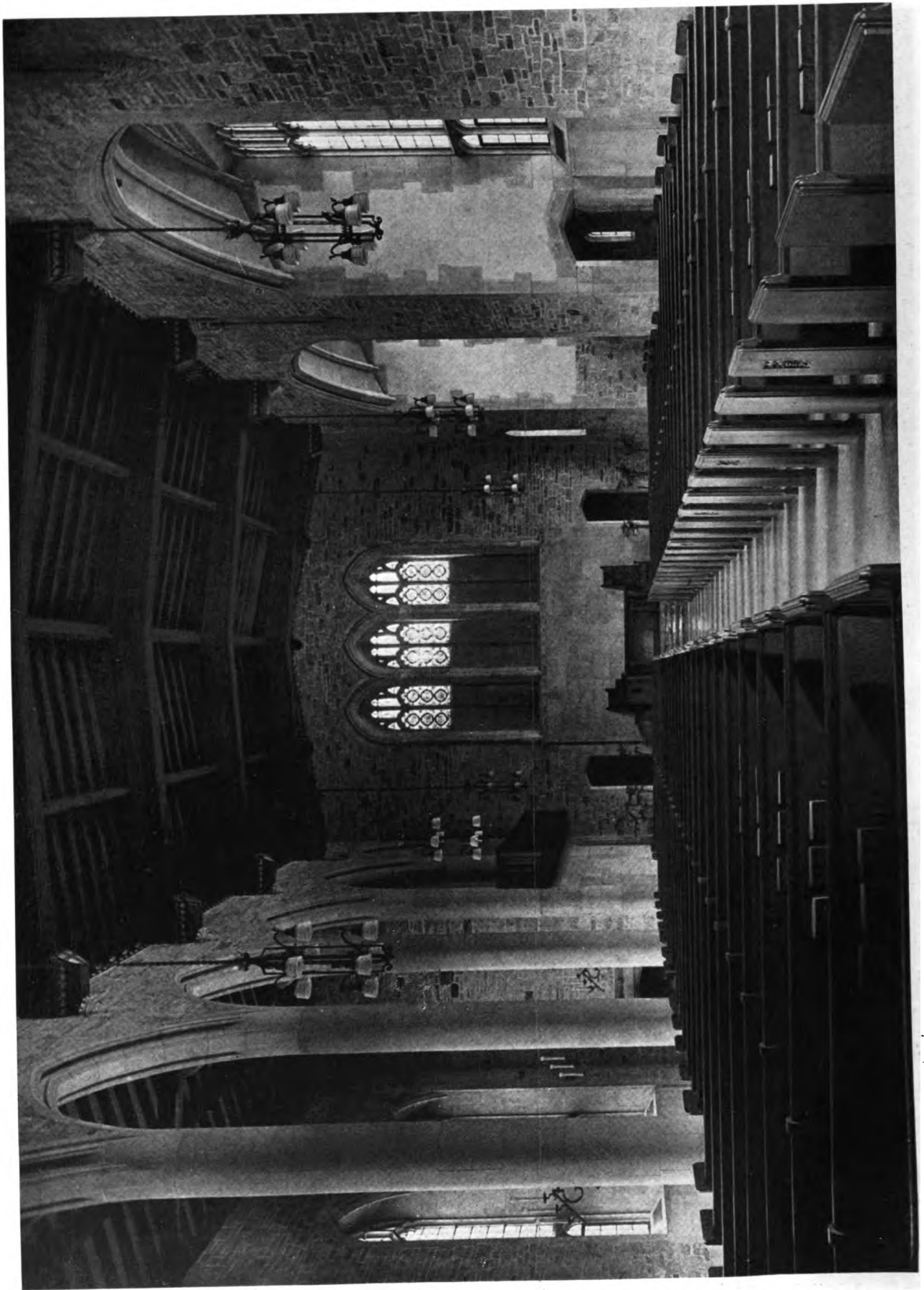
WEST ELEVATION  
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INTERIOR

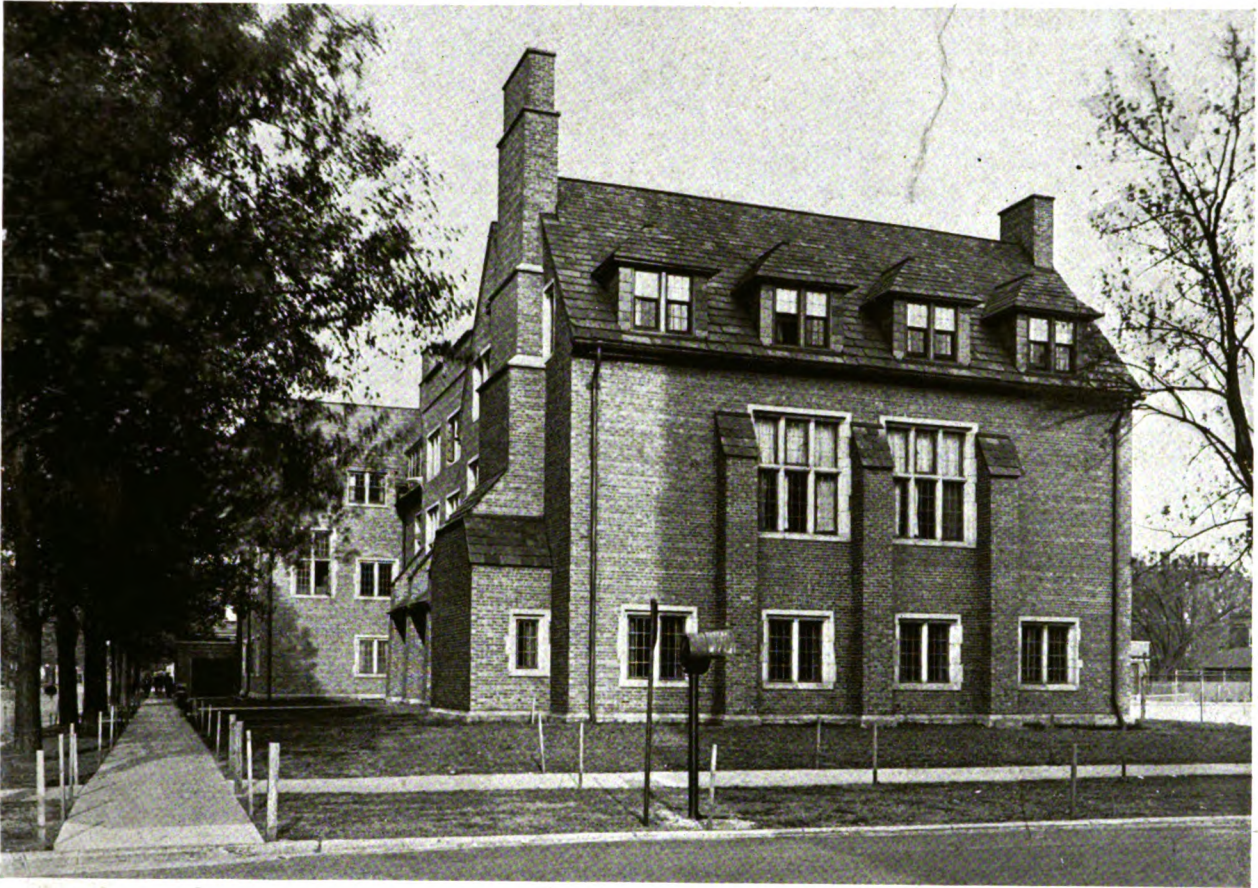
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INTERIOR LOOKING TOWARD ALTAR  
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GENERAL VIEW FROM WEST



DETAIL IN LIBRARY  
QUADRANGLE CLUB, UNIVERSITY OF CHICAGO, CHICAGO  
HOWARD SHAW, F. A. I. A., ARCHITECT :: :: :: :: ::



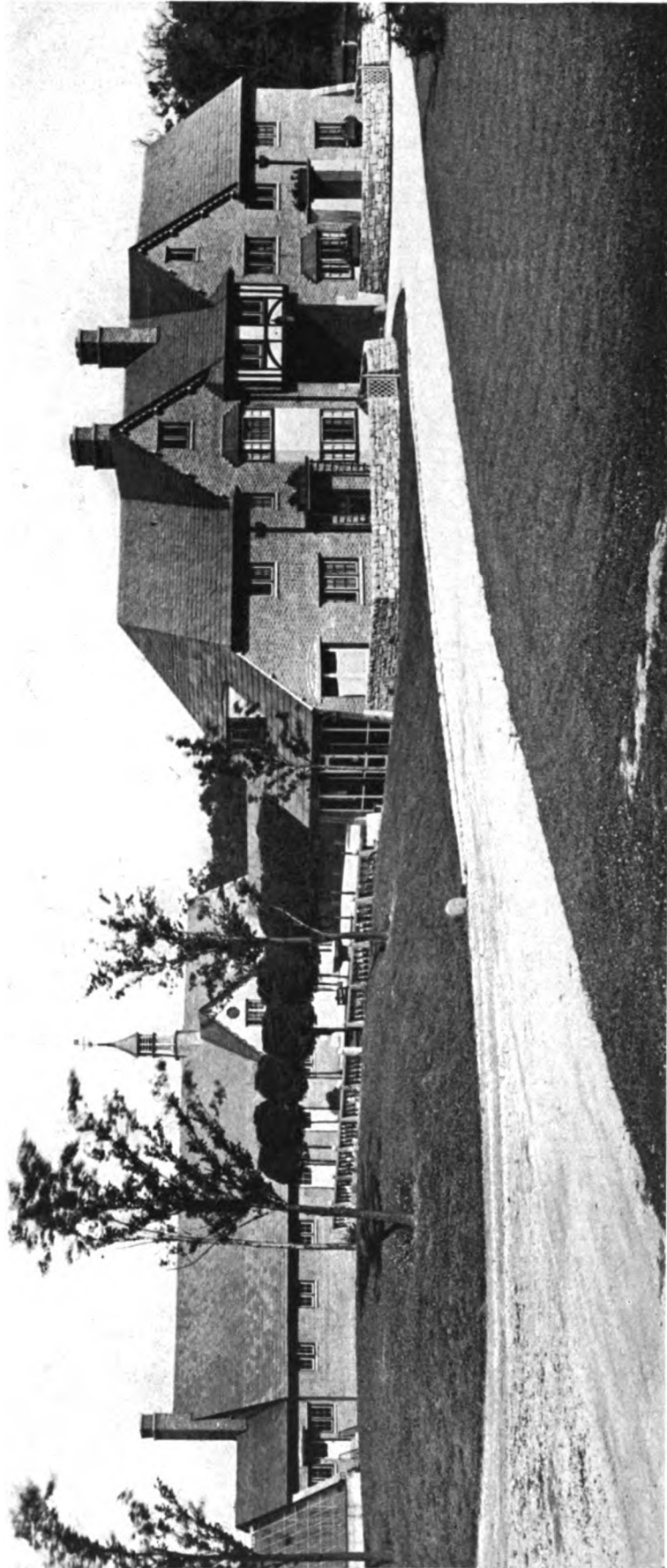


GENERAL VIEW OF GARDEN FRONT



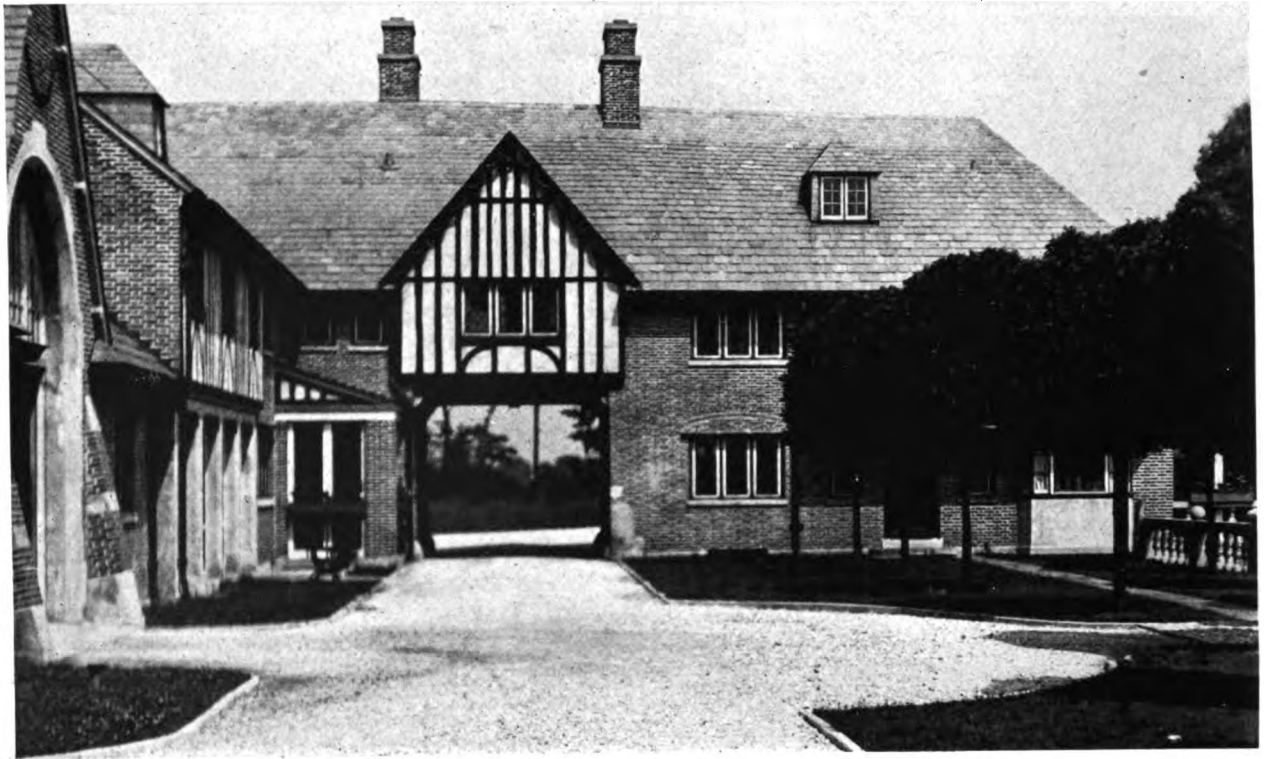
ENTRANCE FRONT AND SERVICE QUARTERS, THE CODLINS.

COUNTRY HOUSE FOR MR. S. V. NORTON, BLOOMFIELD HILLS, MICHIGAN  
HOWARD SHAW, F.A.I.A., ARCHITECT :: :: :: :: :: :: :: :: ::

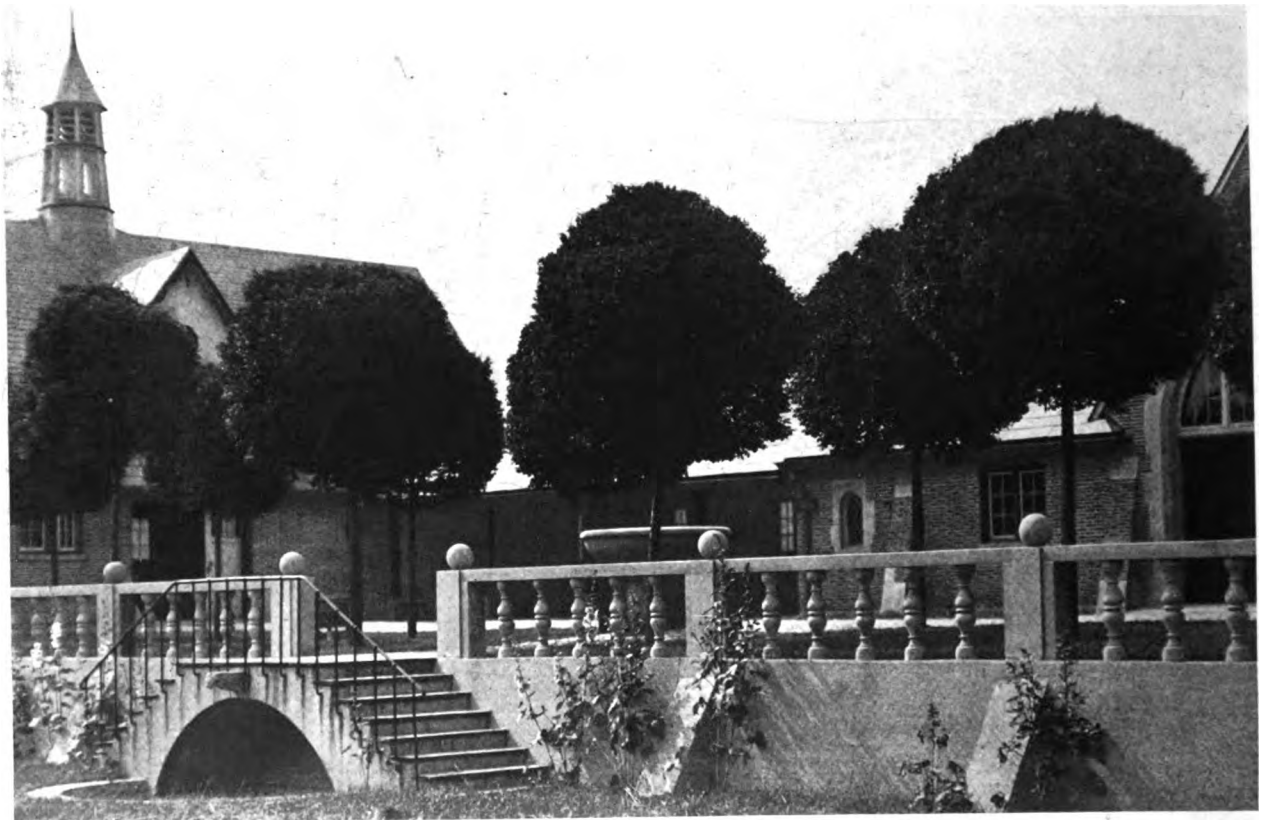


GENERAL VIEW.  
A SERVICE GROUP, HINSDALE, ILLINOIS  
HOWARD SHAW, F.A.I.A., ARCHITECT ::





DOG TROT



VIEW FROM GARDEN

A SERVICE GROUP, HINSDALE, ILLINOIS  
HOWARD SHAW, F.A.I.A., ARCHITECT ::



ENTRANCE FRONT



MEMORIAL GALLERY  
 KENNETH SAWYER GOODMAN MEMORIAL THEATER, CHICAGO  
 HOWARD SHAW, F.A.I.A., ARCHITECT :: :: :: :: :: ::





DETAIL OF INTERIOR SHOWING BOX

KENNETH SAWYER GOODMAN MEMORIAL THEATER, CHICAGO  
HOWARD SHAW, F.A.I.A., ARCHITECT :: :: :: :: :: :: ::



DETAIL OF INTERIOR

KENNETH SAWYER GOODMAN MEMORIAL THEATER, CHICAGO  
HOWARD SHAW, F.A.I.A., ARCHITECT :: :: :: :: :: ::





TOWN HOUSE FOR MR. WILLIAM O. GOODMAN, CHICAGO  
HOWARD SHAW, F.A.I.A., ARCHITECT



RESIDENCE FOR MR. JOHN P. WILSON, CHICAGO  
HOWARD SHAW, F.A.I.A., ARCHITECT :: :: ::





ENTRANCE HALL

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HOWARD SHAW, F.A.I.A., ARCHITECT :: :: ::





LIBRARY  
RESIDENCE FOR MR. JOHN P. WILSON, CHICAGO  
HOWARD SHAW, F.A.I.A., ARCHITECT





DRAWING ROOM



DINING ROOM  
RESIDENCE FOR MR. JOHN P. WILSON, CHICAGO  
HOWARD SHAW, F.A.I.A., ARCHITECT :: :: ::

great galleries of the world.

The University, the City Plan Commission, the Municipal Art League and the Chicago Chapter, A.I.A., all called upon him for counsel and advice and he was always ready and willing to give of himself and of his means and he gave *joyously*. That was the secret of his personality. His whimsical sense of humor enabled him to take an almost detached view of life, to see men's weaknesses and his city's crudities and to smile at both alike, knowing that underneath every exterior is a desire for beauty which is a fundamental demand of the human soul.

His friends loved him, his family loved him and his draftsmen loved him, and thus surrounded by love he went bravely on fighting physical weakness and suffering and overcoming both because of his belief in the beauty and joyousness of life. Just when he had reached the highest honor his profession in America can



BUILDING FOR NATIONAL CASH  
REGISTER COMPANY, CHICAGO.  
HOWARD SHAW, F. A. I. A.,  
ARCHITECT

bestow, the awarding of the Gold Medal of the American Institute of Architects, he was taken from us. But before he left his wife, his life's companion and friend, was able to tell him of this last and greatest honor and he smiled and said, "I am pleased."

The simplicity of his going touches us and in a way lessens our sense of loss because it was so like the simplicity of his entire life. He has gone on to the larger life of deeper joy and deeper simplicity where his love of beauty will be satisfied but he has left behind a real tradition so finely expressed by his friend, I. K. Pond, "the art of creating beautiful things beautifully."

We, who knew him, will remember him even more for his personal charm and delightful wit than for his buildings, but his influence goes on and will abide because those beautiful things which he created he did "create beautifully."



# Architecture: An Essay

By LEWIS MUMFORD

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## I

LESS than a century ago, John Ruskin set everyone thinking freshly about architecture. He discovered that buildings were alive; every stone had a tongue, and every tongue could tell a story. Many of us are still living by the enthusiasm that Ruskin awakened. We look forward to a trip to Europe which will permit us to read for ourselves these histories in stone—Westminster Abbey, Winchester Cathedral, the Belfrey of Bruges, Chartres, the remains of the Roman Colosseum, the great fragment of the Parthenon. Ruskin taught us to see beyond the mere "sight"; he showed that these buildings were the records of a community's life, its interests its tastes, its economic organization, its social order, its religion.

But art did not "stop short with the cultivated court of the Empress Josephine." On the contrary, architecture is always with us, and a walk around the corner or across the fields will bring us face to face with it. What impression do the buildings that surround us make? Do they contribute, as Ruskin said architecture must, to our "mental health, power and pleasure"? Or is this the sort of miracle that architecture could work only in the days when it built temples, baths, arcades, and gymnasias? The answer is that architecture is always having a conscious or an unconscious effect upon us. If we botch our buildings, crowd them together, or mistake their proper use, we cannot escape the results of our failure; if we plan them, order them, and design them with skill and love and sincerity, we shall, inevitably, participate in their triumph. Walt Whitman said that there were trees that seemed to drop a blessing when he passed under them. Our buildings are always having the same effect; sometimes it is a blessing sometimes a curse, sometimes a feeble, limp handshake,

EDITOR'S NOTE—The "Reading with a Purpose" series of which Mr. Mumford's "Architecture" is Course No. 23, is published by the American Library Association, 86 East Washington Street, Chicago, in response to the demand of men and women all over the country who wish to enlarge their knowledge of certain subjects and who wish guidance in their reading. This course on Architecture has been prepared to increase popular enjoyment and understanding of Architecture. It consists of a brief introductory essay, republished herein, and a guide to a few books, which, if read consecutively, will give the general reader an appreciation of architectural values. The books should be available in any general library, or may be obtained through any good bookstore. The courses are issued in booklet form, in both cloth and paper, and may be had at a nominal cost (thirty-five cents) by application to the Association.

with scarcely life enough in it to be positively bad.

Ruskin's great insight into medieval culture has in one respect a bad effect upon our appreciation of architecture. He chose to call "architecture" only that part of building in which sculpture and painting were conspicuously used. Architecture, for him, did not exist without decoration. So a host of people now have the notion that architecture is something that is added to the building, with a flourish, when the practical work of building is done. In short art is little more than the icing that is added to the cake. This is a great error. A building may be plastered with decoration and still be hideous or absurd; on the other hand, a structure may be as lean and stark as a corn elevator, and still have some of the massive grandeur of an Egyptian tomb.

The mistake that architecture is only "fancy building" has another side to it; namely, the notion that a good piece of architecture must be "in" a certain style. How did this come about?

Well, each age has had its characteristic mode of building. When the feudal lords in Europe lived in strongholds that needed defense, their castles were barracks. The walls were solid and thick; the windows were slits; turrets, ramparts, and battlements dominated the structure. As soon as the central government supplanted the nobles and established the King's peace, it was possible to build houses that were more fitted for domestic life. Instead of walls for defense against armed men, walls for protection against the weather were sufficient; instead of slits, broad windows that admitted the light. Each of these changes was in response to a direct need, to a different scheme of living. It did not come about because the architect was told to change the style from Tudor to Jacobean. These names express only what happened when the aristocracy preferred sunlight, polite conversation, and gardens to being entrenched in sullen fortresses, fighting and squabbling throughout the year.

The forces that change architecture from one style to another are new materials, new modes of construction, and the rise of new social habits, new modes of thinking and living. All these conditions affect the manner in which the architect marshals a building together; and the style of any period is the total result of these changes. It is as impossible to build in the Elizabethan style nowadays as it would be for

Mr. Bernard Shaw to write the plays of Shakespeare. The tradition of using stone or glass may be carried over from one century to another, likewise a mode of construction, like the vault, the pointed arch, or the dome. For that matter, certain proportions like the height of a column to its width, may become traditional. A style as a whole cannot be carried over, however, and to build "in a style" is to build something dead and uninteresting, because it is not related to the currents of our everyday life.

But do we not want beauty? Yes. And were not the buildings of the past undeniably beautiful? Yes; many of them were. Why, then, should we not bring them over to modern America? Why should we not have Roman courthouses, Gothic colleges, Greek banks, Renaissance office buildings Tudor or Colonial cottages, or clever mixtures of all these examples?

Beauty, unfortunately, cannot be captured by taking refuge in a "style". Beauty is not something that can be aimed at directly: it is rather what follows when the architect's skill and taste and understanding are devoted to fulfilling the immediate purposes of a building. Each building has a purpose to express. Does it express it? Each building has a place to fill. Does it fill it? Is it made for its site? Can it be seen? Can it be approached? Does it mingle decently with its neighbors? Each building has a function to serve. Does it serve it? Form and function, beauty and use, are coupled together in every excellent piece of architecture. Lacking one or another, a building is deformed. It is useless to deceive ourselves, or to hide our impotence, by trying to fit modern functions into old forms, or attempting to combine twentieth century "uses" with second century "beauties." The severe athletic lines of the Brooklyn Bridge are many times finer than the birthday-cake "Gothic" of the Woolworth Tower; one shows a plain honest face, the other a weak mask.

At the bottom, then, architecture is not "style" but building. Let us consider for a moment the essential ingredients of all architecture, the forms and materials and methods that are common to the dwelling, the factory, the shop, the public monument, the statehouse.

## II

All the great architectural forms were bound up, in their origin, with certain materials; and they never completely escape this limitation. The quarry gives us stone, the mine metals, the forest wood, the river bottom mud, and seashells or limestone will give us lime to make plaster. Here are the chief elements in all construction. What are their possibilities?

We hew and build the stone into walls or pillars and span the uprights with a stone laid flat across. That is post-and-lintel construction. It is the key to the simple, dignified architecture of ancient Egypt

and Greece; in its development it gives us the temple at Karnak and the Parthenon, with the repetition of columns, the carefully studied horizontal and vertical lines, the mathematical proportions. If the space between the columns grows too wide for a single stone to span it, we must arrange a group of them together in an arch, so that one will hold the other in place; and if this load grows too heavy, we must reinforce the columns with buttresses, and balance thrust against thrust in a more complicated arrangement. When we push this mode of building to the limit, we have the fourteenth century French cathedral. As the shape of the building varies, we get characteristic ways of enclosing the roof—the flat roof, the dome, the gable. The form will depend largely upon the purpose of the building and the climatic conditions, to say nothing of the materials—wood, slate, copper, or thatch that may be at hand. A steep gabled roof is suitable, for instance, when the building must shed snow all winter, or a flat roof when, as in Palestine, the house-dweller at the end of a day climbs up to the roof to get the cool air of evening.

If stone gives one type of construction, mud gives another. Let us make big cubes of mud, dry them in the sun, and cement them together with wet mud to form a solid wall: this gives us the mud hut of the primitive Egyptian or the adobe house of New Mexico. Reduce the size of the cube, use clay, and bake it with fire in a kiln: it becomes a brick. The brick is a more flexible kind of stone, and, in the lowlands, where wood and stone are sometimes hard to find in the marshes or the grassy plains, and clay is plentiful, as in the neighborhood of Amsterdam or London, bricks will be the chief building material. If the clay is molded in a special form, hollow in the inside, and keyed so that it may be joined to another form, we call the stuff terra cotta: as such it is always used as a covering, for unlike brick, it cannot stand up under a load.

There is still another important form of masonry. Make a wooden form to contain the foundations, the walls, and the horizontal supports of the structure, and pour into this form a mixture of cement and sand, reinforced with iron rods for greater strength. So built, the house becomes a single stone, bearing the shape of the original mold: the name of the construction is monolithic (single-stone) construction. The Romans knew the secret of this method and applied it in various ways, using bricks, for example, as the mold and concrete in the core. Their bridges, roads, amphitheaters are still standing. It has the strength and simplicity of stone; it has the flexibility of brick; it has a massiveness of its own; and, in addition, since concrete can be poured into a mold, it makes possible fresh external shapes, which may fit the inside of the building as the glove fits the



hand. Ferro-concrete, finally, need not be confined to flat surfaces and right angles. Erich Mendelsohn, the German architect, has shown how it can be modeled in the mass, as the sculptor models clay.

Wood gives still another type of construction. It leads to frame construction; for, like steel, a relatively light piece of wood will carry a heavy load when placed on end. Bind the frame together, form a box, fill the intervening space with bark, and you have the Long House of the Iroquois Indian; cover it with bamboo and thatch, and you have the simple Japanese dwelling; make the timber a little more solid, to stand up against heavy storms, and fill in the walls with clay or mud-and-twigs, or with flint, or with brick, and you have the half-timber house of medieval France, England, and Germany. Cover over a similar form with clapboards, and you have one of the early forms of the American house.

The habit of building frame houses in America made the transition to steel, for the framing of tall buildings, fairly easy, except for architects who had been too thoroughly trained in the forms of pure masonry. In stone construction, each stone bears directly the load above it: take away a course of stones in the middle of the wall and the building topples. In frame construction, on the other hand, the load is distributed: no single part of the frame is essential, for the whole is knitted together: the wall ceases to be a support and becomes a curtain, and whereas a stone building could not possibly be lifted off its base and transported, it would be as easy to do this with a skyscraper as with a cottage, if we could have engines and rollers built on the same scale. Structurally, the building is complete when the frame has been put together. All other construction is merely to keep off the wind and the weather and to divide the interior space into suitable rooms.

Steel is an excellent material when height or a wide span is demanded. Its chief defects are that it rusts and conducts heat too easily; so it must be painted repeatedly to guard against the first danger, and, to prevent warping and buckling in a fire, it must be surrounded by a fire-proof, non-conducting material.

The dominance of steel in American urban architecture today is an exhibition of the way in which a technical achievement, the cheap manufacture of iron and structural steel, has worked hand in hand with a peculiar social situation—the concentration of a large part of the urban population in sky-scrapers, for the sake of the rise in ground rents. Steel was in fact forced upon the architect by the business man. As a result, all but a handful of our high buildings bear the prime marks of their origin: they are rent-barracks, in which every detail is subordinated to the principal purpose of utilizing each last square foot of land, each possible cubic foot of enclosed air. Our skyscrapers are often as massive

and powerful as a mountain; they are often, also, as unformed and as crude as a slag-heap.

These are the essential materials and forms. They are, for architecture, what words and letters are for language. Without them, there is no architecture. What use we put them to, however, depends upon the human purpose that the building must serve, the state of the arts, the taste and training of the builder, and all sorts of local matters like the site itself, the amount of sunlight available, the climate, and the very character of the earth in which the foundations must be sunk. Architecture is both the most human and the most earth-bound of the arts; and it reflects natural conditions and human characteristics in every phase of its development.

### III

Now, each of these basic materials lends itself to a peculiar heightening of its effects, so as to give greater "health, power, and pleasure" to the beholder.

Consider the stone mason. The quarryman, who merely shapes the rough stone into a block has his mind filled, perhaps, with the legends of the church and the memories of the countryside in which he grew up. There comes a time when he is no longer content merely to hew the stone; he wants also to shape it and to leave on it the imprint of his imagination: with that he becomes a sculptor. In the medieval cathedrals, so easy was it for the stone mason to pass into sculpture that scarcely a single surface remains untouched by the sculptor's art: satires, histories, legends, chapters of the *Bible*—all these crystallized in the stones of the cathedral, to make it a more complete expression of what the medieval man valued and loved.

Henry Adams has described this process in great detail in his magnificent book on Mont Saint Michel and Chartres. The same taste and skill, however, were applied to the most modest burgher's house. What keeps modern work done "in Gothic" from being alive is the fact that the skill and education and religion, which made it possible for numerous men to work on a common design, without having every detail marked down in the draughting office, no longer exists; one could scarcely trust a Catholic, a Baptist, and an Atheist to work their several wills upon a single church, without a little guidance. The mason's art has become largely mechanical reproduction. If the architect wants fresh and significant sculpture, he must limit it to the work that may be done by a single artist. This is what Mr. Bertram Goodhue did in the building of the Nebraska State Capitol; it accounts for the relative success of its sculptural decoration.

Wood differs from stone in its decorative capacities. Wooden beams and posts must not be carved too freely, or they will lose strength, and wooden

sheathing, like clapboards, can scarcely be carved at all. Trimming, turning in a lathe, staining, and painting are the chief decorative resources of wood. These forms are common to the wooden buildings of Japan, the Alpine hut, and the American wooden cottage. Concrete, on the other hand, is a material that tends to present large unbroken surfaces, and they must either create their own texture and color, or be covered over, as the Romans so often covered their concrete, with a veneer of marble. Finally, as an offset to these bare surfaces concrete may be encrusted, at appropriate spots, with tile or mosaic, or the wide wall surface may be painted or stuccoed.

Bricks, on the other hand, instead of having a pattern applied to them, can form patterns of their own. By using the end or the side of the brick (the header or the stretcher as the mason says) in various combinations we may bond the material together to form a particular pattern and texture; at times the pattern may be an elaborate geometrical design, accentuated by bricks of different colors. The use of overburnt bricks may take away from the flat uniformity of surface; by jutting out the bricks at intervals a similar effect may be produced. In Holland, England, and Northern Italy there is a vast array of brickwork structures, whose decorative interest comes largely from this delicate self-ornamentation; and a good deal of the charm of Georgian architecture in brick is due not so much to the stereotyped classic details as to the quality and color of the brick surfaces.

Finally, steel and glass present new resources. Steel can be bent and laced together, for in general, only by casting will it take any other than its structural shape. The earlier builders in the seventies, who used steel, sought to mold it decoratively, as they did the girders in the oldest section of the Metropolitan Museum in New York. But the best steel work, that of the Eads Bridge in St. Louis or the train hall of the Pennsylvania Station in New York, for instance, does not attempt to achieve any other effect from steel than that which follows from its structural interlacing. As for glass, it must usually be applied or encrusted: within that limitation its range is almost infinite; and as the Exhibition of Decorative Art in Paris in 1925 showed, its possibilities are far from being exhausted.

#### IV

Apart from these inevitable variations in material, structure, color, and decoration, there is one more resource open to the architect. It is the modeling of the building as a whole.

The designer, given his materials and his workmanship, begins to exercise his special taste and understanding when he comes to the plan or ground-work of the building, the division of rooms, halls, stairs, or other members, and the working out of

various requirements within the limits imposed by walls, window-openings, and roof. A building differs from a statue in that it has an inside shape, as well as an outside shape; in other words, one does not merely walk around it; one walks into it and through it, and a great part of an architect's success depends upon his skill in enclosing space. This is one of the qualities of a building that the ordinary observer reckons with too little; yet it is constantly working upon him. A low, narrow hall, opening on a wide high room awakens one kind of response—a feeling of constriction, followed by expansion and release. On the other hand, a series of big rooms, all equally large, equally monumental, equally bleak, may give one a feeling of weary uneasiness—no place to concentrate, no place to be snugly alone, every room big enough for a party. Or again, a wide spacious foyer in a theater, no matter how wretchedly it may be decorated, may give one an impression of ease, dignity, urbanity, whereas a narrow, crowded room may produce a sense of irritation, in spite of admirable details.

All this emphasizes the fact that a building is not merely an external sight; if it were, one might study architecture just by looking at photographs. On the contrary, a building is a vital experience: one does not merely see it with one's eye; one breathes it; one feels it; one adjusts the muscles to it; one's nervous tonus is lowered or heightened by it. To enjoy architecture, genuinely to appreciate it, is not a matter of being able to define the Ionic order, tell the difference between barrel vaults and groined vaults, or describe the characteristics of perpendicular and florid Gothic. It is rather being able to detect in detail the difference in religious feeling between the grey chasmy interior of St. Paul's Cathedral, and the narrow, murky, intricate beauty of Westminster Abbey; the difference between the domestic feeling of an early American farmhouse and a great mansion of the early republic. "Style" is just an external emblem for these deep and complex differences.

Now, there are wide differences between one age and another in the responses that they make to the main elements of architecture. To the men of the Renaissance, Gothic architecture seemed childish and barbarous: it lacked formal distinction; it was too haphazard and democratic. To the disciples of Pugin and Ruskin, in the nineteenth century, on the other hand, Renaissance architecture was cold and cruel, while thirteenth century Gothic was in every way admirable. The differences in feeling towards characteristic ways of building, enclosing space, and applying ornament, which separate one age from another, also to some extent separate individuals and communities within any one age. People tend, however, to think alike on the essential points much more than they are aware: a Park Avenue apartment and



a Bronx tenement are much more nearly alike than an old-fashioned Fifth Avenue mansion and a new, equally expensive apartment house would be. Changes in taste are due to underlying changes in our culture and civilization. In our complicated metropolitan centers, for example, a large quantity of surface ornament merely increases the raucous confusion of the traffic-laden street; on the other hand, a Hindu would probably find the severity of a modern apartment house intolerably bare and dull in *his* environment.

The point to bear in mind is that there is no abstract rightness or wrongness about any of these ways of enclosing space or modifying its effects in decoration. What is right is what suits the mood, the purpose, the situation. A church decorated as gaily as a ballroom, like one of Robert Adam's, would not have suited the religious sense of the builders of Winchester Cathedral: on the other hand, it admirably expressed what was left of religion among a certain section of the British aristocracy in the eighteenth century. Similarly, the bare, bleak interiors of our New England churches reflected the Protestant attitude towards the symbols and ornaments of the past. The heights of rooms, the amount of window openings, the rhythm of open spaces and closed spaces, of wall surfaces and windows, the relation of roof and facade—all these things reflect social habit and spiritual need, as well as structural necessity and climatic conditions. That is why architecture tells history, for it shows how, and why, and to what end, people have lived. And that is why its pleasures are so various: it tells one story to the technician, another to the esthete, and another to the historian; and, to the ordinary attentive person, it may speak with many tongues.

#### V

The great problem of the architect is to mold the essential structural form in such a way as to perform all the purposes for which the building exists. It must fit its site, harmonize with or stand out from its neighbors, fulfill its own function as a shelter, a work-place, or a play-place, and give a special pleasure to everyone who passes it or enters it.

The history of architecture is full of triumphs in solving this many-sided problem; yet every age has known its failures, too. If you will read Henry Adams' description of the building of Chartres, you will discover the sort of human effort and devotion that created a great religious building in the Middle Ages; but there are humble examples, nearer at hand, which will serve just as well. H. H. Richardson, for instance, in the middle of the eighties, had developed a type of cottage, using stained and unstained shingles, with long, steep roofs, wide windows, and ample bays, which was admirably suited to the domestic needs of the day. The best of Richardson's cottages,

and those of the same quality at first built by his pupils, McKim and White, were fine adaptations to the climate of our Atlantic seaboard, and our modern mode of life; they mellowed into the landscape year by year, and their greens, yellows, crimsons, blues, and russet browns became as native to the land as the goldenrod, asters, and sumach. These houses were thoroughly domestic; they were modern; they belonged to the scene; they were traditional in their use of materials, and fresh and vigorous in their working out of new forms. In short, they answered satisfactorily all the practical and esthetic problems an architect could confront between 1885 and 1890.

So much for an example of success. What shall we say, on the other hand, to Norman manor houses in the midst of a Pennsylvania landscape? What shall we say to banks disguised as Greek temples, libraries that have fine entrances and no place to store books, and factories which are gaunt blots on the landscape? What shall we say of suburban streets, where each house is good in itself, but where the whole line of houses looks like a nightmare of styles out of a picture book? What shall we say of the architect who tries to express dignity by going back to Rome, religion by going back to the Middle Ages, and domestic comfort by going back to the eighteenth century, as if to proclaim that dignity, divinity, and domesticity were no longer part of our daily lives? If these qualities are lacking in our social life, will a mask help us? If we have still some share of them, why should the architect not design out of our present feeling, and our present states of consciousness? These questions are live issues in architecture: there are able architects on either side of the line. To understand these issues is to see into some of the deepest social and esthetic problems of our own day.

#### VI

In America we have fallen, roughly, between two misguided views of architecture—barracks architecture and picture-book architecture. In the first class go the majority of our factories, warehouses, shops, office buildings, tenement houses, and other "serviceable" buildings. Occasionally these structures have had good form; but this has usually been an accidental result, and most of them have been built stingily, carelessly, as if they were going to be torn down soon anyway—and nobody would ever look at them, anyway—and it would all be the same a hundred years hence, anyway! What is weak in this barracks architecture is that it arises out of a very narrow and imperfect idea of human needs: it is produced to fit a single purpose—land-speculation or profit-making—while all decent building, on the contrary, serves many purposes, since, besides its own use, it tends to give "mental health, power, and pleasure" to the beholder. When people became con-

scious of these other human needs, the result was the City Beautiful movement—a well-meant but feeble effort to put on a false front.

Our picture-book architecture, on the other hand, characterizes most of our schools, colleges, churches, municipal buildings, and well-to-do homes. It aims to counterfeit the beautiful architecture of the past; and while its plumbing, its elevators, its lavatories, its kitchens may belong to the twentieth century, everything else has the form of some other culture, some earlier age. This sort of architecture tries to satisfy all of man's various needs, and if it errs at all, it is in subordinating the practical elements to formal effects; unfortunately, it makes no attempt to find the sources of beauty in our own necessities, ideas, tastes, and feelings; for when the architect wants beauty, he ransacks his photographs and measured drawings of buildings that past architects and decorators have created, and copies this or that.

If these are still the two dominant tendencies in architecture, there is nevertheless a growing middle region which belongs, happily, to neither the barracks nor the picture book. This region is occupied by architects and people of good taste who, as Mr. Louis Sullivan has said, are searching for a rule so broad as to admit of no exceptions. In other words, they are seeking for a mode of building which will enable the modern architect to treat by similar methods a dwelling house, a school, a bank, or a factory, just as the Glastonbury mason treated by similar methods the barn, the kitchen, and the church of Glastonbury Abbey. These people no longer accept the "Victorian compromise"; namely, that Gothic should be used for churches and schools, Roman or Renaissance for banks and offices, and the eighteenth century Georgian for homes and statehouses—with what is left over in building reduced to a state of complete nullity for lack of a precedent to apply to subway stations and department stores. Mr. A. L. Harmon's Shelton Hotel in New York, Mr. Albert Kahn's factories in the Middle West, Mr. F. L. Wright's Midway Gardens in Chicago, Mr. Bertram G. Goodhue's State Capitol in Nebraska, the houses of Messrs. Clarence Stein and Henry Wright in long Island City, Mr. Barry Byrne's Immaculata High School in Chicago—these are a typical handful of recent buildings which belong neither to a dull and degraded industrialism, nor to a vacant and futile notion of "culture."

There is a similar state of confusion, a similar conflict, and a similar move to establish a sound general basis for modern architecture throughout the western world. Eliel Saarinen's railroad station at Helsingfors, Ostberg's town hall in Stockholm, Dudok's high school at Hilversum in Holland, are witnesses to the same general movement. These are all efforts to humanize our twentieth century environment, not

by borrowing the clothes of the past, but by cutting new clothes, with modern materials, to our own proper measure.

## VII

The conventional way to approach architecture is to begin with the great monuments of historic Europe, and to end, more or less, with the Napoleonic period in France, with perhaps a chapter or two trailing along at the end on oriental architecture, or on American architecture up to 1830. This, I think, is just the reverse of the proper method: one must first learn what is common to all musical compositions before one begins to play Chopin and Beethoven. We all live in houses, buy in stores, do work in factories or offices or schools or barns, and dwell in the midst of open landscapes or in cities. Let us appreciate what is good and bad, interesting or dull, in our immediate environment; and if we do this keenly we shall heighten our feeling for the great epics and dramas and symphonies in stone, when we finally come to them.

To appreciate the basic characteristics of architecture, I recommend Mr. Hamlin's volume. (*The Enjoyment of Architecture*, Talbot Faulkner Hamlin; Scribner, 1921. \$3.00.) The writer is an able practicing architect; he is likewise an instructor in architecture at Columbia University. Without overloading his text with unnecessary technicalities, he goes into all the processes of building—program, plan, elevation, style, decoration. With Mr. Hamlin, one follows the process of building as one would follow it in an architect's office; one sees how the plan takes shape, how the details must be worked out, and how the building follows the plan. Mr. Hamlin's own enjoyment of his art can hardly help infecting the reader; and his book has this additional advantage that, while he draws his examples freely from the past, he writes always with an eye pretty steadily fixed upon our own day, and our own country.

Of those who have treated architecture as a social art, I know no better modern exponent than Professor W. R. Lethaby. (*Form in Civilization*, W. R. Lethaby; Oxford, 1922. \$1.20.) For him, architecture is not a matter of putting up a fine building, for show: it is rather the art of creating form in civilization, by giving to every house, street, neighborhood, landscape, factory, bridge, city, the imprint of a humane and excellent life. Although noted as an archeologist, Professor Lethaby has no desire to "restore the past." He stands for "free building", that is, the practice of building with respect to material, function, site and human purpose, with the faith that if all these things are attended to intelligently with a loving eye, then "style" or "beauty" will come, too.

The nearest approach in America to this book of Professor Lethaby's is *Architecture and Democracy*. (*Architecture and Democracy*, Claude Bragdon;



Knopf, Rev. ed., 1926. \$2.50.) Mr. Bragdon, besides being an architect, is an ornamentalist and a stage designer; he writes out of a deep conviction in a democracy which is still to come, and his hope is for an architecture which will give it a suitable "shell". His collection of essays should be read in connection with *The Autobiography of an Idea*, by the late Louis Henry Sullivan. (*The Autobiography of an Idea*, Louis Henry Sullivan; Press of The American Institute of Architects, 1924. \$3.00.) In this book, Mr. Sullivan set out to describe the process of an architect's education in America during the last half-century, and to show the encouragements and difficulties that attended an architect who sought to realize, in buildings, the spirit of American democracy. Mr. Sullivan himself was worsted in the struggle; ironically enough his own work is principally represented in small-town banks in the Middle West; but in his defeat he came to realize that architecture and civilization must develop hand in hand, and that if we want finer buildings, we must prepare the social soil for their growth. What chance is there of serving Democracy, if the architect must devote himself to opulent monuments, shrines, stock-exchanges, mansions, and tombs, whilst the mass of people work in industrial slums, and are housed by jerry-builders, who extract in profit "what the traffic will bear?"

These books will give the reader a sense of architecture as a living, contemporary thing—something that, at every turn, makes a profound and vital difference to him. Once this feeling has taken root, he will get much profit from consulting a standard history of architecture. One of the best of these, within a small compass, is Messrs. Kimball and Edgell's which treats of architecture from its primitive beginnings to the very latest designs of the modernists. (*A History of Architecture*, Fiske Kimball and George Harold Edgell; Harper, 1918. \$3.75.) I suggest that the reader begin with the last few chapters, and read the book forward; for that is one way to get historical perspective.

A final word. A book is like a map; it is a convenience for travel, but it cannot take the place of the journey itself. Whatever books the reader may consult, they will serve him only to the extent that they enable him to appreciate and understand, to see and to see into, the buildings that he encounters every day. To increase the possibilities of this daily experience, to persuade him to travel farther, to see more, to look with greater penetration, to enjoy with keener sense, and in every way to "take in" the buildings around him—that is the main reason for reading these books. Pictures, descriptions, technical information, all these are only aids to a richer experience. The book on architecture that does not lead the reader to the buildings themselves is not worth consulting; for architecture cannot be enjoyed simply in pictures, or at second hand.

"No one can acquire for another—not one,  
No one can grow for another—not one."



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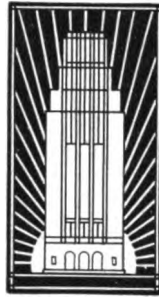
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ARCHITECTURE

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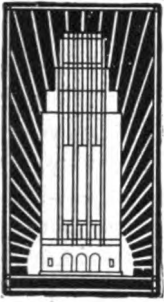
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VIEW IN LOBBY  
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# THE WESTERN ARCHITECT

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ARTS

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A Competition  
Program of  
Far-reaching  
Importance

Hazardous as it may be to predict the influences which the future historian will select as outstanding in American architectural development, three seem to us to have been particularly important during the past ten years. That they will cast their shadow upon the future we believe to be certain. These are the competitions for the Nebraska Capitol Building and the Kansas City Memorial; and the Chicago Tribune competition that brought forth Eliel Saarinen's second-prize design. The first and last perhaps are most discussed, but the second promises no less of interest to him who will trace architectural development in, say, another century. It is significant that the Nebraska Capitol and the Kansas City Memorial competition programs were prepared by an architectural advisor who twice served as head of the American Institute of Architects, and is a resident of Nebraska. In connection with his article on Mr. Magonigle's Kansas City design, Mr. North writes: "Time will undoubtedly appraise the performances of Mr. Magonigle and the late Bertram Grosvenor Goodhue, at Kansas City and Lincoln, as distinctive and as having an apparent influence on American architecture. The happy results of these two competitions were made possible by the programs prepared by Thomas R. Kimball, F. A. I. A., and to him and to his influence there is due a certain meed of praise." In this sentiment we concur most heartily. And we would further give credit to another forward-looking man of the Middle West who gave support to Mr. Kimball. He is I. K. Pond, F. A. I. A., who counselled with Mr. Kimball and acted as a judge in the preliminary Nebraska Capitol competition. It is wholly fitting that the influence of the program should not be forgotten. Its stimulus to creative minds has produced lasting monuments to talent. They mark a real advance in development of American architectural design. Of the third competition we may remark only in passing that the design of Mr. Saarinen for the Tribune Tower has re-acted upon creative minds

as did Mr. Kimball's program for the Missouri Valley competitions. In tall building design we shall see for many years the impress of Mr. Saarinen's inspiration.

George W. Maher,  
Architect and  
Public Spirited  
Citizen

George W. Maher, Fellow of the American Institute of Architects, was one of the members of the "Chicago School," who ever cherished the belief that architecture is a living art. His death, early in September, removed from the profession an earnest worker, from the community in which he lived an active force for architectural and civic betterment, and from the American Institute an ardent supporter. In his later years he practiced much in the field of city planning. Without doubt the most interesting monument to his activity in that field is at Kenilworth, a suburb of Chicago in which Mr. Maher lived, and the development of which was under his direction. The winding streets of that suburb, the delightful community club house and unusual school which he designed, the railway station and the entrance to the village from the station: these will survive for years to come as an example of his ability in such work. Other villages about Chicago were served similarly, though in none has the development progressed so far as in Kenilworth. For the larger community in which he spent his life, the city of Chicago, his record of service is no less significant. If, as seems assured, the Art Building of the World's Columbian Exposition is restored for continued usefulness, no small degree of credit must be given to Mr. Maher. For that project he worked tirelessly and long. Representing the Chicago Chapter in this civic development, upon his shoulders fell much of the burden of restoration of the East portion of the building. The generous gift of Mr. Julius Rosenwald for the restoration of this building, recently announced, insures, we believe, accomplishment of that for which Mr. Maher and his colleagues in the Institute worked faithfully and well. It is a matter of regret that Mr. Maher may not have a share in the actual work of



restoration. Mr. Maher was active in Institute work. He was president of the Chicago Chapter in 1918. He served on many important committees. Though ill health during the last years of his life curtailed these activities, the memory of them is fresh in the minds of the members of the Chapter. He gave of himself in unstinted measure for the advancement of his profession and for the artistic development of his community. In his death both this profession and his community loses a most useful member.

Actors Wanted  
in  
Government  
Architectural Show

The general public does not know what most architects do, that the greatest comedy now playing on the stage of the United States theatre is not that excruciatingly funny farce called "The Eighteenth Amendment," but the play called "Government Architecture." The latter holds firmly the premier place among gigantic amusements. The manager of the show is the Secretary of the Treasury, one of the best bankers in the country. However we have never been informed that he knows, or his long line of predecessors, for that matter, have known, anything about building. His active lieutenant, or leading actor is styled Acting Supervising Architect, and is alleged to be a lawyer by profession. It has always been a poor show at best, with only one star of professional magnitude, Knox Taylor, to lend an artistic semblance to the perennial performance in its run of fifty years. But the other incumbents of this stardom were at least actors. Now, with an entirely new play, with a one-hundred-and-sixty-five-million-dollar expense account, there is a scurrying around for minor actors, or those who will do the acting in fact and not in theory. To this end that government agency, called the Civil Service Commission has been broadcasting circulars calling for assistance and assistants, stating the salaries which will be paid to those who can prove histrionic ability of highest order. First is sought an "Associate Architect," who will represent the star and do all his work. His salary is quoted to be \$3,000 a year. Then there is an "Assistant Architect" to be enlisted with a proffered \$2,400 a year as an inducement to understudy his superior. With these presumably to supply the brains, there is called for a "Chief Architectural Draftsman" with the same salary as the "Assistant Architect," a "Senior Architectural Draftsman," to pull down \$1,860 and a "Junior Architectural Draftsman," another supposed understudy, who will live in Washington on \$1,680 a year. The list of the cast includes principal draftsmen for the chorus all of whom shall be adepts in the architectural engineering and struc-

tural turn. These, as there are probably two required, will receive \$2,100 each per year for the structural and architectural steel knowledge they may have picked up in odd moments, between acts in road shows. Of course below these thespian leaders there will be an army of what the guild terms "slaves" who will do the manual labor and carry their lunches. But the salary list as quoted, is probably as great as the Government estimates the services to be worth. And, as the show will run for five years, the enormous sum of \$77,700 will be expended on actors' salaries alone. The public will have to stand the performance, and think the amount a large sum to be taken out of the trivial one-hundred-and-sixty-five millions that it contributes to its support. But this ought to be remedied. During the war there were patriotic souls among the captains of industry who gave their services to a needy government for one dollar a year. Why, in this critical emergency, cannot this expenditure of seventy-seven "grand" be saved by the patriotic actor stars of national reputation directly in the line of this farce? There is Harvey Wiley Corbett, who should sacrifice himself on his country's architectural—and financial—altar and relieve the lawyer person by serving as head actor. If Cass Gilbert would join him as "Associate" these two stars of equal magnitude would certainly put on the greatest show on earth and then some. Then I. K. Pond has so recently returned from close contact with the best architectural shows in Europe that without doubt he would readily be accepted as a valuable "Assistant". Where in the country could be found a better "Chief Draftsman" than N. Max Dunning? His act has been on the boards so long that the mind of his confreres runneth not to the contrary, and he could select his chorus from the best sketch artists in the land. Canada should be drawn upon for "Senior Draftsman" in the person of Jules Wegman, who left the architectural team of Burnham and Root years ago to become the headliner in Toronto's leading stock company, where he has put on, and is still staging the biggest pageants that city presents. And he is certainly "senior" in the profession. He would be proud to have John Root, Jr., for his "Junior Draftsman". The steel specialty actors could be easily picked up from among the slaves. If these actors could be secured, the public would find the farce had been revamped into a real show, that the paying public would call the greatest ever put on and one that the nations of the future would come to wonder at. At least, the present show should not be put on the boards until a department with distinct ability and wide authority is established, through which the agency can be presented with capable actors.

# Albion, an Early English Settlement in Southern Illinois

By THOMAS E. O'DONNELL, A. I. A.

Assistant Professor of Architecture, University of Illinois

**D**URING the first quarter of the Nineteenth Century, when Shawneetown was the gateway to and the metropolis of the Illinois country, and before Chicago was even known as a town, there was established in Southern Illinois, through the English Settlement at Albion, a real cultural and industrial center.

In these early times, colonies had become a special feature of Illinois' growing population. Soon after the War of 1812, Morris Birbeck, an Englishman who was greatly interested in communistic institutions, came through Virginia and made an extended tour of the southern Illinois country seeking a location for a select colony of his English friends. While on this tour he met another English traveler, George Flower, who had similar ambitions. Having a common cause they set about at once to work out a cooperative scheme.

Both Birbeck and Flower were men of wealth in England and deeply imbued with the communistic colony idea then prevalent among religious enthusiasts in European countries who dreamed of an Ideal State in the wilderness. After securing lands and making preliminary arrangements, Flower returned to England to organize a colony, while Birbeck remained in Il-

linois to complete the purchase of additional lands and to make all things ready for the expected colonists.

In the spring of 1818 Mr. Birbeck moved the members of his family, whom he had left temporarily in the East, to the new home on the prairies. In March of that same year Mr. Flower sent over from England a group of about eighty colonists. About one-half of these were farm laborers and mechanics from Surrey, many of whom had worked for Mr. Flower on his English estate, and the other half were London mechanics and tradesmen who sought opportunities in the New World. They arrived in Shawneetown in August, 1818. When they reached the settlement, Mr. Birbeck laid out the Village of

Wanborough in five acre lots, on which cabins were built. An ox-mill, blacksmith shop, and other community buildings were erected. Many colonists settled on the surrounding farm lands, thus spreading over a considerable area.

Only a few families were included in the first group of colonists sent over, but in Mr. Flower's private party of some "three score or more," which sailed in April from England in a chartered ship, there were a number of families along with that of Mr. Flower's. All the spare room on the decks of the ship was given

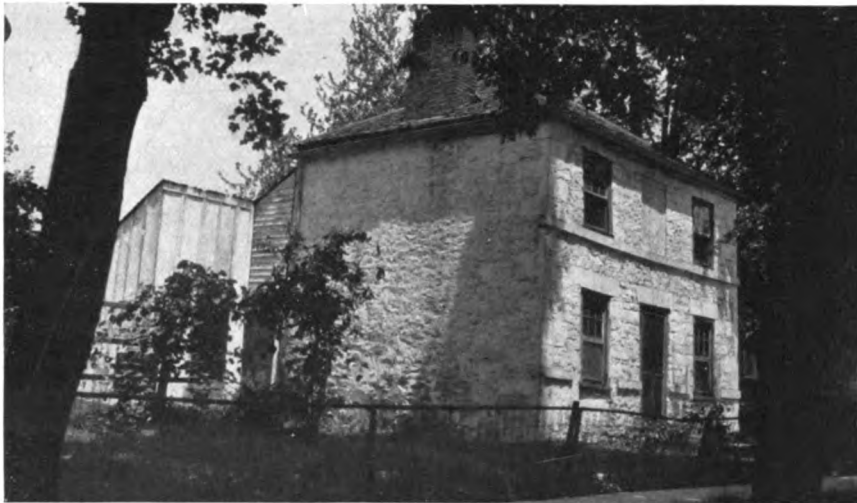


FIG. 1. THE OLD STONE COLONY HOUSE AT ALBION, BUILT IN 1822 OF LOCAL SANDSTONE, BY ENGLISH CRAFTSMEN.



FIG. 2. THE GEORGE FRENCH HOUSE, BUILT IN 1841 BY ONE OF THE MEMBERS OF THE COMMUNISTIC ENGLISH SETTLEMENT AT ALBION.



over to Mr. Flower's live stock of choice breeds, with which he intended to stock his new estate in the Illinois country. He also brought a considerable quantity of household goods, books, tools and other things which would be useful in establishing a home in a new country.



FIG. 4. HOUSE AT ALBION BUILT BY DR. F. B. THOMPSON, IN 1842. DR. THOMPSON WAS BORN IN ENGLAND.

Upon his arrival in the community, he and his more direct followers established a new and more centralized town about a mile east of Wanborough, which they hoped to make the commercial and social center of the community. This town they named Albion. Through the wealth and influence of Mr. Flower and his friends it soon became an important and well-known center. Through Mr. Flower's writings on the Illinois country, which were published in the eastern states and in England, he was able to

bring many educated and influential people into the colony. Both settlements, that of Mr. Birbeck at Wanborough and Mr. Flower's at Albion, were conducted on the communistic plan. Both prospered for a time, and there was considerable rivalry between the two; but after several years the settlement at Wanborough failed to function, while Albion continued as the real center of the entire community.

The settlement at Albion was a combination of town and rural life. Those skilled in agriculture worked the farm, while the various craftsmen and artisans carried on all the trades and professions necessary to maintain the colony.

Many English artisans and persons of culture and education had joined Flower's colony and moved



FIG. 3. DOORWAY OF THE GEORGE FRENCH HOUSE, SHOWING ORIGINAL ENGLISH COLONIAL WORK IN THE MIDDLE WEST.

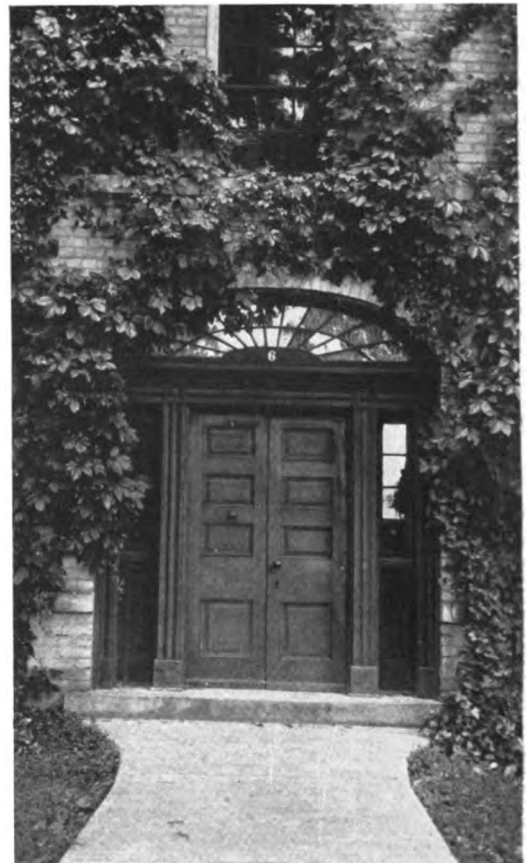


FIG. 5. DOORWAY OF THE DR. F. B. THOMPSON HOUSE, A FINE EXAMPLE OF ORIGINAL ENGLISH COLONIAL IN ILLINOIS.

into the new settlement, which made it, in comparison with the surrounding country, a town of considerable importance. The wealth of Mr. Flower and his family and their cultured friends, added to the prestige and distinction of the town. They had brought with them from England many fine articles of household goods, furniture, musical instruments, rugs, and draperies, many of which are preserved and highly prized, today, by historical societies. No little attention was given to social matters, to music and painting, and the useful home arts flourished. Within the first few years after the founding of Albion, a market house was erected in the center of the town, and one room in it was set aside for a library, the books being supplied by the members of Mr. Flower's family and their friends in America and England. The various hand-crafts seem to have been encouraged and flourished for a time, because all necessary useful and ornamental furnishings of the smaller houses were produced in the community, it being their express purpose to make the colony a self-supporting one, by having within the organization skilled craftsmen in every useful art.

During this prosperous period many substantial buildings were erected; community stores, workshops, colony houses and private homes. To accommodate the poorer class of colonists when they first arrived, a number of simple but interesting colony houses were built, some of which were of local stone and plastered. One of these, (Fig. 1.), built in 1822, and known as the Old Stone



FIG. 6. THE TWO-STORY PORCH OF THE BOOK STORE AND HALL, BUILT IN 1840 BY JOSEPH HUTCHINS. THE STORE WAS NOTED BECAUSE IT SPECIALIZED IN LAW BOOKS.

House, is still standing today, and shows the result of the labors of English builders living and working in a middle-west wilderness.

The building arts were especially necessary in the founding of a colony in a new country. The various craftsmen — masons, carpenters, plasterers and others—were in this case English-trained. Hence, we have in this middle-west settlement, a condition parallel to that in New England, where the settlers came directly from England, and introduced English traditions. The earliest buildings were log or frame cabins, but those wishing more substantial houses, built of the native sandstone. Still later the brick making industry was es-

tablished and the larger houses coming down to us are of this material.

Unfortunately for the development of the colony, Mr. Flower lost his fortune in the failure of the United States bank, a branch of which had been established at Shawneetown. Shortly after this he moved to Mt. Vernon. For some years the Colony struggled on, but finally was dissolved so far as the communistic idea was concerned. Some of the former colonists left the settlement but many of the more determined and thrifty remained, and these formed the nucleus of the modern town and its surrounding farming

community. There are today, living in that vicinity, many descendants of these early colonists.

Through the efforts of the remaining hardy pioneers the town of Albion became an important one and was made the county seat of Edwards County. The town seems to



FIG. 7. THE STEWART HOUSE BUILT IN 1865 BY CHARLES S. STEWART, AN EARLY COLONIST IN THE ALBION SETTLEMENT.



have reached its zenith of prosperity in the 'forties. About this time a number of comparatively fine residences and other buildings were erected. Some of the finest examples of this period are, the French house, the Thompson house and the Hutchins' book store and public hall. The French house, (Fig. 2.), located on Fourth Street near Main, was built about 1841 by George French who was of English nativity. The brick mason was William Wilkinson and the carpenter, Elias Weaver, both prominent local builders of the period. The owner was probably his own architect, which would account for the style which is the same as that of the English Colonial of the New England States, thus showing unmistakably English influence. The house is now occupied by Miss Elizabeth French, daughter of the original owner. In the house may be seen, today, many fine examples of English furniture, most of it solid mahogany, which was brought over by the original owner or other early settlers. The house is simple in design and construction, as would be expected of work done in a pioneer section. The doorway, (Fig. 3.), is of the simple elliptical arch type so familiar in eastern Colonial work, but in the spirit of the West, and was made on the spot with hand tools by a pioneer carpenter.

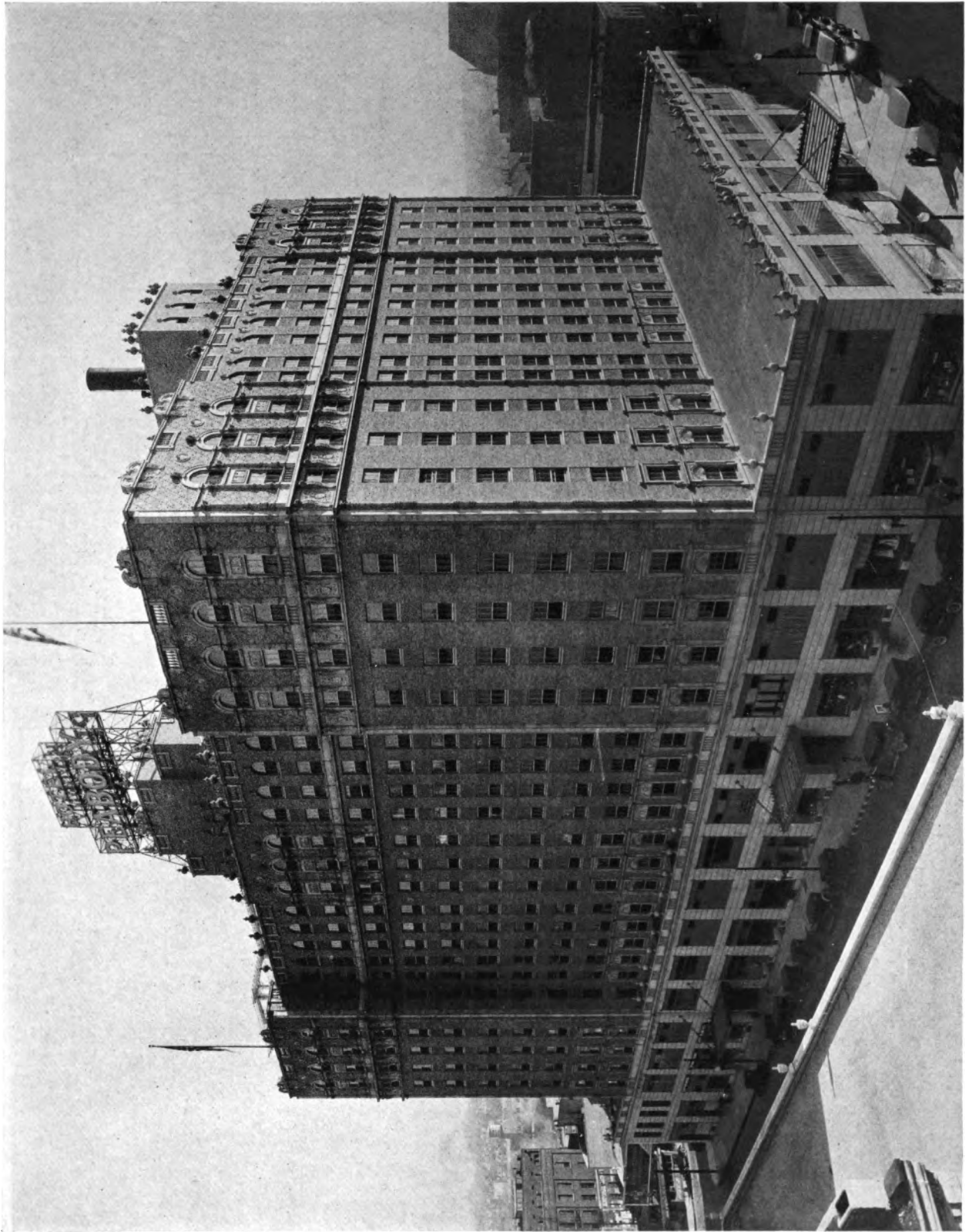
On the corner of Main and Fourth Streets and next to the French house, stands the Dr. F. B. Thompson house, (Fig. 4.), built in 1842. Dr. Thompson was born in England and was first cousin to the Baroness Burdette Coutts. The house is a large structure, and was built of brick made locally, by William Wilkinson. Here again is to be noted the English influence which has resulted in a very substantial English Colonial type of structure.

The most interesting feature of the Thompson house is the central entrance motif, with its elliptical arch doorway, (Fig. 5.), with side lights and fan-light transom. The main facade measures fifty feet. At the rear there is a wing of the same height as the main structure, and in the ell thus formed there is a large two-story porch. Some changes have been made on the interior, but the main, central hallway with a beautiful stairway, and the principal rooms on the main floor with interesting English Colonial mantels and woodwork, most of which is of walnut, remain practically as built. The house contains many rooms, and for its time and place must have been considered a small mansion. It was, no doubt, the scene of many important social events of the community. Fortunately, the building is now owned by the Albion Library Association and is used as the Public Library, and will therefore be preserved intact.

Another very interesting building of the period is the Henry Joseph Hutchins' store and public hall. Hutchins, originally from the Island of Barbados, but for many years a resident of Philadelphia, came to Albion where he founded a book store. The main portion of the building which he erected in 1860, contained a book store on the ground floor and a public hall on the second floor. This was the leading book store for many years in Southern Illinois, and was widely known because Mr. Hutchins specialized in law books. It is said that Robert J. Ingersoll, then residing in Shawneetown, bought books in Hutchins' store and forgot to pay for them. The building was a large one built of local blue-stone and brick, and the masons in charge, Pickford and Crackel. The carpenter who was responsible for the two-story porch with its pier-like columns and unique capitals, (Fig. 6.), is not known, but was unmistakably a local craftsman. Although the building has been considerably altered in later years, the porch remains in its original condition.

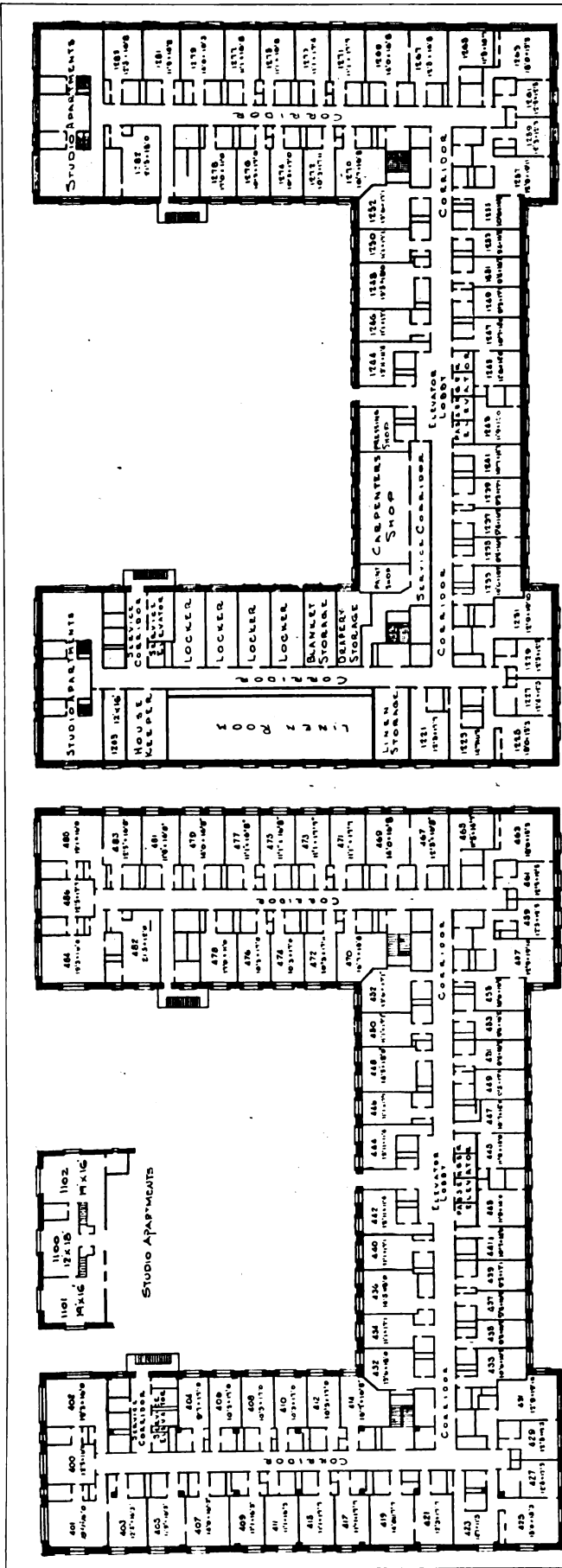
The local English traditions seem to have been well grounded in Albion, for they carried over to a period as late as 1865, when the same influence seems to have operated in the Charles S. Stewart house, (Fig. 7.), located on West Elm Street. Mr. Stewart, although born in Albion, was the son of A. Stewart, a Scotchman, who was one of the early colonists. The carpenter was Elias Weaver, and the brick mason, Wilkinson, who was evidently responsible for carrying on the old traditions observed in the French and Thompson houses. He apparently was something of a designer as well as a mason, and could perhaps be termed a "mason-architect," being comparable with the "carpenter-architects" of the New England States.

Albion suffered a severe blow to her future progress at the time the first railroads were projected through this section of the state. It is said that the older conservative residents could not see the advantage of the new idea and opposed, or at least made no effort to have the railroad pass through their community, and as a result of this unfortunate incident the town is now off the main north-and-south highway. Although her development was thus arrested, still she has remained the most important town in that vicinity. Unlike the modern progressive town, Albion has retained her old time character and traditions. The same air of culture and refinement that prevails in the older New England settlements may be observed in this western town, an atmosphere which was imparted to the community by the early English colonists.



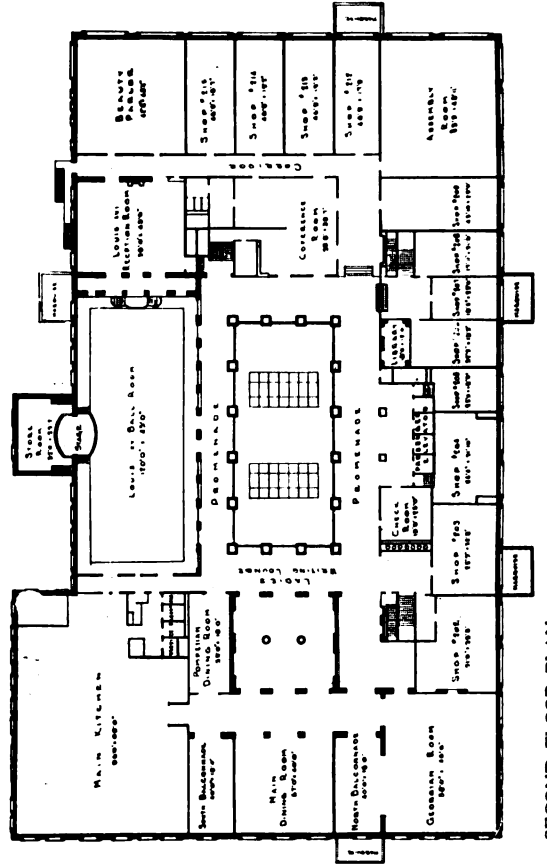
GENERAL VIEW  
HOTEL PEABODY, MEMPHIS, TENNESSEE  
WALTER W. AHLISCHLAGER, ARCHITECT



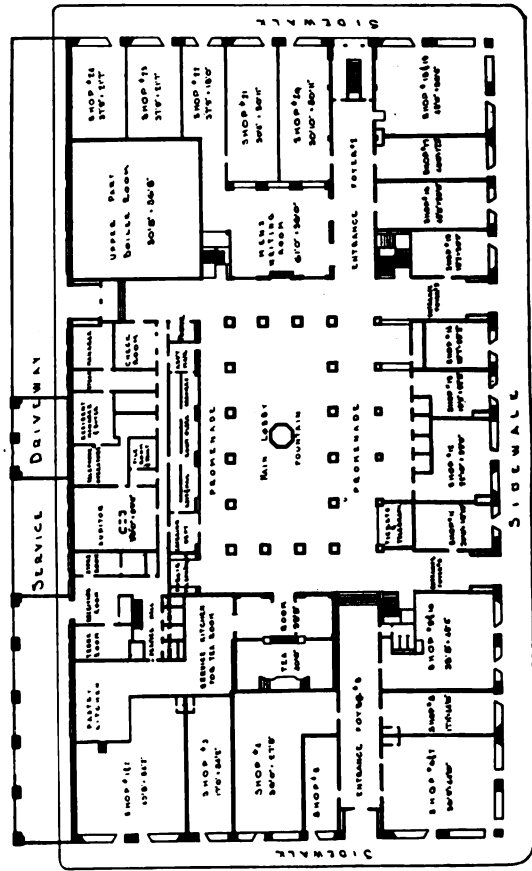


TYPICAL FLOOR PLAN, TWELFTH FLOOR

TYPICAL FLOOR PLAN, FOURTH TO ELEVENTH FLOOR



SECOND FLOOR PLAN



MAIN FLOOR PLAN

HOTEL PEABODY MEMPHIS, TENNESSEE  
WALTER W. AHLISCHLAGER, ARCHITECT

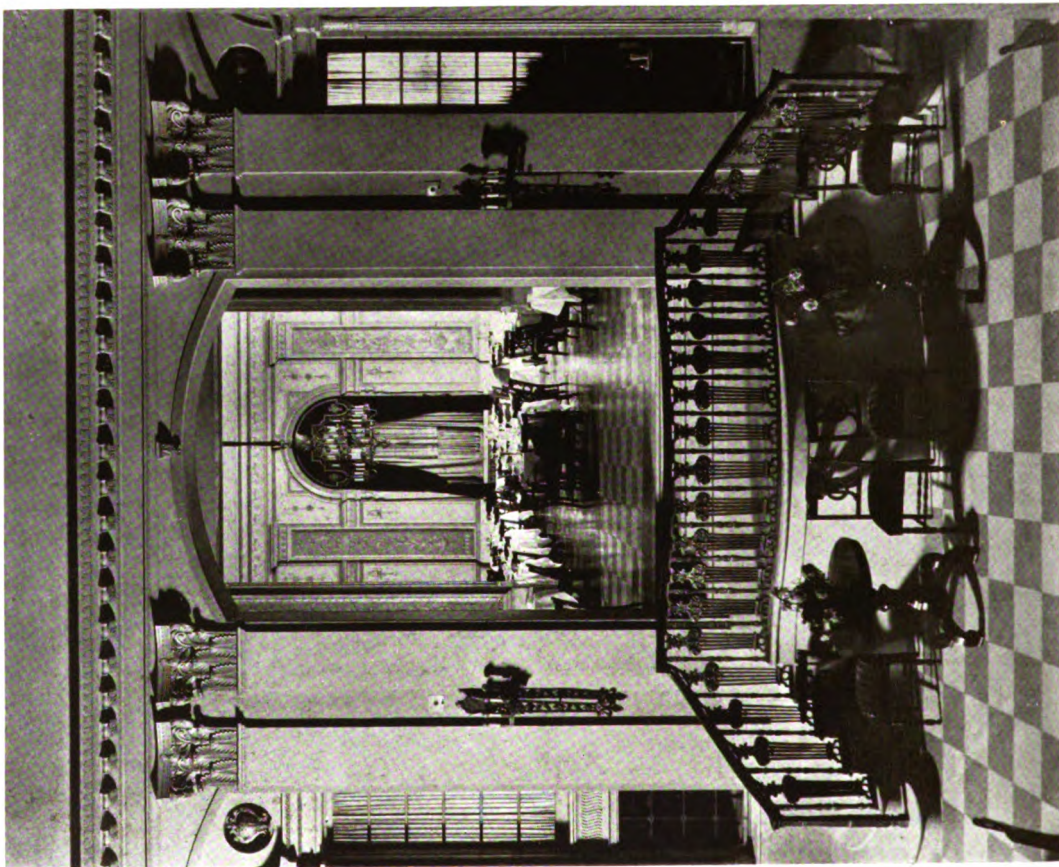


MAIN LOBBY  
HOTEL PEABODY, MEMPHIS, TENNESSEE  
WALTER W. AHLSCHLAGER, ARCHITECT ::





DINING ROOM



DINING ROOM FROM MEZZANINE.  
HOTEL PEABODY, MEMPHIS, TENNESSEE  
WALTER W. AHLSCHLAGER, ARCHITECT





OAK ROOM



GRILLE.  
HOTEL PEABODY, MEMPHIS, TENNESSEE  
WALTER W. AHLSCHLAGER, ARCHITECT ::



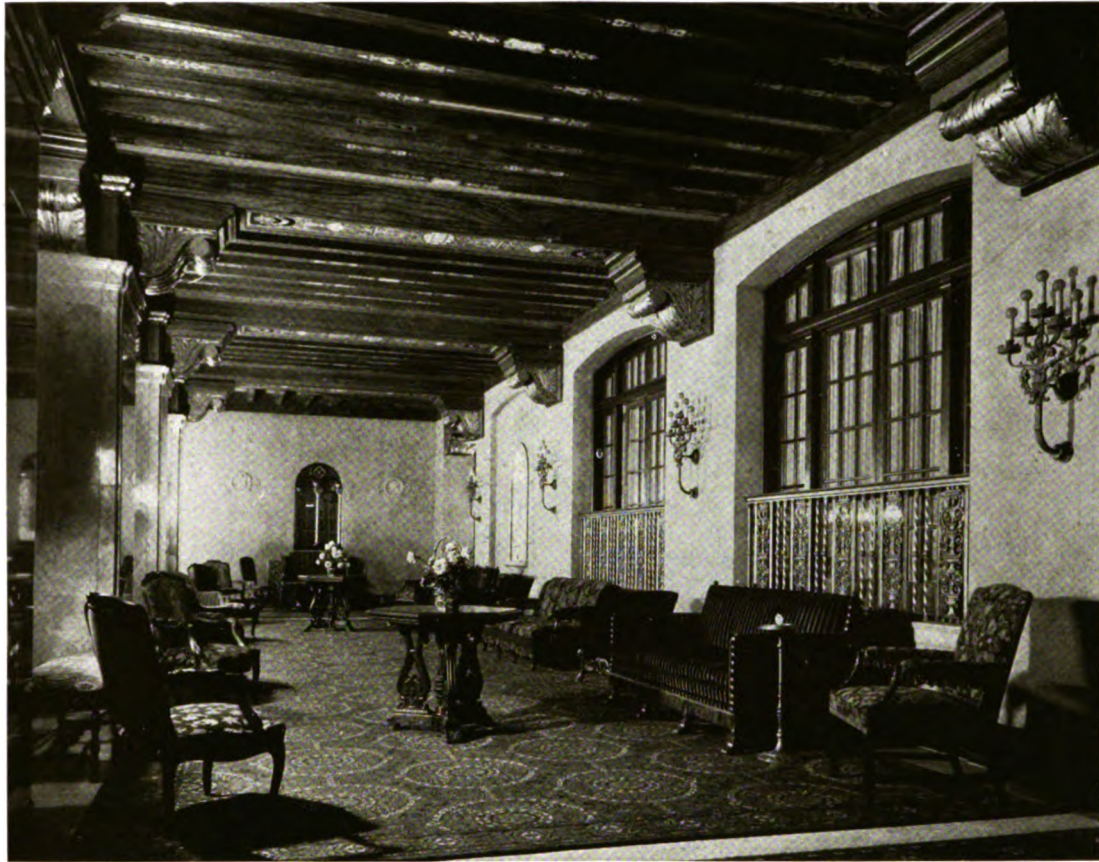


BALL ROOM



DETAILS IN BALL ROOM  
HOTEL PEABODY, MEMPHIS, TENNESSEE  
WALTER W. AHLISCHLAGER, ARCHITECT ::



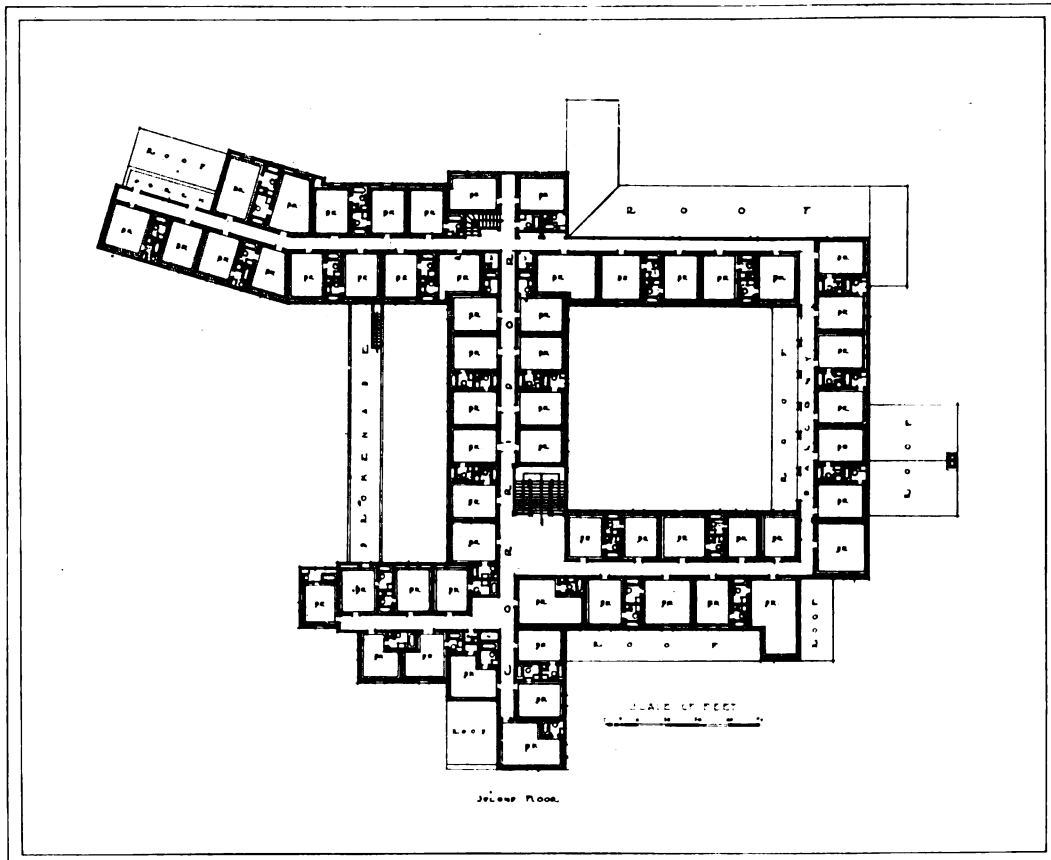


DETAIL IN MEZZANINE

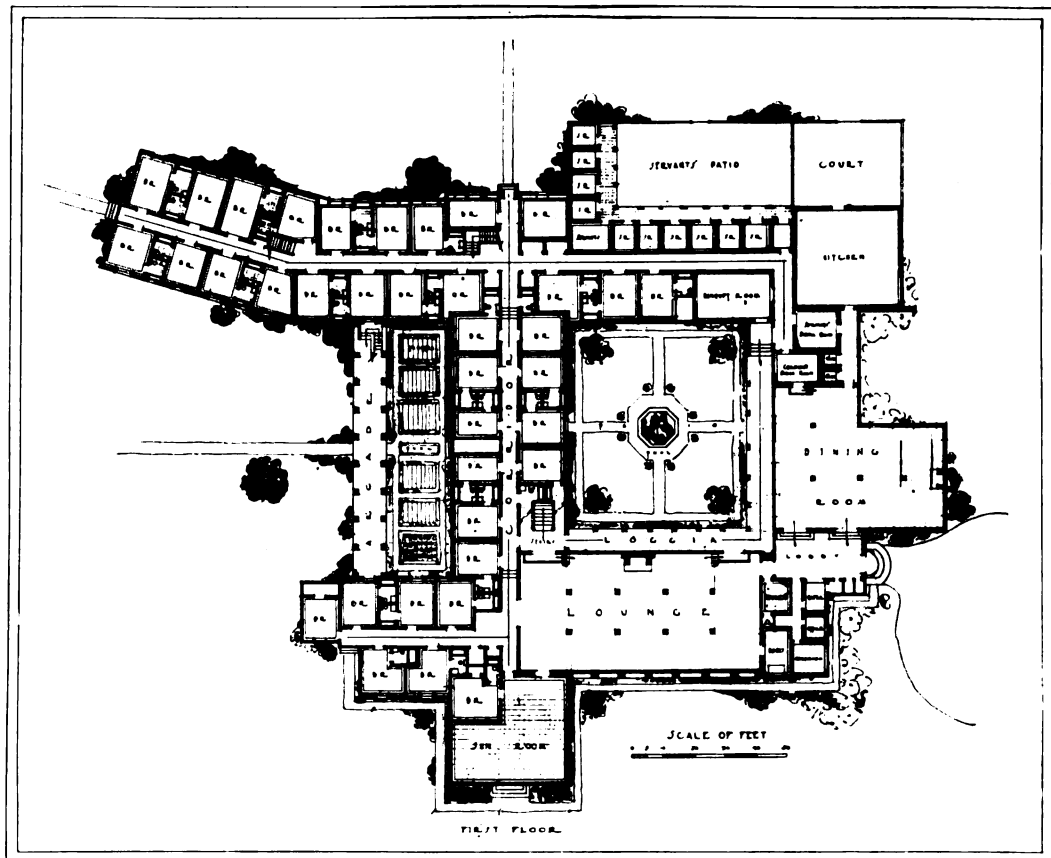


MEN'S WRITING ROOM  
HOTEL PEABODY, MEMPHIS, TENNESSEE  
WALTER W. AHLSCHLAGER, ARCHITECT ::



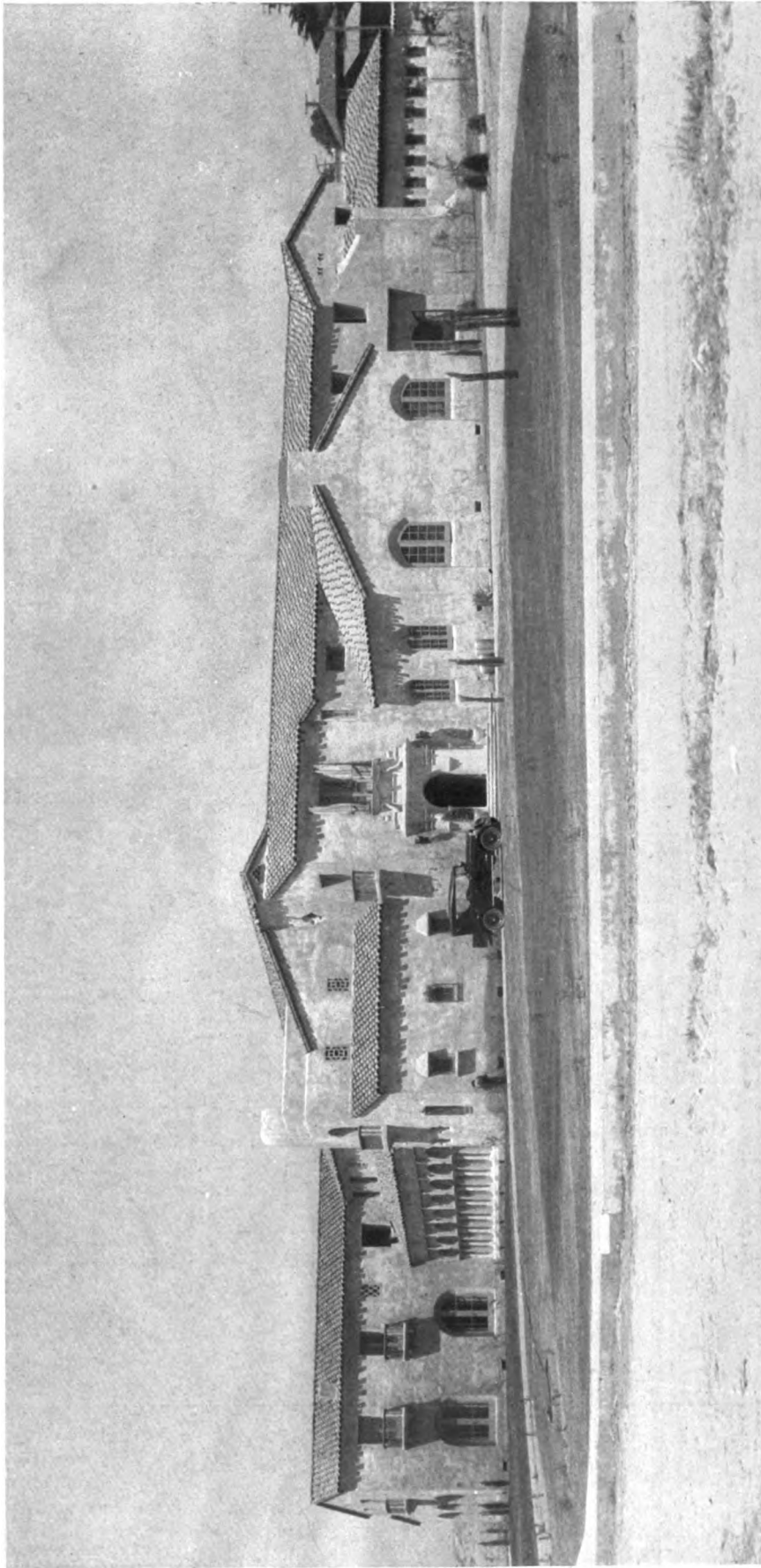


SECOND FLOOR



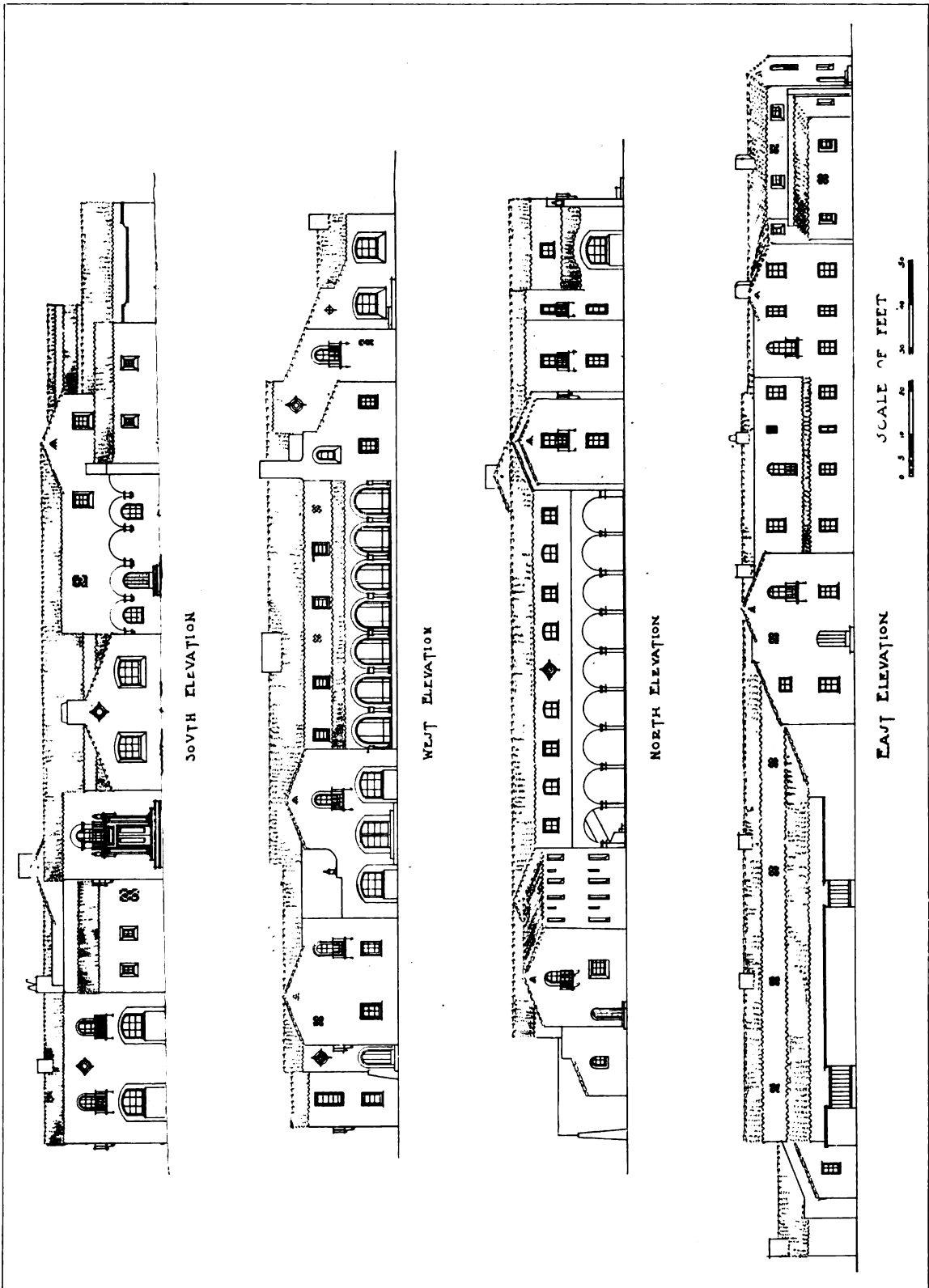
FIRST FLOOR

PLANS  
HOTEL CASA DE MANANA, LA JOLLA, CALIFORNIA  
EDGAR V. ULLRICH, ARCHITECT :: :: :: ::



◁ HOTEL CASA DE MANANA, LA JOLLA, CALIFORNIA  
EDGAR V. ULLRICH, ARCHITECT :: :: :: ::





SOUTH ELEVATION

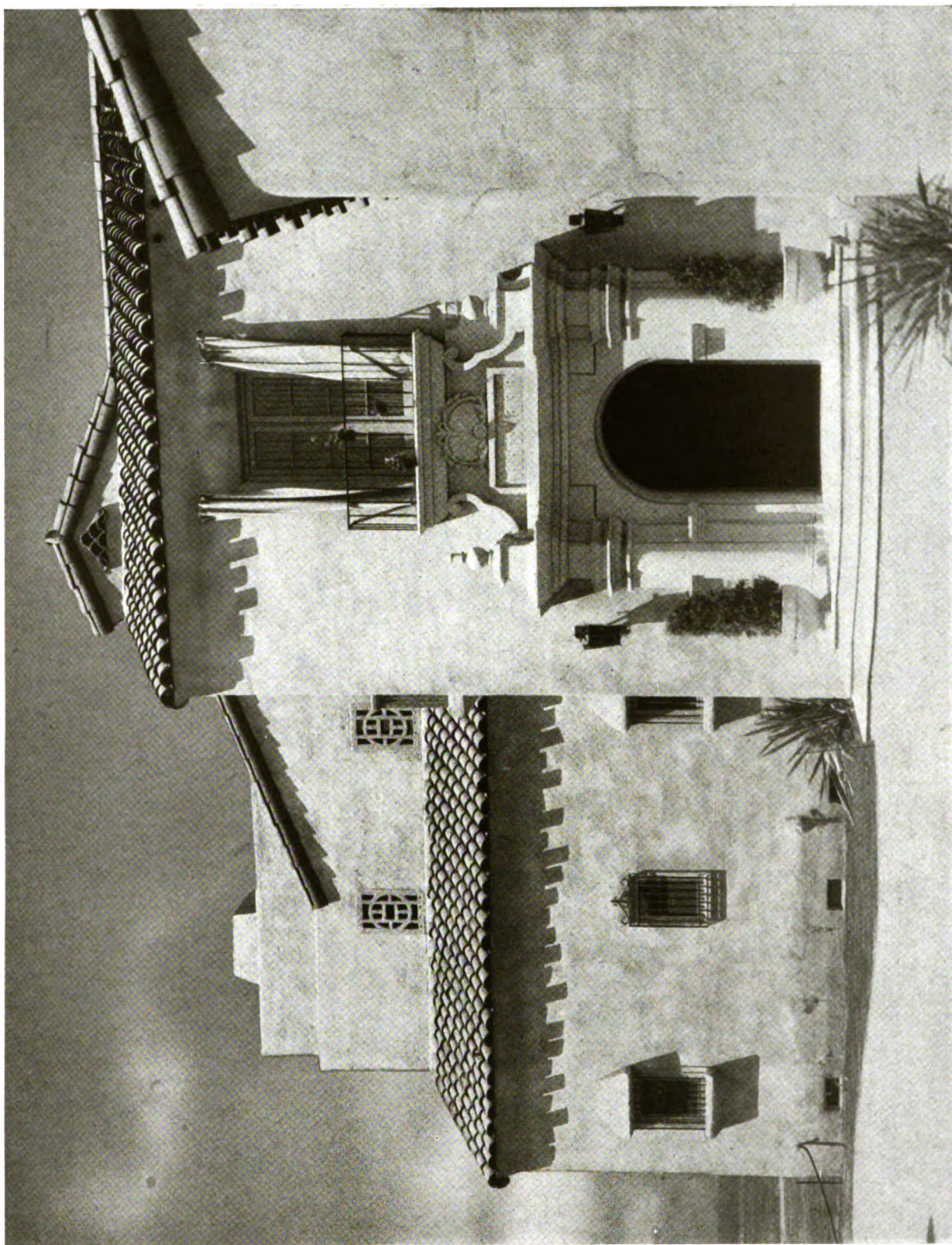
WEST ELEVATION

NORTH ELEVATION

EAST ELEVATION

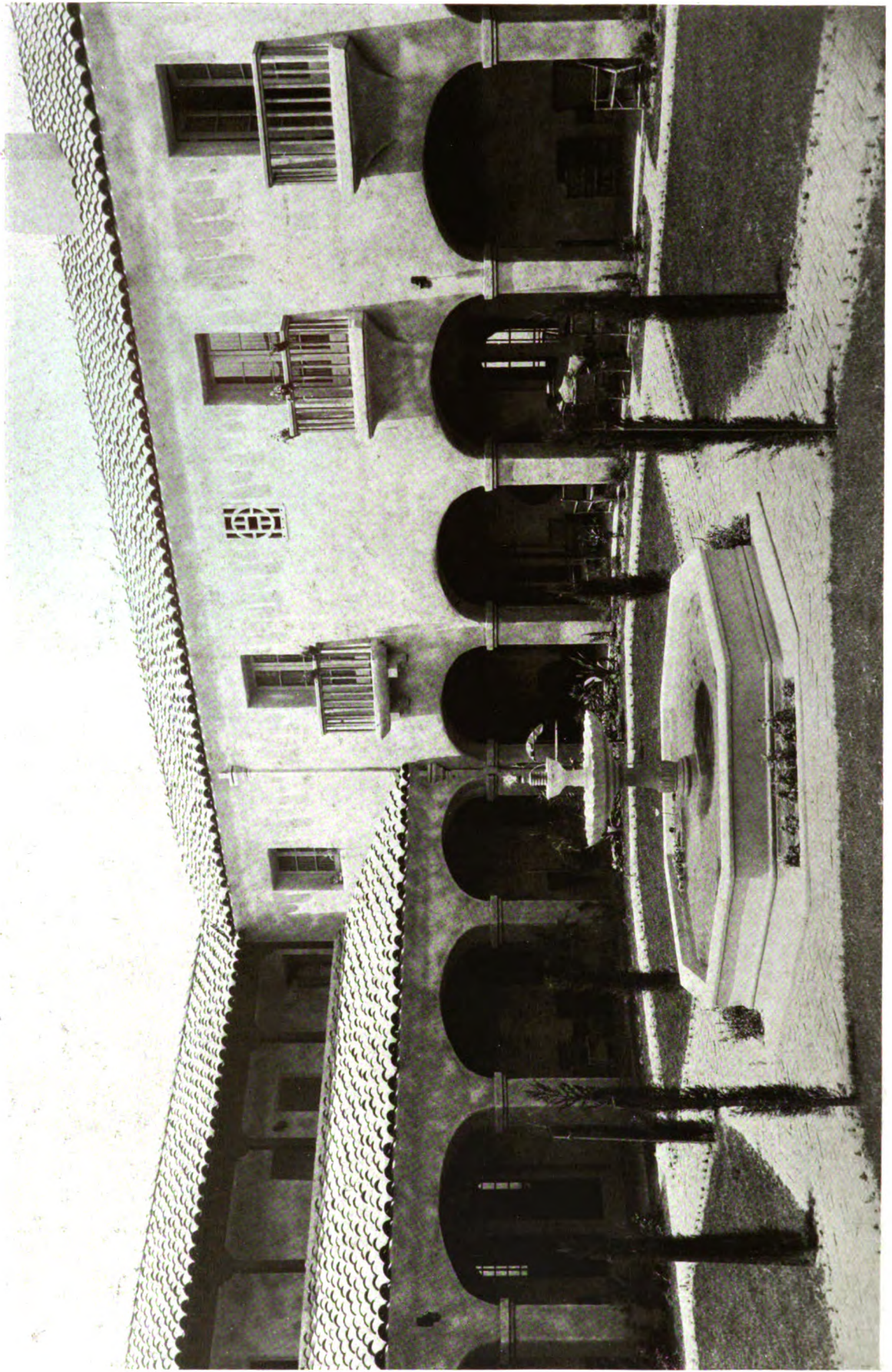
SCALE OF FEET  
 0 5 10 20 30 40 50

DRAWINGS OF ELEVATIONS  
 HOTEL CASA DE MANANA, LA JOLLA, CALIFORNIA  
 EDGAR V. ULLRICH, ARCHITECT



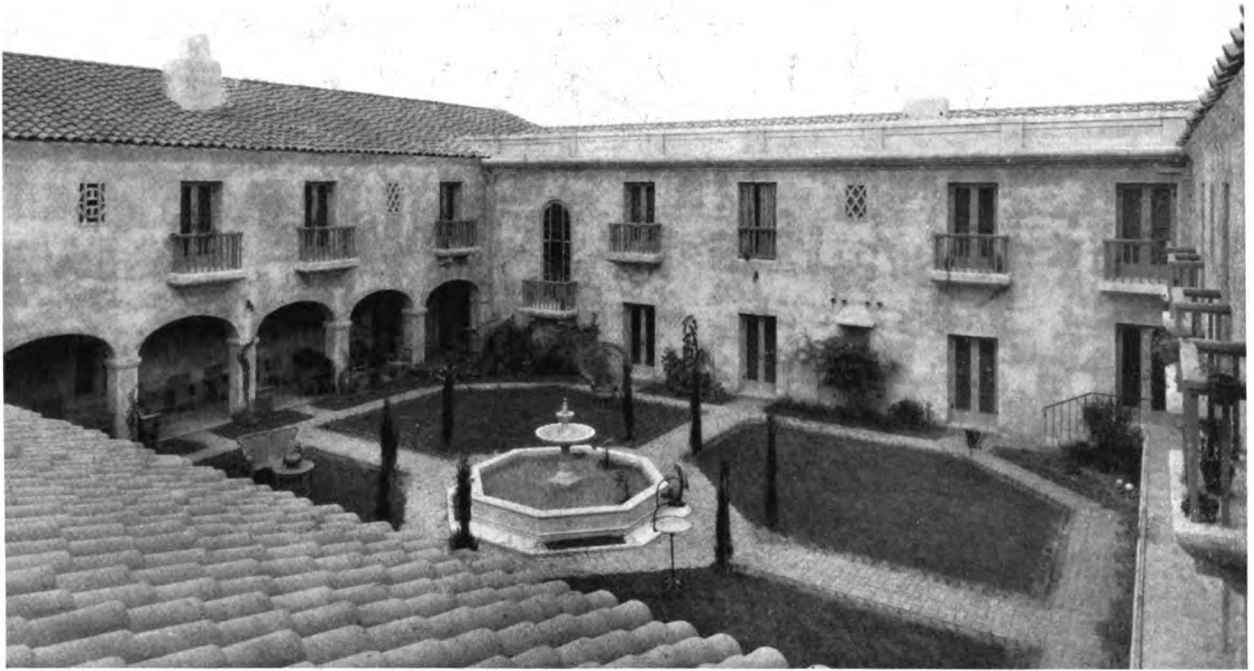
DETAIL OF ENTRANCE  
HOTEL CASA DE MANANA, LA JOLLA, CALIFORNIA  
EDGAR V. ULLRICH, ARCHITECT :: :: ::





VIEW IN PATIO  
HOTEL CASA DE MANANA, LA JOLLA, CALIFORNIA  
EDGAR V. ULLRICH, ARCHITECT

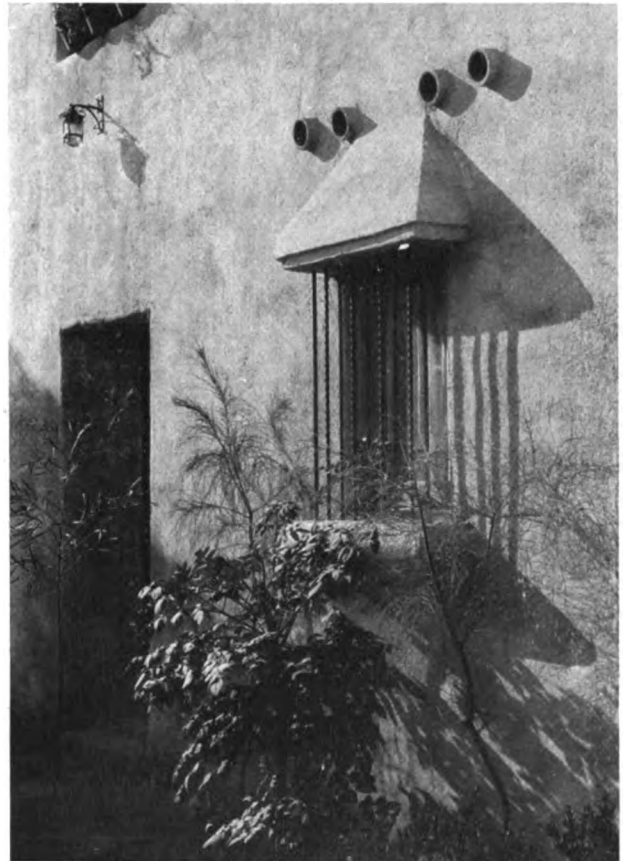




GENERAL VIEW OF PATIO

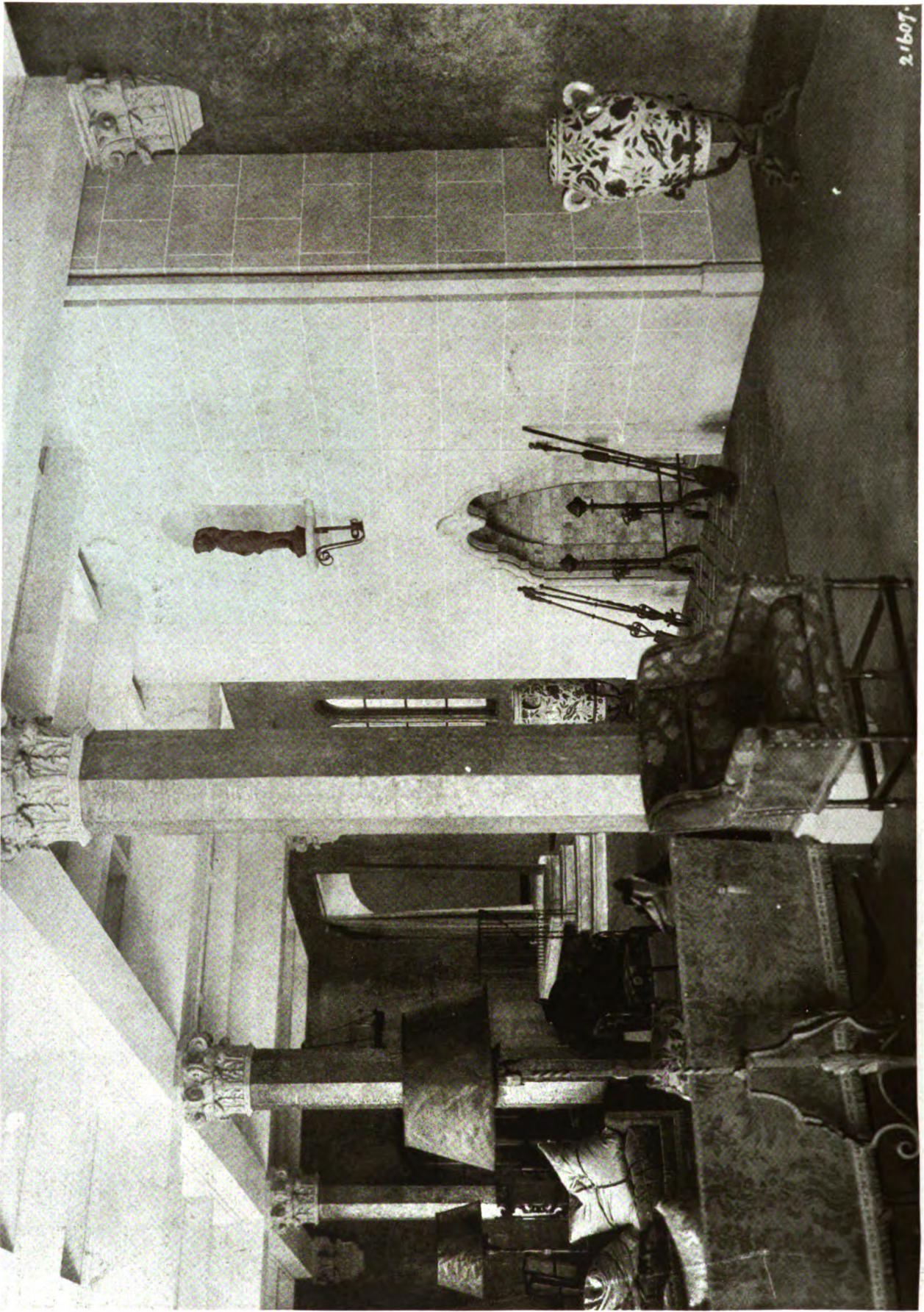


DETAIL OF ARCADE IN PATIO  
HOTEL CASA DE MANANA, LA JOLLA, CALIFORNIA  
EDGAR V. ULLRICH, ARCHITECT :: :: :: :: ::



WINDOW IN PATIO





VIEW IN LOUNGE  
HOTEL CASA DE MANANA LA JOLLA, CALIFORNIA  
EDGAR V. ULLRICH, ARCHITECT





MAIN DESK IN LOBBY



DETAIL OF STAIRWAY FROM LOUNGE  
HOTEL CASA DE MANANA, LA JOLLA, CALIFORNIA  
EDGAR V. ULLRICH, ARCHITECT :: :: :: :: ::



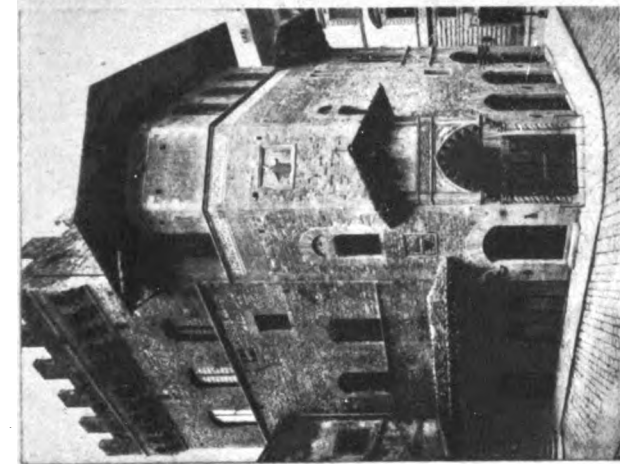


DINING ROOM

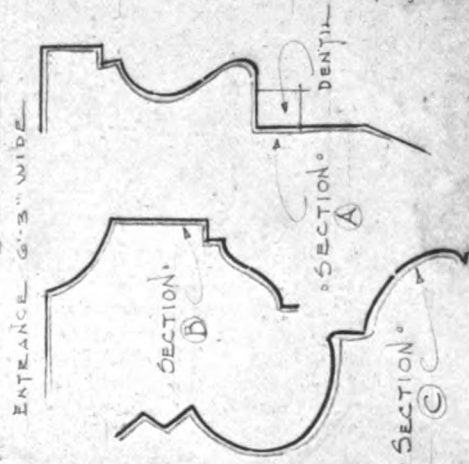


BANQUET ROOM  
HOTEL CASA DE MANANA, LA JOLLA, CALIFORNIA  
EDGAR V. ULLRICH, ARCHITECT :: :: :: :: ::



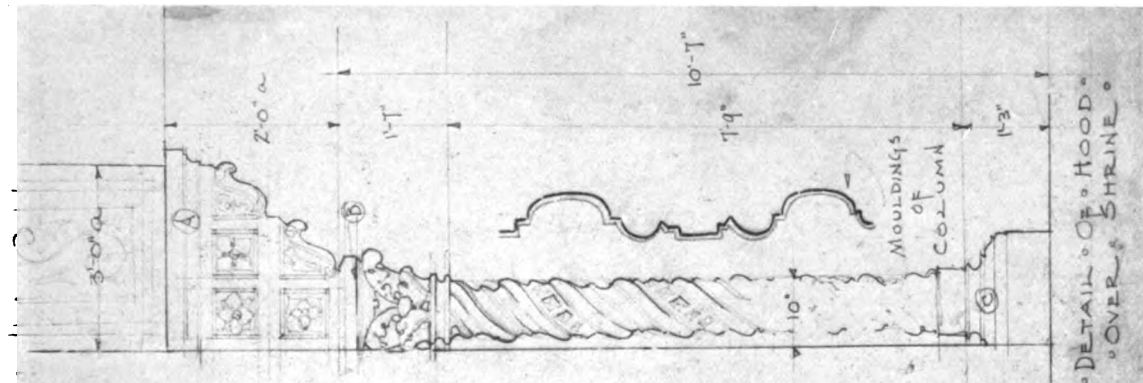


Florence - Palazzo dell'Arte della Lana

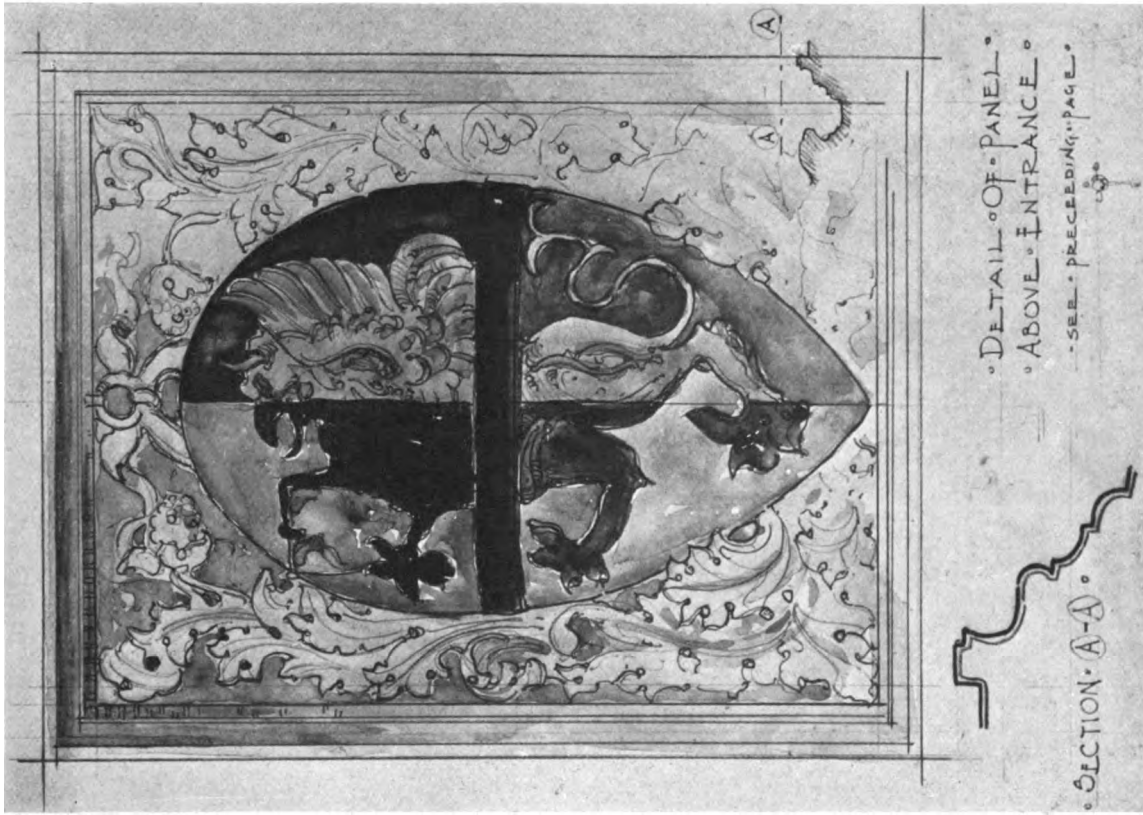


DETAIL OF CORNER SHRINE  
PALAZZO DELL'ARTE DELLA LANA, FLORENCE  
ERNEST PICKERING, DEL.

This interesting old building, the Arte della Lana, was once the weavers' guild house. In spite of its restorations in the first part of this century, it still retains much of the flavor of the times when Florence was at its height. The hooded entrance-like canopy at the corner is a curious mixture of Gothic and Renaissance details.  
From "An Italian Sketch Book"—E. Pickering.



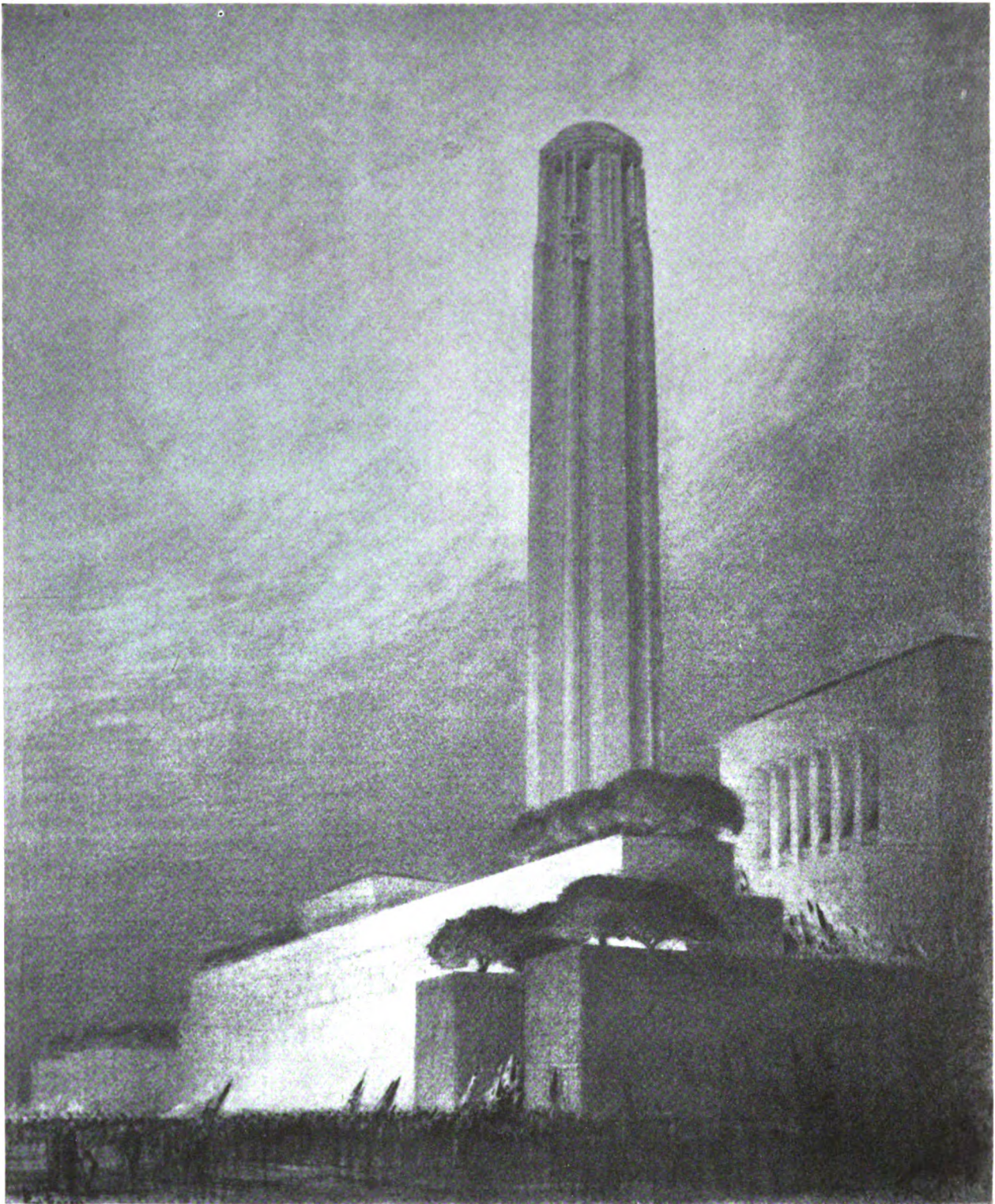
DETAIL OF HOOD  
OVER SHRINE



DETAIL OF PANEL ABOVE ENTRANCE  
GRIFFIN IN TERRA COTTA AND BROWN BEARING A SHIELD OF RED

This carved panel is over the entrance shown just to the left of the corner motif. It is crisply carved and tinted with tones of yellows and browns. The shield held by the dragon gives a touch of carmine to the composition.





THE KANSAS CITY WORLD WAR MEMORIAL  
H. VAN BUREN MAGONIGLE, F.A.I.A., ARCHITECT  
FROM A DRAWING BY HUGH FERRISS

# The Passing Show

*The Acropolis at Kansas City*

By ARTHUR T. NORTH, A. I. A.

THE modern architectural world has turned for a century to the Acropolis at Athens for its source of inspiration. It is the expression of an epoch, the glorious culmination of Greek civilization and art, and its all-pervading influence is seen on every hand. Each race and nation, during succeeding ages, has had its acropolis and they form very important records of the social and political life of the people whom they represent. Regardless of these architectural expressions of other times, the influence of the Greek art has been predominant.

This is true of American architecture, even though it has been in a continual state of flux. During the past half-century there has been emerging a new civilization based on republicanism and industrialism, a new social and economic combination which in some other form has always been inseparable. With this social and economic development, it is but natural that some American architects and laymen have sought relief from the all-pervading influence of the classical styles which was sensed

as a restraint on creative effort. The Acropolis at Athens can, in its sublime beauty, be accepted as an influence to engender the utmost effort to create, not like but differently, as good or better. Fortunately

the time is come when it is so accepted—may we say as a challenge? We see now indications, notable examples, that, from a non-creative, adaptable people architecturally, we are becoming a creative people architecturally.

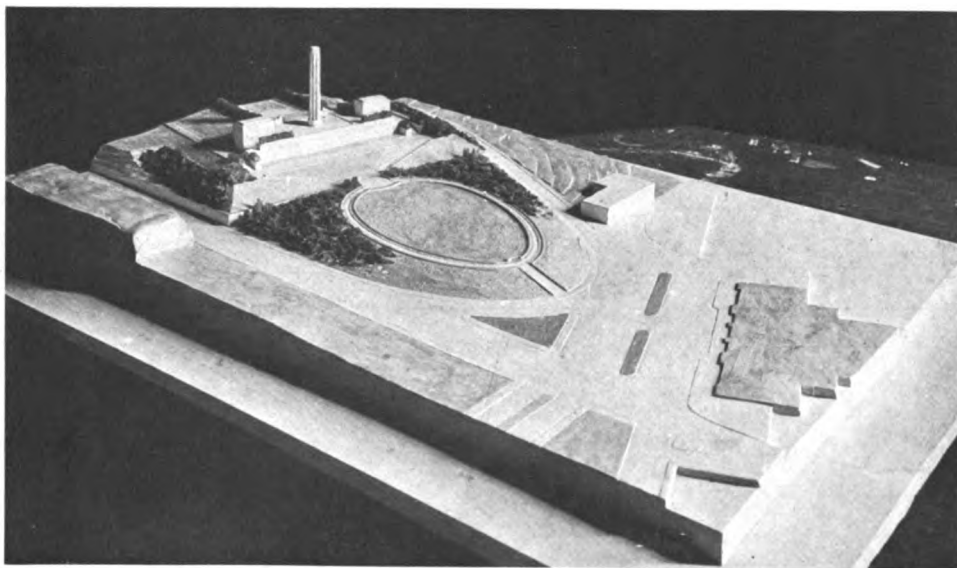
This is the result of the inevitable periodicity of the building of a new civilization; we are seeing its architectural manifestations although its amorphous character will persist for some time. While, in the past, it required centuries to develop certain stages of architecture, it will not be the case now because the entire scheme of existence is changed as the interchange of thought and knowledge is instantaneous throughout the world.

instantaneous throughout the world.

The Greek homeland was small, perhaps somewhat larger than a Texas county, and one acropolis was sufficient. Our country is vastly different with its varied climates and physical



DETAIL OF NATIVITY GROUP, KANSAS CITY MEMORIAL, BY EDITH MAGONIGLE.



MODEL OF THE KANSAS CITY MEMORIAL; H. VAN BUREN MAGONIGLE, ARCHITECT





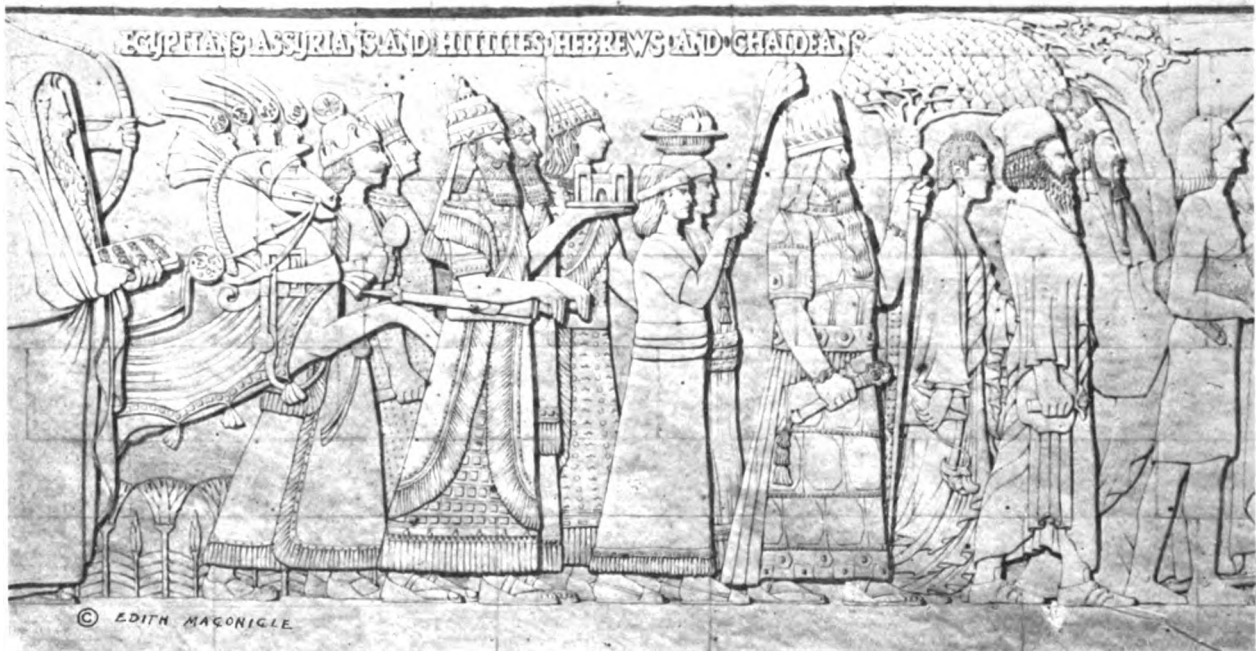
THE AGE OF CHAOS AND MYTH

SUMERIANS

AKKADIANS

HAMMURABI AND HIS CODE OF LAWS FIRST BABYLONIAN EMPIRE

RAMSES—EGYPT COMING INTO THE EAST



MOSES AND THE TABLETS OF THE LAWS

A ROYAL HITTITE A PHILISTINE

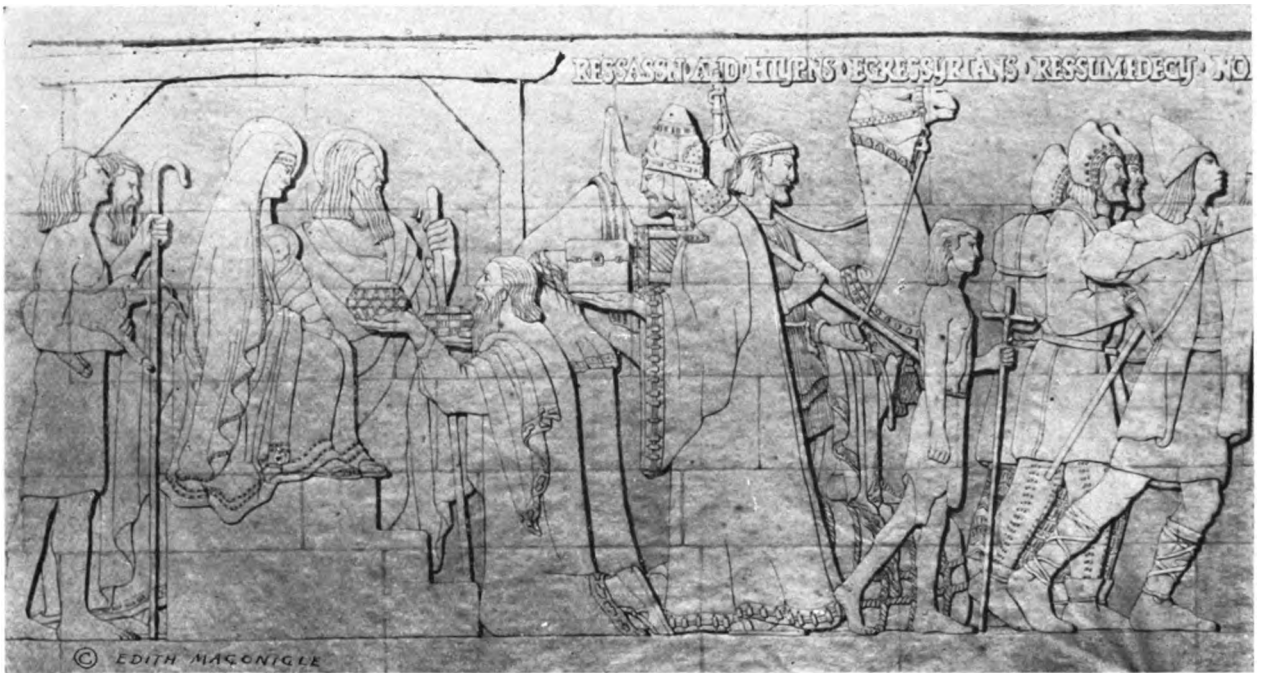
KINGS OF ASSYRIA AND MITANNI

NEBUCHAD-NEZZAR NEO-BABYLON

BUDDHA INDIA CYRUS PERSIA

CONFUCIUS CHINA

A FRIEZE FOR THE KANSAS CITY WAR MEMORIAL  
 DESIGNED BY EDITH MAGONIGLE :: ::  
 H. VAN BUREN MAGONIGLE, F.A.I.A., ARCHITECT

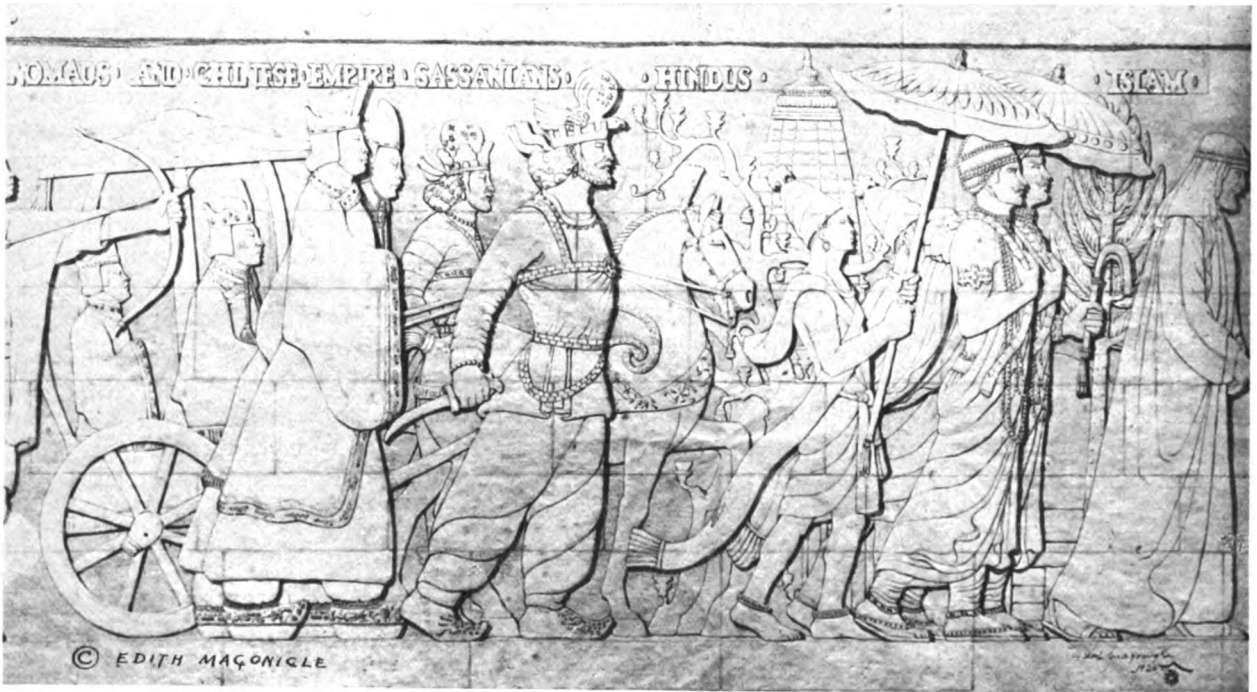


THE NATIVITY

THE MAGI

JOHN  
THE BAPTIST

NOMADS KUSHAN  
DYNASTY



CHINA  
HAN DYNASTY

SASSANIDS—LAST OF  
THE GOD MONARCHS

NORTHERN AND  
SOUTHERN INDIA

ISLAM  
MOHAMMED

A FRIEZE FOR THE KANSAS CITY WORLD WAR MEMORIAL  
DESIGNED BY EDITH MAGONIGLE. :: :: ::  
H. VAN BUREN MAGONIGLE, F.A.I.A., ARCHITECT



characteristics which are reflected in its populations; and we well may have several more than one acropolis.

Whatever may have been the method employed in selecting architects in the Greek age, it is questionable if the methods employed by republics are conducive to the best results. The dreary and mediocre waste of American public buildings and monuments can be charged to the competitive system of selection, whether it be controlled by political favoritism, by the unintelligent donor of funds, or plain incompetence. Therefore, when a public architectural enterprise develops into something worth while, it is a notable and unexpected achievement.

Kansas City has its Acropolis—a true one in every sense. It is in process of making, completed to such a state that it is competent to be appraised—and *mirabile dictu*, it is the result of a competition!

Somewhat over five years ago Kansas City decided to construct a war memorial and yet *not* one, because it is really dedicated to peace rather than war. A competition was held and the first award was given to H. Van Buren Magonigle. Unlike the outcome of many competitions, no architectural tragedy was committed in this by making an improper award. Tragedy? So often a fine conception, capable of a splendid development, is presented to the jury of award which is incapable of a discriminating judgment and a creation is lost to the world.

The major elements of the structure are completed, except one. A terrace wall serves as the apparent base of the memorial, a wall some five hundred feet long and fifty feet high; a wall built of great blocks of stone to the articulation of which was given the utmost care and study—truly a great wall. Walls can be great in their simplicity and magnificent proportions.

On this wall is to be carved a frieze four hundred feet long and thirteen feet high. This frieze is the inscription, the delineated message of the project. After the grandeur and appeal of the ensemble, as viewed from a distance, has recorded its emotional effect, there will naturally follow the closer inspection; the sculptured frieze will be its mute interpretation.

The frieze. From the ends of the world, from both the East and the West, from the very first days until Today, the resistless march of the hosts of mankind, it is. "Century follows century in one long unending sequence." The different peoples and their beasts of burden, in peace and warfare and in worship, silent, are heard; the dusts of the hot lands and the deserts form an invisible cloud and faintly come the odors of sweaty men and the caravan animals; heavy clad and vigorous come the barbarians from the high uplands and snow-topped mountains with their breath of cool air; dynasties, rulers, warriors and peasants; the craftsmen, artists, philosophers, prophets and oracles; those holy men who brought messages from their gods, which endure unto this day; the gamut

of mankind. Always facing forward, they march towards the goal; except at the Nativity the Magi face about to the Child, and on Calvary again a pause.

From these the march again is underway to the focal Spirit of America. The Spirit of America, with one pair of wings outspread, horizontality of line, and small, casual groups of stars, all suggesting the flag; another pair of wings vertically clothe the figure; in arms and on breasts, the children of the future. At each side under the outspreading wings are first the children leading, then follow the men and women of today, of all kinds and conditions. Back through America's decades come the builders, the patriots, the pioneers to the Colonial Founders—America!

The Spirit of America, not Warfare, but Peace, that Peace made possible and assured for all time by the sacrifices of those to whom the memorial is created. The labors, the joys and sorrows, the powers and weaknesses, the virtues and depravities—the integration of humanity unites in this Peace and in this place.

This frieze is the conception of and designed by Edith Magonigle, an artist of proven talent and accomplishment. It is the result of several years of research for historically correct representation and sequence which involved a careful appraising of history and the selection of those epochal characters and peoples which controlled the world's progress. Mrs. Magonigle has evidenced more than artistic composition and technique by employing that rare faculty of discrimination and understanding of relationship.

The great wall is now built, ready for the sculptor's mallet and chisel. The cartoons are made, ready for transferring to the wall. In plaster panels, the technique of the rendering has been studied. There will be no projections beyond the face of the wall, very properly. The figures will be shaped in planes, incised with lines. These figures will have sufficient projection to cause the necessary shadows to produce the effect of relief. The background alone will be tooled, and will, in time, acquire a certain effect of texture—upon which the figures will clearly define themselves.

The frieze is strictly architectonic. It is not a mere embellishment or an application of an extraneous thing, it is a part of the structure. It will not detract from the apparent stability of the wall as a retainment for the terrace on which rests the structure. The quality and rendering of the frieze, in connection with the wall, the approaches and the plateau all form an adequate setting for the memorial in all of its parts.

Mr. Magonigle is a man of parts; architect, artist, writer, and in collaboration with him, Mrs. Magonigle has produced a happy result. Our greatest modern philosopher has written ". . . art is really rich in content only when it appears as perfected appropriateness." Everything has combined—locale, em-

placement, form, proportion, balanced relationship, simplicity, dignity and majesty—to produce “perfected appropriateness.” What more can be desired?

Those of us, however, who look upon the Great Valley as the future center of American art and civil-

ization can foresee a certain realization of this faith because of the two notably successful architectural competitions in our history, both in the Missouri Valley, that doughty outpost of the Great Valley.

In truth, the Acropolis at Kansas City—fortunate Kansas City!

## Restoration of the Fine Arts Building in Chicago

**I**NTEREST is country wide in the announcement that the Fine Arts Building of the World's Columbian Exposition is to be the home of a Museum of Industrial Art, as the result of the generous gift of \$3,000,000 presented by Julius Rosenwald, of Chicago. The American Institute of Architects has urged the restoration of the building, regarded as one of the most splendid examples of Greek architecture in existence.

The profession is peculiarly interested in the restoration of the building in accordance with the original form. Designed by Charles B. Atwood, it is the only building that remains of that great group of 1893. The feeling of the profession is well expressed by Henry K. Holsman, former president of the Chicago Chapter, and now editor of *The Leaflet* of that organization. He writes:

The announcement of a gift of three million dollars to the restoration or utilization of the Columbian Fine Arts Building by one of Chicago's great benefactors has aroused new interest in one of America's greatest needs—Industrial Art.

Whether Mr. Julius Rosenwald's gift is for the better restoration of the structure, as some say, or whether it is the beginning of an endowment to make it a great industrial museum similar to that of Munich or South Kensington, as others have reported, is of very little consequence. Mr. Rosenwald's act is both potent and beneficent, for he and other wise, public-spirited citizens will eventually provide the talent and the means for making of the supreme gift from a former generation—the Fine Arts Building itself, in its magnificent setting in the center of the great Mississippi Valley—the nucleus of a University of American Industrial Art.

The structure is a fitting memorial of a vital epoch in American life—the awakening of the minds of this nation to the value of Art in Industry. The World's Fair of 1893 which erected this building, the most beautiful example of Grecian art since the Parthenon in Athens, was itself a temporary industrial art museum, and the fruit of the lessons in taste and design given by the World's Fair to hundreds of thousands of our people is seen throughout the land today in better furniture, textiles and machinery, in better homes and especially in better buildings.

As the greatest of the World's Fair exhibits was

the buildings themselves, so the finest effect of the exposition was the intelligent desire for better homes and buildings. So also better planned cities throughout the world took their impetus from this same World's Fair. The fact that the best exhibit of that wonderful “White City”, the Fine Arts Building, should be at once a fitting memorial of the Columbian World's Fair epoch and at the same time be the perpetual embodiment of the spirit of Art in American industry is too valuable a national asset to be overlooked by the men of leading minds and means in this great country. The people want it, and have voted of their means to preserve it. Others will follow to use it to the glory of a greater democracy of people of taste.

It is expected that architects should show the most interest in such a project. They are, or should be, leaders in taste and design. The creation of a beautiful building creates at once the appreciation of better things to go into it and better manners for its occupants. Architecture is the brooding mother of all the arts. Indeed, a group of America's foremost architects, under the leadership of the great Burnham, threw aside their comparatively petty tasks and, thoughtless of rewards, came together and enthusiastically created that inspiring exhibit of which the Fine Arts Building is the last physical survivor.

Back in 1920, Mr. Lorado Taft, that other Chicago benefactor whose gifts cannot be counted in million dollar lots, expressed before the Chicago chapter of The American Institute of Architects a great desire that the Fine Arts Building be preserved. Ye editor was then president of the chapter and created a committee upon which twelve of the leading architects of Chicago consented to serve under the leadership of George W. Maher to carry on Mr. Taft's desire. This committee raised the first funds, had a sub-committee of experts examine the building and engaged experts to make an estimate of the cost of permanent restoration. It pleaded with the South Park Commissioners again and again, created public interest in the project, interested the women's clubs who under Mrs. Albion Headburg raised and spent some fifteen thousand dollars in the project, with the result that the people of the south park district finally voted to spend five million dollars for the complete restoration of the building.



This same group of architects, with the backing of the whole American Institute of Architects, is now pleading that there be a real restoration in permanent material, of the whole original design, including the original detail of architectural devices in moulding and sculpture; and that the usual disastrous hazard of attempting to improve a design created under inspiring circumstances be avoided.

A group of the leading architects, sculptors and artists, under the inspiring spell of doing a great work of art and under the leadership of a specially talented architect, Mr. Chas. B. Atwood, created this building which is now pronounced by unbiased, competent critics to be the best design in Greek lines produced in more than two thousand years. Such inspiring circumstances have not occurred oftener than once in a thousand years, and it is quite unlikely, if not impossible, that any architect can be induced for a mere money price, without the inspiration and help of the time and talent then assembled, to tear down this building and, ignoring the record, produce another such a building.

We sincerely hope the officers in charge will so manage the restoration that the indefinable things that made the Fine Arts Building great will remain, and that the building will be an everlasting exhibit of that high industrial art produced only by artists who are trained to breathe the upper air of enthusiasm and feel the divine joy of creation in their work.

The desire to create is a birthright and ought to be recognized as one of the inalienable rights of those "born free and equal." Many are endowed with a special talent or adaptability to training in creative arts, but taste and design are not natural endowments. They must be taught, like mathematics, by trial and example. If the high spirit of art in this building may be preserved along with the structural parts and the things and functions within and without it are brought up to the same high standard of fruitfulness by the Rosenwalds and the Tafts, we shall see the schools gradually drawing from that university of industrial

art the means and methods of endowing the ever new generations with a real education in the art of living with creative joy and fruitfulness.

W. Newton Diehl, architect, formerly of 639 New Monroe Building, Norfolk, Va., and recently of Fort Lauderdale, Florida, announces the removal of his office to 906 Jefferson Building, Greensboro, North Carolina.

B. C. Bonfoey has moved his office to Suite 702 of the Stovall Professional Building, corner Jackson and Morgan Streets, Tampa, Florida.

The Forest Service, United States Department of Agriculture, is working with manufacturers and users of lumber to secure broader outlets for short length lumber. An illustrated Bulletin from the Forest Products Laboratory, Madison, Wis., treats of the subject at length, pointing out the fact that eighteen wood fabricating industries, using 857,900,000 feet of softwood lumber annually, apply 69.3 per cent of it in lengths under eight feet but purchase only 13.8 per cent in such lengths. The Bulletin suggests the obligation on the part of the lumber industry to improve the production and marketing of short lengths, and of other industries, including building, to buy more freely of such lengths when possible. The lumber trade declares that the building industry offers the largest single outlet for short length lumber.

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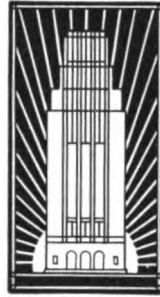
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ALLIED ARTS



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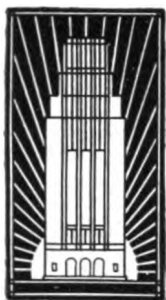
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KINGSPORT, TENNESSEE  
CLINTON MACKENZIE, A.I.A., ARCHITECT



# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED

ARTS

Volume XXXV.

NOVEMBER, 1926

Number 11

Effect of Wind  
Pressure  
Demonstrated  
in Florida

In an earthquake country build for earthquakes, and in a hurricane country build for hurricanes, is the lesson, oft-repeated, but attested recently in the survival of the Imperial Hotel in Japan, and the small damage done in Florida to "skyscrapers". The disaster in Florida gave terrible demonstration of the necessity for building to withstand wind pressure. This factor has been quite as important in structural calculations as computations on the bearing strength of foundations, ever since the first "high", skeleton steel buildings of eleven stories were planned. In his calculations before the erection of the narrow Monadnock building in the late eighties, Root in Chicago, "the windy city", provided for special bracing to meet wind pressure. But while this necessity is generally recognized, unfortunately many plans have failed to take this essential factor into consideration. This is notably evident in Florida. In the opinion of those qualified to judge, almost every failure of buildings was due to faulty construction; poor workmanship and scrimping on jobs rather than a failure of any particular material was responsible for much of the damage to buildings. High steel or reinforced concrete buildings, in the construction of which the services of skilled architects and engineers were employed, came through the hurricane structurally unharmed save in minor details. Hastily constructed residences and other buildings which sprung up during the "boom" period were either totally demolished or seriously damaged. Only one of the high, office buildings suffered material damage, and has been condemned by the city engineers. A study of the reasons for this failure will be made as the building is torn down. One compensating factor, in this as in other similar disasters, such as the San Francisco earthquake and the more recent earthquake in Santa Barbara, will be the structural lessons derived from inspection and analysis of the results. In Santa Barbara the architectural profession studied the results of the earthquake and profited therefrom; so in Florida the architects are studying the results

of the hurricane upon building methods and materials. The results of these investigations will be reflected in future construction, not only in that locality but in all localities in which wind pressure is a factor to be considered.

Restoration of  
Fine Arts  
Building  
In Chicago

When Julius Rosenwald of Chicago, announced his gift of three millions of dollars to be used in presenting to the city of Chicago as a Museum of Industrial Arts, the old Fine Arts Building in Jackson Park, he made possible a project which architects of the nation have favored. Following action by the Chicago Chapter of the Institute, the American Institute of Architects, on several occasions, has urged that this splendid heritage from the World's Columbian Exposition be restored in permanent form. The idea of an Industrial Arts Museum had been suggested by the architects. It is hoped that the building eventually may house a great exhibit of architectural casts, similar to that of the Trocadero. President Alfred Granger of the Architect's Club, has suggested that the casts presented to Chicago by the French Government at the close of the World's Fair, are available for that purpose. Needless to state that the profession as a whole is deeply interested in the project made possible by the generosity of Mr. Rosenwald. As is fitting, various groups of architects in Chicago have taken a lively interest in the plans. It has been suggested that the sons of D. H. Burnham, under whose direction the building was constructed after plans by Charles B. Atwood, might well be selected as architects of the restoration. The development of the plans is in the hands of the South Park Commissioners. Progress will be watched with zealous interest by the profession which has done more than any other to promote the plan. That the development may be along lines which the profession can approve is sincerely to be hoped. Quoting from the editorial of Henry K. Holsman, Editor of The Leaflet, of the Chicago Chapter: "We sincerely hope the officers in charge will so manage the restoration that the indefinable things which made



the Fine Arts Building great will remain, and that the building will be an everlasting exhibit of that high industrial art produced only by artists who are trained to breathe the upper air of enthusiasm and feel the divine joy of creation in their work."

Collective Value  
of  
Beaux Arts  
Competitions

It is important to the individual that the Paris Prize has been awarded to him in the nineteenth competition of the Society of Beaux Arts Architects; but it is more important that for twenty years that society has placed definite programs before American draftsmen in the promotion of design and draftsmanship. Founded by graduates of that French school in a desire to raise the standard of architectural design in their own country the society, through a practical and well-considered program, has established its ateliers throughout the educational departments of colleges and through draftsmen's clubs in the United States. At first a feeling existed in some quarters that there was danger of fastening the definite style of French Renaissance upon American design. But this disappeared not only by reason of the evidences of freedom in thought demonstrated in the works of those who studied and executed the problems but as well by observation of the works of Hunt and Sullivan, to name only two who were greatest among our independent designers, yet were graduates from the Beaux Arts half a century ago. When this society was organized only four or five Universities had regularly organized architectural departments. Today every college and university of standing esteems architecture as a practical art and its study as desirable as any other branch of art instruction. While the influence of the Beaux Arts architects cannot be credited with this advance which is a natural movement toward greater service to the youth of the Nation, largely augmented by the American Institute of Architects through its educational committees, it is patent that these schools and colleges have benefited by the solutions of problems of the Society. In every architectural school the enthusiasm in these problems is great as the competition is keen. Witness the presentation of some fifteen first and second mentions at the Carnegie Institute of Technology at Pittsburgh recently. Professors of architecture, the officers of the Pittsburgh Chapter A. I. A., and of the Architectural Club, students and visitors gathered there to witness the presentation of those medals that would signify through life the accomplishments of the recipients. These medals represented not only an ability to design and to draw, but, what is as necessary, an orderly and logical mind and a perseverance in carrying out the programs of the year as they were presented by the head society in

succession. The Paris Prize was won by Carl E. Landefeld, who also was awarded the first medal, and other first medals were awarded Donald S. Nelson, Isadore W. Silverman and Edward Obert Holien, a second medal going to Noel L. Flint. The importance of this award is indicated by the high character of the jury, which included the architects Edwin S. Dodge, F. R. Walker, Duncan W. Candler, Philip A. Cusachs, Howard Greenley, Raymond M. Hood, Henry Oot-hout Milliken, Kenneth M. Murchison, James W. O'Connor, F. H. Brooke, Horace W. Peaslee and Paul Cret. These names form a group among those who have sponsored the Society, to whom a future generation will owe a debt of gratitude because of their efforts to advance the study of design in this.

Jurisdictional  
Disputes  
Settled by  
Labor Unions

As there always will be labor unions, and should be if they are of the proper kind, it is encouraging to observe the recent action in retaining Elihu Root as "impartial chairman"

in the settlement of the dispute between bricklayers and plasterers which tied up millions of dollars of building construction last year. It is because union civil war was imminent that this move was made. The three arbitrators, one appointed by the bricklayers, one by the plasterers, with Mr. Root as "umpire," met for action in October. This move may not seem as important as the selection of Judge Landis as an arbitrator in Chicago, but it is significant of a general trend toward a higher conception of public duty, to be optimistic; or at least an indication that the unions are beginning to realize that their arbitrary methods have a limit in public patience and that limit is about to be reached. The ancient controversy between the carpenters and sheet metal workers, who have disputed for the past twenty-one years as to which trade should hang metal doors and install other like metal trim, is also about to be compromised. In both these cases, and both are outstanding in effect on building progress though trivial in themselves, results of the work of the Government Board of Jurisdictional Disputes can be seen, though its decisions and its influence have not reached the high plane that was hoped for in its inception. This country can never be so thoroughly unionized as is England, and the only hope for unions is in the policy which is slowly being adopted, of placing disputes in the hands of wise and impartial arbitrators and then abiding by the decisions. The day of the demagogue in labor is passing. There is some hope of the day when the right of a tradesman to choose between affiliation with a union or complete independence will be unquestioned.

# ↓ The New Industrial City of Kingsport, Tennessee

By REXFORD NEWCOMB, A. I. A.

**D**URING the War we became very much accustomed to the building of industrial towns for the housing of workers attached to some great industry. The problems solved and the advances made in this field during the war period, to say nothing of the interest generated in connection with housing projects, have operated to the distinct advantage of the cities built since the war period. The housing developments before the war, and particularly in European countries, all had at their basis an element of the philanthropic. As laudable as are such impulses upon the part of our great manufacturers and philanthropists, housing developments worked out upon a purely philanthropic basis are now thought to possess decided disadvantages from the standpoints of both the promoter and the worker. Indeed, recent thought and study would seem to indicate that the problem should not be considered as a philanthropic attempt at uplift at all, but as a proposition that must be solved and solved so as to be of mutual advantage.

However, any housing plan must be on a sound economic basis, yielding a *direct* return upon the money invested quite outside of the *indirect* return that may accrue from a satisfactory labor market and an equally satisfactory adjustment of the many troublesome problems that come with the employment of large numbers of laboring men. In addition to this the investment must be kept low enough to permit a fair return without straining the financial resources of the worker-tenant.

In most philanthropic housing schemes, the location of the housing, its relationship to facilities for education and recreation, and indeed also the lines and utilities of the house, have been determined by the owner or his architects. This idea seems now to have succumbed to the more sensible view, that, after all, it is the tenant who has to live in such develop-

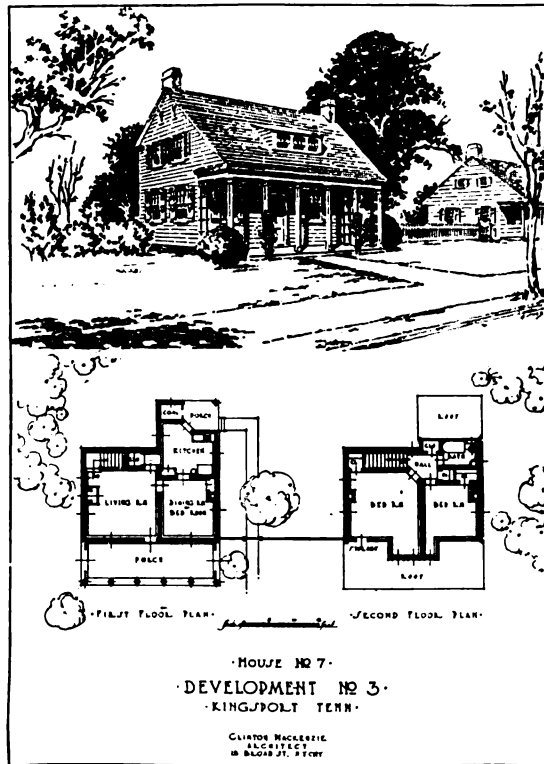
ments, and a portion of such determinations, at least, should rest with him. With some such notions in mind a "new kind of a town" has been developed "out of whole cloth" at Kingsport, Tennessee. The plate pages of this issue are devoted to a pictorial presentation of this interesting American industrial town, the charm of which will compel the interest and admiration of all who will study its practical and beautiful architectural types.

But what was the reason for a new town? Some years ago a group of New York financiers built the Carolina, Clinchfield and Ohio Railroad, hoping that it would prove a successful venture. The rise in the operating costs of railways complicated their problem, and especially so since their line had been driven into an area where construction costs and maintenance are high. To make such a road pay would require freight and lots of it. But there were resources in plenty—coal, timber, limestone, sand, clay, silica feldspar, kaolin and other raw materials. What were needed then were factories to utilize these raw materials and produce a tonnage of finished products. Many industries were sought and as a result Kingsport came into being. Can an industrial community

made up of a factory population be converted into a progressive, healthful, beautiful town? The promoters say yes, and they are backing up the thought in a most material fashion.

Incorporating all the proved worthy ideas developed in former industrial towns, the fathers of this new town went forward bent on doing a little pioneering. But they were also convinced that a town built upon anything but the sanest economic foundations would not succeed, and therefore, from the beginning any idea that could not prove its out-and-out commercial value was rejected.

In the first place the charter of the town was prepared by experts and was later submitted to the



A HOUSE IN DEVELOPMENT NO. 3, KINGSPORT, TENNESSEE; CLINTON MACKENZIE, ARCHITECT.



Bureau of Municipal Research of the Rockefeller Foundation for study and revision. The municipal government consists of five councilmen selected by the citizens at intervals of four years. Unusual care is exercised in the selection of these councilmen, for the reason that they elect one of their number as mayor. The mayor, in turn, appoints a city-manager, who is selected entirely upon a qualification basis and need not be a resident of the city or state.

The city-manager is given power to employ or dismiss the other civic employees, all of whom, therefore, are chosen upon an efficiency basis. The city-manager is responsible only to the mayor and city council. The mayor presides at council meetings and has power to appoint the school board which consists of three men and two women. The council, however, approves all such appointments.

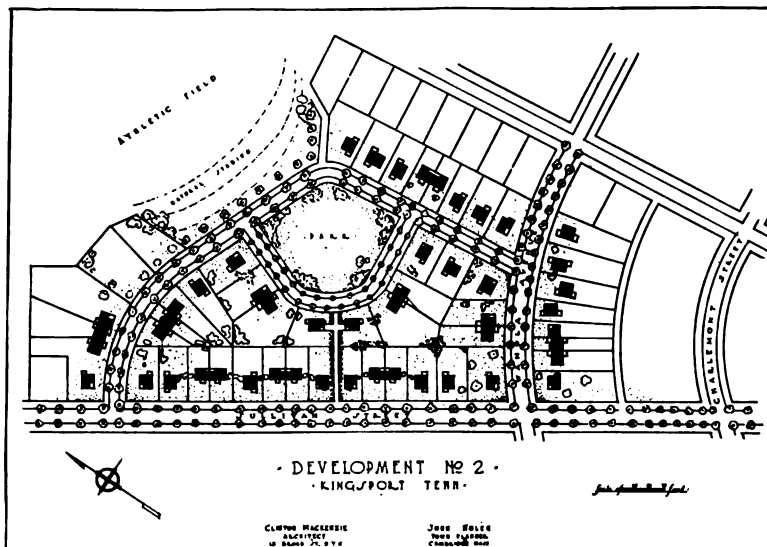
The school system of Kingsport is designed after that developed at Gary, Indiana, by Superintendent William Wirt. Each school-house is surrounded by four acres of playgrounds and a "play - teacher" is provided for the smaller children. The city hospital is municipally operated, as, indeed, is also the city electric power-plant. The latter, however, is in the hands of the "Improvement Corporation" which also controls most of the real estate in and around the town. This corporation attends to the problem of housing the population. It builds the homes and either rents or sells them at cost, plus a charge of from \$200 to \$300 for the lot, allowing the purchaser easy terms of payment. The Improvement Corporation is also responsible for the

splendid golf course (See Plate V.) that has been constructed for the benefit of the town's inhabitants. A civic centre has been laid out and ample provision made for all necessary public structures. The city's plan, landscape features, and planting were entrusted to Mr. John Nolen, the famous town-planner of Cambridge, Massachusetts.

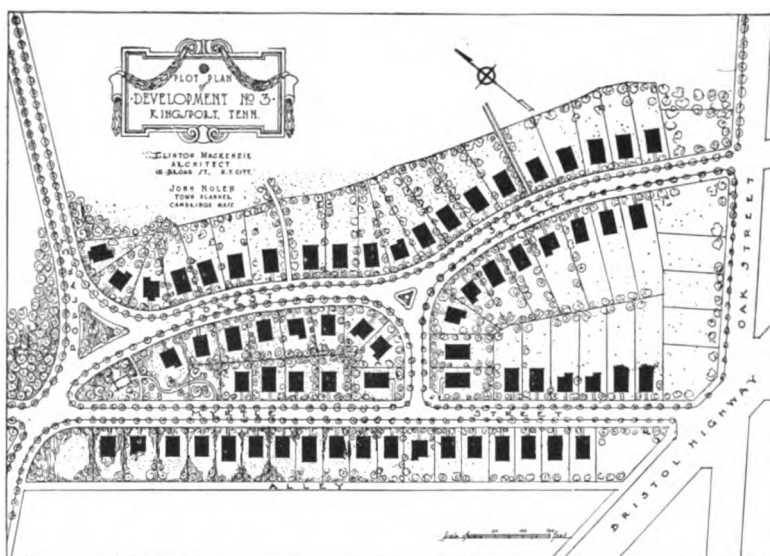
A very interesting development at Kingsport is the construction of a subdivision for negroes. In this way the negro, often a serious menace to civic beauty and even health in most of our southern industrial towns, here becomes a property-owner and, it is interesting to note, generally becomes as interested in

the problems of city betterment as his morefortunatewhite brother. As much thought and planning ability has been given to this subdivision as has been spent upon the other developments of the town. Notions of the layout of this division of Kingsport and of the simple but satisfying types of cottage developed for the colored families are to be gained by a study of Plate XVI.

As will be noted in the photographs, architectural types, eminently adapted to a situation where the population presents about as pure American Anglo-Saxon blood as will be found anywhere on the continent, have been adopted. The American Colonial is widely used but the more pretentious buildings, like the school - houses, the Inn, and the churches, are in a modified American Georgian. In one or two developments, like No. 2, for instance, an English brick and half-timber type is utilized, but by a sane Americanization of all these forms, an



PLOT PLAN, DEVELOPMENT NO. 2, KINGSFORT, TENNESSEE.  
CLINTON MACKENZIE, ARCHITECT;  
JOHN NOLEN, TOWN PLANNER.



PLOT PLAN, DEVELOPMENT NO. 3, KINGSFORT, TENNESSEE.  
CLINTON MACKENZIE, ARCHITECT;  
JOHN NOLEN, TOWN PLANNER.

extremely pleasant unity of spirit and a happy family resemblance results. It is to be pointed out in this connection that all the houses in any given "development" or subdivision are treated in a uniform manner. Note for instance the houses in Development No. 2 (Plates X. and XI.), or those of the Oak Street Development (Plates XII. and XIV.).

The distinguished handling of the High School and of the churches of the town cannot help but result in the generation of a genuine civic pride and the development of an elevated public taste. The Inn, the Golf Club, and the Y.M.C.A., unpretentious as they are, are in excellent spirit and will serve beautifully as examples of what ought to be done in similar situations. The grammar school shown on Plate VII. is a most sensible, commendable and straight-forward solution of the small school problem.

## A New Factor in Planning of Homes for Industrial Workers

By CLINTON MACKENZIE, *Architect*  
From "*Industrial Housing*"

**A** NEW thought is finding expression in industrial housing. It is no longer being considered from the standpoint of welfare work, philanthropy, or speculation, but as a fundamental factor in industrial progress, demanding the same forethought and care in planning as other departments. As a matter of fact, it is simply manufacturing an article for sale either in the form of rent or deferred payments, and, considered as such, it requires a careful, expert study of the market demands, and meeting these demands in such a way as to make an easy sale and a satisfied customer on the basis of a permanent investor.

Heretofore, as welfare work or philanthropy, the owner has considered it his privilege to impress on the tenants his own standard of what a house should be, while the speculative builder has provided what the market demanded, but taken quick profits and no responsibility for the permanency of the investment.

What the market demands requires just as expert study as market conditions for any other manufactured article. It means a study in each locality of how the people live and what they can afford to pay and involves all the problems of nationality, local customs, social and economic conditions.

Beyond making a sale one must make a satisfied customer over a long period of years, and the most fundamental factor to secure permanency of the investment is the question of location or site. Formerly, any good, well-drained ground was considered suitable, but the accumulated knowledge and study of town planning has forced the fact to the front that we can prevent the tremendous waste caused by the rapidly changing character of real estate improvements. The old theory that the increase in land value justifies the waste of improvements before they have

Some attention has been given the artistic aspects of the industrial plants of the city. Efficiently planned with the latest appliances for safe-guarding health and minimizing accidents, these structures are not without claims upon our attention as buildings good to look at. The cotton-mill (Plate VII.) is typical of the town's factories. The sincere interest shown on the part of the plant owners has resulted in the reduction of waste and the elimination of unemployment and has stimulated an interest on the part of all—employers and operatives alike—to build as pleasant, healthful, and orderly a city as possible. Co-operation is the central thought and, although the plants have different owners, the whole group is banded together in the interest of everything that will make for a model industrial town.

outlived their period of usefulness is exploded. If they had been located properly in the first instance the waste could have been prevented, and while there is no horoscope by which the town planner can predict the future, given equal attainments in his specialty, he should meet with the same success as men in other lines of business.

It is entirely impossible to form standards or rules for industrial housing. Conditions must be met as you find them. Methods successful in one locality will fail in another. The only rule you can establish is to make a serious study of local conditions and, using the facts so gathered, apply to them the principles of town planning. Furthermore, it must be borne in mind that one is not giving anything away. The work should be planned on the sound principle of mutual advantage.

Industrial housing covers a wide range—from day laborers' houses to those for the highly paid mechanic and salaried employee. It also involves all questions of civic improvements extension, of public utilities and transportation facilities, and the proper relationship of the housing to places of employment, education and recreation.

It has always been considered impossible on an economic basis to provide housing for the day laborer, but I believe it is possible if we accept his standard of requirements. In most communities one will find him occupying old buildings totally out of repair, open to the weather, and generally unsanitary and paying a high rate for what he receives. While it is admittedly impossible to secure from him a financial return if you provide a completely finished house, it is possible to build something infinitely better than his present quarters and secure a return.



The question of financial return on industrial housing may be figured either directly or as an indirect return in the form of contented labor, but I am firmly convinced that it should be figured as a direct return if good housing is to become a general rule. While the direct profit may be figured at a low interest yield, it should not be made so low as to create the impression of charity.

A very interesting experiment is being carried out at Kingsport, as it is the first attempt in this country to build a fully rounded out city out of whole cloth. We have numerous examples of individual industrial towns, but none deliberately planned and laid out in advance to accomodate diversified industries, with provisions made for the education, recreation, and social life of a population not then in existence. The

amazing success accomplished at Kingsport has opened up a new vista in industrial city planning.

Among other advanced plans is the creation of a subdivision of the town for negroes, laid out with the same forethought and high standard as shown in the other subdivisions. It is the first time that an attempt has been made to build a negro village of a high order with their own schools, churches, stores, lodges, etc., providing the same grade of housing and general development as is furnished the white population of the same economic condition.

The development of Kingsport is well worth investigation by those interested in this subject, for this brand new town, which in four years grew from practically nothing to a city of 10,000 humans, is actually a laboratory experiment for the people of America.

## George W. Maher, F.A.I.A.

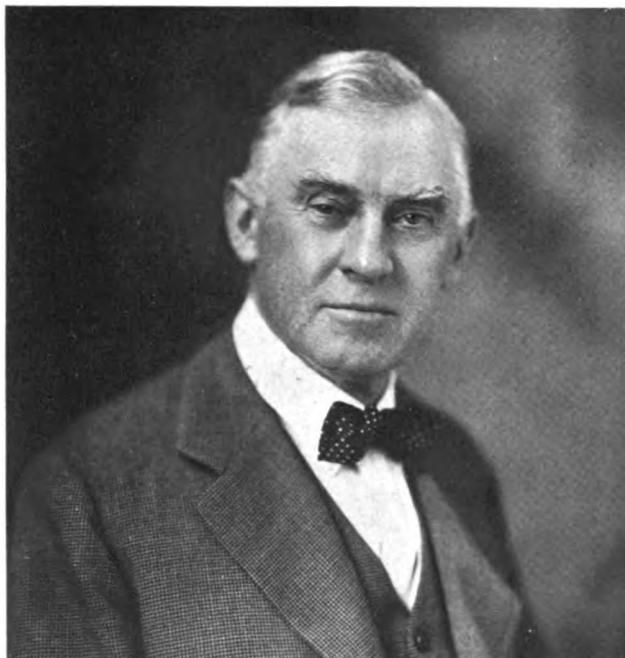
1864-1926

By ROBERT CRAIK MCLEAN

EVER since that pioneer architect, John M. Van Osdel, came from New York in the early eighteen fifties and built the Ogden residence; and in the next decade Major William Le Baron Jenney left the engineering ranks to take up architecture, making his office a school for the development of the art capabilities of his draftsmen, Chicago, more than most cities, has been blessed with architects of vision combined with humanitarian impulses.

The works of these men as architects have steadily advanced the city in its visible commercial importance, seen of all men and praised in proportion to their appreciation of architecture as an art. But from first to last it has been the invisible, yet most potent and what might be called spiritual contribution of a continuing group of architects, that has more largely contributed to the high quality in social advancement which Chicago has attained. Though always small in number, this group, changing as to individuals but changeless as to high ideals professional and of citizenship, has been the spirit force that has pushed to practical results most movements for social betterment.

From the establishment of a proper sanitary law to the zoning of the city and its environs this influence has been exerted in the more public phases. On the other hand the refining influence of their teachings and their practice has contributed much to the foundation upon which rests the civic structure of Chicago and its quality for being a "livable city."



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

In this group, the members of which have been and are philanthropic citizens first and architects by vocation, the subject of this brief and inadequate appreciation deserves a place. In common with members of this group he was imbued with the spirit of doing a days' work with all individual artistic skill, and at the same time, in association or individually, planning for civic betterment, using time and influence to accomplish the desired end. George W. Maher gave his talents to architecture as an art, and devotedly worked for social advancement, as a man of high ideals of citizenship. As a prominent art protagonist phrases it, he felt "the tangible result of making the lives of the people steadily fuller and richer, of bringing into them more of joy, satisfaction and reward, of dislodging squalor, misery,

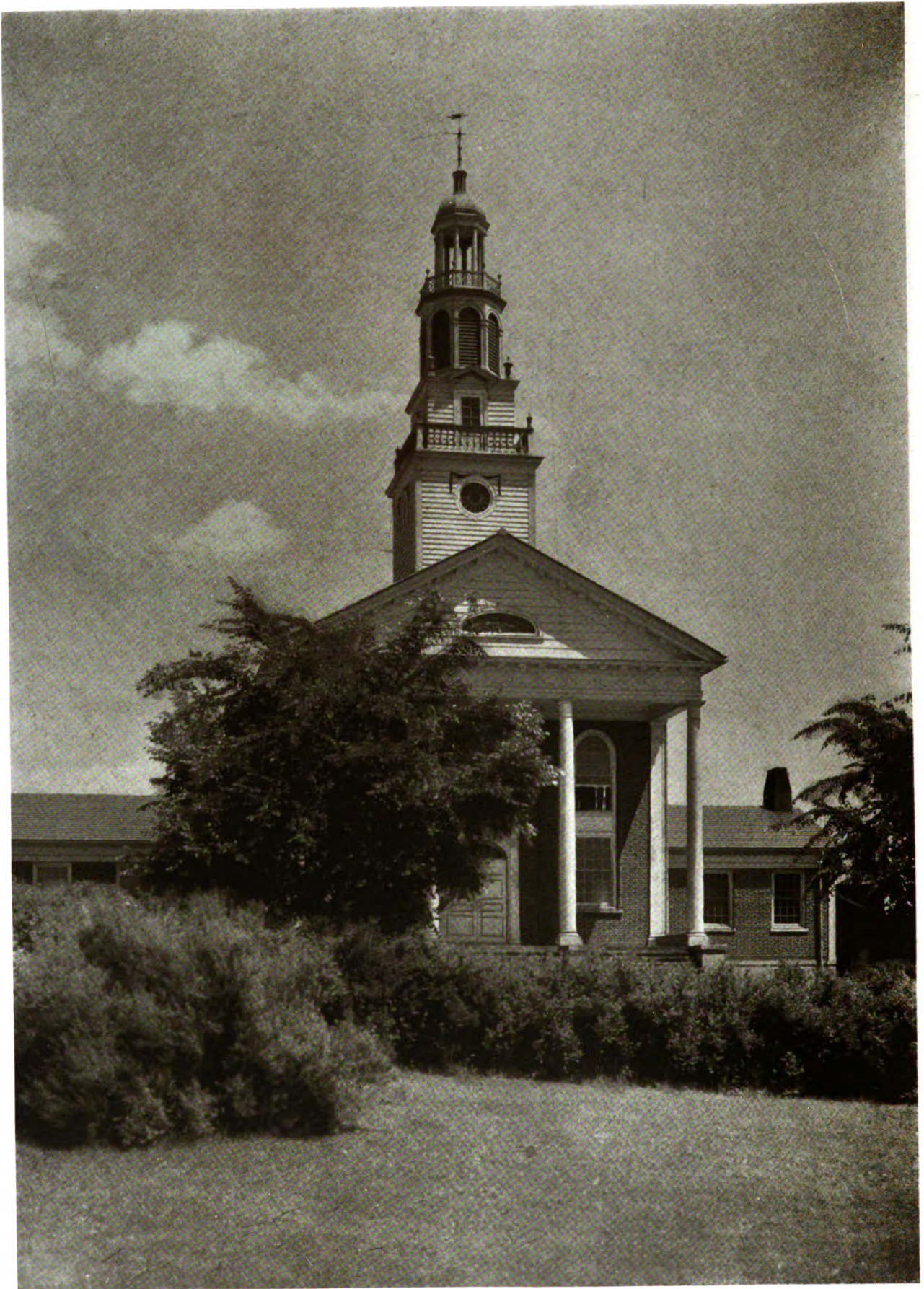




DOBYNS-BENNETT HIGH SCHOOL, KINGSPORT, TENNESSEE  
CLINTON MACKENZIE, A.I.A., ARCHITECT :: ::

*Tebbs & Knell Photo*





6 COMMUNITY CHURCH, KINGSBURY, TENNESSEE  
GROSVENOR ATTERBURY, F.A.I.A., ARCHITECT ::

*Tebbs & Knell Photo*

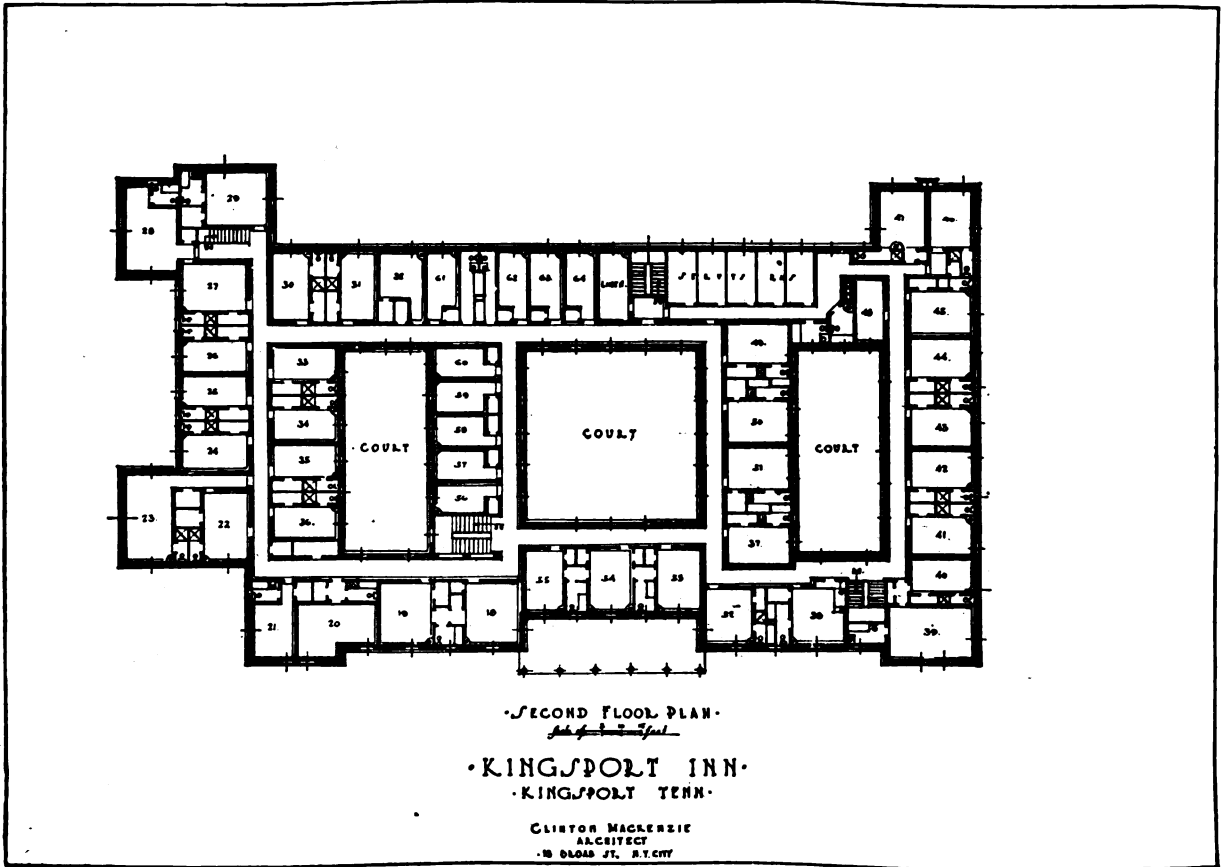




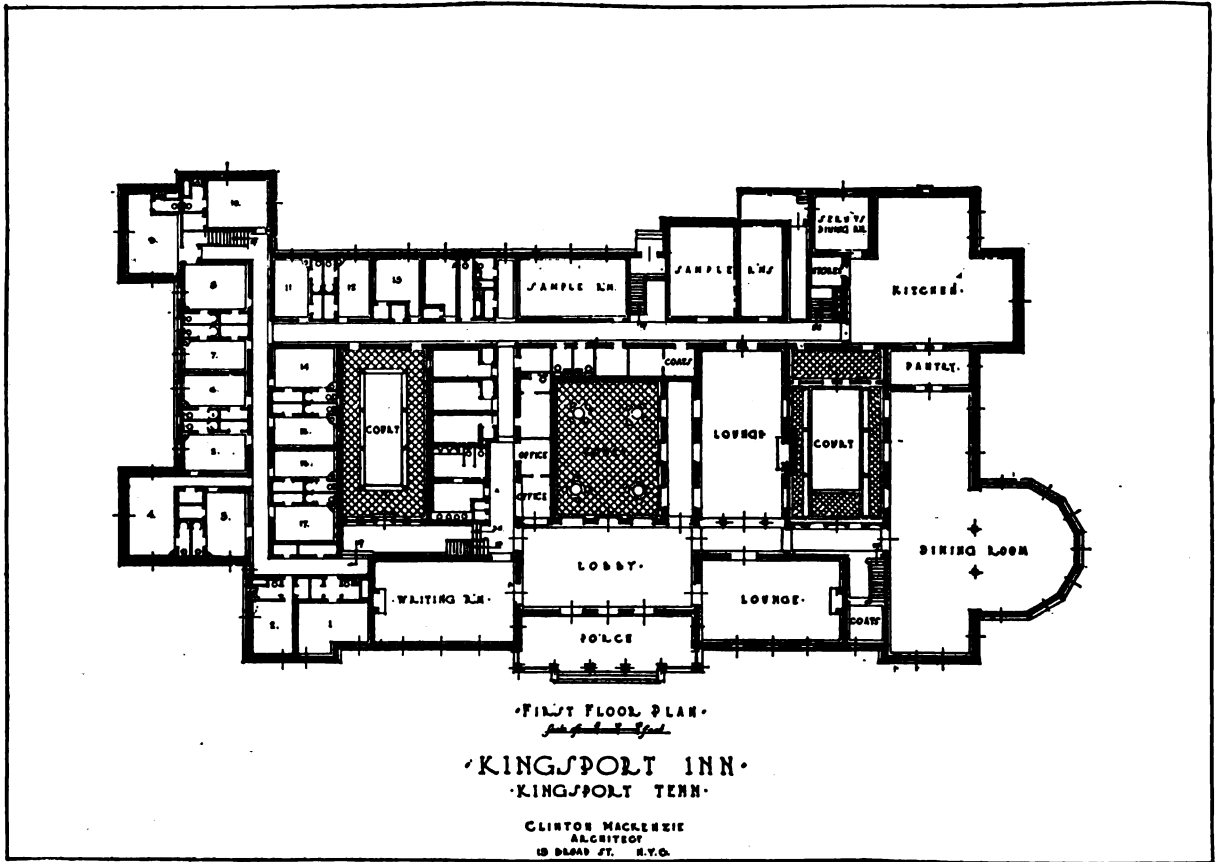
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KINGSFORT INN, KINGSFORT, TENNESSEE  
CLINTON MACKENZIE, A.I.A., ARCHITECT





SECOND FLOOR



FIRST FLOOR

PLANS  
 KINGSPORT INN, KINGSPORT, TENNESSEE  
 CLINTON MACKENZIE, A.I.A., ARCHITECT



ENTRANCE SIDE

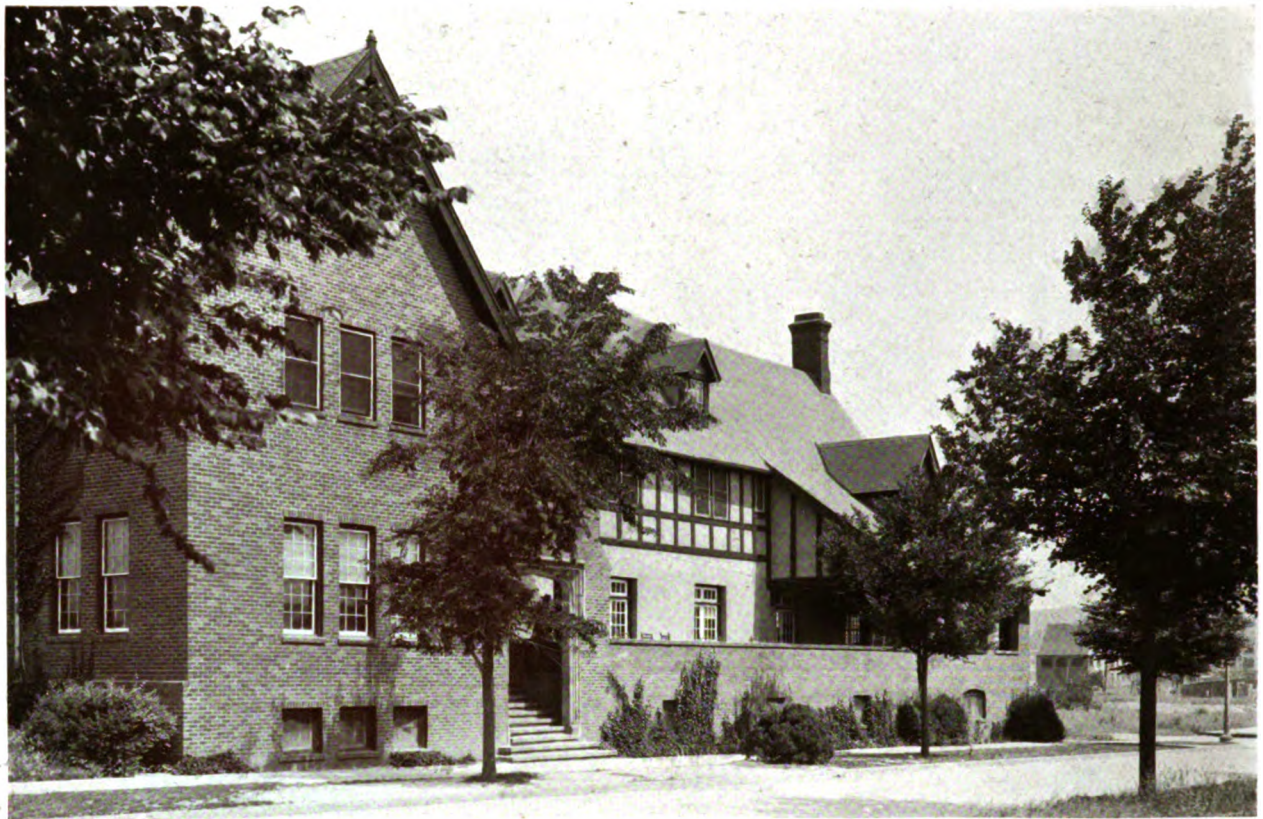


VIEW FROM COURSE

GOLF CLUB, KINGSPORT, TENNESSEE  
CLINTON MACKENZIE, A.I.A., ARCHITECT

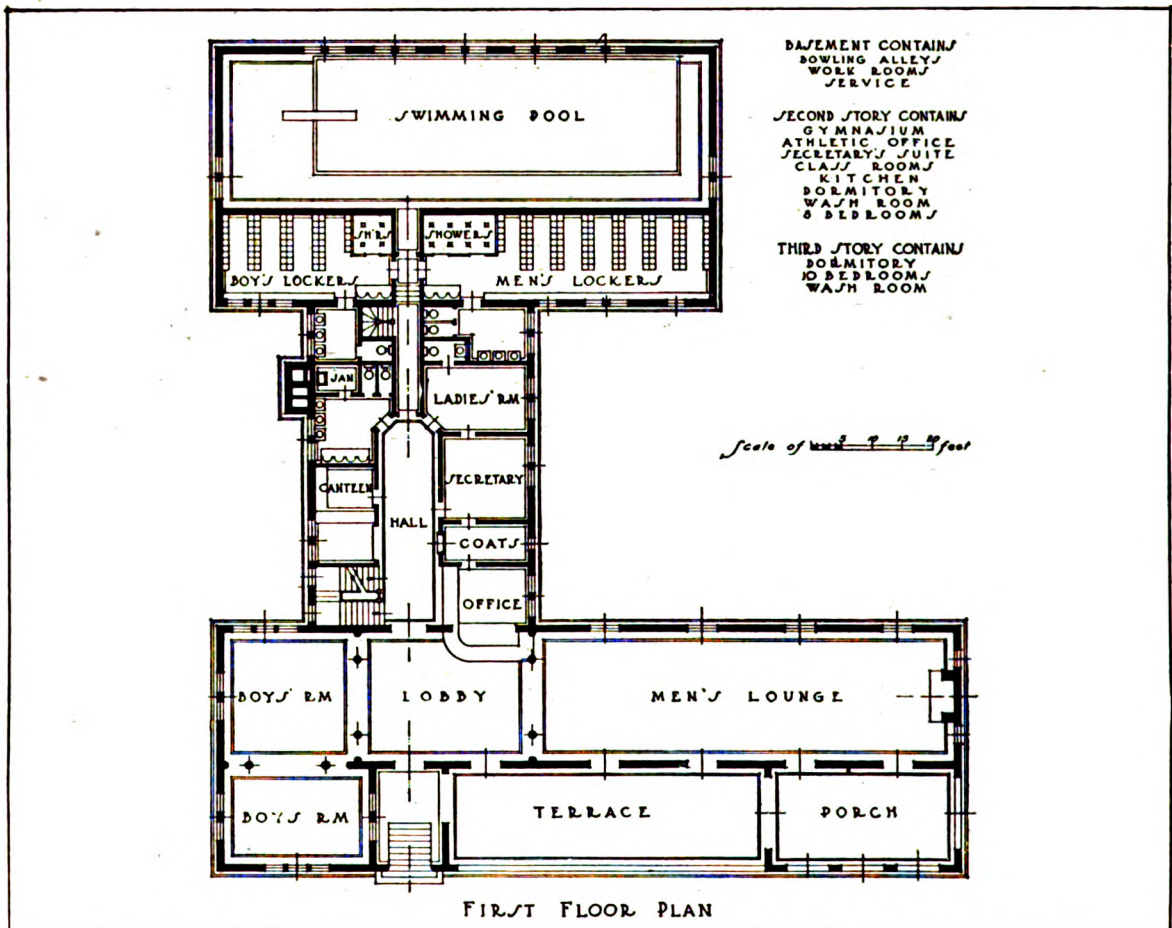
*Tebbs & Knell Photos*





EXTERIOR

Tebbs & Knell Photo



FIRST FLOOR PLAN

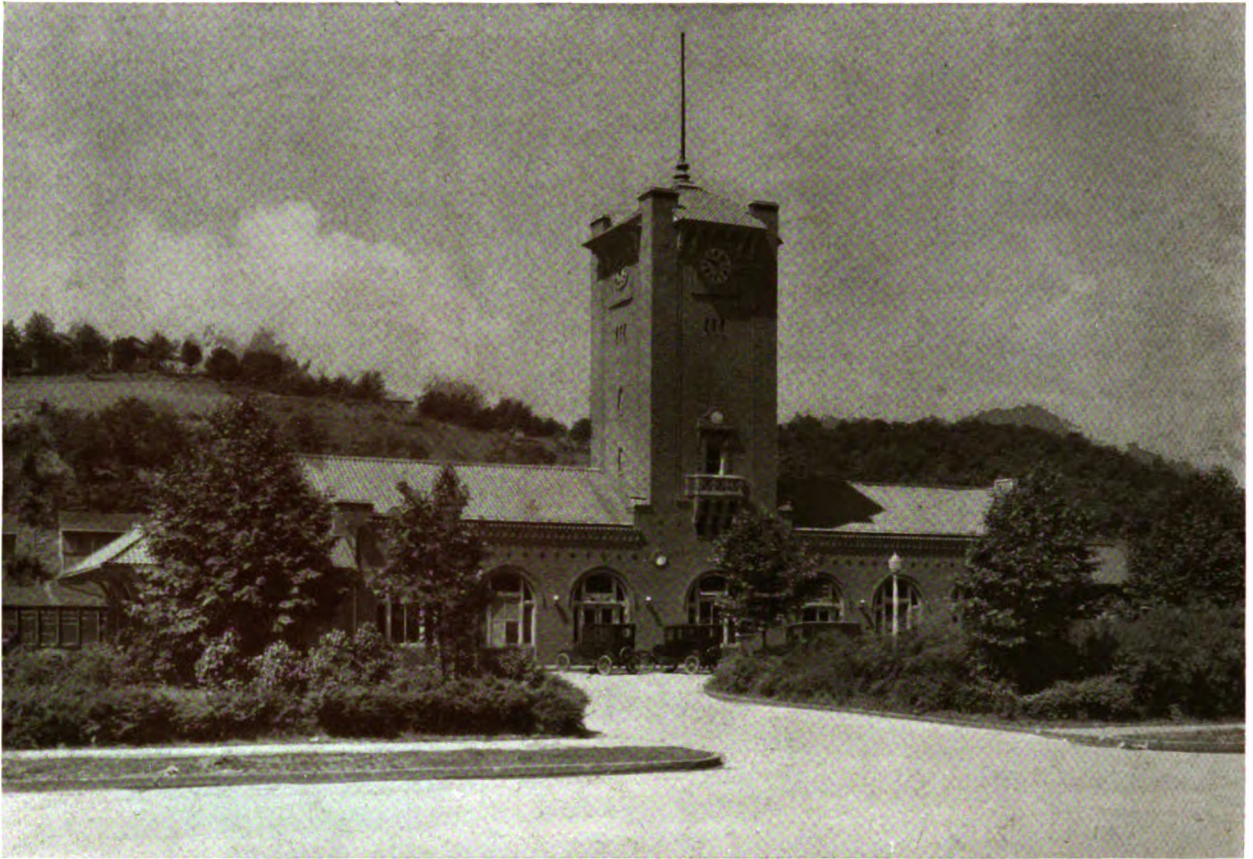
Y.M.C.A. BUILDING, KINGSPORT, TENNESSEE  
 CLINTON MACKENZIE, A.I.A., ARCHITECT ::



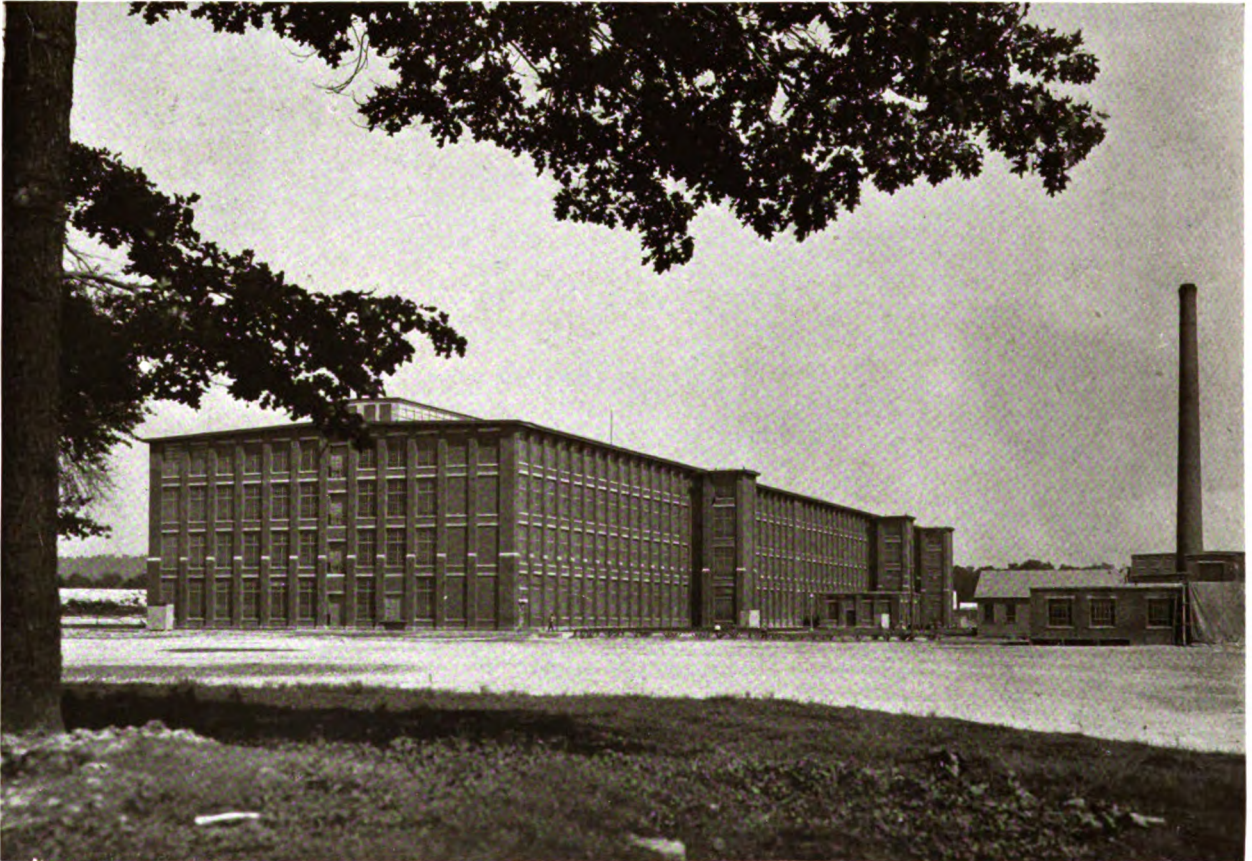
GRAMMAR SCHOOL, KINGSFORT, TENNESSEE  
CLINTON MACKENZIE, A.I.A., ARCHITECT ::

Tobbs & Knell Photo





RAILWAY STATION



COTTON MILLS, KINGSPORT, TENNESSEE  
CLINTON MACKENZIE, A.I.A., ARCHITECT

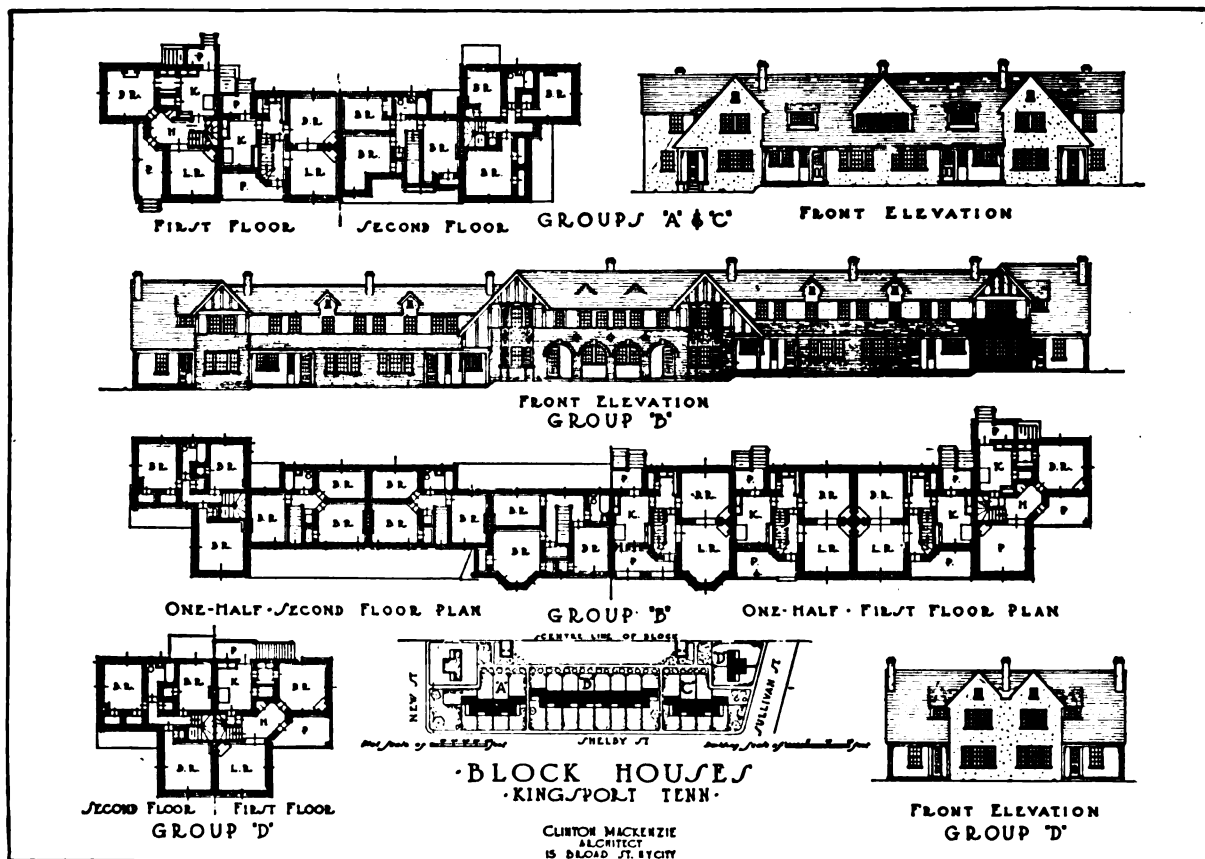
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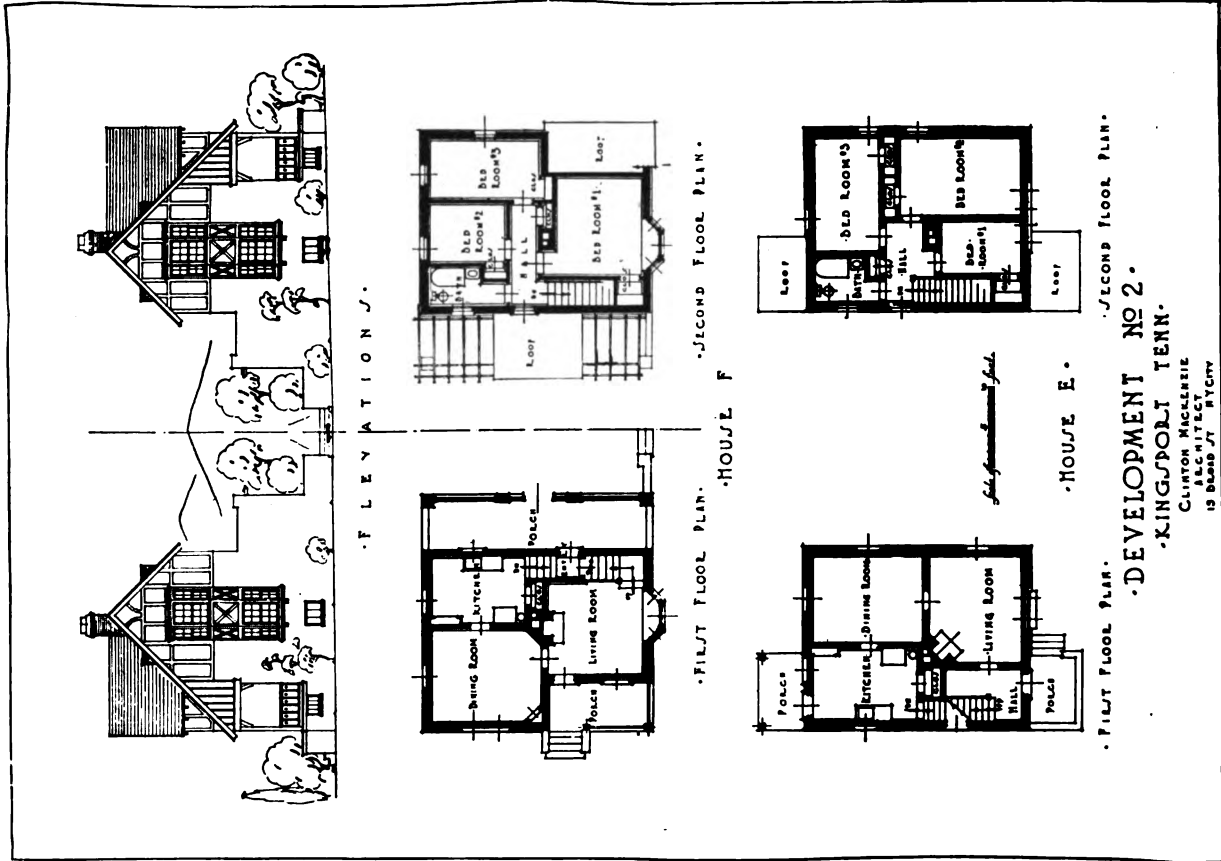
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ELEVATIONS

SHELBY APARTMENTS, KINGSPORT, TENNESSEE  
 CLINTON MACKENZIE, A.I.A., ARCHITECT





HOUSES IN DEVELOPMENT NO. 2, PARK HILL GROUP, KINGSPORT, TENNESSEE  
 CLINTON MACKENZIE, A.I.A., ARCHITECT



EXTERIORS

Tobbs & Krall Photo

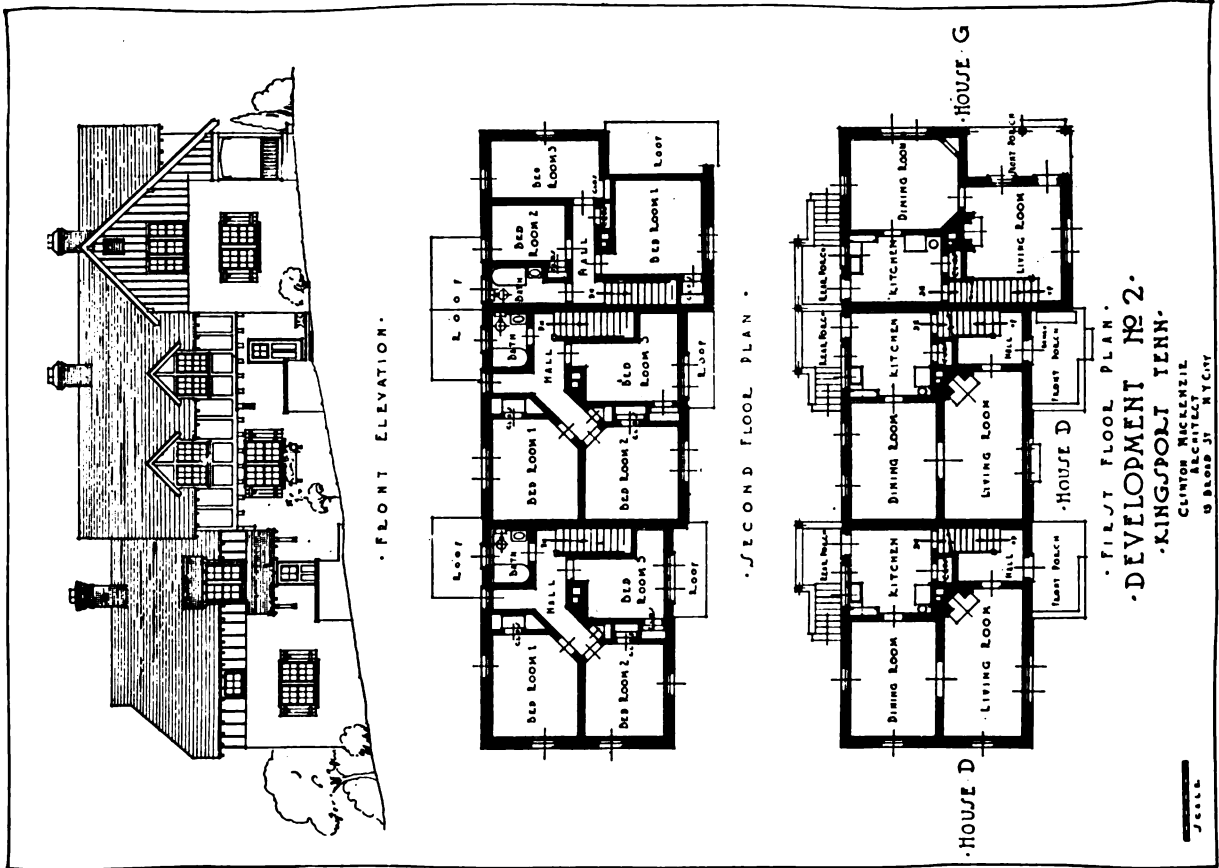
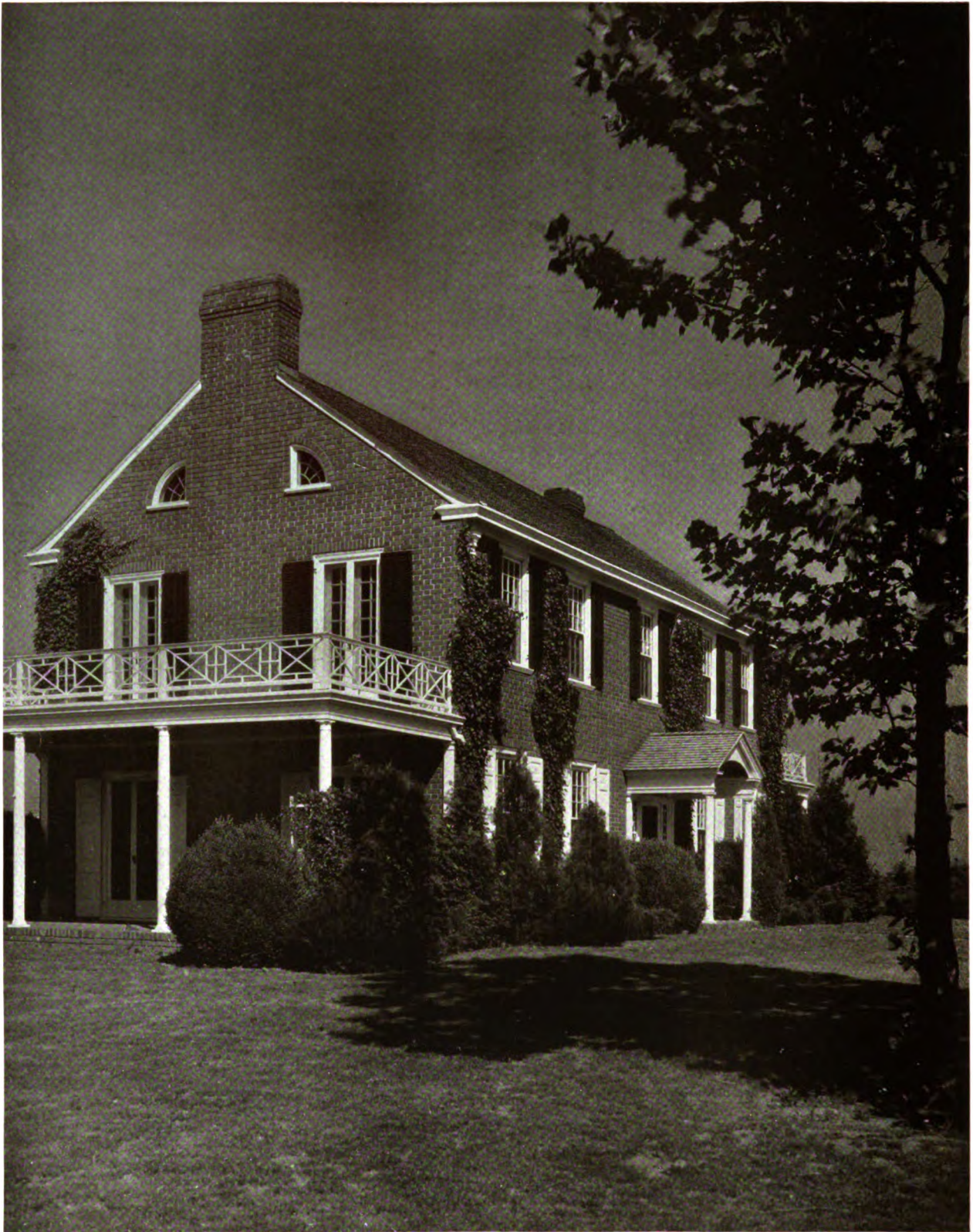


Table & Kneil Photo

EXTERIOR

PLANS  
 HOUSE IN DEVELOPMENT NO. 2, PARK HILL GROUP, KINGSFORD, TENNESSEE  
 CLINTON MACKENZIE, A.I.A., ARCHITECT





*Tebbs & Knell Photo*

A RESIDENCE, KINGSPORT, TENNESSEE.  
ELECTUS D. LITCHFIELD, A.I.A., ARCHITECT



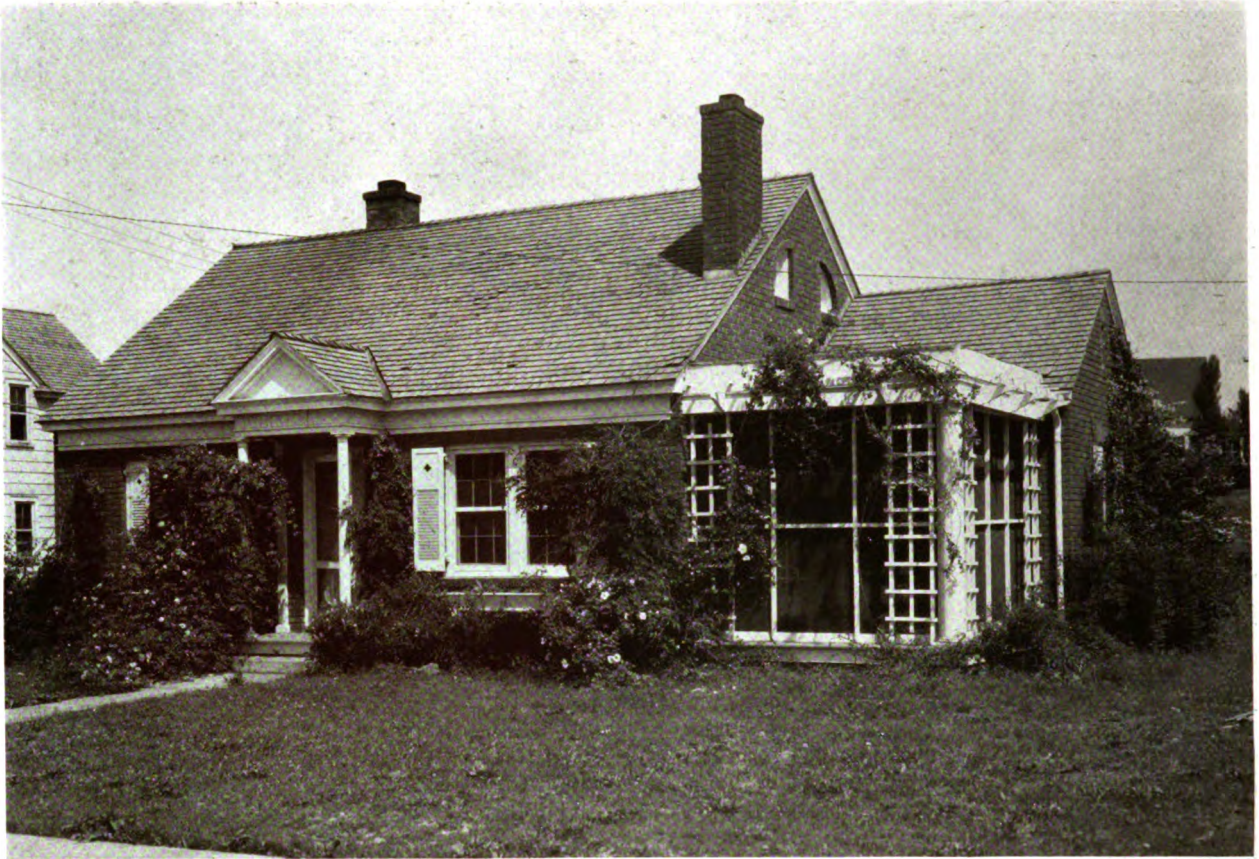
HOUSE A IN OAK STREET DEVELOPMENT



HOUSE B IN OAK STREET DEVELOPMENT, KINGSFORT, TENNESSEE  
 CLINTON MACKENZIE, A.I.A., ARCHITECT :: :: :: :: :: ::

*Tebbs & Krull Photo*



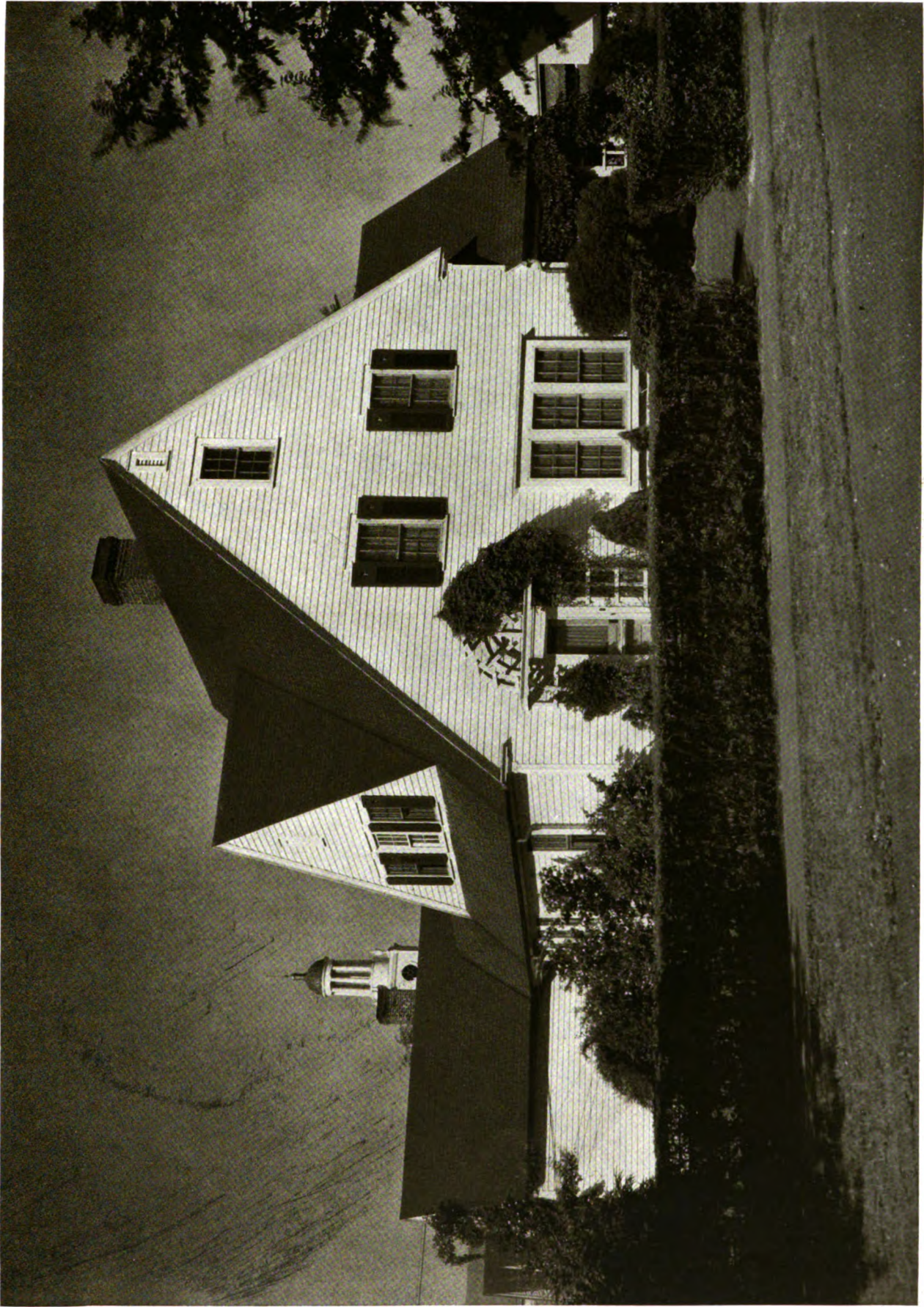


HOUSE IN OAK STREET DEVELOPMENT



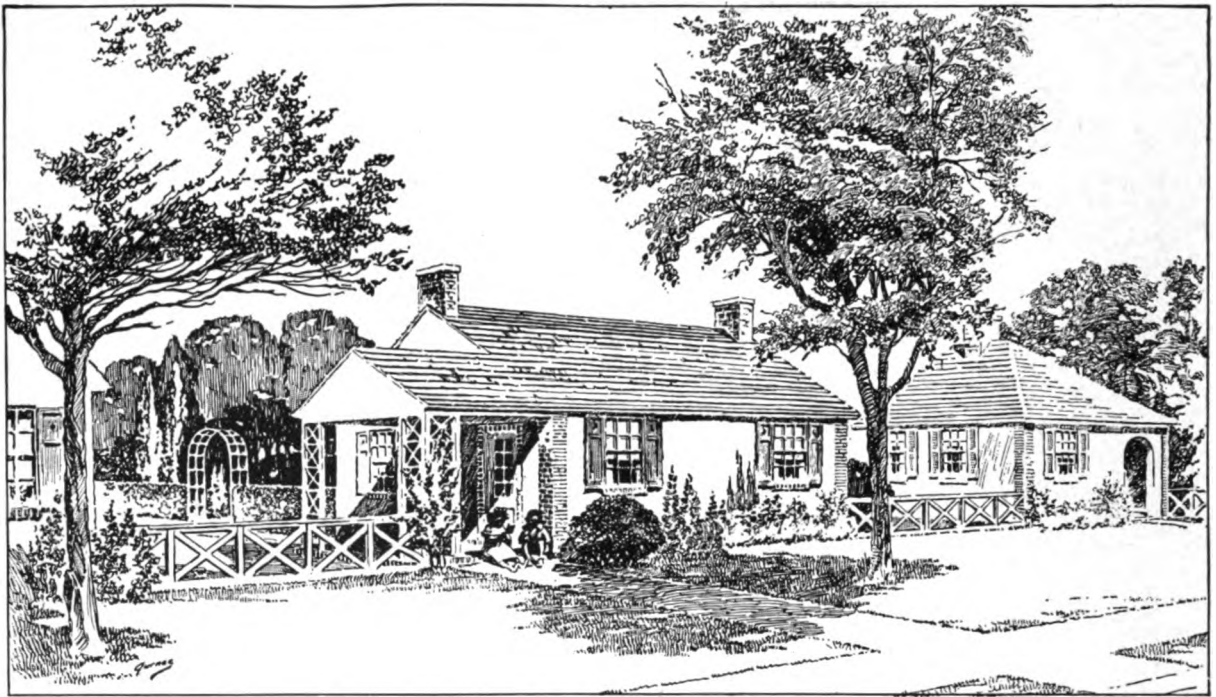
HOUSE IN OAK STREET DEVELOPMENT, KINGSTON, TENNESSEE  
CLINTON MACKENZIE, A.I.A., ARCHITECT :: :: :: :: :: ::



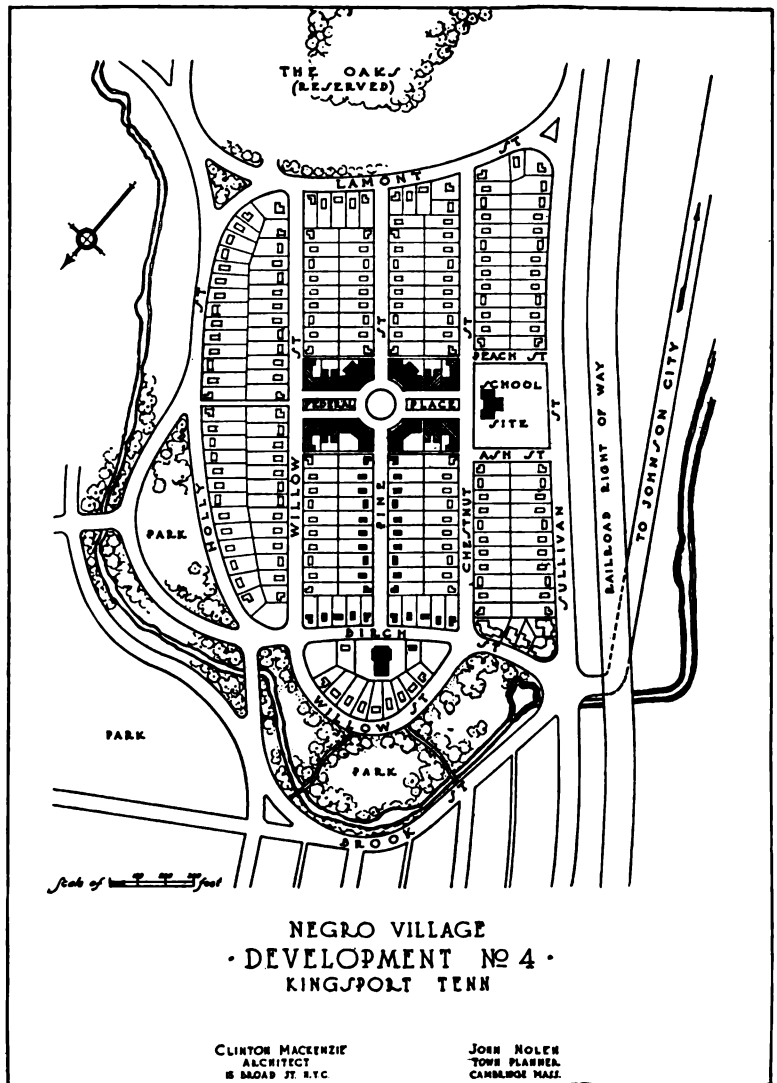


RESIDENCE, KINGSFORT, TENNESSEE  
GROSVENOR ATTERBURY, F. A. I. A., ARCHITECT





PERSPECTIVE.



PLAN

NEGRO VILLAGE, DEVELOPMENT NO. 4, KINGSPORT, TENNESSEE  
 CLINTON MACKENZIE, A.I.A., ARCHITECT  
 JOHN NOLEN, TOWN PLANNER

drabness, oppression and the denial of opportunity."

And it was a too-constant strain upon a sensitive nature, and the demands made upon a none-too-robust constitution that finally brought the break-down two years ago, and caused his tragic death on September 10th, 1926, in his sixty-second year.

In his architectural practice covering a quarter of a century, he gave to a community, Kenilworth; to education, the Patten Gymnasium of Northwestern University; to industry, the planning code and gateway to the steel city of Gary, Indiana, which a former Chicago architect had made a livable place by designing practical and artistic houses for the workmen. These are among the visible works of his hand and brain that stand high as records of his professional achievements.

Yet his greatest work, in this writer's humble opinion, was his crusade for the preservation of that relic of the Columbian Exposition, the Art Museum in Jackson Park. This was an enterprise that taxed his abilities most because of his earnestness and the many difficulties and discouragements he met in its accomplishment. Unfortunate it is that that accomplishment will bear no record of his devotion; his name may soon be forgotten by the city which will benefit from the devotion. But the profession to which he belonged will not as soon forget it.

It is not George W. Maher's missionary work alone that brought the city and the South Park Board to realize the civic and art value of preserving in permanent materials, this ephemeral creation of Charles B. Atwood, which, in a measure, marks the time and the spot where the American architectural renaissance commenced. But it was his evolution of the idea and his persistence against discouragements which were many and seemingly unsurmountable at times, that finally brought architects, artists and financial and commercial interests of the city into harmony with his purpose.

To the Chicagoan of the future this work alone will be of greater value than any building he designed. It more truly represents the art ideals of George W. Maher than even the beautiful village of Kenilworth that he created in the oak and elm forest on the bluff-bordered shore of Lake Michigan.

George W. Maher was born at Mill Creek, West Virginia, December 26, 1864. His architectural education was acquired in Chicago offices, where he entered practice in 1888. He was made a member of the American Institute of Architects in 1901, and elected a Fellow of the Institute in 1916.

His son, Philip W. Maher, who has been his father's associate for a number of years, is carrying

on the practice and continuing to contribute in full measure to the up-building of the community in which his father played so interesting and so helpful a part.

## Charles E. Fox

1870—1926

CHARLES E. FOX, long a practicing architect in Chicago, and prominent in architectural activities, died Sunday, October 31, as the result of a cerebral hemorrhage. More than a year before his death, Mr. Fox suffered a stroke of paralysis while on a train eastward bound. He had never fully recovered from that attack.

Mr. Fox was active in the professional societies of Chicago. For two years he served as president of the Illinois Society of Architects. He was a member of the Chicago Chapter, American Institute of Architects. When the Architects' Club of Chicago was organized in January, 1925, he became president and was active in the working out of that plan under which the Glessner residence eventually is to become the property of the Club.

Mr. Fox was born in Reading, Penn., July 1, 1870, and came to Chicago in 1890, entering the offices of Holabird & Roche at that time. Later he joined in partnership with Benjamin H. Marshall, under the firm name of Marshall and Fox. Some of the more important hotel buildings in Chicago, including the Blackstone, the Drake, the Edgewater Beach; and numerous apartment buildings of the larger type, notably pioneers in this form along the Lake Shore Drive, in Chicago, were executed by the firm. The Northwestern Mutual Life Insurance building, Milwaukee, the Burlington building, Chicago, the original portion of the Morrison Hotel, the South Shore Country Club, may be mentioned as varying types of structures originating from this office. Of recent years Mr. Fox practiced his profession under his own name, the firm of Marshall and Fox having been dissolved several years ago.

An enthusiastic sportsman, Mr. Fox was known in Chicago as a yachtsman of skill. He was commodore of the Chicago Yacht Club at one time.

The funeral services were held at the Fourth Presbyterian Church, Chicago, and interment was at Reading. Mr. Fox was not married.

In the professional societies in which he was an ardent worker during the later years of his life, Mr. Fox will be sorely missed. At the last annual meeting of the Illinois Society of Architects, as retiring president, he was given signal honor by his associates.



# The Passing Show

*Skypunctures, Why Not? A New Type and Some Accessories*

By ARTHUR T. NORTH, A. I. A.

THE skypuncture is the newest type of American architecture. It is radically different from the obsolete skyscraper (obsolete where set-back buildings are required by law) and the obsolescence of the skyscraper type is a source of rejoicing because it should never have been.

When our architects found that they could build more than six or eight stories, they did not know what to do with it. So some bright lad conceived the idea that the skyscraper should consist of a base, shaft and capital. Everybody fell for it, including the professors of architecture; and see what we got. Forsooth, they tried to make a building in the semblance of a column, which is a *part* of a building!

A Persian type of architecture has been discovered to be the progenitor of our setback buildings. It has some queer name that sounds altogether too foreign for our common use, and presumably an American name will eventually be given to it.

The skypuncture has its setbacks but they are not pronounced, and the type, as exemplified by the Ritz Tower, looks its typical name—*skypuncture*. As we watched its frame go up last Winter, we had hopes and awaited its envelopment with a curious interest. Envelopment is done so quickly these days, that we were quite startled one day when told that the Ritz Tower was completely bedecked with obelisks; and then Haber came in and excitedly asserted that it was topped out with five gravestones with gilded balls. This was certainly a serious situation; it was investigated. This is what we found.

The Ritz Tower is a structure with thirty-seven rentable floors. Several floors are added above these for tanks and utilities. It has a commanding position

at Fifty-seventh Street and Park Avenue, both wide streets, and it can be seen from distant places. The Ritz Tower attracts attention, yes, and for a time interests us to the point of trying to decide what is the matter with it. It would have been a pretty good building up to and including the eighteenth floor; in fact it would have been quite pleasing.

The top works, however, appear to be rather incoherent. It is tower-like and has a slenderness that approaches the stage of painful attenuation. The offsets are slight, as they should be, but they are accentuated by disturbing horizontal effects that are not suitable for a tower structure. Horizontal effects, in such a case as this, should not interrupt the verticality of the design; one plane should merge into the other easily and without interruption. In this building, the offset corners are treated with obelisks of various degrees of amplitude and leanness. Where a distinct horizontal termination is made at the offset, the obelisk is probably the easiest thing to

use to soften the transition at the corner, unless it be the equally inept urn.

The introduction of small, undertone pediments at an offset, further complicates the melange. Happily, these are lost in distant aspects. From mid-Central Park, on a clear afternoon, the Tower is an important feature of the panorama. At that distance, one becomes aware of the dark-colored, lean-to roof of the topmost offset. It disturbs the ascending continuity again, and through it pokes up the top section which is a boxlike affair with a dark-colored pyramidal roof having the major obelisk on its apex and the four minor obelisks at the corners.

Perhaps the architect is not altogether at fault; the owner might have had ideas of his own. We are



THE RITZ TOWER, EMERY ROTH, ARCHITECT, LOOKING EAST ON 57th STREET, NEW YORK.

told that the owner, Arthur Brisbane, whose writings we religiously avoid reading, has ideas and opinions on every subject and thing in the Universe. Let us take the charitable view of it.

There was a fine opportunity, the first of its particular kind in America. Several architects would have distinguished themselves if left freehanded--and besides that what would Eliel Saarinen have done with it?

\* \* \* \*

The use of obelisks on buildings rather annoys me because it does not appear to be logical. True, it is the easiest thing to do, but that isn't architecture. Recalling the great interest in the arrival of Cleopatra's Needle, when I was a boy, I took a taxi up to Central Park to find out what she or it thought about the propriety of such uses of obelisks.

I approached slowly, admiring her beautiful proportions and imposing size, and with some difficulty made my wishes known. After some hesitancy, for reasons that will later be understood, she consented to talk and said in effect:

After being immured for untold ages in a mountain, one day the tremendous pressure of the superimposed stone began to become less and then there was light. Hordes of workers, directed by one born to command, carefully drilled holes all about her. Then the wedges, plugs and feathers, slowly and carefully driven home, raised her from her age-old bed and she was free. With unceasing effort and toil she was moved a long distance until she came to her destination.

There the artisans began roughly to shape her form. The master-builder gave much study to the pitch and contour of her sides. She was rolled back and forth until all sides

were completed. The sculptors came and carved on her faces imperishable messages that endure until this day. She was rolled to her final position and by a system of cribbing, wedges and bracing she was raised erect on her foundations.

There she stood, an imposing object, speaking without words her message to all the people, and the crowds that gathered on occasion or the lonely passerby were served only as an obelisk can serve, by the joy inspired by her perfect form and imparting an eternal message.

Then one day she left the 'Gyptian shores for America. Lonely? Yes, especially in the drear, cold days of winter and for an understanding people. Of course, some quiet, solemn-

looking individuals came and transcribed those beautiful and mysterious hieroglyphs that are unintelligible to the barbarous Americans who heedlessly pass her by in their swift-moving automobiles; the brokers, the cloak-and-suit and the butter-and-egg magnates and females. Only the little children stop and with a feeling of awe, gaze upon her and then they are playful children again.

The obelisk, the beautiful and majestic bearer of messages carved on her faces, an inspiration to her people, a thing to be admired and revered! What message can her bare-faced counterfeits, some twenty, thirty, forty or more stories above the pavement, make plain to us?

\* \* \* \*

Gravestones? That is what some call those finials on the Ritz Tower. What do gravestones think of being hoisted heavenward and placed on parapet and crest?

On a sunny Jersey meadow-hillside is an old family burying ground, perhaps some fifty feet square. It is stone fenced, with old oaks of beautiful proportion at three corners and at



THE RITZ TOWER UNDER CONSTRUCTION, EMERY ROTH, ARCHITECT.



THE RITZ TOWER, EMERY ROTH, ARCHITECT, AT EXTREME RIGHT. BUILDING IN CENTER IS A NEW TYPE, NARROW BUILDING SET BACK BOTH FRONT AND REAR.



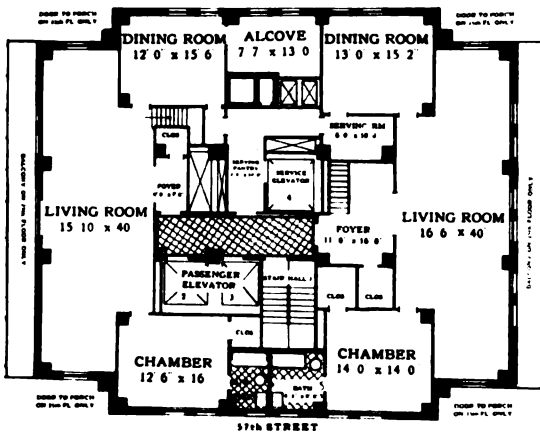
the fourth a tall, slender, sentinel cedar. The iron gate is locked so one easily climbs over and disturbs from under the rhododendrons along the fence a covey of pheasants, and away they go with the loud drumming of their wings; the little rabbit dashes out between the pickets of the iron gate.

In this place, among the gravestones, the wild ones of the fields find sanctuary. The gravestones, obelisk shaped, bear on their faces



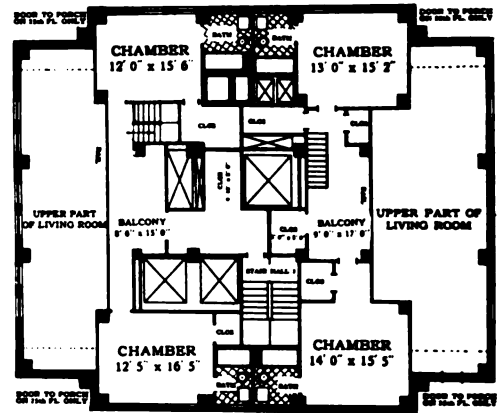
TYPICAL FLOOR PLAN, RITZ TOWER, SIXTH TO EIGHTEENTH FLOORS. EMERY ROTH, ARCHITECT.

those historical records of birth and death with suitable epitaphs setting forth the virtues of the dead. On inquiry, they explained their certain purpose in a burying ground. Then why erect them high above the streets of Gotham where their unlettered faces can carry no messages to the people and where they cannot rest in the shade of the giant oaks or watch the passing lives of the wild ones of the fields and woods?

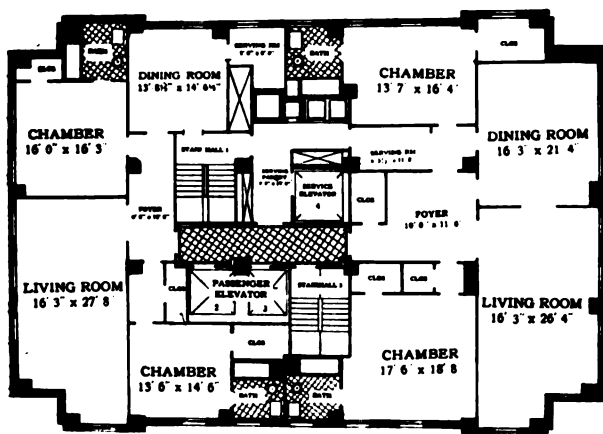


PLANS OF DUPLEX APARTMENTS IN RITZ TOWER, EMERY ROTH, ARCHITECT.

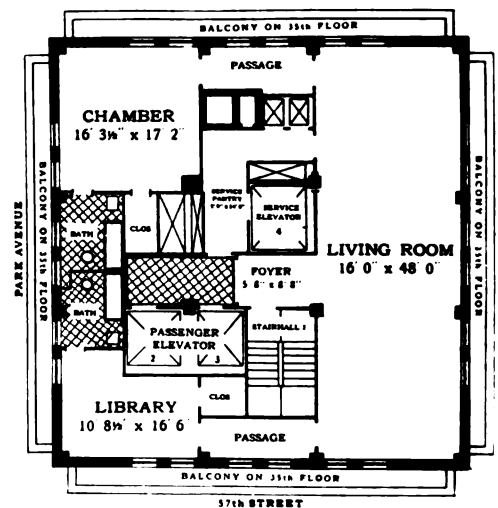
LEFT: 25th, 27th, 29th AND 31st FLOORS.



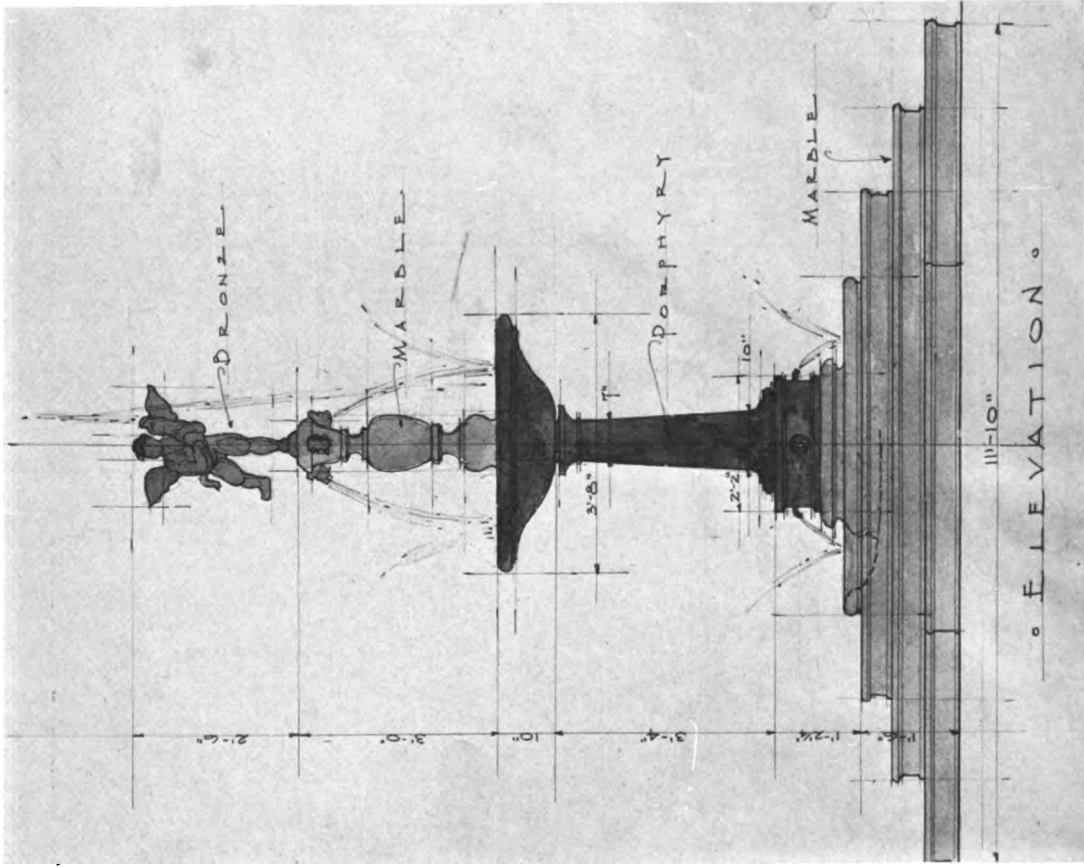
RIGHT: 26th, 28th, 30th AND 32nd FLOORS.



LEFT: PLAN OF 22nd, 23rd AND 24th FLOOR.



RIGHT: 35th, 36th AND 37th FLOORS



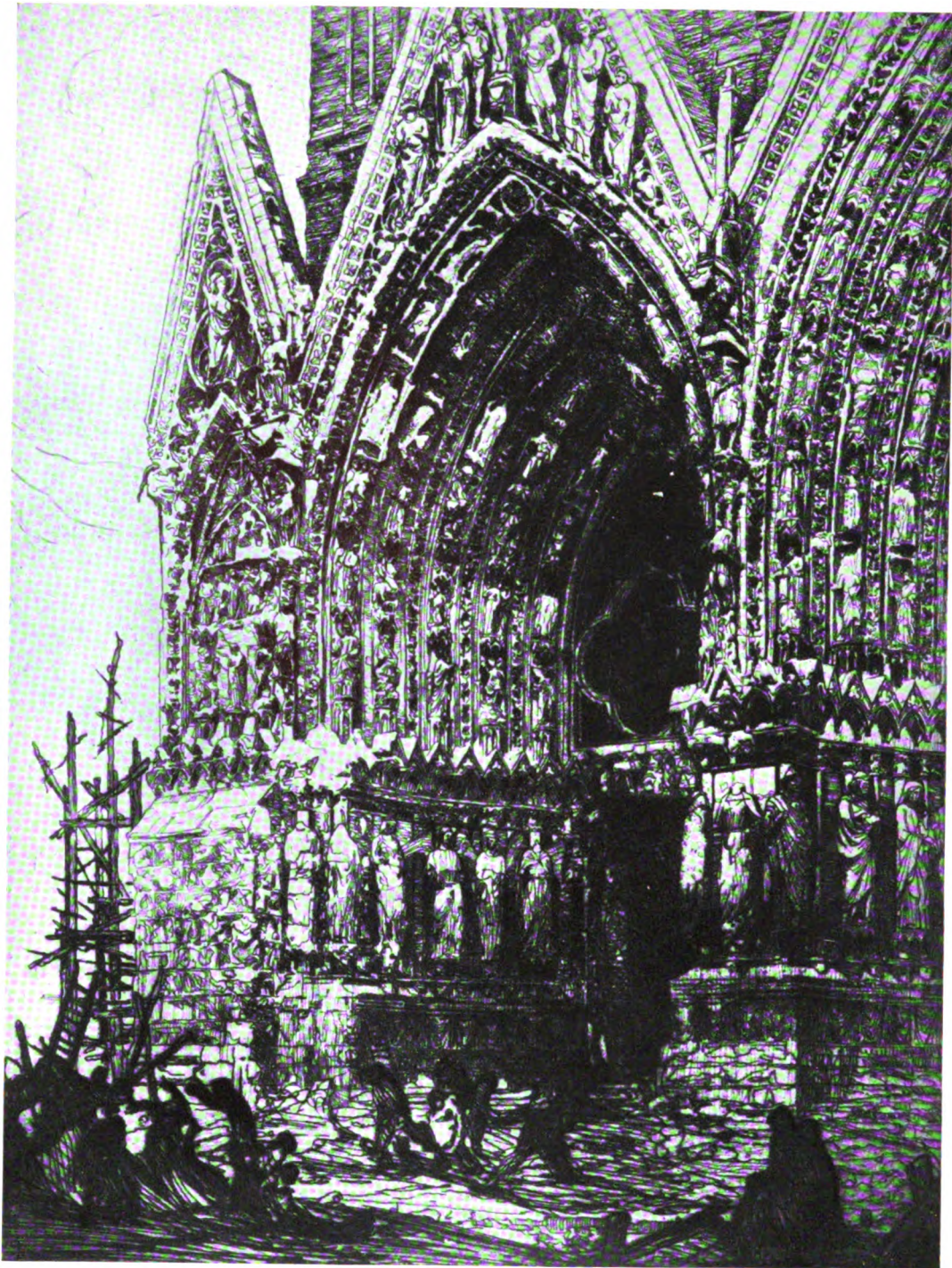
DETAIL OF FOUNTAIN IN COURT  
 ERNEST PICKERING, DEL.



DETAIL IN COURT  
 PALAZZO VECCHIO, FLORENCE

This charming fountain stands in the outer court of the Palazzo Vecchio, in Florence. The drawing gives the general dimensions but it alone cannot express the beauty of the group itself. Verrocchio's "Boy With A Fish," above the basin of red porphyry, is very characteristic of the Florentine spirit. From "An Italian Sketch Book," Ernest Pickering





RHEIMS CATHEDRAL  
FROM AN ETCHING BY JACQUES CARLU

# Good Construction—The Hurricane Lesson

*The Views of Architects in Florida*

THE costly lesson taught by the Florida hurricane proved to be the same as that emphasized by the Santa Barbara earthquake, and the seismic catastrophe which overwhelmed Japan—the dire results of poor construction.

Buildings properly designed and soundly constructed withstood the storm in Florida and the South, just as they survived the two earthquake shocks. In all three the great loss resulted from a failure so to design and to construct as to withstand the known forces of nature.

These are conclusions reached by those who have investigated, at first hand, the conditions following the terrific storm which lashed in its fury so large an area in the Southeast, particularly in Florida.

Of outstanding interest, perhaps, to architects was the effect of the storm upon the steel skeleton building. In Miami a number of such "skyscrapers" have been erected. Of that number, two were extensively damaged, one, the 17-story Meyer-Kiser building, so seriously that it has been condemned and will be torn down, at least to the eighth floor when further examinations will be made and future action determined. The other tall buildings are reported as withstanding the storm without material loss.

The Miami building code provides that wind pressure must be figured on the basis of 20 pounds per square foot. This contemplates a wind velocity of 70 miles an hour; the actual velocity attained was 125 to 130 miles an hour. Further, this velocity was accentuated by the shock of rain and wave driven with terrific force before this wind. Thus the Florida storm put to test, as seldom if ever since the tall building was first designed, the action of steel construction under wind pressure.

The Meyer-Kiser Building appears to be substantially sound in the lower three stories. Then for ten stories the south front leans westward nearly two feet, the north face or rear of the building leaning in the opposite direction about 8 inches. The upper four stories bend back again into nearly a vertical position. This building is unusually narrow, being 45 by 140 feet. The wind bracing consisted of columns and girders with no diagonals but with some knee-brackets in the lower stories and in the rear wall. The 24-inch girders in the front wall remained straight and horizontal. The 12-to 14-inch columns, however, are bent sharply just above and below the girders, and the connection angles are correspondingly distorted, a few being cracked in the root but apparently strong enough to bend the columns before failing.

The other building extensively damaged was the Realty Board Building, 45 by 94 feet, fifteen stories high. Extensive cracks appeared in the walls and partitions in its lower four or five stories. Apparently, however, the building itself is firm and shows none of the distortion of the Meyer-Kiser Building. This building was constructed substantially in the manner of the Meyer-Kiser Building. Both were erected during the summer of 1925, the peak of the boom period. None of the other tall buildings was severely damaged.

The hurricane, in effect, consisted of two distinct storms. From midnight until six o'clock Saturday morning it blew from the northeast. Then, after a short lull, it blew again from the southeast and later southwest until afternoon. The wind velocity was approximately the same during both phases of the storm.

With a view of securing first-hand observation on the conditions, practicing architects in various cities of Florida were asked to state their conclusions. Henry LaPointe, A.I.A., Miami, writes:

"Miami, deluged, tempest torn, swept by the full force of a meteorological storm center, emerges from devastation and chaos to renaissance.

"It is quite probable that property loss would have been materially less if some of the construction of past years had been more substantial. Many years of exemption from severe storms had lulled the people into a sense of security from devastating disturbances, and led to the belief that almost any structure which would protect from normal weather conditions, was sufficient in this semi-tropical climate. The consequence has been that thousands of these homes, comfortable and sufficient during normal weather, when suddenly swept by a tempest of gigantic force, were entirely demolished or so utterly crippled that they will have to be rebuilt.

"The storm intensity may be partially realized, from the fact that the barometer reading was the lowest in this country's history, and that the wind attained a velocity of 130 miles per hour. The storm first broke around midnight and continued until early morning of Sept. 18. Then came a calm of about an hour, when, with renewed force and almost reverse direction, the storm swirled with demonic fury for several hours. It was during this last period that the greatest damage was done.

"Miami's building code requires that wind pressure be figured at twenty pounds per square foot, and as all plans must pass a rigid examination by our efficient building department, there is no doubt in my mind, but that our buildings were so designed. The formula used by the United States Signal Service is  $p=0.004 V^2$ . This means that a wind pressure of 20 pounds per foot is attained at a wind velocity of 70 miles per hour; and that with a velocity of 130 miles the pressure would be 67.6 pounds. This enormous pressure was the direct cause of the sway in buildings in excess of eight stories in height.

"Buildings constructed with steel frames and reinforced frames of concrete withstood the pressure remarkably well, so well, that only one building with steel frame suffered severely. This building, from a superficial examination, appears to be inadequately wind-braced. Several steel frame buildings that I have examined show the result of sway but not to any serious extent. Reinforced concrete structures, as far as my examinations have progressed, show no structural damages. The highest reinforced concrete structure is but fourteen stories and there are several twelve stories. The bulk of construction is of reinforced



concrete from four to twelve stories and the major number of steel structures have been erected in the past three years. Aside from the one steel structure, there is no structural damage of a serious nature to steel and concrete.

"The principal damage to the business buildings in the city was confined to water, plate glass breakage, ripping off of roof coverings, blowing in of sash frames and sash, and, in many cases, the blowing in of panel walls.

"The residence sections of the city and suburbs were greatly damaged. Frame buildings of flimsy construction were entirely demolished, as also were poorly constructed cement block structures. The demolition of sash frames and sash that were insecurely anchored in masonry, resulted in opening the building to the full, lifting force of the wind, ripping off roofs and overturning walls. A survey of the residential sections shows that well-designed buildings, honestly constructed, resisted the impact of the storm with but little damage and that principally confined to loss of roof coverings and broken glass.

"A superficial examination of the situation proves conclusively that much of the loss sustained by hundreds of Miami people, might have been avoided if their homes and business buildings had been built by competent architects and builders instead of speculators. I venture to say that eighty per cent of all building damage can be laid to the door of the incompetent architect, the speculative builder and the owner who cheats no one but himself when he builds otherwise than for permanency.

"Structural steel and reinforced concrete, properly designed, will function safely even in such a tempest as recently occurred.

"Tile roofs and heavy projections are a menace. Massive ornamentation should be eliminated. Buildings should be designed for a higher wind pressure. I find that built-up roofing, mopped to the roof and covered with gravel or slag, is the most satisfactory. Built-up roofing with dry-sheet nailed to the roof, and metal roofing pulled away from the roof by suction. Cap and base flashings were torn out, but where roofing was carried up the face of parapet walls and under well constructed copings there was very little damage.

"Long parapet walls were destroyed, and in the future such walls should be built with stub columns extending up from columns below. Pitched roofs covered with clay tile, grouted with cement mortar and laid in cement mortar proved the best. Wood and asbestos shingles were fairly good but gave way at the nailings. Asphalt shingles had the least resistance tearing away from the nailing. Panel walls of reinforced concrete, brick and interlocking tile had the greatest resistance. Residence walls of brick, tile, cement blocks and properly timbered wood construction stood well.

"We have had a lesson in construction and should heed it. Materials, that we are using to-day are sufficiently good to withstand hurricanes provided they are properly used. The great need is for stability, thorough and honest construction.

"Miami is proud of its architects, engineers and builders. Were it not that the majority of architects, engineers and builders are men of integrity and ability, Miami would be laid flat and the loss of life would have been stupendous."

Reports of the hurricane in the North no doubt have been seriously exaggerated, declares Richard Kiehnel of Kiehnel and Elliott, Miami. The total number of deaths in the Miami district were 107, the major portion of those not resulting from improper building conditions, but of those who lived in houseboats on the bay front. The total number of injured, whose injuries probably resulted from damage to buildings were about 900, 600 of these being only very minor injuries. Only 300 of such were of a more or less serious nature. He continues:

"So far as the buildings are concerned, in general, I would like to emphasize that no buildings which were in any way substantially constructed showed serious failures. Our firm has been in business in Miami for over nine years. During that period we have constructed buildings of all descriptions, fine homes for Northern people, churches, school houses, hotels, department stores, office buildings, auditoriums and theatres. None of the buildings that came out of our office has been injured more seriously than an occasional pane of glass or a door blown in, or a few tiles blown off the roofs of some houses.

"So far as commercial buildings for which we were the architects were concerned, none has been materially injured. Our

office is on the North side of the ninth floor of the Seybold building, and so faced the first part of the hurricane. We did not suffer any loss and when I came into the office on the following morning there was no sign of any failings. The only visible sign of storm was a series of several small pools of water on the floor, none more than a foot in diameter. Some were near certain windows through crevices of sash frame of which the storm had forced the rain. We were the architects of the Seybold building which was finished about nine months ago.

"The only loss that we had to account for was in a department store situated on a corner. All the show windows on the first floor were blown in which, of course, was to be expected. The merchandise on the first floor was seriously damaged by the rain blown in by the hurricane. In other words the buildings that we have been connected with, were not affected by the hurricane in any material way. The same is true of the work of other reliable architects and engineers.

"The loss such as it is, was only among the poorly constructed homes without any bracing; some cheaply-constructed, one-story garage buildings, and one-and two-story store and apartment buildings into which the wind could enter, and finding them not very substantial, blew them up or down. In a number of this type of apartment buildings the second story walls were blown in and roofs blown off.

"In this city there are probably over twenty structures 10 to 20 stories in height, and with the exception of one, none has been injured by the hurricane to any extent. The injured building is an eighteen-story office building.

"It is my opinion, generally speaking, that the building code will probably have to be revised to tighten up some of its weak points. But in general the loss was among cheaper frame and cement block structures.

"The hurricane itself was probably the most severe storm that has ever visited any settled district in the United States. The barometer was probably lower than it has ever been on record in the United States or elsewhere. At times the hurricane was blowing at the rate of 150 miles an hour, so the test on buildings in this district was the most severe that possibly could have been given. In particular this is true of the high structures. Except the one, isolated case mentioned they did not develop any material defects. Upon this failure I am not able to comment at this time.

"The type of buildings most adapted to this district, particularly if the structure goes above three stories, is the steel frame or reinforced concrete, properly braced for wind pressure. House construction also will have to be somewhat more seriously considered, and reinforced concrete or steel be employed in a measure. We have been using right along on top of every story, a reinforced concrete band passing all around the entire building at each floor. In some of the larger houses we even have placed reinforced concrete columns at corners and certain intervals. I suppose this is the reason that all our houses have stood the test.

"It is decidedly interesting to note that certain failures were not due to the velocity of the wind, but rather to vacuum and the low air pressure particularly during the lull when the barometer dropped to such a low level. This lull came between 8:00 to 8:30 Saturday morning, September 18.

"It has been the practice in fireproof buildings here, as it is also in the North, to construct the roof slab of reinforced concrete or similar fireproof construction, and then to place a suspended metal and plaster ceiling from 3 to 6 feet below this roof slab, leaving scant vent holes in this roof space. During this period of abnormally low pressure the air in this roof space of course, had the usual normal air pressure. When the barometer dropped, the roof space exploded. Of course, as the roof slab was the stronger, all of those ceilings came down with a crash. This happened in a number of school buildings, and other types of fireproof structures, in which this kind of suspended ceiling was used.

"Summing everything up, all well constructed buildings both small and large in this district stood the test. All high buildings must be figured for very heavy wind pressure and all low buildings must be more carefully braced than is the usual practice in the northern states."

All standard types of building construction properly built withstood the hurricane remarkably well.

"Buildings of reinforced concrete construction are practically intact. With one exception, steel skeleton buildings stood well. We had no buildings with brick walls." Thus comments Francis Louis Abreu, of Fort Lauderdale. He says:



"Many buildings, both one and two stories high, had exterior walls of eight-inch terra cotta and "concrete" blocks. Where these walls were properly reinforced with pilasters and concrete belt courses at floor and roof levels, they stood; unfortunately many of them were not so built and they collapsed.

"Buildings with wood frames that were well constructed stood. Lack of braces was well defined in many wooden buildings.

"Many "garage apartments" consisted of a cottage raised on three walls to form a garage beneath. Necessity for wind bracing in this lower story in most cases seems to have been forgotten; many of these were demolished completely or the second story became the first, supported by remains of motor cars.

"Florida has no snow load, and as a result many roofs were of flimsy construction, although we believe the greater damage was caused by roof framings not being properly anchored to main walls.

"Roof covering was damaged on nearly every building. Flat roofs here have no covering of slag or gravel and the felt was stripped from the deck. Where the under ply of felt was mopped in asphalt applied directly to the roof boarding, roofing held much better than where under ply was nailed dry. So-called "ready roofing" nailed to pitch roofs was blown off. Composition asphalt shingles were bent and torn off. Wood shingles stood remarkably well. Terra cotta roofing tile were blown off in spotted sections. One job just completed and exceptionally well bedded in Portland cement was not damaged except for a few hip tile.

"We believe that if all the buildings in this area had been constructed in accordance with the standards fixed by the building codes of nearly all cities and by the best architectural practice,

the property loss and physical suffering here would have been a small percentage of what it is."

Henry H. Dupont of St. Petersburg, a section less seriously affected by the storm, writes:

"I have carefully gone over quite a number of more or less wrecked buildings in this section of Florida. I find that stuccoed frame, unless on metal lath, did not stand at all.

"A peculiar thing brought forcibly to notice was that where roof spaces had been ventilated and square edge sheeting used, the roof invariably came off, in whole or part. Hereafter my roof spaces will be as tight as possible, using the dead air for an insulator and putting Celotex or cork directly on the roof boards, besides using tongued and grooved boards.

"Another observation was that any brick or stucco which will absorb more than one-tenth its weight in water, while it stands up, seems to allow the water to run through it. I have some 12-inch walls of interlocking tile and stucco which absolutely turned water. We find that we will have to caulk around the doors and window frames. Roof coverings withstood the storm as follows: Rolled roofing the poorest; next came asphalt shingling, tiled roofs where not laid in mortar; wood shingles and the various makes of asbestos shingles stood the best of all. Built up flat roofs only

stayed where the roof spaces were not ventilated. "Frame buildings properly constructed stood very well. One thing thoroughly proven was that stucco of any character upon any sort of wood lath was not the thing to use."



STUDY FOR ENTRANCE TO MCKINLEY UNIVERSITY HOSPITAL, UNIVERSITY OF ILLINOIS, URBANA ILLINOIS. JAMES W. WHITE AND CHARLES A. PLATT, ASSOCIATE ARCHITECT.



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# Architect Calls Electric Refrigerator Inevitable

*An Interview with CLARENCE S. STEIN*

CLARENCE S. STEIN, Architect, is a member of the American Institute of Architects, and a former member of the New York State Housing Commission. He is acknowledged one of the greatest authorities on housing in the country.

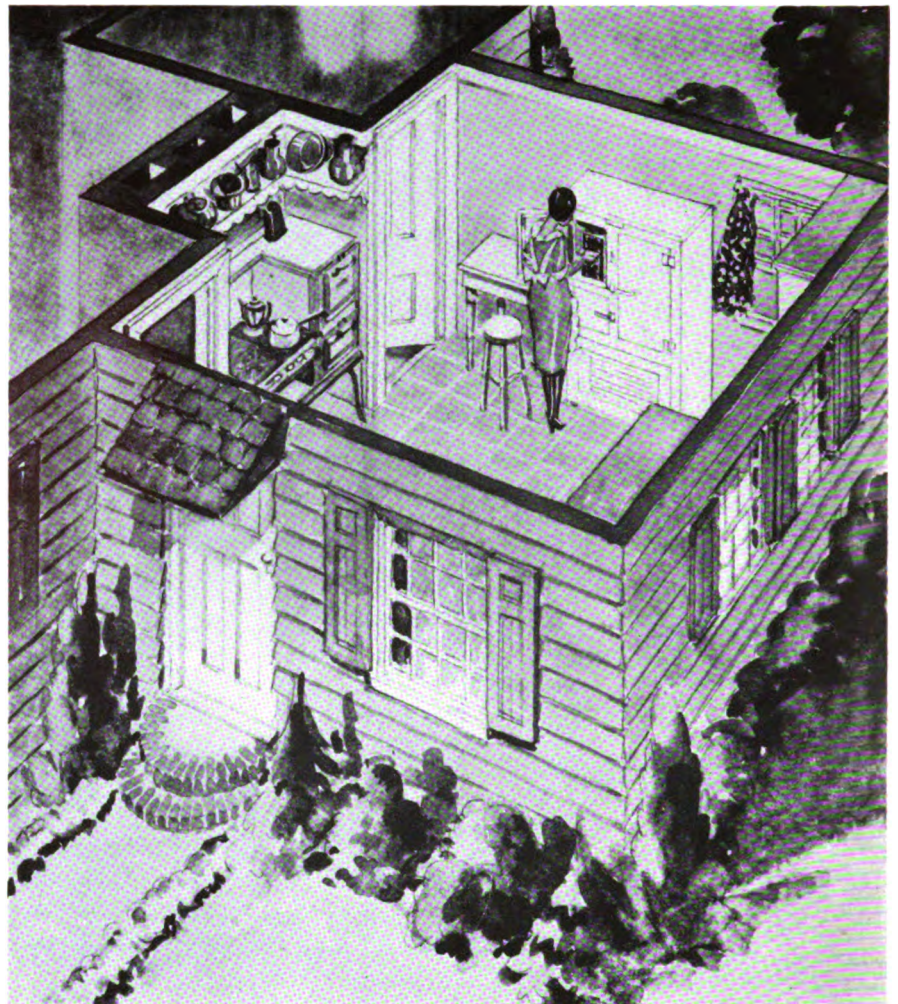
“YOU ask me, do I, as an architect, favor the electric refrigerator,” queried Clarence S. Stein, architect.

“How could I do otherwise?” he pursued. “The electric refrigerator is becoming a part of modern life. It is one of the beautiful inevitabilities. It banishes for the architect many a little problem, which bothers him when the non-electric is to be installed. We know that the place for the refrigerator is in the kitchen! Now we can put it where it belongs! No more must we arrange for porches, hallways, entries, cellars, cellar landings for the refrigerator’s exclusive reception! Nor do we have to scar beautiful partitions with openings for ice deliveries.”

“Often, too, it becomes desirable to eliminate the kitchen porch; perhaps the purse strings tighten up. Again the electric refrigerator comes to the rescue of the situation.”

Mr. Stein paused, then added as an after thought:

“Think of getting rid of the refrigerator drain pipe. The electric refrigerator needs no connection with the sewage system. Thus it frees the architect, again, from installation problems, and frees the housekeeper from constant vigilance and cleaning. The electric refrigerator is, beyond doubt, an emancipating device for architect, builder, householder and maid.”



What Mr. Stein means by putting the refrigerator where it belongs is shown in this perspective sketch. Note how the kitchen porch and entry have been eliminated,—and how clean and attractive the effect which results. The *Servel* has been fitted between the range and the sink.

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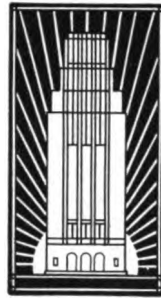
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# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED ARTS



Volume XXXV

Number 12

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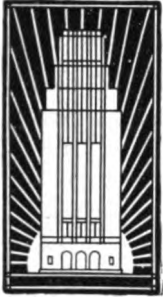
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# THE WESTERN ARCHITECT

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Volume XXXV.

DECEMBER, 1926

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Plan Burnham  
Memorial  
in Chicago  
Development

The Chicago Chapter of the American Institute of Architects has under consideration a plan to create a suitable memorial to Daniel H. Burnham. At its last meeting the Chapter voted to refer the matter to the Municipal Art committee for report at an early meeting. Recent years have seen great strides in the execution of the Burnham plan for Chicago. Opening of the re-built South Water street, re-named Wacker Drive to honor the head of the Chicago Plan Commission, is a distinct achievement comparable only to the widening of Michigan avenue and the opening of that thoroughfare to the north by the building of the Michigan Boulevard bridge. And to this time, so far as is made public, no attempt has been made to honor the man who conceived these great improvements in the Chicago Plan. In bringing this matter to the attention of the Chapter, Earl H. Reed gave voice to a feeling which every architect familiar with the development of Chicago's plan must have. It is high time that the creator of the scheme, whose life was so closely linked with the greatest achievements of Chicago, were honored. And that honor should be one which should be in harmony with the ideals of Mr. Burnham. The architectural profession will not forget the author of Chicago's development plan. But the public should be reminded that it is the vision of an architect which is being worked out in picturesque boulevards and outer drives.

Zoning is Upheld  
by  
United States  
Supreme Court

In sustaining the zoning laws of cities on November 22 the Supreme Court of the United States confirmed one of the most far-reaching and important measures devised to direct modern municipal development. A contrary decision would have not only perpetuated the chaos of the haphazard arrangement that grew up in cities but have led to more disastrous confusion. During the ten years since New York City passed the first comprehensive zoning ordinance under police power some five hundred cities in the United States have estab-

lished zoning control within their borders. Yet the opponents of the plan and those individuals who held that their personal rights entitled them to build as and where they chose without regard for the rights of their neighbors or of their communities, have sought persistently through the local courts to have the zoning ordinances set aside or exceptions made in favor of the individual. In too many cases these efforts have met with success. In an action brought by a real estate firm in Euclid, a suburb of Cleveland, the Federal Court for the Northern District of Ohio pronounced the village ordinance void and enjoined against its enforcement. An appeal was taken to the Supreme Court of the United States and the latter in its decision not only reversed the lower court but has established zoning as a legal measure that cannot be assailed through the courts. The Supreme Court decision supporting zoning in a broad way as a logical development of police power under modern conditions of urban life, stated: "Regulations, the wisdom and validity of which, as applied to existing conditions, are so apparent that they are now uniformly sustained, that a century, or even a half century ago, would probably have been rejected as arbitrary and oppressive." And further, "a nuisance may be merely 'a right thing in a wrong place', like a pig in the parlour instead of in the barn yard." The genesis of zoning was town planning. In 1903 the American Institute of Architects took up the problem of a plan for Washington, and established a standing committee to carry through its interest. The committee in charge decided upon a reversion to the L'Enfant plan, a suggestion, by the way, made some time previous in the columns of the *Inland Architect* by F. W. Fitzpatrick. By this action, town planning was "placed on the map" in the United States, and many cities and towns were swift to engage experts in the work of mapping the urban field for future circulatory and structural improvements. The extension of the idea into the broadening and more comprehensive zoning was a logical result. Zoning as well as town planning almost invariably has been urged first upon the citizens and then planned by architects, and this comprehensive



movement has stamped the architectural profession as leaders in the cause of progress in our modern civilization. It is to McKim, Burnham, Carrere, Brunner and Olmstead that the Nation will owe the reconstruction of Washington along the lines laid out a hundred years ago; when indeed, that project is an accomplished fact. Chicago has the "Burnham plan", St. Paul that of Cass Gilbert; Minneapolis has locked away in some vault the work of Bennett. These and many other architects have contributed carefully considered plans for making cities more livable for present and future citizens. It will be noted that these projects have largely to do with the future, for, as far as known, not one of these comprehensive plans has been securely "nailed down" by civic law without danger of violation. When the then Secretary of Agriculture planned to place the new building for that department where it would project onto the Mall and thus ruin the Mall plan in Washington, President Roosevelt sustained the Commission and preserved its plan by executive order. The Washington plan still remains in that precarious state, Congress having failed to make it the law of the District of Columbia. In cities in which private citizens, led by progressive architects, have secured plans, these still remain in jeopardy or rendered absolutely inactive through the failure of the city councils to approve and make all constructions conform to them. This victory for zoning in the Supreme Court will be far-reaching, in that it will automatically act in support of town plans as well as in making secure the larger field of comprehensive zoning.

The Greatest  
Work of  
William  
LeBaron Jenney

In the September issue of the Bulletin of the Illinois Society of Architects, Leon E. Stanhope, president of that society, gave a brief account of the genesis of the steel frame that can stand in history as an exact account of its evolution. It is also a record of the achievements of draftsmen employed by William LeBaron Jenney who have become nationally known among the practicing architects of the United States. While it cannot detract from Mr. Jenney's great contribution to architectural construction and through this, his contribution in placing American cities in advance of all others in magnificence and height of commercial buildings, still it was in the building of his corps of

draftsmen that his greatest achievement lies. For Mr. Jenney's office was not the ordinary workroom in which plans were drawn and constructions worked out, though this was the concrete purpose. His contribution to his time, which will outlast his method of steel construction, was the fundamental education of his selected co-workers and the subsequent spreading of that talent by them and their successors, as well as their influence upon the progress of our national architecture. Mr. Jenney was educated as an engineer, being a graduate of the Engineering School of France. He was chief engineer under Grant and Sherman during the Civil War. (While making a sketch for regiment formation before the battle of Shiloh he lost a pair of dividers, which he had bought at an instrument store in Paris. Forty years afterward when he walked over the battlefield with the Illinois Commissioners locating battle monuments he found them.) After the war he taught architecture in the University of Michigan at Ann Arbor and thus demonstrated not only an artistic instinct but a *flaire* for teaching as well. He then turned to architecture and established practice in Chicago. After the Great Fire his office was one of the largest in the city; his designs were many and notable. Many other offices at the time employed large numbers of draftsmen but it is notable that of them all none developed the number of talented architects that came under Major Jenney's instruction. Instruction was the basis of this talent development. His office was an art school in which the draftsman was taught to draw before he attempted design. At least this plan was indicated in one instance. William J. Dodd, who for many years has been a practicing architect in Los Angeles and a member of the Institute, (his name is omitted in Mr. Stanhope's list) entered Mr. Jenney's office at about the age of fifteen. When he came home at night it was not tracings or plans that he exhibited to an admiring family, but drawings of heads from casts and other sketches such as any art school would consider a proper commencement for an art student. And this we believe to be the secret of the development of that splendid corps of architects which are enumerated by Mr. Stanhope, and which in potentiality transcends even the great contribution made by William LeBaron Jenny in the evolution of the skeleton steel frame.

# The Passing Show

*Architectural Critiques—Damage Suits*

By ARTHUR T. NORTH, A. I. A.

FOR ten months The Passing Show has gone on its way. Whether it has amused, instructed or irritated its readers, we do not know. Readers of architectural journals are not responsive usually, although a few faint echoes have come back—generally kind. One response indicated some irritation but the promised demonstration of an error has not yet been made. Perhaps they have accepted our opinion after all.

We have made criticisms and always with the best intention. Criticism of buildings is becoming an expensive pastime.

\* \* \*

A prominent architect was so bold as to criticize a group of architects, organized as such for business reasons, in an architectural publication not so long ago. And now the associated architects have sued the publisher and the writer of the article, jointly and individually, for damages in the considerable amount of \$150,000. This would certainly, if won, eke out the association's commissions. The presumption is, however, that the writer was sure of his facts before writing.

Another pot shot has been taken at an architectural critic. A weekly magazine, made bold to compare recently a tower-type building with a well-known type of structure which distinguishes our corn and wheat belt landscapes. The statement is quoted as follows: "Every proportion seems to be unfortunate. The central tower, curiously set at no particular axis, has the grace of an overgrown grain elevator." We had thought it to be worse than that. In fact, the shot of Hyrtacus has been passing through our mind—and now we must find a worse one.

But why should a comparison with an "overgrown grain elevator" damage the architect to the extent of \$500,000? It may be a hard case to establish. Who will be the experts to testify? Will they be architects, who, like doctors, will unanimously declare the operation to be a perfect performance? The trial of the case will be well worth watching as it may add to the zest of life.

But why pick on the lowly grain elevator that graces the siding at every water-tank town on our boundless prairies? They are not so bad architecturally and their purpose is apparent even when they circulate on a barge through our harbor in quest of a hold to fill with wheat or corn. Go once and see Callahan's elevator in Louisville or that one in Dixon,

Illinois, by moonlight. There is even architecture of a fine kind in plain grain elevators even though designed by mere engineers.

This New York tower-type building referred to is on the site of a world's famous restaurant, a very conspicuous location. Coming into the Avenue, not long since, we met a very well known architect. We both instinctively looked at It. I would dislike to repeat the famous architect's expression in polite society. We will illustrate this marvel of architecture as soon as it is finished and then we can all judge the \$500,000 beauty.

\* \* \*

Architecture is either good, bad or indifferent. These are the three architectural categories. There is no alibi for the bad and indifferent architecture—it just is. Even though the owner dictates a monstrosity, it does not exculpate the architect from having committed the deed. Ownership dictation is a common alibi for a poor design.

Sometimes the lack of funds is another alibi for a bad design. This is the most unreasonable of all alibis. If there is money enough to enclose the building it still can be made a good design. Often we see a structure built of common brick and devoid of the standardized and expected ornamentation—and still it is one of exquisite beauty because of its fine proportions and the harmonious disposition of its walls and openings. The most beautiful buildings we have are the most simple. Simplicity is always the basis of beauty.

Bad architecture designed by an architect is inexcusable. It tends distinctly to lower and vitiate the public taste and is therefore a menace to public culture and joy. Unfortunately, the police powers controlling public health and morals cannot intervene for good architecture.

\* \* \*

What is there about an architectural design that makes it sacrosanct? Why should it be set aside from the other fine arts and be above criticism? We all read one or several publications devoted to literary criticism, and perhaps those devoted to the criticism of music, painting or sculpture. The daily papers reek with criticisms of the drama, the movies and sports, from prize fights to football, even to dog fights. Nobody sues anybody for opinions expressed.

The direct result of such criticism is a better literature, better painting and sculpture and a better



quality of sporting events. But the architect can commit atrocities of the most terrible kind and nothing is said in protest. If intelligent architectural criticism was common, few owners would wish to have their buildings stigmatized as eyesores and they would, even without the ability to discriminate personally, employ those architects who receive favorable comments.

What would be the result? Better architecture because of a demand for it and more competent architects because of a demand for them. Criticism would be the greatest incentive possible for better designing.

\* \* \*

Architectural designing is the hardest of all work. It is not a business because business can be reduced to a standardized routine. Architects can get but little

help from the outside, good architecture is created from within, when it is created at all—and the creations are pitifully few. Architecture demands a severe apprenticeship of work and always work. Genius, even if it ever existed, is not to be considered.

Architecture is personal, like writing or painting, and that is why a creator attempts it. With success earned, the architect cannot long live on his reputation. He must always be at work. Younger men, ambitious and creative, press for victory and they have the advantage of being able to study the successes of their predecessors.

Architecture moves swiftly because it is intimately allied with industrialism and commerce, both of which progress without interruption. If architecture keeps pace with the demands, it must be a living art, encouraged and strengthened by fair, honest and fearless criticism.

## A New Problem in Theater Design

By ARTHUR FREDERICK ADAMS

INTO theater planning and design the moving picture has injected new problems. First in importance is that of the circulatory system which must provide adequate means of handling not one, but several audiences during the course of a day. It is, on the face of it, quite apparent that new methods of control must be provided that one audience may make its exit while another is entering. The circulatory systems of the "legitimate" theater with only one audience to care for, are wholly inadequate to meet these new conditions.

It is not unimportant that the rapid increase in attendance of some of the larger moving picture theaters has necessitated increasingly larger seating capacities, multiplying the complexity of the problem just named. This is in distinction to the tendency in other than moving picture theaters to make the auditorium more intimate. And the increasing size again brings into consideration more difficult and intricate engineering problems.

But still another requirement has forced itself upon the architect in the designing of the new type of theater. That is the problem of entertainment of patrons who are awaiting their opportunity to see the performance. It is a problem not entirely given over to the management but considered in the design of the theaters most recently added to the growing list of large buildings devoted to the moving picture and the accompanying entertainment features now so important a part of the programs in these theaters.

Unlike the audiences in the theaters devoted to

the spoken drama, prospective patrons of the moving picture theaters, often hundreds in number, must be held in line and entertained so far as is physically possible, while a performance is going on. It has been found that the architect, in his design, may play no inconsiderable part in providing such entertainment. The result is an elaboration in treatment which is not necessary in other types of theaters.

Two theaters of interest recently opened, both executed by C. W. Rapp and George L. Rapp, architects, were designed to meet unusual conditions. The Oriental Theater, Chicago, and the Rialto Theater, Joliet, a smaller city some fifty miles from Chicago, differ as to treatment, as they fulfill a slightly different policy in entertainment. But both illustrate in an interesting way, the principles of design just set forth.

The Oriental Theater is one of a series in Chicago designed by the firm of C. W. and George L. Rapp, for Balaban & Katz, the others including the Tivoli (illustrated in *The Western Architect*, July, 1921), the Chicago, the Uptown, and others of more recent date. The success of these ventures is outstanding in the history of moving picture development. The Oriental Theater, the latest in the series, is a part of the new Masonic Temple building in Randolph street.

The location of this theater is such as to appeal to a transient type of patron, as compared, for instance to the Tivoli, located in an essentially residential district which thus may claim to be a neighborhood theater. In the Oriental theater has been developed a

type of entertainment aside from the showing of pictures, which influenced the selection of the type of architecture and design. It is inspired by the art of the Orient.

Although so inspired, care has been taken not to copy deliberately any particular monument of the East nor have the architects endeavored to import any Oriental architectural motifs which may be seen on temples, palaces, or any images which one might expect to see. They have taken as a theme the spirit of the famous Indian Durbar, that renowned East Indian carnival—the most colorful and gorgeous spectacle of its kind in the world. The whole pageant is a romantic spirit of music, theatrical colors and festive beauty, and it is this gala picture of Oriental splendor that the architects have endeavored to introduce into the decorations and detailed arrangement of the Oriental Theater.

In other words, instead of really copying any Oriental art, they have introduced the spirit of the gorgeous pageant which is theatrical in every detail. And this pageantry is proving its worth in the entertainment of the audiences in waiting to witness the performances.

On the contrary, the Rialto Theater, at Joliet, fills a different need, the building serving, as well, as a sort of great community center in which Joliet may act as host to large gatherings, though at the

same time it is serving the theater-loving public.

The outstanding feature of the Rialto Theater is the grand lobby. Much space has been allotted to the development of the monumental approach, in the way of lobbies leading to the auditorium. This feature has been so arranged in design that no great loss of commercial revenue is incurred.

From the main entrance one passes through the large lobby graced by a vaulted ceiling. From this great hall is entered the elliptical lobby which is surrounded by marble columns surmounted by a dome beautiful in decoration and finish. These features have been arranged to accommodate functions or large gatherings and celebrations of various kinds, which may be fostered by the city or individual associations, for in this particular case there were no large convention or amusement halls spacious enough to care for large crowds. Having these conditions to work with, the architects feel that they have solved the problem most satisfactorily, as they have given these large spaces without loss or sacrifice of commercial, rentable area.

The design of the auditorium is one of dignity and gorgeous beauty, which, at the same time, breathes forth an atmosphere of intimate friendliness and cordial welcome, thus making this theater a community center where the citizens are in the habit of congregating.

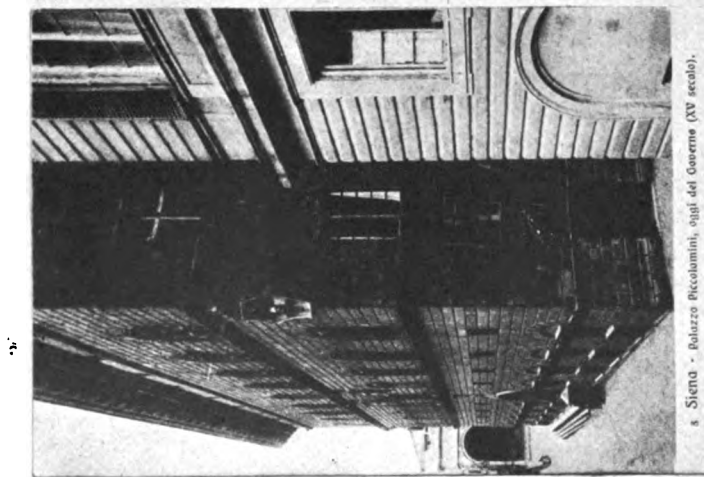


FOYER ON MEZZANINE, ORIENTAL THEATER.



DETAIL OF ORNAMENT IN ORIENTAL THEATER.

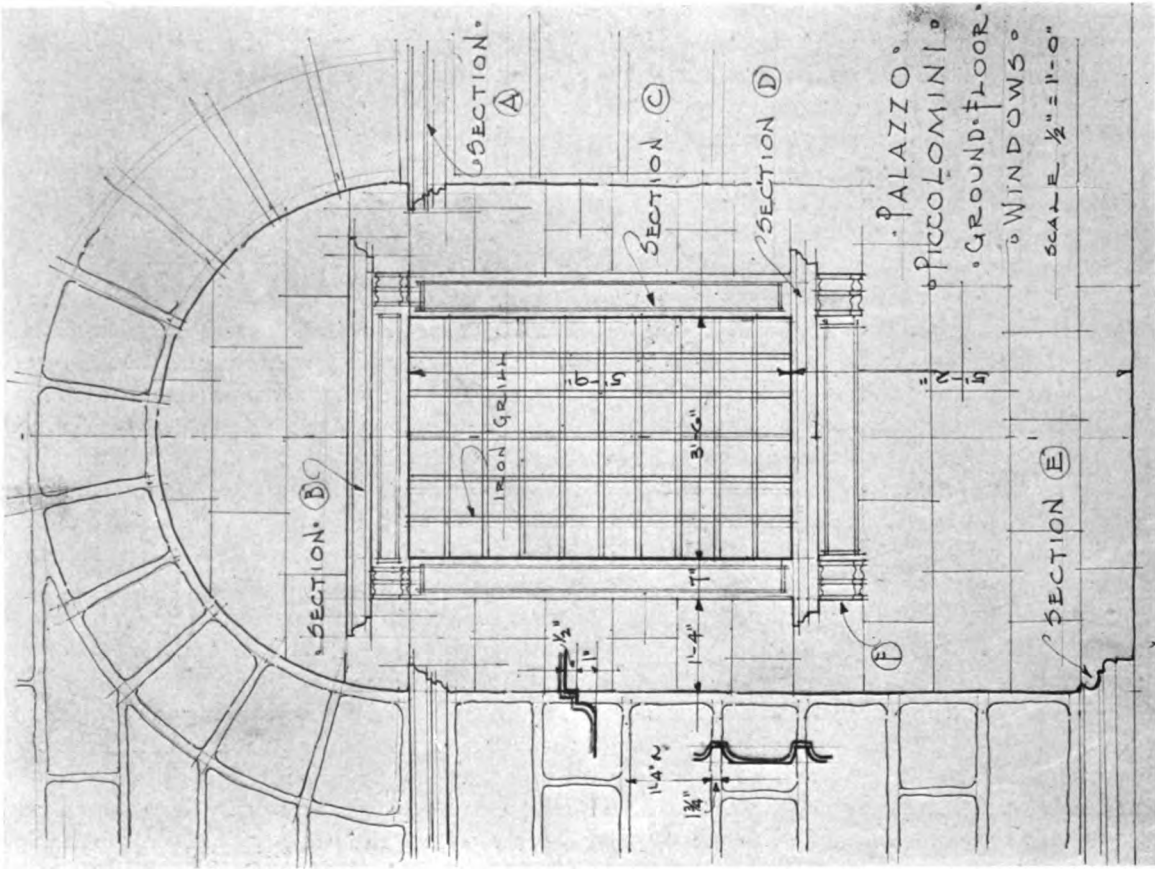




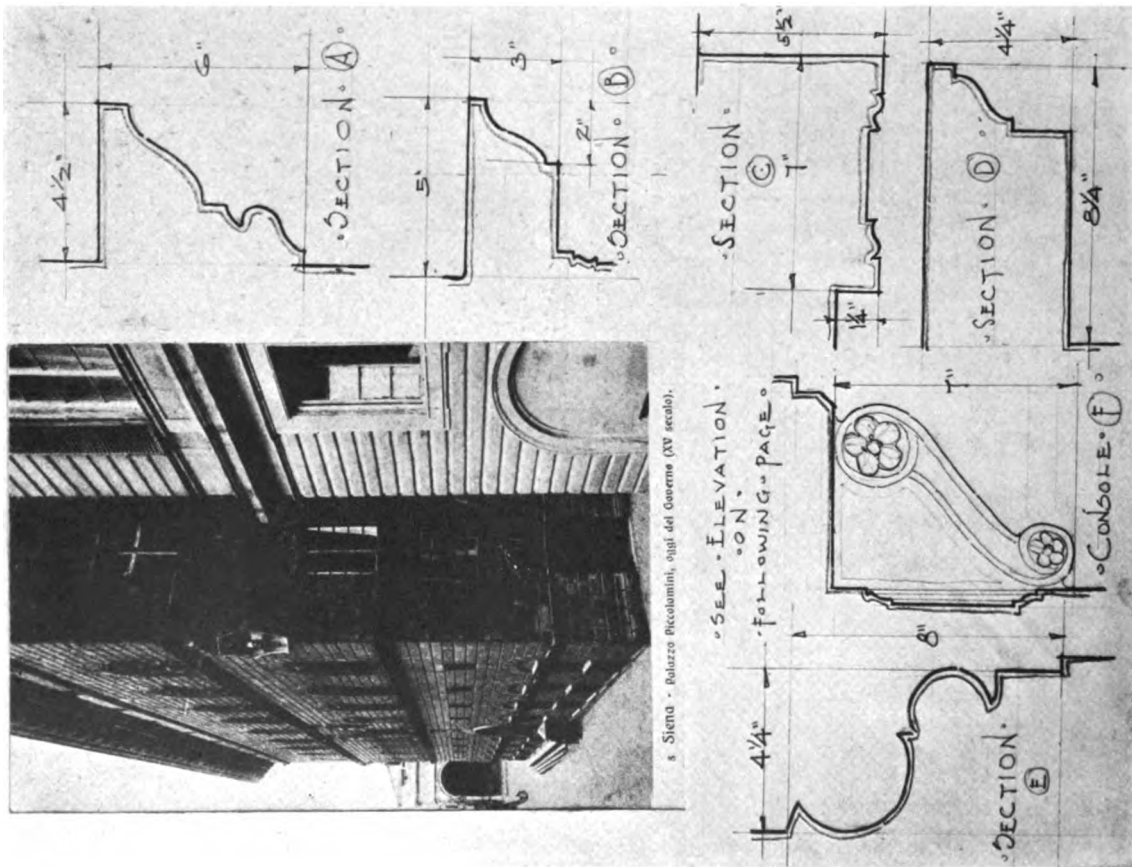
8. Siena - Palazzo Piccolomini, oggi del Governo (XV secolo).

PALAZZO PICCOLOMINI, SIENA, ITALY  
WINDOW ON GROUND FLOOR  
ERNEST PICKERING, DEL.

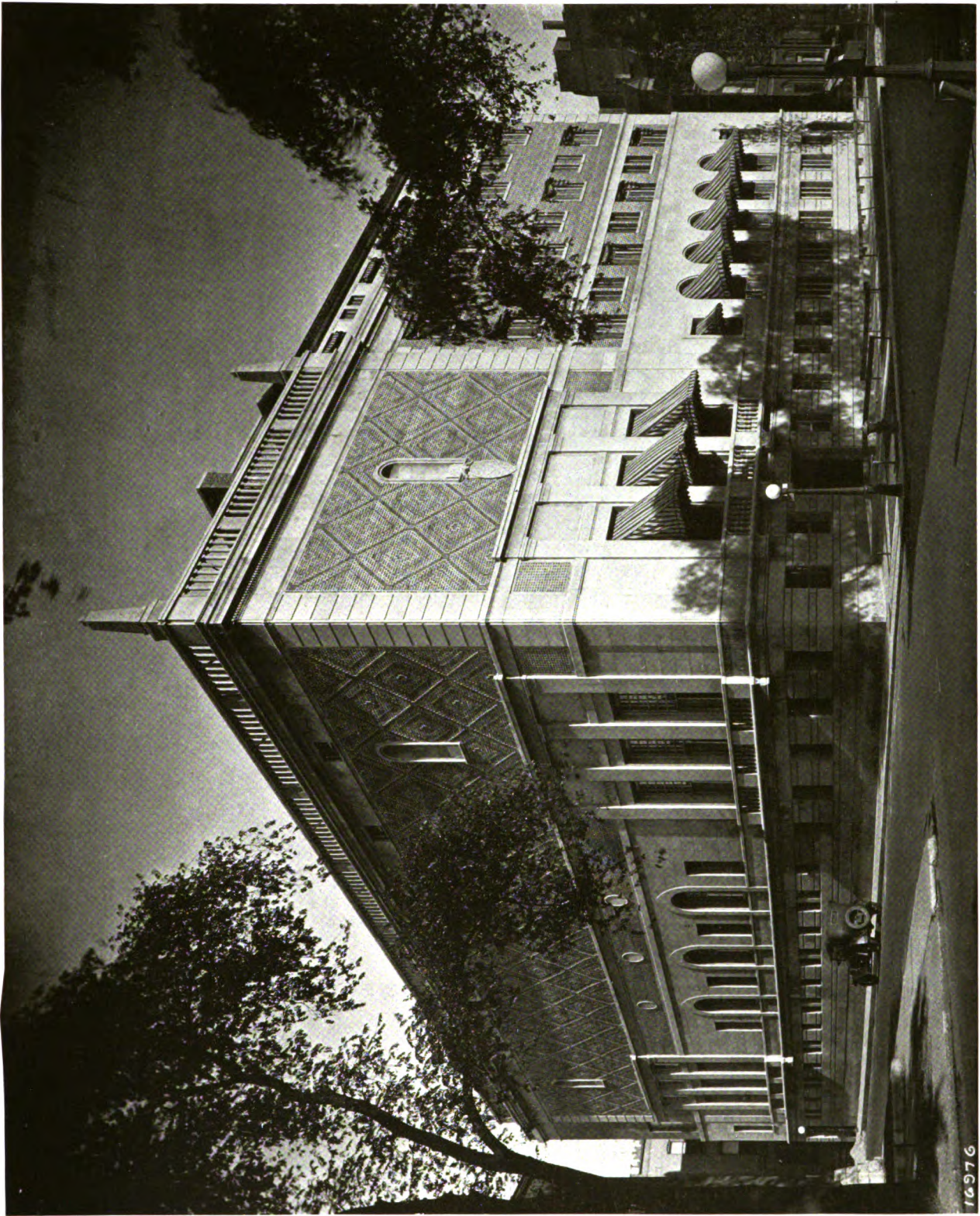
This palace was built about 1469 for the father of Pius III., and is one of the finest examples of the Early Renaissance. The window is strong and robust in character, but shows refinement in the use of details.



FROM "AN ITALIAN SKETCH BOOK"  
BY ERNEST PICKERING, PLYM FELLOW, UNIVERSITY OF ILLINOIS

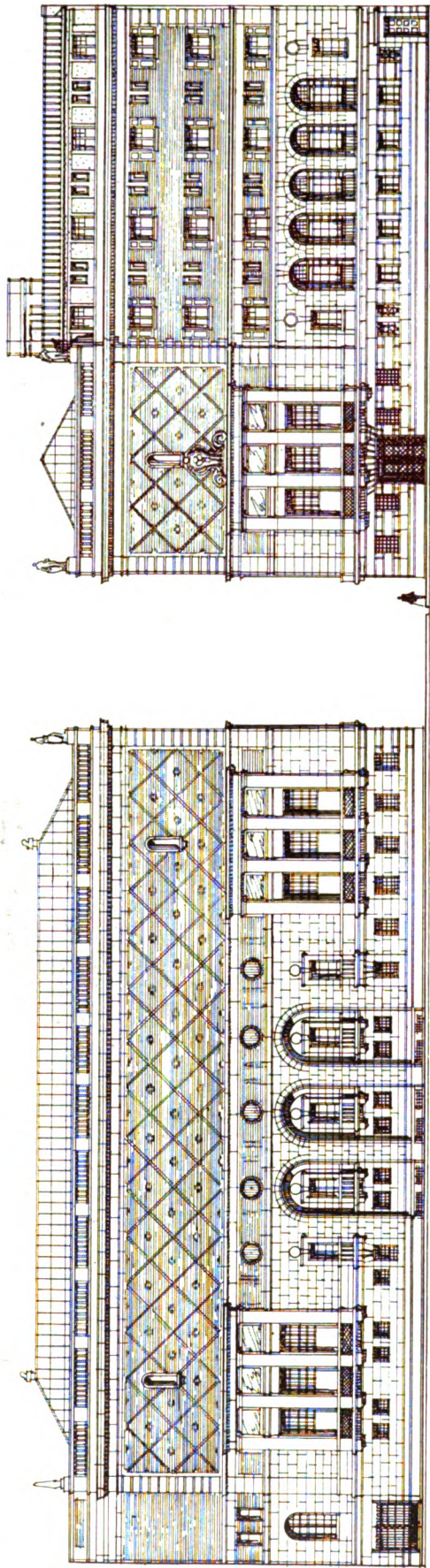






THE RACQUET CLUB, CHICAGO  
 DESIGNED BY REBORI, WENTWORTH, DEWEY AND McCORMICK, INC.  
 A. N. REBORI, ARCHITECT

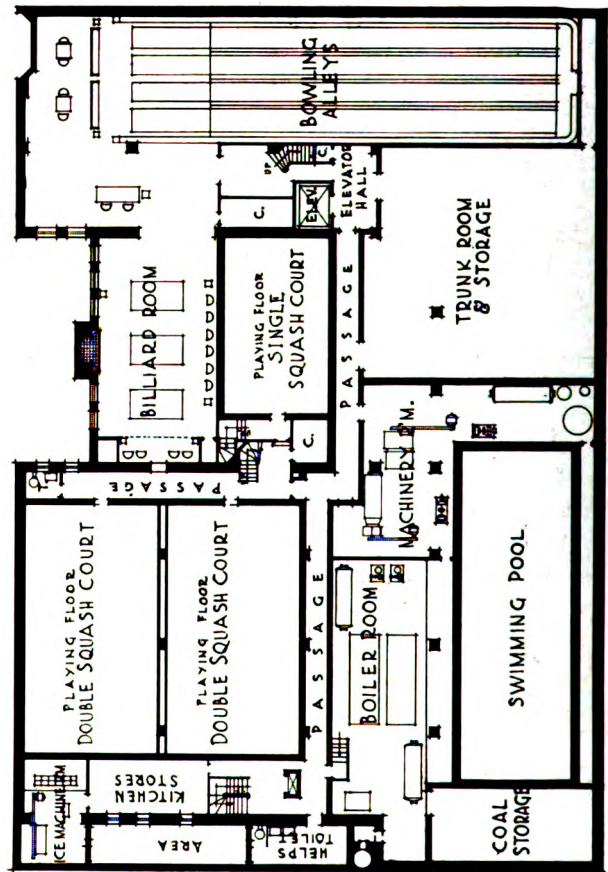




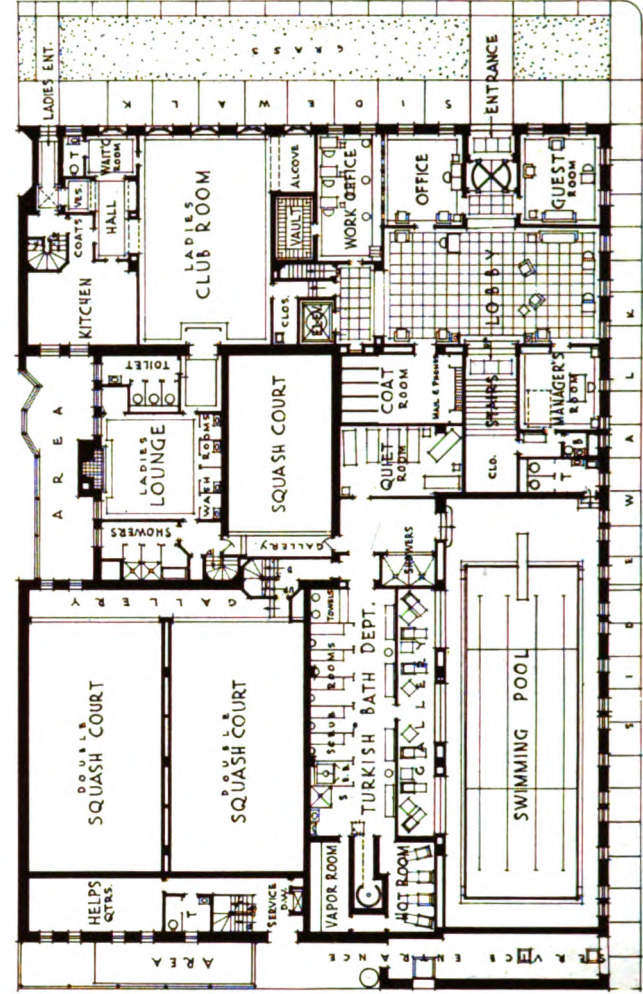
SHILLER STREET ELEVATION

(Reproduced at Scale 1 inch equals 32 feet)

NORTH DEARBORN STREET ELEVATION



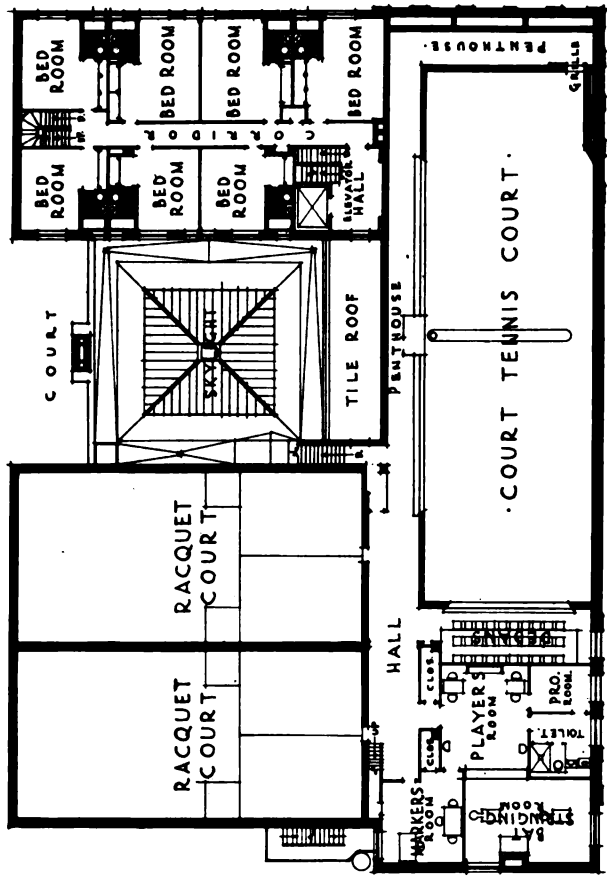
BASEMENT



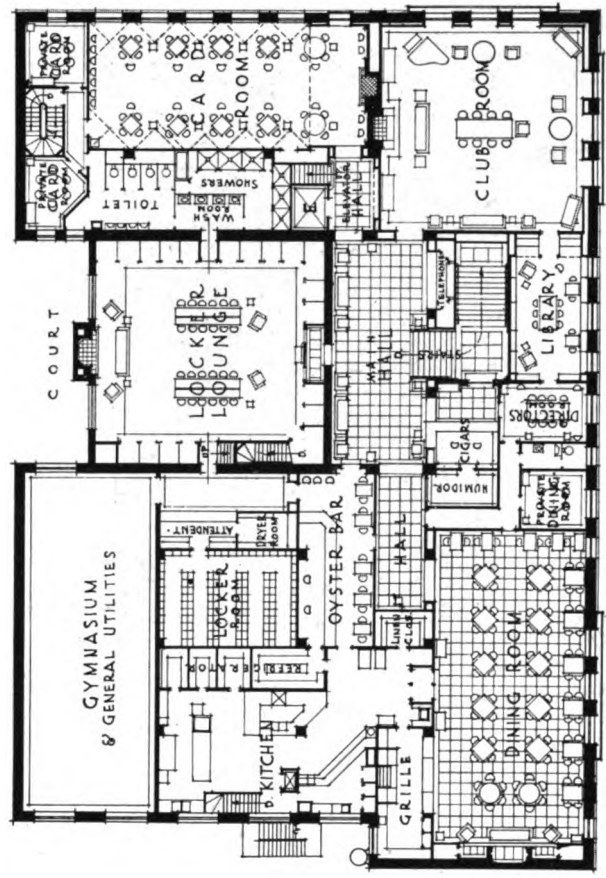
GROUND FLOOR

ELEVATION AND PLANS  
THE RACQUET CLUB, CHICAGO  
DESIGNED BY REBORI, WENTWORTH, DEWEY AND McCORMICK, INC.  
A. N. REBORI, ARCHITECT

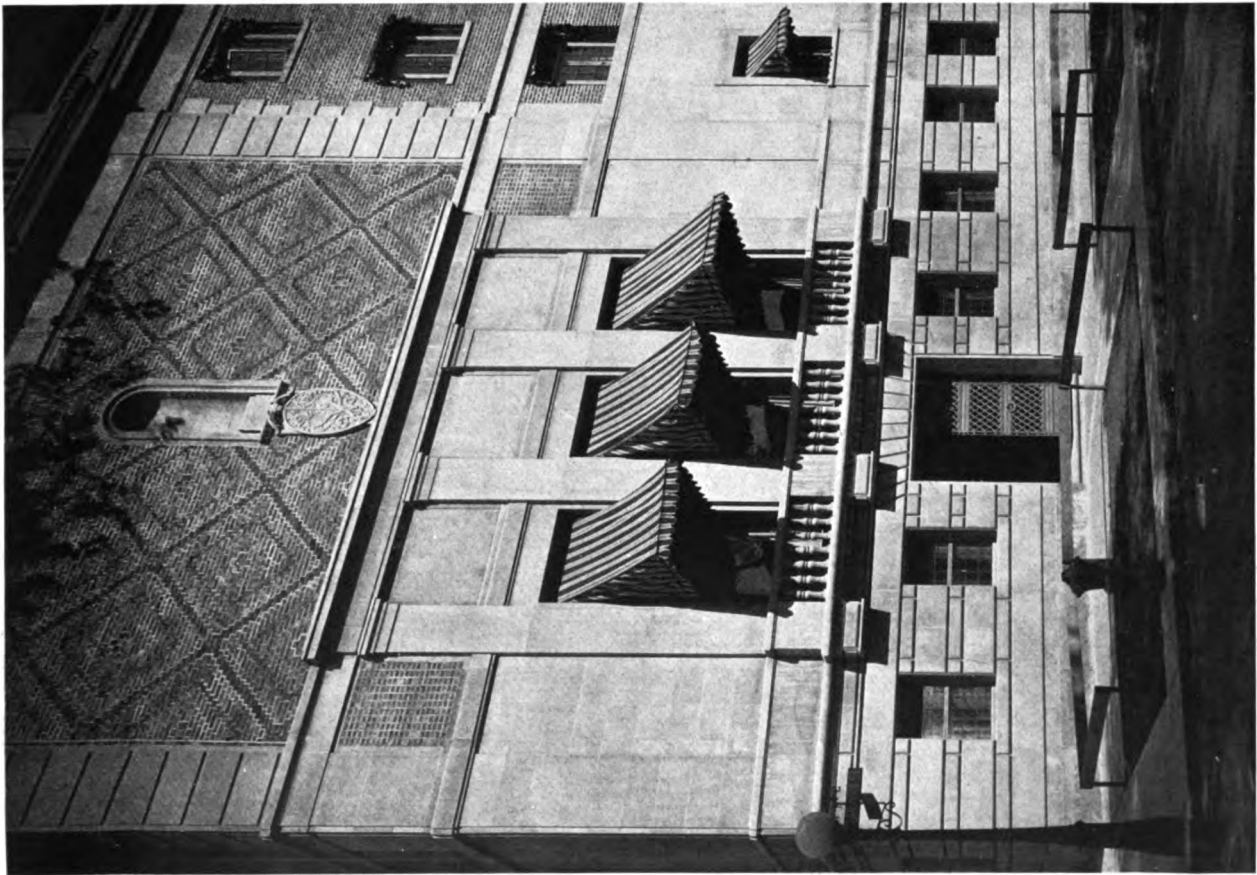




SECOND FLOOR

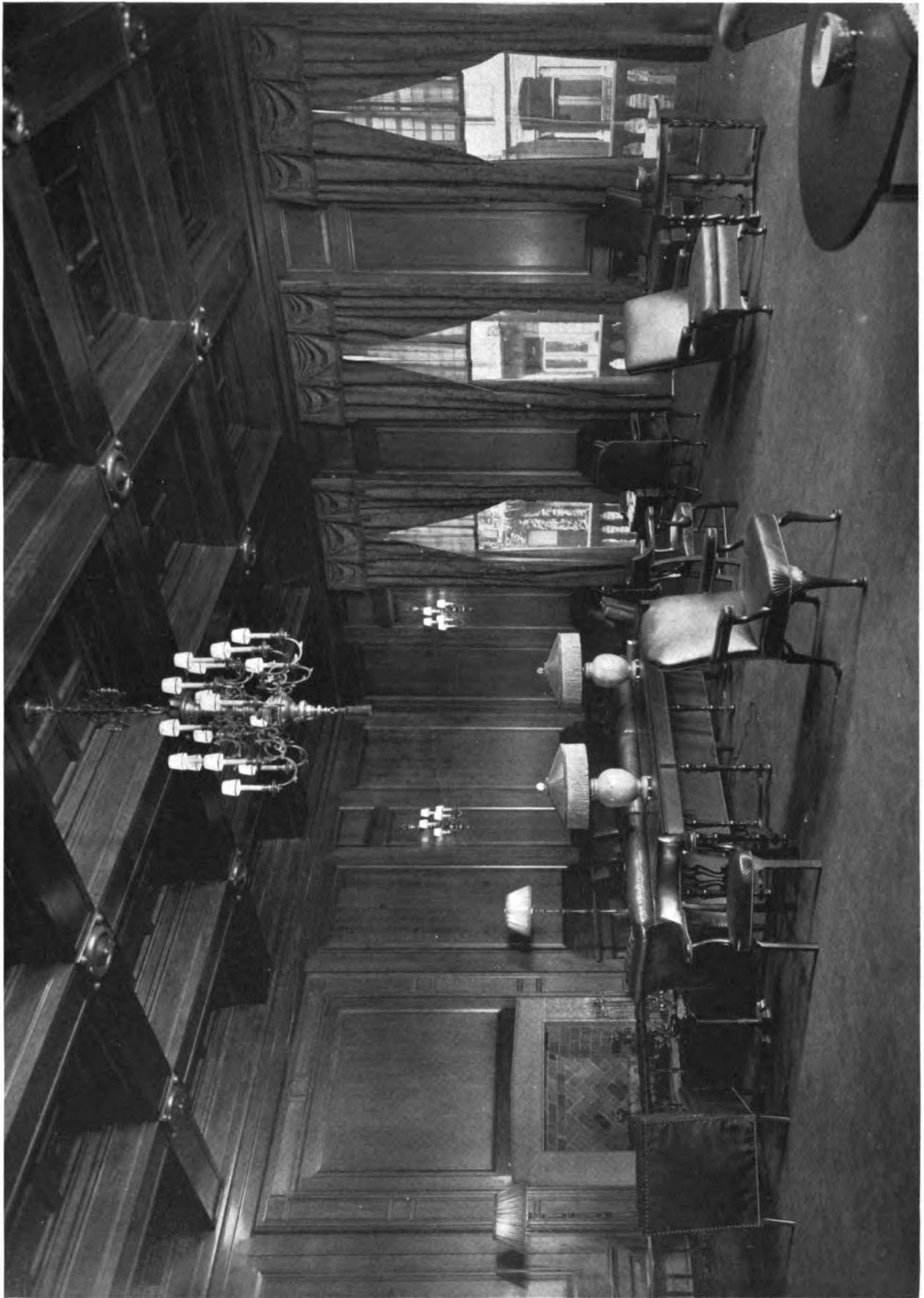


FIRST FLOOR  
PLANS



DETAIL OF ELEVATION  
THE RACQUET CLUB, CHICAGO  
DESIGNED BY REBORI, WENTWORTH, DEWEY AND McCORMICK, INC.  
A. N. REBORI, ARCHITECT





LOUNGE  
THE RACQUET CLUB, CHICAGO  
DESIGNED BY REBORI, WENTWORTH, DEVEY AND MCCORMICK, INC.  
A. N. REBORI, ARCHITECT

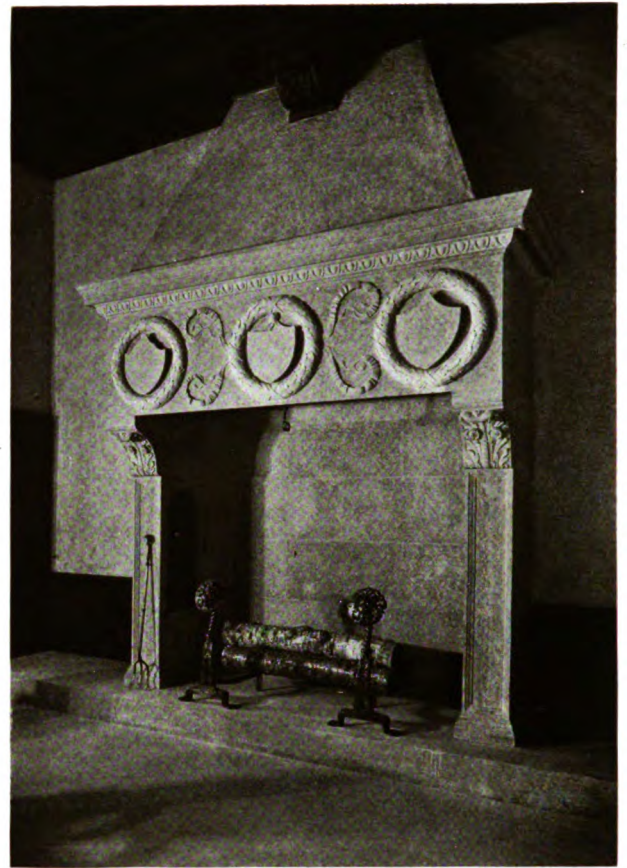




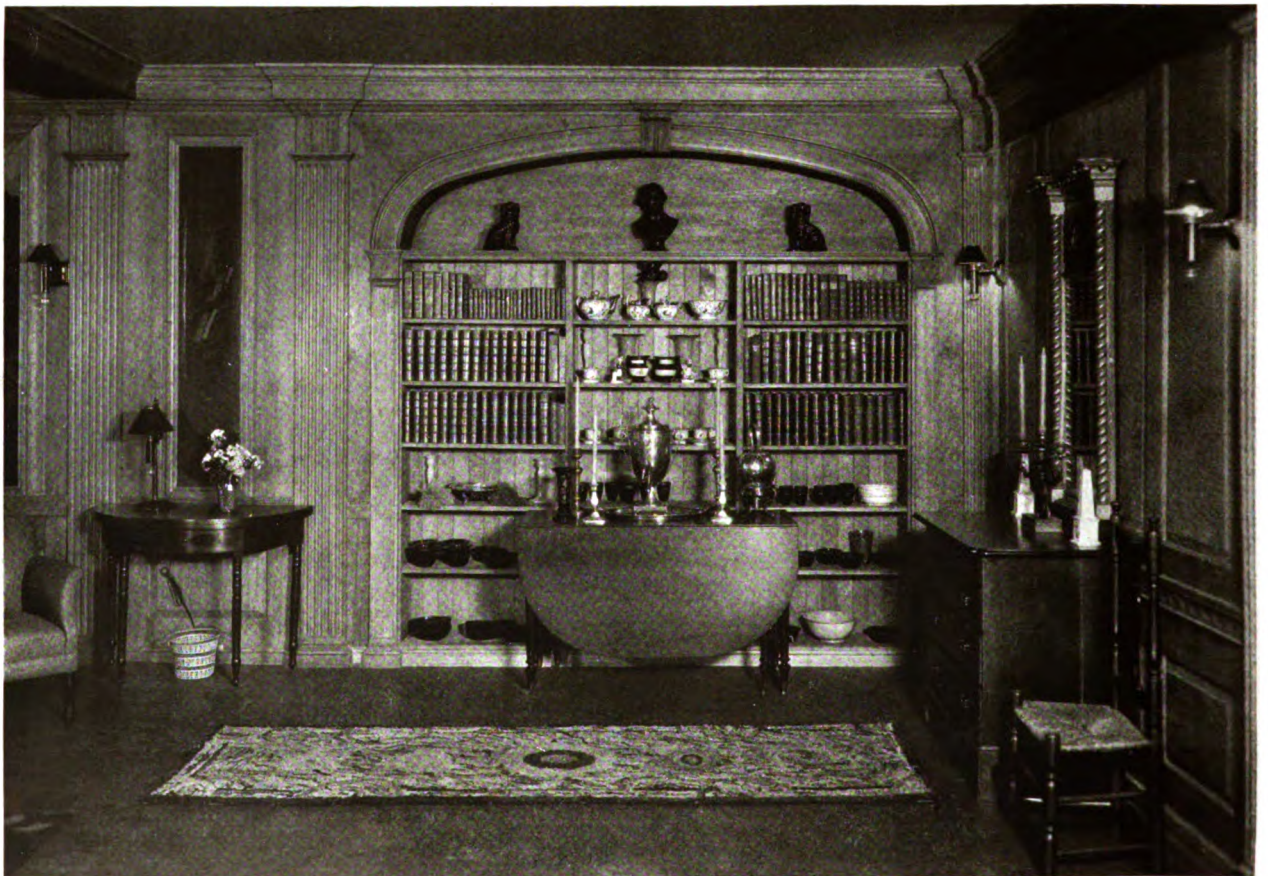




DETAIL IN CARD ROOM



FIREPLACE IN DINING ROOM

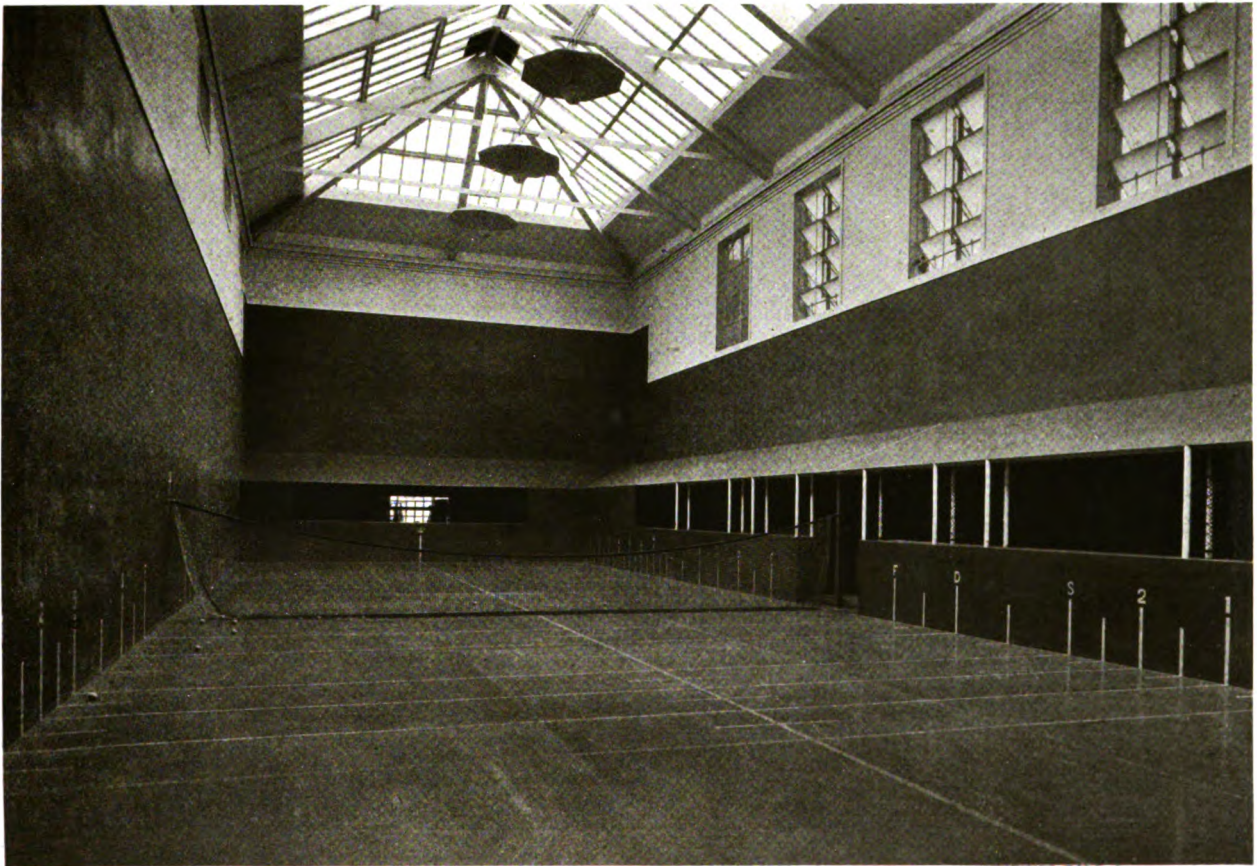


DETAIL IN LADIES' CLUB ROOM  
 THE RACQUET CLUB, CHICAGO  
 DESIGNED BY REBORI, WENTWORTH, DEWEY AND McCORMICK, INC.  
 A. N. REBORI, ARCHITECT :: :: :: :: :: :: :: :: :: :: :: :: ::





LOCKER LOUNGE

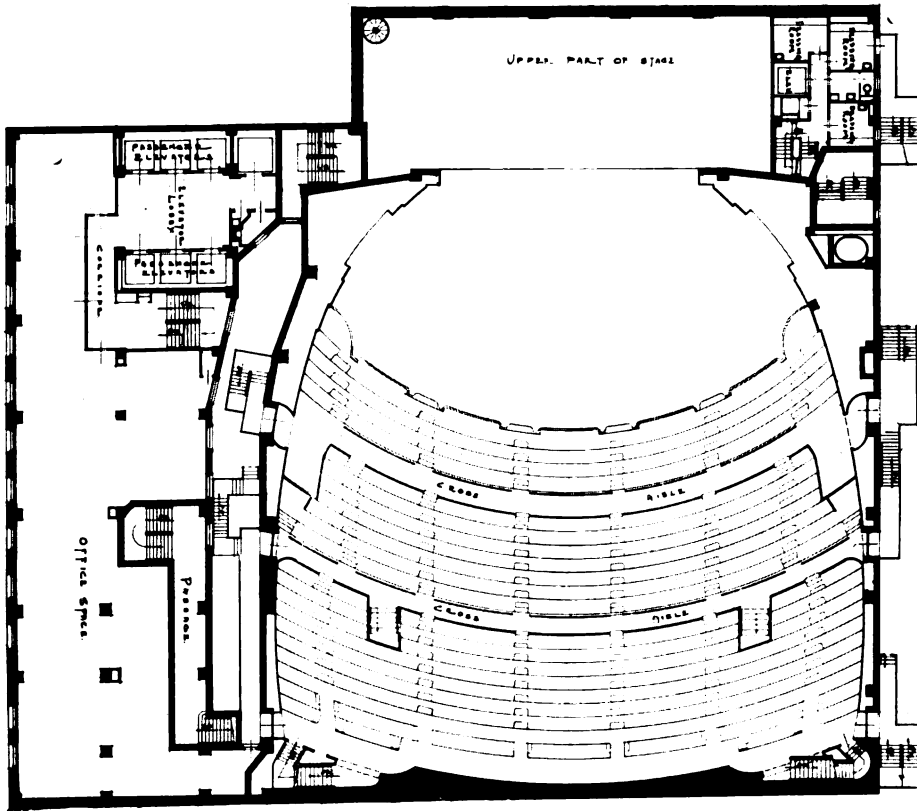


COURT  
 THE RACQUET CLUB, CHICAGO  
 DESIGNED BY REBORI, WENTWORTH, DEWEY AND McCORMICK, INC.  
 A. N. REBORI, ARCHITECT :: :: :: :: :: :: :: :: :: :: :: :: :: :: ::

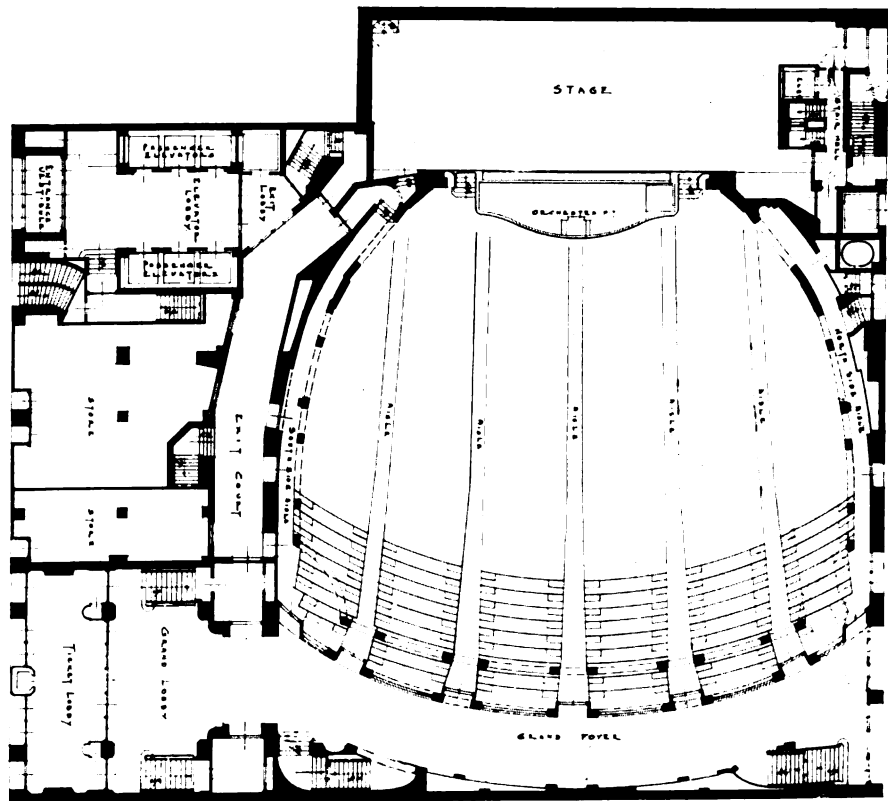




NEW UNITED MASONIC TEMPLE AND ORIENTAL THEATER, CHICAGO  
C. W. AND GEORGE L. RAPP, ARCHITECTS :: :: :: :: :: :: ::



BALCONY FLOOR



MAIN FLOOR

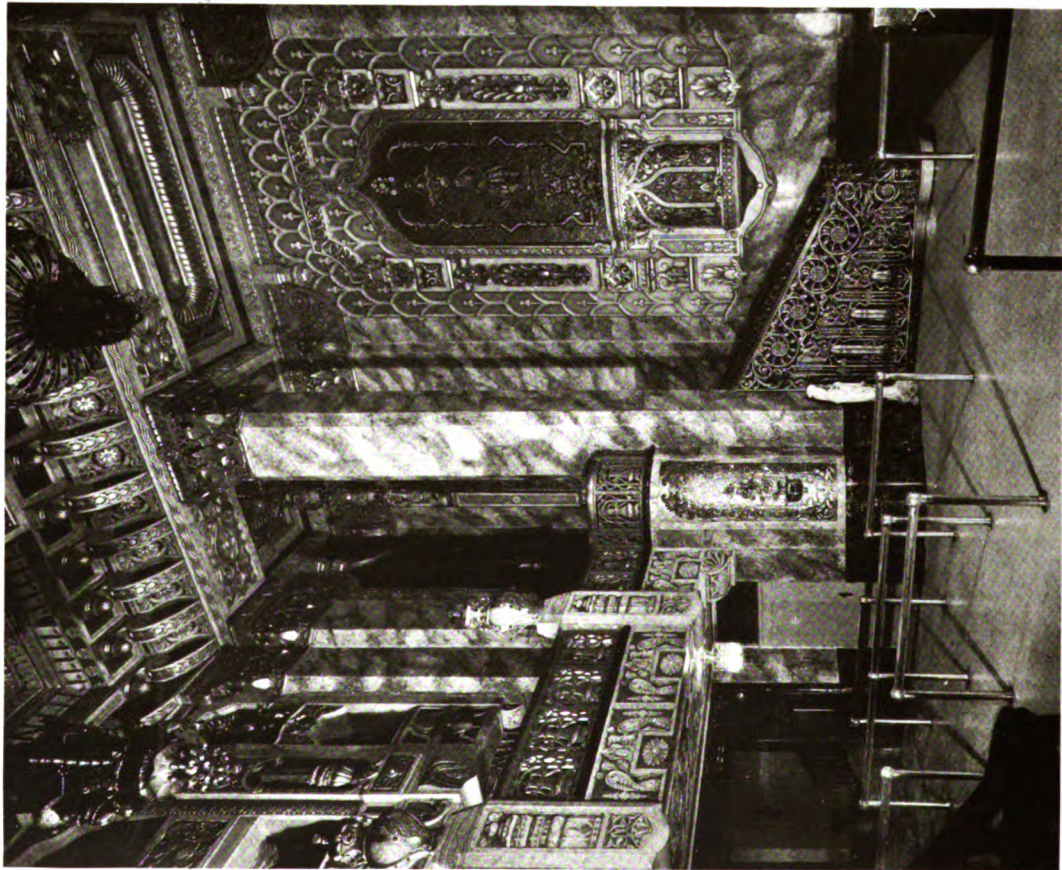
PLANS

THE ORIENTAL THEATER, CHICAGO  
C. W. AND GEORGE L. RAPP, ARCHITECTS



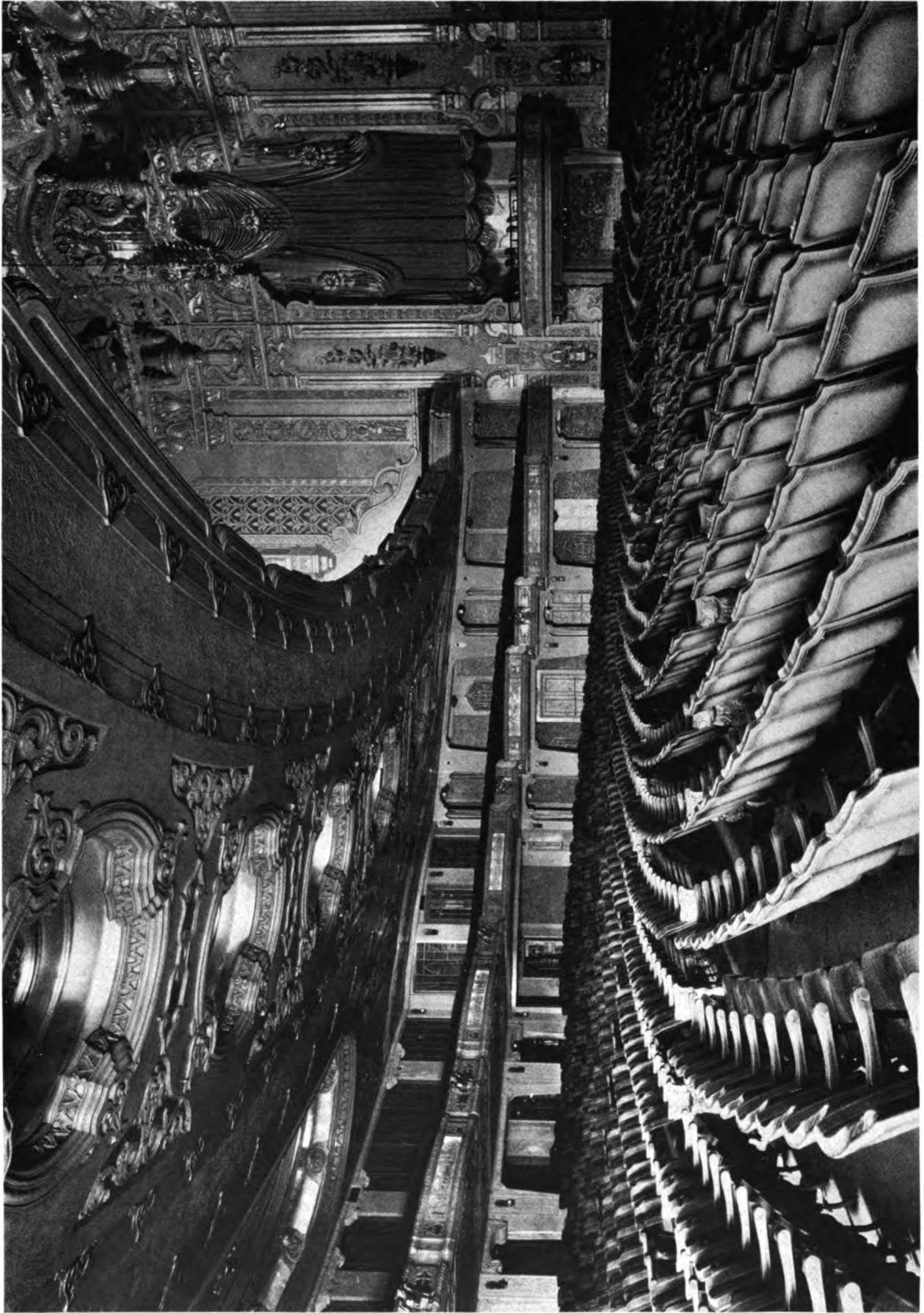


FOYER



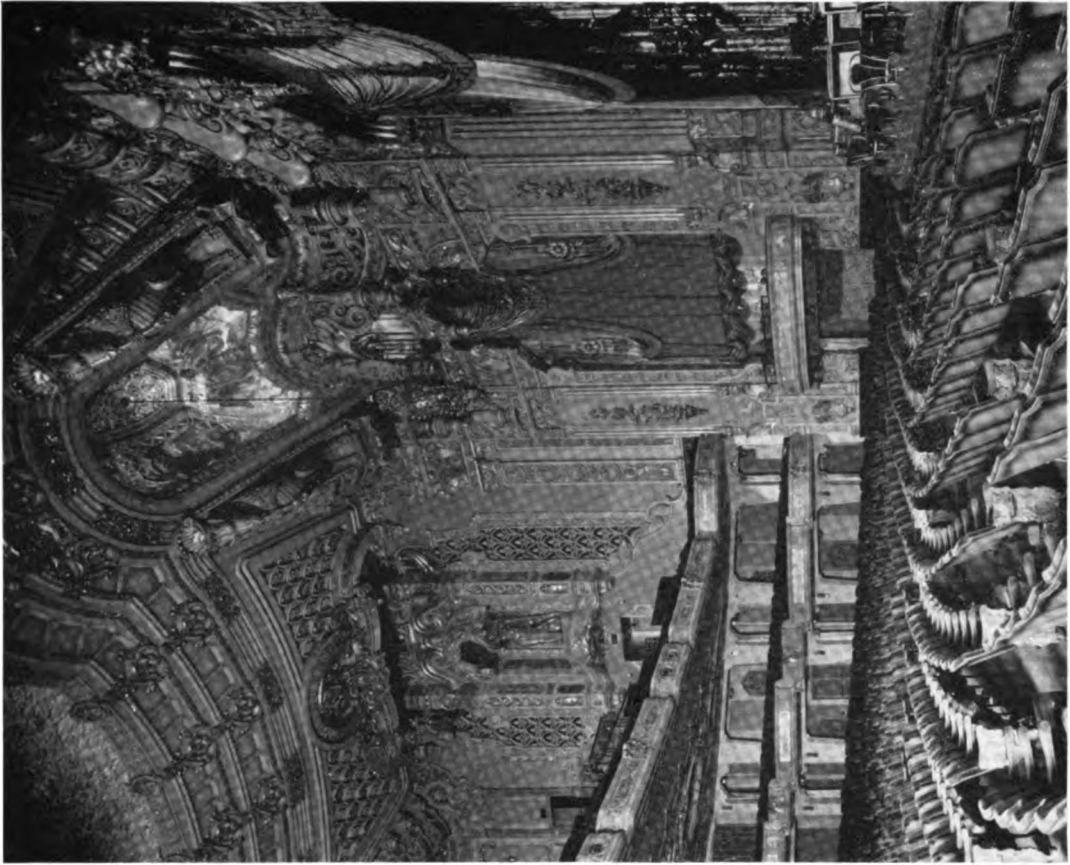
GRAND LOBBY  
THE ORIENTAL THEATER, CHICAGO  
C. W. AND GEORGE L. RAPP, ARCHITECTS



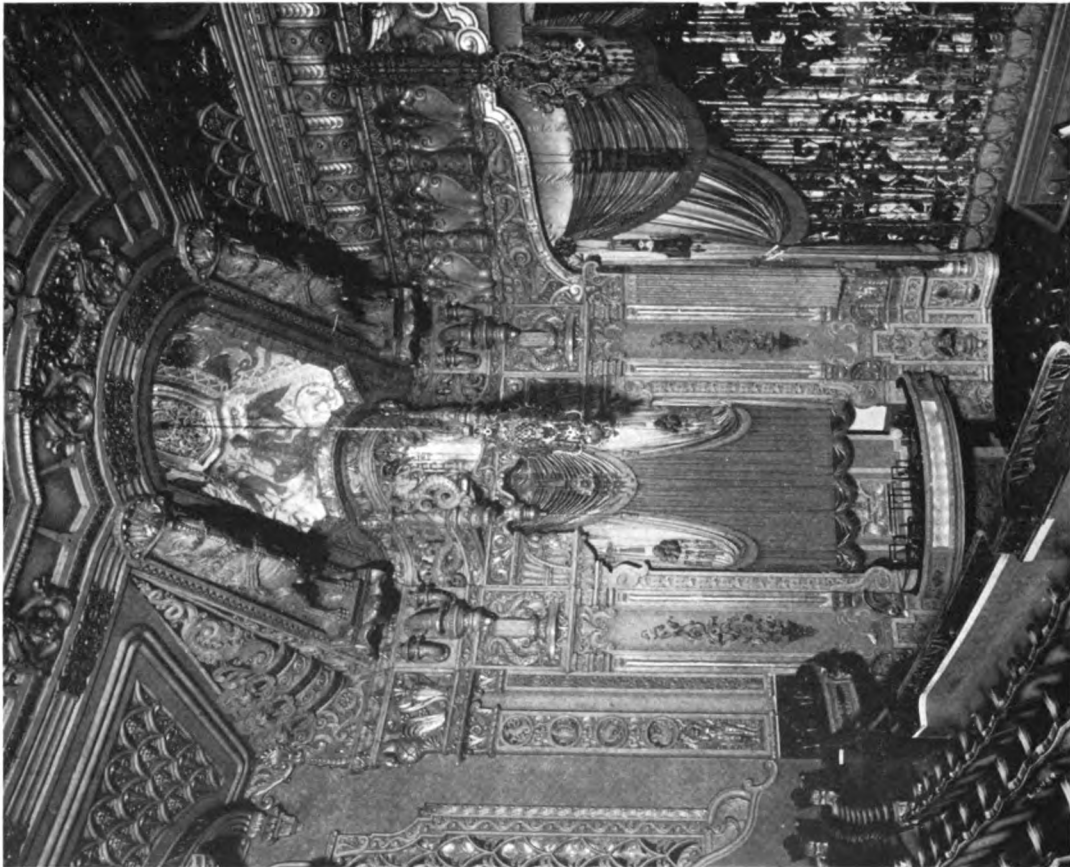


MAIN AUDITORIUM  
THE ORIENTAL THEATER, CHICAGO  
C. W. AND GEORGE L. RAPP, ARCHITECTS

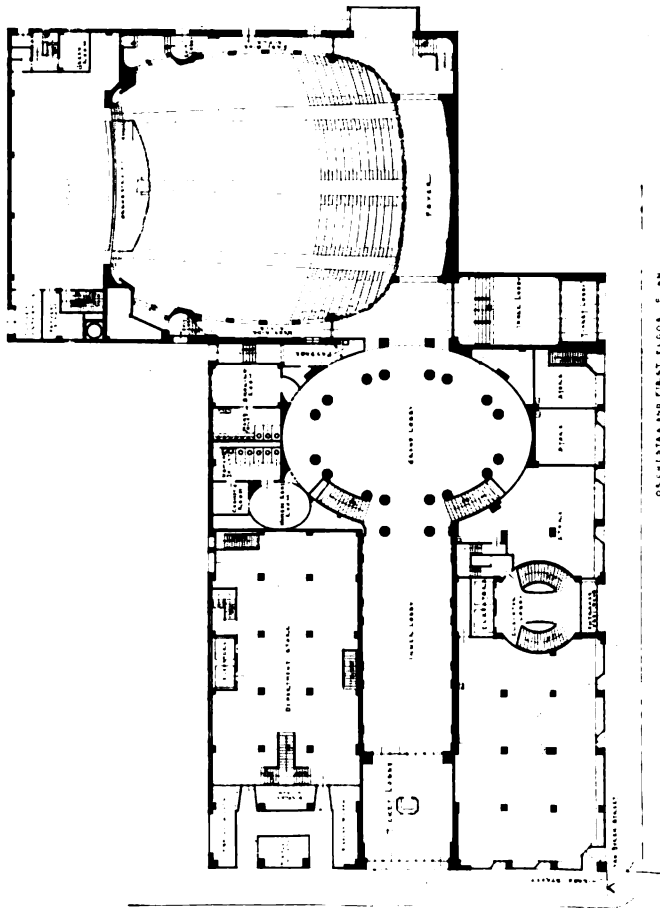




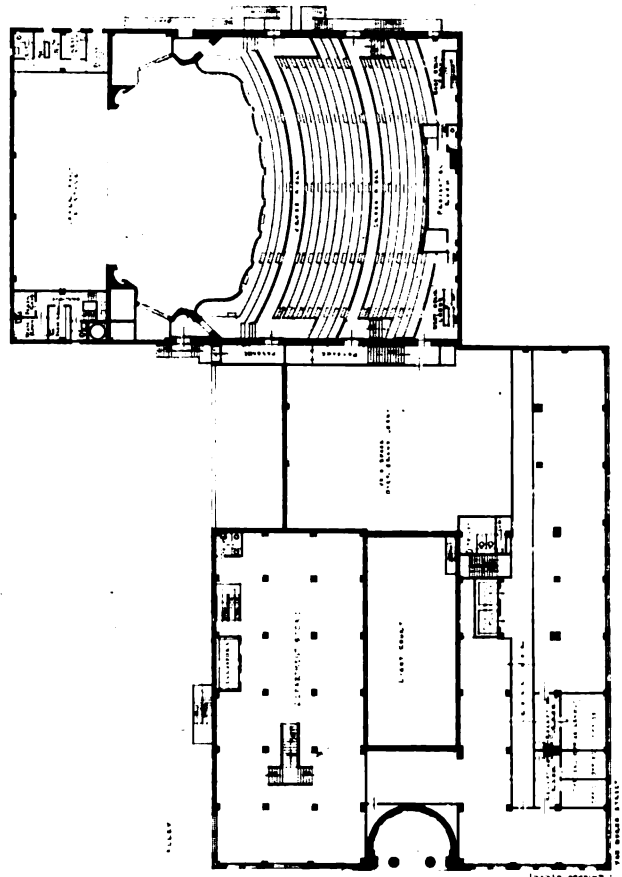
DETAIL OF BOX AND BALCONY



DETAIL OF BOX AND PROSCENIUM  
THE ORIENTAL THEATER, CHICAGO  
C. W. AND GEORGE L. RAPP, ARCHITECTS



FIRST FLOOR



BALCONY FLOOR



RIALTO SQUARE BUILDING AND THEATER, JOLIET, ILLINOIS  
 C. W. AND GEORGE L. RAPP, ARCHITECTS





INNER LOBBY

THE RIALTO THEATER, JOLIET, ILLINOIS  
C. W. AND GEORGE L. RAPP, ARCHITECTS





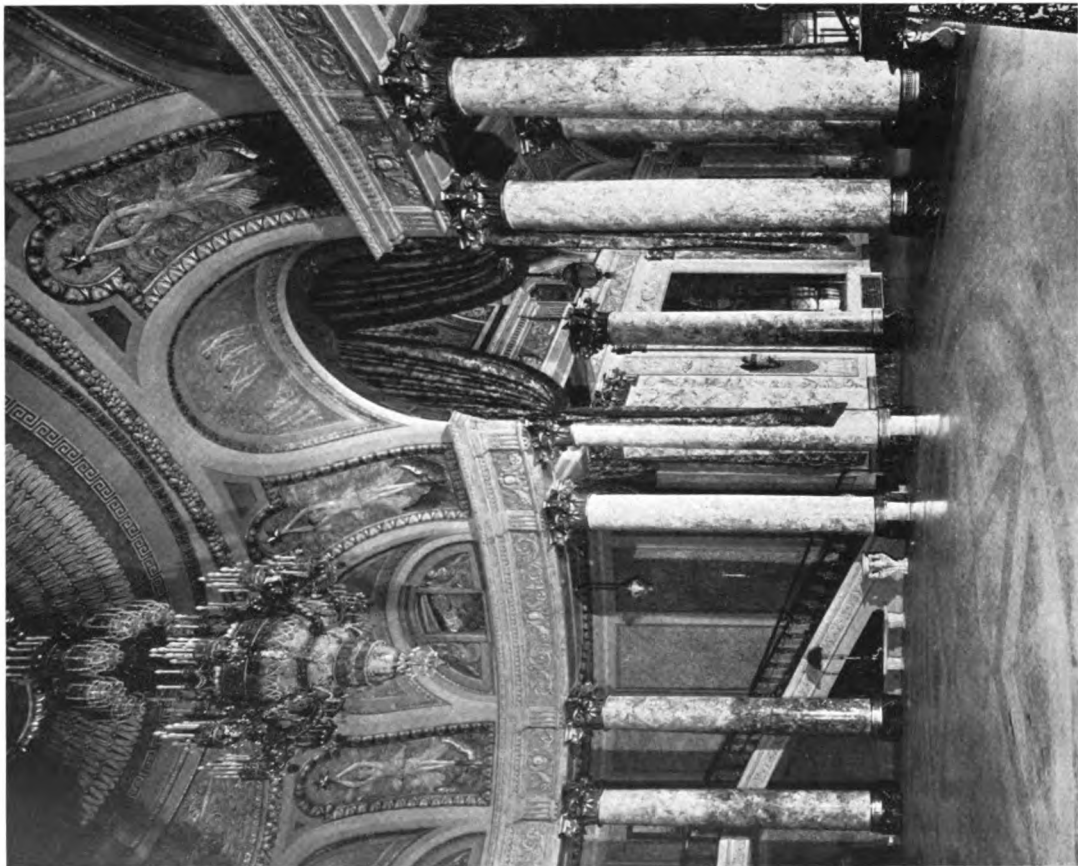
DETAIL OF GRAND LOBBY

THE RIALTO THEATER, JOLIET, ILLINOIS  
C. W. AND GEORGE L. RAPP, ARCHITECTS





DETAIL OF PROSCENIUM



DETAIL IN GRAND LOBBY  
THE RIALTO THEATER, JOLIET, ILLINOIS  
C. W. AND GEORGE L. RAPP, ARCHITECTS

# ✓ The Architecture of Stockholm

By OLOF Z. CERVIN

**I**F any city in Europe has more building than Stockholm to show for the ten years beginning with the War it has escaped our attention. During the War, as Sweden was at peace, there was continuous activity, and since the repeal of the rent control laws in 1923 building has been enormously encouraged.

The location of Stockholm is to be envied. On the east is the ocean with thousands of beautiful islands; on the west the lake "Malaren" with still other thousands. The salt water receives the fresh water in the very heart of the city where there are narrow rapids called Strommen, divided by an island, the original Stockholm, literally "log island," on which the city was founded centuries ago. There is ever a busy ocean traffic on the east and inland lake traffic on the west with locks between so the one may become the other if need be.

The country is rock-bound, granitic and quite varied in topography; not extremely high anywhere, though high enough to afford superb views.

In the heyday of Swedish power there was begun a royal palace which was years in building, but which has since its completion set a standard of good taste and dignity that has influenced all subsequent work. Few observers but will grant this work of the Tessins, father and son, a place on a par with the best Renaissance palaces of Europe—its noble lines and refined proportions in full harmony with a superb setting.

The two best known buildings of these latter days are the City Hall and City Courts. In the minds of the good people of Stockholm this City Hall is ever associated with its pendant the Courts. The design of the Courts is liked by some, yes many, even better,

for it is what the other is not: distinctly, definitely, avowedly national. Perhaps that is why the foreigner is not so enthusiastic as are those who know and love the old buildings.

In its lines and ornamentation it is severe, simple, dignified, such as one has a right to expect the surroundings of a judge should be. There are no graceful fancies, but much that is solid. The embellishment is confined to a very few spots as against the profusion of ornament of the City Hall.

No brick building here, that is, it gives no such impression, though it is really a brick structure with only a little stone trim. The architect has covered the brick entirely with a thin coating of cement put on with a paddle and then brushed out to secure texture, a method but little seen except in Sweden, where it is called "slamning."

It does produce an effect of solidity and unity in construction and color such as no exposed brick work can have and which even few stone buildings possess. It has also more texture than stucco as on inspection the shapes of the bricks show through.

The interior is treated with a great simplicity with a bareness quite im-



THE ORIGINAL ISLAND CITY OF STOCKHOLM.



THE CITY HALL FROM ACROSS THE LAKE; R. OSTBERG, ARCHITECT. THE TWIN TOWERS IN THE DISTANCE ARE THOSE OF THE NEW HOGALID CHURCH.



THE CITY COURTS, A VIEW FROM THE WEST; C. WESTMAN, ARCHITECT.





EAST OR MAIN ENTRANCE FRONT OF THE CITY COURTS; C. WESTMAN, ARCHITECT.

posing in the halls and stairs. In the many court rooms there is variety in the paneled walls and ceilings, suggestions from old work executed in the days of Sweden's glory, and the architect has drawn upon the tradition, history of the past for these. The interior appeals more to the stranger than the exterior.

The building gains with acquaintance and each visit reveals much of value, something to be observed and admired. It is quite likely it will be considered in future, as now, one of the real monuments of the city. A sculptor, one who has contributed much to the City Hall, said to me that the "Hall" is the artists' work and the "Courts" the work of the master builder. This is not



"JUSTICE RULES THE WORLD". A STATUE IN THE CITY COURTS GARDENS.

a slam, but rather a compliment from one who did see beauty in both. The architect, the master builder of the Courts, is C. Westman, who won his appointment as did R. Ostberg, architect for the City Hall, through a competition.

Two other fine modern buildings, erected simultaneously with the City Hall and the Courts, are on opposite sides of the city. The single tower of the Engelbrekt church and the twin towers of the Hogalid church are set high enough to look across at each other over the tower of the Hall and the Courts.

In the interior of Engelbrekt church Professor Wahlman has made use of the parabola in a series of arches supporting the roof over the four arms of the cross. He explained that his desire was to produce an effect of springiness such as it seemed impossible to obtain otherwise. Has another architect tried the parabola?

The Hogalid church with its twin towers of similar appearance but great variety in details is by Professor Tengbom. He used a special brick bond with

no regularity of pattern to give the large wall surfaces the life necessary to relieve them. There are places where a hasty glance gave the impression of a crack down a long zigzag of the brick joints.

Professor Lallerstedt must have enjoyed the commission to design the new School of Technology on a large piece of ground in the edge of the city. Here his own department is housed in splendid quarters in one of the courts. The group deserves the high praise given it because of the excellent effects obtained, and this in the face of a rigid economy in the use of materials.

The elementary school, college rather we would call it, is one of the few things to which Professor Ostberg gave his attention during the many years he was busy with the City Hall. It is distinctly Northern, with the interior walls breaking through the roof and with a certain variety of fenestration and little of the uniformity even monotony, found in much of our own school work.

Another building, also Northern in feeling, is the Museum of Culture by



ENGBREKT CHURCH, L. I. WAHLMAN, ARCHITECT.



PARISH HOUSE OF ENGELBREKT CHURCH.



DETAIL OF ENTRANCE, ENGELBREKT CHURCH.

Professor Clason. It is now 22 years old or more, the masterpiece of that architect and a building eminently worthy in plan and design of the wonderful collection it houses.

The demands of modern business have compelled the architects of Sweden to listen to suggestions from America. Where two main streets cross

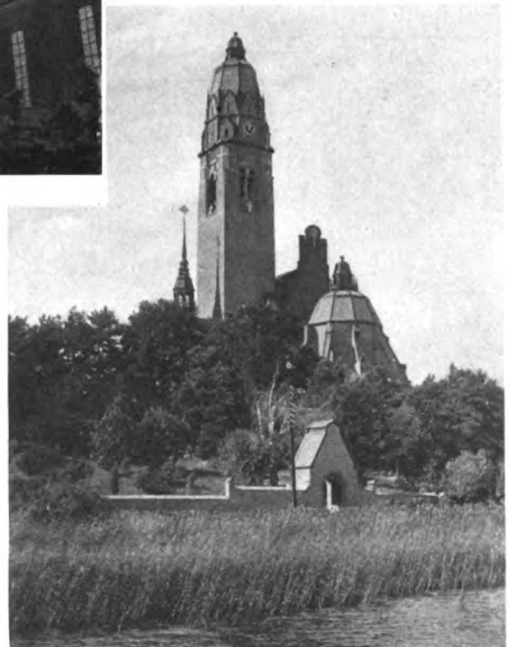


ABOVE: HOGALID CHURCH,  
I. TENGBORN,  
ARCHITECT

are two skyscrapers. Be they only sixteen stories each, they are yet the highest utilitarian structures I have seen outside of the United States. But consistent with their love of controlling everything, the authorities have allowed only two of these, and for them they required a certain similarity in size and design to produce



ENTRANCE TO HOGALID CHURCH;  
I. TENGBORN, ARCHITECT.



CHURCH AT SALTSJOBADEN; F. BOBERG,  
ARCHITECT.

THE WESTERN ARCHITECT  
DECEMBER :: :: 1926





ENTRANCE TO THE SCHOOL OF TECHNOLOGY, STOCKHOLM.

the twin effect which is much enhanced by the bridge over the lower street. Each is a part only of a larger building of standard height—only four or five stories.



ARCH OVER ENTRANCE TO SCHOOL OF TECHNOLOGY, STOCKHOLM.

cling to the past. Attempts to modernize this quarter in the heart of the city have been stoutly repelled.

Quite different is the view from the newest quarter de luxe, where high grade apartments, fine residences in the modern



THE NORTHERN MUSEUM; I. G. CLASON, ARCHITECT

A view of the old, medieval portion of the city, where the streets are very narrow, shows how lovingly people



COLLEGE OR LATIN HIGH SCHOOL, STOCKHOLM; R. OSTBERG, ARCHITECT.



TWIN OFFICE BUILDINGS, STOCKHOLM.



ARCH AND STREET OF OLD STOCKHOLM ON THE ISLAND.



ENTRANCE TO DOCTOR'S CLUB, STOCKHOLM.

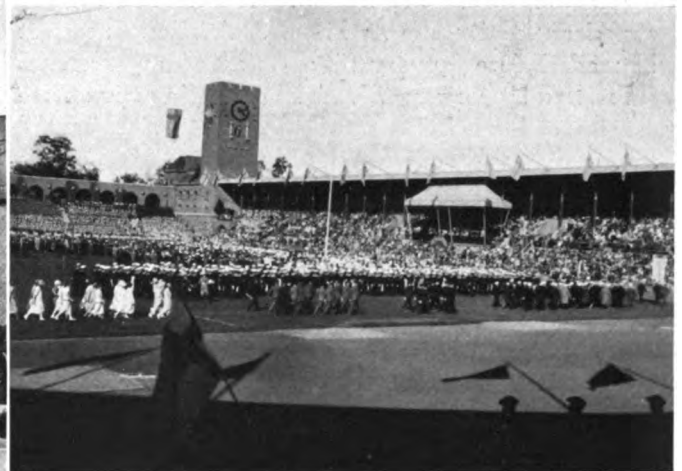
brick architecture have grown up, with wide streets, little garden plots in front of some and with the original rough granite only partly covered by greenery in others.

There are more buildings of note, such as the

new Stockholms Enskilda Bank, the lodge of the Timberman and some business houses, but enough has been shown, I hope to induce some of our American architects to extend their next visit to the Land of the North.



IN THE NEW SECTION OF STOCKHOLM.



STOCKHOLM STADIUM ON FLAG DAY: T. GRUT, ARCHITECT.



## Scholarships

### LEBRUN SCHOLARSHIP

Preliminary notice of the Le Brun Traveling Scholarship Competition for the year 1927 is made by the Executive Committee of the New York Chapter of the American Institute, of which Otto R. Eggers is chairman. The program will be issued about December 31, calling for drawings to be delivered about March 1, 1927. The scholarship carries an award of \$1,400, to be spent in traveling in Europe. It is open to any architect or draftsman between 23 and 30 years old, who shall have been engaged in active practice or employment for three years. Each applicant must be nominated by a member of the Institute. Those interested may secure complete information from the committee, Room 1618, 19 West 44th street, New York. Nomination blanks may be secured from the secretary of any Institute chapter.

### STEEDMAN FELLOWSHIP

The second competition for the James Harrison Steedman Memorial Fellowship in Architecture is announced by the governing committee. The Fellowship is under guidance and control of the School of Architecture of Washington University, St. Louis, and is open to all graduates of recognized architectural schools who have had at least one year of practical work in the office of a St. Louis architect. Each application must be endorsed by two members of the American Institute of Architects. Applications must be made before January 14, and preliminary sketches submitted by January 29. The governing committee consists of Louis LeBaume, Professor Gabriel Ferrand and John Laurence Mauran, Chairman. The Fellowship provides for a year abroad and carries with it a value of \$1500.

The offices of C. L. Hutchinson, Architect, have been moved from Rooms 400, 404 State Office Building to Room 209, 210 Staples-Powell Building, Mobile, Alabama.

G. S. Brown, president of the Alpha Portland Cement Company, Easton, Penn., was elected president of the Portland Cement Association at the recent annual meeting, succeeding Blaine M. Smith, vice president of the Universal Portland Cement Company, Chicago. Col. E. M. Young, president of the Lehigh Portland Cement Company, and Robert S. Henderson, president of the Pacific Portland Cement Company, were chosen vice presidents. In his annual report, the retiring president predicted a large construction program during 1927, though an increase over this year's production is not likely. The shipments of cement in 1926, exceeded those of the previous year by about 3 percent, according to preliminary government figures.

The reorganization of the office of William L. Steele, architect, United Bank Building, Sioux City, Iowa, brings into partnership George B. Hilgers who has rendered valuable service during a long period in the organization. The new firm name is Steele & Hilgers.

Christian W. Brandt, architect, Detroit, Michigan, will move on December 20, 1926, from his present office in the Kresge Building to new quarters at 1016 Francis Palms Bldg., 2111 Woodward Avenue.

A course in building construction to develop professional builders with a broad training in building operations, including business and engineering administration, has been established at Massachusetts Institute of Technology, to begin in February. It was founded by Louis J. Horowitz, President of the Thompson-Starrett Company, New York, through a grant from the Louis J. and Mary E. Horowitz Foundation. Professor Ross F. Tucker, a graduate of Technology, and until recently a member of the construction staff of the Thompson-Starrett Company, has been appointed to take charge of the course. It will have wide scope in training and will lead to the degree of Bachelor of Science.

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# THE WESTERN ARCHITECT



ARCHITECTURE  
AND ALLIED ARTS  
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*New Rialto Theatre, Joliet, Ill., C. W. & Geo. L. Rapp, Architects*

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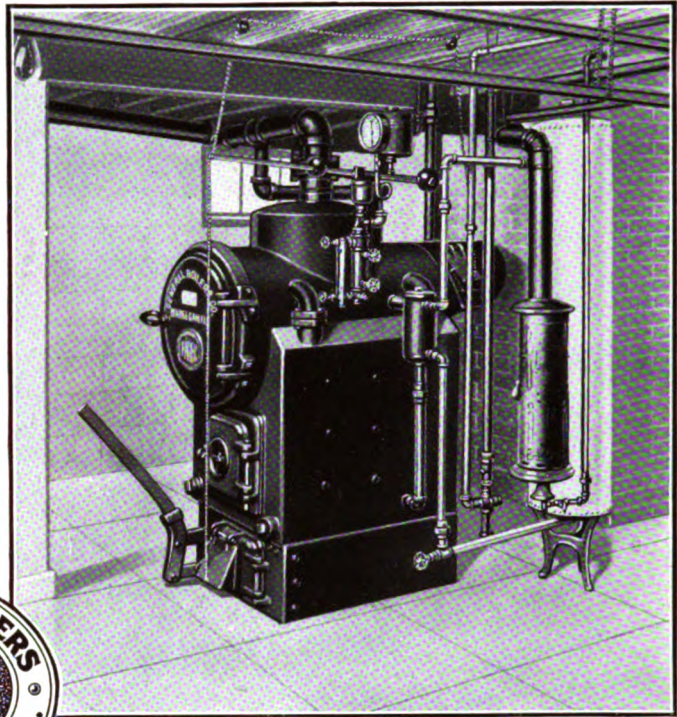
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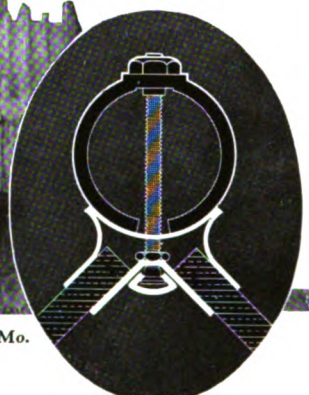
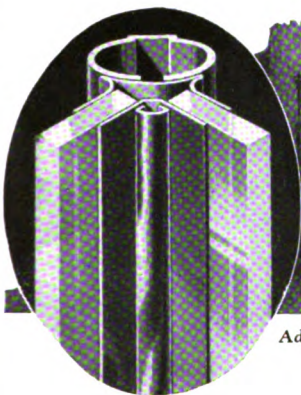
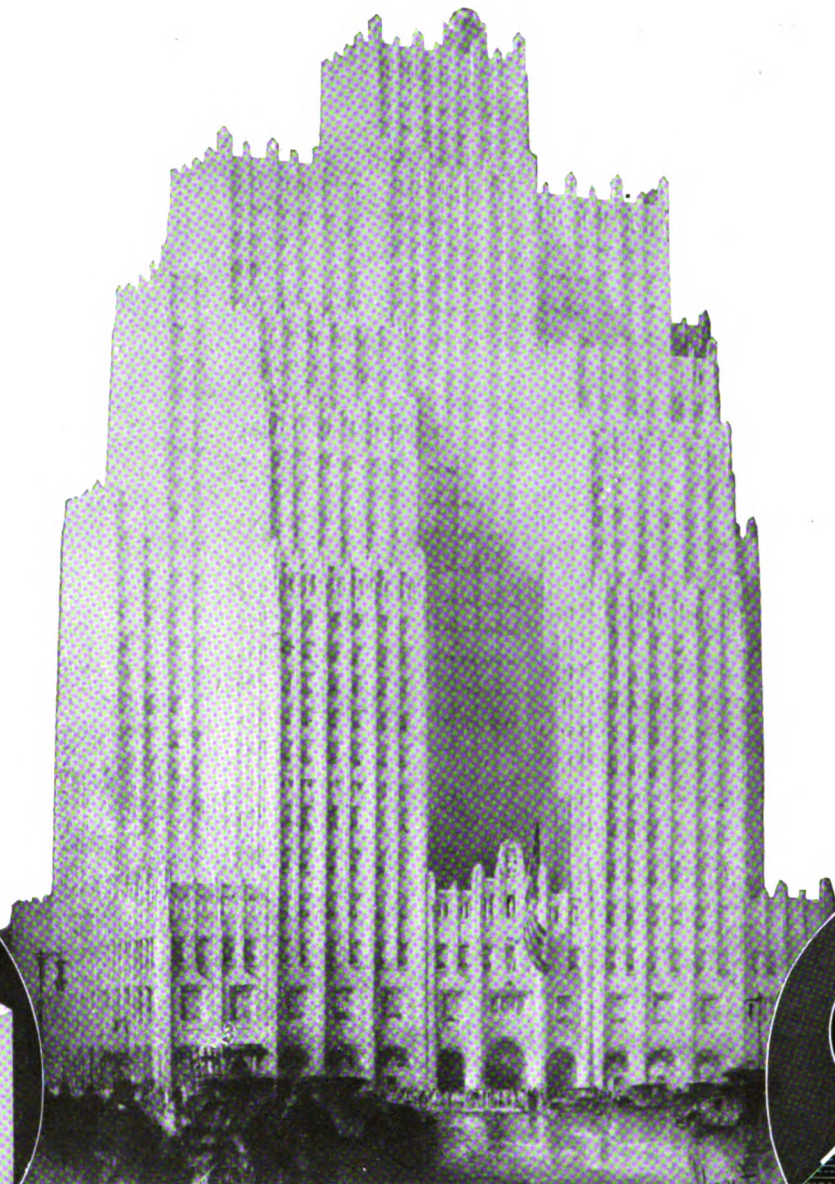
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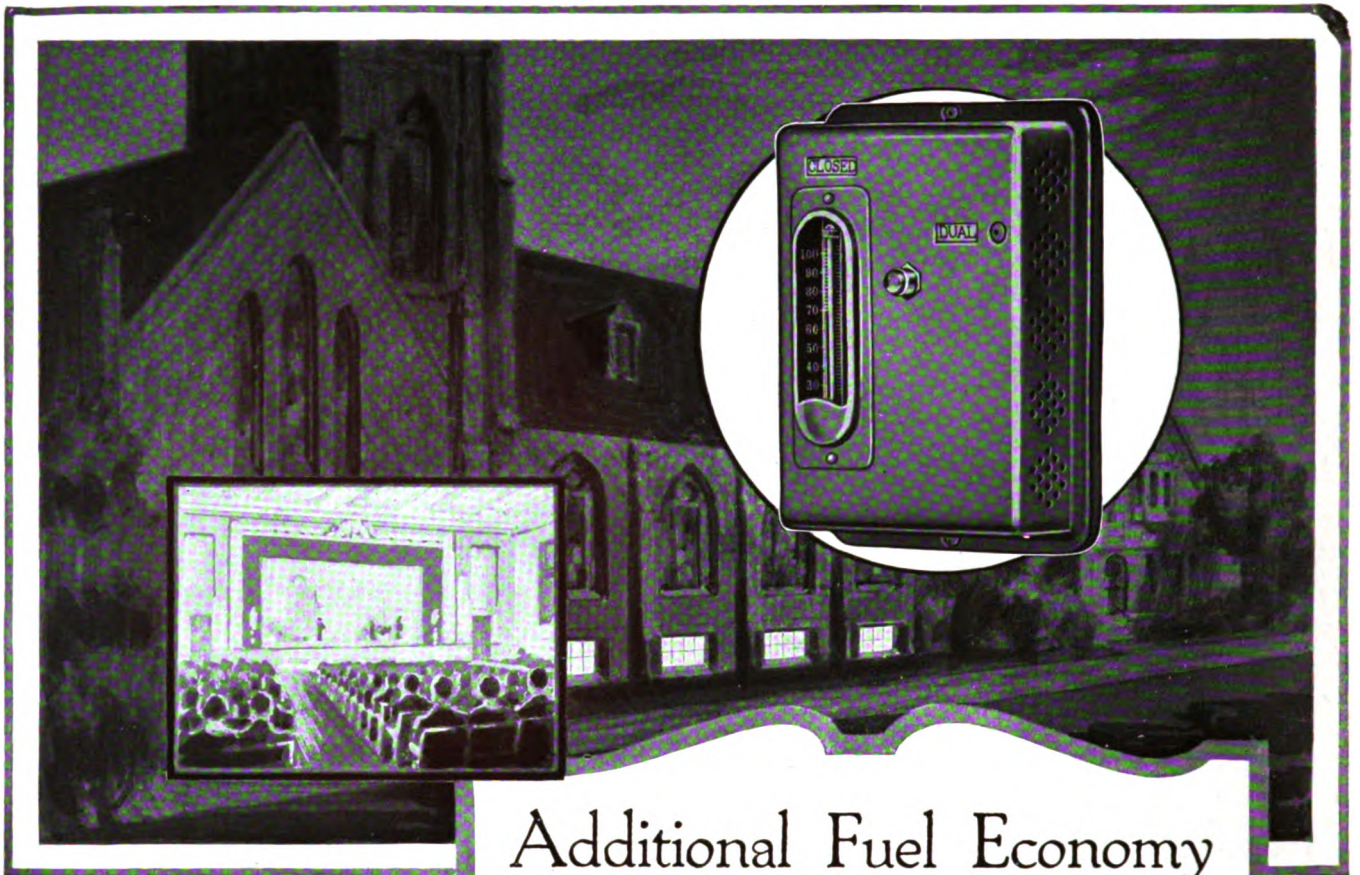
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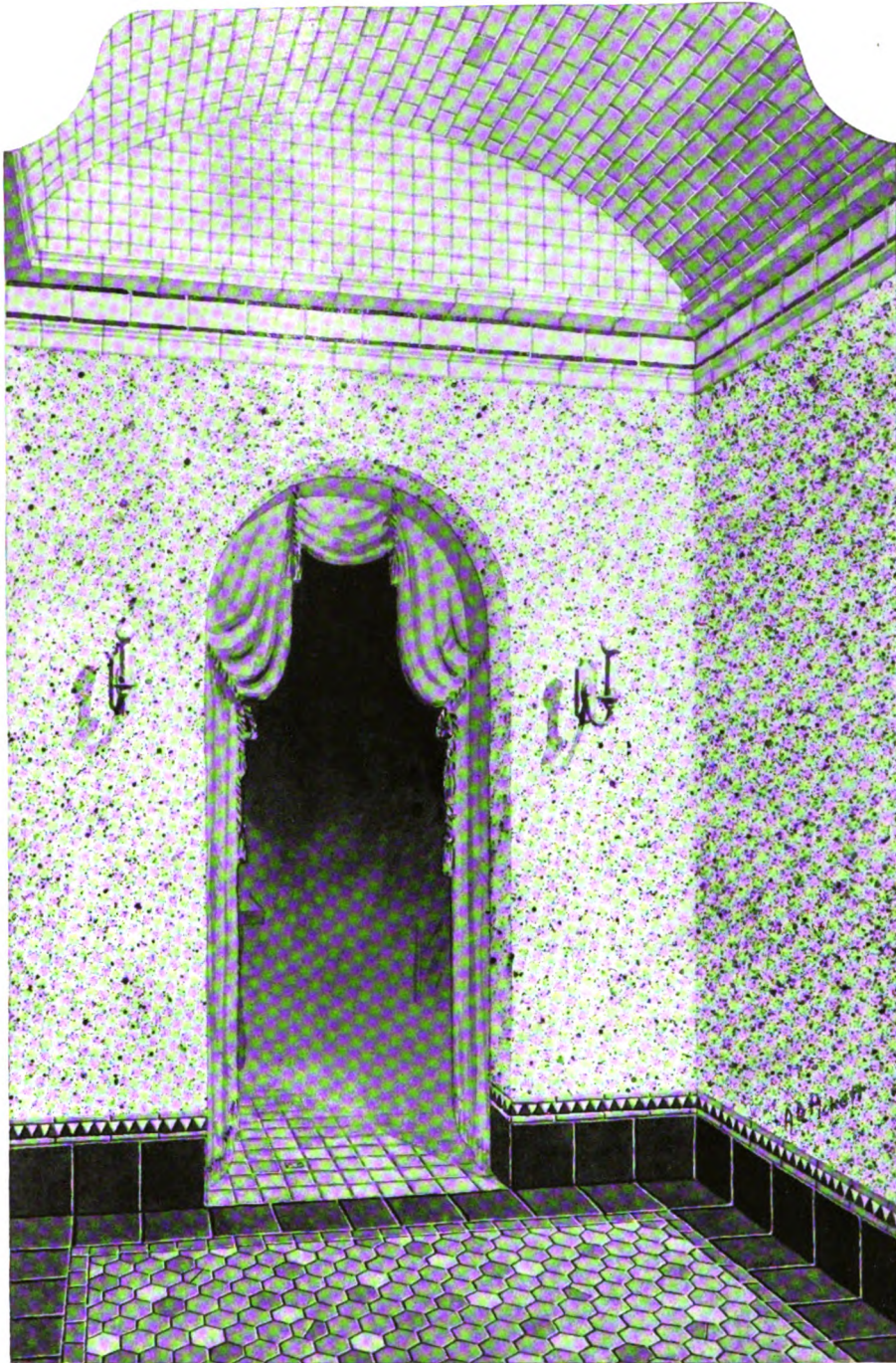
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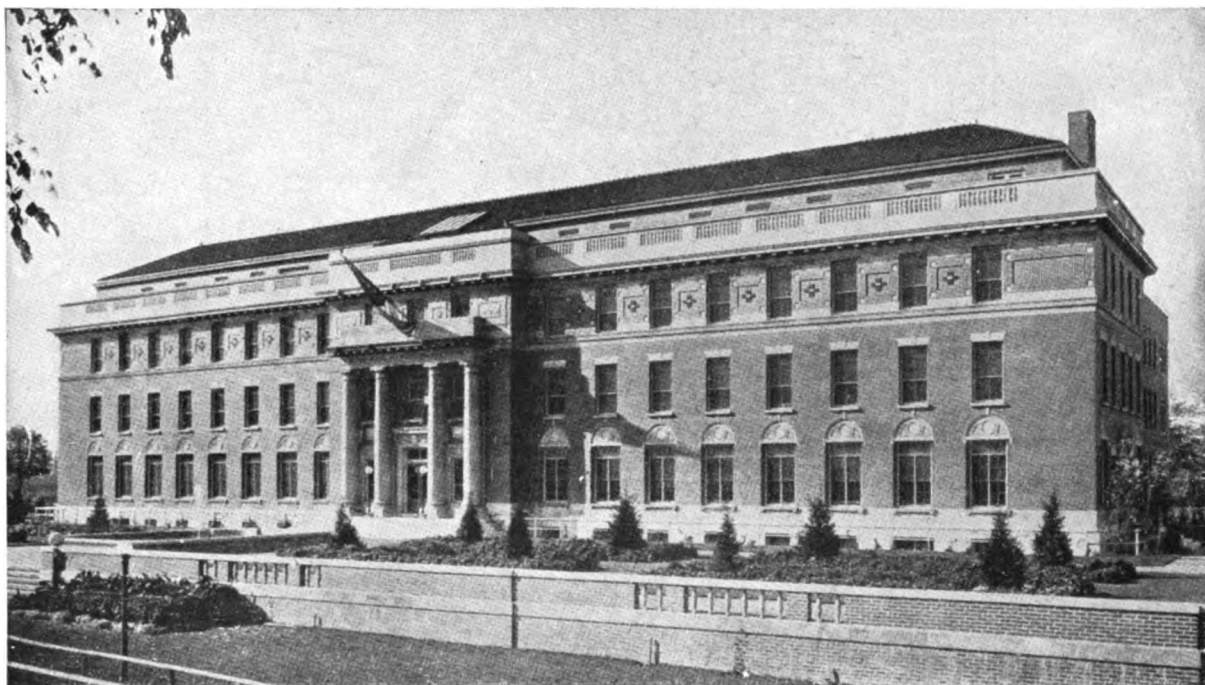
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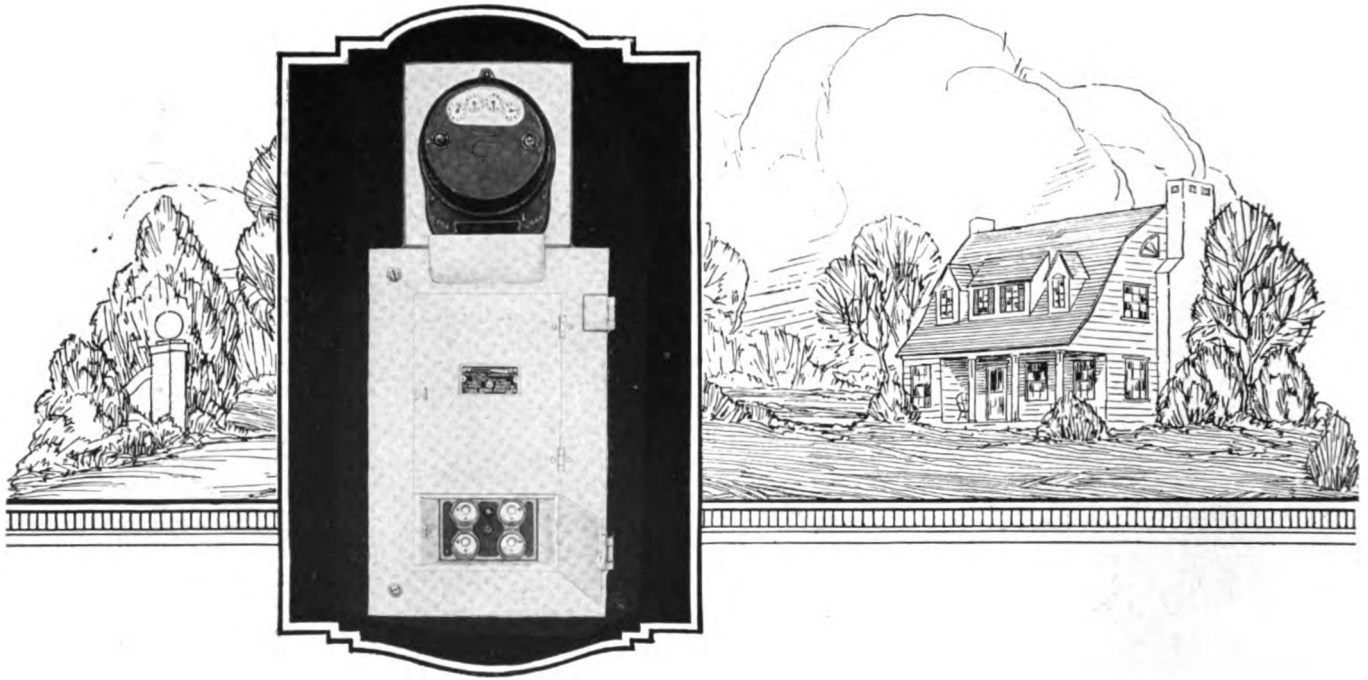
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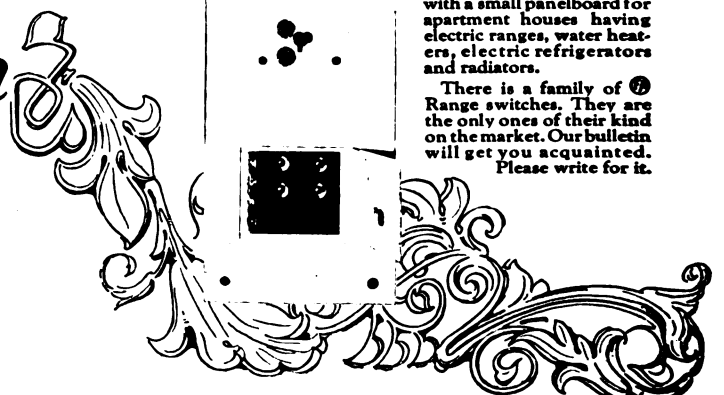
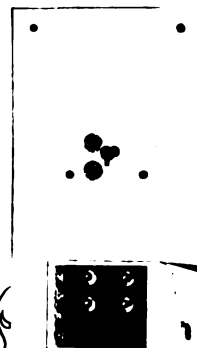
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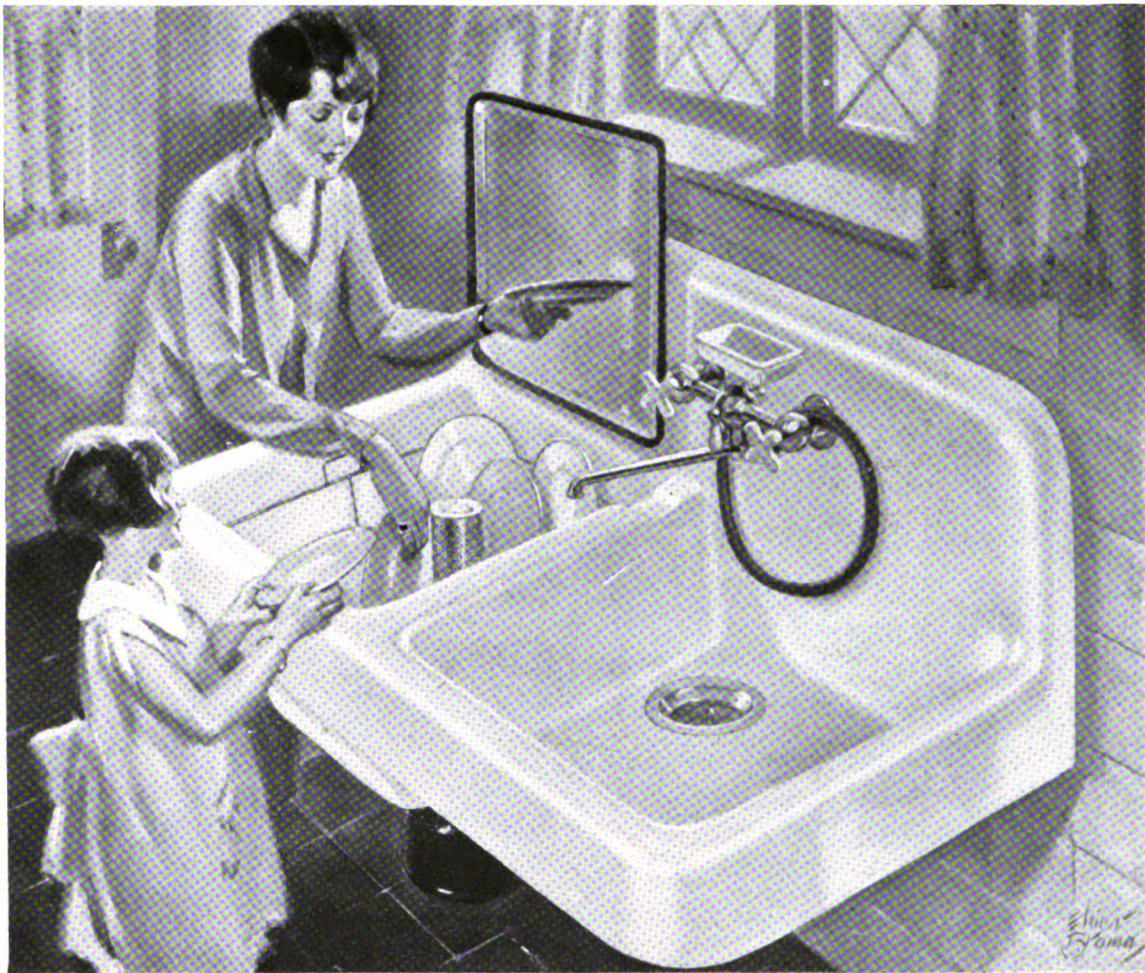
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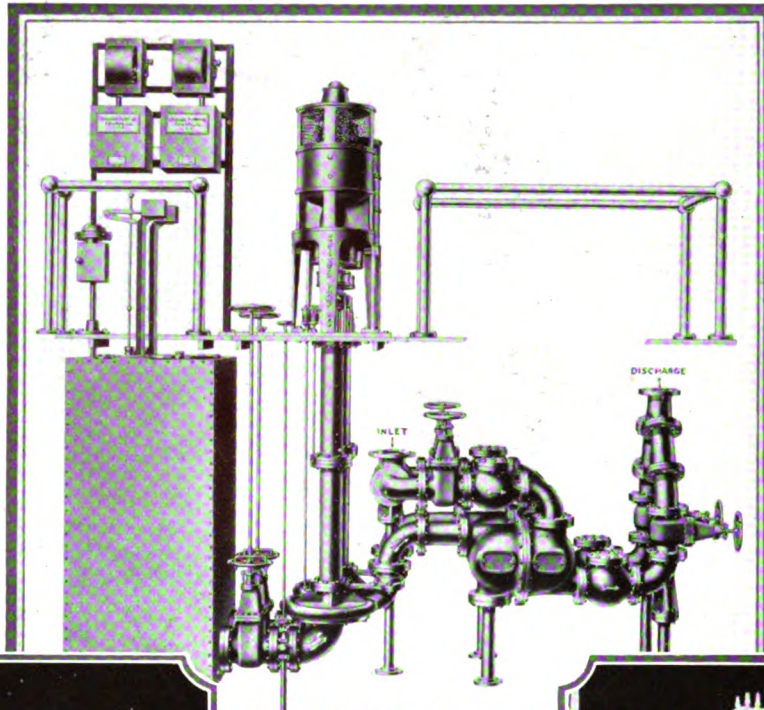
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Illustration above shows Duplex  
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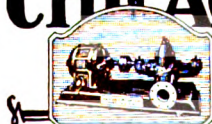
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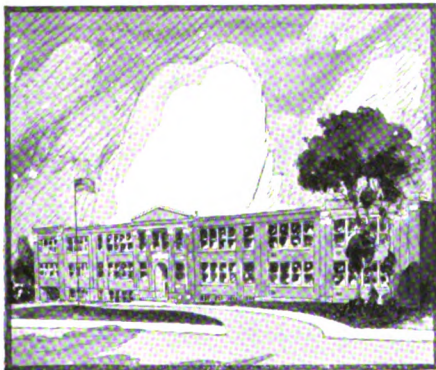
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CHICAGO, ILLINOIS



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**O**UTSIDE — a sweeping spray of snow—a biting wind . . . . .

But in the classroom—an automatically controlled, comfortable temperature—a dust-free, chill-free, draft-free stimulating atmosphere.

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AN INTERIOR OF THE REDEMPTION FATHERS' MONASTERY, OCONOMOWOC, WIS.

Eschweiler & Eschweiler, *Architects*  
Milwaukee, Wis.

Hutter Construction Co., *Contractors*  
Fond du Lac, Wis.

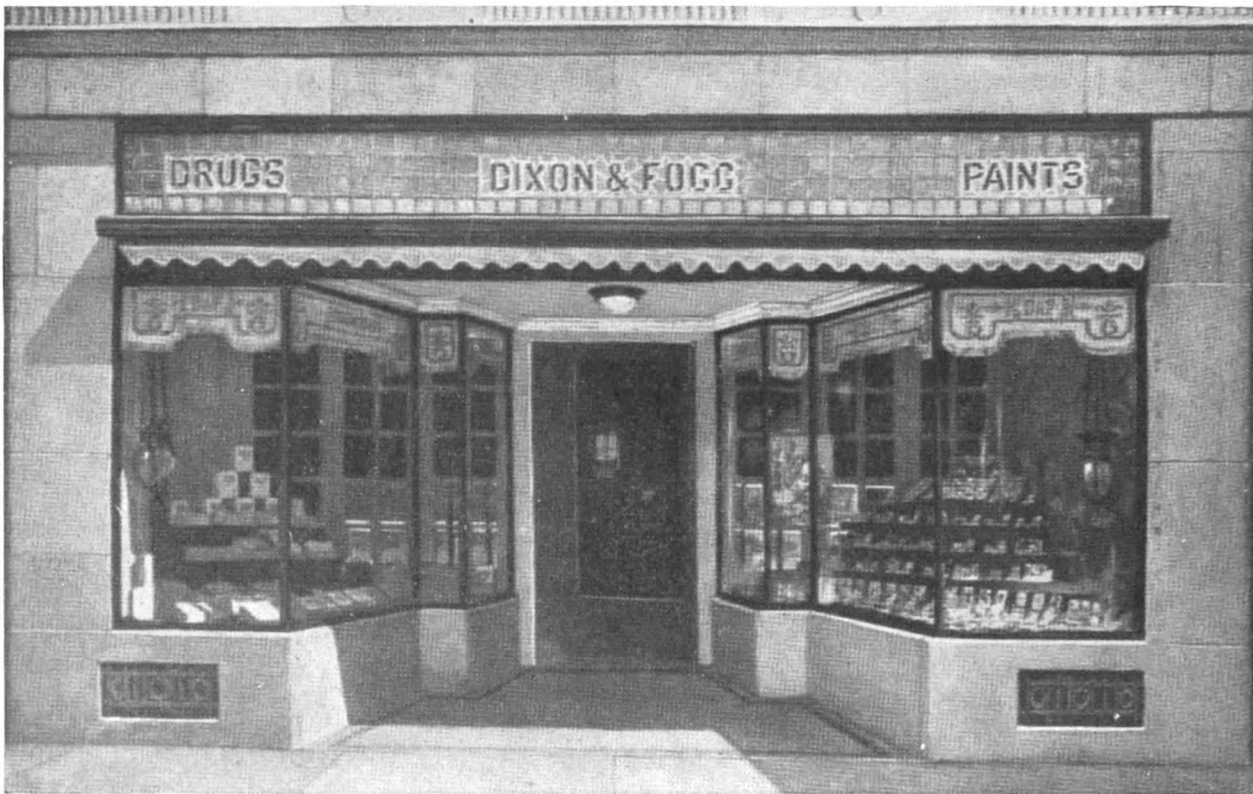
## *The Artistry of Denison Load-Bearing Tile*

THIS interior of the Redemption Fathers Monastery which reproduces here the hallowed beauty of the world's most famous holy places was made possible by the variety of sizes, the textures and colors available in Denison Load-Bearing Tile. The texture given this tile for this purpose is an excellent replica of the face of the stone used in the ancient Old-World monasteries. This texture, with the soft and harmonizing colors, produces a wall entirely in keeping with the sacred surroundings. At the same time this texture gives perfect acoustic results.

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*zouri key-set store front construction*



*It is a substantial, straightforward, business-like store front, and has proven its value as a business getter*

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Store front display is one form of advertising in which the actual goods constitute the main selling appeal. How important that they have every advantage of frame and setting!

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*The Zouri Key distributes pressure applied in setting to all points along the rigid copper moulding, greatly reducing the chance of breakage*

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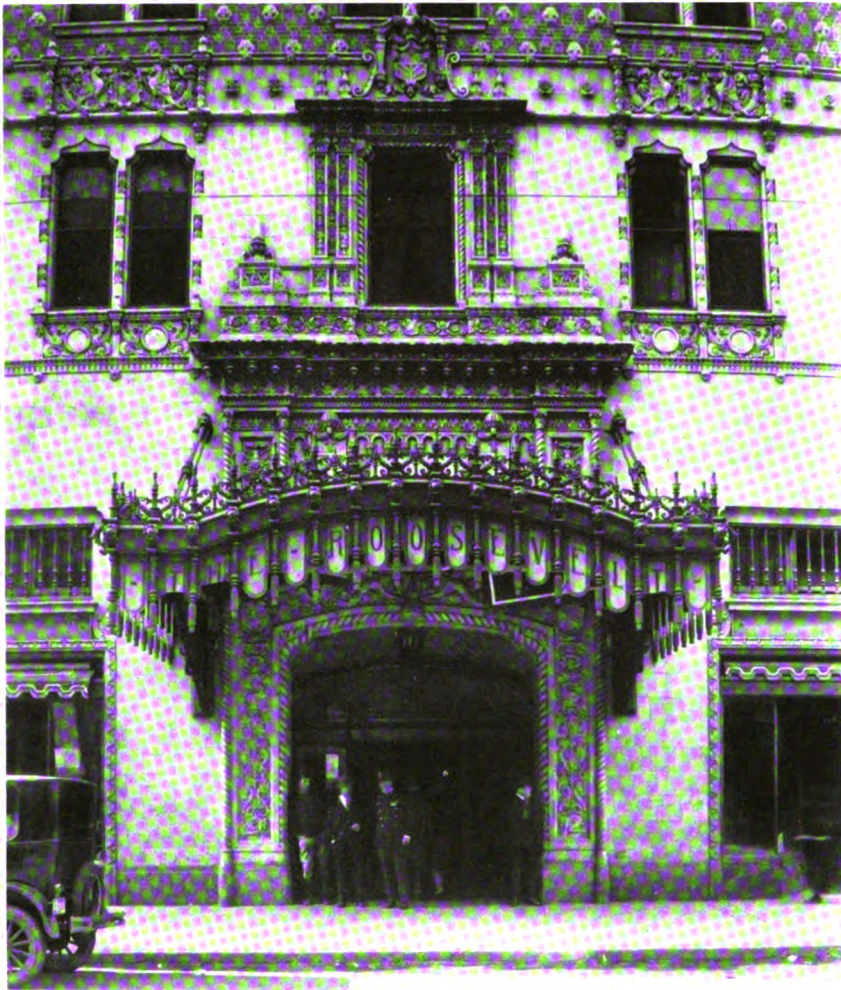
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*zouri key-set store front construction*



Entrance, The Roosevelt Hotel, New Orleans, La., Favrot & Livaudais, Architects. Lower story ashlar and ornamental enrichment in unglazed buff-grey Terra Cotta.

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# Men and Methods



BRECKINRIDGE COUNTY COURT HOUSE, TEXAS  
David S. Castle Company, *Architects*

## The Star of Texas *in* Terra Cotta

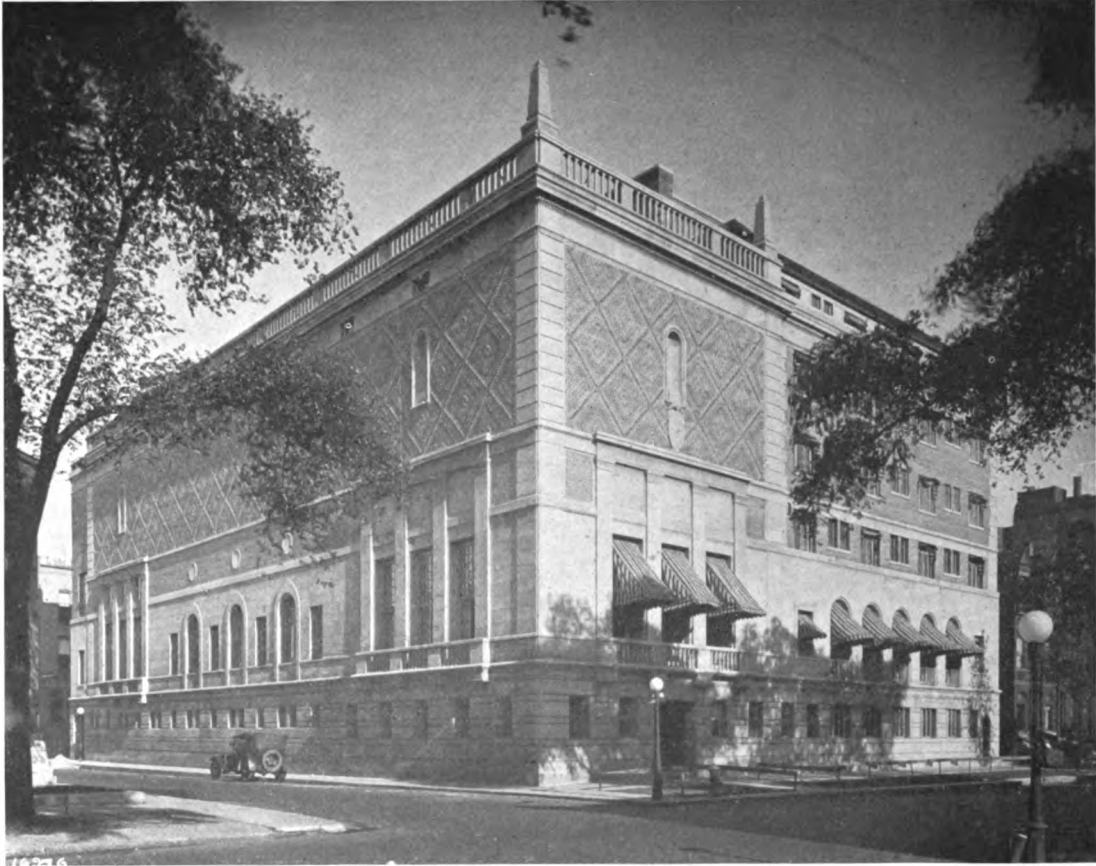
“Hitch your wagon to a star”



**Kansas City Terra Cotta**

1809 Manchester

Kansas City, Mo.



RACQUET CLUB OF CHICAGO  
REBORI, WENTWORTH, DEWEY AND McCORMICK, INC.  
A. N. REBORI, *Architect*

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ORIENTAL THEATRE  
CHICAGO

RIALTO THEATRE  
JOLIET, ILL.

RAPP AND RAPP, Architects  
MANDEL BROS., Decorators

# Might vs. Would

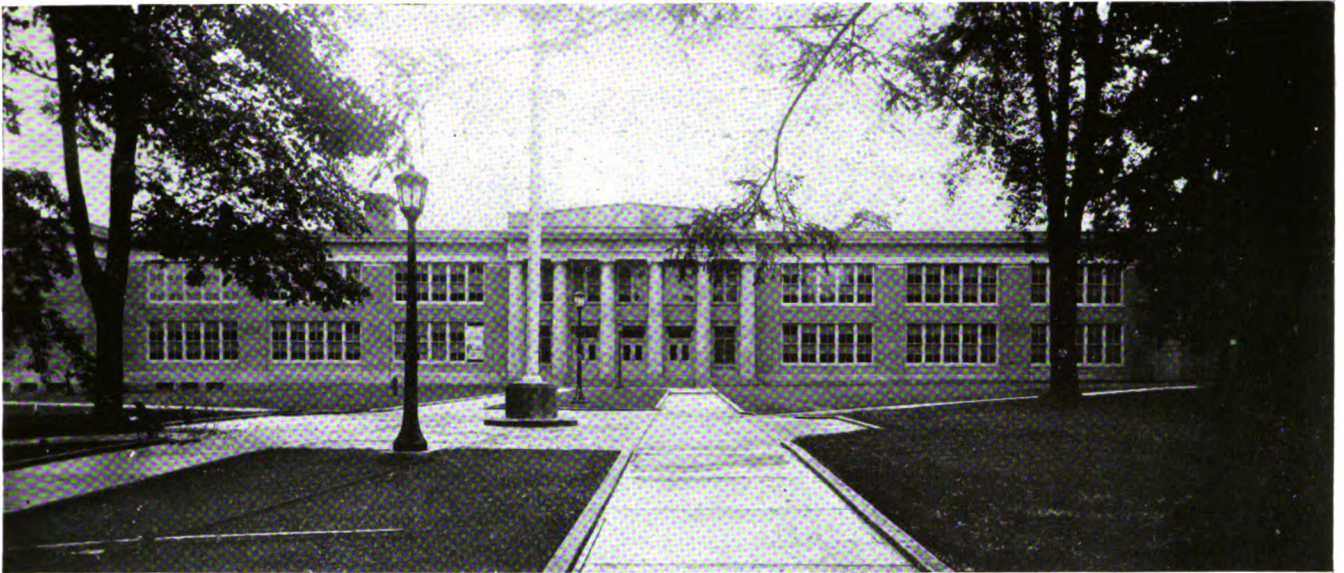
There are a number of paints that *might* stop lime-burning and air checking — but Rapp & Rapp knew Hockaday *would*. All of the plaster surfaces of the Oriental and the Rialto are undercoated with Hockaday — the positive wall insurance.

*“Hockaday protection assures perfection”*

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The Madison High School, Madison, N. J. Heating Contractors—Johnston Heating Co., New York City  
Architects—Guilbert & Betelle, Newark, N. J.

## *Specialists in school construction select Ideal Boilers for model school*

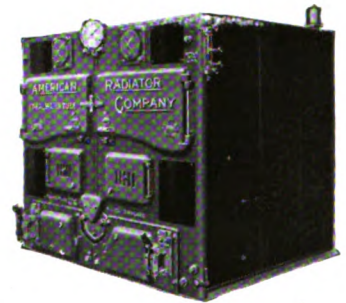
THIS new high school was planned by architects who have made a great success of schoolhouse construction.

The heating installation was made by heating contractors who have made a great reputation for themselves in heating and ventilating for school work.

Their selection of Ideal Boilers and American Radiators for this model school was a stamp of approval which should mean a great deal to architects in every part of the country.

Three 79" Ideal Water Tube Boilers have been installed with 7900 square feet of American Radiators.

The many interesting points of construction of the new Ideal Water Tube and Smokeless Boilers have been described and illustrated in attractive catalogues which every architect should have. Simply write for catalogues on Ideal Water Tube and Smokeless Boilers.



A battery of three 79" Ideal Water Tube Boilers is installed in the model schoolhouse at Madison, New Jersey.

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RIALTO  
THEATER  
JOLIET, ILLINOIS  
C. W. AND GEORGE L.  
RAPP, CHICAGO,  
*Architects*

*Detail of Proscenium  
and Box*

## ORNAMENTAL PLASTERING

IN the new Rialto Theater at Joliet and the Oriental Theater, Chicago, may be seen typical examples of the work of the Bloom Studios. It has been our privilege to work with the architects, C. W. and George L. Rapp, in the execution of these splendid buildings. The importance of decorative plastering in these theaters requires thorough understanding of the material and the skill of real craftsmen. Both are at the disposal of architects. May we confer with you concerning your requirements?

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*Louis Bloom Studios*

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Chicago, Illinois

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THEATER  
CHICAGO**

C. W. AND GEORGE L.  
RAPP, CHICAGO,  
*Architects*



*Detail of Box and Balcony*

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**H. A. COUSINS, Inc.**

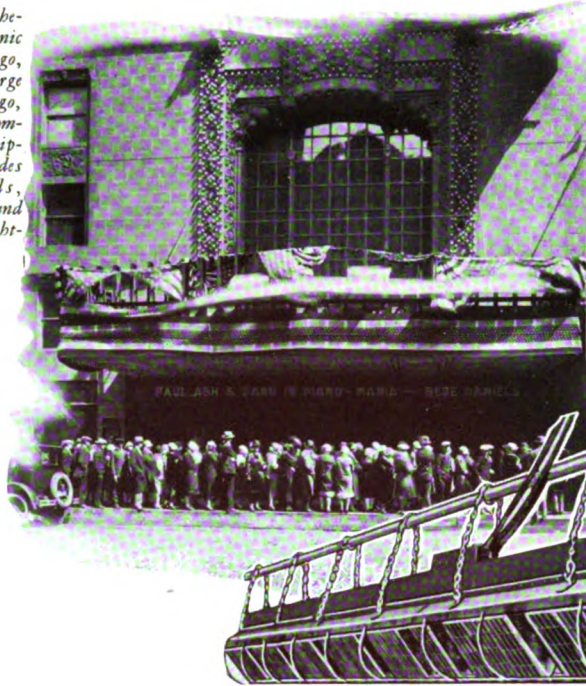
*Louis Bloom Studios*

904 Straus Building

Chicago, Illinois

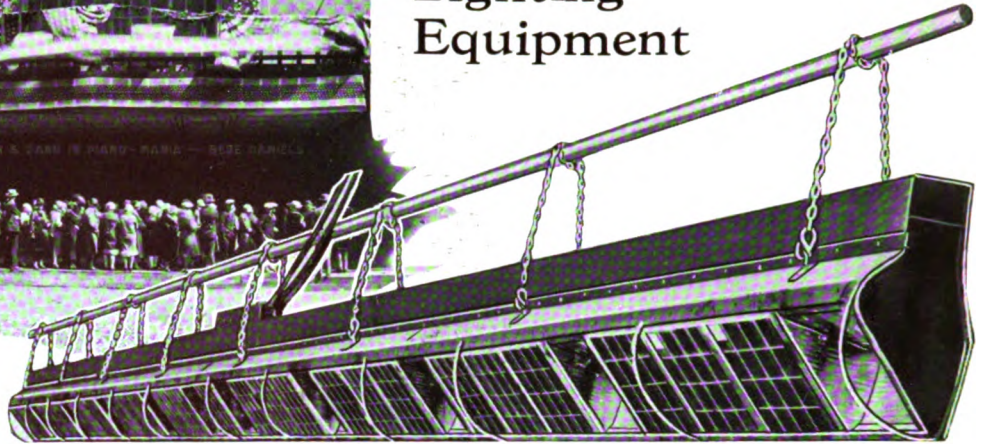


*The Oriental Theatre and Masonic Temple, Chicago, C. W. and George L. Rapp, Chicago, Architects, is completely HUB equipped. This includes Panel Boards, Switch Boards, and Ornamental Lighting Equipment.*



# HUB

## Complete Theatre Lighting Equipment

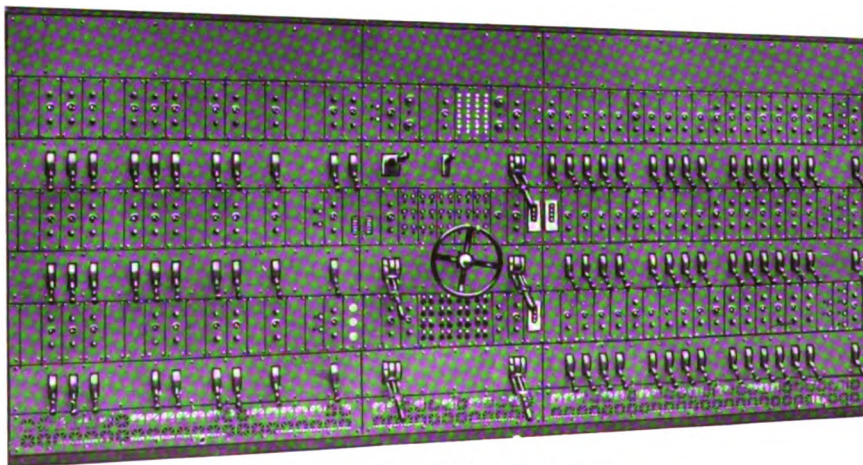


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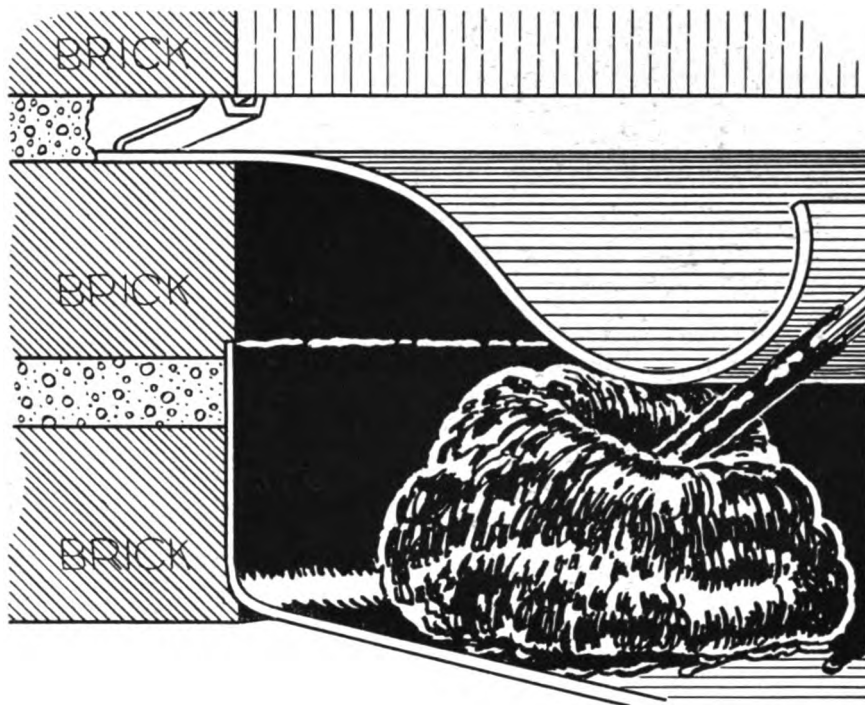
*Oriental Theatre Switchboard Locke System  
INSTALLED BY J. LIVINGSTON & Co., INC.*

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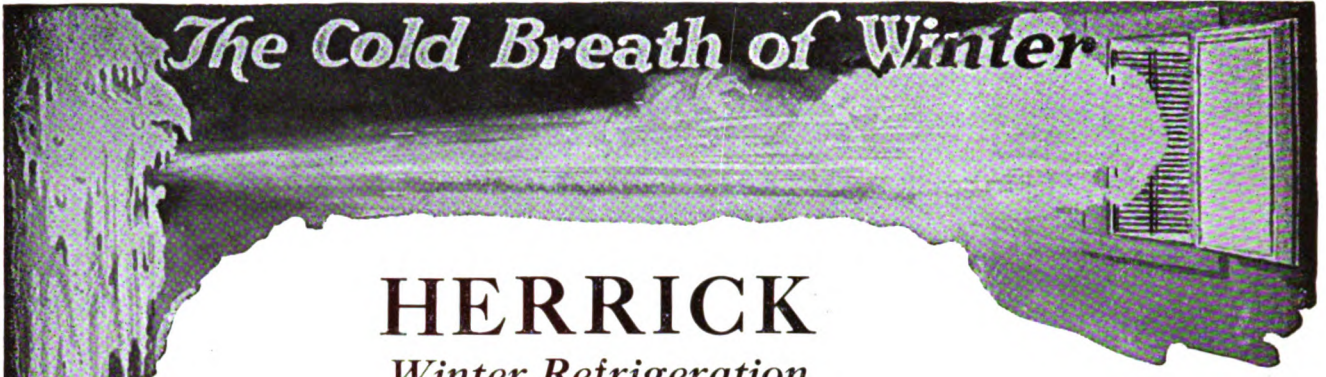


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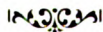
# The GLOBE

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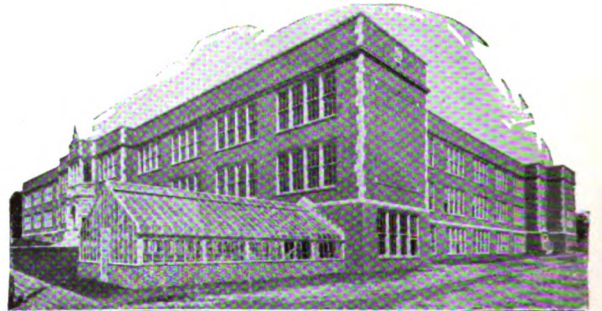
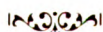
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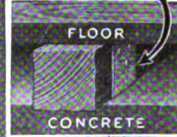
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*"A Lustre That Lasts"*

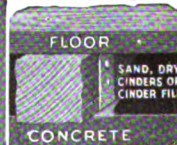


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Chief Engineer "Hobart" Building,  
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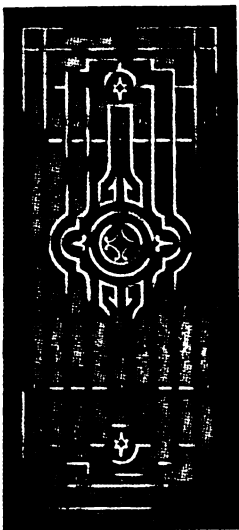
Chicago



City Hall  
San Francisco

A 1914 Dunham  
Installation  
Bakewell &  
Brown, Archts.





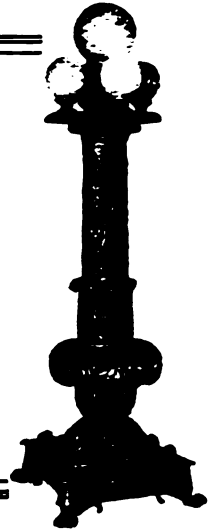
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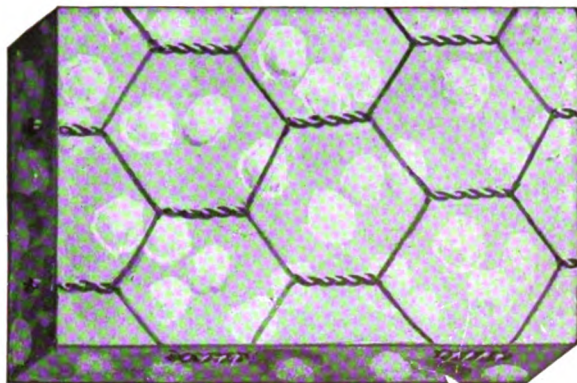
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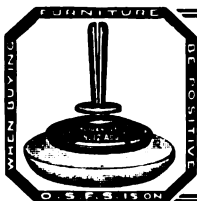
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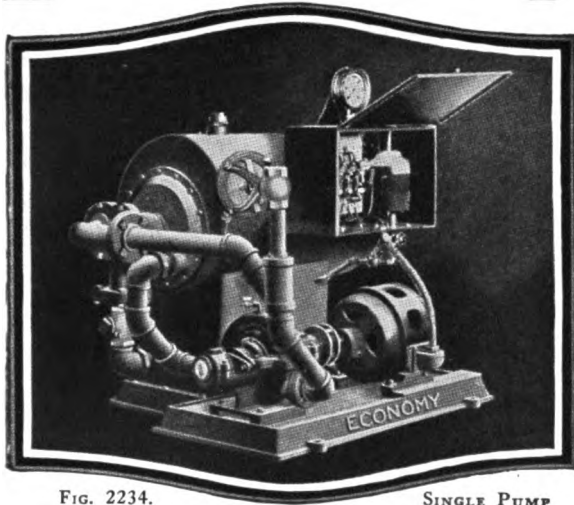


FIG. 2234.

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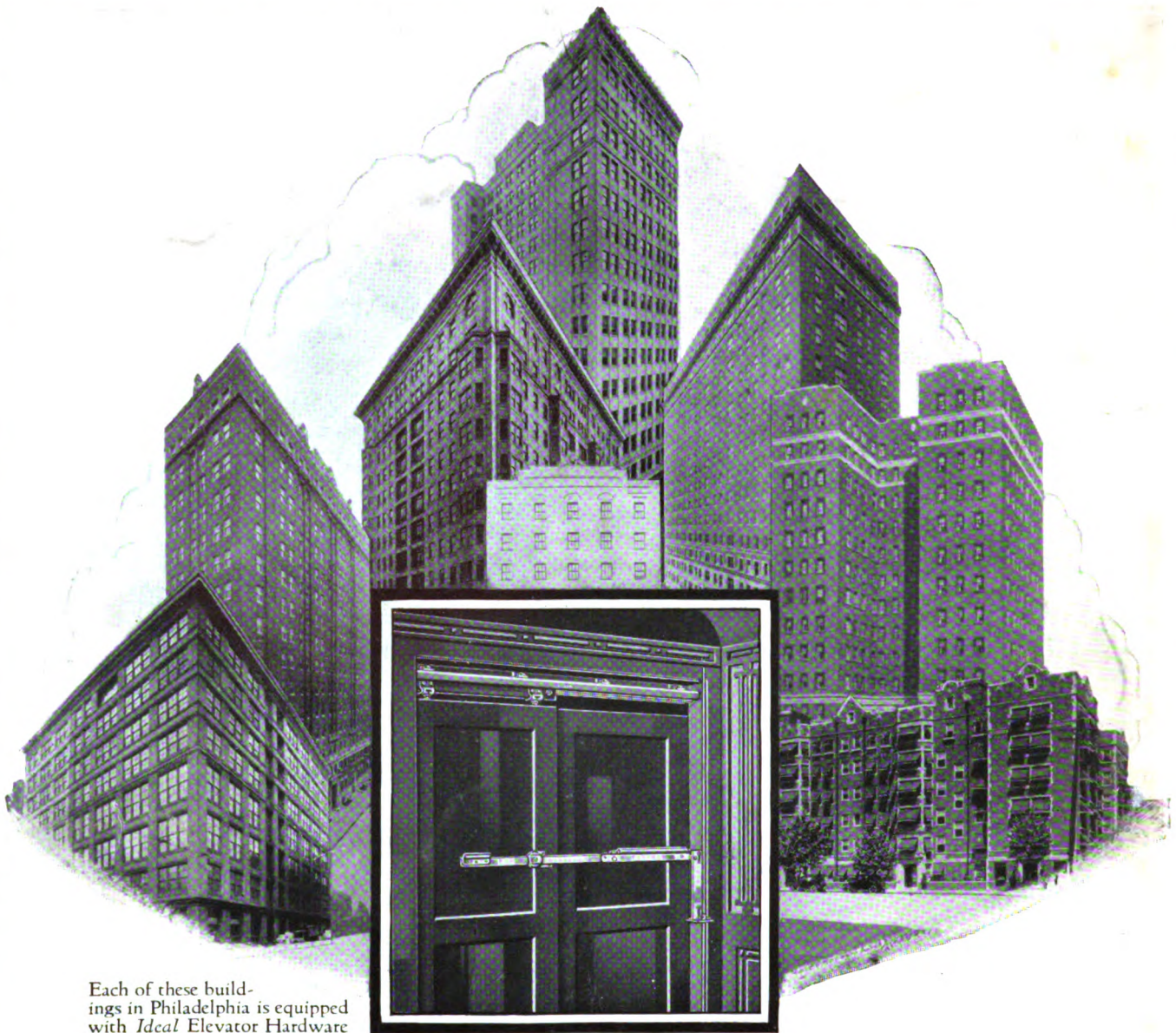
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