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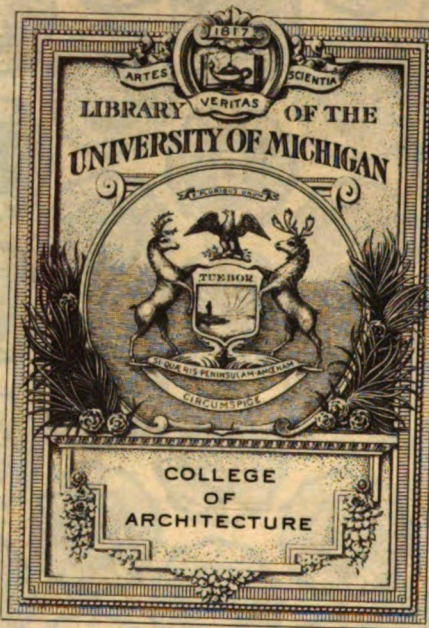
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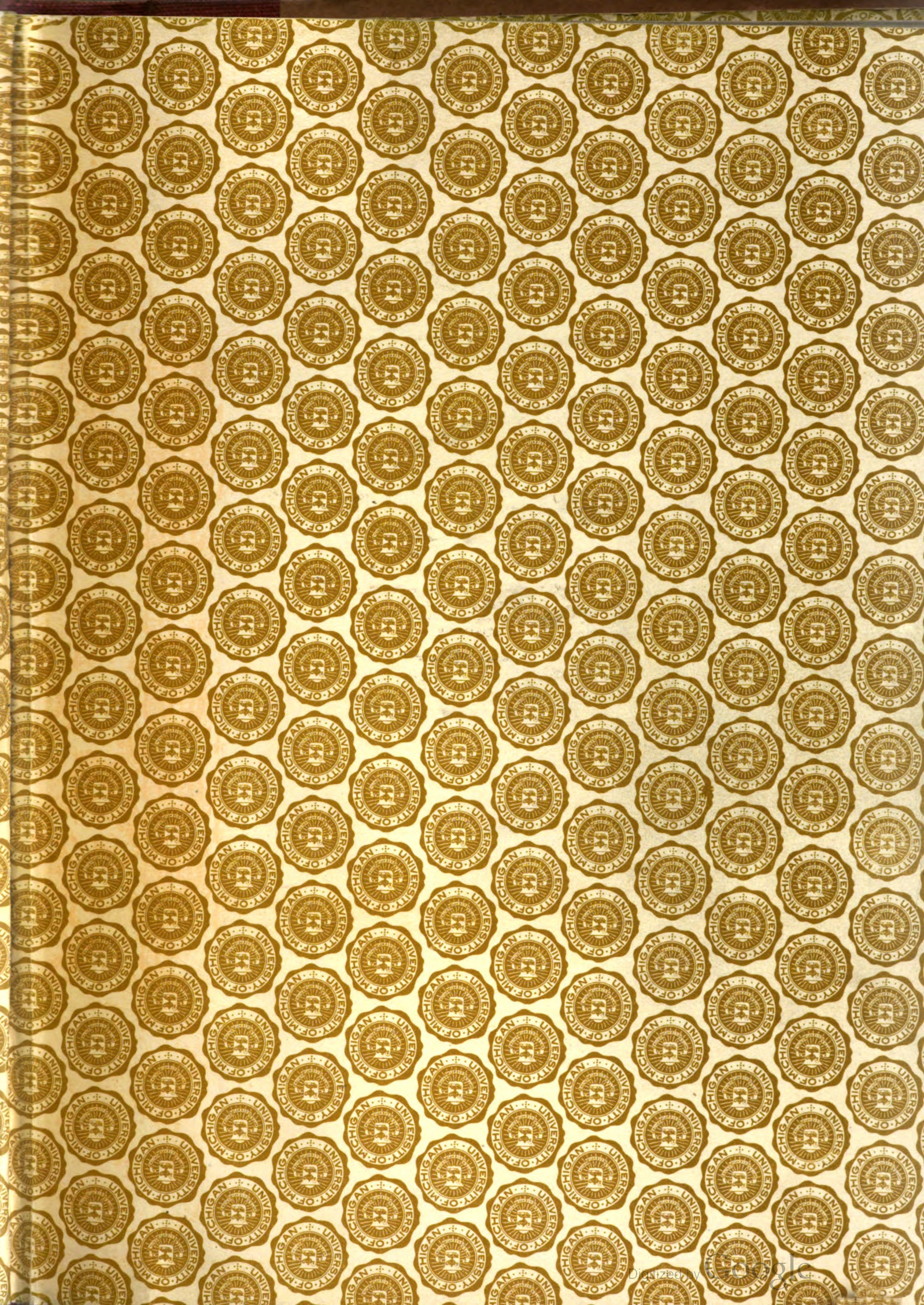


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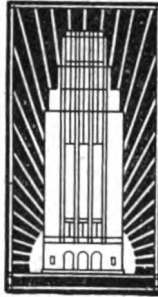






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 1929

# THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

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INDEX-VOLUME XXXVIII

JANUARY-DECEMBER, 1929

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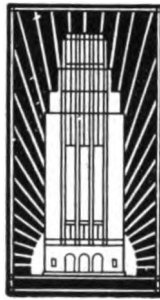




# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED ARTS



Volume XXXVIII

Number 1

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JANUARY, 1929

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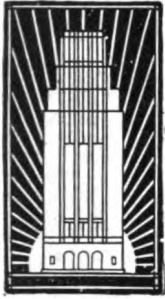
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RESIDENCE OF MRS. H. M. GORHAM, SANTA MONICA, CALIFORNIA  
JOHN BYERS, ARCHITECT



# THE WESTERN ARCHITECT

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Volume XXXVIII

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Costliness of  
Delay in Civic  
Regional  
Planning

Although a generation has passed since it began to dawn upon the public consciousness in our larger cities that circulation, traffic and transportation made necessary some orderly plan for city growth, but little save gestures on paper has been done toward solving the ever-present necessity of regional planning. Commissions, usually self-appointed, have called upon architects of vision who have mapped tentative plans for some four hundred cities, containing a quarter of our urban population. A few such plans have been developed to a degree, but none has been "nailed down" through state or municipal law enactment and rigidly enforced as a whole scheme of action in city extensions. Even the Washington plan evolved by Burnham, McKim, Saint Gaudens and Olmsted from the Washington-L'Enfant plan, still remains in jeopardy through lack of congressional action. It is only saved from violation through public influence and an executive order issued by President Roosevelt. Chicago has adhered more closely and gone farther than any other city in carrying out the Burnham plan. It was only through Burnham's indomitable will in securing the backing of the large property owners twenty-five years ago that the plan became a recognized procedure in the extension of that city. Chicago streets have been widened, cut through and extended into surrounding territory, a whole lake-front has been formed into a vast park and, in fact, every major construction both municipal and private of the past twenty years has had its relation to plan. These expenditures to date are said to approximate three hundred million dollars. This is in direct contrast from most cities which have appointed commissions and secured plans for city improvement. Cleveland, Saint Louis, San Francisco, Pittsburgh and other cities have plans that have won some recognition through the constant vigilance and agitation of their advocates, but in many other cities carefully designed plans have been well nigh forgotten. Minneapolis, for instance, has a plan made by Bennett, which apparently has been locked in a vault for the past fifteen or more years. If the plan-promoters of that city, which holds as citizens as large a class of

progressive and patriotic business men as can be found in any city between the two oceans, have not succeeded in educating its public to the value of a plan and the necessity of carrying it out, the difficulty in the way of all cities is apparent. New York has a zoning law, but is now trying to obtain a permanent city planning commission to carry out the regional plan for New York City and its environs, sponsored by the Russell Sage Foundation. Notwithstanding the many millions of dollars that have been wasted in that city and others in hit or miss constructions it has yet to dawn upon any municipal authority to project a plan and carry it out without being prompted, and usually fought, by some private and self-constituted body of citizens whose object is wholly humanitarian. There is only one way in which civic plans can be carried out with the approval of the public, backing a legislative act, and that is through education. A course of lectures in schools and in public halls, illustrated by slides and made interesting through speakers drawn from the ranks of notable, not political orators, carried on through a term of years, in the end should prove effective. The history of zoning laws and the incessant combat with private interests that only see the present and personal dollar, should indicate the nature of the problem involved in the establishment of any plan of municipal rehabilitation.

Herbert Hoover's  
Program for  
Stabilizing  
Prosperity

At the beginning of his service to the people of the United States as Secretary of Commerce, Mr. Hoover said in effect that waste was the greatest obstacle in the way of our economic and social progress. His plans for its elimination, in materials and manpower as well, would have been held visionary had it not been for the fact that in the fields of his previous labors, as engineer or philanthropist, no matter how large or far-reaching the enterprise, each had been carried out according to his program and found fundamentally practical. His campaign to conserve that which in this country of vast resources has been thrown aside as worthless or unnecessary has attracted little at-



tention of the general public. But all industry has felt the benefit of following the advice of the Secretary of Commerce. Lumbermen and the lumber mills listened to him, and by standardization the one hundred and eighty-three sizes of cutting has been materially reduced, to the benefit of the lumber industry and the consumer. Incidentally, this is only one of upwards of fifty instances of similar waste reductions to the credit of the Department of Commerce of which Mr. Hoover was the head and active principal. Attacking the settled belief that building construction must lie dormant during the winter months and building tradesmen lie idle, with the consequent rush in the spring to make construction more costly, his insistence that much of this idleness was unnecessary and by forehanded calculation could be remedied was received at first with skepticism. This idea was proven to be sound. Owners and contractors found that much winter building could be done with profit as well as giving employment to the trades. It would seem that these accomplishments, great and constructively far-reaching as they are, form but a preparation of the public mind for a still greater conservation enterprise, one which, if carried out, will solve the construction problem reaching into future generations. This appears in a report from Mr. Hoover outlining a program for the creation of a three billion state and federal construction reserve fund to do for labor and industry what the Federal Reserve bank has done for finance. Under this proposal public authorities would create a reserve of construction projects equal in cost to two years normal expenditure on public improvements, and release this reserve in times of unemployment. As this expenditure by public authority amounts to a billion and a half dollars yearly, a construction reserve can be accumulated that would be one of the best types of insurance against national panics. This is the considered mandate of one whose accomplishments are world wide and world known and who now has received the mandate of the people to guide and guard their progress through the next four years. Mr. Hoover will still be a "secretary of commerce" with enlarged opportunities. His outlook and methods being those of an engineer, the direct opposite of those of the politician, his appointments in national service will be in accordance with capability and with the

least regard for political service, an anomaly in presidents, as his constructive programs are carried out according to the rule of facts and logic. His latest and largest constructive program will receive the support of governing authorities as it is certain to meet the favor of all elements in the building construction industry.

Department of  
Commerce  
City Plan  
Act

Most important construction work emanates from the Department of Commerce. Every industry benefits and social improvement too is made part of the day's work. This has been true ever since the department was established, but the development reached its highest point of usefulness after its head was made a cabinet officer. The latest act of this department is the formulation and publication in final form of a standard enabling act for city planning. Incidentally, it is an interesting example of the Hoover method, for the work had its inception with the president-elect when secretary of commerce, and carries an introduction written by him. In approaching this formulation Mr. Hoover appointed an advisory committee on city planning composed of men recognized as authorities in that field. They were Frederick Law Olmsted, Lawrence Veiller, Charles D. Ball, J. Horace McFarland and Edward M. Bassett. The report recommends first a clearly defined permanent planning branch in the local government, in the form of a commission which shall formulate a comprehensive plan and keep it up to date. This latter provision is the real "meat in the cocoon." Of the four hundred cities which have made more or less sporadic efforts to regulate their internal growth the majority have formulated the plan and "let nature take its course." As if a plan were a tree planted and left for nature to do the rest. Thus, the act points out that while the "master plan" is the initial work to be undertaken by local authorities, an equally important duty is "the continuous process of adjusting the actual physical development of a municipality to the plan, and also the continuous elaboration of the plan to individual situations as they arise." Both the commission in charge of the plan and the community as well must be active and not static in carrying it out from year to year.



# John Byers, Architect

By REXFORD NEWCOMB, A.I.A.

**I**N THE plate pages of this issue is presented a selection of the works of John Byers, architect of Santa Monica, California. A number of years ago Mr. Byers, who believed much of the spirit of the picturesque and romantic California of the old Spanish days was to be captured by returning to the materials and building methods of the *padres* and *conquistadores* of Old Spain, began to experiment with the time-honored and age-old *adobe*, so much used in the early days. These experiments were

terrace at the front of the house, garden walls, iron gates, and the shed-roofed wing at the left of the photograph. Then, too, he constructed the two-story garage, dimly seen at the extreme left, the out-buildings, enclosures, gates and garden fountains, which make of the group one of the most picturesque massings imaginable.

"The lintels and a considerable portion of the exposed wooden frames around the new openings which I contrived to fit the present owner's require-



SIDE ELEVATION GILMORE ADOBE  
JOHN BYERS, ARCHITECT

successful and in the wake of that study much of the atmosphere that commends the fine old structures to the discerning was restored to Californian architecture, and the splendid flavor of the old days lived again, without that tedious and conscious effort so often apparent in the modern work of California.

But Mr. Byers has had abundant opportunity in the course of his career to study the work of the old builders, for much of his practice has had to do with the rebuilding of and adding to *adobe* structures that go back to the picturesque days of the Dons. A splendid example in point is the Gilmore adobe which is said to be about 135 years old. Mr. Byers' work in this connection consisted of the raising of the gabled portion (at the right in the reproduced photograph) into a two-story structure with bedrooms and a billiard room on the second floor, the adding of a

ments," Mr. Byers recently told me, "were made of old redwood railroad ties, which matched up perfectly with the original old timbers. Where I was forced to use new timbers on account of their length I burned and brushed them with a steel brush. Such timbers take a beautiful brown tone which later weathers in portions to a sort of silver gray and needs no further treatment.

"The tiles on the roof are those Mexican handmade tiles which were made by my original crew of Mexican tilemakers and burned in a crude *adobe* kiln with a wood fire."

It should be added that once Mr. Byers got the old craftsmen established at making the old-time wares and materials, he turned this "interest" over to others in order not to compromise his standing as an ethical architect. The work goes on and other

architects of California and neighboring states are profiting by the pre-empting which he did in this field.

Mr. Byers lives and works in an atmosphere of the old and the romantic, as is witnessed by a glimpse at his studio which has all the accidental and picturesque qualities that one so much admires in the work of Old Spain. There is nothing here of the "stage-set" or the bizarre and over-done so often seen in work of this character. In fact the work of Mr. Byers throughout impresses one with its honest craftsmanship and its logical expression of practical necessity in beautiful form. He finds most of his motifs and spirit in the early Californian provincial types, resorting rarely to the more sophisticated and finished forms of the Spanish home-land or Mexico. Upon occasion, however, his forms become most naive and picturesquely functional, as witness the stairhall of the Boland Residence or the kitchen in the same house (Plate IX). Certainly this kitchen is a modern exemplification of the fine old spirit that one senses in the interiors of old Californian work or, for that matter, in the work of Old Spain herself.

But Mr. Byers does not confine himself to the Spanish forms alone and several of his most interesting essays are in what might be called an "English, half-timbered" manner. The house for Mr. Roy S. Goodrich (Plate X) is a typical example of the architect's handling in this respect, and a delightful residence. Here, as in all of Mr. Byers' work, a purely "accidental" and natural cadence of roof lines and planes contributes the greatest interest and variety to the composition. Sincere, honest and craftsmanlike, this residence, as effectively as the architect's Hispanic types, catches the spirit of sunny

California and does not hesitate to present large areas of plain plaster in much the same way that his Spanish essays do.

But California does well by such areas, for a brilliant sun and a vibrant atmosphere enhance them as completely as could be done anywhere. This the architect understands and thus his "English" work capitalizes upon this splendid climatic characteristic of the Golden State.

This simple honesty of form and function is not confined to the exteriors alone, but is beautifully mirrored as well in his interiors. What could be plainer, or less ostentatious than the interiors of the Goodrich House (Plates XI, XII and XIII)? Here a chaste simplicity, one of the greatest virtues of good architecture, is charmingly exemplified.

In glancing through a collection of such works the designer instinctively asks himself, "Wherein lies the secret by which such success is attained?" Perhaps it lies just here: in Mr. Byers' splendid appreciation of materials and his artistic manipulation of them. He did not receive the average long technical training accorded most designers. He came to his work rather from the ranks of the craftsmen and like many a craftsman of old he views his materials with the seasoned philosophy that comes with the actual handling of the "stuff" itself. Therefore, there is nothing of the superficial, nothing of the quality of "paper architecture" which, as every reader knows, is all too prevalent in present day work. No, these essays in a genuinely dignified and sincere manner are a delight to those who appreciate the good, the true, the beautiful, and prove their author not only a master-craftsman but a master-architect as well.



OFFICE FOR JOHN BYERS, ARCHITECT, SANTA MONICA, CALIF.  
JOHN BYERS, ARCHITECT

# New Orleans---The French Opera House 1859-1917

JAMES GALLIER JR., *Architect*

*By* N. C. CURTIS, A. I. A.

JOHN KENDALL, the historian of the opera in New Orleans, has established the year 1796 as the date when the operatic works of the chief composers of the day were regularly presented to Creole audiences. He recalls that this was a generation before the elder Garcia began his first season of Italian opera in New York at the Park theatre.

As early as 1791, driven out of Santo Domingo by the race conflict, a company of actors headed by one Louis Blaize Tabary came to New Orleans and opened with a series of performances in a frame building on St. Peter street. Tabary established himself as director of this theatre where opera soon became the principal feature. His presentations were so well received by the amusement loving populace that in 1807 another theatre was opened on St. Philip street—a substantial building with some architectural pretension, erected at a cost of \$100,000. Ten years later, in 1817, this was superseded by the celebrated

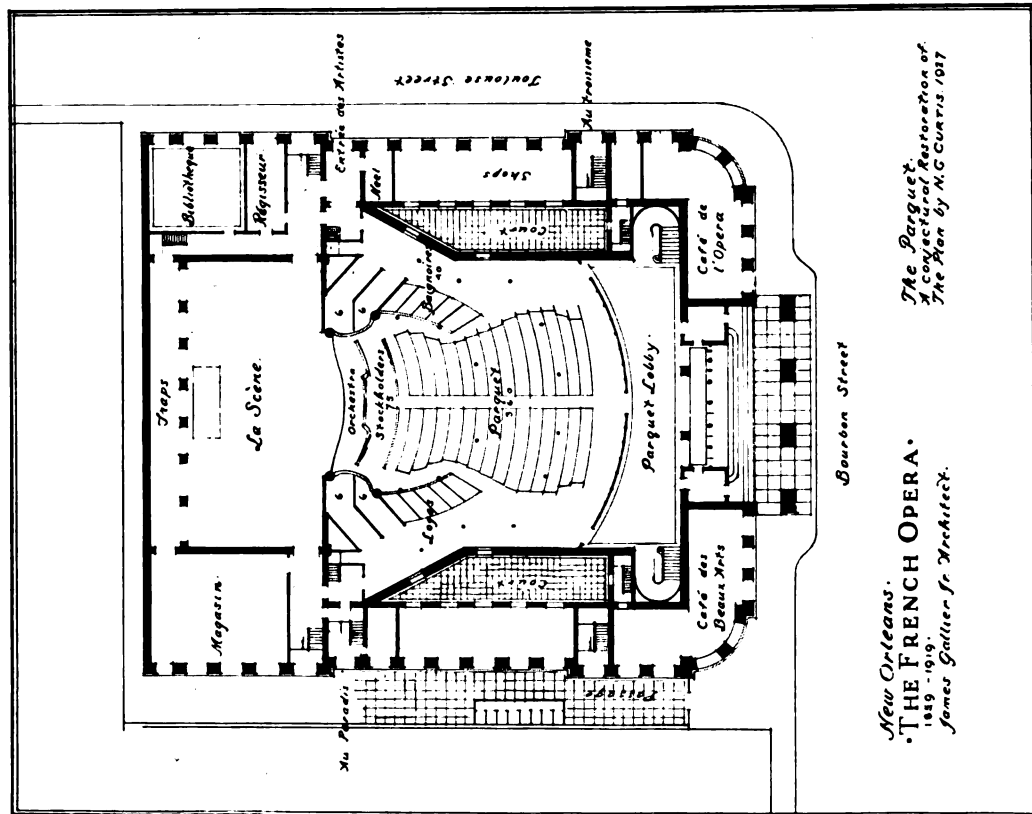
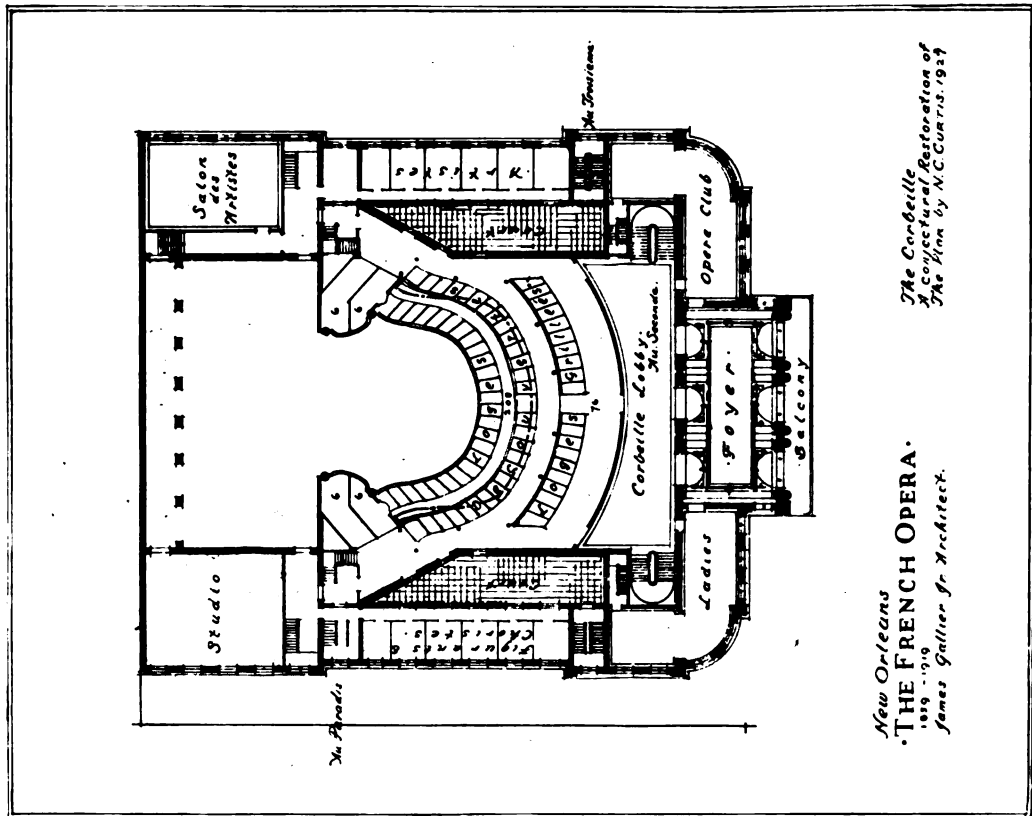
Orleans theatre, which speedily became a famed center of lyric art, giving to opera in New Orleans a place of international prominence.

To the first John Davis, also an emigre from Santo Domingo, and after his death, to his son, the gifted Pierre Davis, managers of the Orleans Theatre, was due this high position so long maintained. Pierre Davis closed his career in 1854, disposing of his interests to Charles Boudousquie whose name is so closely identified with the French Opera House as promoter and director. John and Pierre Davis brought to New Orleans the most famous singers of the day, among whom are recorded the names of the celebrated Calvé and Lola Montez. But it will be remembered that it was Boudousquie who introduced to the world Adelina Patti, who made her debut in New Orleans in the opera, *Le Pardon de Ploérmel*.

The year 1840 is said to mark the date of the real beginning of the French opera in the city, as in that



THE FRENCH OPERA, NEW ORLEANS, JAMES GALLIER, JR., ARCHITECT



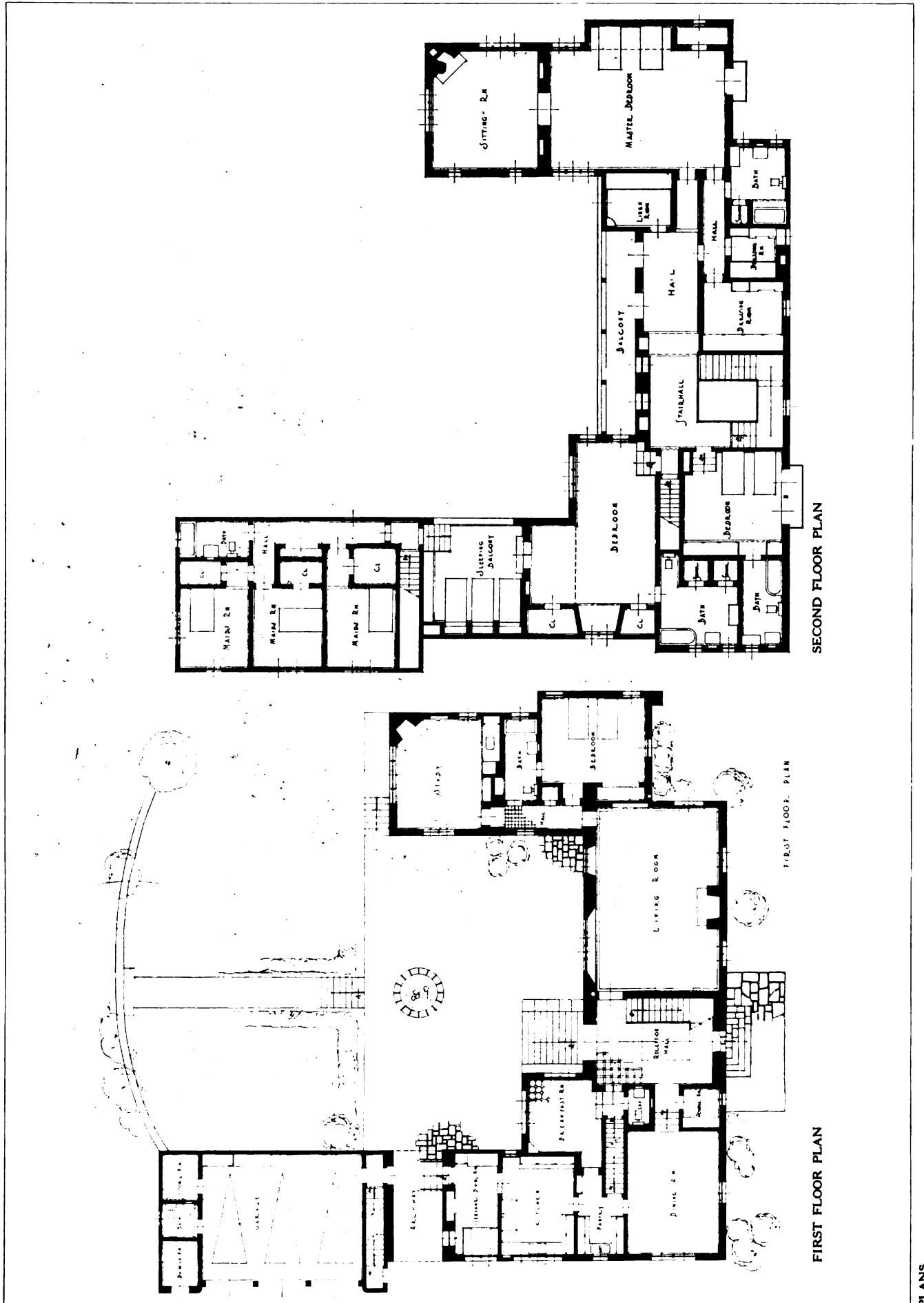




FRONT ELEVATION



ENTRANCE DETAIL  
RESIDENCE OF MR. HUNTER S. ROBBINS, FLINTRIDGE, CALIFORNIA  
JOHN BYERS, ARCHITECT :: :: :: :: :: :: :: :: :: ::



SECOND FLOOR PLAN

FIRST FLOOR PLAN

FIRST FLOOR PLAN

PLANS  
 RESIDENCE OF MR. HUNTER S. ROBBINS, FLINTRIDGE, CALIFORNIA  
 JOHN EYERS, ARCHITECT



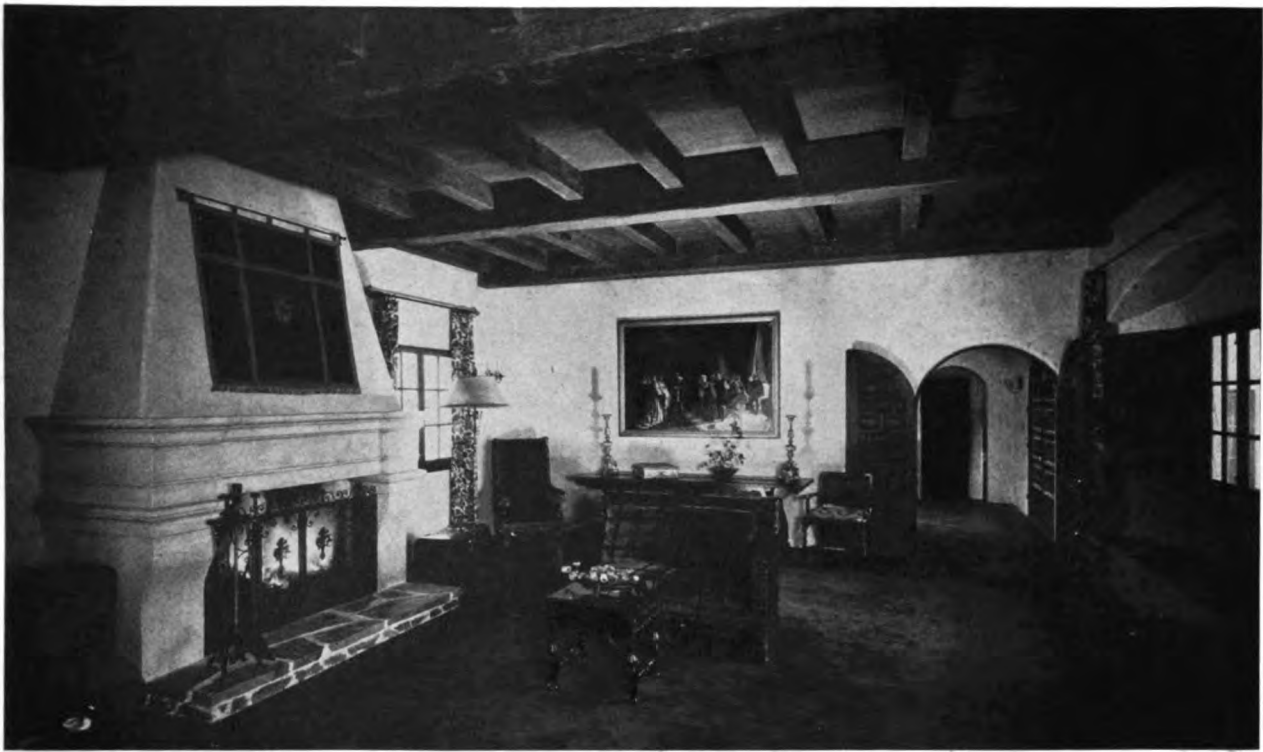






STAIR HALL

RESIDENCE OF MR. HUNTER S. ROBBINS, FLINTRIDGE, CALIFORNIA  
JOHN BYERS, ARCHITECT :: :: :: :: :: :: :: :: :: :: ::



LIVING ROOM



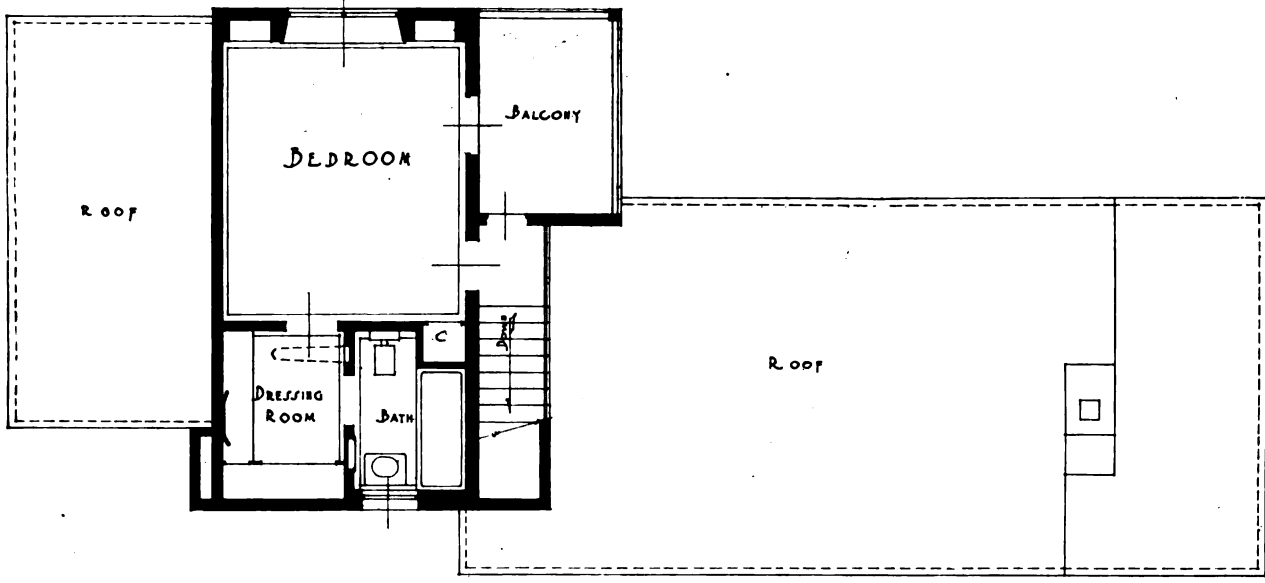
DINING ROOM  
RESIDENCE OF MR. HUNTER S. ROBBINS, FLINTRIDGE, CALIFORNIA  
JOHN BYERS, ARCHITECT :: :: :: :: :: :: :: :: :: ::



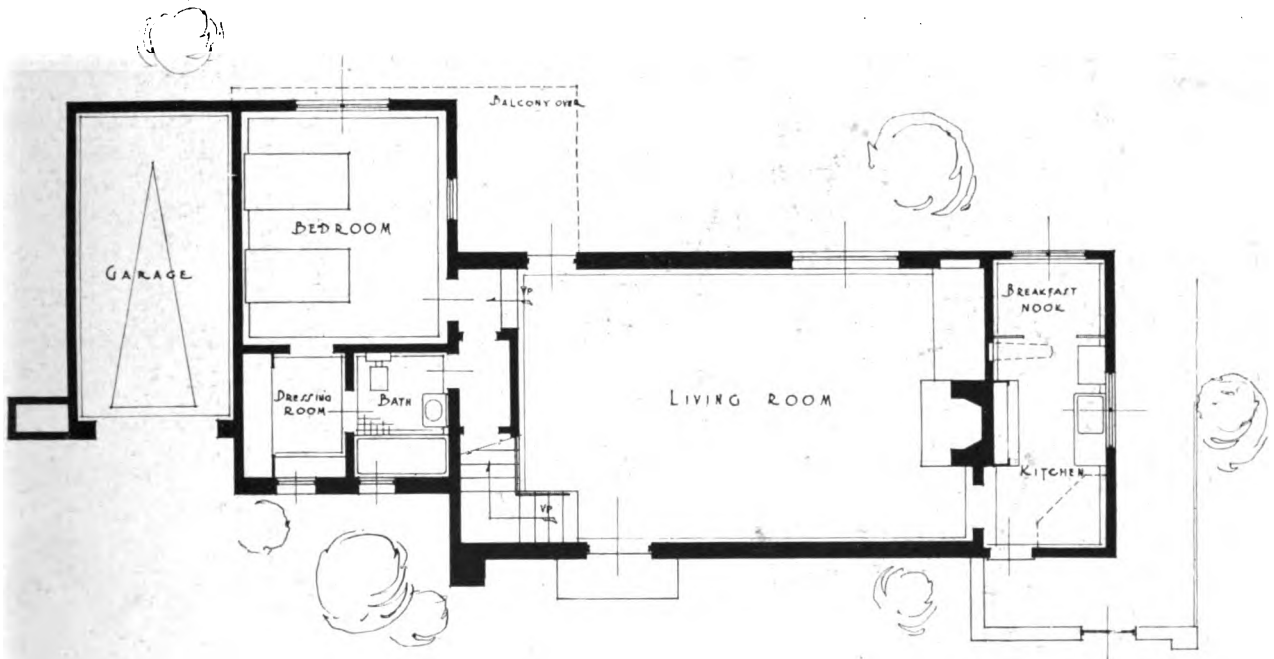


RESIDENCE OF MISS MARY BOLAND, BRENTWOOD PARK, CALIFORNIA  
JOHN BYERS, ARCHITECT





SECOND FLOOR PLAN



FIRST FLOOR PLAN

PLANS  
 RESIDENCE OF MISS MARY BOLAND, BRENTWOOD PARK, CALIFORNIA  
 JOHN BYERS, ARCHITECT :: :: :: :: :: :: :: :: :: :: ::



LIVING ROOM

RESIDENCE OF MISS MARY BOLAND, BRENTWOOD PARK, CALIFORNIA  
JOHN BYERS, ARCHITECT :: :: :: :: :: :: :: :: :: :: ::





KITCHEN

RESIDENCE OF MISS MARY BOLAND, BRENTWOOD PARK, CALIFORNIA  
JOHN BYERS, ARCHITECT :: :: :: :: :: :: :: :: :: ::





DETAIL

RESIDENCE OF MR. ROY S. GOODRICH, BEL-AIR, CALIFORNIA  
JOHN BYERS, ARCHITECT :: :: :: :: :: :: :: :: ::







STAIR HALL  
RESIDENCE OF MR. ROY S. GOODRICH, BEL-AIR, CALIFORNIA  
JOHN BYERS, ARCHITECT





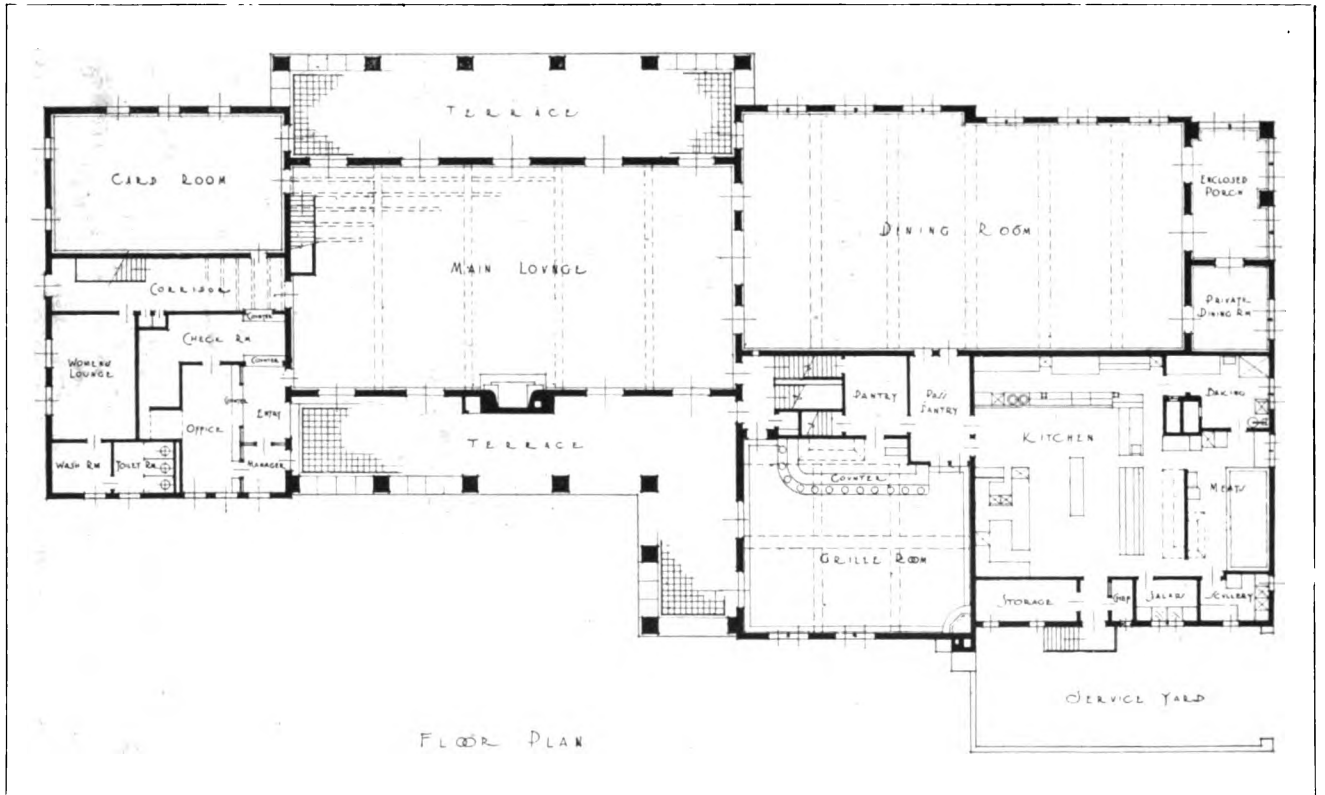
DAUGHTER'S ROOM



LIVING ROOM  
 RESIDENCE OF MR. ROY S. GOODRICH, BEL-AIR, CALIFORNIA  
 JOHN BYERS, ARCHITECT :: :: :: :: :: :: :: :: :: ::



GENERAL VIEW



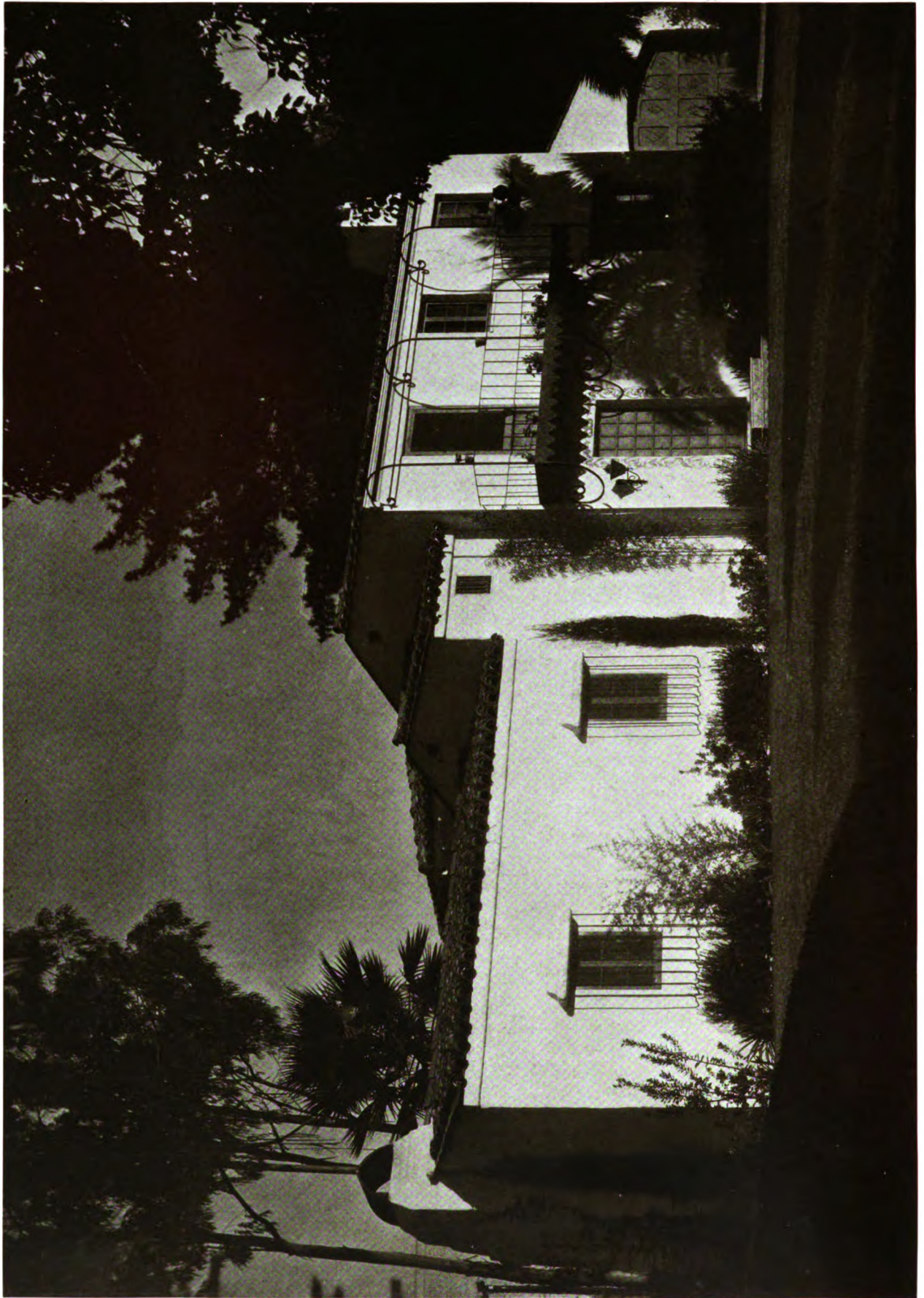
FLOOR PLAN

BRENTWOOD COUNTRY CLUB, BRENTWOOD PARK, CALIFORNIA  
 JOHN BYERS, ARCHITECT :: :: :: :: :: :: :: :: ::









RESIDENCE OF MISS LOCKWOOD AND MISS LEWIS, PASADENA, CALIFORNIA  
JOHN BYERS, ARCHITECT



year was recruited for the Orleans theatre the first company of operatic singers brought directly from France.

Not a vestige of the Theatre St. Pierre or of the Theatre St. Phillippe or of the Orleans Theatre or of the French Opera House remains, unless it can be established, as some have tried, that the Neal Leach house is the foyer portion of the first named. The present Academy of the Bon Secours is pointed out as the ballroom erected by John Davis in connection with the Orleans theatre which adjoined it.

Charles Boudousquie, notary, a native of New Orleans, acquired, as has been stated, the lease of the Orleans theatre in 1854, taking over the active management. From the first his conduct of the enterprise met with success, but after a few seasons he was compelled to relinquish the undertaking as the result of a number of circumstances which he could not foresee and over which he had no control. These circumstances were briefly as follows: the theatre had become the property of the noted capitalist and philanthropist John McDonogh and was therefore listed among his effects, which, under the terms of his will, were to be divided at his death between the cities of Baltimore and New Orleans. This division occurred in 1849 and unfortunately the Orleans theatre fell to the lot of Baltimore. Boudousquie continued his management, but as was to be expected a distant city could not long continue to maintain a property of this sort. Consequently the theatre was sold in 1858 to M. Parlange of Paris. Boudousquie could not make a satisfactory agreement for a lease with the new owner but rather than give up his career as an opera manager he determined to erect an independent house. With this object in view a charter was passed and a stock company formed with capital stock at \$200,000 subscribed by prominent citizens.

It was Boudousquie's desire that the architect dePouilly should be given the commission to design the building, but he refused to undertake the work on the ground of insufficient time allowance. It was necessary to complete the edifice by the opening of the season in the fall and it was then March of the same year. As the elder Gallier had retired from active practice the promoter immediately sought the aid of James Gallier, Jr., and an agreement was signed by him to design and prepare the plans for the building and to supervise its erection; furthermore, as we must infer, assurance was given by him that this really great project—great for its day—could be finished and the doors thrown open in a little less than half a year from its inception. Gallier associated with himself a well known "mechanic," that is to say, no doubt, a "practical man," architectural engineer perhaps, named Esterbrook.

The actual work of construction was begun in May and completed November 28, 1859, when the city

architect Pilié examined the building and pronounced it "solidly and safely built."

The following extract is from a description of "The New Opera House" which appeared in the *New Orleans Delta*, issue of May 23d, 1859.

"The building of the opera house at the corner of Bourbon and Toulouse streets is going ahead briskly. The foundations have been laid, and the front walls have almost reached a height of one story. The great area of the theater attracts the attention of everybody; and as all our opera-going population feel more or less interest in it, we think some account of the shape, plan, and style of the building, will be acceptable.

It will be a handsome structure of the Italian order of architecture, with a front of one hundred and sixty-six feet on Bourbon street, one hundred and eighty-seven on Toulouse street, and a height of about eighty feet in its highest part. Whilst the external walls will be some distance back of the usual line, thus widening the banquettes of the two streets, the Bourbon street front will project over and rest upon an arcade, the pillars of which will be at the curbstone. A gallery six feet wide and sixty feet long will project from this arcade over the street, as a shelter to ladies entering and leaving carriages in bad weather. The upper side of the building will be divided from the adjoining buildings by a flagged passage seventeen feet wide. The edifice will rise like a Colossus over everything in that vicinity.

In the basement there will be seven elegant stores; two on Toulouse street, two at each of the front corners, and one on the side passage. It is supposed that Mr. Bellanger, the confectioner, will lease the whole of them, for his own use and for sub-leasing to others.

Two broad and high flights of steps constitute the front entrance to the theater, or rather to the first and second dress circles, parquette and boxes. Between these flights of steps is the pit entrance, going in from the level of the street. Going up the main entrance, you enter a very broad lobby, extending all round the dress circle. Leaving the lobby, you enter a corridor almost as broad, and are in the auditorium, by far the largest and finest proportioned ever designed in this city.

It is elliptical in shape, and fully as large as that of the Tacon at Havana. The height from pit to ceiling is fifty-six feet, the width ninety feet. The stage projects in a curve, and the parquette seats are ranged in a curve to correspond; there being a broad enclosure for the orchestra between, along the whole front of the stage. There are five latticed boxes on each side of the parquette, and open boxes, or baignoires, all round the pit. There are four tiers. The first, or dress circle, is very capacious, containing two rows of stalls, of four seats each; fifty-two stalls in all, with broad passages between the rows, and twenty latticed boxes. The second tier, or dress circle, contains a front row of sixty chairs, with a range of eight open stalls and twenty latticed boxes. All the latticed boxes in the two dress circles have parlors behind; each box its parlor. The third tier is plainly furnished with seats without boxes or divisions. It is for the cheap admission of white people, and is equal to the pit. The fourth and highest tier is similarly arranged, and is intended for colored people. Some idea of the roominess of this auditorium and its arrangements may be derived from the fact that with all its seats, stalls and boxes, it will seat only one thousand six hundred people. Great numbers, however, can stand in the corridors and entrances, and it is expected that when thoroughly crowded the auditorium will hold about two thousand or two thousand five hundred.

The stage is 85 feet wide and 60 feet deep. The proscenium is large and very handsome. Four fluted Corinthian columns, 32 feet high, on square pedestals 10 feet high, will support the arch, two on each side. Between the columns, on each side, will be three tiers of elegant proscenium boxes, two in each tier; making 12 stage boxes in all, each with its parlor in the rear. Of the style of the furnishings, paintings, etc., of the auditorium, we cannot now speak, though we are assured that everything will be on the first scale of taste, beauty, and convenience.

On each side of the stage are ranges of large property rooms' whilst at the rear is a very large unobstructed space containing racks for sceneries not in use. The dressing rooms are rather remote from the stage, being on the two sides of the building, in the second story, their windows overlooking Toulouse street and the upper side passage. Convenient enough to the stage, however, is the green-room, as well as a large retiring room for the orchestra.

The ventilations and escapes of the building are abundant and well arranged. On each side of the auditorium, but still enclosed within the building, are two open yards, each as long as the auditorium, which has numerous windows opening on them. On the far sides of these yards are the rears of the stores fronting on the street and the passage; and above, the back windows of the dressing rooms. The actors' entrance is on Toulouse street. Besides the broad front entrances to the parquette and first circle, and the winding stairways to the second circle, all three are connected on each side, near the proscenium, with other broad stairways, and a hall leading out at each side, one on Toulouse street and the other on the passage. The proscenium boxes also join the connections here. This is an admirable arrangement. In case of an accident or a panic the house could be emptied in a very short time, without harm to anybody.

We now come to what will render this theater immeasurably more comfortable and luxurious than any we have yet had in this city; a series of arrangements more like those of a hotel than an opera house. The whole second-story front of the building is set apart to relaxation, conversation and the other means employed to relieve the time between the acts. Over the main entrance, and fronting the street, is a saloon, or "crush-room," finished in the most beautiful style, 60 feet long, 26 feet wide, and 28 feet high. Connecting with this saloon at its lower end, at the Toulouse street corner, are the club-rooms for the stockholders of the theater; a general meeting room, a parlor, and all kinds of conveniences, including a range of water-closets. There is a private entrance by which the stockholders gain these rooms from Toulouse. At the upper end of the grand saloon, and corresponding in number and situation with those of the club quarter, is a series of rooms for the retirement of ladies visiting the theatre; a large parlor, connecting with a cloak-room, and a boudoir or toilet-room, with all the other conveniences that ladies can require. The central saloon opens out on the gallery which we have already mentioned as projecting over the street.

Over the above central saloon, and fully as capacious, is a small theater, or place prepared exclusively for rehearsals.

To describe all the minor arrangements of the theater, such as the different offices, business rooms, etc., would take up more room than we can at present spare.

The cost of the building and ground will be about \$200,000; the furnishings will come to \$50,000 more. It will be a truly magnificent theater, and one which will add much to the fame of its already famous architects and builders, Gallier and Esterbrook."

The exterior of the Opera House was treated in the manner habitually employed by New Orleans architects in their more important edifices: that is it was a building constructed of brick with plastered walls embellished with mouldings and other ornaments run in plaster. Judged as a work of architecture, the building derives its importance chiefly from a consideration of the plan, from the arrangement of the details thereof and from the effect produced by the ensemble. A consideration of these points leads us to the conclusion which is generally admitted, that the architect was peculiarly successful in that he produced a building exactly suited to its purpose which was the presentation of French opera to Creole audiences. As one remembers the interior the decorative scheme was rather subdued—faded reds contrasted with creamy white, and there was some use of gold. There were no bizarre effects of color or lighting to confuse or distract the attention, no appeal to the vulgar taste as in many modern theatres. A delightful serenity and charm pervaded the interior which was felt immediately upon crossing the threshold.

The actual seating of the French Opera has been carefully estimated by Professor Kendall to be 1805 distributed as follows: Loges d'Avant Scene 12 in all,

72 seats; in the Parquet 360 seats and 10 Baignoires seating 40; on the Corbeille level 52 loges decouvertes, 208 seats, and 19 loges grillees seating 76. There were originally 32 loges decouvertes in the Seconde accommodating 128, but later this balcony was rearranged to accommodate 242 seats. The Troisieme seated 183 and the top balcony, Quatrieme or *Paradis*, an indefinite number.

James Gallier, Jr., was one of three architects who attained great prominence in New Orleans between the years 1830 and 1860. Their period of activity was in general contemporaneous, although each became in turn, as the saying goes, "the leading architect of his day." The first to achieve renown was dePouilly, remembered as the architect of the St. Louis Hotel; the second James Gallier, the father of the subject of this brief sketch. The elder Gallier is accounted as the most distinguished architect practising in the city before the Civil War. For that day he was exceptionally well qualified by education and travel for the practice of his profession. He was a native of Ireland, born in Ravensdale in 1798, and was educated in the art schools of Dublin. Coming to New York in 1832 he shortly thereafter removed to New Orleans as offering a more promising field. At this time his son was 5 years old. His education was also liberal for the day, his father sending him to colleges in New York and to the University of North Carolina for two years, beside giving him the benefit of training in his own office supplemented by extensive travel in Europe. The son assisted his father until the latter was compelled to retire in 1851 on account of weakness of his eyes, when the son succeeded to the practice. The best example of the elder Gallier's work is the New Orleans City Hall, a very stately and well-proportioned edifice in the Greek Ionic Style.

The younger Gallier was also the architect of the exceedingly interesting Pontalba buildings flanking Jackson Square and of his own residence on Royal street, both of which are now standing and well preserved. Gallier was little over 30 years of age when he undertook the French Opera. The Civil War coming on, quickly put an end to his opportunities. He died at the early age of 41.

The drawings which accompany this narrative conform with exactness to the description and measurements given by the *Delta*. No direct sources of information (such as actual measurements) other than photographs could be found, although it is known that Gallier's working plans were in existence five years ago. Hence the drawings are in a sense conjectural; but the author's very vivid recollection of the interior and exterior features of the building gives him the right to conclude that they cannot be far from the actual *parti*.



# The Product of the Means Equals---What?

By ALEXANDER McCOLL, *Architect*

**I**F THE Atlantic Coast with its Colonials, and the Pacific Coast with its Spanish and Indian domestic architectures, are the extremes, what, then, may seem most fitting to erect in the Central West?

What architect who has the inclination to do small residence work has not been asked by the eager new clients, "Now, what style is the thing? We think everything is going to be English this year." Something very closely resembling an English cottage may be drawn up and crammed within the boundaries of the lot without too much thought as to the fitness of things. Being labeled "English style" and being quite authentic in detail, it makes the owner very happy and it is all considered a great success.

Our eager new clients have idealized a certain mode of living and will find their greatest happiness, satisfaction and pride in surroundings that express certain things. In discovering these things and interpreting their attitude toward life in the finished house with good taste and proper restraint the architect plays his part. This does not lead to any definite rules as to what style is or is not best fitted to the Central West. The setting seems to suggest a house of a general character, but as the tastes and background of the owner are considered, the site upon which the house will stand will bring up visions of what will naturally grow there. If the natural development is hampered with too much consideration



CHARLES N. REMINGTON HOME, EAST GRAND RAPIDS, MICH.,  
ALEXANDER McCOLL, ARCHITECT

Unfortunately much building of small houses is done by promotion companies for some vague, "average person"—the "Prospective Purchaser." Each house is knowingly dubbed by the glib salesman "Baronial" or "English Colonial," whatever these terms may mean, or maybe "Mediterranean" or "Cape Cod." They are sometimes spectacular structures. The successful designing of a house demands more, however, than just reproduction of some style. The exact following of a style may mean nothing except the expressing of the ideas of a past civilization.

of exact following of style there will be a lack of fitness.

It is interesting to see how these considerations have effected the Charles N. Remington house, and the house built at Mayfair.

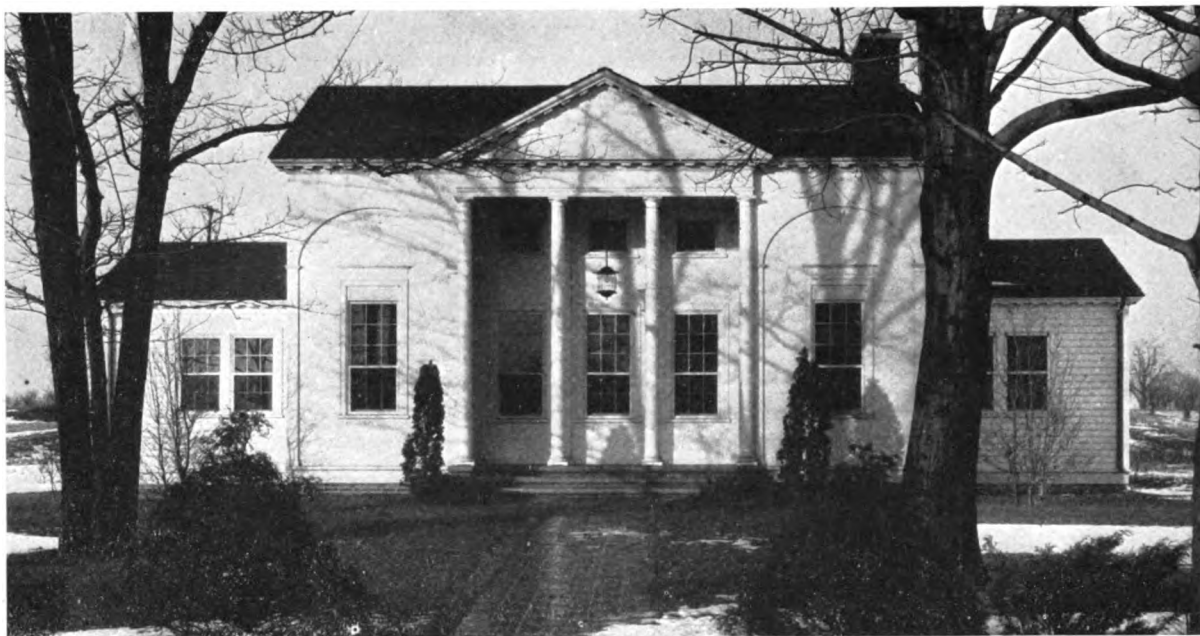
In designing the Remington house the Colonial background of the family and the interest of the owner in Revolutionary times was predominant. The general scheme and particularly the two-story porch was suggested by the family homestead back in New York state. The rather vertical feeling of the design was brought out because of the site which is

slightly lower than the road and the adjoining property on the left. It was important to reflect his sturdy character and hospitable nature.

The little house at Mayfair was built by one whose hobby is attaining the utmost beauty and refinement in everything he develops. The house and its surroundings reflect the discriminating, almost fastidious tastes of the owner. Inspired by the Sployd house built in 1825 at Rensselaerville, N. Y., but influenced by the owner's tastes and the requirements of the larger plan, the new house is in no sense a copy of the old.

Some architects, I know, scorn the little jobs, but

if they would know the supreme joy of being an architect let them get an eager new client who has an interesting lot to develop. Study and work the problem out together and let the client take the lead. The house will grow of itself in a natural fitting way, and through the sympathetic guidance of the architect something of beauty will be attained. When a home is completed, whether it be in Maine or California, let the architect ask himself three questions: Does it have a measure of beauty? Does it look as if it grew upon and really belongs to its site? Do the occupants seem to belong in the house? That will be the test of success regardless of geography.



THE HOUSE AT MAYFAIR, GRAND RAPIDS, MICH.,  
ALEXANDER McCOLL, ARCHITECT



# The Passing Show

*Decadent Art—Architectural Sanity—Censorship*

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

IN DAYS past we would shoulder a transit, go to the site and lay out the building lines, set up the bench mark for the floor levels and later check up the plumbness of the walls. We believed that the building was square, level and plumb because the transit so made it. A later study of perspective taught us how a square, level and plumb building would look and from observation of unnumbered American buildings we believe that, with few exceptions, they are so.

Recently we visited an exhibition of modern art in a famous museum. Some landscapes included buildings that to us appeared to be wider at the top than at the base, out of square and level. They violated all laws of perspective and if they exist as shown, all of the accepted ideas of stability of structure are wrong. An ordinary familiarity with trees enables us to identify, at a considerable distance, their species by the color and texture of their foliage throughout the foliate period or by a closer inspection of the bark and the limb and trunk formations in the winter, nude season. Not one species of trees was identifiable in these landscapes by foliage, color or texture. Nude females by a noted modernist painter have gangrenous flesh and misshapen bodies and limbs—how can models for such paintings be procured outside of a morgue, hospital or asylum for the idiotic or brutish? Some strange looking people appeared to be enraptured by the artistry displayed. So much for that recurrent show.

THE PASSING SHOW is not the only protester against the prostitution of the arts. In the *Journal*, A. I. A., November, 1928, C. Howard Walker discourses most forcibly on the ways of modernism in the arts. In part, he writes: "We are asked to realize that out of chaos arises order, and the assumption is made that it will be a new order, and therefore a preliminary return to chaos is beneficial and to be approved. The assumption is puerile. The existent order in the universe will go on without a tremor. . . . The followers of the code desire to express emotions, produced by physical facts, rather than to be bound by actual representations of those facts, and as these emotions are their own, they claim they are of value even if difficult of interpretation. Clearness of statement is therefore negligible, and indication is sufficient. . . . Technique, so long desired in works of art, is often ignored, and excess in every direction is sought in order to create a nervous exaltation. Charm is tabooed. The selection of subject and the manner of its presentation is deliberately uncouth, often

repulsive, in order to obtain sensation. . . . The recent cults and codes have had a generation to prove their merit, and can be challenged to show a single distinguished performance. They started by promising, they continue to promise, and we are asked to have faith in their potentiality."

The right to "self-expression," which seems to be the basis for this so-called art, is inherent and should be permitted so long as it does not transgress on police regulations. But it is, in this case, a source of danger to the younger ones who may be impressed by the noisy and idiotic acclaim given to the new school. No work can possess merit and fine quality unless it is produced by good craftsmanship. Good craftsmanship is acquired only by hard work, the study of traditional techniques and experience. The masterpieces of the past survive because the technique of producing durability was developed. Perhaps it is well that the present day modernistic paintings will soon perish because their perpetrators are too lazy and careless to acquire the technique of permanence. The statuary can be hauled to the dump to fill in waste spaces.

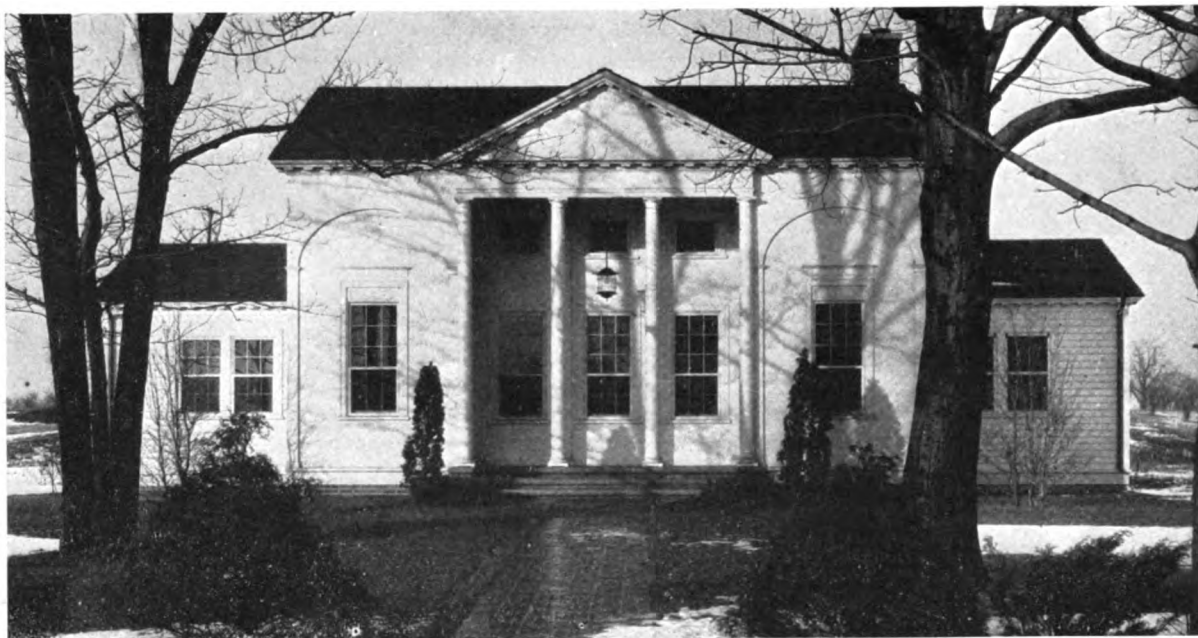
It is publicity that permits shoddy workmanship to exist. As in the case of upstart social climbers, inattention is death and no publicity is hell. This phase of present day conditions was mentioned by H. Van Buren Magonigle in a recent address delivered before the Architectural League of New York. In discussing the values of tradition, he said, in part: "There has been a deal of loose talk and incoherent thinking in the domain of the arts of design; hysterical protest against wholesome discipline has taken a more or less permanent form in paint and clay. Around a few salient names of radicals and revolutionaries have gathered a host of imitators, of incompetents, of immature minds, of neurotics, of egocentrics, of sensation mongers and seekers, in the hope that some beams from those luminaries might bathe them also in a glad effulgence. We could afford to ignore them and their antics if it were not that some of the critics are taking so much of this charlatanism seriously, devoting time and space to it, and by sheer force of the printed work leading the lay public to believe that this stuff is worthy of serious notice. Now, there is a lot of fresh, new, good and craftsmanlike work being done in all the arts of design. But it is being lumped without discrimination with the work of the charlatans by some of the critics, who seem afraid not to be thought broadminded and seem fearful that there might be something in it after all and don't

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want to be caught outside the sacred enclosure when the prophets of the new day are acclaimed. There are thousands of innocent people who believe what they see printed in ink on paper. I have read the most sickening gush about work that is beneath anything even so mild as contempt."

Mr. Magonigle makes plain the danger that is undermining good craftsmanship in the arts of design, and calls attention to its source—the critics. Some years ago literary criticism was confined largely to the younger writers. Their "scratch my back and I will scratch yours" attitude towards criticism led to false appraisals and the serious reading public rebelled against incompetent criticism. Anything was good if the writer belonged to the closed-corporation cabal, otherwise everything was damned. The publishers of some magazines of book review recognized the danger of loss of confidence and new staffs of reviewers now revive our confidence in literary criticism.

Art criticism seems to be an assemblage of words which constitute a patois that is too utterly utter to be understood. It appeals to the common herd for that reason and is accepted as consonant with the mysteries of the artists' emotions and the self-constituted intelligentsia memorize the jargon and emit it on the least provocation. Reduced to common factors, it consists of a critic's name, the more unusual the better, and unstinted praise of anything produced by an alien with an unpronounceable name.

There is produced a volume of good work which is definite, recognizable and craftsmanlike. Work that arouses pleasurable emotions and with which one would enjoy living in intimate contact for unnumbered days. Is not the "livability factor" a fair criterion for judgment? Who could live with modern art except one who has the characteristics of its producers? Modern art, the refuge of the lazy, the incompetent and the mediocre.

\* \* \*

But what of Architecture? It is true that architectural aberrations are plentifully produced in Europe, for whom it is not clear. In this country there is little likelihood of an epidemic of modernistic architecture. New forms and designs are being evolved but they are not offensive or irrational. In fact, it is evident that our architecture has definitely entered upon a golden era.

Fortunately, American architecture possesses an ever-present stabilizer—utility. The building owning public demands a maximum of utility, the basis of value. This demand now extends to all kinds of buildings. Even churches are designed for efficient operation and dwellings must be convenient and livable. School houses conform to certain requirements of education production. Public buildings have been monuments to inefficient planning but now cities such as Camden, New Jersey, demand and

secure a city hall and county courthouse designed primarily as places in which to conduct the public's business in the most rapid and effective manner. The architectural design is a function of the use, as it should be.

The greatest volume of building investments, except houses, is found in commercial and industrial structures. Utility must be provided to establish a present and maintain a future value. Utility depends on the plan and equipment, and the inclosure—architectural designing—is incidental. On such a basis, however, there is a growing aversion on the part of owners to make useless expenditures to secure "monumental" effects. The result is that architects are seeking simplicity of form, of detail, use of color and other legitimate expedients that constitute a dignified and beautiful architecture.

Owners are becoming more architectural minded and more frequently co-operate with the architect in producing worthy buildings. They are less apt to object to departures from stated forms and desire to possess distinctive structures.

Engines are equipped with governors which control their speed. Without this device they would destroy themselves. And so with architecture, utility is the governor which prevents excessive and erratic speed with the attendant evils of the bizarre, the crude and the illogical. While architecture may have a controlled tempo, it can still be made up of highly individualistic units produced in a fine manner. One engine may generate the power to produce shoes, another to produce pretzels, both operating at the same speed and the products being equally good of their kind. And so of architecture, its future is bright indeed, because utility is in control.

\* \* \*

And now George McAneny, president of the Municipal Art Society, New York City, proposes city supervision of the architecture of privately owned buildings. Addressing the School Art League, he is quoted as saying: "City supervision of the architecture of private buildings will come as a logical development of growing interest in municipal beauty. There are many examples of fine architecture here which would show to their full advantage if standing alone. How often, though, is their effect marred by the juxtaposition of ugly or inappropriate structures! In California there is already a realization of the desirability of regulating the construction of private buildings so as to bring about general architectural harmony. Those who have visited Paris realize, of course, how much the beauty of that city is enhanced by just this architectural harmony."

Perhaps Mr. McAneny confuses a Parisian uniform building height with architectural harmony. Almost any photograph of a Parisian street will disclose architectural discord caused by over-elaborate and



fussy facades on which the architect tried to impose everything to be found in the architectural alphabet. Why should Paris be a criterion for American cities?

Who would set up the machinery for city supervision? It would be controlled inevitably by the City Hall. Has the City Hall of any American city ever evidenced any particular appreciation of aesthetics in any field? Such supervision would be manipulated to "throw" architectural work to certain firms that were "elect." When millions and millions of dollars expended in building construction are involved in a control, it attracts the grafter and we could not keep him out.

There is only one way to secure a "harmonious" architecture—"harmonious" subject to definition. That way is to educate the general public and the building owners to a correct appreciation of the function of architecture. An impossible undertaking? No, an easy one. If the daily papers would set up a

department of architectural criticism in which new buildings, and old, were criticised just as they criticise the drama, literature, painting and sculpture, the public would soon become architecture conscious. THE PASSING SHOW has sufficient faith in the intelligence of the public to believe this can be done.

Who would be the critics? A sufficient number would be found and they would be good, indifferent and bad. That is to be expected because it is true of all classes of critics, by and large. The main thing is to have the public think and talk architecture, whether they comprehend it or not. The better minds will inevitably control the others. When the architect and the owner know that the public and the critics will appraise their work its quality will automatically improve. Criticism in architectural papers? Not until the daily papers pave the way, and doubtful if then.

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## Book Reviews

MEDITERRANEAN DOMESTIC ARCHITECTURE IN THE UNITED STATES, by Rexford Newcomb, A.I.A. J. H. Jansen, Cleveland, Ohio.

I eagerly seized Rexford Newcomb's new book, "Mediterranean Domestic Architecture in the United States," not so much for the pleasure of enjoying its beautiful pages as to clear up certain questions in my own mind. These were: Which is superior, the domestic architecture of Florida or of California, and how successful has "Mediterranean" architecture been in the North?

In a measure I was disappointed in my quest for Prof. Newcomb has picked only the very finest specimens and any comparison of a general average is impossible, and it must be remembered in justice that California with its mountains and rocky coast has double the advantage of Florida in its choice of sites.

In the few northern examples the author has selected those which have used brick or other suitable materials and which have modified the type to harmonize as far as possible with the environment, so here again I was deprived of, or shall I say spared, the general average.

My curiosity satisfied or rather whetted in this respect, I returned to the volume. It is a very splendid one, superbly illustrated with exteriors, interiors, landscapes and many plans. It is most attractively bound and the type is large and beautiful in form. Aside from its content as a job in book making, in composition, printing and binding it is one of the notable books of the year. There is an introductory chapter describing a bit the influence of the Mediterranean architecture on ours and how it came about. This covers the more or less familiar

ground of Spanish, Italian and African sources and most important of all our debt to Mexico and the Spanish Missions in old California.

Prof. Newcomb justifies without much trouble our use of Mediterranean forms and motives in a terrain where such forms are natural and suitable such as Southern California, Florida and in general the southern-most states. He deprecates, though to my mind not as forcibly as he should, the use of these Mediterranean forms in the North where, deprived of their natural backgrounds, they look like shivering flamingoes on a frozen lake. He points out that the purer Spanish type prevails in California, that the forms of Arizona are allied more closely to the Sonoran types of northern Mexico and that in Florida a greater eclecticism has prevailed and French, Italian and African motives join in amity with the Spanish often in the same building.

Prof. Newcomb has selected the *creme de la creme* of his subject, and in consequence it is difficult to pick out especial examples as noteworthy as they all are. Reginald Johnson's work in California and Marion Wyeth's in Florida is always distinguished. I liked very much the Hotel Rolyat, St. Petersburg, Florida, of which Kiehnel and Elliott are the architects. I looked in vain for any examples of a particular architect who I supposed has a monopoly on Florida, architecturally speaking. This discretion amounting to abstinence in the author coincides with the conviction of the reviewer. I also bless Prof. Newcomb that he has omitted moving picture sets and moving picture theatres.

—THOMAS E. TALLMADGE, F.A.I.A.

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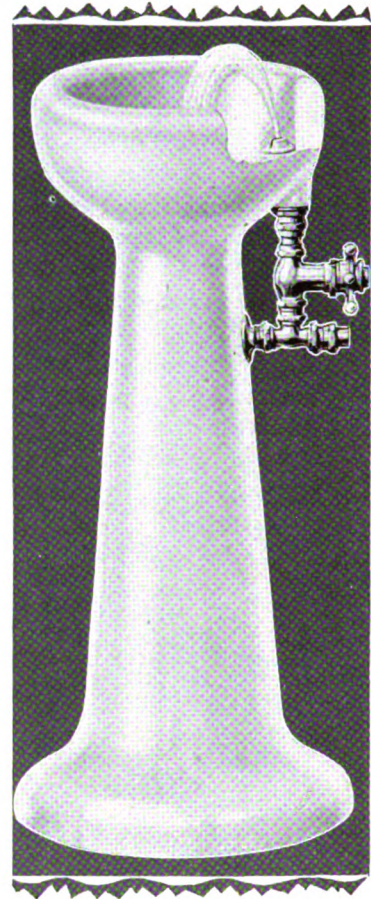
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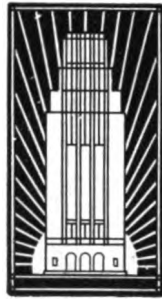
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# THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

Volume XXXVIII

Number 2

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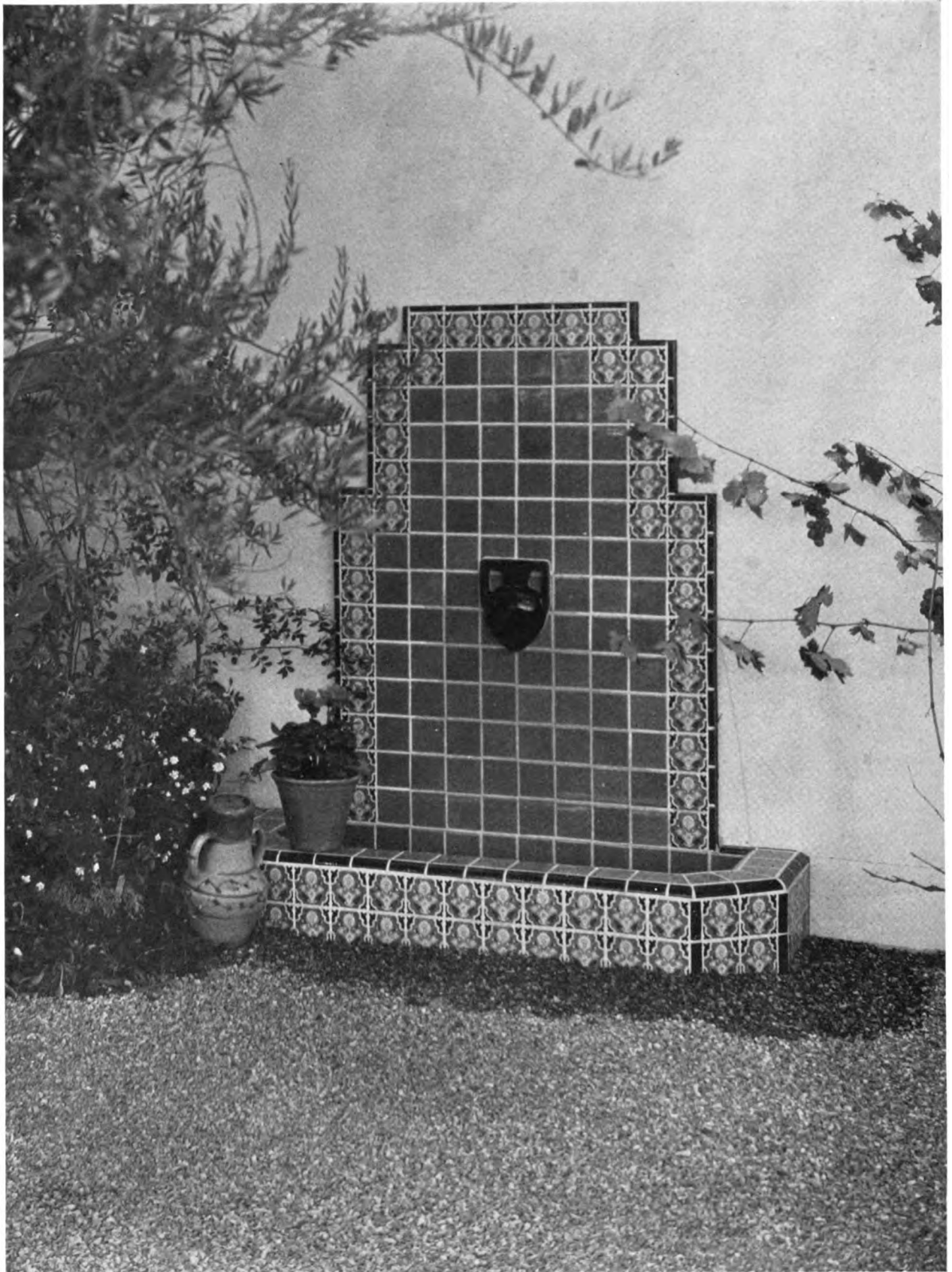
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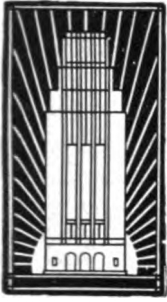
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# THE WESTERN ARCHITECT

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Volume XXXVIII

FEBRUARY, 1929

Number 2

Can Architects  
Aid  
in Smoke  
Elimination?

With the low barometer and short sunlight hours of mid-winter comes the annual agitation regarding the "smoke nuisance," and the public demand for its abatement if not eradication in all our large cities. This periodic protest has probably existed since the first soft coal was mined and used in furnaces. It was in the early eighties of the last century that the movement toward smoke prevention found a champion in Joseph Medill, the veteran editor and publisher of the Chicago Tribune.

Smoke was deemed "a nuisance" even when that city had only one-tenth of its present population, and ways of prevention were sought. Mr. Medill sent an investigator to France, who reported upon the smoke prevention methods in use in Paris. As a result several systems were tried out, two being for a time popular. One consisted of a steam jet mixing the live steam with the flame above the burning coal. The other, more elaborate and costly, called for partitions in the fire-box, a thorough burning of the coal on the grate-bars, etc. Ever since that date there have probably been sporadic efforts to curb the issuing of smoke from chimneys. Yet today, in at least three large cities outside Chicago, Saint Louis, Pittsburgh and New York, definite campaigns are being waged by health officers, smoke abatement leagues and even through stringent laws by city aldermen. Health officials declare that the curtain of smoke shuts out the sun's actinic rays. Leagues spend large sums annually in attempts to educate furnace owners. City fathers pass ordinances "with teeth in them" calling for a fine and ultimate sealing of boilers that are persistent violators. And, while the constant presence of the smoke in cities which costs perhaps millions through destruction of fabrics and unknown number of lives, is said to be reduced the net result is negligible. Science has discovered the microbe. It is more than probable that science has discovered ways in which perfect combustion can be secured. It is in each case the individual that is responsible and not the lack of remedies. Precautions against disease are known yet the average citizen is careless

and a doctor is called to remedy his neglect. The furnace owner will not go to the expense of building a proper furnace and hiring competent help to fire it, and the result is smoke that pollutes the atmosphere. As for the architect, as a citizen it should be to his interest to aid in smoke prevention; as an architect he should advise, even insist upon the proper furnace being installed because of its saving in running costs and because of the public duty that is involved in its operation without the production of smoke.

A Bill to  
Establish  
the  
Metric System

When in 1884 the architectural profession of the Middle West organized the Western Association of Architects, that order might be brought from the chaotic condition that existed, one of the first proposals was that the association's influence be exerted to further a movement to establish the metric system. A standing committee was appointed and, if memory serves, continued until the consolidation took place of the Western Association and the American Institute. Then a similar committee carried on the work for several years. A search of the records would show when that committee died a natural death through inaction. The consideration of a change in the United States from our "rule of thumb" yard measure system to that of the meter through the past half century has been agitated by other scientific societies, but with little apparent success. That it has really been fruitful seems to be indicated by the presentation of a bill designed to put the metric system into effect by Representative Fred A. Britten of Illinois. A large array of influential associations and individuals are active in urging the measure that makes no innovation upon the world's practice, but on the other hand abandons archaic systems of measurement. The bill, which has the endorsement of architects, engineers, manufacturers and educators, calls for the gradual adoption of the metric system in all buying and selling, a step regarded as imperatively necessary in our expanding foreign trade; while to the entire field of engineering practice it not only is necessary but so well established that the confusion of two

systems exists as a result of which the yard must be reduced or translated to the meter in practice. While it took three centuries to establish the Gregorian calendar, with modern means of communication and education, the transfer to the metric system under this bill would be practically immediate. Other bills with the same purpose have been presented. These possibly died in committee, because little public interest was manifest. But with the endorsement and active insistence of the engineering societies, the engineering departments of colleges, and the long list of miscellaneous societies from those purely scientific to departments of public instruction there seems to be no reason why the Britten measure, at least in principle, should fail to pass, especially as its purpose is sure to be endorsed by the President who will have it under consideration. However, the change will take time and careful handling. It must be produced, not by fiat, but by educating the people at large in the vast advantage of emerging from a position of isolation to a parity with the countries of the world in the practice of a universal system of weights and measures.

A New Process  
of  
Wrought Iron  
Production

Far-reaching consequences, amounting to a "revolution" in the steel trade, are predicted as a result of a mechanical process for wrought iron production without the laborious and expensive method of hand puddling. According to Secretary Davis of the Department of Labor, the A. M. Byers Company, of Pittsburgh, has completed experiments lasting over a year and is about to produce wrought iron of a superior quality so much more cheaply than it has before been manufactured that the use of steel pipe will be abandoned for many present purposes in favor of pipe made of wrought iron. This would indicate that the discovery of a

method by which it can be produced at about the same cost as steel pipe will result in a very important revival in the iron industry. As this discovery synchronizes with the efforts of the Wrought Iron Research Association toward inducing architects to specify the use of wrought iron in the forging of all ornamental work, it may lead to the abandonment of steel by all makers of ornamental ironwork by trade manufacturers, though the artist in ornamental iron has never used other material.

Why Not  
Fireproof  
Scaffolding  
Too?

The further elimination of wood in building construction, which has already reached a stage in which steel joists are found to be practical though still a fraction more costly, has received an impetus through two recent disastrous scaffolding fires in New York City. The burning of the scaffolding of the Sherry-Netherlands hotel and consequent structural damage, was followed by the most spectacular burning of that of the uncompleted Riverside Church on Riverside Drive. These and similar fires are working toward the elimination of wood scaffolding among architects and contractors. The use of fire-resisting temporary supports should follow the adoption of metal doors and trim and the steady movement toward the introduction of fire-resisting materials generally. There is no lack of ingenuity on the part of manufacturers, and only a lack of demand stands in the way of further advances in the production of materials that are non-combustible, replacing wood. When steel frame construction was introduced its protection by hollow tile was invented and each new form was met with an adequate fireproofing by the then single manufacturer of hollow tile fire proofing west of the Alleghenies, E. V. Johnson.



# √ The Pageant of Historic Tiles

By REXFORD NEWCOMB, A. I. A.

PERHAPS the two earliest arts of man were *basketry* and *pottery*. How early these were developed no one knows, but it is significant that these arts are invariably found in the most primitive societies. It would be difficult likewise to determine which art had the earlier development. If, however, the childhood of the *race* in any way parallels the childhood of the *individual* and we may learn anything by observing children at play in a natural environment, we may conclude that the fashioning of rude vessels of mud preceded the fashioning of them in grass or reeds. Either art, once learned, became of value to primitive man when he got ready to fashion a habitation.

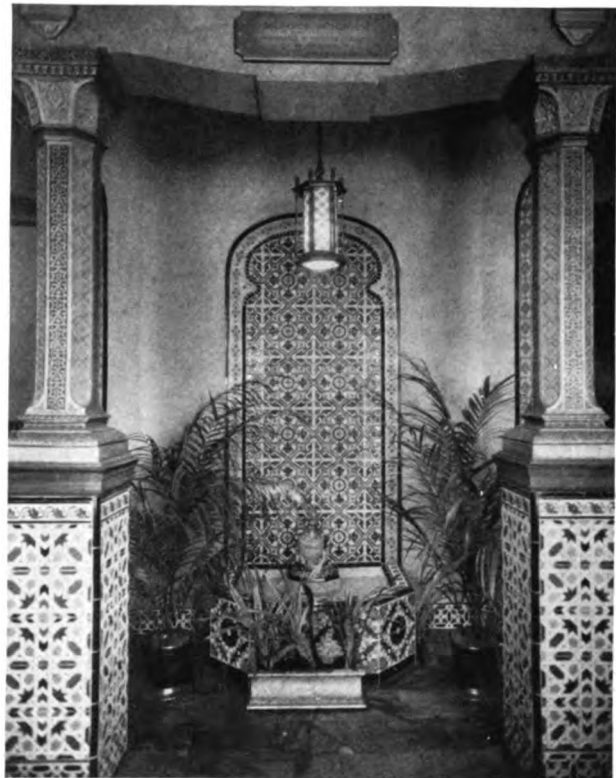
Now so far as we know the earliest huts, in certain environments at any rate, consisted of a frame work or "basket" of woven poles and twigs, plastered inside and out with mud. This hut, half-basketry, half-pottery, remained the type in many lands for centuries and is indeed the shelter today known to vast numbers of the human family. Later, man learned how to make blocks of sun-dried earth (bricks) and thus he started upon that long evolution toward fire-burned ceramic units, structural and decorative, that have for ages given character and charm to architecture.

It has been the habit of historians to attribute the beginnings of ceramic art to some specific country. Thus Egypt, Chaldea and China have all been mentioned for priority. But like so many of our simpler arts that date back to antiquity, tile making undoubtedly had similar beginnings in widely separated geographical situations. Human nature is so similar in its simpler impulses that, given the *genus homo* in widely separated environments that offer clay, he is pretty likely to use it in one way or another.

The term "tile" we shall here use in its broader sense, making it include all those colorful decorative ceramic units which, planted upon *plane* architectural surfaces (floors or walls), were calculated to impart beauty to these necessary architectural "elements." So far as the western world is concerned, two centers of early ceramic activity present themselves as claimants for priority. These are the Valley of the Nile and the Valley of the Tigris-Euphrates. Each of these centers, then certainly somewhat isolated from one another, solved its problems in its own way. Thus at Warka (Erech) in Chaldea, fire-burned clay cones with colorful decorative bases were driven into walls of sun-dried brick to make a decorative ceramic revetment. The bases of these cones (which were  $3\frac{1}{2}$  inches long), colored *black*, *red*, *white* and *yellow*

made possible decorative diaper, chevron, twisted and other geometrical patterns.

In the Valley of the Nile, on the other hand, a form of tile not unlike our modern tiles was early developed. Probably the earliest tiles of Egypt that can be more or less surely dated are those that graced the interior walls of the Stepped Pyramid of Sakkara. This structure, one of a group of eleven pyramids at Sakkara, an ancient necropolis some twelve miles



INTERIOR OF TOBACCO SHOP IN SAN FRANCISCO, CALIFORNIA. COURTESY ROSSMAN CORPORATION, NEW YORK

south of modern Cairo, is believed to be the oldest existing masonry structure in the world. The building was erected as the tomb of Zoser (Sosiri), a pharaoh of the Third Dynasty, and was designed and erected by his chief physician, body-guard, and architect, Imhotep, whom we know consequently as the first great architect of history. The tiles mentioned above were discovered in 1803 when General Minutoli opened the tomb to find the walls of the sepulchral chamber covered with *blue-green* glazed tiles,  $1'' \times 2''$  and  $1\frac{1}{8}''$  thick. The faces of these tiles were slightly convex while the back of each was provided with a square tenon perforated horizontally

by a hole through which a copper wire was passed in order more securely to "tie" the tiles into the cement in which they were set. The door of this chamber was enframed by beautifully painted figure tiles inscribed with the titles of Zoser, the hieroglyphs of which are of *blue*, *red*, *yellow* and *green* upon a *fawn*-colored background. Thus, colorful tiles of a pattern staggeringly modern graced the tombs of these earlier kings of Egypt!

In Chaldea and Assyria the start early made at Erech was developed with the result that, in both the Ninevite and neo-Babylonian periods, colored and glazed ceramic revetments graced the splendid palaces that the monarchs of these eras erected. Particularly interesting are the enamelled decorative panels found in the Palace of Sargon (722-705 B. C.) at Dur-Sharrukin (Khorsabad) in Assyria. In the harem of the Palace was found a frieze composed of lions, fig trees, plows and members of the body guard. Executed largely in *yellow* and *white* upon a ground of *cobalt blue*, these decorations made splendid facings for the walls of sun-dried brick upon which they were planted. These panels, it should be pointed out, were thicker than the tiles of either Egypt or the modern world. In fact they were more nearly of the thickness of bricks but, since they were thin compared with the enormously thick walls which they faced, they performed to all intents and purposes the function of modern tiles.

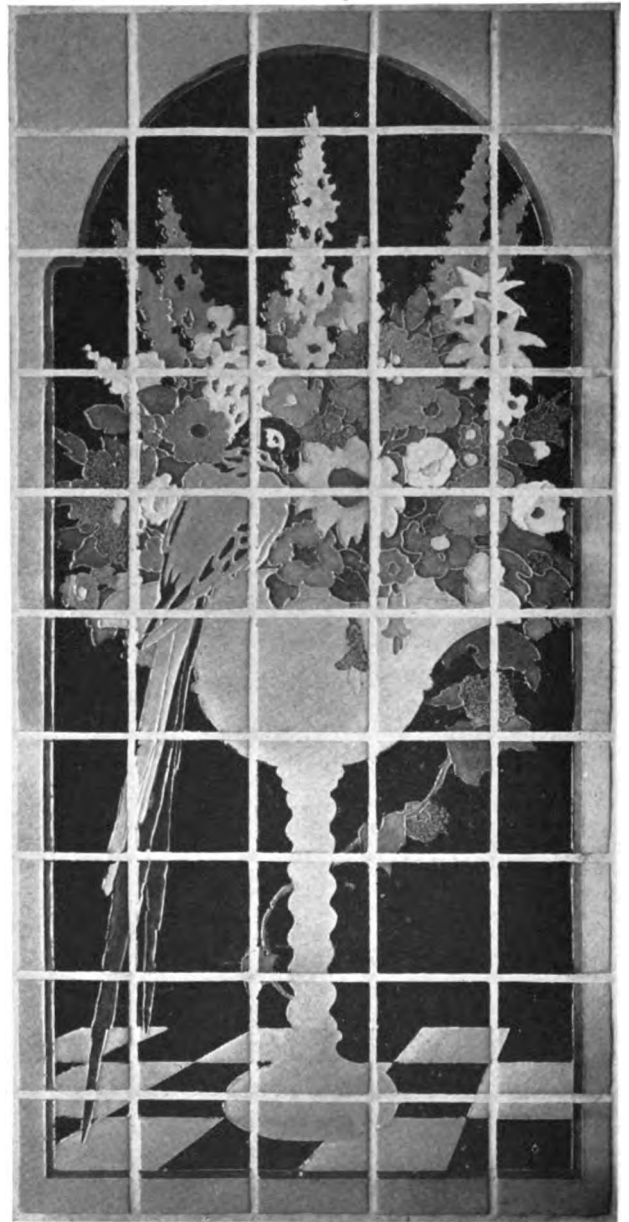
In the days of Nebuchadnezzar the Ishtar Gate of Babylon and the Processional Street leading to the Temple of Marduk were decorated with lion, bull and "dragon" figures worked out in colorful plane or low relief patterns to "make glorious the procession of the great Lord Marduk."

Persian contact with the Assyrian and Babylonian peoples served to acquaint the Achaemenian kings with the skill of the Mesopotamian ceramists, with the result that Susa and other Persian cities became, after the fall of Assyrian-Babylonian power, the great centres of ceramic art. That the Persians made splendid use of the art inherited from the peoples of the Tigris-Euphrates is amply testified by the Archers' Frieze and the Lions' Frieze unearthed by M. Dieulafoy in the ruins of the Palace of Darius I at Susa and by him deposited in the Louvre Museum, in Paris.

With the fall of the Achaemenian line of Persia tile making seems to have languished, for the Macedonian, Parthian, and Sassanian periods of Persian history offer us little or nothing along this line. In fact the art seems to have slumbered until the coming of the Saracens, and thus the question is often asked as to whether or not the medieval ceramists of Persia had any knowledge of the tile art of the ancient Achaemenians. That is *not*, however, a question that we can settle here. Suffice to say that it was in the Persia of the Saracens that during the Twelfth

Century a glorious development in tile making took place.

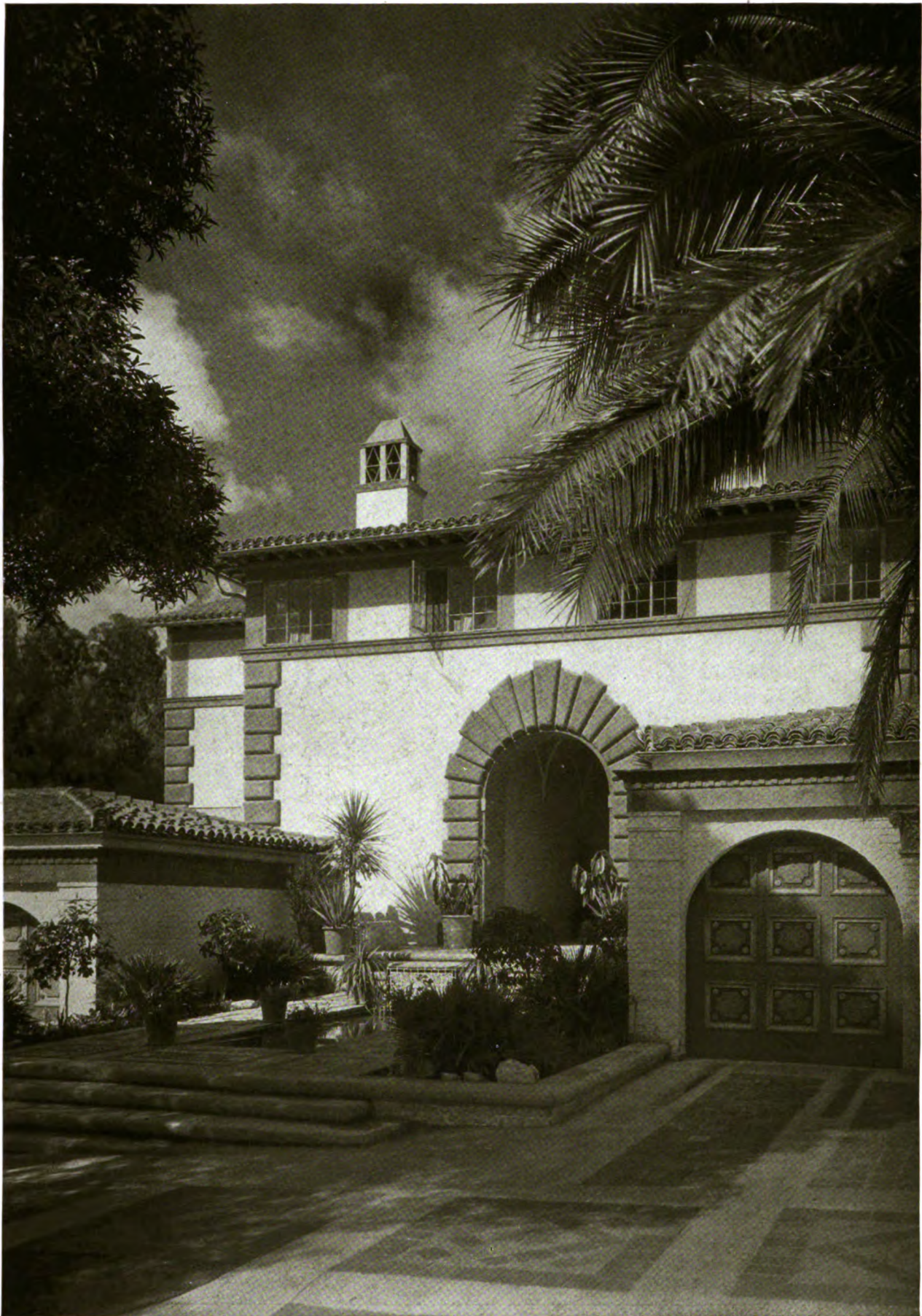
While the Saracens were not a race of distinguished builders they were perhaps the most versatile decorators the world has ever seen. Their habit, induced perhaps by a fatalistic strain in their religion, of



POLYCHROME GLAZED DECORATIVE PANEL FOR BREAKFAST ROOM OR SUN ROOM. COURTESY CLAYCRAFT POTTERIES.

building rather flimsy and ephemeral structures in which the oriental love for display and color demanded a certain luxuriousness, served only to magnify the necessity and possibilities of decoration. They always considered tiles in their correct light, however, using them not as structural units but as a gloriously beautiful envelope with which to cover the rude brick, stone and even frame walls that they built wherever the victories of the Crescent and Scimitar





FRONT ELEVATION  
RESIDENCE (APARTMENT) AT 1355 N. LAUREL AVE.,  
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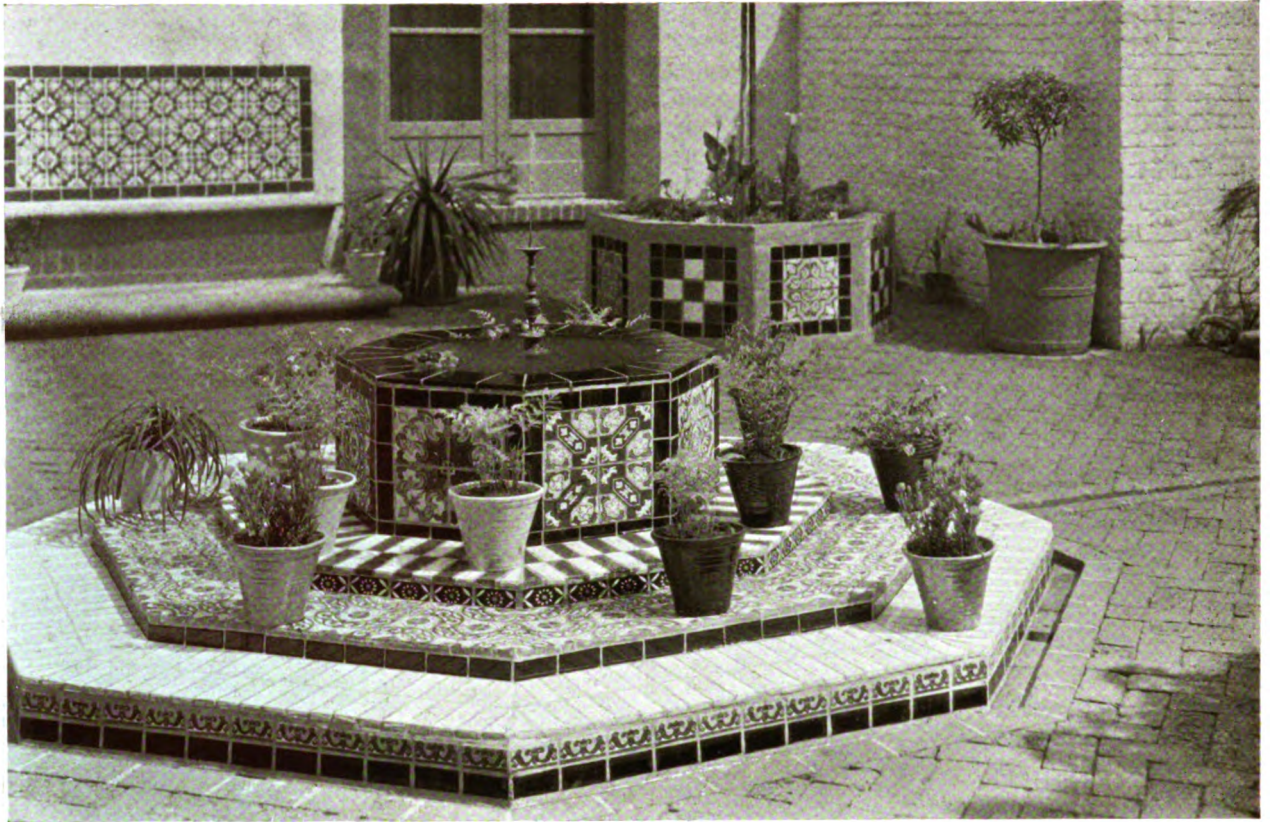
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COURT OF THE FOUNTAIN  
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DETAIL OF FOUNTAIN  
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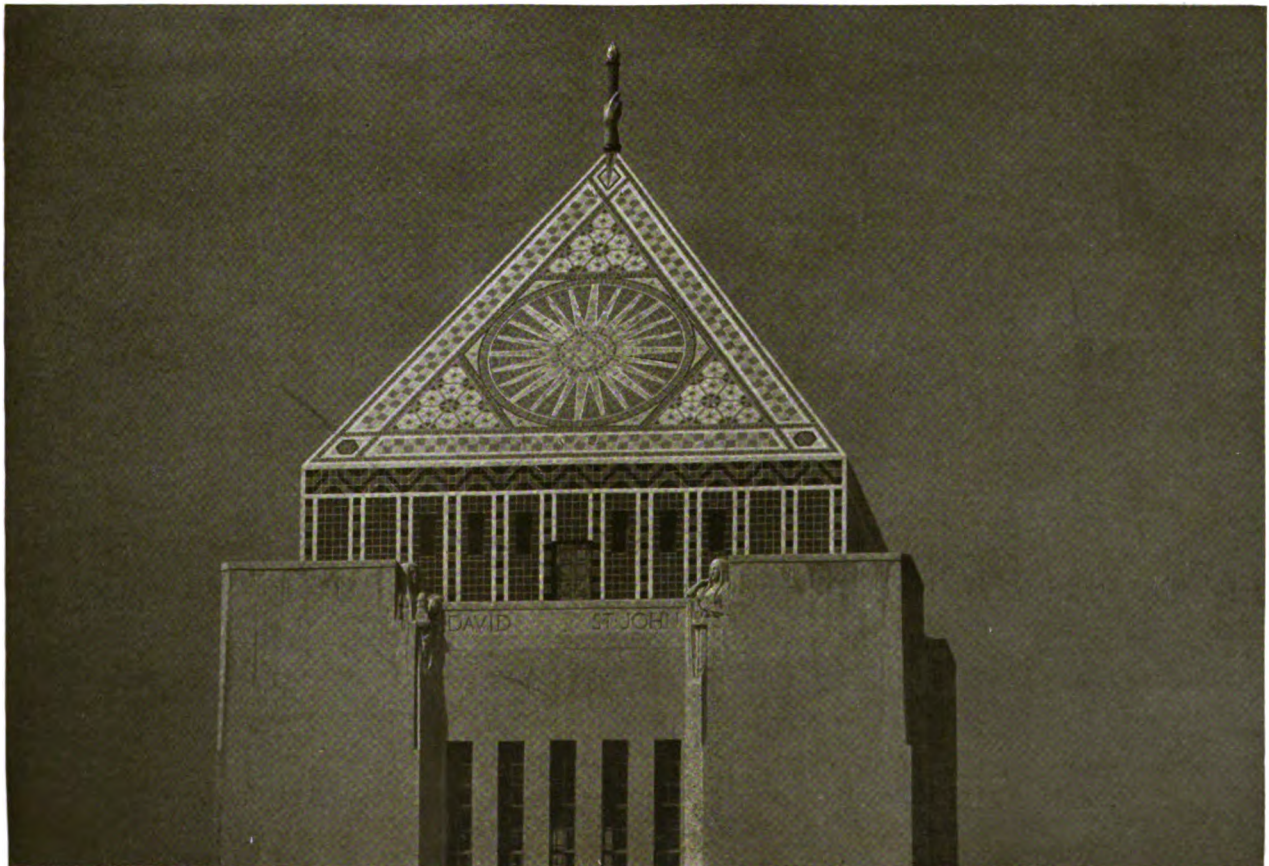


PATIO  
RESIDENCE OF R. B. KEELER,  
SOUTH GATE, CALIFORNIA  
R. B. KEELER, ARCHITECT AND CERAMIST



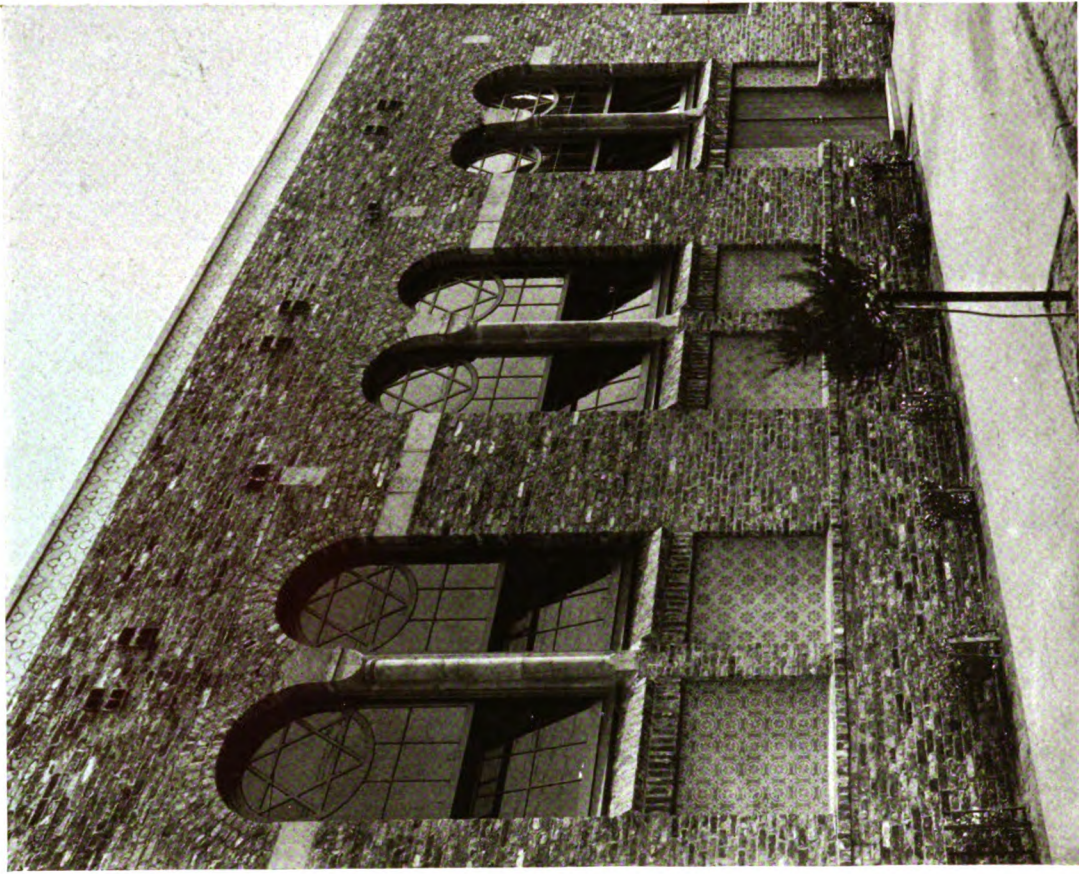


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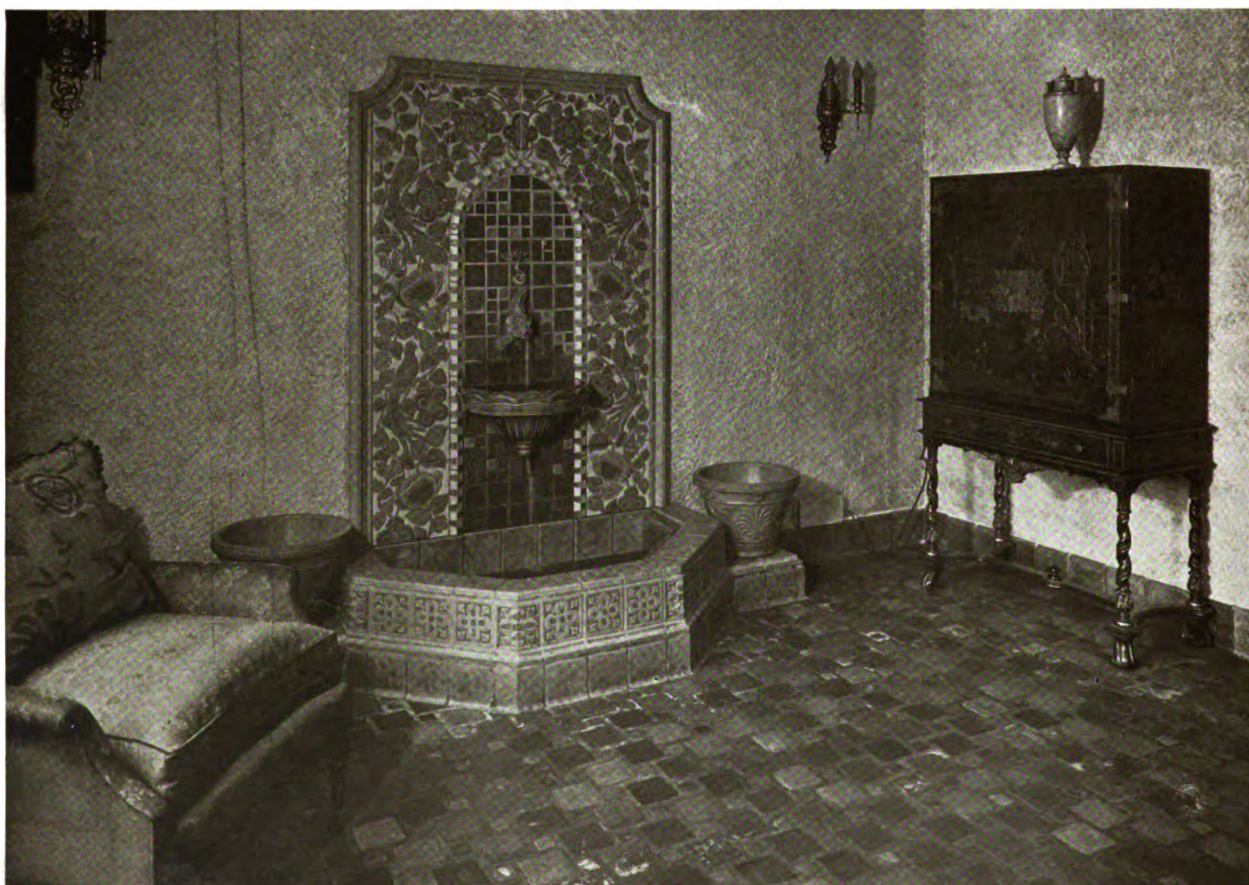


LOBBY  
AVALON THEATER  
CHICAGO, ILLINOIS  
JOHN EBERTSON, ARCHITECT  
COURTESY ASSOCIATED TILE MANUFACTURERS





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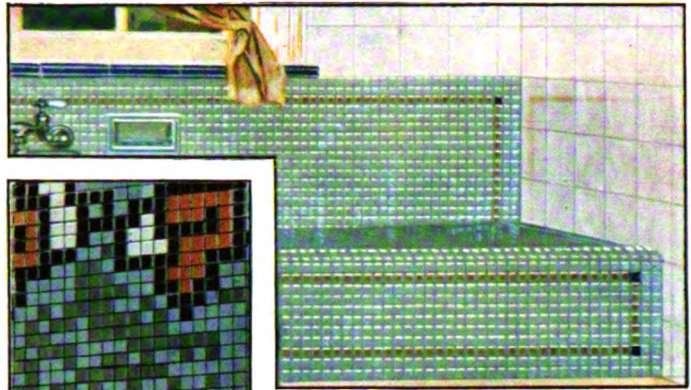
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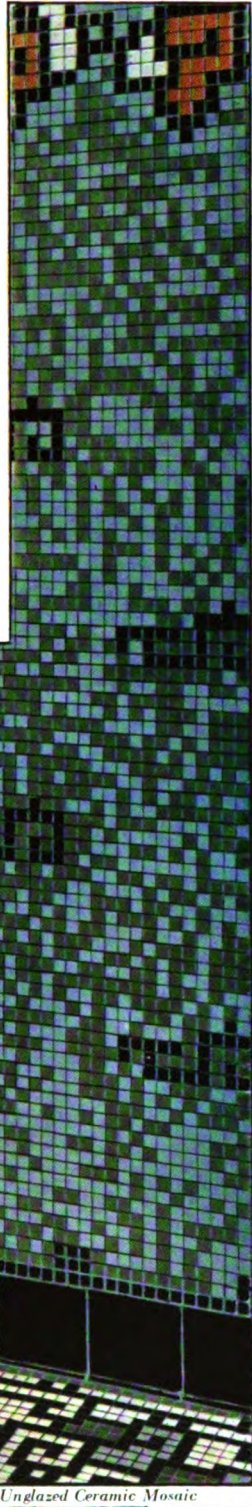




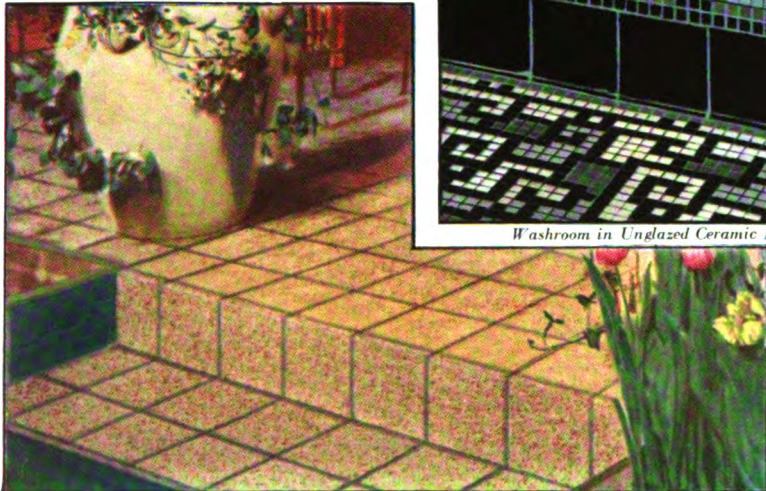
*Mural in Glazed Ceramic Mosaic*



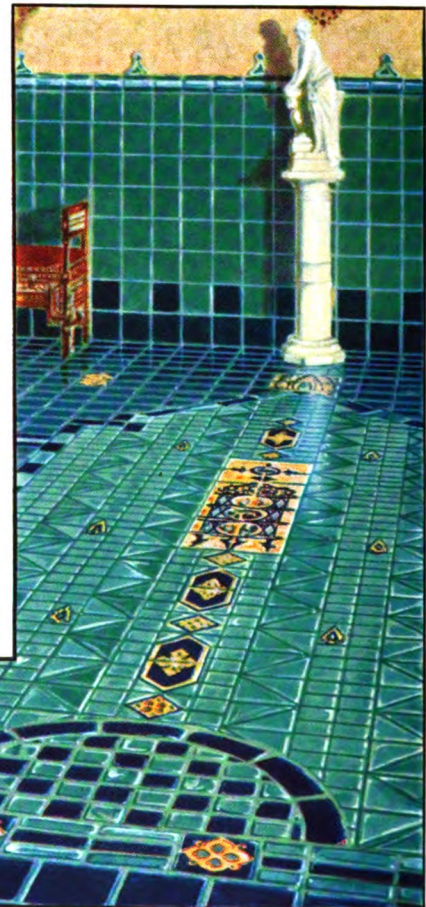
*Tiled Kitchen Sink and Drainboards*



*Washroom in Unglazed Ceramic Mosaic*



*Terrace*



*Theatre Lounge*

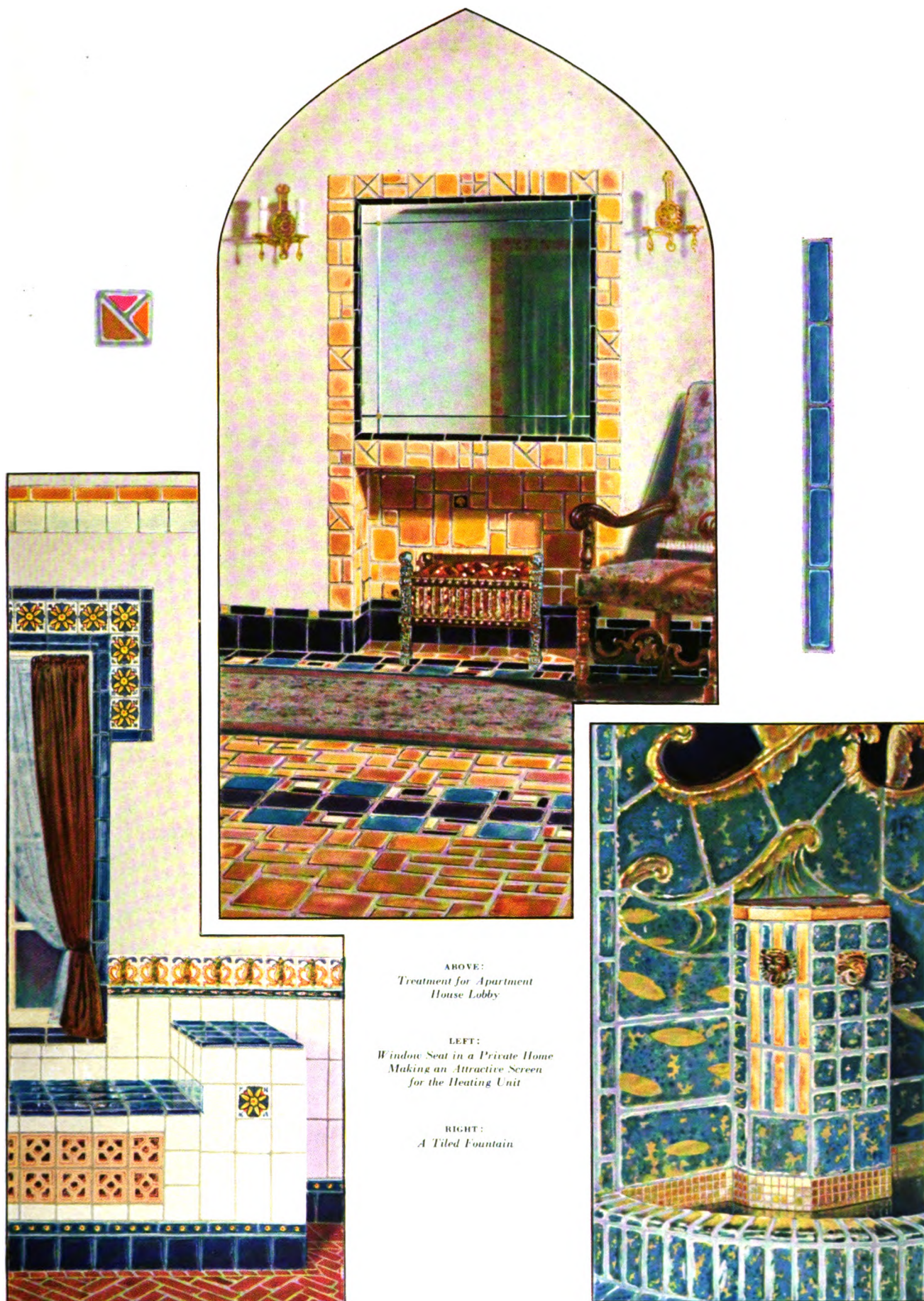
Courtesy of ASSOCIATED TILE MANUFACTURERS

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# KERAMIC TILES



ABOVE:  
*Treatment for Apartment  
House Lobby*

LEFT:  
*Window Seat in a Private Home  
Making an Attractive Screen  
for the Heating Unit*

RIGHT:  
*A Tiled Fountain*



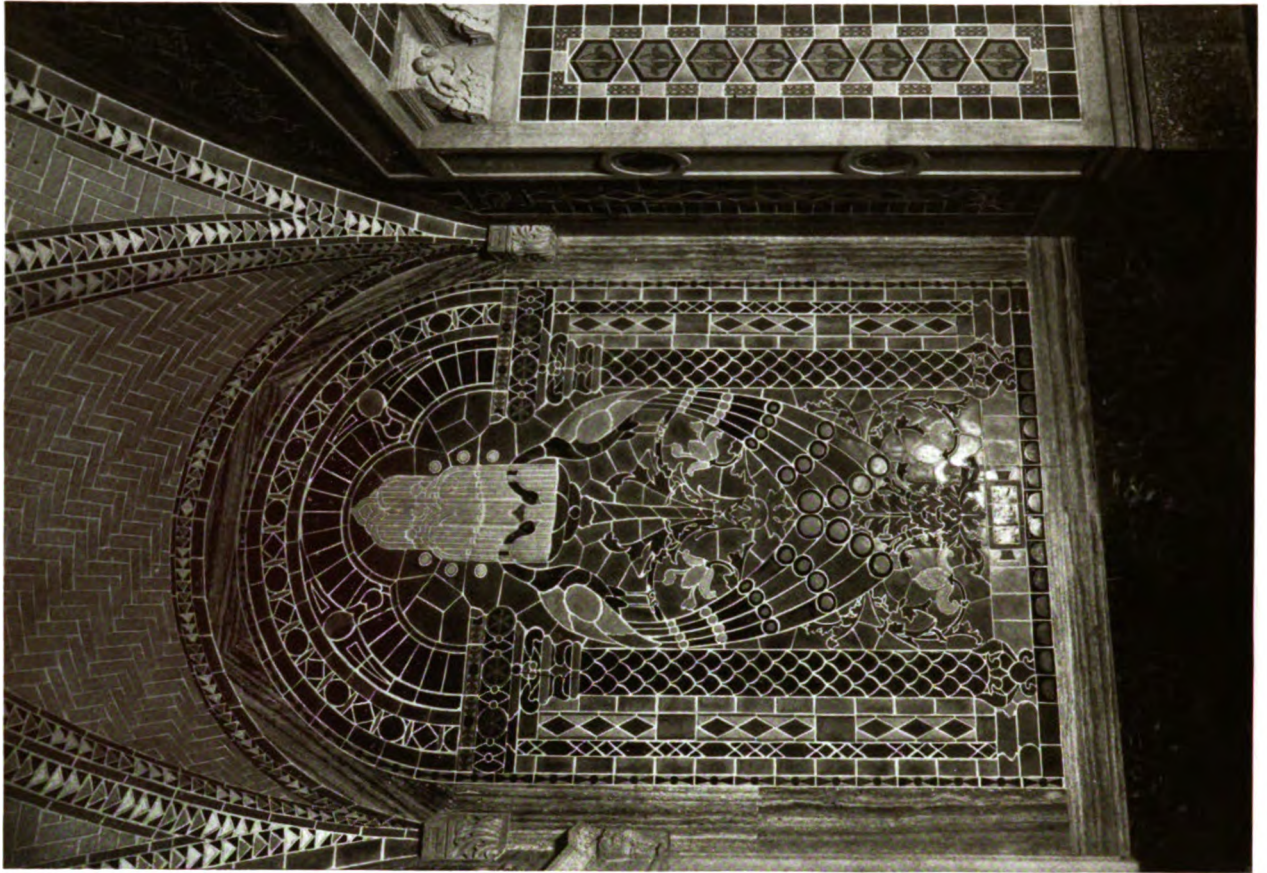




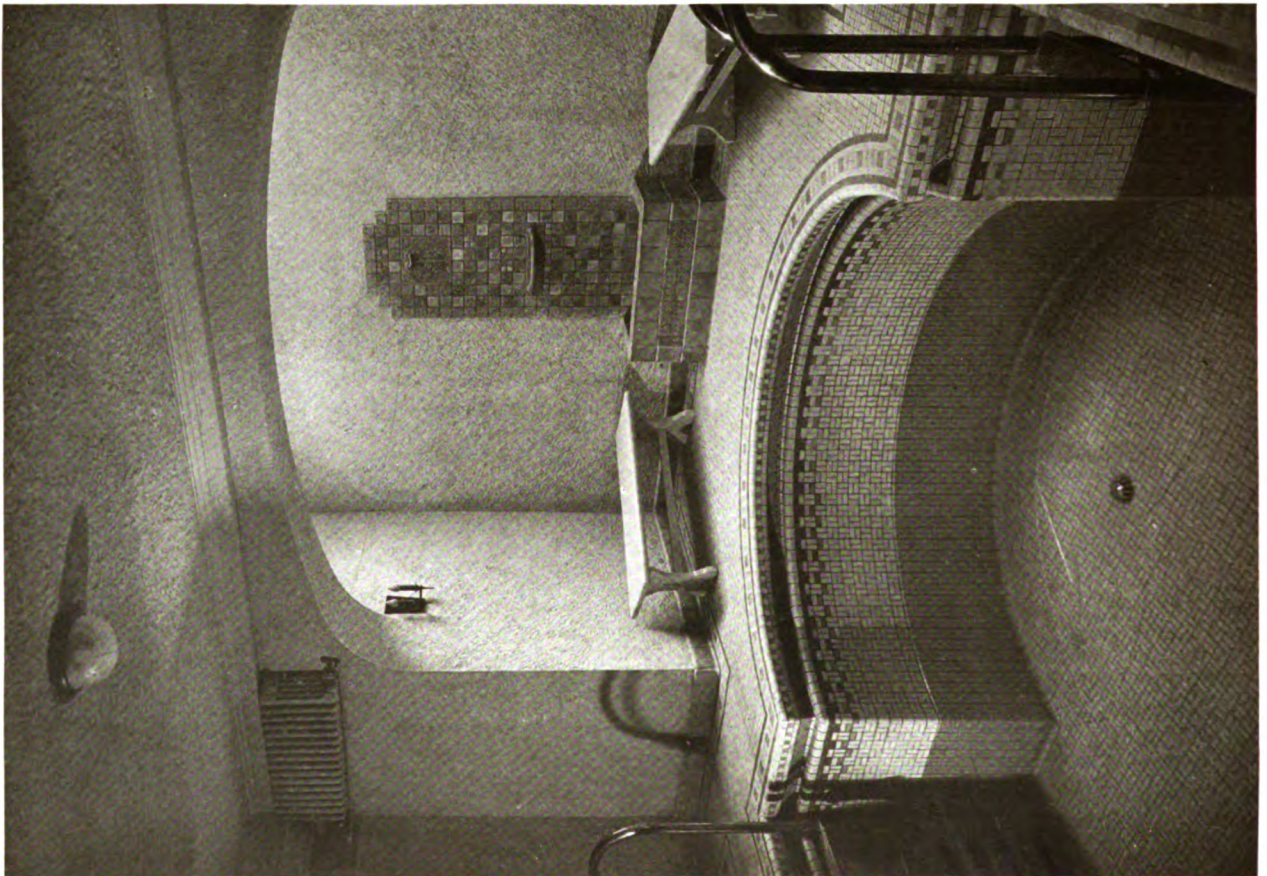
FOYER

ALDEN ARMS APARTMENT, LARCHMONT, N. Y.  
GEORGE KEISTER, ARCHITECT  
COURTESY ASSOCIATED TILE MANUFACTURERS



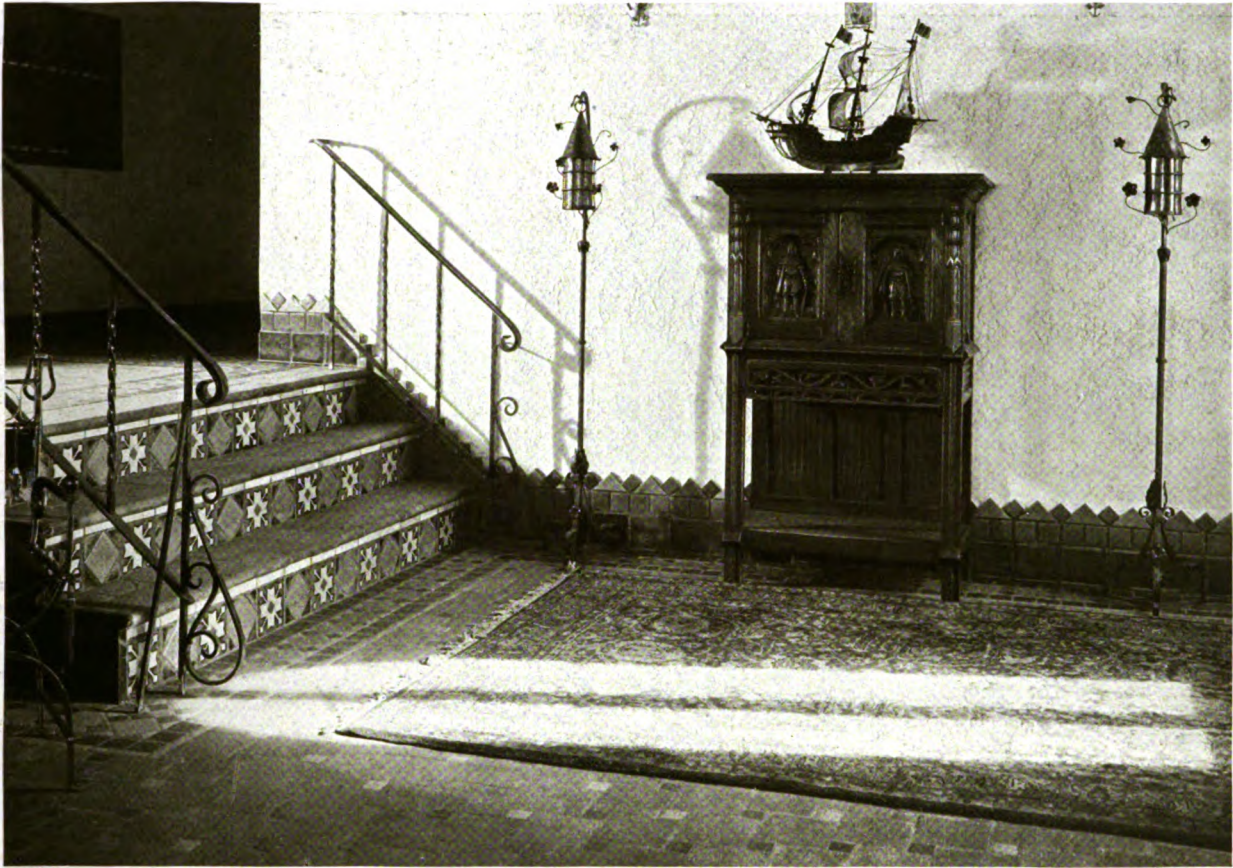


FAIENCE PANEL  
HOTEL MONTCLAIR  
LEXINGTON AVE., NEW YORK  
EMERY ROTH, ARCHITECT

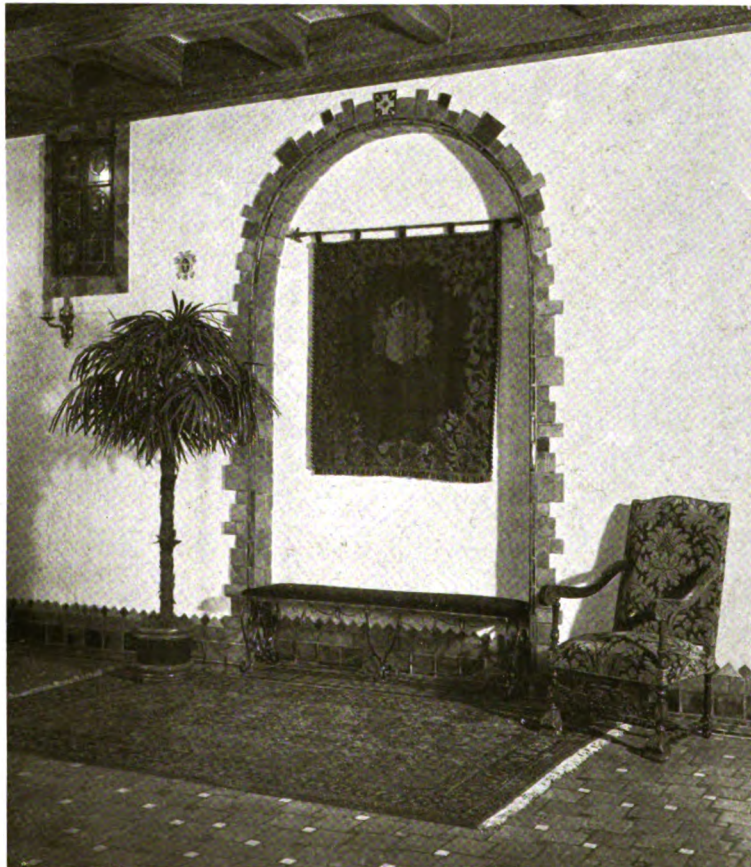


SWIMMING POOL  
RESIDENCE OF HAROLD N. SELLING,  
EVANSTON, ILLINOIS  
MAYO & MAYO, ARCHITECTS





LOBBY  
 BARCELONA APARTMENTS, FOREST HILLS, LONG ISLAND, N. Y.  
 BORIS W. DORFMAN, ARCHITECT  
 COURTESY MOSAIC TILE CO. ::



LOBBY DETAIL  
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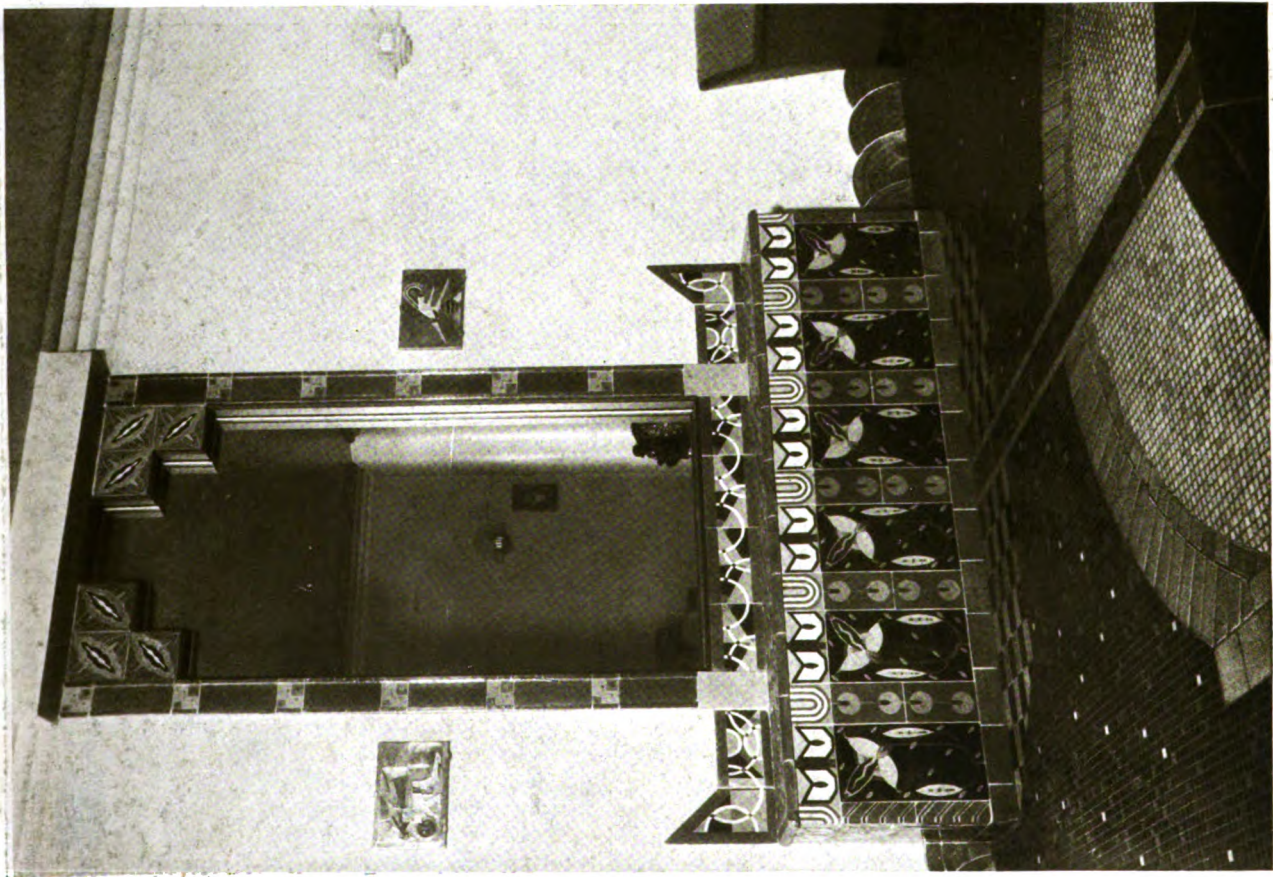


STAIR DETAIL  
AMERICAN ENCAUSTIC TILING BUILDING, NEW YORK, N. Y.  
COURTESY AMERICAN ENCAUSTIC TILING CO. :: :: :: ::



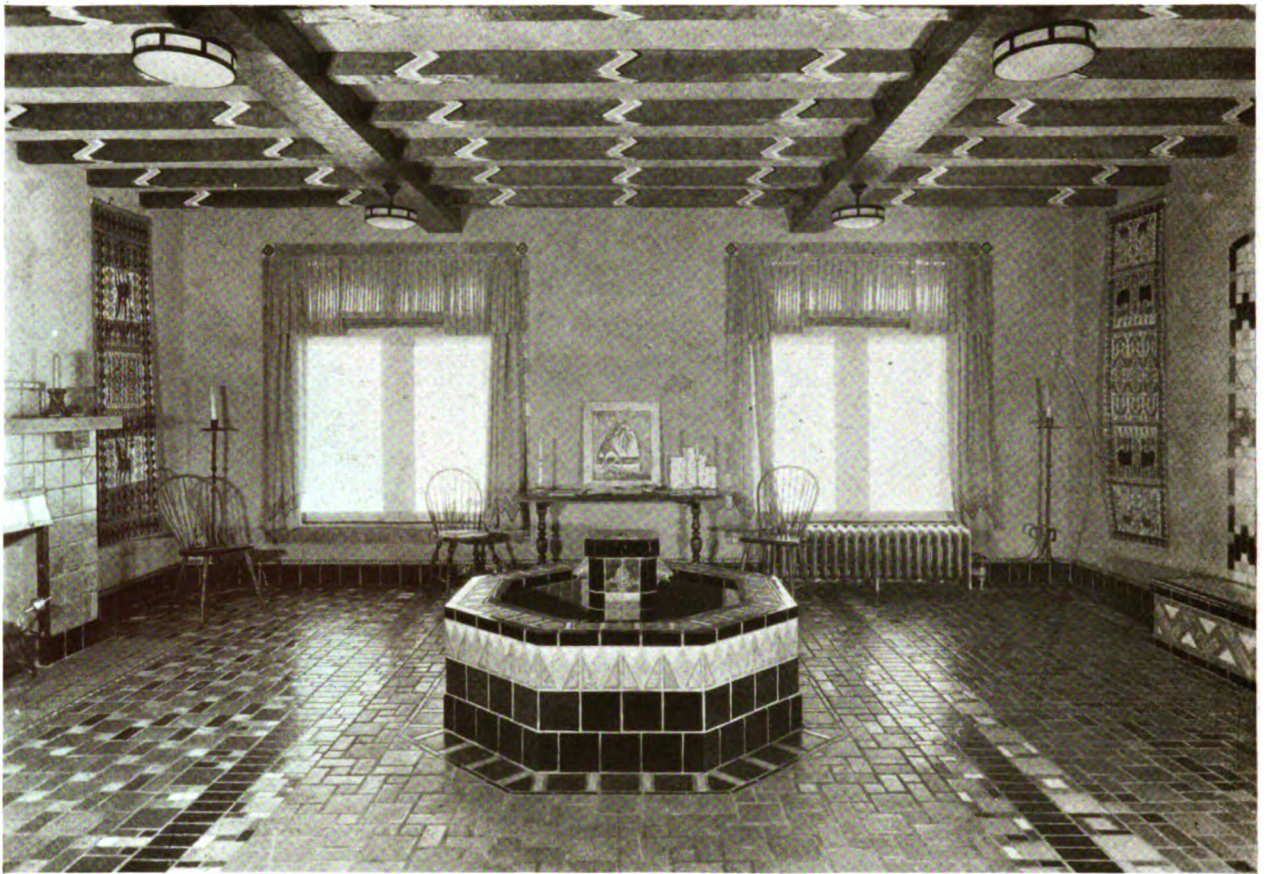


BATH ROOM WITH RECESSED TUB  
COURTESY CLAYCRAFT POTTERIES, LOS ANGELES, CALIFORNIA



INTERIOR DETAIL  
AMERICAN ENCAUSTIC TILING BUILDING, NEW YORK, N. Y.



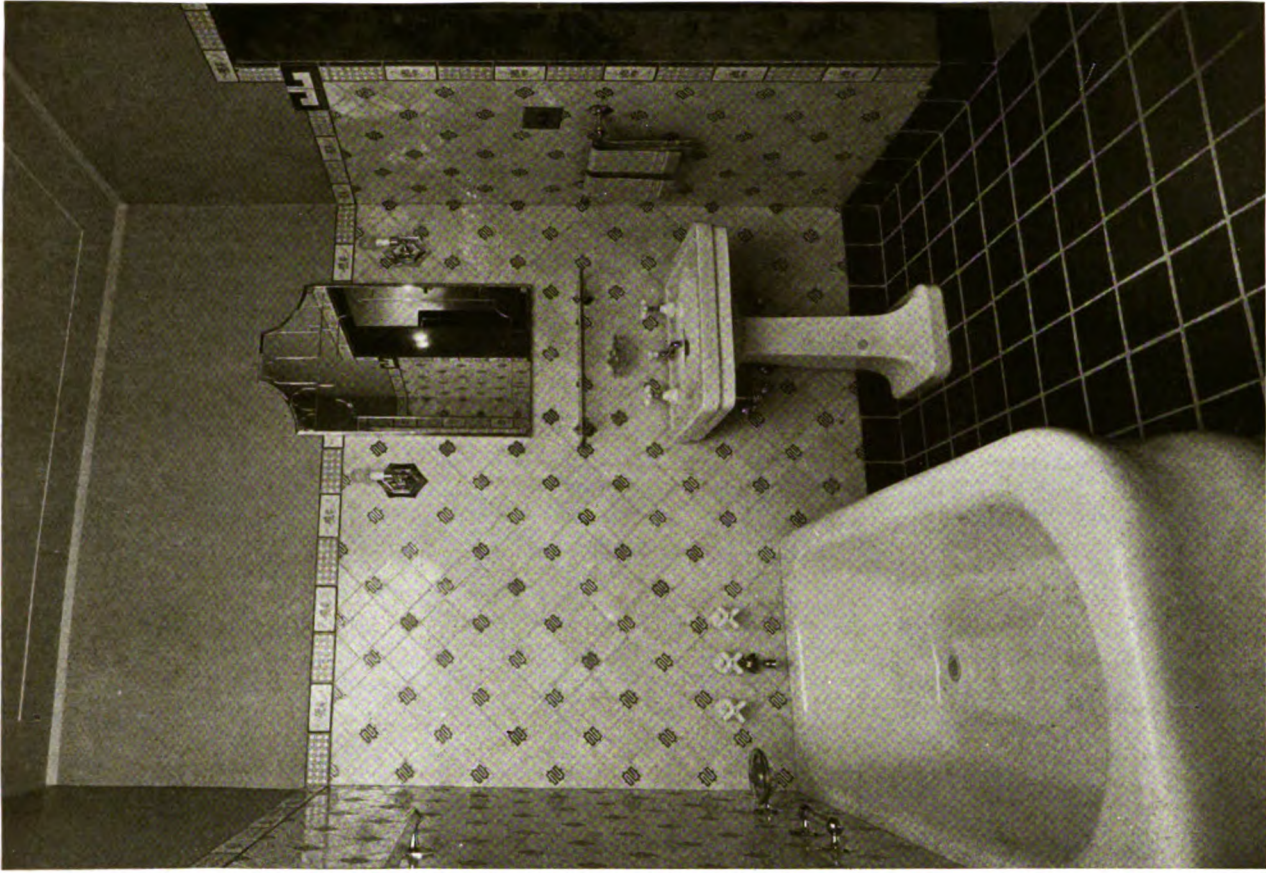


SHOWROOM  
MOSAIC TILE CO., NEW YORK, N. Y.

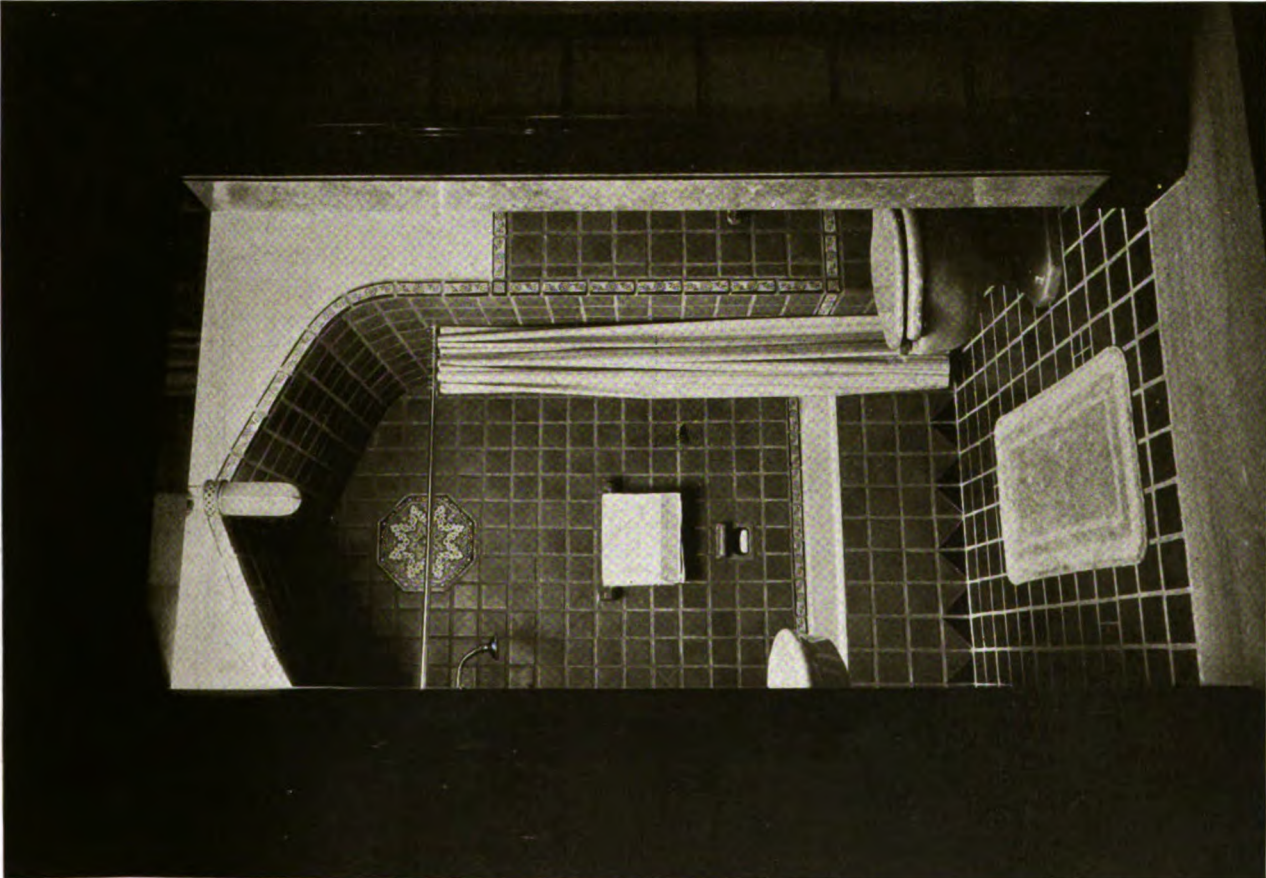


HOME MUSKINGUM BANK  
ZANESVILLE, OHIO  
J. R. GERMAN, ARCHITECT





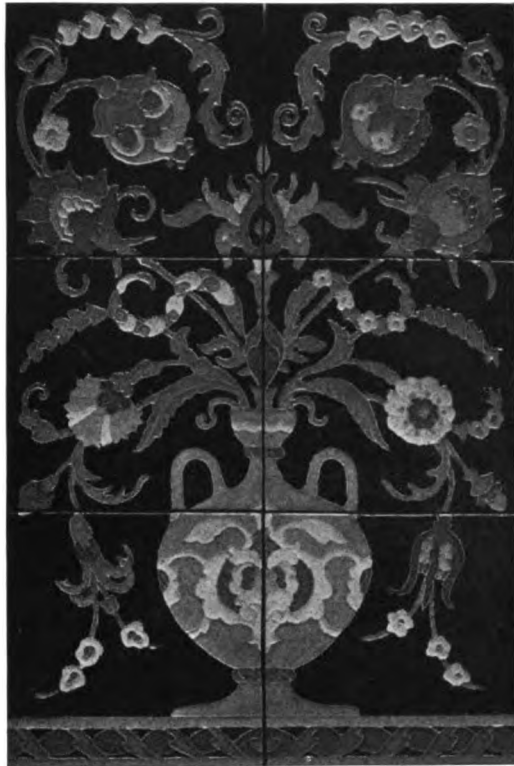
ORIENTAL BATH ROOM  
 KOHLER SHOW ROOM  
 NEW YORK, N. Y.  
 CARRERE & HASTINGS, ARCHITECTS  
 COURTESY ASSOCIATED TILE MANUFACTURERS



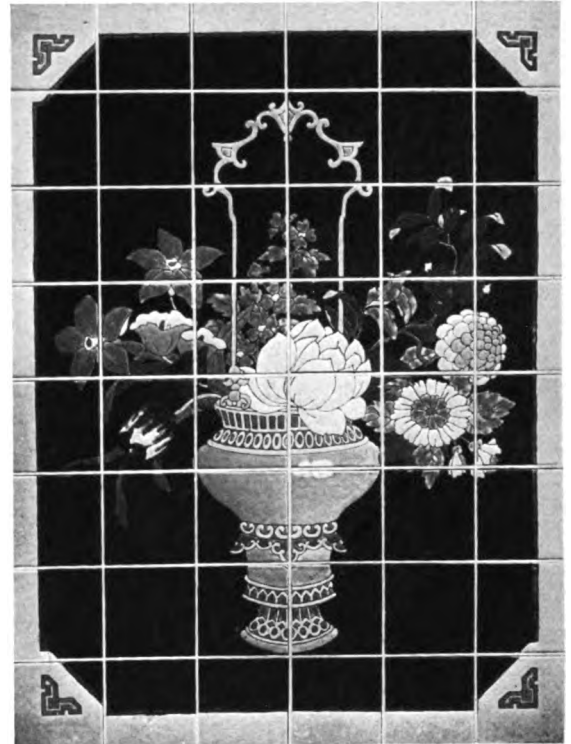
TURKISH BATH ROOM  
 KOHLER SHOW ROOM  
 NEW YORK, N. Y.  
 CARRERE & HASTINGS, ARCHITECTS  
 COURTESY ASSOCIATED TILE MANUFACTURERS



PERFORATED RADIATOR GRILLE.  
AMERICAN ENCAUSTIC TILING BUILDING, NEW YORK, N. Y.



TILE PANEL OF PERSIAN  
DESIGN IN POLYCHROME GLAZES  
COURTESY CLAYCRAFT POTTERIES



CHINESE FLORAL PANEL  
COURTESY CLAYCRAFT POTTERIES  
LOS ANGELES, CALIFORNIA :: ::



CHOCOLATE SHOP,  
LOS ANGELES, CALIFORNIA  
PLUMMER & FEIL, ARCHITECTS  
COURTESY BACHELDER & BROWN, INC.



led them. Thus, by the militant followers of Mohammed the art of tile making was carried eastward from Persia to India and westward to Egypt, Turkey, Syria, North Africa and Spain.

Spain holds an interesting position in the geographical distribution of tile making in western Europe, for it was from Spain that the art spread to Italy and the Low Countries (Holland) from which it was passed on to England. It was the Spaniard who introduced tile making into Mexico where, at Pueblo and other centres, it came to a brilliant development. Spanish influence found its way into Italy partly through the Pisan crusade against the Moors of the Balearic Isles (1113-15) and partly through the commerce carried on between Florence and Genoa and the Spanish cities. In Majorca, one of the Balearic Isles, a splendid type of tile, known as "*majolica*" and distinguished for a handsome metallic lustre, was developed. *Majolica* tiles as well as the ware made on the mainland soon found its way to Italy where, as Fortnum tells us, they were long known as "*maiolica di Valencia*" after one of the principal ports of Spain of that day.

In Italy the manufacture of medieval tiles sprung up in several centres prominent among which were Urbino, Gubbio and Faenza. It was from the last named town, we are told, that the French term "*faience*" is derived. Tile making seems to have begun in Italy as early as the opening of the Twelfth Century, and while it is apparent that the Italians learned much from the Moorish tile makers of Spain, within a few short years the Italians rivalled their Spanish teachers.

But tile making was not tardy in reaching northern Europe where, during the Gothic age in Germany, France and England, it came to an interesting development. The earliest documentary evidence of tile making in England that we have dates from 1237 in which year it was ordered that the King's Chapel at Westminster should be paved with tiles. The type developed generally in northern Europe of this period was what is known as "*encaustic*" or inlaid tile. The peoples of northern Europe were not acquainted with the colors and enamels of the potters of Spain and Italy and had, therefore, to make their designs by opposing one color of clay against another. Splendid examples of this medieval tile maker's art are constantly coming to light in England where the lovely specimens of Chertsey Abbey, Westminster Chapter House, Fountains Abbey and Prior Crauden's Chapel at Ely, prove its widespread use.

Now the medieval tile art of England seems to have been monopolized by certain of the monastic orders. Thus when Henry VIII secularized the monasteries, the manufacture of the ware was discontinued and England for the next two centuries had to depend upon importations from Italy, France,

Germany or Spain. Increasing commercial intercourse with the Netherlands, however, finally brought Delft plain and painted tiles into English use and thus Dutch ware dominated England until the rise of the modern tile industry which was itself due to Dutch influence.

The initiation of the tile industry in Holland is generally dated at about 1500 but an earlier beginning is claimed by some. Whether the Dutch learned the art of enamelling tiles from Italy, Spain or Germany has been much debated. In view of the close political relations between Spain and Holland at this time, however, it seems that some influence must have come from Spain. By 1620 there were eight factories at Delft and by 1670 twenty other factories had been opened. Delft tiles usually showed pictorial or geometrical patterns in "Delft" blue upon a white ground, although some makers produced tiles painted in manganese purple-brown.

The revival of a tile art set in in England about 1647 when Dutch potters began the manufacture of Delft ware at Lambeth, London. From here the industry spread to Bristol, Fulham and Liverpool, which was long the centre of British tile manufacture. Eventually it spread to Stoke-upon-Trent, Benthall, Worcester and other places and associated with itself such distinguished names as Minton, Barr, Maw, Ridgway, Wedgewood and Doulton. For many years England has produced splendid decorative wares.

The early tiles used in America were largely of Dutch manufacture from England. Many an old Colonial house has a fireplace enframed with "Delft" ware of this period. So small was the American demand apparently that before 1867 there was no attempt to produce tiles upon anything like a commercial basis. In that year Samuel Keys, a brick manufacturer of Pittsburgh, Pennsylvania, conceived the idea of manufacturing tiles and began experiments. These were more or less successful and in 1876 he organized the Star Encaustic Tile Company, the first American firm in the industry. From this modest beginning the flourishing industry of today has developed for, while wares from various countries are still imported, most of the ware used in this country is of American manufacture. The industry naturally gravitates to the place of its early initiation and thus the majority of the plants are in the eastern states, Pennsylvania, New Jersey, New York, Ohio, West Virginia, and Indiana. Recent years, however, have seen the establishment of several plants upon the Pacific Coast where, in obedience to the demand for colorful ware to be used in the decoration of the Spanish forms used in that section, a highly regional variety of the tile maker's art has arisen.

Perhaps the present popular vogue that this splendid "allied art" is enjoying has come about for two reasons: the popular demand for *sanitary* surfaces

on floor and wall and the popular demand for "more color" in architecture. Thus this beautiful ware, lovely in pattern, texture, and color, contributes its quota to the beauty of modern architecture as indeed

it has contributed to architecture "down through the ages"; for, like sculpture, painting and mosaic, the tile maker's art has been in truth a faithful "handmaid" of our noble art.

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## The Second Annual A. W. Brown Travelling Scholarship Competition 1929

Announcement is made of the second annual competition for the selection of a beneficiary for the A. W. Brown Travelling Scholarship, this competition to be held under the direction of a committee of the American Institute of Architects. Programmes will be mailed to approved applicants about March 1st, 1929, drawings to be delivered on April 1st, 1929.

This scholarship is the gift of Ludowici-Celadon Company and is a memorial to the late A. W. Brown, who was for many years president of that company and a leader in the manufacture of roofing tile.

The value of the scholarship is Two Thousand Dollars, to be used towards defraying the expenses of a year of travel and study in Europe by a worthy and deserving architect or architectural draftsman. Travelling expenses between the winner's place of residence and the port of New York will be paid in addition to this amount.

An award of Two Hundred and Fifty Dollars will be made to the person whose design is placed second in the competition; One Hundred and Fifty Dollars to the person whose design is placed third; and One Hundred Dollars to the person whose design is placed fourth.

Under the terms of the gift the selection of the beneficiary of this scholarship is to be made by means

of a competition to be held under the direction of a committee of the American Institute of Architects, the drawings to be judged by a jury of from three to five practicing architects chosen by that committee. The general requirements of the problem given for the competition will be similar to those of the Class A problems issued by the Beaux Arts Institute of Design. In making the award of the scholarship the committee will give due consideration to the personal qualifications of the competitors as well as to the excellence of the designs as judged by the jury.

It is also stipulated by the donors that the competition shall be open to *any architect or architectural draftsman* who is a citizen and resident of the United States; who has never been the beneficiary of any other European scholarship; who has passed his twenty-second but has not passed his thirty-second birthday on May 1st, 1929; and who has been in active practice or employed in the offices of practicing architects for at least six years, or, if a graduate of an architectural school, at least two years since graduation.

Those wishing to compete should write for application blanks to the secretary of the committee, Wm. Dewey Foster, 25 West 45th Street, New York City.

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Architecturally the 1933 World's Fair, at Chicago, will be as true and appropriate to the life of this country as it can be made, declared Harvey Wiley Corbett, of New York, head of the architectural commission for the fair, who addressed 400 architects at a dinner in the Lake Shore Athletic Club on the night of February 12. The meeting was a joint gathering of the Producers' Council, Illinois Society of Architects, Architects' Club, of Chicago, and the Evanston North Shore Association of Architects.

"The 1893 fair was, for its day, a masterpiece of modernism," says Mr. Corbett. "It set an architectural standard that practically revolutionized American building. Certainly, in planning the 1933 exposition, Chicago cannot afford to utilize the ideas

of yesterday any more than our predecessors did in '93.

"So the whole scheme will be as intelligently modern, as true and appropriate to the life of this country as it can possibly be made. But it will not be the work of architectural extremists."

"We hope to make the exposition a delight in every way," Mr. Corbett stated. "The buildings will not be huge, barn-like affairs with endless aisles and stairs to tire out weary walkers. They will be, with the exception of several decorative towers, not more than four stories high, with vertical transportation as abundant and efficient as horizontal. The structures will utilize modern materials, in a modern manner, and will be entirely fire safe. Any other type of construction would be out of place."



# The Passing Show

*Model Architecture—Architects' Stamina—Non-Expressive Monuments*

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

IT IS regrettable that persons in high positions express biased opinions that may influence others who do not possess a sense of discrimination. Business men are particularly prone to follow almost any idea that is uttered by a successful business man when the subject discussed is speculative in its character. An address by the Hon. A. W. Mellon is printed in the Journal of the A. I. A., December, 1928, entitled, "Developing the Nation's Capital."

To quote: "It has been said that in evolving the skyscraper, we have made the only original contribution to architecture since the Gothic. Certainly, in adapting architecture to the needs of modern conditions and crowded spaces, we have produced something that is expressive of human aspiration and human need. Judged by that standard, the Woolworth Building is a work of art, both because it is beautiful in itself and because it expresses the needs and aspirations of a great people. If we can give to our office buildings something of the beauty of Gothic cathedrals or model our banks and railroad stations after Greek temples, we shall, in time, provide a magnificent setting for the requirements of modern civilization." And thus he spoke.

The skyscraper is a contribution to architecture and results from the use of materials and mechanical devices of recent origin. The function of the skyscraper has no relation to architecture in its conception as expressed, because it could serve as a modern economic utility and be entirely devoid of architecture and be merely construction. The Woolworth Building is primarily a modern utility. It is beautiful because it is suitable. Gothic architecture is noted because it is individual with no set rules of form, detail and proportions. It is architectural freedom and susceptible of individual interpretation.

In the Woolworth Building Cass Gilbert chose wisely the milieu to indicate the rational procedure of embracing freedom in developing a new type of structure and to exemplify the anachronism of copying styles unsuited to our needs. With the Woolworth Building there began the passing of the absurd and inappropriate overhanging cornice and other useless and extraneous impedimenta that tradition and precedent induced architects to use.

Gothic cathedrals are beautiful as cathedrals and in their building a contemporary need was served. Today they are architectural landmarks of rare beauty and happy contemplation and their principal message is that architectural distinction and beauty

can be attained with architectural freedom. Gothic cathedrals have no other relation to modern skyscrapers.

Why "model our banks and railroad stations after Greek temples?" Why "model" them after anything? Why not *develop* a suitable housing for them? The Greeks built temples of rare beauty. Doubtless they were entirely suitable for the purpose of housing some lost ritualistic procedure appropriate to pagan worship. We can give Greek intelligence credit for that.

Did the Greeks ever see a modern railroad or do their banking in the modern mode? We have no record that they did. Is it not reasonable to presume that if they had had railroads and banks, they would have provided railroad stations and bank buildings totally unlike their religious temples? Certainly a people who were as capable and cultured as the Greeks would have made the distinction architecturally.

But the Hon. A. W. Mellon advises us to "model" a purely modern housing on a structure that served only an ancient and lost practice. The danger lies in the proneness of our bankers to accept a successful banker as an oracle on matters architectural and otherwise. Successful bankers should have a pride of group occupation that would demand *bank* buildings rather than replica buildings, beautiful in their native surroundings, but merely a reproduction in America.

Again, why "model" in architecture? If architecture is a living art it is but the serving of a need, utilitarian and aesthetic. It seems as though it would develop in beauty and logically from the utility required and the materials used. It should be the most logical and reasonable of arts and on that basis alone will it attain a continued life in the world's time.

To "model" would subvert creation and without creation comes decay or worse—a servile, ignorant and helpless attempt only to house.

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The prevailing bankers' (shall we say?) megalomania has been toward the Greek temple fetish and apparently architects have had the same affliction or lack a certain mental stamina. Owners will listen to reason as a rule and in these days often welcome progressive suggestions.

A few days ago one of New York's most busy and successful (in the architectural sense) architects told of a recent incident. He had been commissioned to erect a large building which will have a prominent and somewhat peculiar setting. He conceived what,

to the conservatives, might be a rather radical treatment of the building. His exposition of the idea was carefully planned and with increasing enthusiasm.

The owners assembled to consider the offered scheme. Proposal one was partially explained when the owners said, "Why, certainly, Mr....." Proposals two, three and the rest were quickly accepted and the carefully planned arguments were never made. The architect was nonplused and somewhat disconcerted although happy that his scheme was accepted. Two conclusions can be drawn from this incident: either the owners had such confidence in their architect that they accepted his proposals without question or opposition; or, architects have not had the stamina to propose any departure from the stereotyped architectural procedure. Perhaps both conclusions are correct.

Will not architecture be better served if architects lead the client rather than permit the client to stipulate all matters artistic and utilitarian? Should this first relationship arrive, perhaps, those architects who find the regular duplication of Greek temples as banks irksome and stultifying their creative desires, will boldly stand by their convictions and architecture profit thereby. When this day arrives the bank building will be a *bank* building and not a "model" of a Greek temple such as the Hon. A. W. Mellon recommends.

\* \* \* \*

A restricted competition was discussed and as the structure is to be an adornment only and to express no other idea or purpose, it was thought to be rather difficult to express adornment without being coordinated with some specific idea or thing. Curiosity is aroused as to the results of the competition.

The discussion turned to competitions generally and the recent competition for the tomb of the unknown American soldier specifically. This latter competition well illustrates the uselessness of a government-controlled competition. Only the win-

ning design has come to our attention and the question comes naturally as to how much worse the losing designs might be.

The winning design is a rectangular, box-like affair made of marble or granite, presumably. Some inconsequential and meaningless classical ornaments fringe the sides at their top and a "treatment" applied to the upstanding corners. On one end three anaemic and unidentifiable figures are to be carved in low relief. If the sides were perforated in a basket pattern it would resemble an enlarged radiator box in a big bank public-space or railroad-station waiting room.

How pitiful is this expression of a subject that should arouse one's strongest emotions! It is true that the sum of money available is utterly inadequate but even a small sum of money could be made to express an idea and a strong emotion. One person suggested leaving the tomb as is and at the end erect a bronze, draped, female figure whose wings, extended, would hover and protect the unknown soldier. For an off-hand suggestion it was vastly more appealing than the stone box idea.

Why should not the Government "draft" from among our best artists one to make such a design as a duty to the public rather than to offer an inconsequential prize for a competitive design?

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There is no great reason for architectural pessimism, notwithstanding the Hon. A. W. Mellon's recommendations, beyond lack of architects' stamina and misconception of monumental fitness. The day of reason is here and the architectural transformation is at hand. The forms of transformation used today are but a step to other forms different, naturally, but not better than the best being produced at this time.

There will be no riot of architectural radicalism, but with the increasing culture of architects and of the public we will have a conservative, dignified and truly beautiful contemporary.

## Applications of Concrete Illustrated

An interesting exhibition showing the use of concrete was recently held at the College of Architecture of the University of Michigan. All known uses were illustrated by photographs, showing the wide application concrete has received in this country and abroad. The purpose of the exhibition was to bring out the value of this material in the architectural and art field and to show what forms, appropriate and otherwise, have grown out of its use. European countries were well represented by illustrations of

reinforced concrete in building interiors and exteriors, in sculpture, and in objects for the garden and the street. Bridge construction in all countries was well presented, and in many of these structures the most direct relation between functional and beautiful form was shown. Qualitatively a wide range of church interiors was included in the way of photographs and drawings. Color and texture effects were also included.



# The Problem of Training Craftsmen

By F. W. WALKER, Chairman, Rossman Corporation  
(Formerly Executive Head of Associated Tile Manufacturers)

**A** CONSTANTLY increasing shortage of competent workers in all skilled trades, especially in the building trades, has caused employers of skilled labor to think long and seriously about the problem of training such workers. Concerning the solution of this problem a multitude of suggestions has been made; many plans are now on trial. In most instances, however, the plans are based upon a philosophy similar to that recently expressed by Gerhard Meyne, a general contractor and builder who has given an unusual amount of thought to the problems of apprenticeship. He said:

"The reasons for the lack of apprentices in our industries are many. It has been a problem for the builder in recent years to secure sufficient mechanics effectively and efficiently to prosecute the projects for which he had contracted, and to deliver such projects within a reasonable time and at a reasonable cost. The builders in this audience know these causes, and *we need not waste any time in post mortems*. But rather let us look at some constructive methods and plans to rehabilitate the industry with worth-while artisans. The builders have been lax in their efforts to induce sufficient young men to enter their industry. They have also been hampered by economic conditions and restrictive measures of their employees."

It is true we do need constructive methods and plans, but in order to formulate them it is necessary to

examine the conditions in each industry for the purpose of finding all possible factors bearing on the training problem. Time spent in post mortems of this kind is not wasted—on the contrary it is only by such study as this that we may hope to arrive at a solution of the problems connected with maintenance of an adequate, well trained personnel. Factors which, on the surface, seem to have very little bearing on training will, upon closer examination, prove to be so important that they might be called fundamental. Failure to recognize the importance of these factors in the past has led to misunderstandings, bickerings and even open warfare between employers and employees. Changing industrial, social, and economic conditions have greatly changed the training problem, and its correct solution can come only as a result of a study of these conditions. Not until these conditions are understood can we hope to get away from the state of having employers blaming the employees and employees blaming the employers for situations which have largely resulted from failure to make adaptation to changing conditions rather than from any intentional wrongdoing on the part of either employers or employees.

In the case of the tile industry not only are the employing contractors and the tile setters interested in the training of future tile setters but the tile manufacturers also are interested. In fact all three of these groups are vitally concerned and in many ways mutually interdependent as a brief consideration of some of the facts relating to the industry will show.



APPRENTICE TILE SETTERS LEARNING THE PRACTICAL DETAILS OF THEIR CRAFT BY THE "CASE METHOD" AT DUNWOODY INSTITUTE, MINNEAPOLIS, MINNESOTA

Although tile has been used in the United States almost from the time of the first settlement, the real birth of the industry dates back to less than a half century ago when the first American tiles were manufactured. For nearly forty years the industry had a slow but fairly steady growth. Manufacturing processes were being developed and improved; plant capacity was being slowly extended to meet the gradually increasing demand for tile. Then came the war years of 1917 and 1918 which saw the tile industry go the way of others considered non-essential to the prosecution of the war. During this period the Associated Tile Manufacturers, foreseeing the after-the-war boom in building, made preparations to carry the tile industry on the crest of the wave. Plant capacity was increased and an extensive advertising and marketing campaign was planned. The result has been a steady increase in the volume of tile sales that goes far ahead of any previous record. In fact, the increase in tile sales since 1919 has been nearly double the increase in building contracts awarded for all classes of buildings. Naturally, this growth in the business materially affected the question of supplying competent mechanics.

During the period of slow growth in the industry up to the time of the world war, comparatively few new setters were needed each year. Immigration laws permitted the incoming of setters trained in Europe. In spite of these things, however, the apprentice question was even then receiving some attention by the tile industry. There had been gradually taking place industrial and economic changes that were sharply accentuated by the war and its aftermath, but we had not yet sensed the seriousness of the situation or, at any rate, had not sufficiently analyzed it to apply remedial measures. About 1920 or 1921 with the post-war boom in the building industries and the increased activity of the manufacturers in stimulating the use of tile, there came the realization of a shortage of tile setters. Contractors were urged to "put down" apprentices but the need for setters was immediate and increasing. The consequence was that during the succeeding five years large numbers of "helpers" were put out as setters; "improvers" were rushed through to make "setters" and "permit" men appeared in large numbers. Although this resulted in an increased number of setters, the general efficiency was not equal to that of the older craftsmen.

It soon became apparent that active steps must be taken to improve these conditions, if tile was to hold its enviable position as a leader in the growth of building materials. After a careful study of the conditions affecting apprenticeship, we decided that the old system could not hope, under present conditions, to supply properly trained mechanics. Con-

sequently, we developed and now have in successful operation a modern system of apprenticeship.

Lack of space precludes the detailing of either the study or the complete program, but a brief summary will indicate the principles on which it is based.

Under the old plan of apprenticeship, the boy who was to learn a trade received no organized instruction, but went on the job either as a helper or as an apprentice and picked up what information he could. The journeymen gave him help from time to time, the amount depending upon the ability and inclination of the journeyman to help the boy. This instruction was desultory and unorganized. Usually an apprentice served a year or two before he was far enough along to be permitted to set tile. It was a wasteful process at best, but since the apprentice received a low wage he was the one who bore the brunt of the burden. With the development of automatic machinery and the attendant division of labor, higher wages were offered to boys of apprentice age in unskilled and semi-skilled occupations. Today, a tile setter's apprentice starts at a minimum of 40 percent of the journeyman's wages. This makes an apprentice taken on for training by old methods an expensive proposition. The journeyman's wage has increased also and the time spent by him breaking in an apprentice is added to the training cost. As a result of the increased cost of this method of training, the number of apprentices taken on by employers in the skilled trades gradually decreased. In other words, the apprentice became a liability instead of an asset.

The Associated Tile Manufacturers, realizing these conditions, about eight years ago began to make a careful study of the possibilities of recruiting and training apprentices in tile setting.

A careful analysis of the situation made it apparent that, under present industrial and economic conditions, enough initial training should be given the apprentices to enable them to go to work at the trade, actually producing work in the shortest possible time. It was also fully realized that apprentices so trained could not, in any sense, be considered journeyman workers, but merely advanced apprentices. In other words, it became evident that training apprentices by the old "pick-up" methods must be replaced by some system of training that would conserve the time of the learners and also the time of those who were to instruct them. Instead of having one journeyman devote his time to the instruction of one apprentice and having that instruction run over a period of a year or two, it seemed more economical to have the apprentices grouped in such a way that eighteen or twenty apprentices could be instructed by a single journeyman for a period sufficient to give them training in the basic operations of the trade.



It then became evident that in order to conserve still further the time of the learners and the instructor, a careful analysis should be made of the trade to determine what these young workers needed to be taught, and the best way of teaching them what they needed to know in order that they might begin productive work most quickly and effectively. This study has been made and the teaching material has been prepared. The Basic Course in Tile Setting is recognized by educators as being a scientifically prepared course of instruction, and it is recognized by those contractors and tile setters who have had experience in using it, for instruction purposes, as sound from the standpoint of the trade. It has been tried and proved successful under varying conditions.

At Dunwoody Institute, Minneapolis, there has been established a national school for training tile setters' apprentices. This school is supported by the Associated Tile Manufacturers and the Tile and Mantel Contractors' Association of America, and is approved by the Bricklayers', Masons' and Plasterers' International Union of America. In the international agreement between these two latter bodies the Basic Course in Tile Setting, given in an approved school, is recognized as six months of an apprenticeship. Local classes have also been conducted in such cities as Los Angeles, Seattle, Pittsburgh, Newark and

Detroit. The system is effective and we feel that these conditions in the industry are much improved.

In a recent study of apprenticeship, the United States Department of Labor points to the apprenticeship system of the tile industry as the outstanding one in the country.

If the past ten years are any index to the next decade, we have every reason to look forward to a period of exceptional development. Not only are we well on our way toward superior workmanship in installation, but our manufacturing processes have been and are still being greatly improved. In these days of labor-saving devices, a floor and wall covering requiring a minimum of upkeep is bound to become increasingly popular.

The trend to color has resulted in turning attention to decorative effects, which are now being rapidly developed. Art as well as science is now becoming an integral part of our industry. This means new and increasingly insistent demands not only upon the manufacturer, but also upon the contractor and the setter. Tile contractors and manufacturers are working together to improve both the materials and service to architects and builders.

In ours, as in every other industry, the industry is as strong as the men who are in it, and we consider this question of training of paramount importance.

## Book Review

AMERICAN COMMERCIAL BUILDINGS OF TODAY, by R. W. Sexton with Foreword by Ralph T. Walker, A. I. A., 9 1/2 x 12 1/2, 309 pages, illustrated, cloth. Published by Architectural Book Publishing Co., 108 West Forty-sixth Street, New York. Price \$18.00.

Contemporary architecture of the skyscraper office building, banks, private business buildings and stores and shops is very adequately illustrated in this book. The geographical distribution of the illustrated buildings is such that one has the means of obtaining knowledge of the entire scope of the commercial architecture of the United States.

The skyscraper office building section is naturally quite spectacular because of the ever increasing height and bulk of such buildings. Changes are made in the designing of these buildings perhaps more rapidly than in any other type of commercial structures and there is also injected occasionally a spirit of ownership rivalry which approaches the limit of building economy. There is ample evidence that the present mode of design has secured a firm foothold. This could not result without the co-operation of the owners and architects and it indicates that owners are becoming architecturally conscious. The large number of floor plans make this section especially valuable and it is apparent that maximum rentable area and light with

adequate elevator facilities are the primary bases of planning. The enclosure, exterior designing, is frankly acknowledged to be simply that, and for that reason it is an honest production. The entrance corridors of these buildings are changing very rapidly in the character and style of their designing. They are essentially *interior architecture* and not the old-time futile effort to adapt exterior architecture to that purpose.

The section devoted to private business buildings is naturally quite diversified in its character and is extremely interesting and with the section illustrating stores and shops, should have a wide appeal to the general architectural practitioner. The bank section includes buildings for that purpose only and also those which have offices and stores in connection.

The scope of the buildings illustrated in this book is so great that it is of value to every architect who designs commercial buildings. It shows also the contemporary attitude of architects and owners toward such buildings and for that reason it can be studied with profit by the layman who is an actual or prospective building owner or operator. The book making is of the usual high standard of its publishers.

—A. T. NORTH

# Ten Books for the Architect to Read\*

By REXFORD NEWCOMB, A. I. A.

YOUR chairman has asked me to prepare a list of ten books which the young man who has graduated from a school of architecture and who desires to continue his study of the art might read with profit. Now, as a school-master, my notions regarding such a list will undoubtedly contrast markedly with any list compiled by a practitioner. I have tried, however, in forming such a list, to keep in mind the past training of the young man in question, and the probable tasks that will fall to his hand for solution.

The average school curriculum has as its aim the grounding of the future architect in matters of taste, the development of his aesthetic faculties, familiarizing him with the art's history, and the inculcation of principles of sound construction. Moreover, it essays the task of developing him as a creative thinker and teaches him to record his ideas upon paper and in material form in decent, orderly, and beautiful fashion.

Unfortunately in our time, at least so far as the schools are concerned, *construction*, as such, is frequently divorced from *design*, and the student is graduated with a notion that structural logic and beautiful form are in some mysterious way antagonistic to each other. The result is that the schools are turning out two types of graduate, the one labelled "a *designer*," and the other, "an *architectural engineer*." The designer, aesthetic and romantic in nature, worships the past and seeks to couch the structures of the present in terms of a past vernacular; the *engineer*, upon the other hand, industrially and scientifically inclined, takes the opposite course, placing little store in the historic styles and setting great promise upon the forms born of mechanical contrivances and new constructive systems. Thus the field of architecture is divided into two groups which make strange bed-fellows for one another.

Now I am convinced that an educative system (and behind that a philosophy of architecture) that produces such results is essentially wrong, and it is my belief that a considerable part of a post-school program should, for the present at least, attempt to offset this disintegrating tendency in the profession.

My own experience as a teacher seems to indicate that, after all, we can scarcely expect a school boy to do more than learn the rudiments of his art, and that it is foolish to expect him to form anything like a philosophy. The sad thing is that he graduates from

school, becomes absorbed in the work-a-day problems of the office, and his family, and fails to develop himself along this line. Consequently he blows with the wind of *popular fashion*, doing nonsensical Spanish in Minneapolis today and frigid Gothic in California tomorrow.

Needless to say, any philosophy which attempts to form itself without clear and careful understanding of American life would be worthless, and therefore I have included titles on *sociology* and on *economics* to give background to such studies as I propose. But good pedagogy demands that the *new* be, in some very obvious way, related to *old knowledge*. The average young graduate of a school has *some* knowledge of the history of architecture, at least of the periods of architecture. For him, then, the first book that I should suggest would be:

(1)

Seward Hume Rathbun's

"A Background to Architecture"

Yale University Press, New Haven, 1926.

This valuable and interesting study of the relationship of *well-known* architectural expressions to the life and thought of their periods will orientate the reader in the field and interpret for him the full meaning of the architectures treated.

Secondly I would have him read, especially if he relish the above book:

Kingsley Porter's

"Beyond Architecture"

(New Edition) Marshall Jones Co., Boston, 1928.

This valuable series of studies pushes its thought more deeply into the significances of architectural form than does Rathbun.

Next I would suggest a careful reading and evaluation of:

Ostwald Spengler's

"Decline of the West"

(*Untergang des Abendlandes*)

which in English translation can be had from Alfred Knopf, New York, 1927.

This study of civilization (in spirit as well as in visual form) appeared in Germany just at the close of the war, and became almost immediately the most popular book in that country. First published in translation in April, 1926, it has already reached the sixth printing in America. While the reader may not in any sense agree with the findings of the author, his analyses of past civilizations as well as the present will train the reader in the methods of evaluating an age, and thus equip him for evaluating our own.

\*Abstract of an address before the Chicago Chapter, A. I. A.



Now Spengler is not easy reading and it will repel many. If you do not like it, try Dr. Charles A. Beard's "Whither Mankind," which appraises civilization in quite a different fashion, but which stimulates thought in quite the same fashion as does Spengler.

At this point, if he has *not* done so, I should suggest the reading of:

Lewis Mumford's

"Sticks and Stones"

Boni and Liveright, New York, 1924.

This volume, "a study of *American Architecture and Civilization*," will give the reader a background for future studies upon America, similar in character to that supplied in the more general field by the above-named volumes.

(5)

Next I would suggest the careful study of some good, general text-book on *sociology*, one that gives in brief order the principles of sociology. There are a number of such books, but perhaps as good as any would be:

Hayes'

"Principles of Society"

or Hankin's

"Introduction to the Study of Society"

Supplement this by a study of current readings on specific American problems—particularly a study of the *family*, modern housing, and other current problems.

(6)

Next the student should read the *latest good* study of present-day economic problems in America, particularly some book having to do with urban labor and industrial problems—studies of the effects of congestion in cities, mass production, etc. For this purpose I suggest one or another of the following:

Keezer, *et al*

"Economic Problems"

Harper's, New York.

Tugwell, Munroe, and Stryker

"American Economic Life"

Harcourt, Brace Co., New York.

W. H. Hamilton

"Current Industrial Problems"

University of Chicago Press.

(7)

With this background firmly laid, the student may now proceed to a consideration of the problem of the expression of American life in architectural form. Before he goes further, he should read:

Dean Edgell's

"American Architecture of Today"

Charles Scribner's Sons, 1928.

subjecting the writer and his conclusions to as rigorous a philosophic test as the reader is capable of making.

(8)

Once Edgell's survey is out of the way, the reader may invite or indulge his own ego by reading (or, indeed, even re-reading)

Louis Sullivan's

"Autobiography of an Idea"

Press of the A. I. A., 1924.

I suggest this because I believe that *personality*, yes even *individuality*, is a most precious thing to cultivate in the arts. Certainly the field of architecture (in a period when there is too much sheep-like following of others) needs some staunch individualists. With a well-laid background, the reader will not agree with Sullivan except insofar as he sees in his method a way to a development of his own personality and art. Above all he will learn from Sullivan (if he read him aright) that originality for originality's own sake is *not* a virtue, and that *before* one can make a contribution, one must have something to give.

(9)

And now that something of an American viewpoint is attained, the reader may, without danger of being bowled over by catch phrases and a desire just to be different, "*play with the fire*" a bit.

He may then read:

Paul T. Frankel's

"New Dimensions"

Payson and Clarke, Inc., New York, 1928.

(10)

and

Corbusier's

"Toward a New Architecture"

Payson and Clarke, Inc., New York, 1928.

These last two titles have to do with the "moderne" movement, and have much of meat for one whose philosophy has been *seasoned* by reading and experience. They are dangerous if swallowed bodily by the immature designer who, desiring only to be "different," embarks upon the "moderne" just as if it were another "style," the grammar and trappings of which may be plastered indiscriminately upon all sorts of buildings, the structural meanings of which are as yet unfathomed by the reader.

These, then, would constitute a few inches of a five foot shelf of books. *Naturally*, the draftsman will gravitate to those practical titles that he finds of value in his work. I have had no mind to indicate these, but to specify those less obvious titles which it is hoped will help the immature thinker to orientate himself in a very muddled period. Best of all, it would be an admirable thing if a group of four or five, or even more, could meet here at the Club, say once or twice a week, for the *discussion of such problems* as a "*reading course*" of this character brings out.

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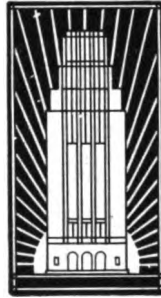
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# THE WESTERN ARCHITECT



ARCHITECTURE

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Volume XXXVIII

Number 3

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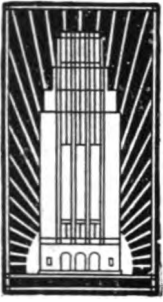
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# THE WESTERN ARCHITECT

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Volume XXXVIII

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The  
Chicago  
Centennial  
of 1933

The architectural success of the World's Columbian Exposition in Chicago in 1893 was a result of a joining of architectural minds rather than the appointment of a "chief architect," or the more uncertain means of a competition. Were the project for the 1933 show laid elsewhere than Chicago we would have sincere doubts of its success. Chicago has ever done the unusual, yet always fundamentally wise thing, and this stupendous undertaking is only remarkable to those who do not know the civic spirit of Chicago. As usual with that city's projects this one has started right. A board of architects, selected from that group we are wont to call "best" through their high attainments and accomplishments, has taken charge of the work and in preliminary layout has decided upon a general physical form for its foundation. The board is headed by Harvey Wiley Corbett, of New York, with Raymond Hood and Ralph Walker of New York; Paul P. Cret, of Philadelphia; Arthur Brown, Jr., of San Francisco; and John Holabird, Hubert Burnham and Edward Bennett of Chicago. Probably a year will be spent in planning and arranging for materials before the work of construction is begun. It is a problem in architectural design, engineering in all its branches and its union with landscape planning that stirs the imagination. The opportunity to exercise imagination to its fullest must excite the envy of those of the same guilds who may assist in the general triumph or only stand and wait. With an estimated six million square feet of space for exhibition purposes and an expenditure on construction work of from sixty to eighty million dollars, the Chicago Centennial should prove the culminating effort in industrial and social expositions.

An  
All-American  
Airport  
Competition

To the architect, competitions, at least more or less remotely have always been held to be unethical. They have not only been found unavoidable but during the past forty years of struggle for their regulation, they have become standardized and found to possess advantages, though not

wholly stripped of inherent evils. Since this regulation by program commenced in 1885, when Daniel Hudson Burnham laid down the principle that "competitions are a necessary evil and must be recognized," there have been continuous committees on competitions in the Western Association of Architects and American Institute of Architects. They have recognized the evil and sought its regulation rather than eradication. From a condition under which many architects of standing refused to compete (Adler and Sullivan never entered a competition) procedure has advanced to a position in architectural practice which makes competitions acceptable to all when carried on under the rules established by the American Institute of Architects. Through the development of aviation an entirely new field has opened for imaginative and practical competition-minded architects, engineers and sculptors. The great Columbus Memorial competition, of which our Secretary of State is chairman, must assume the practical form of an aviation lighthouse. In another monument competition for a work commemorating the first successful attempt at heavier-than-air flight, thirty designs have been entered. These competitions seemingly are introductory to a third competition just announced, that is so far beyond the experience of most architects and engineers as to make the result speculative and interesting, the prize probably going to one who has been working along the required lines. This is the national competition for a solution of the complex problem of designing airports which will serve effectively the cities of the United States. Preliminary to a competition, announced as The Lehigh Airports Competition, of which Harvey Wiley Corbett, of New York, is program committee chairman, must come the work of collecting and co-ordinating information, both here and abroad, as a basis of general specifications from which architects and engineers can work out intelligent designs for practical application to the needs of American communities. This committee will call to its assistance city planners and have the co-operation of experienced air men as well as architects and engineers, bringing together a group of experience and opinion that will stabilize the development of the

much-needed airports throughout the country. In this new field of design there is room for extensive study and imaginative force as well as for practical execution. The airport is fast winning recognition as the gateway to the center of the modern city. It must be so near as to permit quick and ready access to the traffic destination, which must be the civic center. The committee will call upon Chambers of Commerce which are already seeking for information and advice in the interest of the cities they represent. The importance of the movement toward preparing for commercial flying is such as to give the announced competition a serious aspect beyond any recent movement in design. It will be an important step toward establishing principles of airport design, and one in which the best talent of the country will be called upon to co-operate. The imminent necessity for properly planned airports is indicated by recent reports which give the present airways daily travel of 19,888 miles and a total of 10,996 passengers carried during the first half of last year. On the whole it is an intensely interesting problem that is presented to architects and engineers.

Obituary  
Thomas  
W.  
Ludlow

Thomas W. Ludlow, architect, of Pittsburgh, died in that city on January 28. He was born in New York April 15, 1881. He was educated at Trinity School and Columbia University in New York, and choosing the profession of architecture became a pupil in the Sorbonne Ecole des Beaux Arts, in Paris. Mr. Ludlow for some years taught architecture, being an instructor in architecture at Columbia University 1908-1910, and from 1910 to 1919 at McGill University at Montreal, Canada, except for the period of the war. Then he served with the Canadian army in France, as lieutenant regimental adjutant of the Fifty-eighth West Mounted Rifles, being promoted to a Captaincy in 1916. He was associate professor of architecture at Carnegie Institute of Technology from 1919 to 1921. Mr. Ludlow was active in architectural association affairs, being a member of the American Institute of Architects, the Pennsylvania Association of Architects, of which he was Secretary, the Pittsburgh Chapter of the American Institute of Architects and a valued and helpful member of the Pittsburgh Architectural Club. Pittsburgh has been singularly unfortunate in losing architects of the highest ability and usefulness, and at the height of that usefulness. Mr. Ludlow's loss is felt probably by more of his profession than others because he had, as teacher or practitioner, become endeared through his amiable qualities to so many through his too short years of activity.

A  
"Scrap of Paper"  
Attitude Toward  
Labor Contract

The "state rights" principle against that of a federated union once precipitated a civil war, and the same principle now threatens the entire building industry of New York City through the deliberate breaking of its contract by one division of the building industry. The two dominant bodies, the Building Trades' Employers' Association and the Building Trades Council, are under agreement regarding wages and hours until January 1, 1930. According to the constitution under which these associations of employers and employees work harmoniously, all agreements between affiliated contracting organizations and individual labor unions must be submitted to and approved by the governing body. The electrical contractors joined in 1922 on condition that it would be so bound by the rulings of the association. Notwithstanding this agreement the Electrical Contractors' Association and the Electrical Workers' Union made a joint agreement for a five-day week and a ten per cent wage increase. The Building Employers' Association sought an injunction restraining the electricians from carrying out this program. By making this agreement it is charged the union and contractors have "entered into a conspiracy" to disrupt "the existing machinery in the building trades for the maintenance of industrial peace and the certainty and continuance of building operations." In other words, if this special agreement is carried out it will undermine and disintegrate the established system of collective bargaining and industrial stabilization that is maintained by the employing and employee bodies of all the trades. Industrial peace in the building trades in New York has been bought at a price. The peace that was aimed for was established for the time, and the independent action of the electrical workers was not only selfish, but like all selfishness was destructive of their own interest as well as that of others. They evidently did not see that their repudiation of an agreement would lead to others, and both with contractors and owners result in curtailing or stopping all building operations until a settlement is reached. Theoretically the architect does not concern himself with the controversies of labor in hours or wages but he is deeply interested in an honest and uninterrupted day's work and the carrying out of contracts. The controversies over wages with contractors and the jurisdictional disputes between unions have been fruitful of building disturbances. This is, we believe, the first time that an agreement between an individual union and a contracting organization has threatened that harmony in the building field which is wont to be called industrial peace.



# The University of Illinois Campus Plan

By THOMAS E. O'DONNELL, A. I. A.  
*Assistant Professor of Architecture, University of Illinois*

IN 1867 when the trustees of the newly founded Illinois Industrial University met to devise ways and means of putting the institution into operation, they found themselves in official possession of an abandoned academy building, with a small plot of ground, and an outlying area of several hundred acres of typical Illinois prairie farm land. Out of this very unpromising raw material they were to make the beginnings of a campus which, in the course of years, was destined to become a distinguishing feature of one of the greater state universities of the Middle West.

The setting of the infant institution offered little in the way of opportunities for development into a distinctive university campus. It possessed nothing of natural beauty—in fact it was not even interesting. No one would have deliberately selected it as a site for a great university. It was the result of a political circumstance which developed at the time the institution was being located. The only redeeming aspect was in the great free and level expanse of the open country—the majestic sweep of the Illinois prairie—which fairly invited growth and development. Even today the most impressive natural quality of the campus of the University of Illinois is this sweeping expanse, now emphasized by long avenues, extended rows of buildings, and great open courts and spaces—a campus of “magnificent distances.”

Although the land available for the future campus was lacking in the beauties of nature, nevertheless it possessed at least one inherent, invisible quality which was to be of material value in the rapid development of a campus setting; the soil was very fertile, a quality typical of the corn belt lands of Central Illinois. It has proved capable of growing an effective landscape setting, for the university campus has been literally grown out of Illinois soil.

Since the founding of the university, the state has grown rapidly in wealth and population and this has been directly reflected in the growth and development of the university, both in enrollment and in material facilities, and thus it represents a logical expansion to meet the needs of the rapidly growing interests within the state.

The first steps taken by the trustees to put the institution into actual operation came with the repairing and remodeling of the old academy building, the doors of which were opened to students on

March 2, 1868. The next step was the development of the ten-acre plot of ground about the building. This was graded, fenced and planted with trees, shrubs, and flowers, the material having been donated to the university. The work was done by students and faculty, the students receiving a small compensation for their labor.

The first step towards expansion into a greater campus area was made when the trustees bought a thirty-six acre tract which connected the original ten-acre university lot with the farm lands to the south. This area later became the main body of what is now the Old Campus. As early as 1867 the trustees showed their intention to plan along generous lines for the future, by authorizing the preparation of what might be termed a Campus Plan. This was, in reality, a planting scheme proposed by a Committee on Horticulture, for the thirty-six acre area just purchased, and for a part of the adjoining farm land. The planting was to serve a double purpose—to provide field laboratories for experimentation and observation, and also to beautify the university grounds.

A very generous state appropriation, for a period of two years, made it possible to carry on this work. An arboretum of ornamental trees and shrubbery, including many rare specimens, was proposed for the main body of the campus, and the preliminary work of planting begun. Interest increased in this project until, in 1871, Harold Hansen, an instructor in architecture at the university, prepared the first actual Campus Plan. This plan is still preserved by the university, and shows a very elaborate system of walks, and plantings of avenues and groups of ornamental trees and shrubs. Although only partially carried out, nevertheless enough work was done to make even this early campus a most attractive one. From this time on the activities of campus development at the university have been continued, and in recent years have been very extensive.

The first important building to be placed in the newly acquired campus area was University Hall. This was located near the center of the area, with little thought that there would be future buildings near it. In time, however, other structures became necessary, to house departments that had outgrown the small amount of space allotted them in the main hall, and these were located more or less at random.

Little attention was paid to arrangement of buildings, and being widely scattered, no attempt was made to have them architecturally harmonious.

Although called an Industrial University, it was that in name only, for from the very beginning those who guided its development were men of vision and high ideals, and they endeavored to make it a school of cultural as well as practical studies, and insisted on having a proper balance of the cultural in each curriculum, thereby making it a University in the broadest sense. This was soon realized to the extent that in 1884 the name was changed from the "Illinois Industrial University" to the "University of Illinois."

For a period of over twenty-five years following the completion of University Hall, the institution continued to grow, slowly at first, but gradually increasing until by 1900 there was a steady and rapid development under way. By this time there was a considerable number of buildings on the campus, of various styles, materials, and sizes, and widely scattered over a large area. They were not arranged according to any studied plan, although a few to the south were so placed as to suggest a possible future quadrangle. The enrollment had increased to the point where additional buildings were greatly needed. Some portions of the campus were becoming crowded and the problem of placing additional buildings within what is now the Old Campus area was becoming increasingly difficult.

By 1903, university officials were convinced that it was time to give special consideration to the matter of campus expansion, and that a comprehensive plan should be prepared to serve as a guide for future developments. Alumni and friends of the university were also showing an increasing interest in this matter. C. H. Blackall, class of 1877, architect, of Boston, headed this group, urging that steps be taken to prepare a Campus Plan, and suggesting that a competent landscape architect be employed to make a survey and report upon the possibilities of such a plan. Although the matter did not materialize at that time, the idea then planted was to bear fruit later. In November, 1904, the newly elected president, Edmund J. James, assumed charge at the university. Under the inspiration of a new leader, the matter of a Campus Plan was taken up with greater determination.

An appropriation for a large University Auditorium brought matters to a head. The question of the proper site and plan was debated. The outcome was that Mr. Blackall was employed, in 1905, to design the Auditorium and to make a study of the Campus Plan to determine its location. John Olmstead, landscape architect, also of Boston, was called

into consultation and with his assistance the meridian axis of the campus was determined and the exact location of the Auditorium fixed by placing it on the southern end of this axis, thus clearly defining the southern boundary of the main quadrangle of the campus. Mr. Blackall prepared, at this time, a campus plan study, which was one of the first comprehensive studies ever made. It served as a guide for a number of years and was the basis for locating a number of important buildings.

It is one thing to have a suitable plan prepared and quite another to put it into operation. To become effective it is necessary to have some person responsible and empowered to supervise and carry out the work in every detail. The university trustees were far-sighted enough to realize this and as a result created the office of Supervising Architect in 1907, and appointed Professor James M. White to that office. Since that time he has been in active charge of all campus developments and building operations of the university.

In 1907, in anticipation of a large building appropriation, the Trustees appointed an advisory commission to consider the location of future buildings. The outcome of this was a Campus Plan Commission, originally of three members, later increased to five, and headed by the late D. H. Burnham, of Chicago. The other members were: Mr. Blackall, W. C. Zimmerman, then state architect, Professor James M. White, supervising architect, and Professor F. M. Mann, then head of the Department of Architecture of the university. Each member of this commission, except Mr. Burnham, prepared a Campus Plan based upon the general requirements set forth by the university through a survey and a plan prepared by the supervising architect. Mr. Burnham chose to serve in an advisory capacity, and for that reason this has been called the Burnham Campus Plan Commission.

The plans prepared by the members of this commission brought to the university the most comprehensive schemes of development prepared up to this time. These plans had much in common and through adjustments and revisions a final scheme, which embodied the best features of all the plans presented, was evolved. This information, left in the hands of the supervising architect, served from 1912 to 1920, as a basis for locating all buildings which were erected during that period, except for such readjustments as were necessary because of changing conditions.

Within less than two years after the World War it became apparent that there was to be a very large increase in the enrollment of students at the university. During the war period there had been a



cessation of building activities on the campus and the university was far short of the necessary buildings. To meet this emergency, and to provide for an enlarged building program, which was being considered, the trustees appointed a Campus Plan Commission made up of members of the board, faculty, and alumni. This body, in 1920, employed Holabird and Roche, architects, to make studies for the development of the Campus Plan. These studies were continued for some months and the result was an extensive Campus Plan which would have carried the university development far beyond the fondest dreams of the past. Had it been possible to finance such an extensive program it would have resulted in making the campus of the university of Illinois the finest in the country. But the trustees, limited to small appropriations and hard pressed to meet even the immediate needs of the university, did not feel justified in embarking upon such an extensive scheme. Although not put into effect, except in some of its fundamentals, the Holabird and Roche scheme nevertheless has had a considerable influence upon later campus development, in that it gave to the university officials a broader outlook, a finer inspiration and enthusiasm, and a greater vision of what the university of the future ought to be.

Following closely upon the work of Holabird and Roche, came that of Charles Platt, who since December, 1921, has been consulting architect for the university. He was engaged, on that date, to design the new agriculture building and to study the campus plan to determine its location. During this period the university for the first time in its history was receiving reasonably generous state appropriations for building purposes, and soon extensive building activities were under way.

Scarcely had Mr. Platt completed his designs for the agriculture building than he was engaged to make studies for other buildings. Since the Holabird and Roche Campus Plan was not being followed, Mr. Platt was called upon to make a revised and comprehensive study of the new south campus area. By this time the university officials were fully convinced that the future development should be about a transverse or east and west axis, in the large area of more than 200 acres to the south of the auditorium. This area for many years had served as an experimental farm, but in anticipation of its future use for campus buildings, it had been gradually released by transferring these interests to outlying farm lands. The transverse axis line had already been established and several permanent buildings had already been located in this area. It was Mr. Platt's task to study the de-

velopment of this area, and to determine the manner of disposing future buildings within it. He accepted the basic lines already established on the campus and from them he determined, in a masterful way, the matter of drives, avenues, and the subdivision into areas of various sizes and for various purposes.

Mr. Platt's chief contribution to the campus plan is his scheme for arranging the smaller buildings in massed groups so that the groups, and not single buildings, count as units. This method has enabled him to give a remarkably impressive scale and a fine unity to the entire new campus. Single buildings arranged in long rows about great open quadrangles would have been out of scale and unimpressive. But the scheme of grouping has been so planned that uniform high cornice lines and large masses face upon the larger quadrangles or along the Mall, while for the smaller quadrangles the cornice line has been lowered and masses and details cut down in scale, to be in keeping with the size of the areas enclosed. Again, in the smaller courts, enclosed by buildings forming a group, there is to be found a more intimate relationship between the buildings, brought about by means of connecting features such as walls, gates, etc. Technically, Mr. Platt's scheme may be termed a unit system, for it is such that the buildings, either singly or in groups, may be added to almost indefinitely, thereby making it possible to expand the university at will.

But this was not Mr. Platt's only contribution to the university campus. Perhaps his greatest service has been the introduction of a style of campus architecture which is suitable to the needs of the University, traditionally appropriate, and a style in which the ideals of the institution may be readily expressed.

Although considerable attention had been given to the study and development of a campus plan, yet, up to this period, no special attention had been given to the style of the architecture used on the campus. No style had ever been introduced which held for more than one or two buildings. The old campus contained a few buildings which were architecturally good, when considered by themselves, but as a group they were inharmonious. There was no one style represented which seemed to be traditionally appropriate. The one outstanding condition was that the majority were constructed of brick, with stone trim; many showing classical details and several having a decided tendency towards the late Colonial or Georgian style. Brick seemed to be the logical and appropriate material. This, no doubt, was one factor which caused Mr. Platt to introduce his chosen style, the American Georgian, as the of-

ficial style for the university. Traditionally, this style was also appropriate, for a substantial part of Illinois was settled by peoples from the east and the Georgian style of that section of the country may be considered our rightful inheritance.

As to the adaptability and practicability of the style, Mr. Platt, in his work on the seven major buildings now on the south campus, has shown the unusual flexibility of the style. Whether class room buildings, such as those for agriculture and commerce; a great library with a complexity of requirements; a hospital, smaller in scale; a gymnasium, requiring unusually large floor areas and many special features; a building for architecture and kindred subjects, calling for special interior arrangements; or a huge armory, seemingly out of scale with the average campus unit, yet, in each and all of these Mr. Platt has demonstrated beyond doubt that the Georgian style is adaptable in every respect—thoroughly modern and thoroughly American in every way.

Some critics question the use of the American Georgian style for buildings on a modern university campus, on the grounds that it is usually considered a small or domestic style and that it is lacking in monumental qualities. But in this very thing lies hidden the essence of Mr. Platt's interpretation of the Georgian style when applied to academic structures. A highly formal, monumental style of architecture would be out of place on the campus like that of the University of Illinois. The Georgian style, as he has interpreted it, has all the dignity necessary, without being stiffly formal or monumental. The buildings are sufficiently large and vigorous

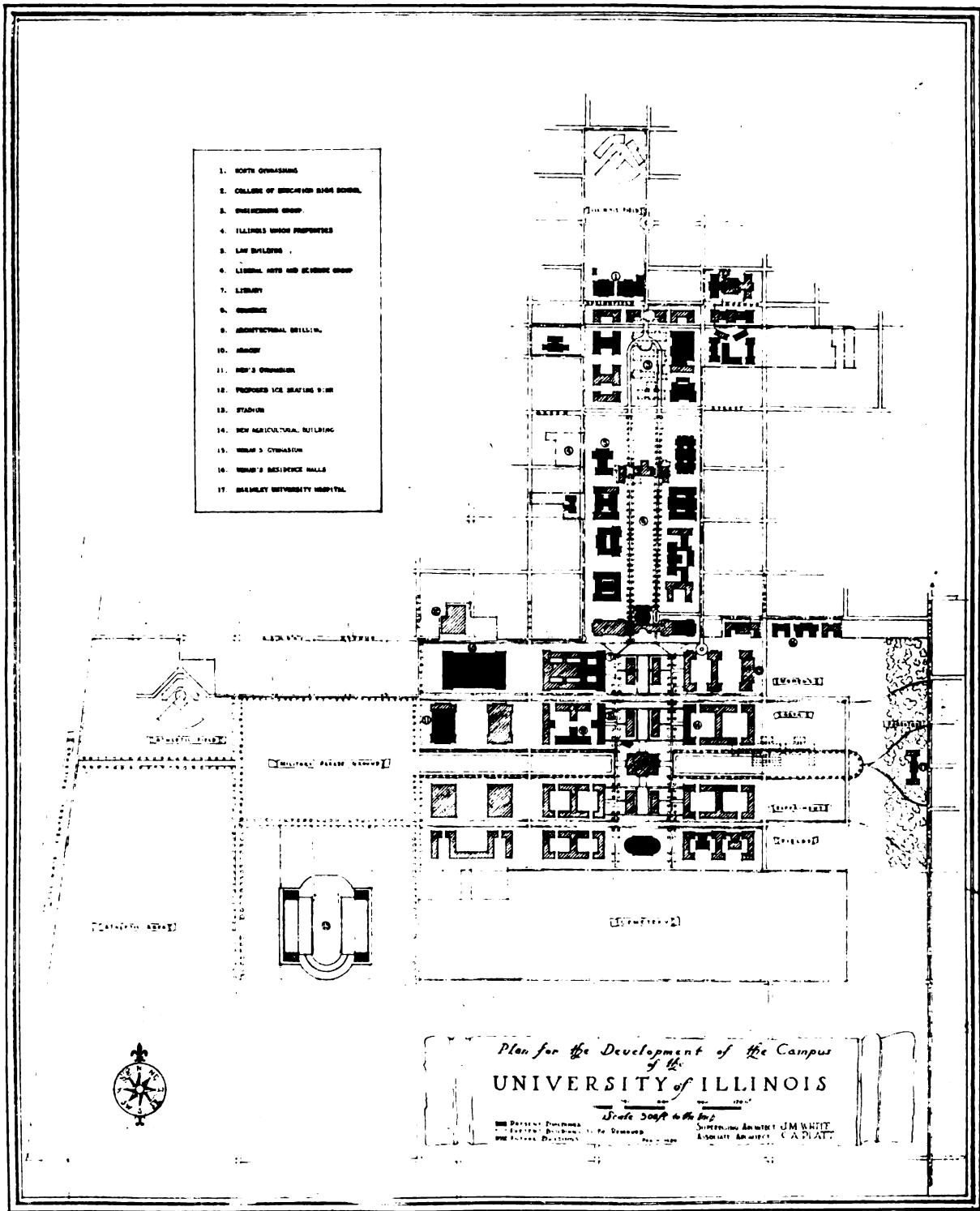
to fit the aspirations of the age, yet are not out of scale with everyday academic activities. Mr. Platt has not attempted to make grandiose monumental buildings in the Georgian style, but instead has preserved and developed its inherent domestic, livable qualities. These qualities are brought out by the use of chimneys, visible roof lines, dormers, window and entrance features, and various details both upon the exterior and interior, which are of such a character as to make the buildings friendly and home-like to the thousands of students at Illinois, who year after year spend most of their waking hours within them. Yet in spite of the simplicity of the buildings they are beautiful, refined and inspiring and will leave an inestimable impress upon countless generations.

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Owing to the fact that information was unavailable at the time reproductions of the Alabama Power Company's building, at Birmingham, Ala., appeared in the February issue, the architects—Warren, Knight & Davis, of Birmingham, were not accorded the customary credit.

In the same issue, photographs of the Los Angeles Central Library, which were credited to Bertram Grosvernor Goodhue and Associates, should have properly been credited to Carleton W. Winslow, Architect; Bertram G. Goodhue Associates, Successors. The designation before Mr. Goodhue's death was Bertram G. Goodhue, Architect; Carleton M. Winslow, Associate Architect. Upon the death of Mr. Goodhue the associated contract with the Library Board devolved upon Mr. Winslow, who retained the Goodhue Associates to complete the working drawings.





PLAN OF THE DEVELOPMENT OF THE CAMPUS  
UNIVERSITY OF ILLINOIS, URBANA, ILL. :: ::





M-1939  
CHICAGO ARCHITECTURAL  
PHOTOGRAPHING COMPANY

UNIVERSITY LIBRARY AND COLLEGE OF COMMERCE AND BUSINESS ADMINISTRATION  
UNIVERSITY OF ILLINOIS, URBANA, ILL.  
CHARLES A. PLATT, ARCHITECT





M-1944  
CHICAGO ARCHITECTURAL  
PUBLISHING COMPANY

EAST WING—UNIVERSITY LIBRARY, UNIVERSITY OF ILLINOIS, URBANA, ILL. ::  
CHARLES A. PLATT, ARCHITECT :: :: :: :: :: :: :: :: :: :: :: :: ::





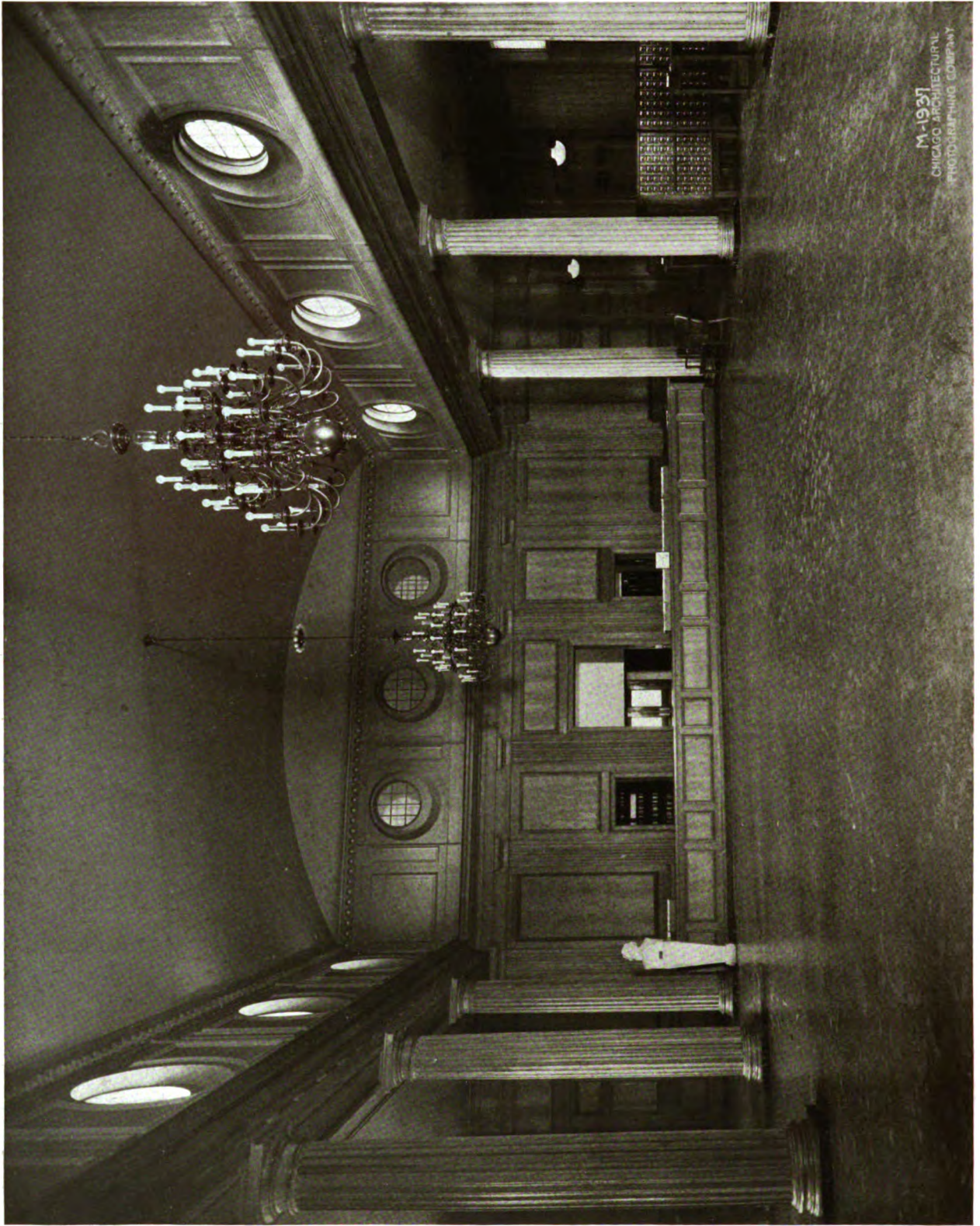
EAST ENTRANCE, UNIVERSITY LIBRARY  
UNIVERSITY OF ILLINOIS, URBANA, ILL.





STAIR LANDING, LOOKING INTO DELIVERY ROOM, UNIVERSITY LIBRARY, URBANA, ILL.  
CHARLES A. PLATT, ARCHITECT





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PHOTOGRAPHING COMPANY

DELIVERY ROOM (CARD CATALOG AT RIGHT)  
UNIVERSITY LIBRARY, UNIVERSITY OF ILLINOIS  
CHARLES A. PLATT, ARCHITECT

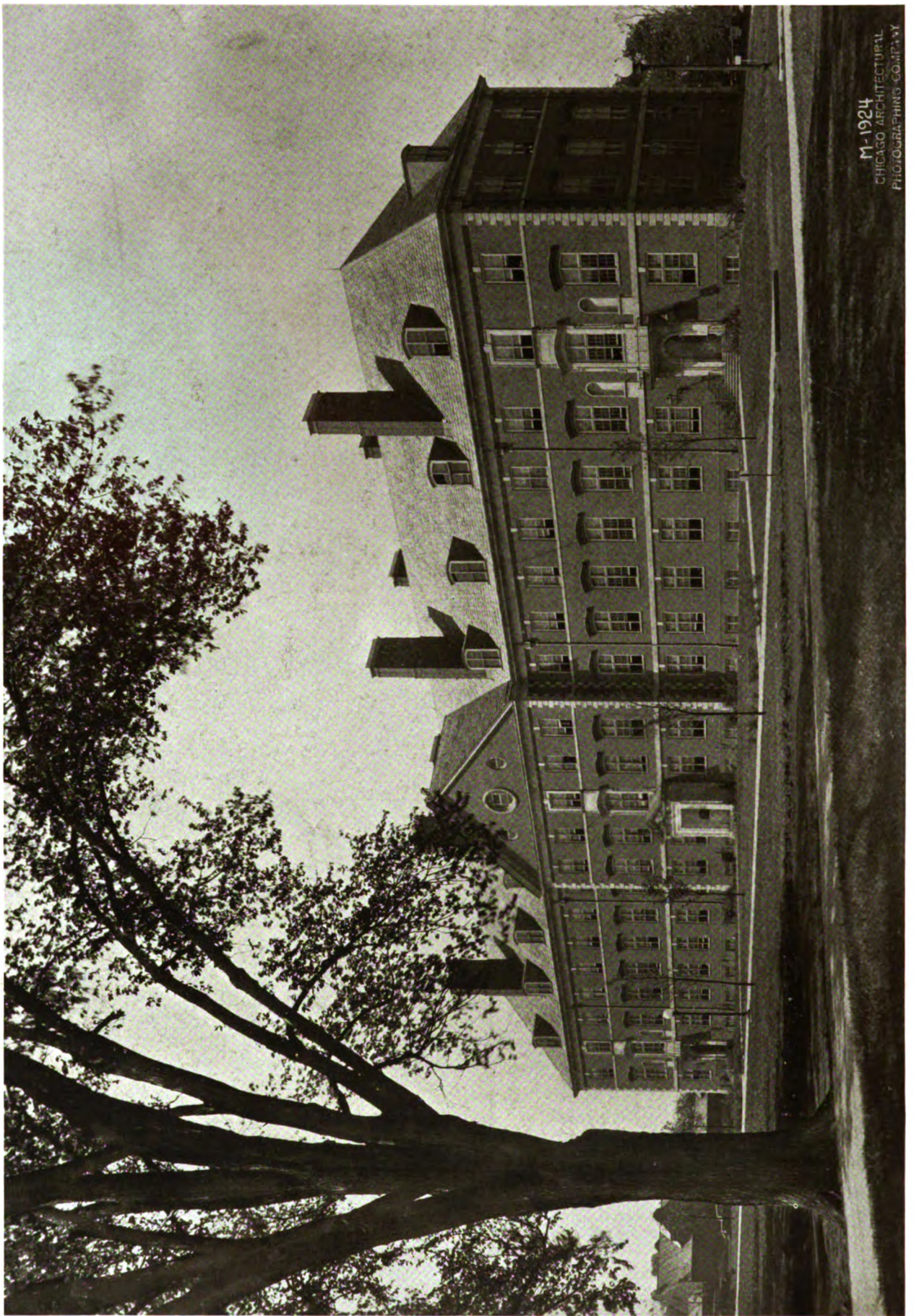




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INTERIOR—RICHER LIBRARY,  
ARCHITECTURAL SCHOOL, UNIVERSITY OF ILLINOIS





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UNIVERSITY OF ILLINOIS, URBANA, ILL.  
CHARLES A. PLATT, ARCHITECT





DETAIL OF EAST FACADE

COLLEGE OF COMMERCE AND BUSINESS ADMINISTRATION  
UNIVERSITY OF ILLINOIS, URBANA, ILL.  
CHARLES A. PLATT, ARCHITECT :: ::

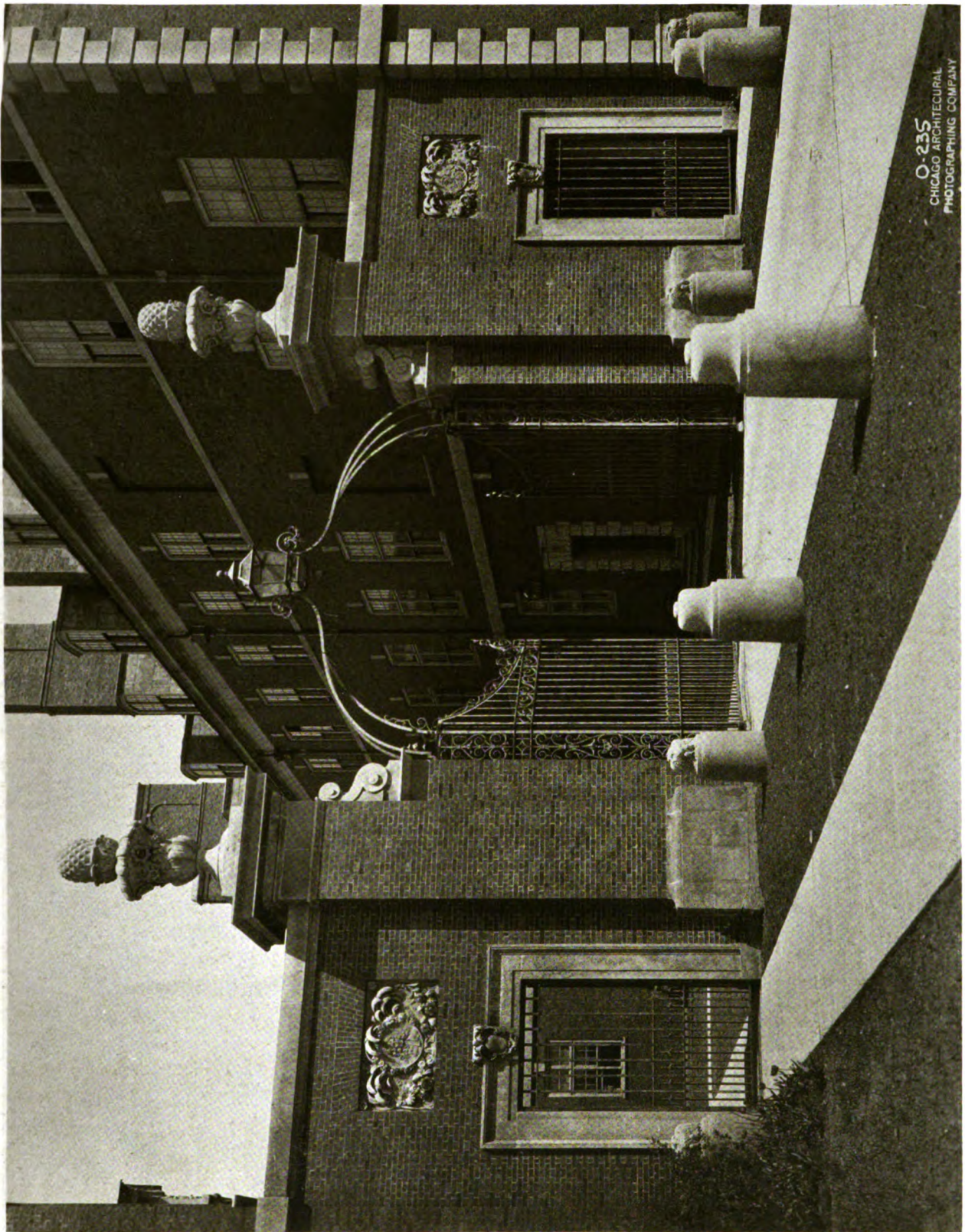




O-227  
CHICAGO ARCHITECTURAL  
PHOTOGRAPHING COMPANY

CAMPUS VIEW, UNIVERSITY OF ILLINOIS, URBANA, ILL.,  
SHOWING END OF COLLEGE OF COMMERCE, SOUTH FACADE BUILDING FOR ARCHITECTURE AND  
KINDRED SUBJECTS, AND MEN'S GYMNASIUM, IN DISTANCE  
CHARLES A. PLATT, ARCHITECT





O-235  
CHICAGO ARCHITECTURAL  
PHOTOGRAPHING COMPANY

GATE BETWEEN COLLEGE OF COMMERCE AND ARCHITECTURE BUILDING  
UNIVERSITY OF ILLINOIS, URBANA, ILL.  
CHARLES A. PLATT, ARCHITECT :: ::

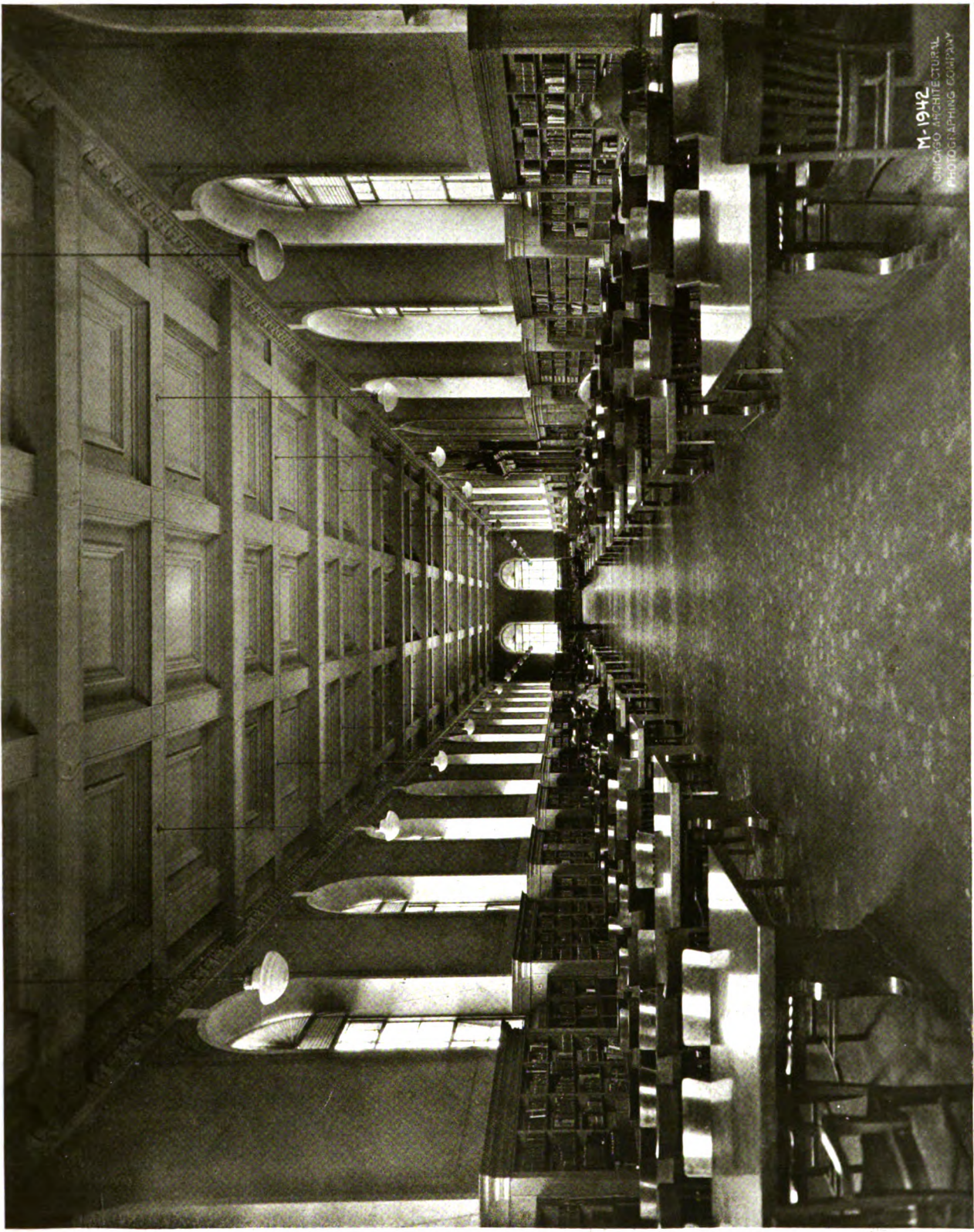




O-233  
CHICAGO ARCHITECTURAL  
PHOTOGRAPHING COMPANY

EXHIBITION ROOM  
ARCHITECTURAL SCHOOL  
UNIVERSITY OF ILLINOIS, URBANA, ILL.  
CHARLES A. PLATT, ARCHITECT





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GENERAL READING ROOM  
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UNIVERSITY OF ILLINOIS, URBANA, ILL.  
CHARLES A. PLATT, ARCHITECT

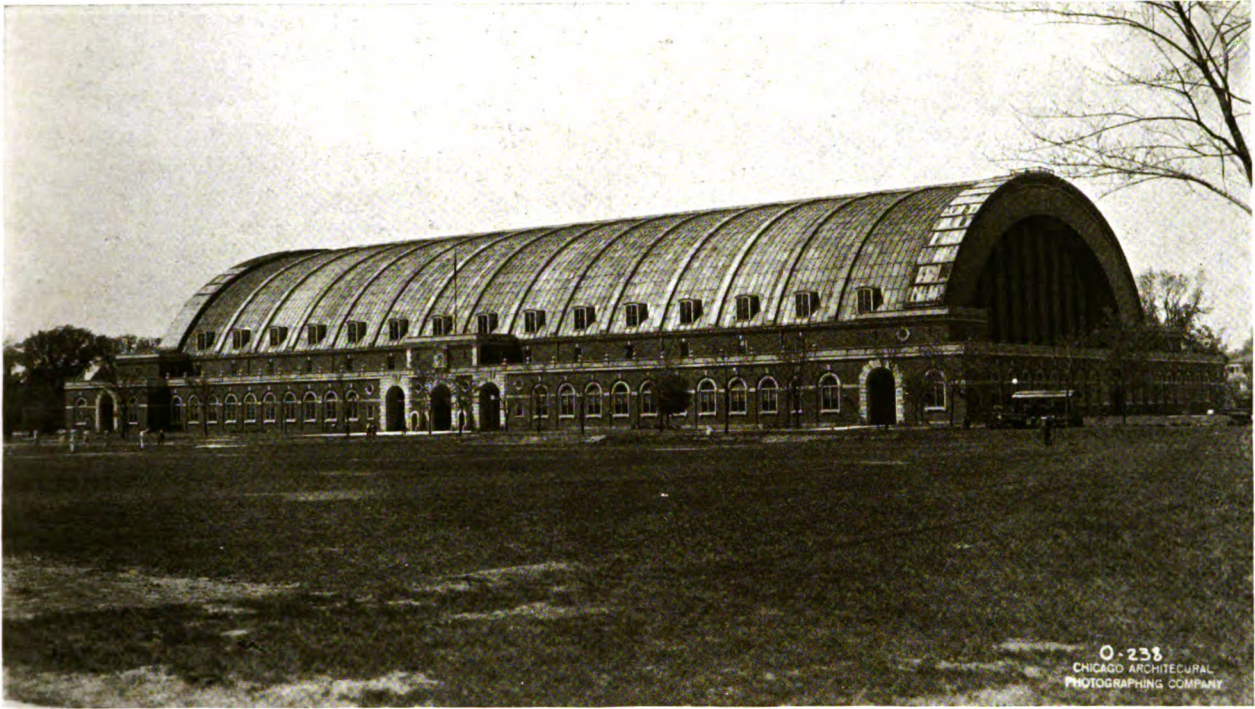




O-234  
CHICAGO ARCHITECTURE  
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TYPICAL FREEHAND DRAWING STUDIO  
UNIVERSITY OF ILLINOIS, URBANA, ILL.  
CHARLES A. PLATT, ARCHITECT



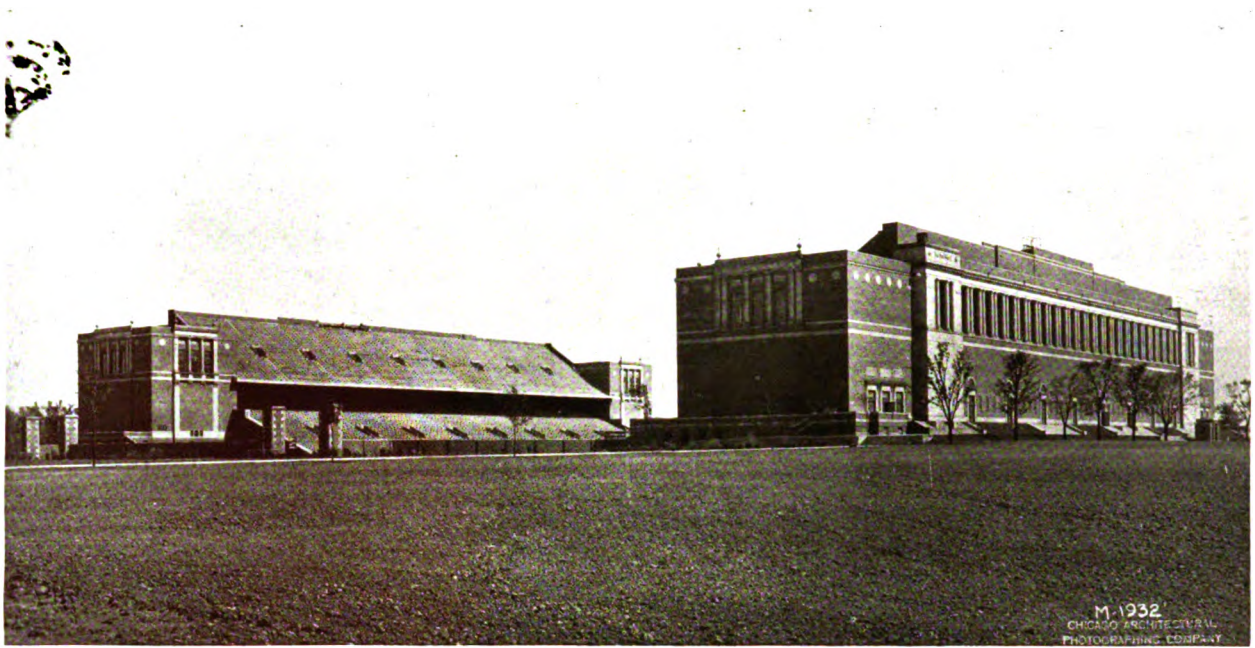


ARMORY  
UNIVERSITY OF ILLINOIS, URBANA, ILL.



DETAIL—ARMORY  
UNIVERSITY OF ILLINOIS, URBANA, ILL.





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STADIUM

UNIVERSITY OF ILLINOIS, URBANA, ILL.  
HOLABIRD & ROCHE, ARCHITECTS ::

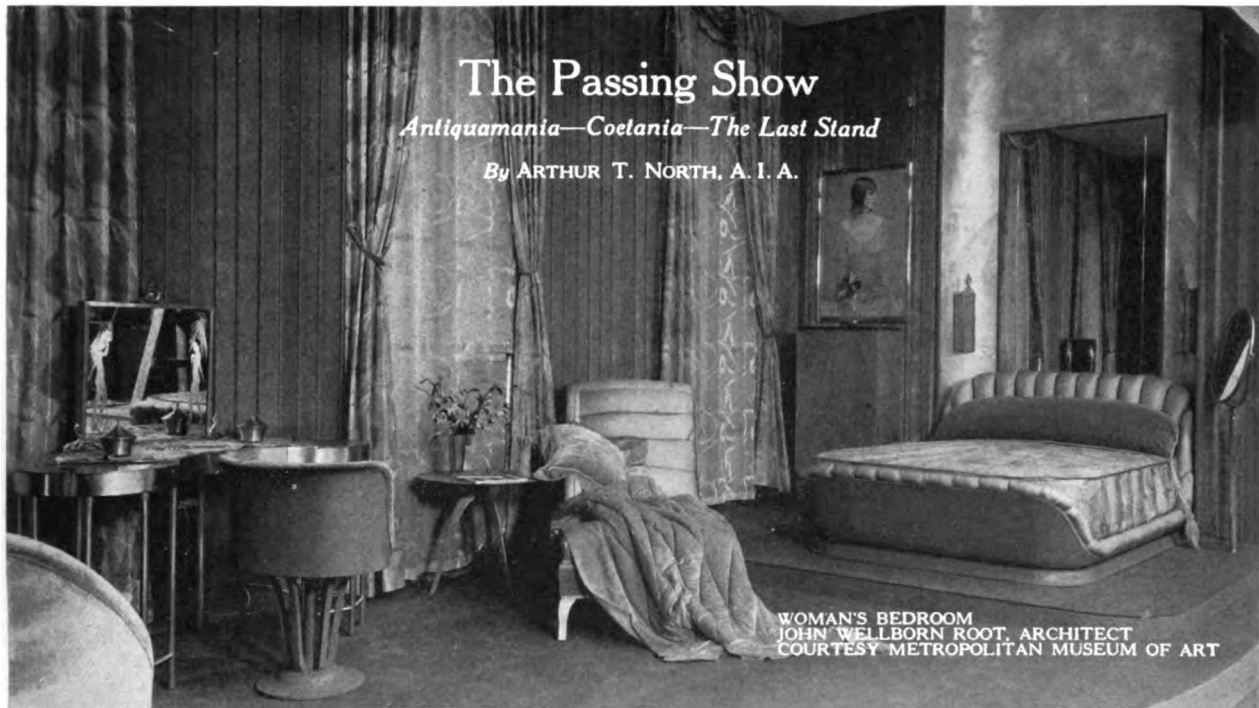


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STADIUM

UNIVERSITY OF ILLINOIS, URBANA, ILL.  
HOLABIRD & ROCHE, ARCHITECTS ::





## The Passing Show

*Antiquamania—Coetania—The Last Stand*

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

WOMAN'S BEDROOM  
JOHN WELLBORN ROOT, ARCHITECT  
COURTESY METROPOLITAN MUSEUM OF ART

**A**NTIQUAMANIA! That is a fine word, the name of a prevalent disease and also of a recently published book. It is one of the most distressful of diseases because its victims become unbearable bores, especially to those who are enjoying the present. From our favorite review we quote: "He (the author) portrays with satire that is too genuinely contemptuous to be bitter, the silly excesses, the ignorance, the herd complex of buyers and the ignorance, knavery, and gall of vendors which go to make up nine-tenths of the present antique business." Happy are we to know that the expert observer has found one-tenth to be on the level. We will accept the statement as correct because we have no valid data on the subject but reserve the inalienable right to have our doubts.

Again: "Antiquamaniacs have robbed the pastime of collecting of its charm. They have brought into it a horde of ill-mannered vulgarians without taste or knowledge, cackling the pitiful *patois* learned from others of their kind. Junk wisely discarded by previous generations in response to the urge of improved taste is retrieved and declared beautiful and worthy of being treasured. With these vulgarians, whose uncultured taste leads to such fantastic absurdities, there has come a new class of dealers, most of them ignorant bluffers, wholly lacking in the expert knowledge and cultivated taste which made association with the typical dealer of an earlier day so delightful and so profitable—intellectually at least. . . . Collecting antiques was a pleasant and gentle pastime; it has become a mania."

All of which recalls a sad case of a Jersey woman who in a hot public school campaign boasted of the

educational opportunities that she had enjoyed in America, having come over in the steerage with her mother,—the grade and high school, Chicago University and the law school. Fortuity, perhaps, established her in a charming home and a few years later "antiques" filled the house—"a few things her mother brought over from the Fatherland." We have seen many crews of steerage immigrants land at Hoboken to entrain for the West, but we do not recall seeing any heirloom furniture. Tin covered trunks, bales and mysterious bundles and children were the only visible impedimenta. Antiquamania apparently causes delusions.



BACKYARD GARDEN, DESIGNED BY ELY JACQUES KAHN  
COURTESY METROPOLITAN MUSEUM OF ART

There is one redeeming feature about this particular phase of the mania—its fruits are housed and the passerby is spared the sad spectacle. More serious is that phase of antiquamania which manifests itself in exterior architecture. A recent letter from a west coast architect discusses the contemporary architecture of California and remarks: "But there are pitfalls, all of which we are not successfully avoiding—notably

the spurious cult of made-to-order antiquity. I hope we may soon weary of feverishly making our past—after all, a certain amount of it should be enough for anybody—and attack the present a little more squarely face-to.”



MAN'S STUDY FOR A COUNTRY HOUSE  
RALPH T. WALKER, ARCHITECT  
COURTESY, METROPOLITAN MUSEUM OF ART

California is not the only land of synthetic architectural antiques. All along the Atlantic coast, especially on the Sound and Long Island, are found synthetic English manors with well-simulated old lead work, colored glass and oak paneling and furniture. The new rich, with no past, buy one and find architects (we blush) who prostitute a noble art. Fortunately the pseudo-French chateau became unfashionable long ago but we find a few new-old Norman towers on occasion. The custom of finishing the rooms of a residence in "period styles" is equally distressing. There is one period that, however, can be reproduced without apparent fraud. If the house has a suitable location, the spurious Colonial interior can be simulated without danger of detection because it is heavily overlaid with white paint which, you know, has to be renewed periodically.

Diseases such as antiquamania might be cured by inoculating the victim with the germs of another mania which might be called the "moderne." Some manifestations of the "moderne" in maniacal form are now with us. We do not believe, however, it will become so destructive and rabid as antiquamania.

An epidemic may occur and, soon spent, its victims will revert to antiquamania.

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On the other hand, while the "moderne" mania is increasing there is a well defined development of coetaneous architecture, both interior and exterior, furniture, fabrics and art craft. While new with us, it has been in process of development in Europe during the past quarter century. Coetania will be the result of the liberation of architects from the inhibitions of the historical styles and periods and will eventually represent our social, political and commercial life.

There have been several exhibitions of contemporary European interior architecture, furniture, draperies and art craft articles, in New York during the past two years. They have deserved thoughtful consideration and have not been bizarre and grotesque even though unusual to us. The Exhibition of Contemporary American Design at the Metropolitan Museum of Art, February 12 to March 24, is the first serious, all-American display. The architects represented are Raymond M. Hood, Ely Jacques Kahn, John W. Root, Eliel Saarinen, Eugene Schoen, Joseph Urban and Ralph T. Walker. Armistead Fitzhugh, landscape architect, and Leon V. Solon, ceramic designer, also contributed. The show is well staged.

Each architect designed or supervised the design of everything contained in his exhibit and the manufacturers gave their co-operation by executing the designs. The labor of the architects was considerable as it included the supervision of the production.

Each exhibit was designed completely as a unit, no stock material being used. The whole exhibit is distinguished by a harmony and unity that can be secured in no other way. The individuality of each designer is clearly apparent to the careful observer and while this is true there is no discordant note in the



BATH AND DRESSING ROOM  
ELY JACQUES KAHN, ARCHITECT  
COURTESY METROPOLITAN MUSEUM OF ART

exhibition as a whole. This might not have been expected but it evidences on the part of all of the participants a certain constraint, understanding of the problems, knowledge of materials and their suit-



able use, serious study of contemporaneous work, an appreciation of historical styles and a fine degree of culture. The universality of fine quality and harmony found in this exhibit definitely established coetania as an active force in every phase of architecture.

The majority of Americans are conservative, have an appreciation of beauty-utility and temperate expression. Something significant has been done and its influence will be the well-spring of future development. This exhibit will also offset the crude, half-baked, bizarre excesses of the moron "modernes" who discredit everything that has potential goodness of quality. We may well be proud of our first serious attempt to break from the shackles of the period styles.

The critics quite naturally vary in their opinions and this is a healthy sign. One prominent critic who is still hibernating with his architectural experiences in the '80's, is quite perturbed and finds it "modern, lightly amusing and self conscious. . . has no quietude, no serenity. . ." It is true that the exhibit does not have the quietude and serenity of the stereotyped period styles that are stenciled everywhere until a dull complaisance becomes synonymous with the prized "quietude and serenity." He even says it is "modern." It is modern compared with the past and this is no high treason—with our California friend, "a certain amount of it (the past) should be enough for anybody." Other critics claim to find

distinct or slight evidences of foreign influences, and some frankly admire the show. The diversity of opinion is refreshing and demonstrates that we are not yet, and we hope never will be, standardized in coetania.

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The erudite architect was describing the date of certain tribes which in ancient times were encompassed by more powerful enemy tribes and eventually found sanctuary among inaccessible mountains where they remained for ages apart from the world. He cited several such "last stands" of embattled tribes. As we crossed Park Avenue he pointed to a tower-like structure centered on that thoroughfare. Its top is entirely surrounded by multi-story columns, free standing, each resting on a bracket or corbel and supporting only an inverted bracket or console.

With the contemplation of this unusual sight a look of joy and pity spread over his countenance and he described the unrelenting warfare that has been and is being waged on the useless column and how it is being driven from the old fields wherein it formerly dominated to the exclusion of logical designing. And now, sorely pressed, the useless column has retreated to inaccessible heights and made its "last stand"—resting on nothing, supporting nothing, useful when first devised ages ago and since prostituted as a "filler in" by incompetency.



BUSINESS EXECUTIVE'S OFFICE  
 RAYMOND M. HOOD, ARCHITECT  
 COURTESY THE METROPOLITAN MUSEUM OF ART

The hope that this is the "last stand" of useless columns may not be realized at this time. The New York Times of February 17 illustrates a proposed memorial to George Washington to be erected in Washington, D. C., by public subscriptions to the amount of seven to ten million dollars. Five-sevenths of the front is graced by a portico having sixteen great Ionic columns (not Doric as there is evidently a surplus of Ionic in the column market). We are threatened with another caricature memorial comparable with that erected for Lincoln—but Washington, D. C., is architecturally hopeless. The proposed memorial is to have a ten to eleven-thousand seat auditorium. This is a desirable and needed addition to Washington's public facilities. But why not build an auditorium frankly as such and not mask it with



DINING ROOM DESIGNED BY ELIEL SAARINEN,  
COURTESY METROPOLITAN MUSEUM OF ART,  
NEW YORK, N. Y.

a false front of Ionic columns? The design looks exactly like the stereotyped government buildings at Washington erected for departmental use. They all look alike and their use is learned by inquiry, not by architectural indication.

There is one hope of escape—the project is of long standing. The approaching bi-centennial of Washington's birth is the excuse for an intensive drive for subscriptions. Eminent ladies mother the project and equally eminent men serve on its advisory council. Some people are always securing publicity at the expense of the public—it is a great and highly respectable game.

## Book Reviews

VENETIAN HOUSES AND DETAILS by Samuel G. Wiener,  
A. I. A., Published by The Architectural Book Publishing  
Co., New York, N. Y. Price \$12.00.

The title of this book amply describes the subject—a series of photographs and pencil sketches reproduced unusually clearly and including palazzi, houses and interesting architectural detail. The contents of this work are not limited solely to the city of Venice, but includes material from the Venetian Republic and the mainland, while renaissance villas of the 16th century are also pictured. For the student of Venetian architecture it is an excellent volume, well bound and of the standard size adopted by the publishers for works of this kind.

\* \* \*

THE FERRO-CONCRETE STYLE, by Francis S. Onderdonk,  
Dr. T. S., Published by The Architectural Book Publishing  
Co., New York, N. Y. Price \$12.00.

Without doubt this is a book in which every architect should be interested. Ferro-concrete as a monumental material is only in its infancy. It will be a revelation to most architects or casual observers—for the book is most lavishly illustrated—to see how much has already been accomplished with this material. The pioneer period is past; reinforced concrete is a surface material to be reckoned with. Dr. Onderdonk explains, in an interesting way, how it can be and has been handled by such masters as Cass Gilbert, W. L. Woollett, J. J. Earley, G. Peret, Frank Lloyd Wright and others.

Dr. Onderdonk sums up the possibilities of reinforced concrete in chapters on mixtures, construction limits and explains many ingenious methods of forming "liquid stone." Surface treatments are given much space, treating particularly with colored aggregate, painting, sand-blasting, sgraffito, intarsia, mosaics, polishing and metallizing concrete. Sculpture, cast and chiseled, is also accorded an interesting chapter. The subject is so interestingly presented and so well edited that the book absorbs from start to finish. We see concrete, truly as liquid stone, run in great ribbed vaults in intricate tracery, complicated ornaments, splendid colors, smooth in texture, rough, polished, shining like metal, set with jewels. Dr. Onderdonk is particularly well fitted to discuss these problems. Through long study, during which his enthusiasm has grown apace, he knows modern methods throughout the world. Readers of this magazine have had glimpses of this interest and undoubtedly will be glad to pursue the subject further in the pages of this new treatise.



THE PRACTICAL REQUIREMENTS OF MODERN BUILDINGS, by Eugene Clute. Published by the Pencil Points Press, Inc., New York, N. Y. Price \$6.00.

A book that attempts in 240 pages to present the practical requirements of modern buildings, with illustrations, engages to fill a large order. One does not open such a book expecting too much. So the first chapter, dealing with modern hospitals, was an agreeable surprise. It is well done and gives the practical requirements common to all types of hospitals and proceeds to point out the individual and special requirements the architect and the man in the office should look for. It gives talking knowledge in condensed form with a few specialized figures to benefit the architect in his discussions with clients. The second chapter deals with nurses' homes and is also well handled. Then follows a chapter on school houses. Here the text becomes more general, though it does set forth the major problems. Religious buildings are handled in a short chapter, which describes the church and the synagogue. A few paragraphs are devoted to the church combined with hotel, apartment or office buildings, but in general the data is superficial. Numerous plates give working drawings that are of little use to architect, layman or draftsman. Residences, hotels and clubs each draw a chapter and all are treated from the New York point of view.

Theaters and movie temples are also presented rather superficially, it seems, because while the nation regards New York as the center for the legitimate stage, in the motion picture field, Los Angeles and Chicago have developed many interesting and successful solutions of the problem.

Commercial buildings is a chapter well handled, though again the subject matter is all gleaned from New York. In this field, particularly, the contribution of other sections has been quite as important if not more so than that of New York. The intent was good but the subject is not adequately handled, a fault probably inherent to the nature of the work. Garages, railway passenger-stations and park buildings each get a chapter and the author devotes a short chapter to the methods employed by New York architects in the design of farm buildings! Libraries and museums are polished off at the end of the book in a chapter of two pages.

It would seem that Mr. Clute wearied of his task at about the fourth chapter or his publishers, in their efforts to keep this volume down to the standard proportions of other Pencil Points works, rather ruthlessly cut the material. At least it's not adequate. The fact that ninety-five per cent of the material comes from New York is, to say the least, noticeable.

—R. H. H.

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## Britons Honor Hammond

C. Herrick Hammond, of Chicago, president of the American Institute of Architects, has been elected to honorary corresponding membership in the Royal Institute of British Architects.

Mr. Hammond, in 1928, succeeded Milton B. Medary, Jr., of Philadelphia, as president of the American Institute. He will preside over the sixty-second convention of the Institute to be held in Washington April 23 to 25, and in New York on April 26.

The convention will adjourn to New York to observe "American Institute Day." when architects from all over the United States will view the Architectural and Allied Arts Exposition of the Architectural League.

A delegation from the Chicago Chapter of the Institute, of which John C. Bollenbacher, of 333 N. Michigan Avenue, is president, will attend the convention, the principal theme of which will be "The Development of the National Capital." Chapters throughout the Middle West will send delegates.

Under the presidency of Mr. Hammond, the Institute is planning active co-operation with the Government in the great building program outlined by the City of Washington. Congress has authorized an expenditure of \$75,000,000 and has directed the Secretary of the Treasury to acquire land and erect such public buildings as will meet the Government's most pressing needs in housing various departments and governmental activities.

Several of these buildings are now under way. A new and larger building is being erected for the Department of Commerce; construction has begun on a building for the Department of Agriculture and one for the Bureau of Internal Revenue. A building will be erected for the Supreme Court on Capitol Hill; and, as rapidly as possible, other buildings will be started to house the Departments of Justice and Labor, to provide a suitable building for the Government's archives, and buildings for the Interstate Commerce Commission and other independent establishments of the Government.

# ✓ The Early Architecture of the State of Ohio

*The Joseph Swift House, Near Vermilion, Ohio*

By THOMAS E. O'DONNELL, A. I. A.

ONE of the criticisms brought against the Old *Greek Revival* movement in this country is that the builders of the period were copyists or crude adapters of Greek forms. While it must be admitted that this is true to some degree, it is equally true that there were many architects and builders of the time who were endeavoring to catch the spirit of the Greek work and to apply it to their own problems, and in doing so, to create modified forms of Greek refinement suitable to and expressive of the work of their own time. Had the style been continued for a long period, there is no doubt that it would have developed into something distinctly expressive of our time and country. When it is remembered that the vogue lasted for only a half century, and that most of the work was executed within less than a quarter century, it seems quite remarkable that so many new features were developed.

In Ohio the *Greek Revival* was in vogue most of the period, although it was not until after 1830 that pronounced *Greek Revival* work was executed. Not only in the towns, but in rural situations, many fine old buildings in this style were constructed, many of which still remain.

One very fine farm-house, the Joseph Swift house, in northern Ohio, was illustrated in this journal in October, 1924. While the whole of this building was of more than usual interest, a study of its details, both exterior and interior, throws some light upon the manner in which its builders tried to adapt and create elements of Greek feeling, but not necessarily Greek form, to give the expression and character which they felt should be imparted to a country estate of the period.

The architectural handbooks of the time exerted a great influence upon the early architecture of Ohio,

especially the work executed by the carpenter and builder. Some influence of this nature is to be noticed in the Swift House. However, there is a tradition that the house was carefully designed by a New York architect. The entire building, and particularly the details, show evidence of considerable study by some one who had some degree of originality and who attempted to solve the problem logically and to give the building an expression in keeping with its purpose. Wherever the design was produced, or however drawn, *this* fact must be considered: that with the exception of the Ionic column and the carved work which is said to have been brought from mills in Albany, New York, and the mantels and trim which were executed in Ohio mills, all the rest of the work on the house was necessarily executed by hand and probably by local carpenters. It is perhaps due to this local influence that the work has such a naive character, one which gives a distinct impression of grandeur and refinement and yet, at the same time, an air of pioneering provincialism.

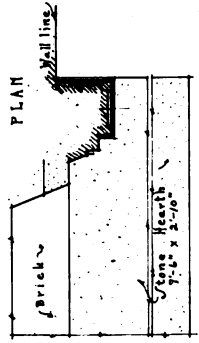
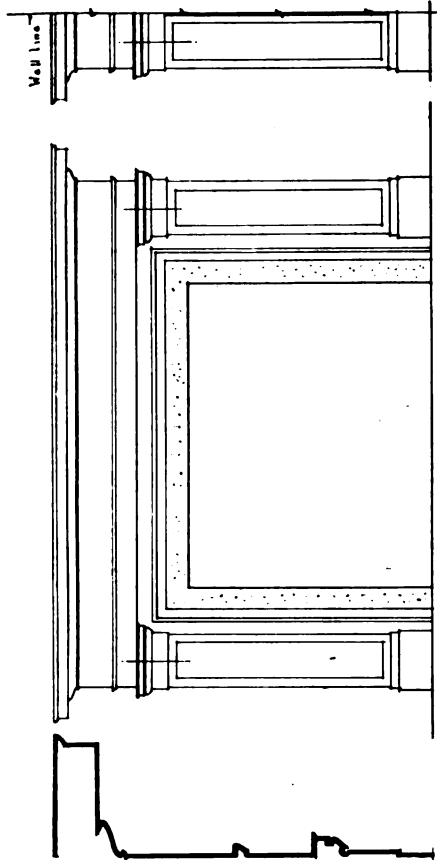


DETAIL OF THE JOSEPH SWIFT HOUSE. BUILT IN 1840  
NEAR VERMILION, OHIO

The most striking feature of the exterior is the Ionic colonnade of the front piazza. But there is no attempt here to make a "temple front" for the building; instead, it has a domestic quality which is expected in a house. Again, the details of the Ionic Order used are Greek and of excellent proportion, yet they are not copied, but have been very admirably adapted to the problem.

A feature more distinctly characteristic of the *Greek Revival Period* is the pilaster. In ancient Greek work the pilaster was rarely used, but in the *Greek Revival* in America it was an ever-present motif, both upon exteriors and interiors. These are prominent features on the exterior of the Swift House. They

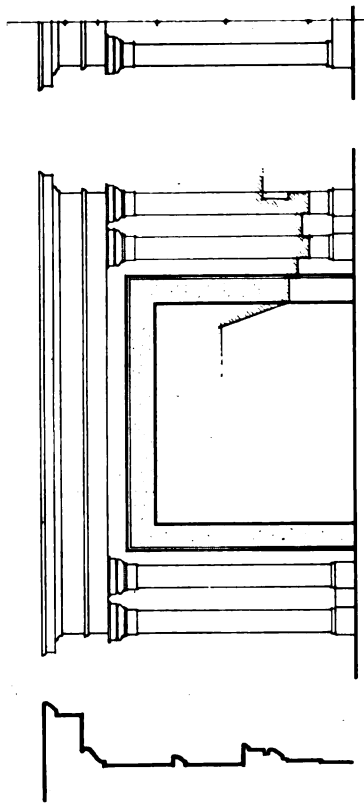




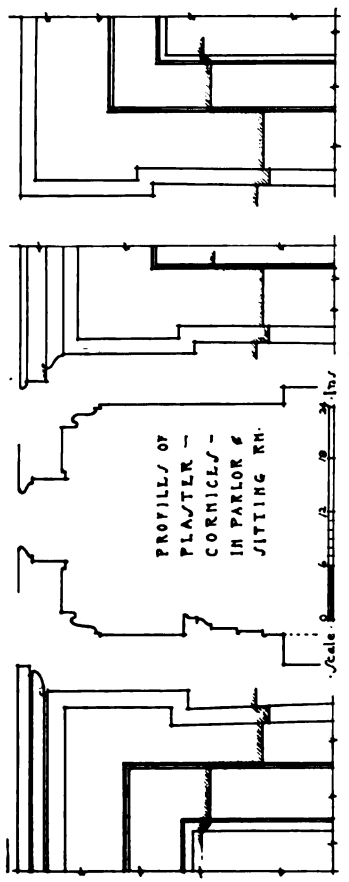
MANTEL IN THE DINING ROOM =

Scale of elevations - Feet.

Scale of profiles - Ins.

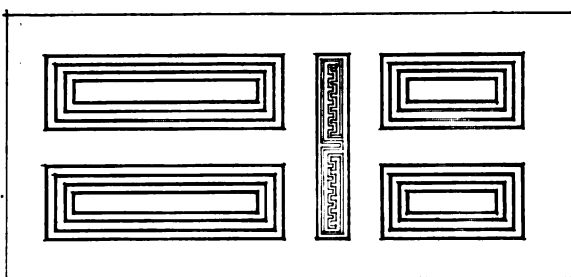


MANTEL IN EAST BED ROOM



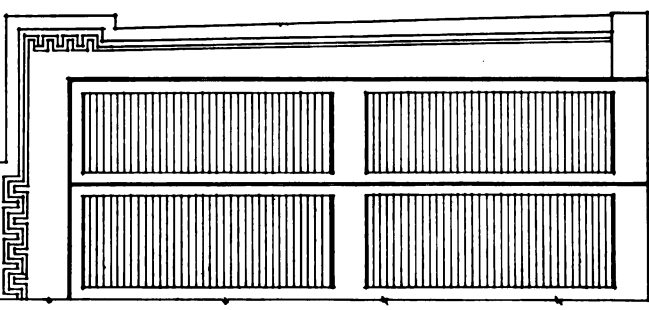
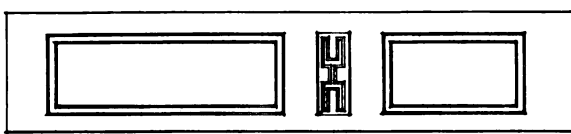
DINING ROOM. ENTRANCE HALL. BED ROOMS. INTERIOR TRIM.

PROFILES OF PLASTER - CORNICES - IN PARLOR & SITTING RM.



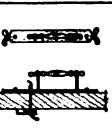
DETAIL OF FRONT DOOR-SIDE PANEL

Scale 1/2" = 1'-0"



DETAIL OF INTERIORS TRIM - IN THE EAST BED ROOM - FR.

DETAILS OF THE SWIFT HOUSE. Measured & Drawn in 1922 - by Thomas L. O'Donnell



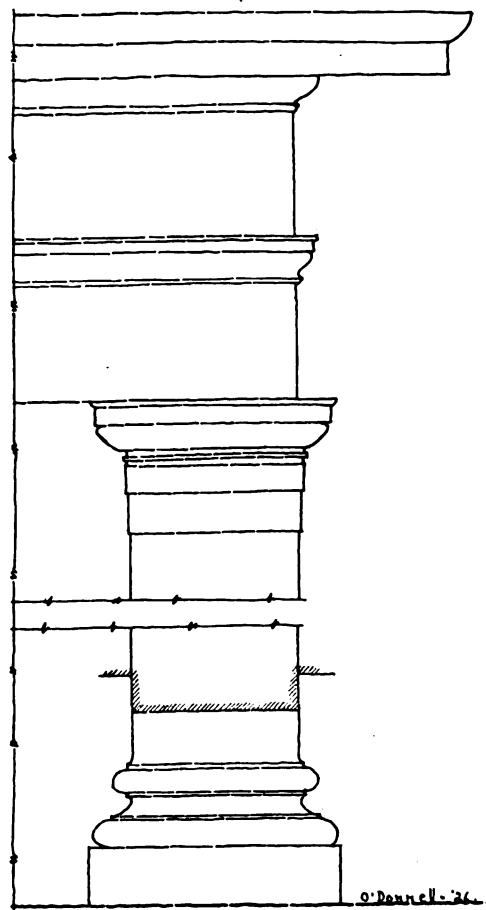
THE JOSEPH SWIFT HOUSE IN SWIFT HOLLOW - NEAR VERMILION - O. Measured and Drawn in 1919 By Thomas L. O'Donnell

appear as heavy corner pilasters and are all of the same proportions and detail. They also flank the colonnade, hence, their height is fixed by the latter, while the cornice of the house is continuous and consists of a simple entablature of Ionic proportion and details. A detail of these pilasters and entablatures is shown in the accompanying drawing.

An unusual feature in this house is the use of decorative windows in the end pavilions which flank the piazza on either side. These were called "*French Windows*," not because of their design or detail, but because they were large casement windows reaching down to the floor. These windows are quite large and rather ornate in both elements and carving. The carving is especially fine and was executed, evidently, by a skilled wood-carver. The forms are inspired by the Greek, but they have been worked out with some degree of freedom by the craftsman.

Another characteristic treatment of the *Greek Revival* frame building is to be seen here in the finish of the front wall of the building, which is by means of smooth, matched lumber put on with tight, invisible joints, in imitation of the plain, smooth walls of marble in ancient Greek work. This method was used because it gave a more refined and finished appearance and therefore was more in keeping with the classic elements than the usual lap-siding.

In most instances the exterior details are far more interesting and refined than the interior details. Everywhere, in the interior of most *Greek Revival* houses there is the feeling of heaviness, and this is

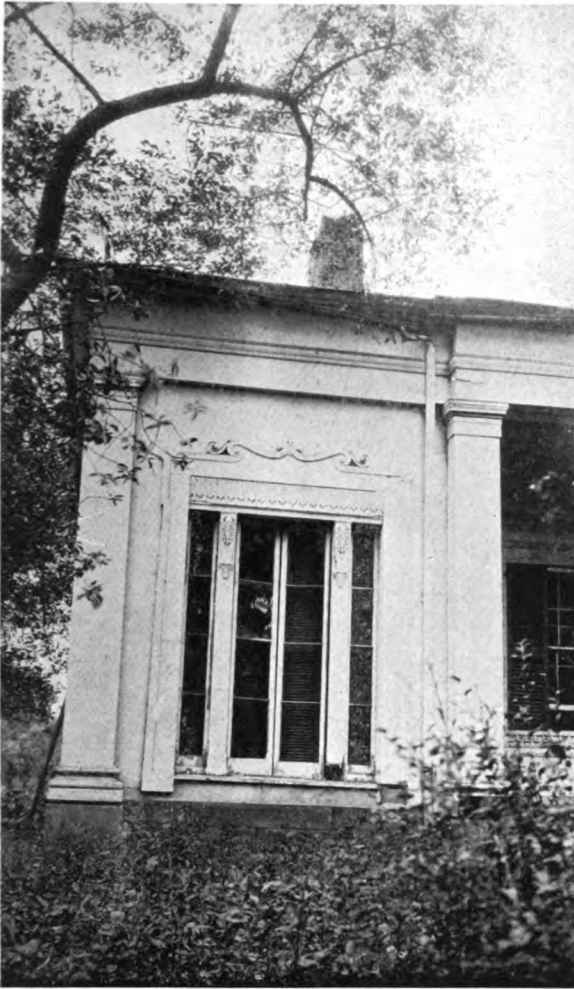


DETAIL OF THE HEAVY PILASTERS OF THE SWIFT HOUSE. TYPICAL OF THE PILASTER AS DESIGNED AND USED DURING THE GREEK REVIVAL PERIOD IN OHIO



GENERAL VIEW OF THE SWIFT HOUSE—BEFORE ITS DESTRUCTION BY FIRE DECEMBER 1923

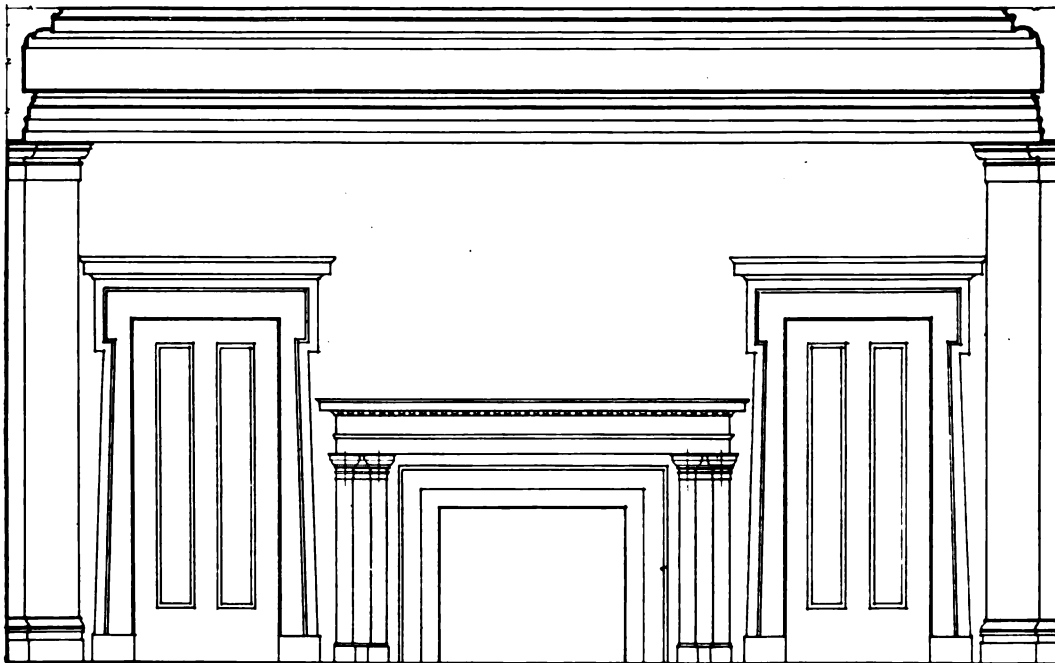




DETAIL OF THE FRENCH WINDOW  
THE JOSEPH SWIFT HOUSE

noticeable in the Swift house. It seems strange that the builders could so adapt the element of the exteriors as to give a feeling of grace and lightness and at the same time failed to do as well in the design of their interiors. In the Swift house, the details of trim, cornices and mantel seem *out of scale*. The effect is more like that of the interior of a public building. This heaviness is especially noticeable in the west parlor with its heavy angle pilasters, plaster cornice, massive trim and severely plain mantel. These are shown in the accompanying plates of measured drawings. The trim of this room is typical of that in the rooms of the front portion of the house, except the two small rooms lighted by the French windows, in which there is an attempt at Greek fret design, worked out by the carpenter by means of a narrow wood strip nailed on the face of the trim, as shown in the measured drawings. The trim and other details of the various rooms are also shown. The interior doors are all of the type having two long panels, and were fitted with latches of hand-forged wrought iron.

The mantels are interesting, showing an attempt on the part of the designer to create something of plain lines to harmonize with the Greek Classic spirit of the house. There was no precedent to follow for no one of the time knew just what an ancient Greek fireplace was like, or whether the Greeks had a feature comparable to the modern mantel. The mantel in the west parlor of the Swift house, shown in the accompanying drawings, is one such attempt. It consists of simple straight-line elements. The sitting-room, or east parlor mantel, is of similar design, the only variation being in the mouldings. The mantels



A DETAIL OF THE WEST PARLOR IN THE JOSEPH SWIFT HOUSE  
Scale in Feet SWIFT HOLLOW - NEAR VERMILION O. Mass. and Thomas Edward O'Donnell 1920

of the two small bed-rooms, one back of each parlor, are also of similar design, but smaller in scale and detail to harmonize with the size of the room. The dining-room mantel, also shown in measured drawing, is perhaps the most pleasing in design and proportion of all the mantels in the house. This room being large, the mantel seems to harmonize well with the scale of the room, its trim and other features. This mantel, like all the others, has a "built-up" character rather than having been designed in the usual way, although they seem to have been made from plans



DETAIL OF THE IONIC ORDER OF THE SWIFT HOUSE

of some kind, for there is a family tradition that they were made in the mills of a family relative in the vicinity of Cleveland.

The finish material through the house, both exterior and interior, was of native whitewood and the craftsmanship was of such excellent quality that, although long neglected, it remained in excellent condition and stood, until destroyed by fire in December 1923, as a monument of the *Greek Revival* in America, a style ill-fated and short-lived but, nevertheless, of great possibilities.



THE JOSEPH SWIFT HOUSE—SHOWING ITS STATE OF DILAPIDATION



## Educationally Speaking

By RALPH W. HAMMETT

AS THIS issue is largely devoted to the recent architecture at the University of Illinois, I am prompted to say a bit about education of the architect—not, however, treating the method of study in any particular school.

As I hurriedly survey the field, I observe that a large percentage of the successful architects is self-educated. These are the self-reliant leaders who have pushed themselves to the fore without benefit of an alma mater. They have studied long and hard without observing any union hours; they are alert, able to manage men; they have developed self-confidence to a marked degree.

Merely to recall the achievement of the late Bertram G. Goodhue is to realize that in this group have been and are numbered some of America's greatest architects. Are such men stronger because they have not had the collegiate training, or are they natural geniuses, veritable Lincolns in the field of architecture? The question cannot be answered by me. What we do know is that these men have been forced to stand upon their own feet. They have not been hampered by the fact that college professors have been paid to do their thinking for them. But we do know that these men studied hard and long. This study produced the result. So architectural education, it seems to me, concerns itself not with the question of where a student should go or work to secure his knowledge, but what he should study.

This conclusion does not discredit the university or the system of study and education developed therein in this country or abroad. It means only that, after all, education in architecture as elsewhere is up to the individual.

Those of us particularly concerned in education because we are of it, must answer to the practicing architect who takes on, hopefully, the finished product of our educational processes. To him who accepts the graduates of our educational institutions we must assume some responsibility for our output. "What," he inquires, "is this education that you impose upon these men who come into our offices?" It is in answer to this question that I outline that which seems to me to comprise the fundamentals of such education.

*Design* is the architect's most important requirement and his greatest asset. It is the most involved subject calling for a knowledge of plan, of materials and the craftsmanship that enters into the handling of these materials; for a sense of color and color combinations; for good taste, good sound sense and sound logic. And that is some contract.

*Construction*—Of this every architect must understand the fundamentals. He should be sufficiently trained to pass a state board examination in construction, where required.

*Business*—Of business organization, money and banking systems, of bond and mortgage principles, every architect should possess some knowledge. Can any man, in these days, go far in any field without some knowledge of the great American game of business?

*Mechanical Engineering*—Obviously every architect should have at least a talking knowledge of heating and ventilating, plumbing, electrical wiring, acoustics and such fundamental problems of mechanics that play such an important part in building.

*Law*—Of the law of contracts, which are his stock in trade, the architect must understand the fundamentals.

*History of Architecture*—Not only is this culturally important, but it is fundamental in the study of design.

*Foreign Languages*—These are nice to know but are certainly not important in a professional sense.

*Chemistry and Physics*—High school courses in these subjects are sufficient.

*English*—An architect surely must be able to express himself clearly and logically. Ability to use the language properly is clearly essential.

*English Literature*—It is perfectly possible to imagine a great designer who knows nothing of the great literature of the race, but he would be a dull party for his clients and associates. Culture never harmed any man, architect included.

Auction-bridge, golf, and other forms of amusement have their places but it is a subordinate one. They are not compulsory in any curriculum, do not need to be. No professional man can afford to spend too much time in amusement.

Foreign travel is culturally important, particularly Monte Carlo.

Self-confidence is not in the curriculum, but the real thing, not bluff, should be developed and is the foundation for success.

A more detailed discussion of some of the points is indicated. For example, and at the outset, design as taught in most of the colleges of architecture, or studied by him who does not go to college, under the Beaux Arts system. A four-year course, or even five or six years can do nothing more than ground the real student in design. But it should do that. One notes at present a certain tendency toward over-emphasis in many schools of architecture toward pre-

sentation; the spirit of Intramural Beaux Arts competition has carried some institutions away from the real goal of making designers. Instructors are headed toward a medal-at-any-cost destination.

The danger in this trend lies just here, that the real theory of design is lost sight of. The student is taught to rely, and does lie heavily, upon the critic. The latter does the thinking. The student is not taught to exercise his own ability, if any, nor is he instructed to study the problem logically and under the mere guidance of a critic. The student will not gain a knowledge of the subject by proxy. He advances through his own effort. Again logic is often forgotten and the design left to get across by mere cleverness, which is something different again.

Is the Beaux Arts system wrong? Not at all. Certain phases of an excellent system are being over-emphasized. The medal-at-any-cost idea is wrong, though even under such a handicap strong men muddle through and maintain a proper balance. For a strong man, eventually perceiving the idea behind it all, will achieve the realization of what he is after and eventually get it.

As the student progresses he will observe the greatest need of a system of checks and balances of his knowledge. That is, he will come to know that architecture is a wide field of many parts. Then he will perceive that it is up to him to correlate these parts into a working whole if he is to become an architect upon whom clients may rely for proper guidance in design, construction, the fundamentals of business.

In construction, one hears the student, appalled by the array of subjects that enter into mechanics, declare that he will hire his structural engineering done. It can be done. But unless he has sufficient knowledge of construction to guide the man he is hiring, let him ponder well the thought that the structural engineer may be hiring his designing done.

It is the intent of the colleges basically to inform the student of architecture on fundamentals. If properly presented, construction is not so bad as it seems, as most practicing architects know. Antiquated methods of teaching the principles of construction are responsible for that discouragement that makes the subject the bane of the student's life. Until he begins actually to calculate a few beams and structural members he does not grasp the fact that a simple theory governs it all, and that the mastery of a few formulas does the trick.

Personally, I know of only two schools that meet and treat the subject of construction squarely. These are Harvard University and the University of Washington. In neither of these institutions is the college of architecture connected with colleges of engineering. Nor has either permitted itself to become a school of fine arts, teaching lace design and china painting. Students in both must know how to design beams of all kinds, columns, floor slabs, and they must know how to use all the structural materials, wood, steel, concrete, tile, brick and stone.

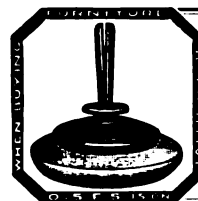
It's a real problem, this educating of an architect, but it is not impossible. And, after all, it depends upon the student. The college cannot educate; the student must gain an education when it is offered. It's up to the individual. Let that sink in.

The college of architecture is no magic hocus-pocus, no mill into which boys may be fed to emerge in four or six years as Goodhues in their own right by virtue of the passing through. Let our eager elders bear that in mind. We turn out the young fellow, having exposed him to architecture. It may catch or it may not.

You who hire are impressed by the mention of Yale or Harvard or Southern California. We hire him but do we ever ask him about his studies, how he rated, what he was interested in? Do we not ask him for a sample of his lettering, compare it with that of the office boy, and thus form our judgment?

Mr. Henry Adams once devoted many pages to a study of his own education and it didn't seem to get him very far. That's the fate of the study by a practicing architect of the education of many an architectural college graduate. It is, unfortunately, the basis for the discouragement of many a young fellow who has real latent ability.

Even the most cynical among us must agree that this exposure to education cannot harm any man in the long run. Architectural education cannot be considered a four-year course. But within that period it can get a good running start. No architect will suffer by helping to develop self confidence and ability that has such a start.



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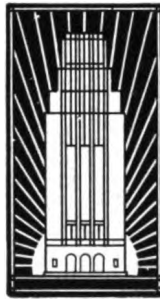
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# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED ARTS



Volume XXXVIII

Number 4

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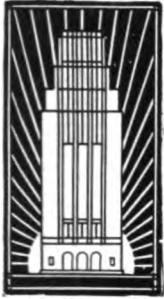
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# THE WESTERN ARCHITECT

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Volume XXXVIII

APRIL, 1929

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The Architect's  
Influence  
in  
Fire Prevention

Among, if not the chief projects in the work of the Department of Commerce under Secretary Hoover were the raising of efficiency, the elimination of duplication of effort and the elimination of waste. In no one particular has this effort proved more beneficial than in the lumber industry, from the cutting of timber to the use of the finished product. It is now time that the elimination of waste by fire be given special attention. In this respect a special burden of responsibility rests upon the architectural profession. This is said advisedly because, though the owner sees materials advertised and thinks their use would enhance or cheapen the cost of his building, the architect as his advisor, who selects materials most applicable to the particular problem, controls the situation in the interest of the client. The construction of all buildings other than residences, in response to building ordinances and custom, has become substantially "fireproof." But not so the construction of residences, especially those that may be designated as "small."

When men ceased to build with timbers shaped with a broad-axe and the hum of the sawmill was heard in the land, some genius in Chicago "invented" the "balloon frame," the general form of which has prevailed to the present in all frame residence structures. The forests of white pine were swept away by the iconoclastic lumbermen and white-pine cities rose like mushrooms. These, in turn, were swept away by fires that from their very magnitude, in Baltimore, New Orleans and Chicago, make them famous. Such cities reacted by establishing "fire limits" within which incombustible buildings only were permitted. Outside such circumscribed zones, however, there has been little restriction of frame residences. Meanwhile the fire losses of the country have increased with its population growth. This in spite of inventors, chemists and manufacturers producing in every adequate form non-combustible materials that not only replace the use of wood but, in most cases, are of greater structural value. It is time, and most essential, that the log-cabin, balloon-frame idea in the

use of wood were abandoned, or, at least, that combustible materials were used where necessary in such a way as not to increase the burning rate of the structure. Architects, in the past, have been largely interested in the appearance, arrangement and cost of buildings they designed. This will continue until a uniform and standardized building code is generally adopted and sustained by the cooperation of architects and the construction industry.

Temporary  
Suspension  
of  
Institute Journal

It is announced by the Board of Directors that "The Journal of the American Institute of Architects has been temporarily discontinued, effective with the December number, 1928." . . . "The purpose is to permit the building up of adequate funds from which there can be established a new architectural monthly Journal or a Quarterly, of distinguished character and literary merit." It is proposed, in this interim, that a new publication in the nature of a bulletin be published. It will contain eight, twelve or sixteen pages, without illustrations, well printed, and 8½x11 in size. It will be called "The Octagon," and while published for the information of members its circulation will not be so limited.

The  
Lesson of Chicago  
in  
Town Planning

When American genius went to Paris and was trained in architectural thought and concrete expression at the Ecole des Beaux Arts and, returning, made an impression on architecture by carrying out the principles in modified form, it may be said that American architecture, as such, had its beginning. It was in contrast with the architectural aberrations produced year after year by the politically-appointed "Supervising Architects of The United States," that the works of Hunt, Upjohn, Eidlitz, Renwick, Walters, and the too few others stood out through their works of architectural excellence. It was in the last decade of the last century that the stupendous demonstration of architectural achievement of the present had its real beginning. And it was in Chicago that this expression

found that development that caught the popular imagination, without which it could never have found an outlet toward that expression.

It began, if the beginning of a new construction scheme can be so termed, with the development of the steel frame. W. L. B. Jenney, Holabird and Roche, Buffington, who patented a form of steel construction, projected its initial form in the eighties. But this was an exhibition of dimension and concrete form. It took something greater to awaken both lay and professional imagination. This was furnished by the Columbian Exposition of 1893. These ephemeral lath-and-plaster creations, with their circulatory layout and landscaping, not only presented beauty in form but beyond this, yet closely connected, it presented the foundation idea of city planning. And it is only logical that this idea should first find expression in Chicago.

Even during the World's Fair the mind of James F. Gookins, an artist and seer in imagination and temperament, planned a new city, and did it so logically that much of today's plan follows his outline, though his name is well nigh lost to history. Then came the plan of Daniel Hudson Burnham, the foundation upon which the development of Chicago rests.

The Columbian Exposition was accomplished by the combined and associated work of a coterie of the greatest architects of the day. Mr. Burnham worked alone upon his Chicago plan. He had been the "Director of Works"—the executive architect of the Exposition. When asked "What next—the Nicaragua canal?" he said he had to get back to a practice for two years neglected. But the idea of a reconstructed city overcame his private desires and when that idea was fully formed he called for influential assistance and public approval. As a result, fifteen years after his first essay in a plan-direction, the Chicago Plan Commission was formed and began to function. He had, meanwhile, been called a dreamer of dreams, yet today it would be vastly inadequate if additions to meet changed conditions had not been made as work progresses. His fundamental advice still stands as a basis, not only for Chicago but for the hundreds of other cities that are on the road toward permanent beauty through city plans.

He said: "Make no little plans—they have no magic to stir men's blood, and probably themselves will not be realized. Make big plans—aim high and hope and work, remembering that a noble, logical diagram, once recorded, will never die, but long after we are gone will be a living thing, asserting itself with growing intensity."

Mr. Burnham's advice was taken at its face value. Today what has already been done and is projected in the future is on a scale that has yet no parallel in this country. The architectural growth that, even

in the last two decades, rich has been the work of Chicago them former pupils of those of a new and better architecture Richardson, Root and Sullivan he sees it, for the god of time

Each city and each town follow the example of Chicago cost, but by calling together experience among the local foundation for a city plan; can be carried forward through logical, not too visionary always, Mr. Burnham's aim high and hope and work."

Here was a modern Pericles whose service did not stop with his city but extended from the plan of Washington, the Federal City, to Bulawano, in the Philippines. Upon his followers and his disciples has fallen the work of carrying on his great conception for the re-making and extension of the great city of the plain.

At this writing the date for the Sixty-second convention of the American Institute of Architects has not been officially published, but it is hoped that the Board of Directors has acted favorably upon the resolution presented at the last convention, suggesting the possibility of holding convention and exhibition within the same dates. Though one object of this joining of dates would be that the great gathering of architects at Washington could visit New York and enjoy the exceptional privilege of seeing the greatest presentation of art in architecture in all its branches that probably has yet to be presented, the cooperation of the Institute, especially in the collection of foreign exhibits, would be of utmost value. The Institute has held exhibitions in connection with its conventions, but they involved great labor by a few enthusiastic members and a great expense through lack of a perfect system for the collection and return of exhibits. In this particular the men of the Architectural League of New York are past masters. For so many years that the mind of man runneth not to the contrary the League has held exhibitions. Year by year these have grown in size and importance until, of late, the entire fields of architecture and the allied arts have been presented in orderly form and artistic arrangement in their galleries. With the cooperation of the Institute with the League there is little doubt that the coming exhibition will be, as it is intended, the most comprehensive and important of any yet held in the United States. It will be an added compensation to those western members who have traveled long distances and at considerable expense to attend the convention.

Architectural  
League  
and  
Institute Convention



# Allen Bartlit Pond, F. A. I. A.

## AN OBITUARY

By ROBERT CRAIK MCLEAN

ALLEN Bartlit Pond, of the firm of Pond and Pond, Martin and Lloyd, architects, of Chicago, died in that city on March 17, after a week of illness, in his seventy-first year.

It was in 1886 that Irving K. Pond, head draftsman in the office of S. S. Beman, who was engaged in the construction of the town and works at Pullman, decided to enter practice. For a partner he selected his brother Allen who, like himself, had been educated in the city where they were born—Ann Arbor, Michigan, and where they both had graduated from the University of Michigan.

Fundamentally, Allen B. Pond was a teacher. The components of this trend of mind made him a student, not of books, but of men, and his practical disposition projected his thought into action to an extent that it is nowise fulsome to state that a review of his public services in the city of his adoption places him in the front rank, perhaps the leader, of those who have worked in the unselfish endeavor to benefit their fellow men.

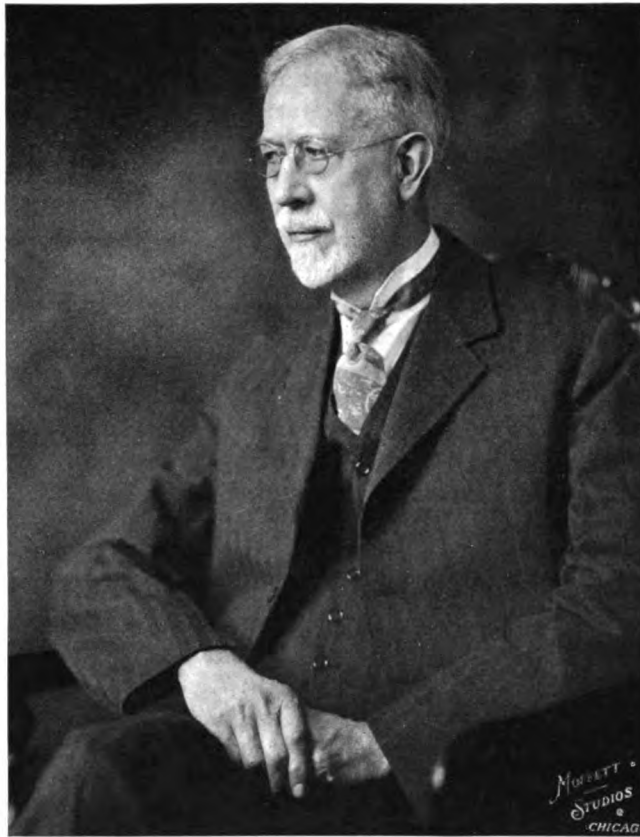
The first years of his architectural practice he devoted to the office. That, with the designing ability of his brother and the engineering business-talent that was his, brought the firm of Pond and Pond into the front rank of architectural practitioners. Then began his municipal activities; political in form perhaps, yet the very opposite of what is commonly known as "politics," that had to do with all forms of advancement from public education to the securing of honesty at the polls. The list of these activities, covering as they do more than thirty years, is long.

He early identified himself with the activities of the City Club of Chicago and the Municipal Voters'

League, of that city. His belief in the necessity for an educated class of voters toward which these efforts were directed, found even greater expression in his interest in the public-school problem in its too-apparent connection with political control.

His connection with the public education joint committee on school affairs brought him into many controversies with those who differed with him in his fundamental belief that education should be entirely free from political control. This educational interest found expression through membership on the committees of public education of the City and the Union League Clubs. He was one of the organizers of the Municipal Voters' League and a member of its executive committee from 1893 to 1923. During the great war he was a director and member of the advisory board of the Illinois fuel administrator, secretary of the war committee of the Union League Club, and distribution agent of the United States commission on public information.

His firm was engaged for the design and erection of Hull House and also of the Chicago Commons because of the members' interest in social settlement work and its problems. He was one of the original trustees of Hull House. He served the city for a term as chairman of the board of appeals, and was a member of the directorate of the Illinois Society for the Prevention of Blindness. Professionally, Mr. Pond was a Fellow of the American Institute of Architects, a member of the Illinois Society of Architects, a director of the National Housing Association and a director of the National Conference on City Planning.



ALLEN BARTLIT POND  
NOVEMBER 21, 1858      MARCH 17, 1929

# A Rediscovery of Glass

By J. S. HAGANS

A FEW years ago the best architectural minds would have been badly strained at the seams to contemplate the creation of decorative effects from other than the traditional materials—wood, polished stone, mosaics, tile or plaster. That there would likely come a time when the chemist and his synthetic resins, made from formalin and phenol, would ever enter into the scheme of architectural things was just something else for scientific romancers to speculate with. However, the present-day *mores* have to step lively to keep up with the parade—yesterday it seems, almost, “limbs” were not to be mentioned in polite society, and now look at ‘em! and it commences to look like a poor summer for hosiery manufacturers.

Today synthetic woods for paneling are made from chemicals, asbestos, cement, or wood chips; there are artificial stones of many kinds; new metals for walls and ceilings; sheathings of monel metal and aluminum; various kinds of wood veneers and, finally, glass.

In consideration of glass in architecture, the class of material referred to in the Building Trade as “Structural” might well come first, because it is to be had in colors. This material is designated by a variety of trade names, of which Vitrolite is perhaps the best known.

This hard, vitreous, shiny material made its appearance first as plain white slabs to cover the walls and counters of restaurants and soda fountains, but in its latest form on which the art of the designer and the architect express themselves it has blossomed forth into delicate and striking color effects and is ornamented with designs, complicated or simple, by the simple sand-blasting process. One such method consists of casting the material into slabs having two or more layers of contrasting colors and then eating away unmasked portions of the outer layer down to the background color, leaving the design in relief, the effect being exactly the same as that seen in museum pieces of old Chinese carved glass. This form of decoration is applied as tile accents to plastered walls or in the form of large wall panels.

In an hour or two the sand-blast operator can duplicate days of tedious carving. He may cut entirely through a slab and thus produce a perforated grill that can be used for radiator enclosures that are proof against the detrimental effects of dust, water stains and the fading that attacks paper, fabrics, paints or plaster. Intense heat or violent mechanical force are the only enemies of the material.

Decorative designs, when applied, are first incised by the etching process (this may be anything from a slight “bite” that will erase the polish to as deep as desired) and then colored, thus insuring permanence to the color and decorations, which are below the surface of the slab. This ornamentation may be delicately applied as in the delicate lines and brightly colored flowers and birds of a Chinese dressing room, in a color scheme of rich hennas, blues and greens against a china-white ground, or a hallway may have panels with deep-cut patterns in the modern mode, the original black of the panel being enriched with futuristic designs *en emaille* to dim the rainbow.

It should be mentioned, although this is probably unnecessary, that structural glass of this type is almost invariably entirely opaque and only rarely translucent. It is to be had in sheets approaching show-window proportions and in various thicknesses, though the average is somewhere around one half and three quarters of an inch—it is made thinner, too.

With the development of the present variety of colors and decorative effects, structural glass has come into use for many new purposes. It is quite generally used for the wainscoting or even the entire ceilings of bathrooms and kitchens in the home, while in mercantile establishments it is used for counters, soda fountains, shelving and even for wall paneling. More recently it has come into vogue for modernistic effects, and has been featured by leading modernist architects and designers of New York in exhibitions at the American Designers Gallery and Metropolitan Museum. Joseph Urban exhibited a “Chambre de Repos,” in which the walls and ceiling were of black Vitrolite, relieved by luminous columns of frosted glass which reflected in the ceiling, giving a dramatic effect of height and contrast.

Barber shops and beauty parlors, as well as banks and office building corridors, have turned to structural glass in composed architectural and decorative effects as a welcome relief from the materials formerly considered as indispensable, especially when carried out in modern design.

Having discussed this comparatively new product at some length, but by no means exhausting the subject, we get around to the old standby that never passes as anything but just “glass.” The things that competent decorators and designers are doing with plate glass are really something to marvel at in these days of the more or less *art moderne*, toned down of course, to keep those who must abide with it from picking at the quilting of a padded cell. Fortunately,



though, the craziest phases of the period seem to have been safely passed.

The cutting, etching and carving of glass into decorative designs runs back almost to the Phoenician *naufriado* who built his fire against a lump of soda, *natron*, according to the usual version of the story, and thus discovered glass. Modern treatments are obtained by etching, whether with hydrofluoric acid, the so-called "white acid," or the sand blast—each of which produces its peculiar tonal effect; chipping, cutting and grinding with abrasive wheels; silvering, in silver as such, or in a variety of metallic colors, so that the range in effect runs from something as delicately done as a bit of Orrefors to that as compelling as a footprint in a newly-laid concrete sidewalk. As these decorative effects are to be had without a total loss of the material's light-transmitting qualities it is doubly valuable. This latter characteristic of plate glass is especially desirable when the material is elaborated into lighting fixtures of the type that the new art has brought along with it, for office partitions and similar purposes where light must be considered.

By varying the manipulation or by combination of acid and sand-blast etching it is possible for the designer to work on a particularly bold scale and get results that hitherto have been impossible of attainment save on a small scale, and at a comparatively low price for both labor and material. Plate glass, because of the size of the sheets in which it is to be had from the manufacturers, is susceptible to monumental treatments hardly possible in any other medium.

Of late some extremely interesting work has been done with mirrors that may cover all or part of the walls of a room, either by the processes described or merely by painting appropriate designs or scenes on the surface. Either the plain silvered mirrors or those being done in colors by the new process are used, and the result, when skillfully executed, is a decided contribution to the decorative art which, at that, is not such a very far cry from the soap-rendered examples on the backbars of a period mournfully referred to as pre-Volstead.

Some of the more specialized forms of glass with which the architect and decorator now find themselves endowed include polished wire glass, bullet-proof glass and, latterly, window glass that will pass the upper light rays of the sun; the ultra-violet rays that have supplanted vitamins as a specific for everything from senectitude to chilblains. However, the high desirability of a glass that will pass on to the occupants of a building the unquestionably beneficial

effects of the upper half of the light spectrum cannot possibly be discounted, even in view of some of the outlandish claims advanced by various electric lamp manufacturers and "therapists" who are gleaning publicity from the current fad. This form of glass, while it can be decorated by any of the processes mentioned, should not be monkeyed with if it is to function as it should in the transmission of light. Hence it cannot be considered very broadly for decorative purposes.

Bullet-proof glass is an article the architect is more or less unfamiliar with because, unless he is dashing off a bank project every other week or so, the chances of his coming into contact with the article are comparatively remote. Bullet-proof glass is just that—it can be reduced to a powder with a hammer but you can't break it and bullets from a .45 can't penetrate it; it won't crack or shatter and it is thoroughly bullet-proof. This form of glass is usually to be found in bank work although considerable quantities of it are finding use in automobile windshields and for similar purposes. Owing to the method of its manufacture this glass has a slight yellowish color cast that makes its use objectionable where a perfectly colorless glass is desirable. Bullet-proof glass is a built-up product made by cementing sheets of glass to each side of a sheet of—call it celluloid—the cause of the color-cast mentioned. Aside from this the material is perfectly transparent and can be decorated and used as any other glass.

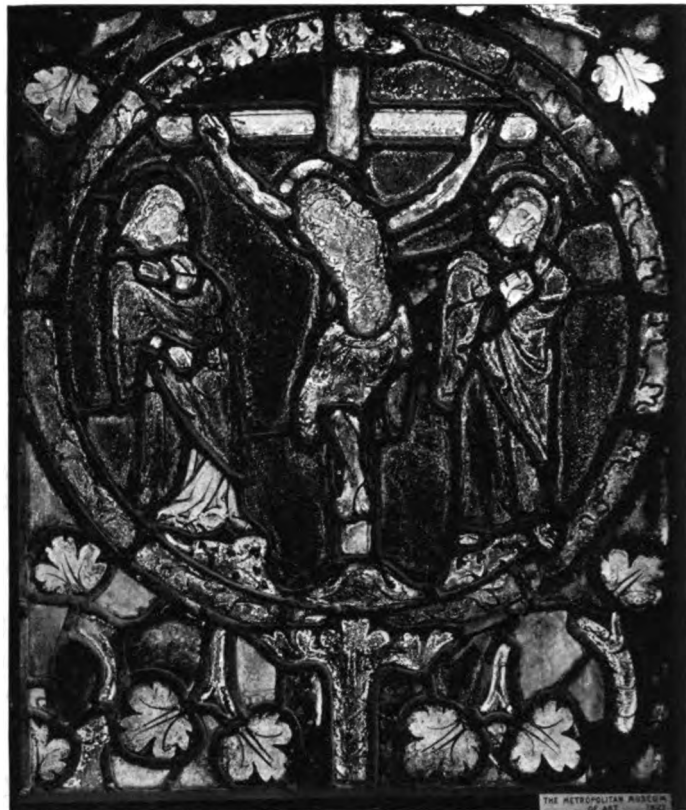
Wire glass recently graduated from being a mere mechanical necessity that was only used in elevator wells and stairway openings because building codes made it mandatory, has become an entirely different product from what it was a short time ago.

Where, in the old forms of wire glass, the vision was more or less obscured by irregularities of surface and color, not to mention the style and size of the mesh used, the new product is as highly polished, plane and colorless as any piece of polished plate glass. With the improvement of the product to such a degree modern practice is commencing to favor its use throughout in large office buildings as an additional measure of safety and protection against fire.

Now that the creative imagination of designers, architects and artists has been cut loose from the apron strings of stilted conventionality in materials, one hesitates to set any limit to the artistic as well as the more utilitarian purposes to which glass may be applied in architecture. Long neglected by them because of the difficulties they thought they saw in using it as medium for broad treatments, glass has at last been "discovered."



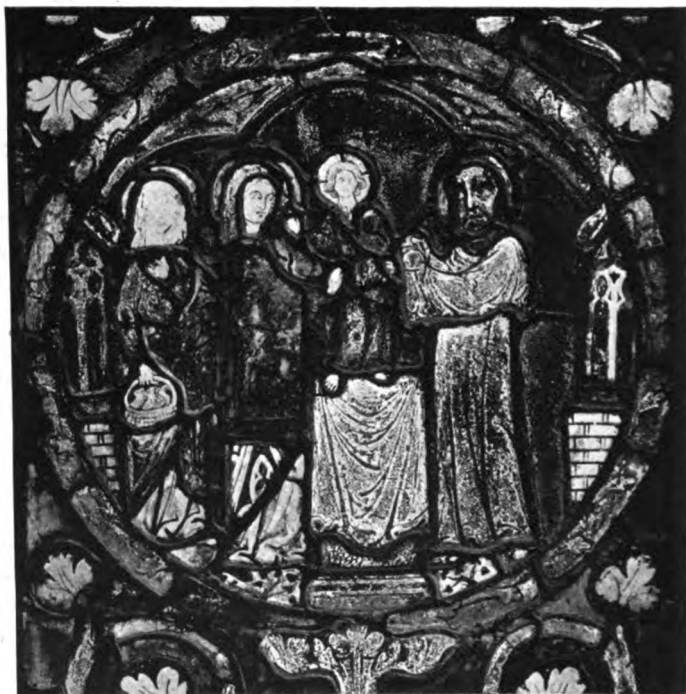
DAVID



CRUCIFIXION



JESSE



PRESENTATION IN THE TEMPLE

MEDALLIONS OF TREE OF JESSE WINDOW  
COURTESY METROPOLITAN MUSEUM OF ART



## The Tree of Jesse Window at the Metropolitan Museum

THE Metropolitan Museum of Art in New York is very fortunate in the acquisition of an excellent Tree of Jesse window, which was the pride of the famous Costessey Collection, formerly housed at Costessey Hall at Norfolk, England. This acquisition, the date of which is assigned to the Gothic period of the Lower Rhenish school (circa 1300), measures 12 feet, 10 inches in height by 13<sup>5</sup>/<sub>8</sub> inches in width. It is thought that this panel probably made one light of a double or triple lancet window. The glass, according to specialists at the Museum, has had very little restoration and is in an unusually good state of preservation for work of so early a period. The panel has been given a setting in a small chapel-like room in the medieval hall on the second floor of Wing J.

The Costessey Collection of stained glass, made by Sir William Jerningham and his sons George and William towards the close of the eighteenth century, had, until 1918, been concealed from public observation in a chapel specially built for its reception at Costessey Hall, the seat of the Jerningham family. In 1918 the collection was acquired by Mr. Grosvenor Thomas of Kensington and has since been somewhat dispersed.

Speaking of the Tree of Jesse window, Maurice Drake in the *Architectural Review* (London), says:

"In point of time the windows (of the Costessey Collection) range from the earliest years of the thirteenth to the end of the sixteenth. Of the earlier date a superb Jesse window of seven medallions, together with a portrait of the donor—probably one of the earliest secular stained-glass portraits in existence. In the bottom subject of the window Jesse lies upon a couch, the Vine issuing from his side to climb up the lights in the usual manner; but there the resemblance to the traditional Jesse window ends. Instead of a row of kings and prophets and patriarchs leading up the window to the figures of Our Lady and Her Son at the summit, the Vine divides to form a circular medallion in each panel, and each medallion contains a subject from the Life of Our Lord. Above each subject on either hand are tiny figures of prophets issuing from the surrounding foliage, each bearing a scroll with his prophecy. Something of the kind has been done at St. Cunibert's Church at Cologne, and in the Elizabeth-kirche at Marburg, but the arrangement is as rare as in this instance it is delicate in execution. The lights are but fourteen inches wide, the Vine quite substantial enough to bear its burden, and the subject medallions, one of which

contains no fewer than fourteen figures, are consequently only twelve inches across. I know of no work of the period of such extraordinary delicacy and minuteness."

Mr. Drake inclines to the view that a panel containing a representation of a female donor with the inscription "Beatrix Valrenburghi Regina Allemannie" originally belonged to the window, but a recent *Museum Bulletin* in speaking of Vallence's dating of the window at a time as early as 1220-40 and his attributing of the work to French or English artists has this to say regarding the panel: ". . . it should be noted that there was in the Costessey Collection a panel, possibly forming a part of our window, which represented a female donor with the inscription: 'Beatrix Valrenburghi Regina Allemannie.'" Beatrix Valrenburghi, the daughter of a Silesian count, was the third wife of Richard, Earl of Cornwall, the sole Englishman who ever ruled as a German king; and owing to the fact that her husband was never crowned emperor at Rome, Beatrix would rightly have been designated "Regina Allemannie." (Queen of Germany). As her marriage with Richard took place between 1260 and 1272, it is quite probable that she lived long enough to appear as donor in connection with the Jesse window. It is impossible to establish the relation of this panel to our window until photographs are available." It is unfortunate, if this panel is a part of the original window, that it should not have been acquired with the other six panels.

"The subject, . . . the Tree of Jesse," to quote the *Museum bulletin* further, "is one of the earliest and most popular in mediaeval iconography. We find it employed in the great west window at Chartres and on the sculptured facades of most of the French cathedrals. Of all the prophecies this one alone inspired art in any lasting fashion. The verses of Isaiah combined with the genealogy of Christ in St. Matthew's Gospel, gave rise to the presentation of a tree growing from the side of Jesse, with the figures of the kings of Judah and, at times, of their descendants in its branches, and at the summit, either the Virgin and Child or the Savior surrounded by the seven doves or gifts of the Holy Spirit. 'And there shall come forth a rod out of the root of Jesse and a flower shall rise up out of his root. And the spirit of the Lord shall rest upon him. . . .' Isaiah XI, 1, 2, 10.

"There were, broadly speaking, two main representations of this theme; the earlier one consisted of the tree growing from Jesse's side with the ancestors in its branches, surmounted by the Virgin and Child

or the Christ in glory. In the thirteenth century, to the bare representation of the genealogical tree were added scenes from the life of Christ, and the ancestors after the spirit were placed side by side with ancestors after the flesh. Thus, in the windows at Chartres and in the Sainte Chapelle are seen prophets with up-lifted fingers heralding the Messiah and in the choir of St. Cunibert's Church at Cologne the Jesse Tree is combined with scenes from the life of Christ. Our window belongs to this second group, the six medallions containing the following subjects: the reclining Jesse, from whose side springs the tree; David, here representing the entire line of ancestors according to the flesh; the Presentation; the Last Supper; the Crucifixion; and the Ascension. Alternating with these medallions, in curved sprays of foliage, are pairs

of half-length figures, representing prophets bearing scrolls.

"In style, the window is monumental, with drawing and design subordinated to the glowing areas of flat color, in which ruby red and apple green predominate. Rich dark blue and azure are contrasted with the more vivid tones; in the Crucifixion scene, a mournful note of reddish violet is introduced. The design of the window as a whole is unified by the leading and by the golden-brown stem of the vine-like tree. The impersonal quality of the treatment is thoroughly characteristic of early Gothic art. . . . Unusually small in scale, the diameter of the medallions measuring but a foot, our Jesse window is exceptional for the delicacy of the delineation."

R. N.

## Summer Course at Carnegie Tech

Courses in Architecture will be given between June 17 and July 26 during the Twelfth Summer Session of the Carnegie Institute of Technology in Pittsburgh according to an announcement from Dr. Roscoe M. Ihrig, director of summer courses. According to plans for the coming summer, the Department of Architecture of the College of Fine Arts will give an intensive six weeks' course to meet the needs of

students who desire to continue their work in architecture in the vacation, whether to make up credit, obtain advanced credit, or to prepare themselves better for college entrance.

Subjects to be offered this summer will include Architectural Design, Outdoor Sketching, Descriptive Geometry, Shades and Shadows, Perspective and Trigonometry.



STAINED AND LEADED MEMORIAL WINDOW  
COURTESY DAPRATO STATUARY CO.



# The Passing Show

*The Chain-Store Mind—Coetania—Goodhue Memorial*

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

THERE is a chain-store mind. It is found universally in this country. It is indicated by the passing of the individual and with him the fellowship that was such an important factor in all of our relationships. Whether this controlling phase of our present civilization is to be permanent or not is a subject for speculation. The universal manifestation of this condition is graphically described by Jesse Rainsford Sprague in an article entitled "The Chain-Store Mind," Harper's Magazine, February, 1929. We have attained a state of standardization in all of our social and business affairs, theology, education, literature and the arts. It is the "right thing" and that settles it.

There is one art that has always been chain-store minded in this country—architecture. Happily the indications are that architecture is on the point of emerging from that stupid, standardized condition. The chain-store unit has no individuality or human relations with its patrons because it is controlled by a board of directors sitting on the fiftieth floor of a distant skyscraper. Architecture, heretofore, has had its similar "remote control" which disregarded the particular needs of the individual unit. It was standardized by a restricted source.

Chain-store architecture in action can be illustrated by an incident which is typical. A pretentious, voluminous work was published in which is described the work of a leading firm of architects. It contained photographs, drawings and details—measured so that duplication — *rechauffe* — was possible. Among the structures illustrated was an important store building on Fifth Avenue which in turn was "adapted" from an European model.

A prominent and very successful western architectural organization has reproduced accurately some five times this Fifth Avenue structure insofar as the elevations are concerned. And the plagiarist calls himself a "designer" and is so accepted. This instance is but one of the universal practices of American architects which made architecture chain-store minded, standardized and "remote controlled." Owners accepted it—it was authentic, of known paternity, safe and "the thing" and so architecture was moribund because of the incubus of the chain-store mind.

While the arts are entering the eclipse of mediocrity, architecture is emerging to become the dominant art, as it should. Architecture has been reportorial of the old and is bankrupt for that reason. It will

carry on for some time. The new architect is not going to make his reputation by a new form of adaptation of old forms. There will be demanded imagination and vision which will stir the public to a new conception of architecture which embraces, with utility, meaning, purpose, character, dignity and beauty. Unlimited means for producing these qualities are at hand and it requires a level head, a sure hand, a sense of fitness and relationship—and imagination.

There is required also a certain degree of courage to depart from the accepted mode. Fortunately, owners are becoming as courageous as the architects and we begin to see a fine cooperation between them. The new conception of architecture has acquired a sufficient impetus to carry it over and we see a widespread dissemination which gives confidence in its propriety.

Will the new architecture become chain-store minded? It is not probable. Each leader, it is true, will be supported by a chorus. Each leader will preserve his individuality progressively developed and as they increase architecture will increase in diversity and interest—it will not be restricted to five orders—five.

\* \* \*

The exhibition of coetaneous interior architecture and decoration at the Metropolitan Museum will remain open until September because of the great interest shown. It is a popular show. The critics are still pro and con, some with a conception of its purport, others merely amusing by their superficiality.

The work of the exhibitors, because it is new and strange to the prevailing standards, must undergo a period of misunderstanding. A new stream is rising, of which this is the undercurrent, and these pioneers of non-period American interior architecture will find that they are the source of the main stream to which others will be tributary. Some may fail to carry on—that is but natural. Looking the world over through the presentations of the architectural and art publications one is led to believe that this exhibition will be an ever-flowing spring—source of the new conception.

Many critics give their attention to the details of the exhibits and fail to grasp its import as a whole. Admittedly many details could be improved—would be if the designers were to repeat the same program. They are all progressive men who have too much imagination, earnestness and energy to become static.

They have not presumed to set up a style but rather to express an individual opinion as of today. Tomorrow it will be different and better.

Considering it as an exhibit, it would have been impossible in the Metropolitan Museum five years ago and the exhibitors could not then have produced it. They are simply manifesting the world wide demand for better and more rational things. There is no indication that we are establishing a stereotyped "period" style. That will be impossible because, like architecture, the producers of the best are too characteristic to be submerged. It promises an era of freedom in designing consonant with the correct use of materials in structural and beautiful forms.

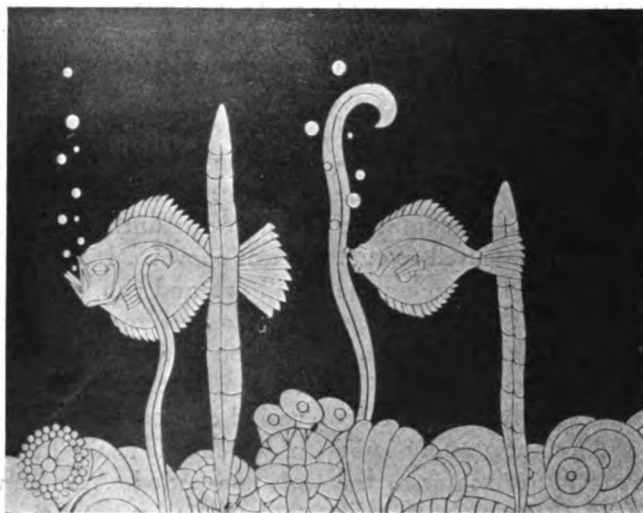
A captious criticism of the curve of the chair's arm or table's leg, the color of a wall or bathtub means nothing. Those are only matters of taste. The criticism should be directed to the sincerity of the effort, its general value and effect on the future. Too many people live entirely in the past.

It must not be overlooked that many millions of dollars are invested in antiques and that antiqua-mania is a profitable field for exploitation promoted by advertising. The drum-fire of disapproval has its commercial origin and New York is now staging some

important antique shows which in bulk and noise will temporarily submerge the Metropolitan show. A seed, however, has been planted, it has germinated, will grow and flourish—because it is reasonable, free and beautiful.

\* \* \*

Palm Sunday, 1929. At the Chapel of the Intercession, New York, a monument to Bertram Goodhue was dedicated. This is a fine tribute to the man, a master of his art, erected in one of his most beautiful structures. It has another significance—the monument is erected to an architect by his associates who thus honor him and the profession. It is true that the buildings designed by Goodhue will have a perpetual influence for freedom in architecture which will be manifested in various ways. They are his visible and potent monuments in the world of architecture. The beautiful memorial in the Chapel of the Intercession expresses the recognition of his great service to architecture and of his personal worth. Addresses were made by Milton B. Medary, past president of the American Institute of Architects, and Royal Cortissoz. A Te Deum Laudamus was sung to especially written music. The service was colorful, impressive and dignified after the best manner of the Anglican ritual.



DECORATIVE GLASS PANEL  
COURTESY SCHWARTZ & GLASSER





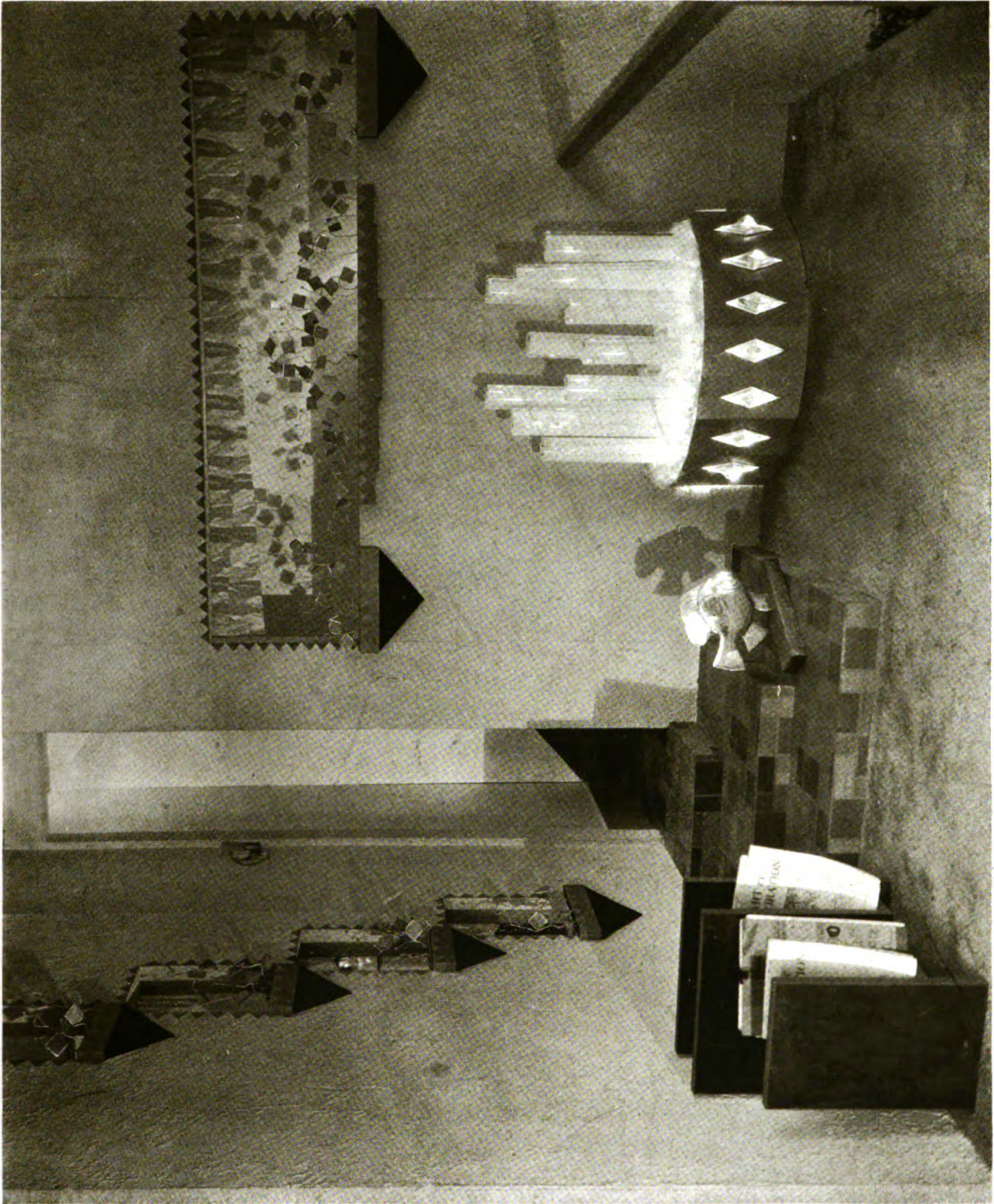
CARVED GLASS STORE FRONT AND DISPLAY WINDOW  
COURTESY RAWSON & EVANS CO.





LADIES' RETIRING ROOM  
HOTEL SCHROEDER, MILWAUKEE, WIS.  
HOLABIRD & ROOT, ARCHITECTS





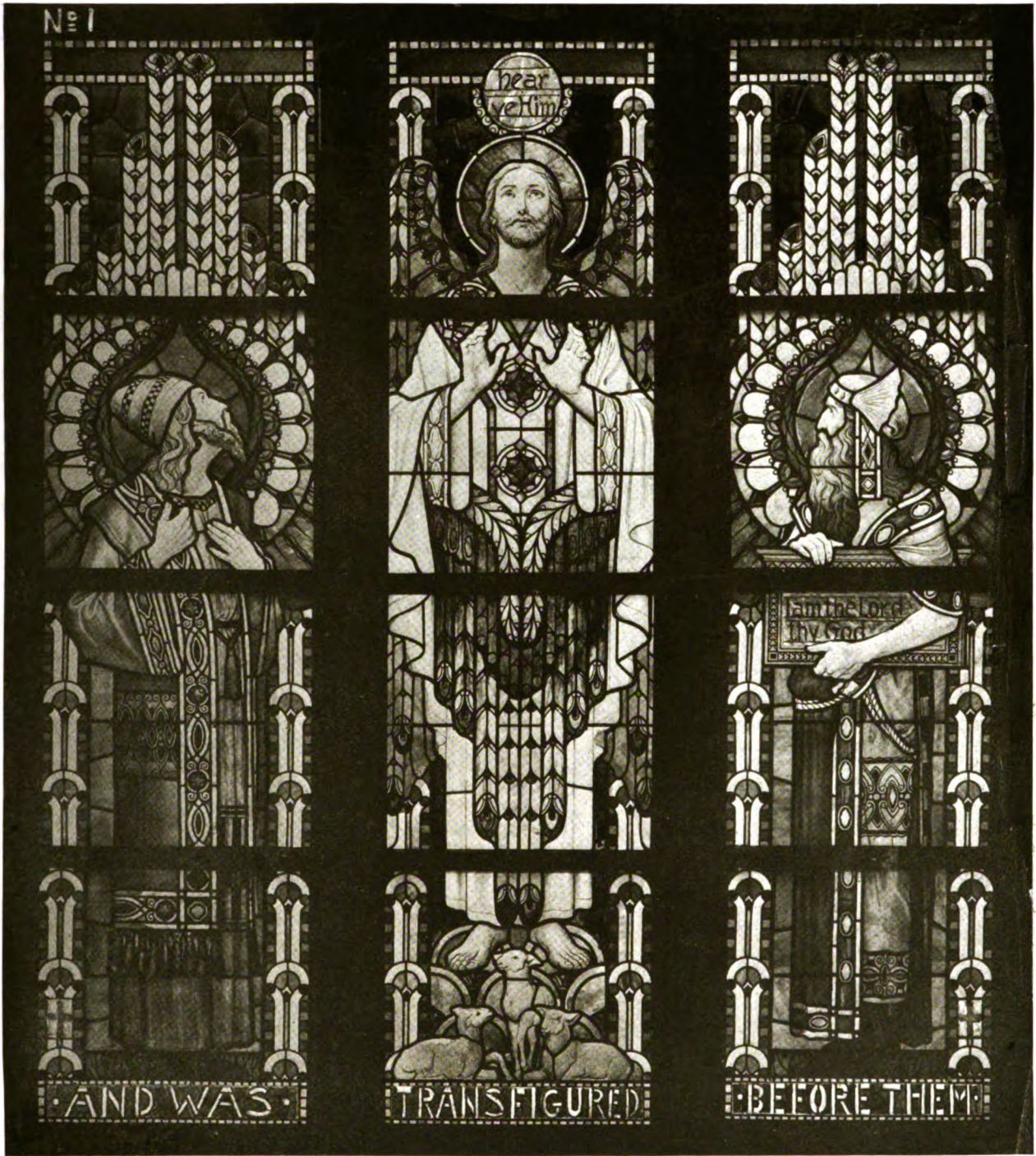
ILLUMINATED GLASS FOUNTAIN  
COURTESY JOHN WANAMAKER





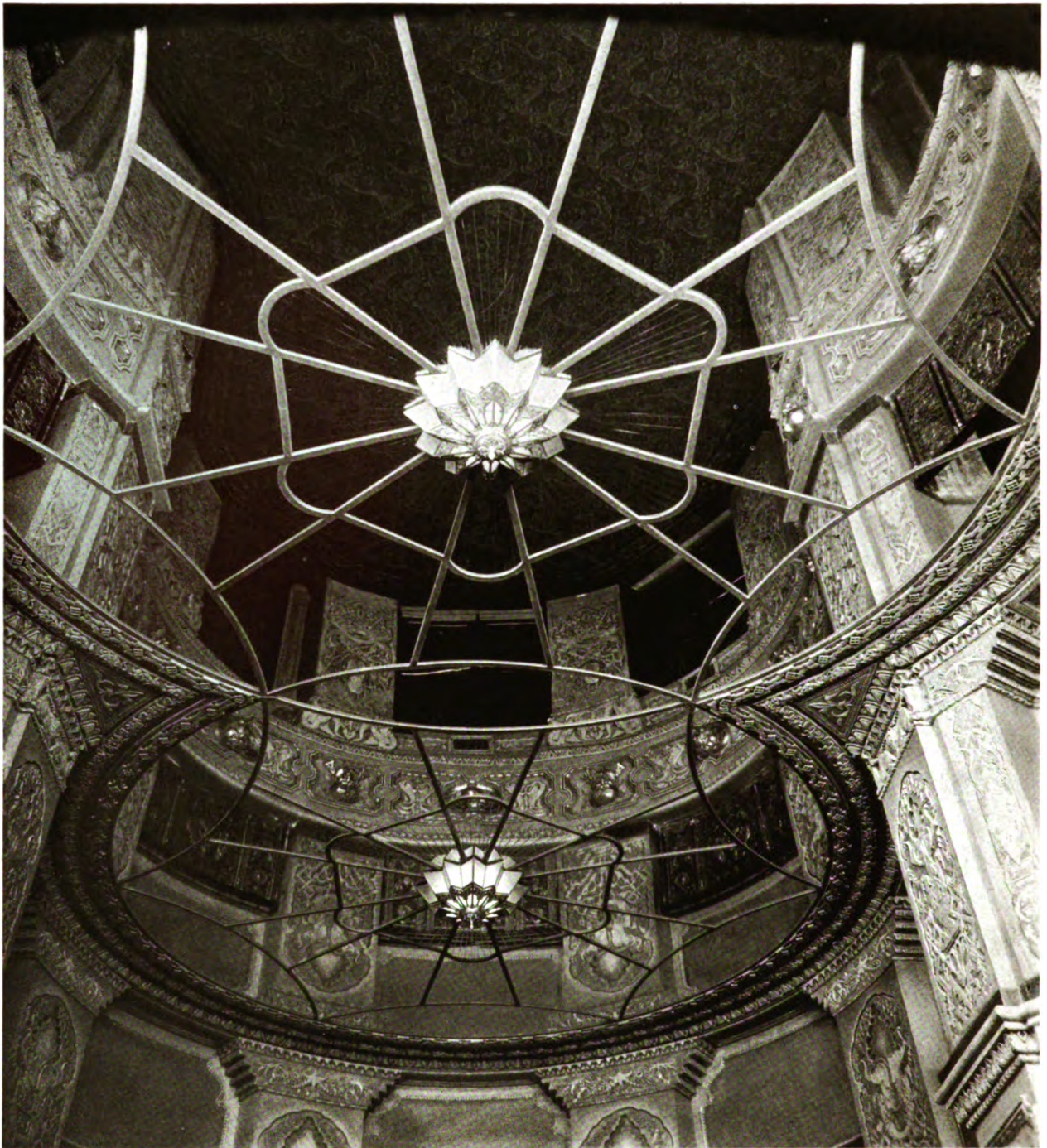
LA MAISON NOUVELLE  
COURTESY JOHN WANAMAKER





MODERN STAINED AND LEADED GLASS  
 COURTESY CLINTON GLASS CO.





MIRROR CEILING LIGHTS

FOX THEATER, ST. LOUIS, MO.  
HOWARD C. CRANE, ARCHITECT  
COURTESY SCHWARTZ & GLASSER





BARBER SHOP, TULSA, OKLAHOMA

WEARY & ALFORD, ARCHITECTS  
COURTESY THE VITROLITE CO.





DRINKING FOUNTAIN

SEDGWICK THEATER, GERMANTOWN, PA.  
WILLIAM H. LEE, ARCHITECT :: ::  
COURTESY THE VITROLITE CO.





28709K

DISPLAY ROOM

THE VITROLITE CO., CHICAGO

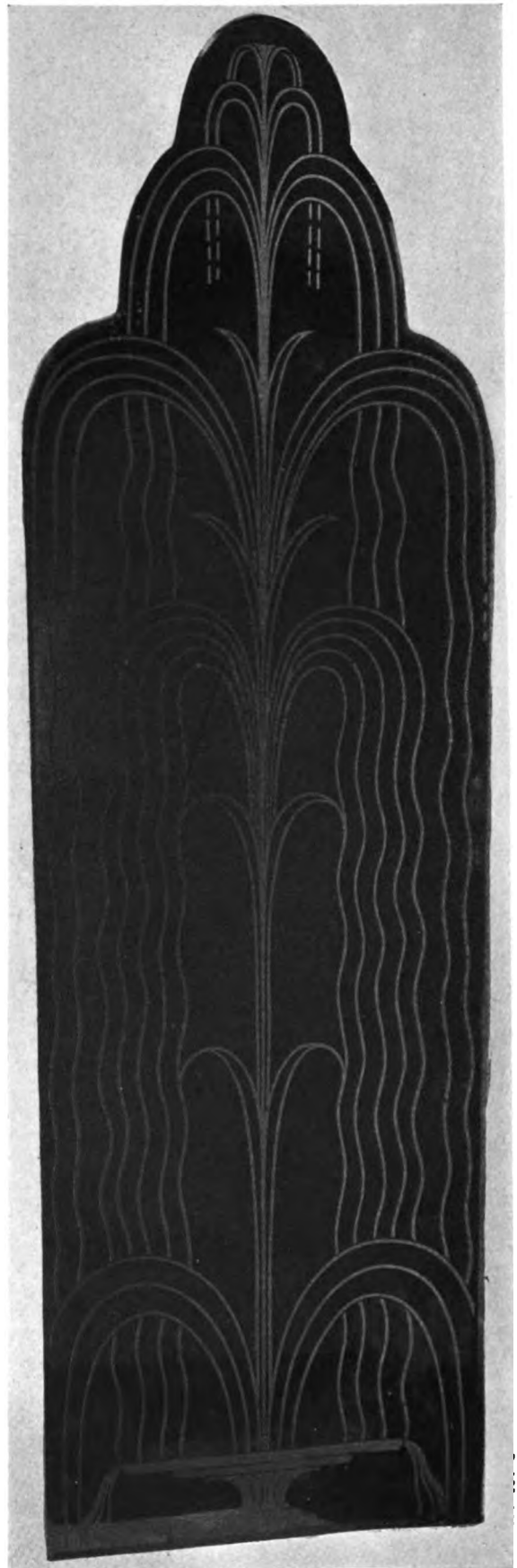
PLATE 57

THE WESTERN ARCHITECT  
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CARVED GLASS PANEL  
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MIRROR WITH CARVED DECORATION  
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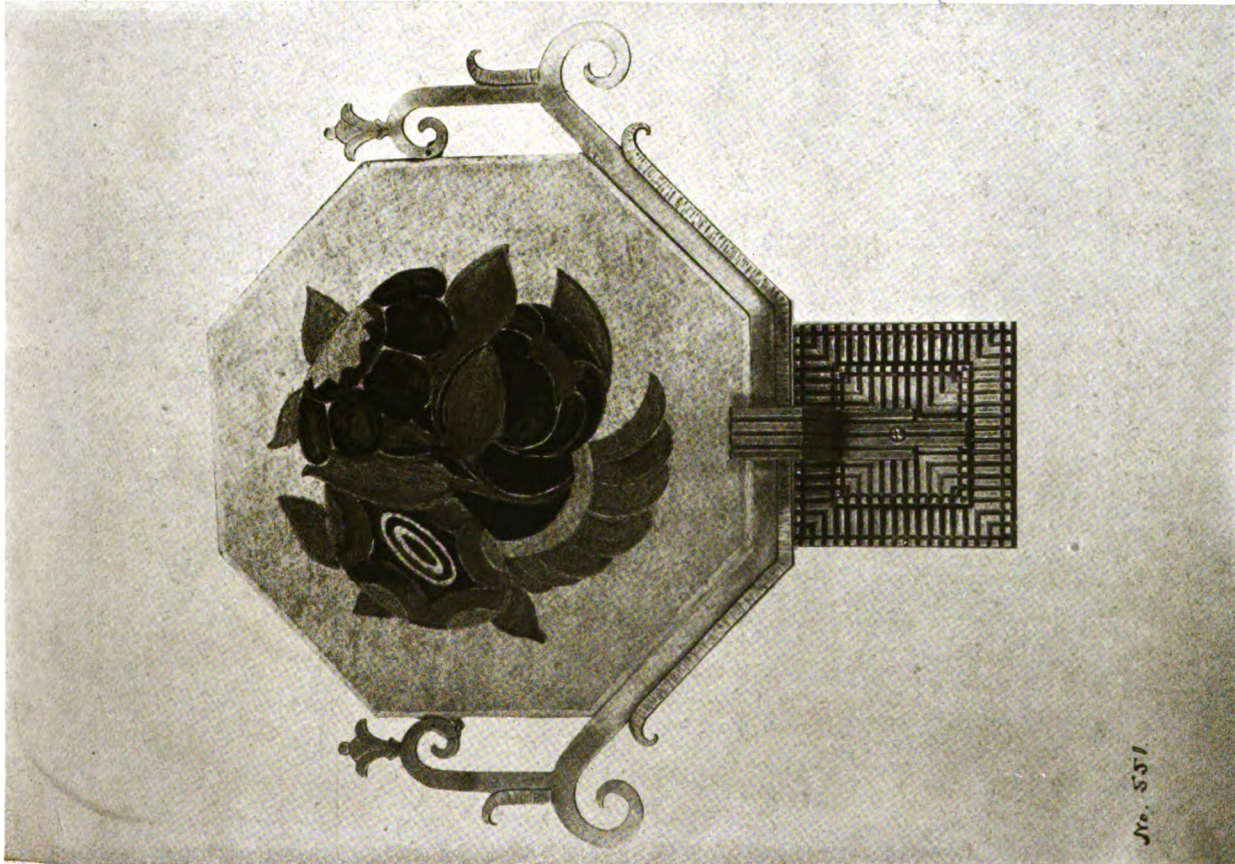
GLASS MANTEL—LIVING ROOM  
APARTMENT OF L. J. McCORMICK, CHICAGO  
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544

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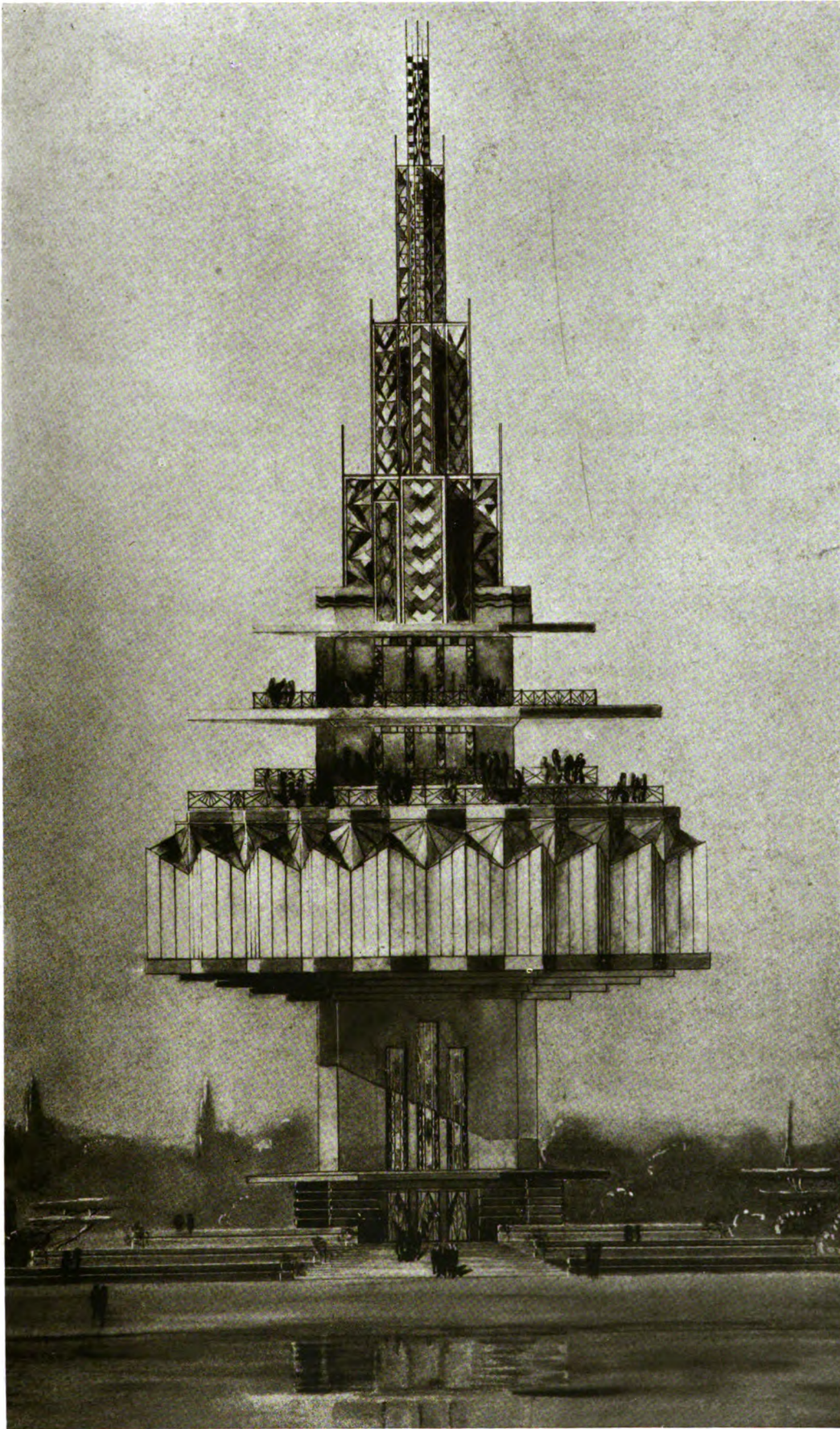




RESTAURANT PROJECT

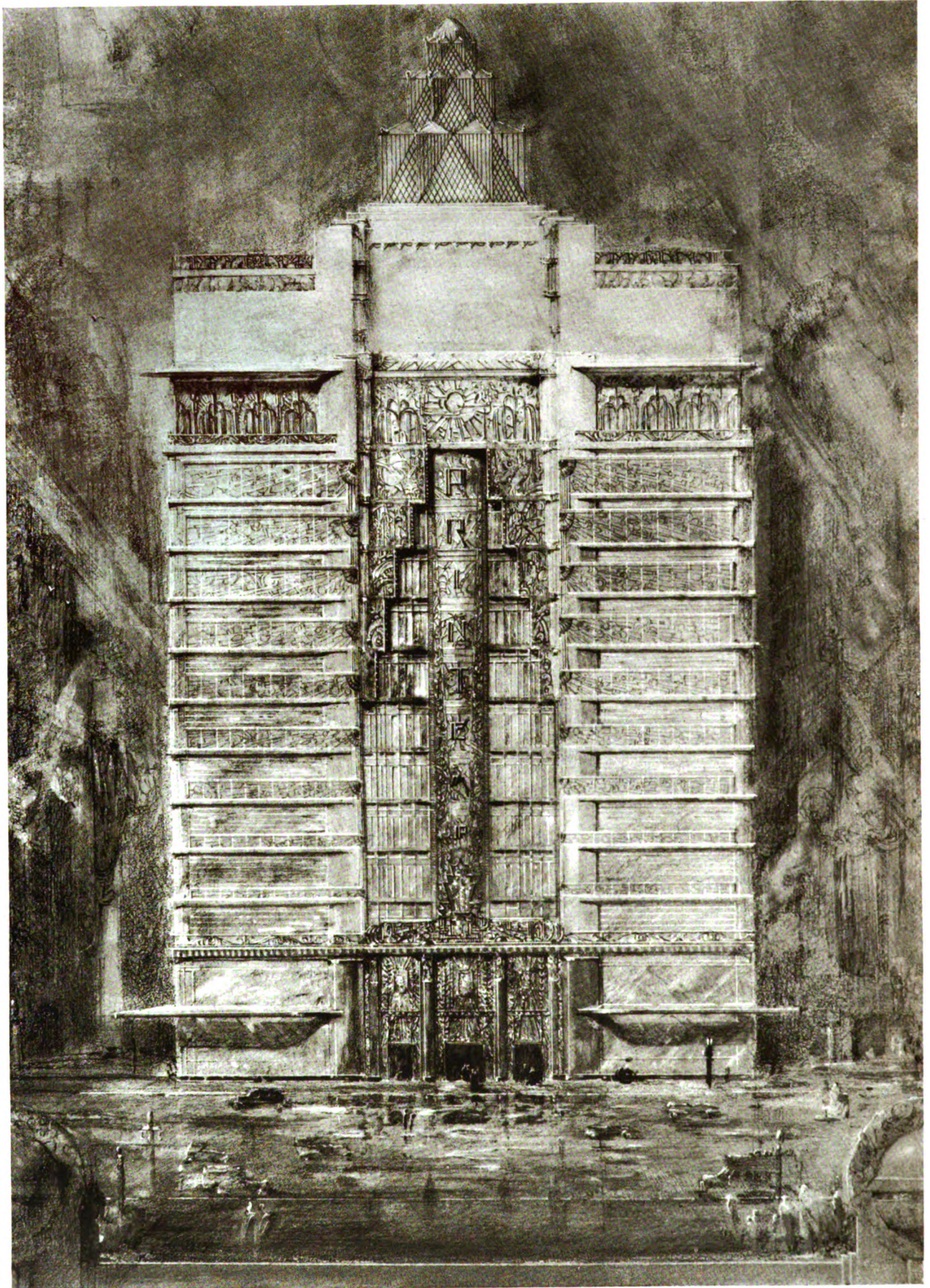
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# Modern Glass in Illumination

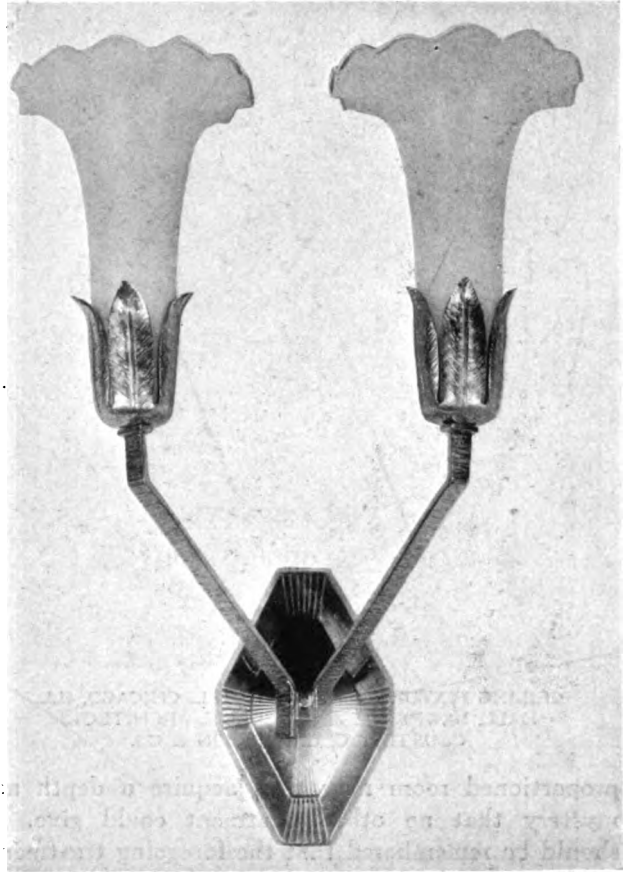
By C. DE Q. WHITTLE

ONE OF the fundamental problems in lighting confronting designers of the time is that of resolving the intense light of the modern electric-light bulb into an illumination at once pleasant and efficient. Lighting of today depends so largely upon the use of glass as a transmitting or diffusing medium that one might say the short and active history of modern lighting is also the story of the newer methods of working glass. In the days of wax candles, light after night-fall came from a number of sources of low intensity, but today the manufacturers of electric lamps are inducing us to use light sources of such brilliance as to make thorough diffusion a necessity. Many designers of standing are of the opinion that we have gone too far in this direction, and a return to the theory of the use of the low-intensity unit is indicated, but so long as the present conditions remain we will be using that protean substance, glass, to temper the light to the eye. Other materials are being used, but they usually prove to be either more expensive or less practical. With a softer surface the diffusion and reflection becomes more absorptive, and as a source of light their usefulness is gone.

A problem is solved directly by necessity. Facing new conditions history is of little assistance to the designer. Until recently all lights burned upward, and frequently they had to be fed through an inflexible system of metal pipes. Now they can burn down or to one side, and owing to the skill of electricians, lights may be placed wherever the director of the *decor* desires. This unprecedented freedom means that glass diffusers may be used to give general illumination and effect in fixed location or as a portable source of light for temporary use.

Of the first category the most obvious, and probably the most legitimate from both optical and design standpoints, is the use of glass as an illuminated skylight that may cover all or part of a ceiling, the panels being illuminated and the structural members left to their functions. The skylight may be built-in, hinging certain sections for access to electric reflectors placed above, or the lamps may be set horizontally and sheets of glass suspended below them, leaving an open space between the topmost sheet and the ceiling. Some have also used long boxes or a trough of various sections and treatments of glass. Stars, disks, octagonal, triangular, or any geometrical form may be set flush, boxed or dropped down from the ceiling.

The cornice may be utilized as a source of light, either the entire flat face being formed into a divided

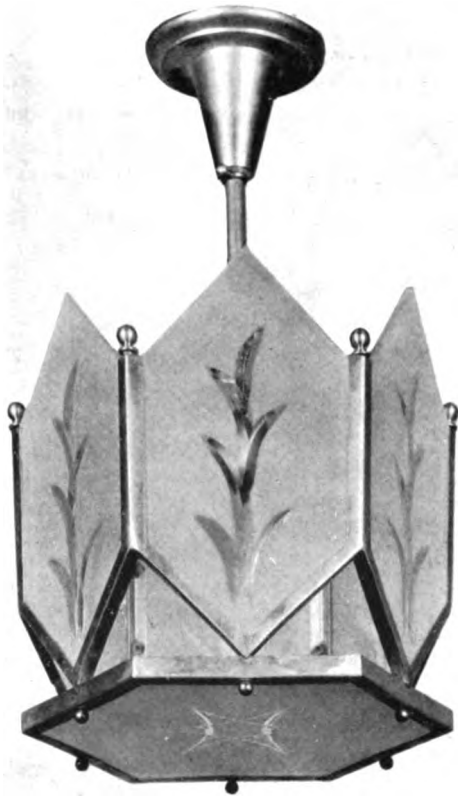


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recess, covered with flat sheets of glass, or a semi-circular moulding, recessed in some manner, may be used. In the former case sheets of carved or moulded glass may be unhandy, and in the latter, moulded units set in place with threaded rods are more usual.

In many cases pilasters have lost their structural character and have become masses of light. If this handling is objectionable to those designers who like the structure of a building to show as function, how much more irritating must the logical continuation be, where the faces of beams are concealed by sheets of carved or moulded glass! Free-standing columns may have their corners chamfered out and replaced by glass plates, while in one project now on the boards the columns will appear as shafts of light from floor to ceiling.

Wonderful effects may be produced in the wall-panels by the use of glass by placing recessed reflectors behind a carved or etched diffuser, flanked by mirrors, in their turn carved or overlaid by glass frosted and cut to form a pattern. A small or ill-



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proportioned room may thus acquire a depth and mystery that no other treatment could give. It should be remembered that the foregoing treatments are better applicable to public or semi-public rooms, where a touch of the theatrical is necessary, and above all to rooms for temporary occupation.

These large expanses of glass must be kept meticulously clean, that the purity of their light may not be sullied. This means that the problem of upkeep should be kept in mind by the designer, for it does not take a great expanse of glass to keep a cleaner busy the year around. From this viewpoint the type of skylight that is dropped only a short distance from the ceiling is one to avoid, for the dust of the ceiling will settle on the upper surfaces and must be removed before it becomes apparent. Further, such pieces are often so designed as to make cleaning quite difficult. In designing a lighting installation using recessed metal-trough reflectors with glass faces, adequate play should be allowed for expansion and contraction, and thorough ventilation should be provided. In theory, radiation should take care of all the heat developed, but experience has taught that this is often not sufficient.

The reason that these types of lighting are so much more appropriate for rooms of circulation rather

than those where visitors may be expected to remain for some time, is that the retina demands rest. It is used to functioning with light from certain directions only, and when it is forced to work with light falling upon a little-used field it rebels in the form of eyestrain. The luminaire or lighting unit, whether placed on the ceiling or on the wall, is the standard form of light. It is the most economical, the most practical and, when well designed, in the best taste. Glass was in common use to shield the eye from the glare of the electric filament long before the modern movement in design was conceived, but due to the fact that the form was always based upon



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some historical object of quite different use, the results were often just short of ghastly. Marble urns, silver wine-cups, oil jars—every possible style of receptacle, was changed so that it might be blown in a glass mould and hung on chains. Architectural designers of lighting fixtures will remember those days, but that state of affairs was changed very quickly by the modern method of problem solution. New forms have been governed by the direct function of lighting and simplified processes of manufacture; also by the present modern urge to create something different. The moulded bowl or urn is still retained in many instances—and to these earlier forms have been added



cascaded lanterns of sheet glass, geometrical boxed forms and every shape that the ingenuity of the designer and the quality of light desired may permit. Supplementary to the lights fixed to the ceiling or the wall are the many portable types, which may be in the traditional form of base, stem and shade, or may appear as cubes, cylinders, or spheres of frosted or decorated glass.

Modern improvements in factory processes now make it possible to use pieces of great thickness, as well as permitting variations of thickness that formerly would have been impossible. One dish recently placed on the market varied in section from one and one-half to three-eighths inch. Given such a variation in the material transmitting the light, together with the possibilities of matting the surface on one or both sides, then buffing to a polish, where desired, unusual depths of light and shade can be produced.

Still newer and even more flexible in application is the use of sheet glass. In the simplest form the glass is merely sand-blasted or acid-etched upon one or both sides. Over the dulled surface may be engraved lines and patterns applied by the old process of cutting by the wheel. The sharp facets and changes of angle produced by this method give a brilliancy much admired. Scale may easily be varied by changes in the weight of line and size of ornament, as the cutter has it in his power to produce anything between an engraved line as fine as may be drawn with a pen to great slashes giving the boldest effect.

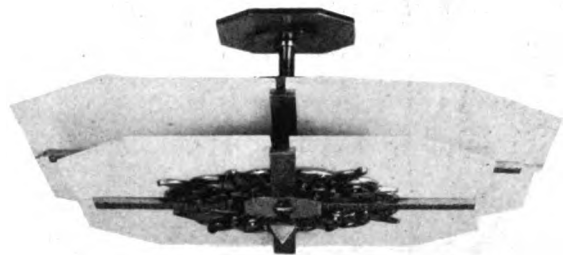
Another of the old processes that has not been used so much as it might, is the acid-resist etching. In this either a printing plate or a stencil is made from the draftsman's sketch, the background covered with a resist, the design appearing frosted against a clear background. Glass may be used in this way in double sheets, the back one frosted or satin and the front one bearing the etching.

Deep sand-blasting, or carving, as it is known in the trade, is the most popular as being the most flexible method of treating glass. The blast will abrade a hard surface such as glass and will not affect a resilient one. The resist employed comes in the form of thin sheets of a glue composition. A draftsman employed by the glass factory re-draws the artist's design on transfer paper. The glass to be carved is overlaid with the resist and the drawing impressed upon the surface. Girl workers, equipped with sharp knives, cut outlines around all parts of the design that are to be cut in, and the resist is peeled off in these places, exposing the surface of the glass. A stream of sharp sand under pressure is blown upon the surface. As the resist remains unaffected and the exposed glass is eroded the design is quickly cut into the sheet. Various steps at different depths can be cut by removing the resist and applying a fresh one. The glass can be carved both front and

back, the final depth of the carving being limited only by the thickness of the material.

It is obvious that such a flexible process removes practically every limit to complication of ornament. As many as six steps of cutting are not unusual. As this is possible on both sides of the material, the effect of full-moulded ornament may be produced, with the additional charm of the flat planes resulting from the method employed. Where only a few pieces of a kind are needed this process is of great help.

Cost of a glass mould varies from several hundred to a couple of thousand dollars, which is more than most clients can spend. For a fraction of this amount



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a most elaborate piece of glass carving can be produced and the design can be harmonized accurately with the interior in which it is to be placed.

Additional effects may be obtained by the use of cased glass, made by rolling sheets of different colors one upon the other. These colors may be carved away in reciprocating patterns with a delightful result. Carved crystal glass can be backed with thin sheets of colored glass, or a colored mosaic design may be applied to the back.

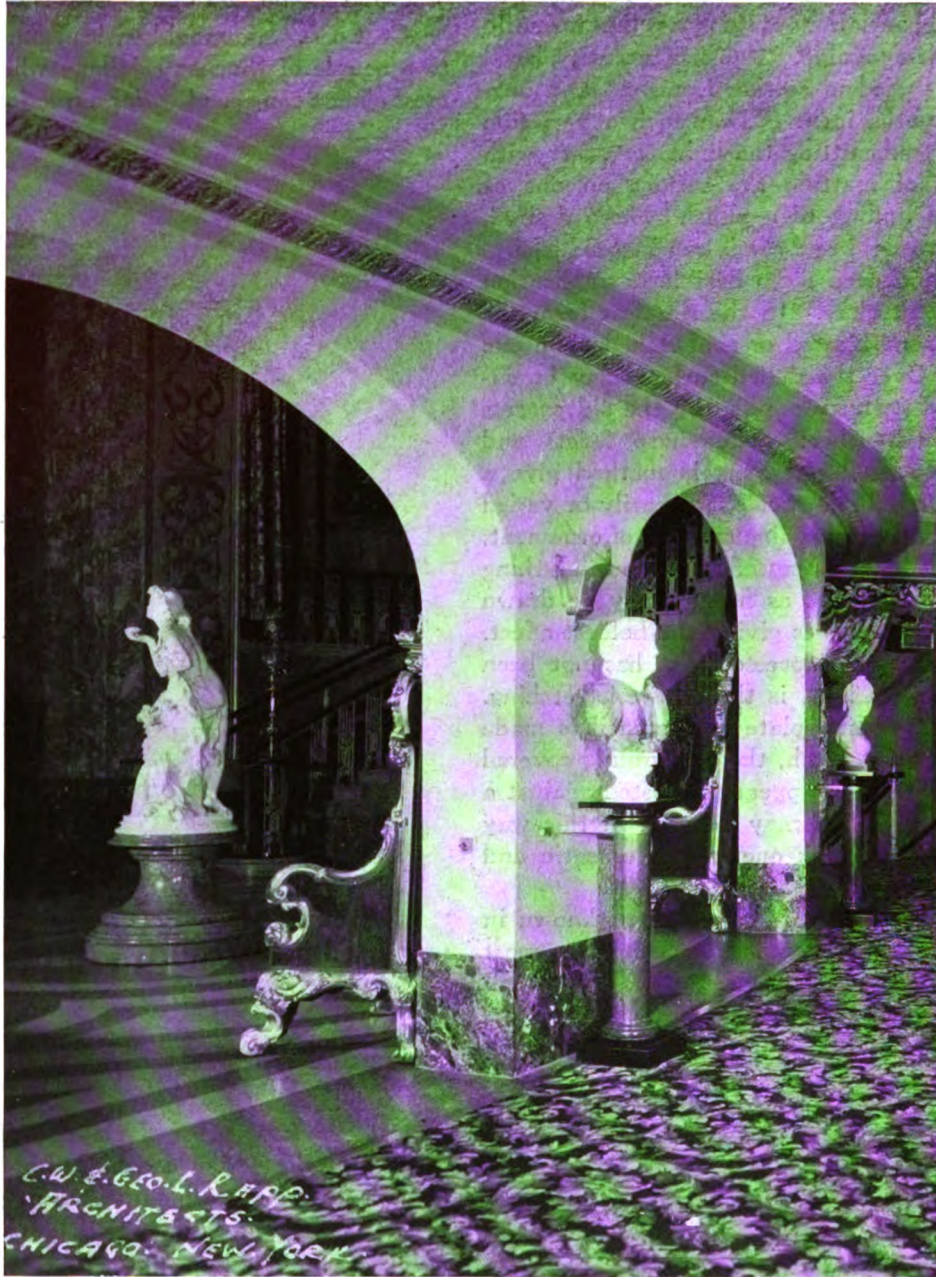
Polished metal in various finishes, or mirrors, may be overlaid with the carved sheet. By the use of

the sand-blast, edge cuts and inside cuts, formerly impossible, can now be made with ease.

Eroding the planes left by the use of overlay after overlay upon very thick glass enables the operator to produce designs apparently in full relief. They are carved on the reverse surface of the glass and are even slightly undercut. By the method of edge light-

ing in which one border of the carving is mounted in a metal frame containing the lamps, one achieves the powerful plasticity of an intaglio crystal.

Uses of this process are so varied and rich in possibilities that one may lose sight of the traditional limits in glass design and treat it as though it were a newly-discovered substance.

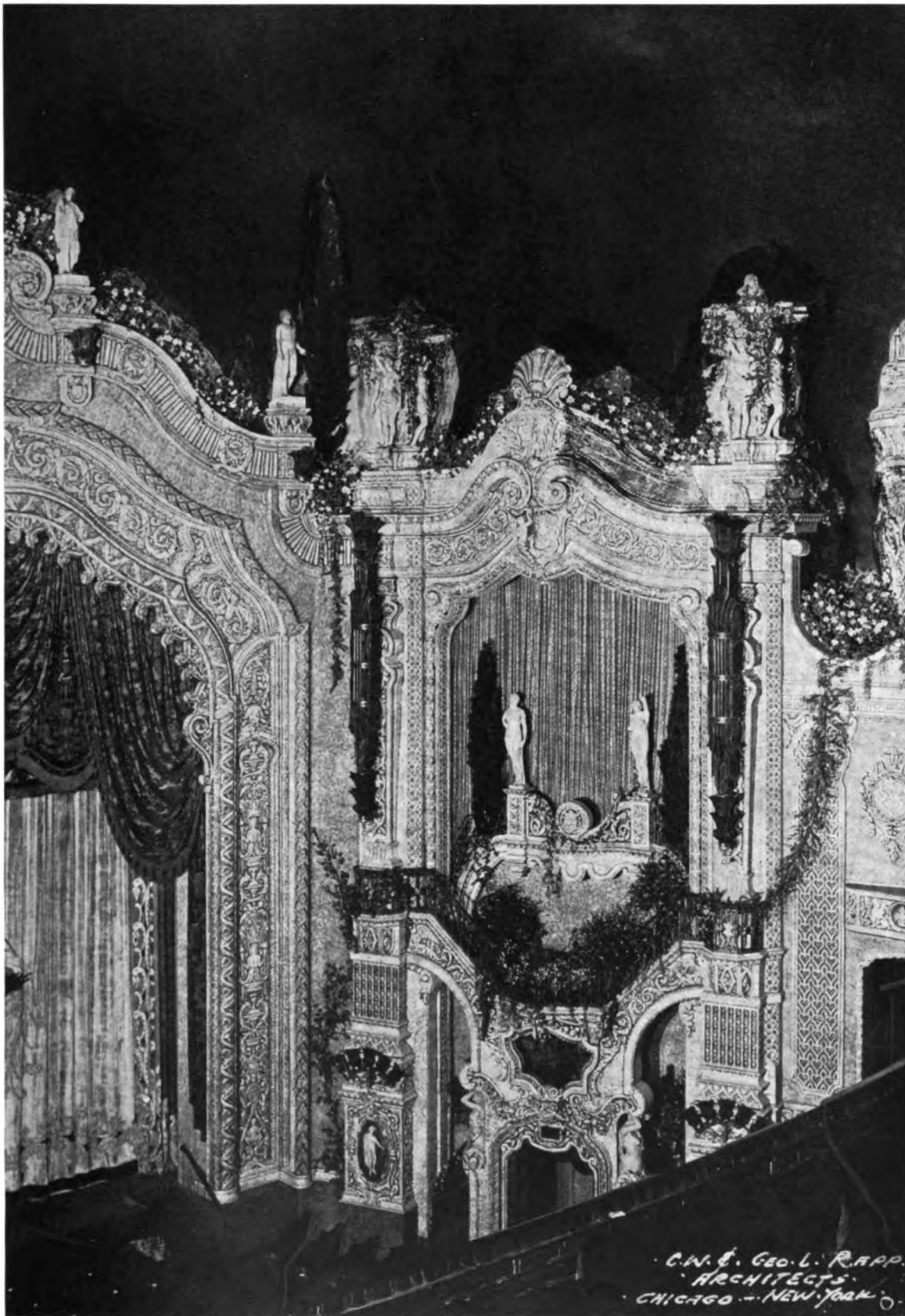


FOYER VIEW, TOLEDO PARAMOUNT THEATER, TOLEDO, OHIO  
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# Paramount Toledo Theater, Toledo, Ohio

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# Glass, Its History and Possibilities

By RALPH W. HAMMETT

IT HAS generally been assumed that Egypt was the birthplace of the glass industry, and such may have been the case. However, the earliest specimens found in the Nile Valley show considerable advancement, and date from the Middle period in the Eighteenth Dynasty, a period of much advancement, and following numerous Egyptian conquests and invasions. Pliny records a tradition that attributed the discovery of glass to the Phoenicians and it is not unlikely that Syria was prominent in the early perfection of the art. Be that as it may, we do know that glass is one of the oldest manufactured materials the artisan and the builder has to deal with.

The first workers were only able to make small vessels and bottles by blowing. This was developed and carried down into Roman times with the result that some of the most beautiful blown glass of all history was produced at the time of the Roman Republic. Modern tableware manufacturers of today are attempting to approach the fineness and iridescent coloring of ancient Roman glass. It is also a fact that Romans developed the art of making sheet glass for windows, as a small bronze-framed window in the House of the Faun in Pompeii bears witness. Other examples of Roman window glass are also to be seen in various museums of Europe.

It is assumed that the art of glass making steadily developed during the decline of the Roman Empire. At least we have a few examples of bronze and marble grilles of the imperial thermae which were undoubtedly glazed. We are aware, however, that the process of making was very clumsy, and window glass in much quantity was quite rare. By the sixth century, in the time of Justinian and the building of Hagia Sophia, glass making had progressed considerably. Huge windows are filled with marble grilles, glazed with panes of small dimension (7"). Similar windows are to be found in San Vitale at Ravenna and in Roman churches of this and earlier period.

Charlemagne probably introduced Byzantine or Roman glass makers to Northern Europe in the early part of the Ninth Century when he built his royal chapel at Aachen. Perhaps the art of glass making was already practiced here, but whatever may have been the case, there followed that interim of three centuries of total inactivity: the period known as the Dark Ages when prior to A.D. 1000, Western Europe ceased to breathe, and the first 100 years

after 1000, when the people began to feel a sense of some life, but had not fully awakened. Whether the art of glass making was kept alive during the Dark Ages is not known, but when glass next appears in history, in the early twelfth century, it was well advanced. We find contemporary examples in France, Germany, England and Spain: leaded stained glass. (The best examples are at Le Mans and Poitiers in France.)

The Thirteenth Century developed the art to an amazing degree of skill and artistry, and has left us those never-to-be-surpassed windows of Chartres, the north rose of Notre Dame, Sainte Chapelle, Paris, also Bourges, Rheims and Rouen; and in England, Canterbury, York, Lincoln and Salisbury; and the Rhine Valley, Cologne and Strassburg. This is not a complete list, but certainly sums up the best of it. Thirteenth century glass! Intricate windows of rubies, emeralds and amethysts! Windows which the cost of colors and craftsmanship make almost prohibitory today. Yes, we are able to make exact replicas, but what art, the religious urge we have lost, which causes most modern work to become mere lifeless copies!

Fourteenth Century glass was in the direction of larger pieces, less color within the glass itself and more painting. Still it was beautiful, and Western Europe is populated with saints on windows of this era. Fifteenth Century Gothic is best at Troyes in France, New College, Oxford, Ulm in Germany, and Toledo in Spain. Renaissance glass is found in Brussels cathedral, St. Etienne-du-Mont in Paris; Milan and Arezzo in Italy; Freiburg, Germany; Seville and Granada in Spain; and King's College Chapel at Cambridge, England. By the time of the Renaissance most of the deep, rich colors of Thirteenth Century work had disappeared. Whether it was because of cost, or change in taste, of course we do not know, but glass became much whiter and colorless: stain in glass almost disappeared; painting on the surface took its place. Scenes and figures became much larger and, typical of the Renaissance, became more realistic. Individual pieces of glass reached sizes of over eighteen inches.

Clear window glass for commercial and residential (palatial) purposes seems to have had its beginnings just prior to the Renaissance. We do not know specifically just how the old medieval castles were glazed, but it is not assumed that they ever contained



a window that allowed clear vision. Even the leaded windows of Hampton Court or the Ricardi Palace, in Florence, would not satisfy the modern tenant unless he were a person of romantic tendencies. Clear glass in commercial quantities was not put on the market until the early part of the Seventeenth Century; and then in very small panes. Venice and Italy used clear glass somewhat earlier than the rest of Europe but 1650 may be taken as a definite date. This is the time just prior to Sir Christopher Wren and the double-hung window. And double-hung sash came with the advent of larger panes of clear glass, when a person did not have to swing a window open to see out of doors.

From this time on to the middle of the Nineteenth

Century we had a slow but steady development of glass—a development to clear plate of any size. The machine age has perfected transparency to an absolute, even admitting the ultra violet ray. Also, along with these advancements, the machine age has produced other varieties: such as vitrolite, shatter-proof glass, fireproof glass, and a multitude of finishes: etching, sandblasting, bending, aciding, cutting, bevelling, coloring, fusing and flashing. It has produced, too, mirrors of absolute reflection—mirrors of gold, silver, and aluminum. Every possible combination of finish, type of glass and reflecting surface can be secured to produce an effect. There seems to be few limits to the possibilities of glass in art and architecture today.

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## Glass to Revolutionize Domestic Architecture?

**A** NEW conception of the American home, one in which the recently discovered values of the ultraviolet light of sunshine would be utilized to the utmost to assure family health, has been outlined by Dr. Donald C. Stockbarger, of Massachusetts Institute of Technology.

Reversing the conventional order of architecture, Dr. Stockbarger sees the ideal ultraviolet home as placing sleeping chambers (where only dark hours are spent) on the ground floor with the kitchen and dining room, while the second floor of the home would be devoted to the living room, study, playroom, or nursery.

Windows fitted with ultraviolet transmitting glass, use of sky-lights to admit health rays wherever possible, and increased diffusion of ultraviolet light through the type of floor and wall coverings and the finish employed on tables and other objects in the room, are all phases of the residence that science thus conceives as best fitted for the physical well-being of modern man.

We all agree that we need sunlight and most of us are too busy to spend much time out in the open. We cannot very well remove the glass from our windows in order to let all of the solar ultraviolet in, despite the fact that ordinary window glass does not transmit ultraviolet light. We must have something that is permanent, pleasing in appearance, and not too expensive.

At present, quartz, which we all know is the most transparent of all available materials, costs too much for general use. Possibly some day it will be within the reach of some of us if some method can be found to produce it on a sufficiently large scale.

Fortunately, however, we do not have to wait for that time, for already a number of special glasses have been developed. It is necessary only for us to know that several of these transmit some of every color of ultraviolet present in natural sunlight. It follows, and indeed has been proved by numerous experiments, that the same kind of benefits are to be derived from basking in the sunshine behind a good ultraviolet-transmitting window as from doing the same thing out in the open.

"But how long will such a window retain its ultraviolet-transmitting properties?" We ask this question quite naturally because someone discovered that after several months of use the glasses were not as transparent to some of the ultraviolet colors as they were originally, i.e., they became solarized. Of course, the decrease in transparency was not serious, but somebody else made a suggestion that might lead one to believe that if these glasses depreciate slightly in a month the material would in time be no better than ordinary window glass.

Whoever invented the solarization bugaboo evidently did not know that such processes slow down very rapidly so that after a short time they come to a standstill. I have some specimens of ultraviolet-transmitting glass that have been solarized to the limit. I know that the limit has been reached because they were tested from time to time during the solarization process and those tests proved conclusively that depreciation stopped soon after it began. It seems safe to say that any of the better materials offered by responsible makers will give excellent service as long as you care to use them.

A meeting of the American Section of the Permanent Committee of the International Congress of Architects was held March 23, 1929, at the residence of the Chairman, Mr. Cass Gilbert, 1 East 94th Street, New York City. Mr. Gilbert entertained the members of the committee at dinner preceding the meeting.

The members present were: Professor William A. Boring, Dr. C. Howard Walker, Dr. Warren P. Laird, Mr. John Russell Pope, Mr. J. Otis Post, Mr. J. Monroe Hewlett and Mr. George Oakley Totten, Jr., Secretary.

Of the two remaining members, Mr. Glenn Brown was ill and Mr. C. C. Zantzinger was in Europe.

Messrs. Whitney Warren, J. E. R. Carpenter and Arthur Brown, of San Francisco; and John A. Holabird, of Chicago, were elected Members of the committee.

On motion of Mr. Gilbert, the Secretary was directed to cable the following message to Mr. J. M. Puopinel, Honorary Secretary General of the Permanent Committee:

"American Section of the International Congress of Architects in session tonight begs to offer through you a wreath in token of our reverence for the great Marshal of France."

An invitation was read from the Hungarian Society of Architects inviting all American Architects to participate in the International Congress of Architects to be held in Budapest, September, 1930.

An invitation was extended to the Permanent Committee in Paris to hold the following Congress in America in 1932 during the Chicago World's Fair.

## Classified Advertising

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**Wanted:** Architectural draftsman experienced in design and general working drawings. Progressive office in Middle Western city. Good opportunity. Give particulars, samples of work and salary wanted in first letter. No. 101 care of W/A.

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**Wanted:** Lighting fixture designer who can design fixtures for various types of buildings, make finished drawings and work with architects and decorators. Position is with large and long established fixture manufacturer in Chicago. No. 102, care of W/A.

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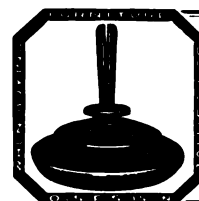
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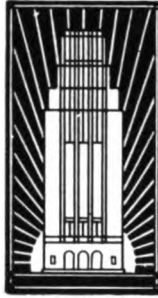
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ARCHITECTURE

ALLIED ARTS

Volume XXXVIII

Number 5

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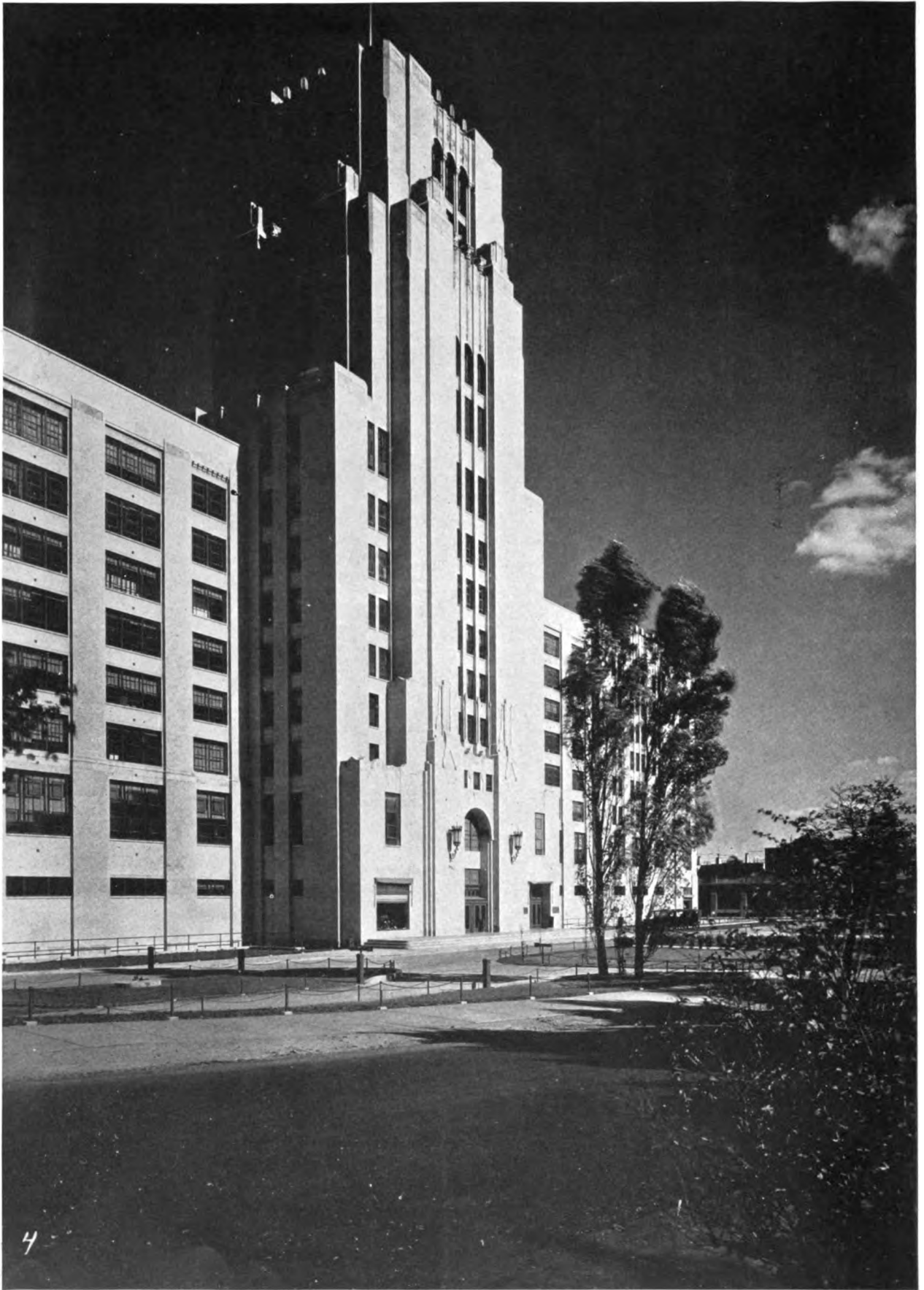
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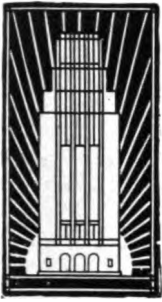
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# THE WESTERN ARCHITECT

ARCHITECTURE

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ARTS

Volume XXXVIII

MAY, 1929

Number 5

Army Post  
Design Indicates  
National Art  
Consciousness

Probably because of their usual remoteness from population centers, the improvement in design and landscape arrangement of army posts has not been noted generally by architects or laymen. Yet this disposition toward better design of these homes of our soldiers in regular service is one indication of the increasing realization among the people of the United States of the value of beauty of surroundings where mere utility has ruled. The successful struggle the architectural profession has made to convince the government that our capital should at least express the art-sense of the American people is evidently spreading. There appears to be general advancement toward an orderliness in all government works. Here appears the significance of the shedding of the shabbiness of army posts and their changing into a presentation of the best in design and comfortable arrangement. As the automobile has given to the country concrete highways where before the mud of spring and fall stopped traffic, this change in army post architecture may be due at least partially to the advent of the airplane and the necessity for aviation fields. How much this movement is due to the early sketches of a Fellow of the American Institute of Architects can hardly be estimated, but in 1917 an employe in the Washington aviation department, John H. Coxnead, made birdseye sketches of the then existing eighty-three aviation fields and designed and located the buildings on them. One thousand three hundred twenty-four communities now have such posts and one thousand more are projected. Since that beginning twelve years ago government aviation fields have increased both in number and importance and from Governor's Island to Panama and Honolulu the "sieve-like" barracks and "ant-infested" sheds and decaying, inadequate quarters are being exchanged for weather-tight buildings. This also involves the laying out and landscaping of the army posts in model town arrangement on a scale more harmonious and spectacular than can be found elsewhere. To accomplish this and carry out the renovation program of the Government, Congress has already authorized the

expenditure of fifty-three million dollars to re-house the army. It is estimated also that one hundred and forty-eight million dollars will be expended in completing the program. Indications point to the employment of our most able architects in this rehabilitation work, as the firm of McKim, Mead and White is engaged in designing the new barracks on Governor's Island, in New York Harbor, and other posts around New York. According to location the design of the new posts will follow community tradition in design in the belief that the early builders worked along lines of climatic necessity and the adaptability of local materials to their use in their constructions. Thus the austere "colonial" of New England, the more opulent colonial style of the south, Spanish bungalow in Texas and Mission on the Pacific Coast will be followed. Notwithstanding this general trend the layout of posts will follow no set universal design. Entirely individual designs will be used, based on the topography of the country, climate and air currents as well as the materials available. In this endeavor to conserve both beauty of surroundings and utility and adaptability in design, the army has called in George B. Ford, landscape architect, and Arthur Loomis Harmon, F.A.I.A., to act as general censors or advisors in the designing. This, at least, indicates that the army has advanced in its realization of architectural values, a trend that has been apparent in the designing of Government buildings in Washington, and which, it is hoped, will finally reach the consciousness of those who control the general building program of the nation. May it find expression in the design of post offices and other government structures.

The Development  
of the  
National  
Capital

While the American Institute of Architects has been actively interested in the orderly rehabilitation of the city of Washington, since the appointment of the planning commission of McKim, Bruner, Burnham and Olmsted this activity has increased and gathered strength in its endeavor to aid the people of the Nation to realize that their "Federal City shall express the highest ideals of civic art, making it the outstanding city of the nation and

the most beautiful capital city in the world." This activity culminated two years ago at the fifty-ninth convention of the Institute, in a definite general plan that would engage the cooperation of the architect at large and the chapters of the Institute, "with the idea not only of assisting the National Capital Park and Planning Commission, but of interesting the profession in the development of Washington and of giving individual members opportunity to participate." At the sixty-first convention, last year, a material advance was made through the report on the Capital City by the Board of Directors and supplementary resolutions presented by several chapters, the more important being from the Boston, New Jersey and Illinois Chapters. Illinois was appointed to consider the proper handling of the north side of Pennsylvania Avenue in connection with proposed improvements in the triangle on the south side, and the report showed careful and detailed study of the problem. The program of the sixty-second convention of the Institute, based upon the spirit of reports and resolutions of the sixty-first convention, has for its general theme, "The Development of the National Capital." Though the Institute is an unofficial body of citizen advisors, it is to that body alone that the initial movement of reversion to the original plan of Washington, developed by L'Enfant, is due. From it came the McMillan Commission that developed the general plan and which has been jealously guarded by the Fine Arts' Commission, backed by President Roosevelt's executive order, and which has been extended by the National Park and Planning Commission. The Institute has pledged its support to an established federal city with federal support and control in every particular. It likewise supports the efforts of the Fine Arts' Commission in its endeavor to maintain the spirit of the L'Enfant plan toward the ultimate realization of that plan without regard to policies or expediency. There is no disposition in the Institute's protective policy of securing construction of harmonious buildings properly placed, to deter legitimate development.

But it also pledges itself to support the principle of coordinating and harmonizing commercial and speculative development projects with the plan and its requirements. Thus the coming convention will devote its time and the advice and influence of its members to supporting the principle of having comprehensive plans definitely adopted by Congress so that in future they will be adhered to and no longer be in danger of violation; such as was proposed when a Secretary of Agriculture wished to ruin the Mall by the agricultural building, a development prevented only by the executive order of President Roosevelt. The gathering through its fifty-six chapters, of the full force of Institute influence in support of this greatest project in city planning that reaches in interest every city and hamlet, and will represent to the world the highest form of our civilization, makes this sixty-second convention of the American Institute of Architects next in importance to that of founding of the Institute in 1857 and the consolidation with the Western Association of Architects in 1889.

It should be interesting to note at this time, when the architectural mind of the country, at least so far as Institute membership extends, is centered upon the architectural fate of the National Capital, that it was a French architect who not only planned the city but designed the first White House. Major L'Enfant was "a pupil" (we call him draftsman now) of the Parisian architect Brongniart, who was celebrated in residence design. His masterpiece, upon which the young draftsman undoubtedly worked, was the Hotel de Bourbon-Conde, built in 1786 and which still stands, in the Rue Monsieur in the old Faubourg Saint Germain quarter. When this young man came to America to aid in the establishment of our independence he stayed to aid Washington in the planning of the Capital City. It is recorded that he copied minutely, in designing the White House, the Bourbon-Conde house and that the Blue Room, the East Room and other reception rooms are direct reproductions of those in the French house.



# The Machine Age in Architecture

By RALPH W. HAMMETT

THE Machine Age, the Industrial Age, the Scientific Age, this present age (what difference what we call it?) is the age of the Machine. Machine power in ninety-five per cent of our industries has precedence over man power. Literally, though emancipated from ninety-five per cent of the drudgery that our forefathers had to undergo, we are slaves to the Machine.

Note how subject we are to it. In the morning an alarm clock awakens us; a percolator makes our coffee, while the same power which is generated by a distant machine is cooking our coffee, is running a motor which is making ice. We are taken to the office by a machine-propelled vehicle, whether it be an automobile, street car, or train. It certainly doesn't take much illustration to prove how perfectly dependent we have become on machinery in this Industrial Age. And, how perfect most of our machines have become in performing their varied functions! Man perfects the machine only to find that in performing that particular task, it is master of the man. It can produce five times, ten times, and in some cases a hundred times more in quantity, and articles many times better in quality than the man who conceived it is ever able to do. How wonderfully scientific this age has become! But has Art kept stride?

In some cases the answer is assuredly, yes. Note the automobile. In its perfection, fulfilling its function, it is a thing of beauty. True, taste changes during the ages. Had an automobile been designed for Louis XV it would probably have been much more ornate than our present models; however, proportions would remain the same due to its function. Consider the automobile more fully, as that is the one apparatus, certainly, with which all are familiar. The mechanical parts are expressed in construction, though it is true a gracefully designed metal hood is drawn over the main power unit. The gears of the differential are in a case on the rear axle so inconspicuously designed that their presence is hardly noticeable. The radiator has been given such excellent proportion in either nickel or chromium frame that truly, it is a beautiful part of the whole.

In fact, every part that by necessity has been forced into the light, has been studied to assume beautiful proportions; been forced to beautiful lines. Even the motor has certain proportions which might be called artistically beautiful. But, so long as this discussion is confined to the automobile, as an artistic product, it shall be viewed critically as to its outward appearance.

First, it is a coach, suitable for two, three, five or more passengers, providing comfort and luxury, but no more. There is no excess. The hood and chassis are designed to accommodate the exact number of cylinders of the motor and must not be in excess. In other words, form follows function. Many architectural designers including Viollet le Duc and Louis Sullivan have argued this theory. All are familiar with it. In this age, however, it has taken the automobile designer to prove the point. What are architects doing about it?

In some types of buildings, remarkable strides have been made. The skyscraper office building is an example. Pier spacing has been worked out to its most efficient dimension; story heights have also reached a slightly variable constant; glass area fills most of the walls. It is artistically expressed. In many cases historic styles of one age or another have been used with success. While there are forms (call them Twentieth Century or Moderne) which are more applicable to our age, it is the proportion which really counts. It is the form which really gives the building that "IT" which attracts. Form, but not too much form without function. There is an expression which applies very well in this case that "without reason for being, there is no reason." How many forms attract us with a question: "What are they there for?"

But let the attack be shifted to the industrial building, the power plant, factory, garage. Is there not an analogy to be drawn in the problem of designing a building to house workmen and machines and the design of a vehicle to contain passengers and a machine? Should not one be designed as well as the other? The automobile has been perfected as a piece of design, why hasn't the factory, which makes them, been as efficiently designed?

The answer involves a long discussion. It is not to be said that a great many of our factories have not been aesthetically handled. Note the work of Albert Kahn in a few of the later Ford factories. They are really sermons in themselves; for, in no industry in the world is efficiency carried to such high degree; nowhere is the machine made more the master of the man; and nowhere is function better expressed in beautiful proportion than in these factory buildings.

Why not make them good looking? Why should so many of our industries, large and small, be housed so wretchedly? Cost! That's always the first argument and usually the last; however, it is in most cases an erroneous one. Henry Ford did not spend

his good money for expensive architectural service to build his works from the standpoint of pure aesthetics. In fact, Mr. Ford is quoted as saying that he would not give five cents for all the art in the world. He had his factories carefully laid out to produce efficiency: everything, every machine in its proper place; each part, each room, in proper relation to the one adjacent. Designing the building around these perfected layouts must have been a relatively simple problem. At least the designer was master enough of his task to realize that virtue lies in simplicity.

The automobile engine is not left exposed, neither should the water tank on the roof be left open to the elements. Why is it often left so? Cost! There may be cases where this is justified, but only when and after the designer has wrestled with his problem and made it an integral part of the building, proportioned to the whole. Not even a water tank should be left unstudied to look like an after thought sold by some brilliant salesman.

We architects have much to learn from the designers of automobiles. More, perchance, from him who designs the airplane. Industrialism has new problems in aesthetics, problems which we are only

beginning to realize. Industrialism thrives upon low overhead and high efficiency. It is up to the architect to design industrial buildings with that in mind. It is generally conceded that so far as the factory is concerned the big business man cares little for the ancient styles; lays no stress upon lavish designs with expensive materials. If he consults an architect (and it is most generally a mechanical engineer) it is only because he believes he can secure in this way a building that will be more efficient.

The philosophy of this machine age is a bit different from any age which has preceded. Architecture must recognize that fact. If our buildings are to be true aesthetic expressions of function as well as expressions of the age in which they are built, designers must be more profound in their study of each particular problem. Beginning with the practical requirements of the problem, they must rise to the creative expression of great artists. They must recognize certain inevitable limitations of function, materials and structure. In fact, they must make actual creative possibilities out of these limitations. Theirs must be the art of practical men, scientists who are able to make their work fine art.

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## The International Exposition Awards

The Third International Exposition of Architecture and the Allied Arts, under the management of the Architectural League, with the co-operation of the Beaux Arts Institute of Design, opened in the Grand Central Palace, New York, on April 15.

Some five thousand exhibits were shown, ranging from home designs and decorations to town planning and aviation fields.

A feature of the opening was the award of medals as follows:

Gold medal of honor in architecture, William Pope Barney, of Davis, Dunlap and Barney, Architects, of Philadelphia, for the design of the American Bank and Trust Building, Philadelphia.

Silver medal of honor in architecture, Albert Kahn, of Detroit, for the Fisher Building in Detroit.

Silver medal for domestic architecture, Frank J. Forster of New York, for homes for Charles W. Dunn, South Norwalk, Conn.; James H. Bailey, New Canaan, Conn. and Raymond F. Kithaw, Great Neck, L. I.

Honorable mention in architecture, Roger H. Bullard, for "Rynwood," the Samuel A. Salvage estate at Glenhead, L. I.

Gold medal in painting, Eugene Savage, for his decorations for the Elks' Memorial in Chicago.

Gold medal in sculpture, Ulric H. Ellerhausen of New York, for sculptures for the University of Chicago Chapel and Christ's Church at Cranbrook Foundation, near Detroit.

Gold medal of honor for landscape architecture, Ruth Dean, for three gardens at Grosse Pointe, Michigan.

The Burch Burdette Long Memorial prize, Chester B. Price, for drawings for the Encyclopedia Britannica depicting restorations of various examples of classical architecture.

Avert prize for small sculpture, Edmund R. Amateis for his figure of "Summer."

No award was made by the committee on Crafts, since the committee found that the most distinguished crafts work was exhibited by its own members.

\* \* \*

Arthur M. Heda, architect, announces the removal of his office to suite 1800, Madison Square Building, 123 W. Madison Street, Chicago.



# Capitalizing America's Wasted Wood

By F. W. FITZPATRICK, *Consulting Architect*

OUR wastefulness with our natural resources is proverbial and shameful. Perhaps lumbering methods are our greatest sin in that line. We could have a yearly lumber crop had we used our forests with a bit of intelligence, but we simply devastate our "capital" or "principal" in trees and do blessedly little reforestation.

To a European accustomed to seeing every chip and twig carefully picked up for firewood from wherever trees grow and those trees tended as one does a baby, and cut down only under stiff restrictions, and seeds planted to replace the cutting, our wastefulness with wood is appalling. I remember forty years ago protesting to a great lumberman about his ruthless methods and he (an authority and famed expert in that industry) laughed at me, averring with great guffaws of mirth that there was enough timber in that particular state for the entire wants of the country for a life time and then enough to last the state all time. And that state has been buying its lumber from Washington and Oregon for ten years past!

People are beginning to wake up about it, albeit it is a trifle late. The New York Times, for instance, a while ago preached quite a sermon with the waste of lumber as a text.

One of its laments was that 4,000,000,000 feet of lumber annually go into the making of boxes and crates, 15 per cent of all the lumber cut, or enough to build houses for 1,500,000 people. Furthermore, once used as boxes and crates that lumber generally becomes waste and is finally burned. Pretty "bad medicine" that, and gives one a fair idea of our wasteful methods in so many lines.

But that is not the half of it. For it represents only 15 per cent of the total production of lumber going to utter waste after one using. But note further that in getting all the lumber, of which that one item is but 15 per cent, twice as much timber is wasted as finds itself ultimately in the market as lumber. Or, in other words, only  $33\frac{1}{3}$  percent of the timber eliminated from further growth actually becomes finished, marketable lumber for boxes, buildings and everything else.

But there is a better time coming, at least a more intelligent one. A fiber machine has been devised, and is now being made for general distribution, that uses up old boards, cuttings, bark, chips, twigs—every part of a tree that is not cut into finished boards—and every bit of that finished lumber that has become "waste"—and turns it all into a wonderfully fine, clean fiber.

They used to break up and pound and tear a

small part of such lumber into shreds and explode and boil and "chemical" it into pulp, or for packing or felting, wall-board, insulation, endless worth-while purposes. But this machine cuts that cost in two. More than that, fiber from lumber waste can now be turned into a more valuable material than the finished lumber itself. Mixed with cement and water by a special process, that wood fiber becomes a very strong concrete, fire-proof, barely one-eighth the weight of stone concrete and not half its cost, and that much cheaper to transport, and can be used anywhere that other forms of concrete are now the fashion and for hundreds of other purposes for which it is peculiarly fitted.

Used in buildings it means that the steel work has but half the old-time load to carry. And, last but not least, that concrete can be nailed and sawed like timber and shows a tensile strength of 485 lbs. as against 500 lbs. for neat cement, and stands as high a fire test as stone concrete.

In connection with it an interlocking channel construction has been devised; large channels—as long as the stories of the building are high and two feet wide, sections that two men can easily handle—are set on end, interlocking their flanges, and presenting a perfectly smooth surface outside and in, an ideal wall, fire-proof, self-finished in that no stone, brick or other wall covering is needed outside and no plaster need be used anywhere about the house. It absolutely eliminates all plastering and damp producing mortar. Those channels can be nailed and sawed. It means a fireproof, permanent home for the cost of the ordinary wood frame (most perishable) habitations now so common. This wood concrete channel is not only suitable for home-building, but is equally adapted to the skyscraper, factory, church or any other type of building and whatever the architecture. Primarily intended for walls and partitions, it can also be used for fire-proof floors and roofs.

As a partition, even if there were no other use for this channel construction, it is immensely valuable; for, unlike all other fire-resisting partitions, it can be as easily taken down, (without the mess of broken plaster, new mortar, etc.) as it is put up and used over and over again—something the office-owning fraternity will hail with delight. Now changes in office partitions for tenants eat up a goodly chunk of profits, and are annoying, consume much time and create much disorder and dirt.

All this opens up a vast new field for the utilization of a one-time colossal and criminal waste of one of our chief national products.

## *Some Things They Do Better in Europe*

TO THE Editor:

As I have lived twenty years in Europe, certain American traditions attract my attention but seem to remain unobserved by American architects.

Window-parapets and railings are made too low in the United States, as proven by the constant reports of people falling out of windows. Eight of the cases reported by the New York Times in 1928 state that the victims probably fell out of the window, but admitted the possibility of suicide. Certainly some of these falls were not intentional and show our profession the grave responsibility. We must terminate the tradition of designing low parapets. By pressing to raise the window, the latter may move suddenly upward, and the person opening the window be thrown out, provided the parapet is too low. In Central Europe parapets are from two feet ten inches to three feet high and I cannot recall a single instance that it was reported that somebody fell out of the window.

Double-hung windows are suited to the mild climate of England. In some of our states we have much more severe winters and should therefore adopt the double casement window as customary in Europe. Why should we remain an English colony in clinging to our present inadequate type of window?

Another instance of our remaining an English colony in cultural respects is our awkward measuring system. It is so complicated that you will rarely

find an American who knows all the sixty-four units that constitute our weights and measures. If the metric system were introduced thousands of hours would be saved in the drafting-rooms. Architects should assist the All-America Standards Council which is sponsoring the introduction of the metric system.

In Central Europe floors are made thicker and contain a three-inch layer of cinders or building-debris which deadens sound. Our American type of floor-construction is not considered permissible for residential buildings in Europe. Should we cling to our present system just because it was good enough for the pioneers? Every footstep, every cough on the floor above is heard below because we do not install an insulating layer in our floors.

Steps are often made too steep in America; seemingly the frequency of elevators has caused architects to neglect this item.

House numbers and street names are made too small in the United States. Especially when driving an automobile on a dark day it is very annoying not to be able to read them. In European cities the letters of street names are three times as high as here. In many American cities one can walk several blocks without discovering the street name. House numbers should be made larger and painted on the door-glass or on a porch lampshade so that they shall be legible at night.—F. S. Onderdonk, University of Michigan.

## First Ten Designers in Columbus Memorial Lighthouse Competition Named

The names of the authors of the first ten designs in the architectural competition for the Columbus Memorial Lighthouse, as recently announced by the Pan American Union are:

Rice Amon, of New York City; Helmle, Corbett & Harrison, of New York City; Douglas D. Ellington, of Asheville, N. C.; Joaquin Vaquero Palacios, of Madrid, Spain; Josef Wentzler, of Dortmund, Germany; Filippo Medori, of Rome, Italy; Louis Berthin, of Paris, France; Theo Lescher, of Paris, France; Donald Nelson, of Paris, France; J. L. Gleave, of Nottingham, England.

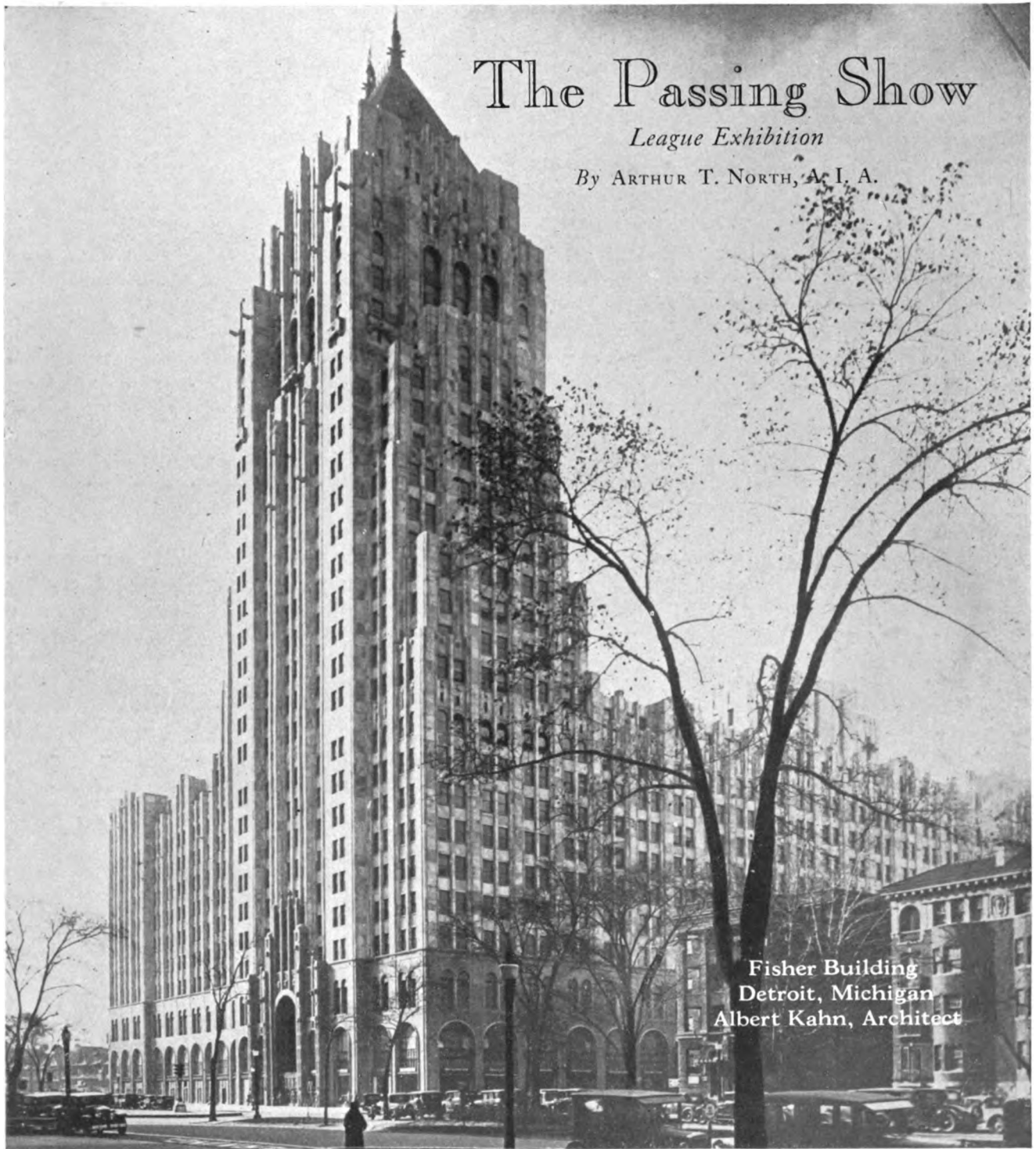
The selections were made by an International Jury, selected by the competing architects, which met at Madrid and consisted of Raymond Hood for North America, Eliel Saarinen for Europe, and Horacio Acosta y Lara for South America. The authors of the ten designs placed first by the International Jury will now re-compete in the second stage of the competition for the final selection of the design for the lighthouse, which will be erected on the coast of the Dominican Republic, the scene of the first permanent settlement in the New World.



# The Passing Show

*League Exhibition*

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



Fisher Building  
Detroit, Michigan  
Albert Kahn, Architect

**T**HE annual Architectural League Exhibition is with us again, bigger and..... They have attached an Allied Arts side-show which may, for financial reasons, justify the almost total submergence of architecture. The architectural portion is spread quite thinly and disjointedly over a large space and intermixed with commercial exhibits at the rate of so-much-per-square-foot. There are no objections to interesting commercial exhibits in the proper place—and many of these are inter-

esting—but this melange so subordinates architecture that a comprehensive view of that portion of the exhibition is difficult to obtain. Of course, the show will pay financially but how much more enjoyable and instructive were the old exhibitions on Fifty-Seventh Street where architecture had a fit setting and was the dominant note—as it should be.

The section of paintings is better than usual and unmixed with building materials and kitchen utilities. This is a good collection of contemporary art

in which all of the jazzy Greenwich Village "art" is segregated in one room. This room might mildly interest the unfortunate inmates of some institutions who are confined for their own good. The architectural exhibit does not include much of the best work—apparently it draws from a limited field.

The coveted gold medal was awarded to William Pope Barney, of Philadelphia, for his American Bank and Trust Company Building in that city. We cannot enthuse over this building. It looks like two separate structures, disproportionate, and one imposed on the other. A much better design, in our opinion, is the small bank shown at the right de-



THE PAN-HELLENIC BUILDING, NEW YORK, N. Y.  
JOHN MEAD HOWELLS, ARCHITECT



WESTERN UNION TELEGRAPH CO., BUILDING, NEW YORK, N. Y.  
VOORHEES, GMELIN & WALKER, ARCHITECTS

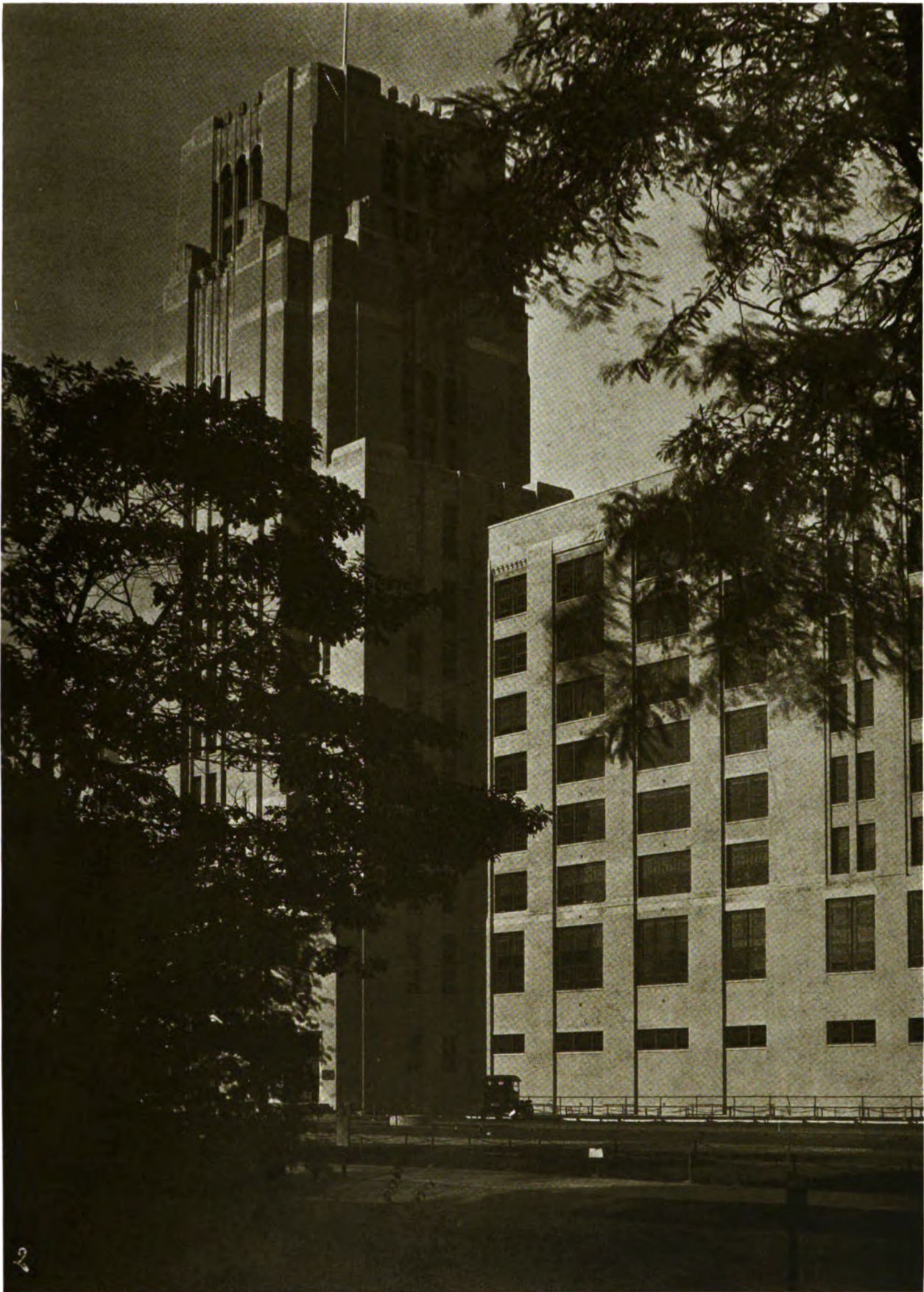
signed by the same architect and cited as a fine example of small bank architecture in THE PASSING SHOW, August, 1927.

The silver medal for architectural works of major importance was awarded to Albert Kahn of Detroit for his Fisher Building in that city. This is an imposing building and will find its rightful and important place in contemporary American architecture.

Reverting to small bank buildings, we present the National City Bank, Canal Street Branch, by Walker & Gillette. This approaches our ideal. The second story is in good proportion and does not distract attention from the principal story as the second story does in the gold medal design—and besides, the National City Bank has no useless columns to mess up its well proportioned entrance.

The new Western Union Building by Voorhees, Gmelin and Walker is characteristic of this firm's work in which mass, conforming to the requirements of utility and the zoning law, is the first consideration and ornamental features are used as simple





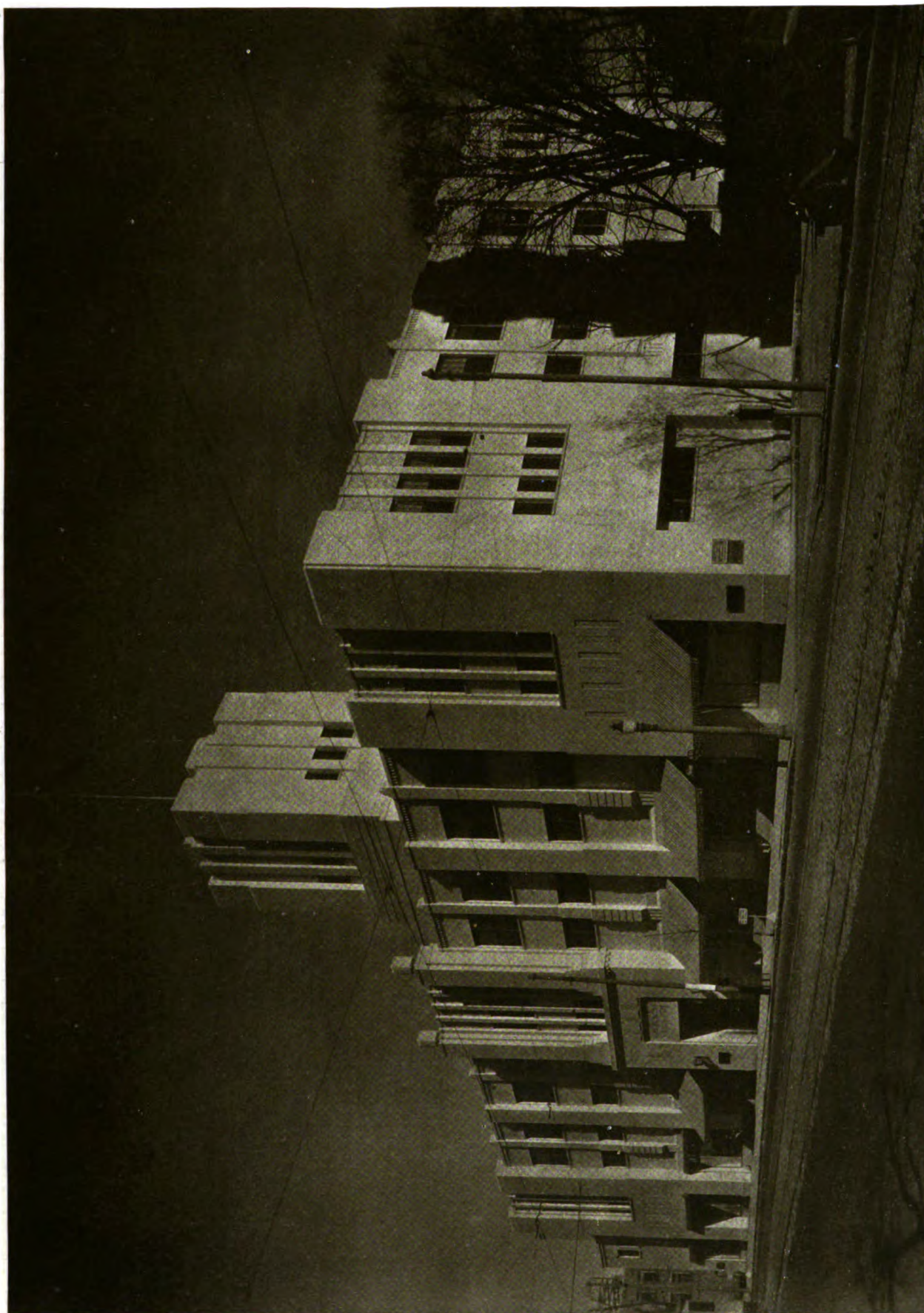
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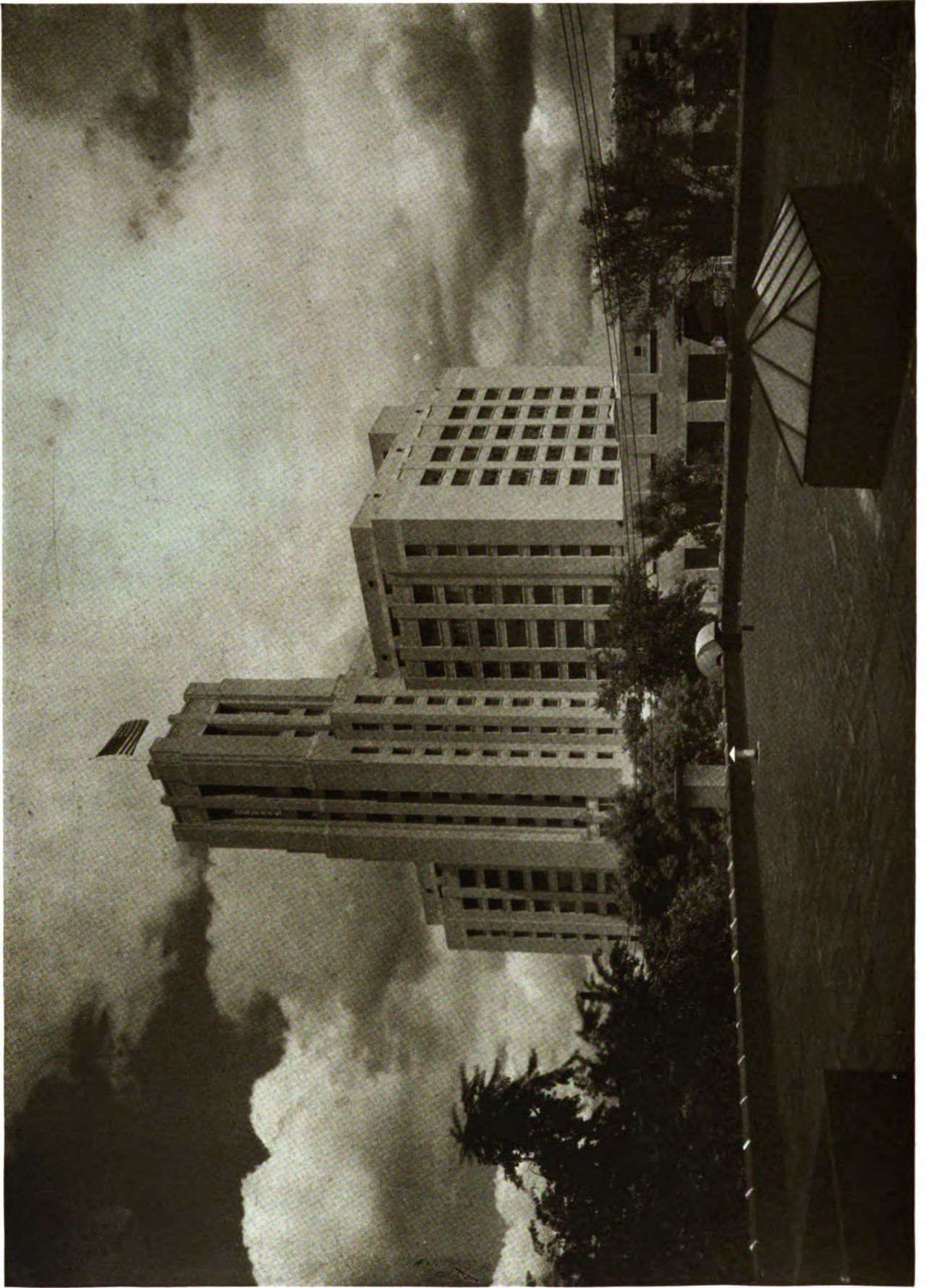
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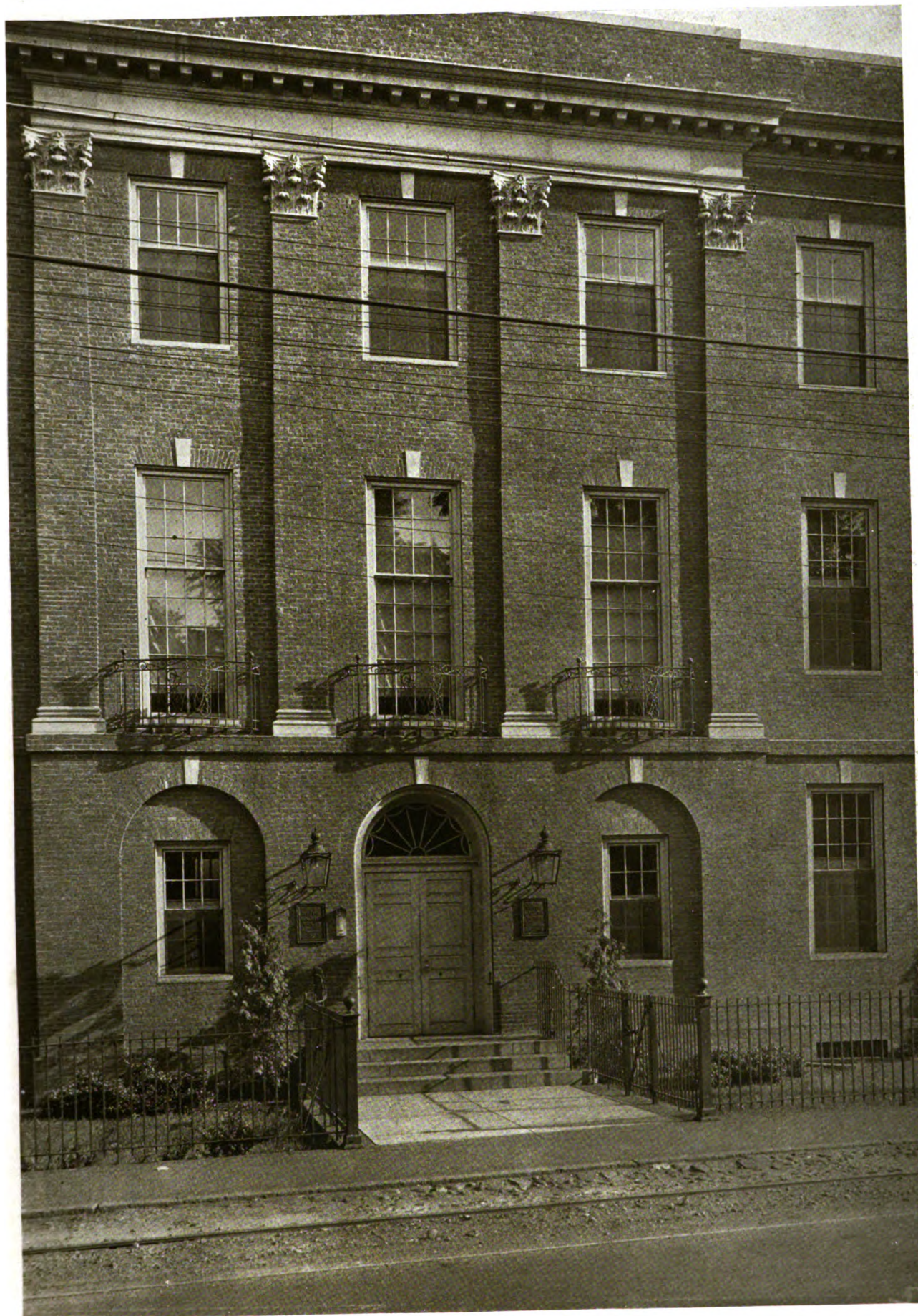
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 McIVOR & COHAGEN, ARCHITECTS :: ::



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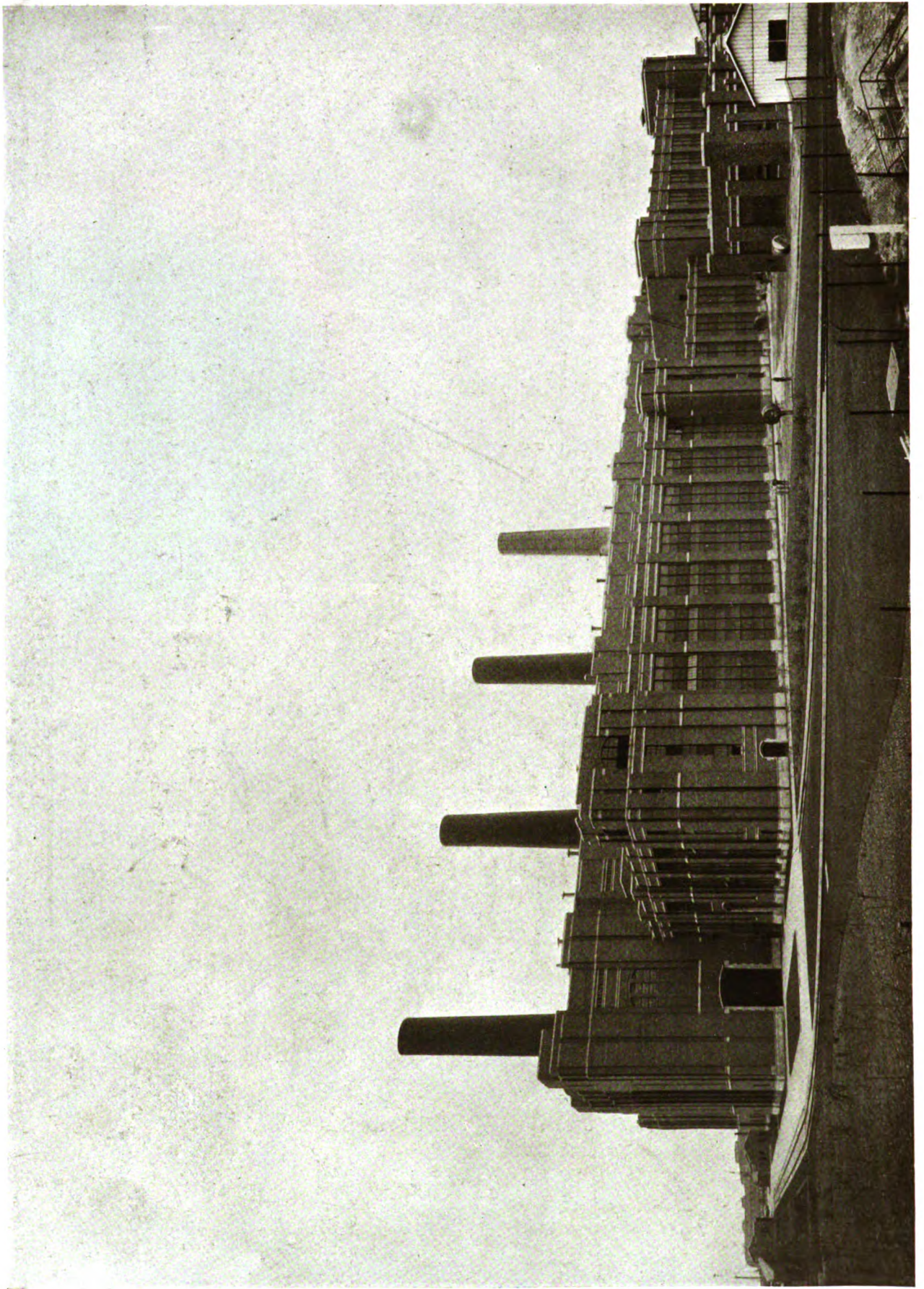






ISLAND STATION POWER PLANT  
ST. PAUL GAS LIGHT CO., ST. PAUL, MINNESOTA  
FOLTZ, KING & DAY, INC., ARCHITECTS AND ENGINEERS





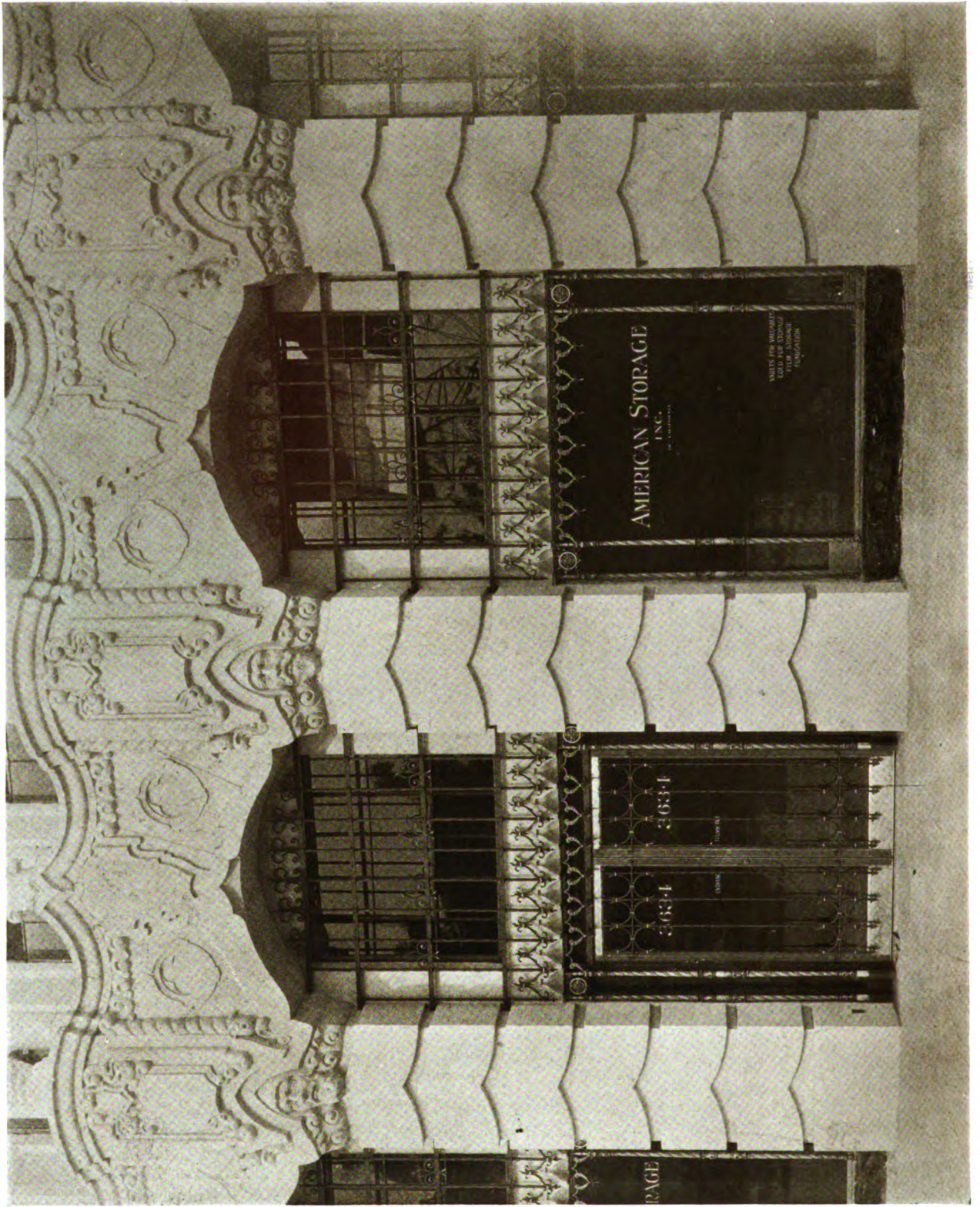
SOUTH CRAWFORD AVENUE POWER PLANT  
COMMONWEALTH EDISON CO., CHICAGO, ILLINOIS  
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS





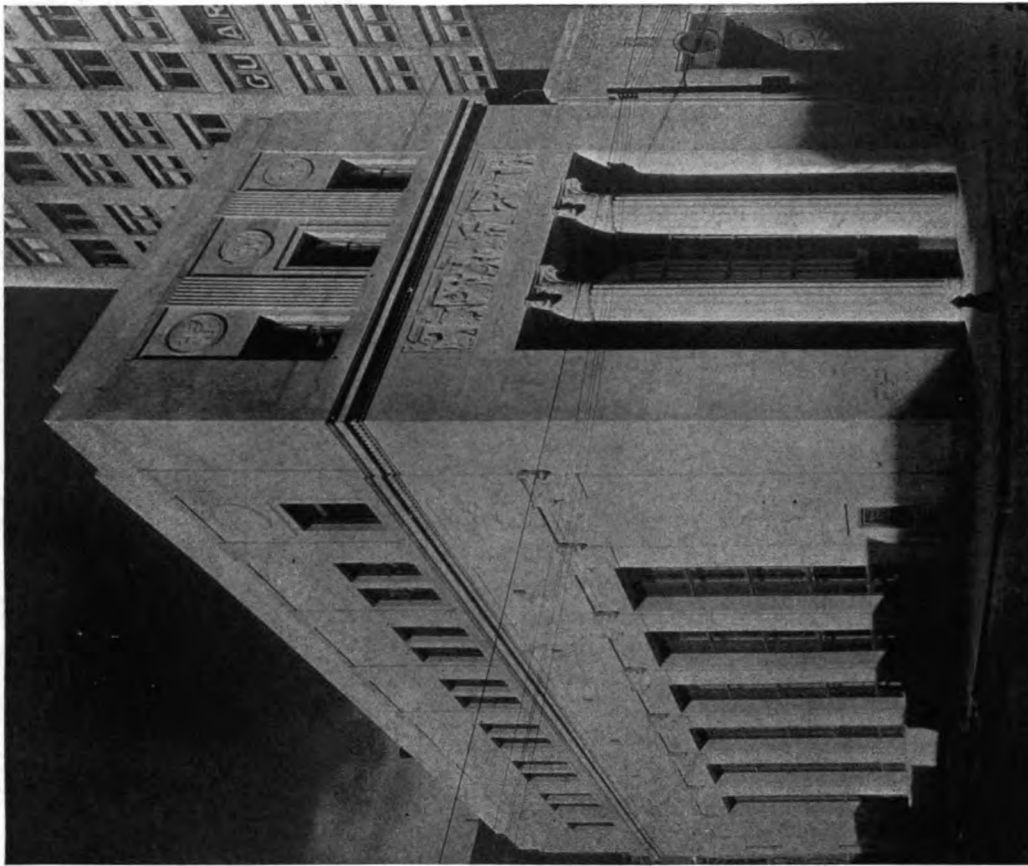
AMERICAN STORAGE BUILDING, LOS ANGELES, CALIFORNIA  
ARTHUR E. HARVEY, ARCHITECT :: :: :: :: ::





DETAIL  
AMERICAN STORAGE BUILDING, LOS ANGELES, CALIFORNIA  
ARTHUR E. HARVEY, ARCHITECT





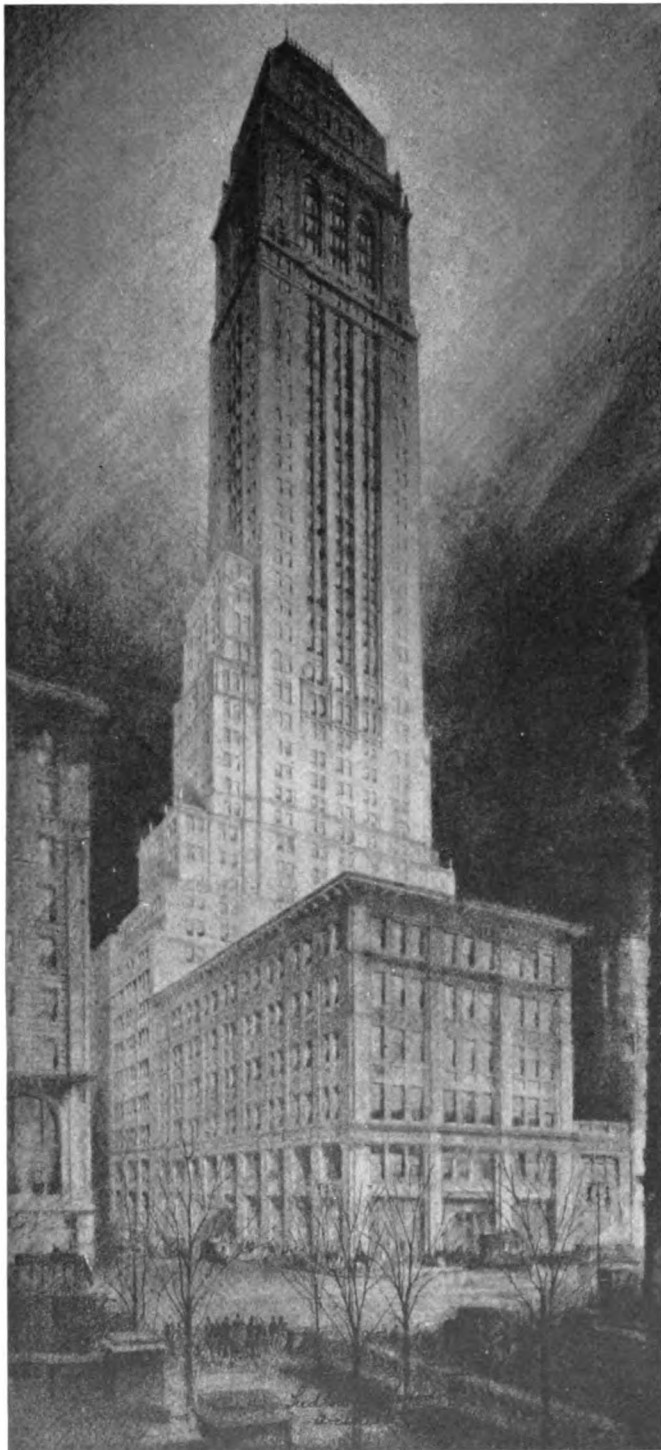
AMERICAN BANK & TRUST CO., PHILADELPHIA, PA.  
 WILLIAM POPE BARNEY, ARCHITECT



CANAL STREET BRANCH  
 NATIONAL CITY BANK, NEW YORK, N. Y.  
 WALKER & GILLETTE, ARCHITECTS

accents. While the work of this firm can be called "characteristic," each building has a distinct individuality and is not in any manner repetitious. Considering the great volume of work done by these architects, this production of distinctive units exemplifies their facility and progressiveness in designing.

The Pan-Hellenic building, by John Mead Howells, is a residential hotel for women, located



10 EAST 40TH STREET BUILDING, NEW YORK, N. Y.  
LUDLOW & PEABODY, ARCHITECTS



CHICAGO MOTOR CLUB, CHICAGO, ILLINOIS  
HOLABIRD & ROOT, ARCHITECTS

on the upper East Side of Manhattan. It is totally devoid of ornaments except about the entrance and the first set-back. It is a brick building designed as such and in it Mr. Howells demonstrated in a most striking way the necessity and propriety of designing in a manner suitable to the material. This is obviously a brick building and the eye is not distracted by the introduction of other materials for supposedly ornamental effects. The Pan-Hellenic



is charming, restful, sturdy and imposing as befits its height. It is one of our best examples of contemporary architecture.

The Chicago Motor Club Building by Holabird and Root attracts a great deal of attention. New York is becoming increasingly aware of the fact that architecture in Chicago is not static and that it is rapidly emerging from a long period of mediocrity into a position that justly challenges the world.

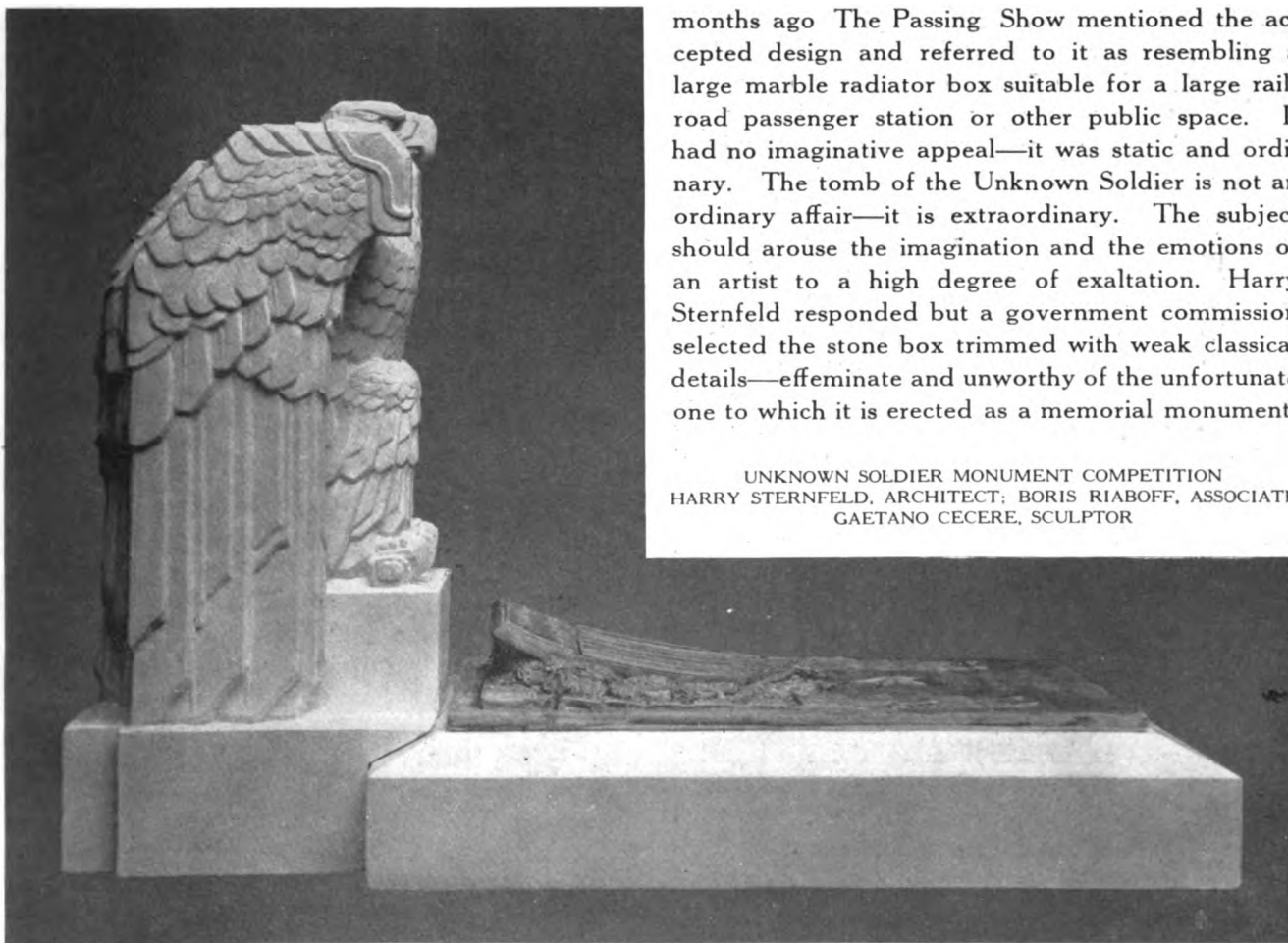
The 10 East Fortieth Street Building, by Ludlow and Peabody, has an especially favorable location. With the low Public Library and Bryant Park to the west, an unobstructed view of it is always obtainable. The Eastern elevation of this building is very interesting because of the manner in which the blank wall spaces back of the elevator shafts were treated—better say designed.

All of the new buildings of major size in New

York are being actively discussed, which indicates a healthy architectural interest. At the present time, the termination of tower buildings is an interesting topic of discussion. About an equal number have visible roofs and others, like the Pan-Hellenic and the Lefcourt National, have flat roofs. The tendency is distinctly towards the elimination of visible roofs. The visible roof is a definite termination—the tower is pinched out and stopped. The Pan-Hellenic type of tower can go on ascending forever—it has the real ascending spirit.

A design, which "also ran" in the Unknown Soldier Monument Competition, by Harry Sternfeld, is well worth study. It appeals to us and arouses an emotion suitable for the occasion. The brooding and watchful eagle sits in eternal vigilance at the grave of the Unknown. It is symbolical of the power, protection and gratitude of the Federal Government. To us it is appropriate. A few months ago The Passing Show mentioned the accepted design and referred to it as resembling a large marble radiator box suitable for a large railroad passenger station or other public space. It had no imaginative appeal—it was static and ordinary. The tomb of the Unknown Soldier is not an ordinary affair—it is extraordinary. The subject should arouse the imagination and the emotions of an artist to a high degree of exaltation. Harry Sternfeld responded but a government commission selected the stone box trimmed with weak classical details—effeminate and unworthy of the unfortunate one to which it is erected as a memorial monument.

UNKNOWN SOLDIER MONUMENT COMPETITION  
HARRY STERNFELD, ARCHITECT; BORIS RIABOFF, ASSOCIATE  
GAETANO CECERE, SCULPTOR





# Book Reviews



THE WORK OF CRAM AND FERGUSON, ARCHITECTS, including work by Cram, Goodhue and Ferguson, with an introduction by Charles D. Maginnis. Published by the Pencil Points Press, Inc., New York. Price \$25.00

A casual glance at this new book, particularly at the size and cover, will immediately lead some to believe it another Goodhue edition, similar to the "Work of Bertram Grosvenor Goodhue, Master of the Arts," published by the American Institute of Architects in 1925. It is of equal size. In content matter, however, it is a great addition, supplementary in part, but complementary to the whole. No architectural library now can be considered complete without this volume.

Mr. Maginnis, in his introduction, gives a lucid explanation of Cram's philosophy, without which Cram's work cannot be fully understood. He sums up Cram, the medievalist, and Cram, the artist, in a way most architects may feel they already know, yet here, supplemented by photographs, Cram can be understood. Even the casual observer of this book—be he in the least a student—will lay it aside with the feeling that truly there is a certain spirit to this work that can be ascribed to Cram; truly Cram is a profound student and artist. Possibly too, there will be a revelation to most readers in the fact that Cram's work does have an individual spirit that separates it radically from the work of Goodhue and also takes it out of the realm of archaeology. One might say that Cram's work has an English character, and a few churches border very nearly to an archaeological

solution; yet they are not copies, and the more they are studied so much more do they grow as works of art.

Three-fourths of the volume is taken up with Gothic churches, which is, of course, as one would expect it to be. The plates have been very carefully chosen and include photographs of exteriors, a profusion of details, interiors and many plans. The reviewer expected to see many plates that would be recognized from current architectural publications, but while in some cases familiar plates do appear, most of the book is new. In fact, the plates are so good and the material so well selected that this book would make an excellent volume for any drawing room table. Architecturally speaking, the book is a resume of American Gothic, Cram's Gothic at its best.

Georgian churches make up a section of the volume, including also a church of Romanesque derivation. Another portion is devoted to schools and college buildings: a sizable portion, too, for the amount of school and university work Cram and Ferguson have done is almost surprising. A final small section is devoted to residences, but as this type of work has never been of primary importance to this firm of architects, this part of the book does not form an important conclusion.

Withal it is an important addition to the architect's library; for verily, church architecture in America cannot be fully appreciated or understood without this volume. —Ralph W. Hammett

STANDARD SPECIFICATION OUTLINE for BUILDING CONSTRUCTION, ratified by the Michigan Society of Architects—

Grand Rapids Chapter, A. I. A.  
Michigan Chapter, Association General Contractors  
Associated Building Employers of Michigan  
General Builders' Association, Detroit  
Detroit Chapter, Association General Contractors

This is a loose-leaf (8 1/2 x 11) specification outline, complete with notes in italics to the specification writer. It is concise, containing only 57 pages of outline form, and so complete that it can be applied to any project. The purpose of the outline is to secure a uniform grouping of related items and to segregate these under proper main headings. It is a skeleton around which the specification writer is to build his detailed specification.

It appears to be an excellent work and, while in the preface it is stated that the outline does not pretend to be perfect, it is put forward as a long step in the right direction. Through use it will become perfected. It should be a boon to the specification writer and small practicing architect.

BULLETIN NO. 189 OF THE ENGINEERING EXPERIMENT STATION OF THE UNIVERSITY OF ILLINOIS is the sixth to be published under the co-operative agreement between the National Warm-Air Heating Association and the University of Illinois for an investigation of warm-air furnaces and heating systems. This bulletin deals with the work accomplished since 1924 in the Warm-Air Heating Research Residence, which was erected by the Association at the University of Illinois for the purpose of correlating the results of tests of furnaces and heating systems made in the laboratory with the results obtained on the same furnaces and equipment under actual house conditions.

In addition to a comparison of the performance of a cast-iron circular radiator furnace in the laboratory with that of the same type in the research residence, this bulletin contains data on the general performance of the heating system within the residence for a variety of weather conditions; a comparison of

(Continued to Page 86)



# The Institute's Most Notable Convention

By ROBERT CRAIK MCLEAN

**I**N THE words of President C. Herrick Hammond, the American Institute of Architects was called upon to act as "ambassadors of beauty" in supporting the plan of Washington in "the development of the national capital," which was the theme of the sixty-second annual convention, held at Washington on April 23-25, with a supplementary session at New York on the 26th. And while the usual routine of business was followed it was submerged in the single effort to turn the attention of officials and the public to the desirability of securing, for all time, a Capital city the nation could justly be proud of.

The sixty-second convention, which was held in the Mayflower Hotel, was opened by the address of President C. Herrick Hammond, of Chicago. This address well presented the attitude of the Institute toward the Washington Plan project, which has held its place in convention deliberations during the thirty-five years that have passed since it was revived by the Plan Commission. Mr. Hammond urged architects to have faith in the government and President Hoover in carrying out the capital's development in a manner to best express the soul of the nation, and announced that the American Institute of Architects hoped to bring before the public a demonstration of collaboration in behalf of the plan of Washington on a scale greater than ever before attempted. He deemed it "the duty of the architectural profession to arouse the public so that no selfish interests might be allowed to deprive future generations of the essentials of the plan so evident to us at this time."

The keynote address of President Hammond opened the most important, significant, and from a national standpoint, valuable convention the Institute has held in its history. This was introduced by a report of the Committee on National Capital by Horace W. Peaslee, its chairman, and was a thorough and comprehensive report in detailing the situation, the accomplishments and requirements for execution of the great project of capital upbuilding and orderly arrangement of its environs. "When this committee was organized in 1923 there was not only a lack of cooperation in carrying out the plan, but planning at cross purposes. The park system was lagging way behind the growth of population. The highway system was developing without regard to its inter-relationship with parks and other elements of city planning. The public building system was practically at a standstill." The theory of a definite program for development was expressed in a resolution at the 1923 convention "that there should be developed

by a competent and properly qualified body, created for the purpose, a comprehensive, co-ordinated plan for the future harmonious development of the entire District of Columbia and its environs." Results have justified this theory and this convention shows what the intervening five years have accomplished. The national capital has its planning commission and an active and sympathetic support from a like commission in Maryland, and a beginning of such support from Virginia. The report further stated that "from a standstill (in 1923) the public buildings project, under the sponsorship of Secretary Mellon, Senator Smoot and Representative Elliott, has jumped to a two hundred-million project for the *entire triangle* between Pennsylvania Avenue, B street and Fifteenth. Analysis of the entire situation, as it stands, indicates that insofar as a public building program is concerned the adequate development of a great capital is assured."

The report gave credit to collaborative studies with the Planning Commission by the Chicago Chapter, working through students of the Armour Institute; the Boston Chapter, with Harvard School of Architecture, and Boston Institute of Technology; the New Jersey Architects, the Rhode Island Architects; the Baltimore and Philadelphia Chapters; the George Washington School of Architecture, and the Federal Atelier, of Washington.

This comprehensive report, which can only be touched upon, was followed with the same close attention given that of the Committee on Public Works by M. B. Medary, chairman, whose personal services in behalf of the Institute in its support and insistence of the government's adherence to the Washington Plan have been signal and effective. This report was short, but clear and informative. It stated that "great progress has been made toward a realization of much that has been planned and hoped for in recent years. The National Capital Park and Planning Commission has been functioning as a federal agency for nearly three years, and working with it are similar agencies created by the states of Virginia and Maryland. A host of individual problems have been studied and their character determined as parts of a great plan, each unit, no matter how small or how isolated, taking its place in what will eventually be a great mosaic—preserving and extending the form and principles governing L'Enfant's conception of the nation's capital. President Coolidge, Secretary Mellon, both houses of Congress, the Public Building Commission and the National Com-

mission of Fine Arts have, by public pronouncement, legislation and executive action, enthusiastically cooperated to restore the spirit in which the national capital was originally conceived and planned, not only in the major projects referred to as illustrations, but in the approach to multitudes of minor problems daily confronting a city of the size and active growth of Washington."

Concluding his report, Mr. Medary said: "Your committee feels that a happy contact has been established between the federal government and the arts of design, and with the realization of the projects now under way in the national capital this contact should become a deeply-rooted part of our national life. The present seems to offer the opportunity for all lovers and practitioners of the arts to give unselfishly of their best efforts to the end that this relation of the arts to our national life may be firmly established."

Lieutenant Colonel U. S. Grant, III., Director of Public Parks and Public Buildings, spoke on "Harmonious Development of the National Capital," in the course of which he reviewed the work of his department and the Commission's present projects for the acquisition of property for park purposes.

At the Corcoran Gallery, concurrently with the opening of a special exhibition illustrating, largely by models, the development of Washington, the gold medal of the Institute was presented to Milton Bennett Medary, of Philadelphia, in recognition of his achievements in design, his distinguished public service and his leadership in the profession of architecture. The citation was made by J. Monroe Hewlett, of New York, first vice president of the Institute and chairman of the Committee on Allied Arts. The medal was presented by the honor guest of the occasion, Hon. Andrew Mellon, secretary of the treasury. In the history of this medal—the highest honor the Institute can bestow—it has been conferred on no one more deserving, because of his long and arduous services for the Institute and the future of the national capital.

The most elaborate and, withal, incisive report of the Board of Directors was not read as a whole, but different sections were presented and discussed throughout the three-day sessions. Yet the main theme occupied the members and the time of the convention, an important deviation being made in the discussion and endorsement of President Hoover's plans for having federal agencies cooperate with the states in meeting problems with which business is confronted—the elimination of inflation, periods of depression and stabilization of unemployment.

This general subject was reviewed in an address by William T. Foster, Director of the Pollock Foundation for Economic Research, who, introducing his subject, said that "for the first time in its history,

the United States has a chief executive who understands the problems of unemployment and business depression in all its aspects." predicting that under the Hoover administration a nation-wide response will be given to the need of concerted federal and state action in setting up complete machinery for assembling data by which business may be guided and billions of dollars, annually appropriated by the government and states for public works, may be wisely spent, and that Mr. Hoover has requested the cooperation of all the states with the federal government in using public expenditures, as far as possible, for sustaining business and preventing unemployment. Any such program requires, first of all, a long-arranged planning of public works." This general statement was reviewed in detail by Mr. Foster.

Action upon the matter was taken by the Institute endorsing a resolution introduced by William Stanley Parker, of Boston, in an address that led to a discussion of "Long-range Planning of Public Works." As though supplementary to Mr. Parker's address was the report of the Committee on Industrial Relations, presented by William Orr Ludlow, its chairman, and that by N. Max Dunning, of Chicago. N. G. Walker, of Ft. Myers, Florida, William S. Lord, of Asheville, North Carolina, also addressed the convention and, as invited guests, Thomas D. Brophy, of the Producers' Council, and Charles Evans Fowler, of the American Society of Civil Engineers, spoke at a luncheon under the auspices of the Structural Service Department of the Institute.

At a session of the Committee on Education, presided over by William Emerson, of Boston, head of the Department of Architecture of Massachusetts Tech, its chairman, the Fine Arts Medal of the Institute was awarded to Diego Rivera, mural painter, of Mexico, D. F. The citation was read by Arthur Covey, president of the National Society of Mural Painters. Cheney Brothers, of South Manchester, Connecticut, was awarded the Craftsmanship Medal, the citation being made by J. Monroe Hewlett, of New York, with Frederick P. Keppel, of New York, president of the Carnegie Corporation, as the principal speaker of the occasion.

The outstanding event of this sixty-second convention of the A.I.A. and, in its way, culmination of the efforts of the Institute during the past thirty-five years to secure government action, as well as recognition of those efforts, was the meeting in the National Chamber of Commerce.

The session was presided over by Secretary of the Treasury Andrew B. Mellon, the principal speaker being President Hoover. The meeting was attended by the entire personnel of the Institute and by many government officials. It was also the occasion for the first exhibition of models of government buildings to be built along Pennsylvania Avenue.



President Hoover's address, as is characteristic of his pronouncements, was direct, explanatory and analytical, reviewing past mistakes in building, the waste that has been and is being made through rented department buildings, and so on. That he visions a new and better construction under skilled architectural hands—"these buildings should express the ideals and standards of our times—they will be the measure of our skill and taste by which we will be judged by our children's children." In closing his address to the architects he expressed himself as "confident that we have within the nation the taste, skill and artistic sense to perform our task, for our architects have already given to America the leading place in their great art. It is on this national stage that the great drama of our political life has been played. Here were fought the political battles that tested the foundation of our government. We face similar problems of our time, and here, centuries hence, some other Americans will face the great problems of their time. For our tasks and their tasks there is need for a daily inspiration of surroundings that suggest not only the traditions of the past but the greatness of the future."

In introducing President Hoover, Mr. Mellon paid tribute to President Roosevelt and those associated with him who, twenty-five years ago, set out to place Washington upon a classic building basis and work out a well-balanced plan, and attributed a great part of the present movement toward a beautified and orderly Washington to the counsel and support of President Hoover. Secretary Mellon made

an exhaustive review of this twenty-five year movement toward the building program now under way and explained the appointment of Edward H. Bennett, of Chicago, as consulting architect of the treasury and who, with a small group of other eminent architects from different parts of the country, have given generously of their time, without adequate remuneration, in arriving at a solution of the problem.

At its closing session the Institute re-elected C. Herrick Hammond, of Chicago, to the presidency; J. Monroe Hewlett, New York, first vice president; William J. Sayward, Atlanta, second vice president; Frank C. Baldwin, Washington, Secretary; Edwin Bergstrom, Los Angeles, treasurer. Directors for 1929-30 will be the officers, assisted by the following: Fred Fielding Willson, Bozeman, Montana, director of Western Mountain Division; Charles T. Ingham, Pittsburgh, director Middle Atlantic Division; Frederick W. Garber, Cincinnati, director Great Lakes Division. Seven Americans, distinguished in the arts or in public life, were elected to Honorary Membership in the Institute.

At the close of the final session, the meeting in the auditorium of the National Chamber of Commerce, the Institute, almost in a body, entrained for New York to participate in "American Institute Day," which included a visit to the Architectural League exhibition in Grand Central Palace, banquet at the Hotel Roosevelt, a reception at the League home, and other pleasant excursions. At the banquet the elections and fellowships were announced.

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Writing from Tokyo, Prof. Rexford Newcomb reports the visiting American has been most beautifully entertained by Messrs. J. Watanabe, E. Taketomis and J. Yamashita.

Prof. Newcomb, with Messrs. Watanabe and Taketomis, made a tour of the Imperial University, where the new library, the gift of John D. Rockefeller, Jr., is described as a gem, and the University Club as a very well-appointed metropolitan institution.

Mr. Watanabe is architect of the fine new Grande Hotel, which has just opened at Yokohama.

Prof. Newcomb expresses considerable surprise at the quantity of French and German "modernist" to be seen in new construction that followed the earthquake.

\* \* \*

Atlee B. Ayres and Robert M. Ayres, architects, of San Antonio, Texas, are moving into new offices on the thirtieth floor of the Smith-Young Tower Building, for which they were the architects.

The firm is interested in receiving manufacturers' catalogs issued according to A. I. A. standards for their files.

\* \* \*

Door knobs, made of a chemical composition, in jade green, orange, terra cotta, walnut and a sand-blasted ebony effect, have appeared on the market. The walnut and black provide hardware of permanency, and unusual beauty, for apartment houses, hotels and large installations, while the other colors give harmonious bathroom effects.

\* \* \*

The American Red Cross announces that the architectural profession is again supporting the annual roll call which opens on Armistice Day, November 11th and closes Thanksgiving. Five million memberships are sought this year. Committees of architects are being named in the various cities of the country to conduct the campaign among the members of the profession.

## Book Reviews

(Continued from Page 82)

six different systems of cold-air returns; a study of the effect of sun and wind on the heat loss in the residence; a comparison of the relative efficiency, consumption, and seasonal cost of the various classes of solid fuels used in heating the residence; data on the relative humidity of the air and the evaporating capacities of three types of water pans; a study of how the arrangement of cold-air returns about the furnace casing affects the temperature at which the heated air enters the various pipes connected to the furnace bonnet; a comparison of single and double thermostatic systems for controlling the operation of the furnace; and a study of the effect of insulating the leader pipes of the heating plant in the residence, and of the value of ceiling insulation.

Copies of Bulletin No. 189 may be obtained without charge by addressing the Engineering Experiment Station, Urbana, Illinois.

A SHOPPING GUIDE TO PARIS, by M. Therese and Louise Bonney. Published by Robert W. McBride & Co., 7 W. Sixteenth St., New York, N. Y. Price \$3.00.

*Voilà!* M. Architect, if you're going to Paris this summer you will be interested in this book—certainly Mme. Architect will be. While the Mlles. Bonney, whom we seem to have heard of before, don't go in for architecture in any of its branches, ancient or modern, they do an uncommonly good job of furnishing the tourist with a *directoire* of where things can be bought—that is the things tourists in Paris will buy or wish they could. This pair of *jeunes filles*—in Paris women are always gallantly assumed to be young—take their readers on a personally-conducted cruise among the *coutouriers*, *antiquaires*, *bottiers*, *tailleurs* and what not, both *grands et petits*, introducing you in each case to M. or Mme. le Proprietor—and many of them international celebrities—by an

interesting little personal sketch. The best places to buy *chapeaux* or a pair of spare pants are pointed out as well as where a hungry Americano will stand the best chances of getting a mess of *jambon et oeufs* or where the experimentally inclined can try their hand at prying *escargots* from their shells.

What would you do if overcome with the *mal du ventre* a visiting fireman is likely to bring on himself by foolishly drinking water, and bringing God's curse upon him, in Paris? Where, oh, where is the nearest *pharmacie* for *citrat de magnesie*? The book tells you. Also, that there are only two, it seems, all-night drug stores in all Paris. Of course, if your condition is bad enough to demand the ministrations of a leech, the name and telephone number of a competent *docteur* are to be found as well.

To *les Americaines* whose tastes for good wines have been dulled by corrosive post-volstead gin and needle-beer the writers furnish a list of "don'ts" that will help *les etrangers* maintain their standing as Christians in a civilized country instead of fools and savages from *les Etats Unis*. The reader is appropriately warned against demanding *vin rouge* with his *poisson*—which is nothing more deadly than fish—or the *gaucherie* of ordering white wine with the meat. After being thus cautioned that none but an American would think of ordering anything but a *sec* white wine with oysters, and a few other things for proving yourself a person of discriminating taste and common intelligence to the waiter, we are overcome by the suggestion that anyone might ever refuse Chateau Yquem—*nom de Dieu!* "If it is offered you," the reader is cautioned, "although you may be breaking all the other rules—drink it any time, any place! It is too good to miss and too expensive," which is sound advice and goes for us, too.

Altogether this is a book you and your wife will enjoy reading, even though you may die without ever having seen Paris. —J. S. Hagans



# Summer Architectural Courses

*Carnegie Institute of Technology Primarily for Architectural Draftsmen—Columbia University  
to Bring Students in Contact with New York Building Types*

Dr. James C. Morehead, associate professor and curator, and Professor Camille E. Grapin, of the Department of Architecture, will be in charge of the summer courses in architecture to be given this year at the Carnegie Institute of Technology in Pittsburgh. The program of summer work which includes courses in architectural design, outdoor sketching, descriptive geometry, shades and shadows, perspective and trigonometry, will be conducted between June 17 and July 26.

The summer courses in architecture, it is announced, are intended primarily for draftsmen from architects' offices who desire to supplement their office experience by school training and for students who desire to continue their work in architecture in the vacation whether to make up credit, obtain advanced credit or prepare themselves better for entrance.

Columbia University Summer Sessions will this year include specially planned courses in architecture, the object of which is to bring students in contact with types of buildings in New York City and its environs, and to encourage them to utilize the experience directly in their architectural studies. These courses will begin on July 8, and continue for six weeks.

Visits under the guidance of the teaching staff will be made to the finest types of office buildings, hotels, apartments, hospitals, theatres, churches, public buildings, and private estates in the suburbs, so that students may study first hand the problems of modern American architecture.

Advanced architectural students will be given problems to design based upon the types of buildings visited, according to Prof. William A. Boring, Director of the School of Architecture.

Frances Keally and W. T. Armstrong will direct a course in architectural design, in which at the end of the Session the work of each student, based upon first hand study of city buildings, will be judged for value by a jury of architects.

Domestic architectural design will be taught by Prof. H. V. Walsh. The students, aiming to specialize in the design of private dwellings, will inspect the best examples of small and large houses either finished or under construction in the suburbs.

Under Prof. C. A. Harriman, a course in the elements of architectural design will embrace a systematic study of the classic orders, mouldings, doors, windows, balustrades, pediments, etc. Sketches and photographs of actual examples used in city buildings will be made by each student, and carefully drawn plates of classic details will be required.

Prof. G. M. Allen will give courses in elementary architectural drafting, involving visits to the large architectural offices of New York; shades and shadows, and perspective.

Six courses in freehand drawing for architects are also planned. They include elementary freehand drawing, pencil drawing, charcoal drawing, advanced pencil drawing, outdoor water color drawing, and charcoal and life drawing. The instructors in this group are Prof. C. A. Harriman and Joseph Lauber.

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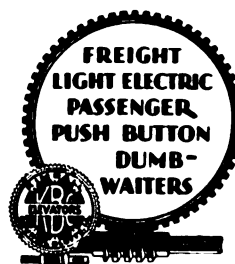
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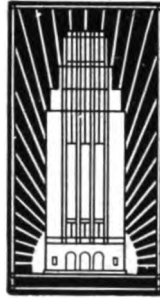




# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED ARTS



Volume XXXVIII

Number 6

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JUNE, 1929

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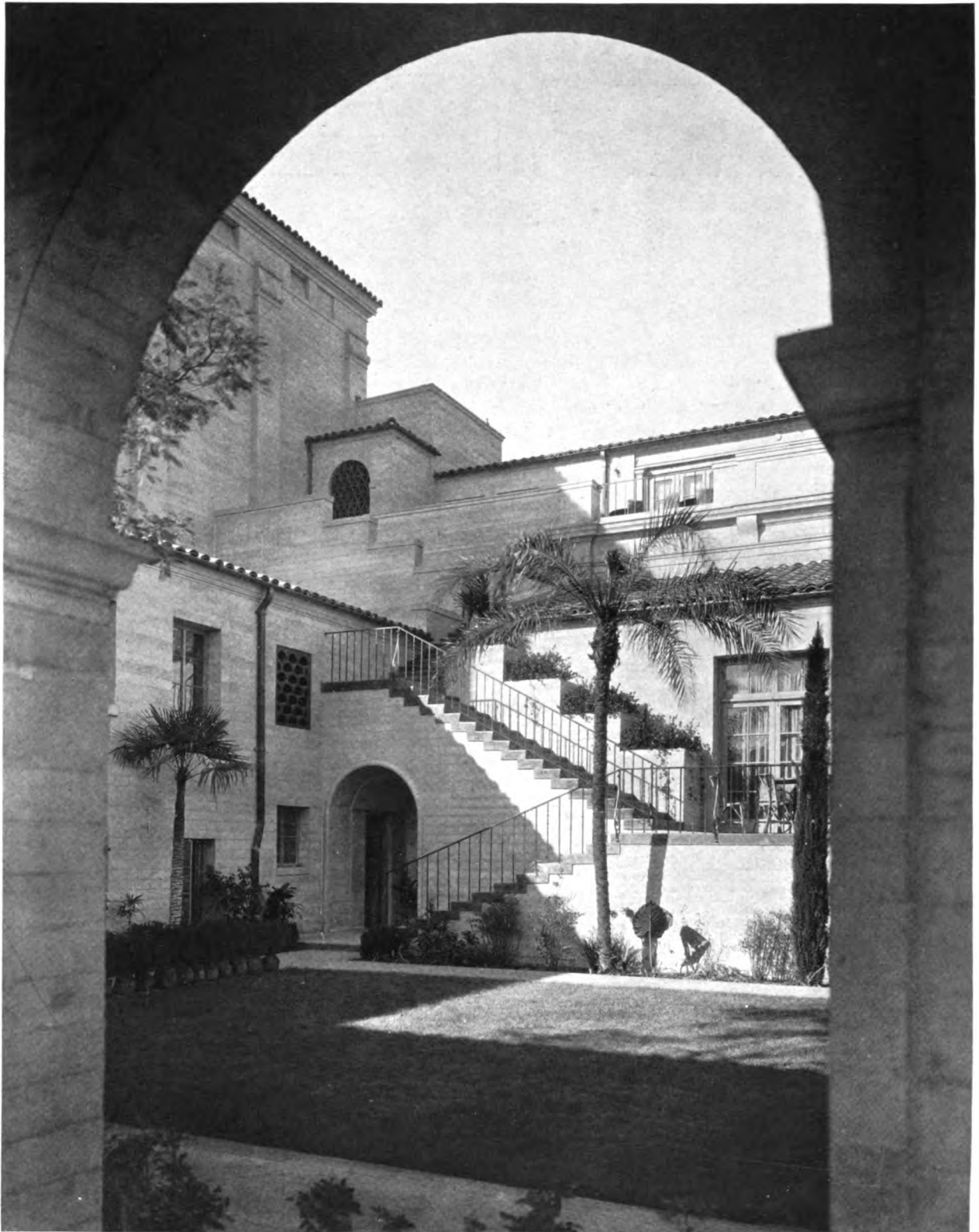
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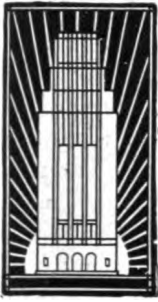
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# THE WESTERN ARCHITECT

ARCHITECTURE

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Volume XXXVIII

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Washington  
Plan  
Development  
Institute Theme

The sixty-second convention of the American Institute of Architects, in carrying out its program theme, "The Development of the National Capital," marked a culmination of the part it has played over a long period of years in sponsoring, and urging upon the National Government the carrying out of the plan as conceived by its originator, Pierre L'Enfant, the French architect, in conjunction with George Washington, the first president, who selected the site for the Nation's Capital. Since this plan of L'Enfant and Washington was drawn its vicissitudes have been many. Lost sight of and disregarded through many administrations the opportunity for its resurrection and revival came when the combination of leaders in Institute affairs, forming the planning commission of McKim, Burnham Saint Gaudens and Olmsted, brought it to the sympathetic attention of President Roosevelt. The President, with his usual clear-sighted enthusiasm, appointed the Fine Arts Commission, as the general custodian of the Plan, which has ever since functioned, and by executive order saved the Mall from encroachment by erection of the Agricultural Department building within its lines. The purchase of the historic Octagon by the Institute for its permanent headquarters had nothing to do with the Institute's sponsorship of the Plan, but the recurring conventions at Washington brought it in closer contact with Government representatives and made its guardianship more effective. It is obvious that the sixty-second convention in program aimed to direct its expressions to the public at large. The Institute has always sought in its patriotic endeavors on behalf of the Plan to assist in bringing to the people a realizing sense of the opportunity before the country of making Washington "The Most Beautiful Capital in the World," but until of late with indifferent success. With this convention this aspect of public inertia became materially changed. This may be almost entirely owing to the election of a President of transcendent intelligence and executive force, who is an engineer by profession. In Herbert Hoover the country has at last escaped, it is hoped, permanently,

from the "political" to the scientific brand of presidential timber and the result is most startling, to politicians, all along the line. In the future of Washington it means much. In thorough accord with the Institute's efforts in advancing the harmonizing of physical Washington President Hoover in his address to an assembly of official Washington, distinguished visitors and the assembled members of the Institute—his first address since his inauguration—said: "I am glad the opportunity has come to me as President to contribute to impulse and leadership in the improvement of the National Capital," holding that the movement was more than merely making Washington a beautiful city, as "Washington is not only the Nation's Capital but the symbol of America." It was to those of the profession who have year by year for almost half a century labored in the direction of a restored ideal plan, a reward for those labors to have the President express his sympathy and lead in cooperation with the Institute in its endeavors. It justifies those great leaders in the work who have gone, and gives new impetus to those who now carry the advancing torch, with an encouragement to those who are new to the Institute and its ideals in whose hands the future rests.

The National  
Sculpture  
Society  
Exhibit

While architecture and its accessory, sculpture has been having its day in court of inspection and criticism in the Architectural League exhibition in New York, the National Sculpture Society has held an American sculpture exhibition in San Francisco. Although organized in 1893 with the thought that the art of sculpture could be advanced in this country by the united efforts of the sculptors and those interested in art, but five comprehensive exhibits have been made. Of these, three have been in New York, one each in Baltimore and Buffalo and this latest through the cooperation of the trustees of the California Palace of the Legion of Honor and the assistance of a lay member, the fifth exhibition is held in San Francisco. As sculpture is complementary to architecture and, in its province is more capable of expressing beauty to the lay mind, the fact that

the two exhibitions should be presented in the two boundary cities of the country is indicative of the general encompassing value of architectural and sculptural art to all the people of the United States.

Chicago  
Architects  
Abandon the  
Art Institute

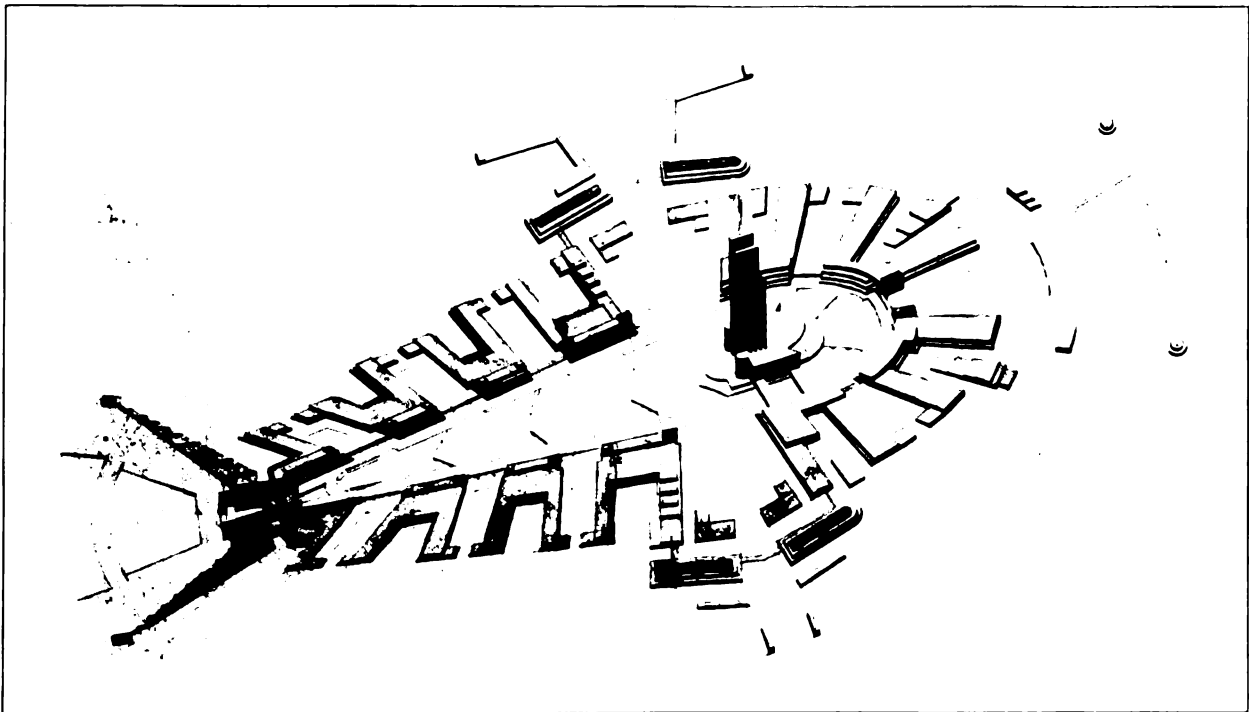
The recent severing of relations between the Art Institute of Chicago and the architectural profession, indicated by the removal, some time since, of the meetings of the Chicago Chapter, A.I.A., and the Illinois Society of Architects from the Institute rooms, for meetings, space for the Chapter's portrait gallery, and the Burnham Library of Architecture, indicates a return to the one-time position held by the Art Institute that architecture is not a fine art. The Institute's first recognition of architecture as an art, by accepting membership and allowing the occupancy of meeting quarters, was accomplished when the Chicago Architectural Club was admitted. The attitude of Director French and President Hutchinson at that time was to regard the Art Institute as a museum sacred to none but the elect in painting and sculpture, to be opened but once a year or so for the inspection of a chosen few. Through the strenuous efforts of Secretary Carpenter this attitude was sufficiently changed so that the Architectural Club was admitted and for a number of years occupied clubrooms in the basement. Photography was not deemed an art until the same energetic

secretary secured the admission of the Chicago Camera Club. Indicative of the ruling obsession of the Institute governors was opposition to the secretary's plan for the establishment of a summer art school, the main objection being that "it would draw such a crowd of students" to the sacred precincts. That, with the addition of this summer school, the Art Institute of Chicago later exceeded in membership the South Kensington Museum is part of the record. That the Institute has "reverted to type" is not so much a matter for regret by architects as it is in its loss of the prestige given it through its association with that element of practitioners in fine arts which most directly meets with and educates the general public in an appreciation of art through their creations and expressions. The Art Institute of Chicago is a semi-public institution, built upon ground that belongs to the people of the city. It holds a commanding position in the art world through the exercise of energy and talent of citizens in its upbuilding. Not least among these influential contributions have been those bestowed through connection with the architects' societies. The Bulletin of the Illinois Society of Architects expresses the situation as it now exists by saying: "At one time the Institute welcomed the cooperation and the support of the architectural profession, but now it appears that they do not even know that we exist."



CONCRETE PANEL OVER PORCH—SCULPTURE BY ROBERT HOWARD  
FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA  
JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS





SUBMITTED BY JOHN A. HOLABIRD, OF CHICAGO  
 THIS UNIQUE COMPOSITION CONTEMPLATES MAJOR ELEMENTS OF WATER ON THE MAIN AXIS, WITH A STRONGLY  
 DEVELOPED TREATMENT OF THE CROSS AXIS AT TWENTY-THIRD STREET, AND A WELL ORGANIZED  
 RADIAL SYSTEM OF BUILDINGS FROM THE DOMINANT TOWER.

## “A Century of Progress”

*Members of Architectural Committee for Chicago's Centennial Celebration  
 Submit Second Set of Sketches*

THE Architectural Commission of the Chicago World's Fair Centennial Celebration of 1933 has prepared a second concept of the ensemble of grounds, buildings, lagoons and general setting for the exposition.

Originally, each architect submitted his individual idea of what the exposition construction should be. Armed with these sketches, as something tangible for use as a starting point, the commission proceeded, by a give-and-take method, to co-ordinate their ideas in further sketches that should conform more uniformly to the generally accepted scheme.

As a third step toward completion of the Centennial plans, the second set of individual concepts has been turned over to Mr. Paul P. Cret, of Philadelphia, in order that he may make a composite of all, utilizing the dominating or salient features of each.

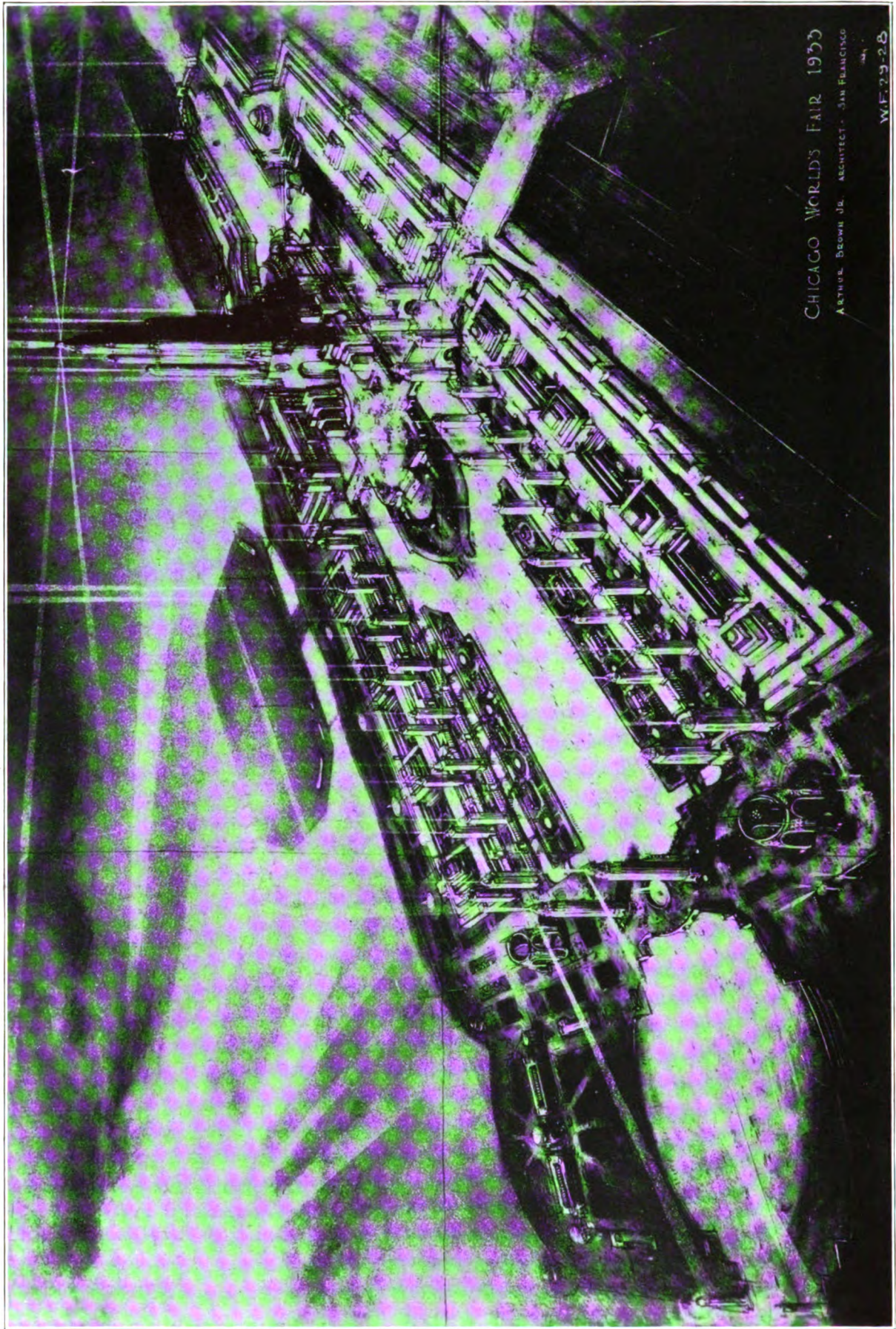
It is expected that Mr. Cret's conception, thus arrived at, will be, in a general way, the final, accepted plan.

It is announced that the architectural drawings will be assembled in a traveling exhibit and displayed in all the accredited schools of architecture in the United States.

The exhibit, which will include the preliminary concepts and the finished, accepted plans, together with an explanation of the reasoning by which the centennial celebration's architects proceeded from one stage to another, will be sent on its tour as the result of a recommendation by Professor L. H. Provinces and James M. White. The former is a member of the faculty and the latter the supervising architect at the University of Illinois.

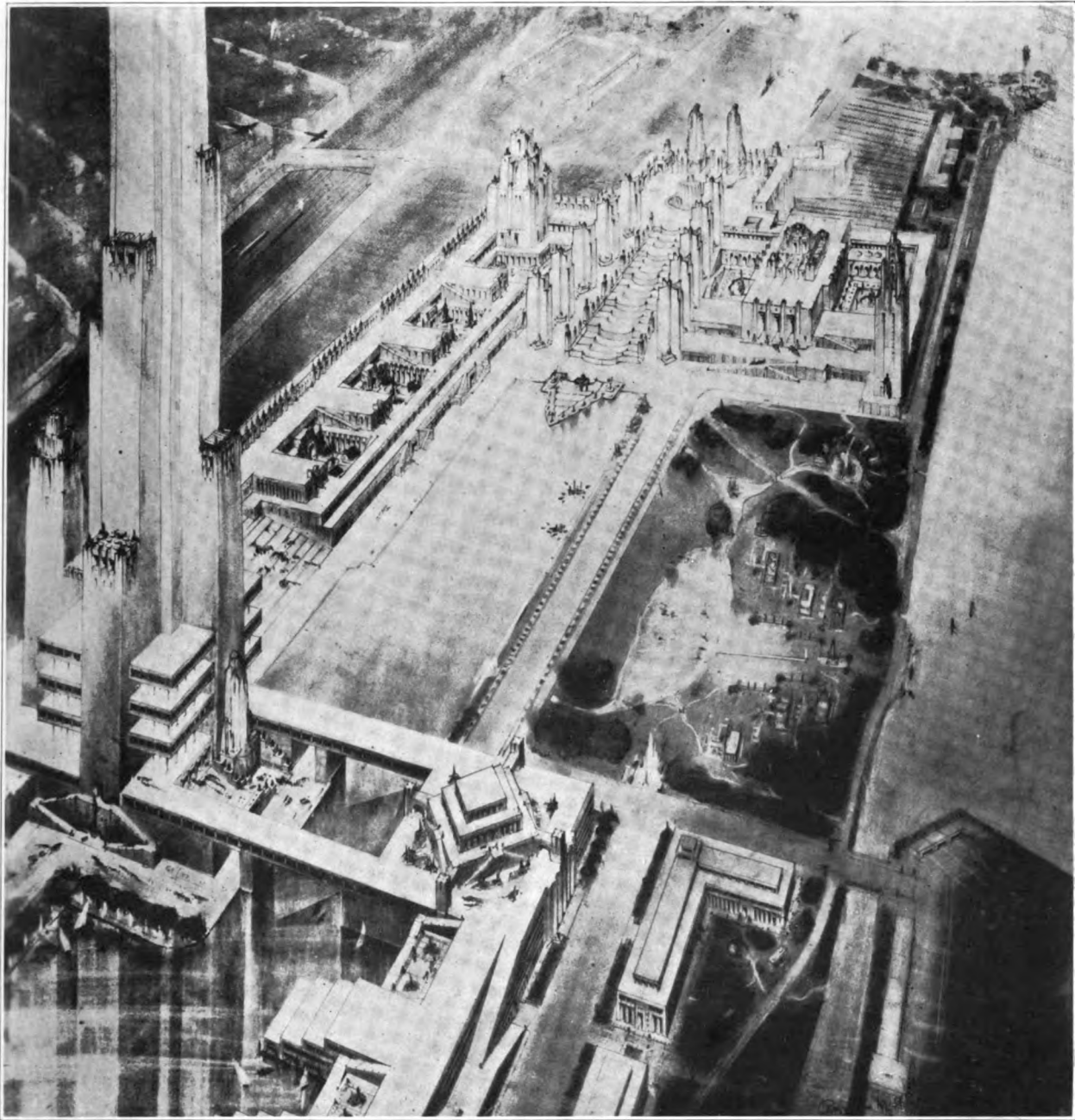
Development of the architectural plans involves





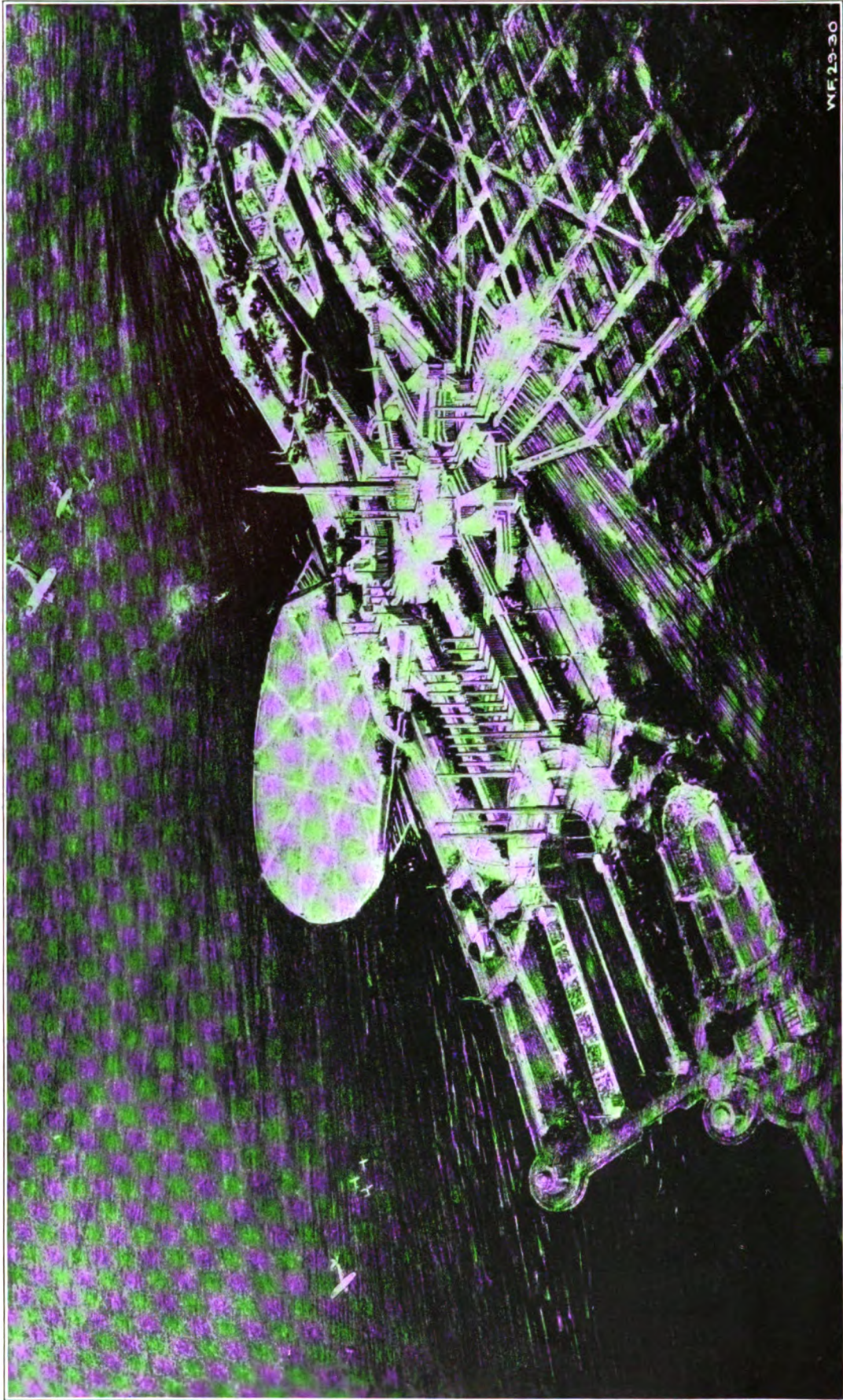
SUBMITTED BY ARTHUR BROWN, JR., OF SAN FRANCISCO  
WITH A CENTRAL MAJOR BASIN, DOMINATED BY A TOWER RISING FROM AN ISLAND OPPOSITE TWENTY-THIRD STREET.  
THE WATER OF THE MAJOR BASIN IS FRAMED WITH FORMAL GARDENS.





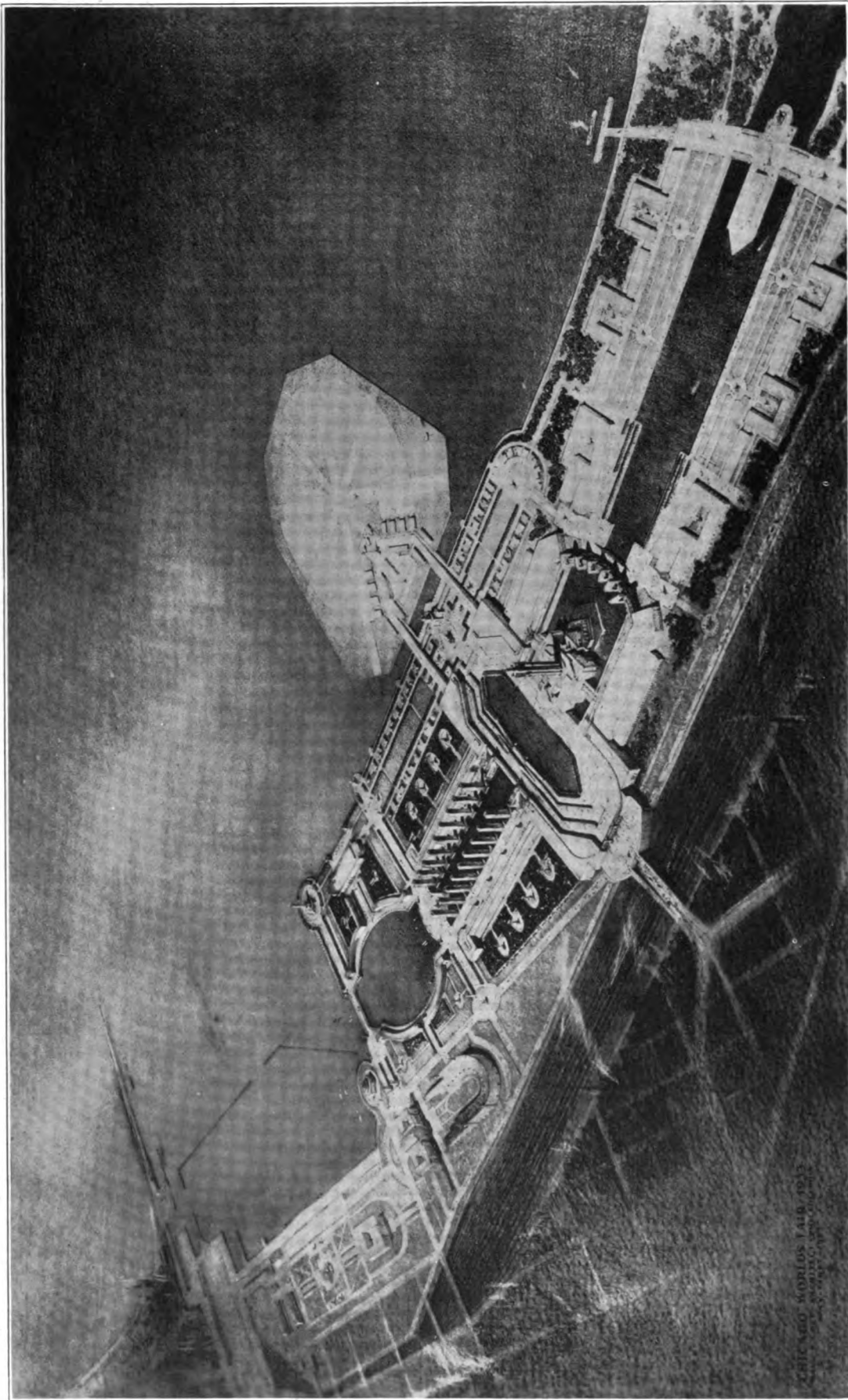
SUBMITTED BY RAYMOND M. HOOD, OF NEW YORK  
HERE IS AN INFORMAL PLAN OF DIVERSE ELEMENTS ARRANGED AROUND TWO BASINS WITH A DOMINANT TOWER  
ELEMENT PLACED OFF CENTER; A COMPOSITION LEADING TO INTIMATE SCALE IN THE MAJOR  
ELEMENTS AND INDIVIDUALITY IN THE BUILDINGS.





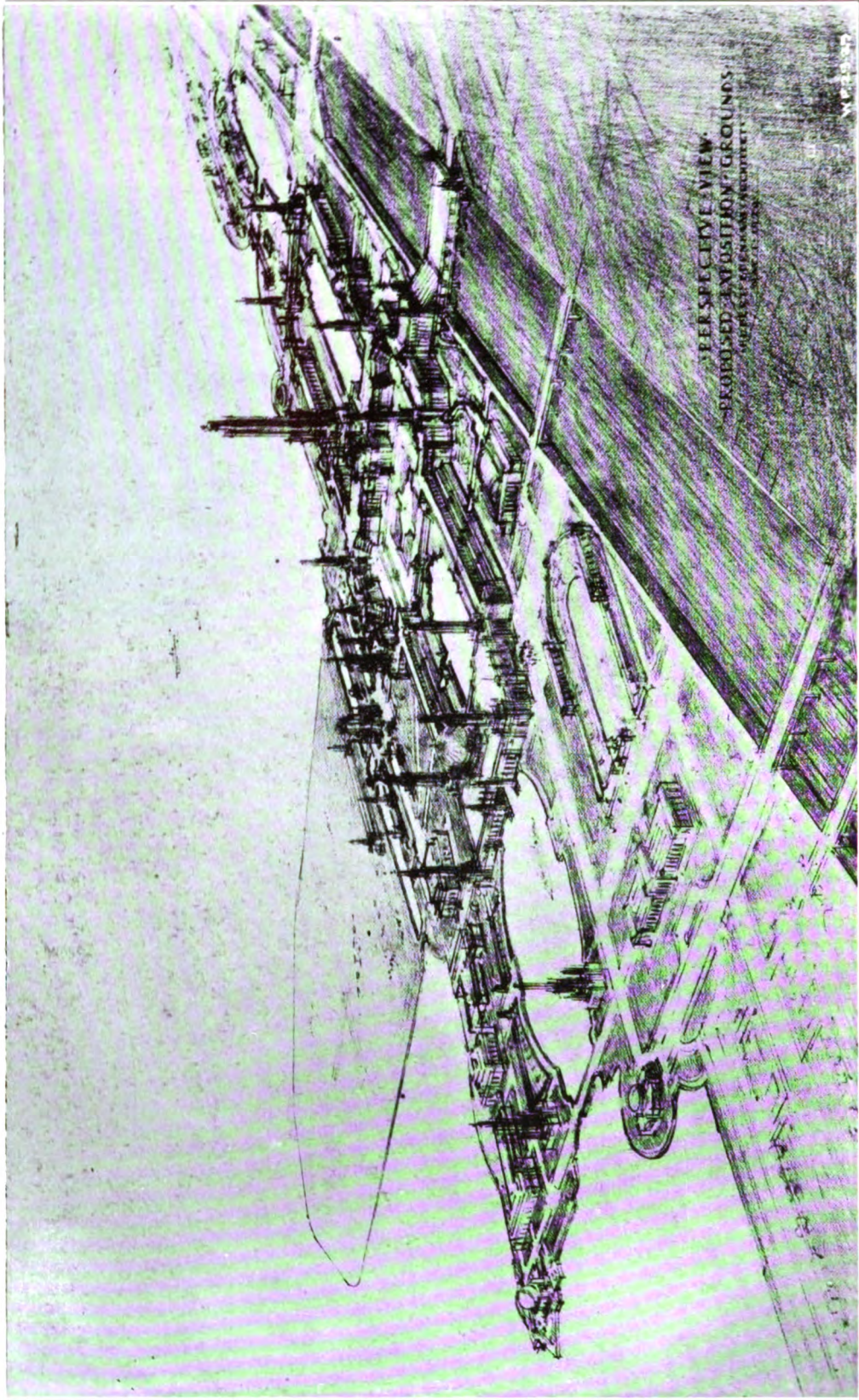
SUBMITTED BY RALPH T. WALKER, OF NEW YORK  
THIS PLAN PROVIDES FOR A GREAT PLAZA AT TWENTY-THIRD STREET AT THE INTERSECTION OF THE TWO GREAT AXES, WITH WATER AREAS MINIMIZED AT THE CENTER.  
HERE IS A DELIBERATE TREATMENT OF BUILDINGS IN ACUTE ANGLES TO PRODUCE VARIETY OF EFFECT.





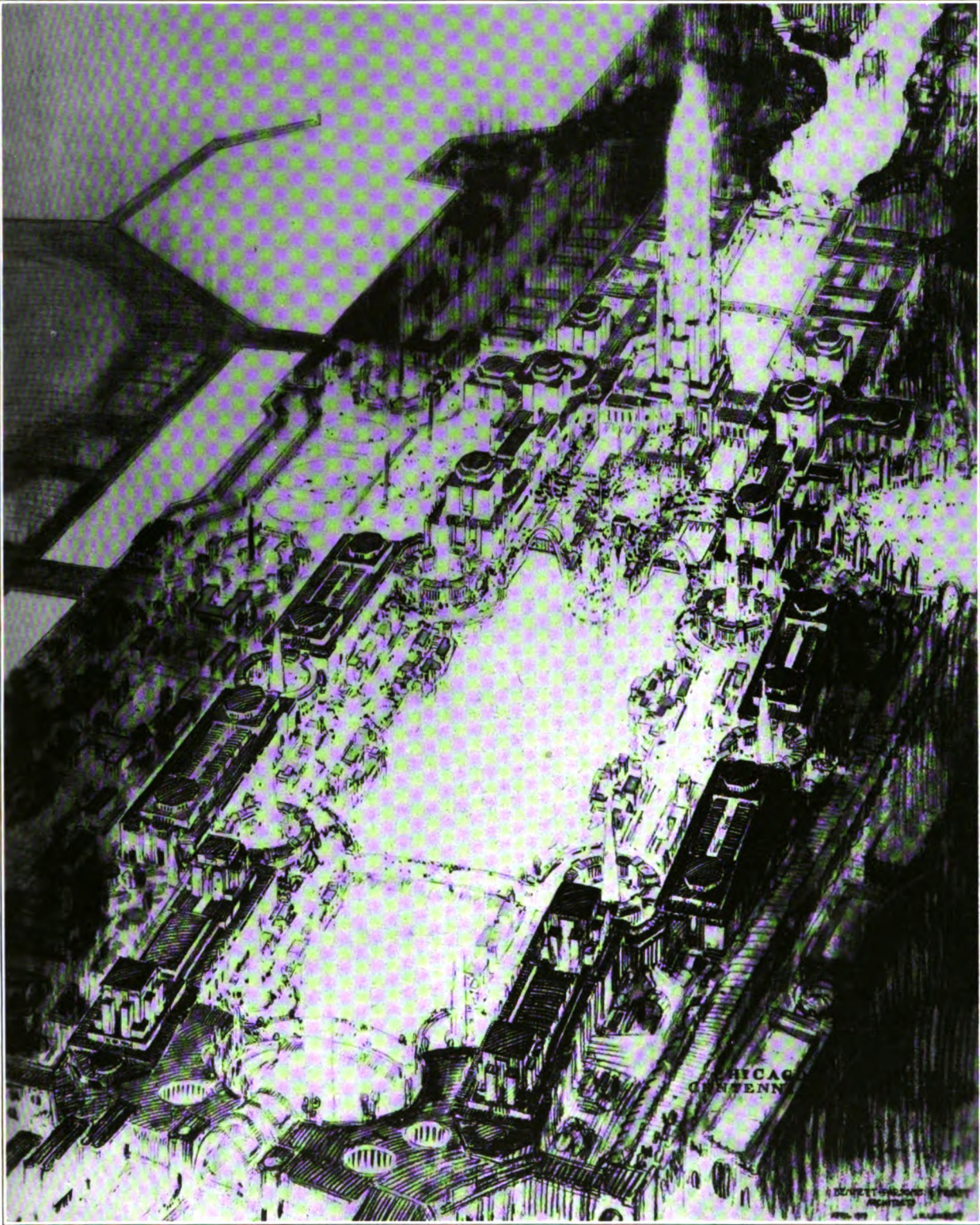
SUBMITTED BY PAUL P. CRET, OF PHILADELPHIA  
 THIS PLAN IS A DOUBLE COMPOSITION OF ELEMENTS NORTH AND SOUTH, EAST AND WEST, DISTINCTLY SEPARATED, AND CARRYING WITH IT, AS IN ALL OF THE  
 OTHERS, A TOWER ON THE MAIN AXIS. HERE FIVE GREAT BASINS ARE CONTEMPLATED.





SUBMITTED BY HUBERT BURNHAM, OF CHICAGO  
 A COMPOSITION OF VARIOUS FORMAL ELEMENTS, THE CENTRAL THEME OPPOSITE TWENTY-THIRD STREET BEING DOMINATED BY A TOWER ON THE MAIN  
 AXIS. THIS PLAN PROVIDES FOR AMPLE GROUND SPACES AND TERRACES.





SUBMITTED BY EDWARD H. BENNETT, OF BENNETT, PARSONS AND FROST, CHICAGO WITH A CENTRAL ELEMENT OF WATER, EXPRESSED BY A GREAT BASIN AND A SURROUNDING DISPLAY OF DECORATIVE ELEMENTS, THIS PLAN IS DOMINATED BY A TOWER ON THE MAIN AXIS RISING FROM AN ISLAND OPPOSITE TWENTY-THIRD STREET.



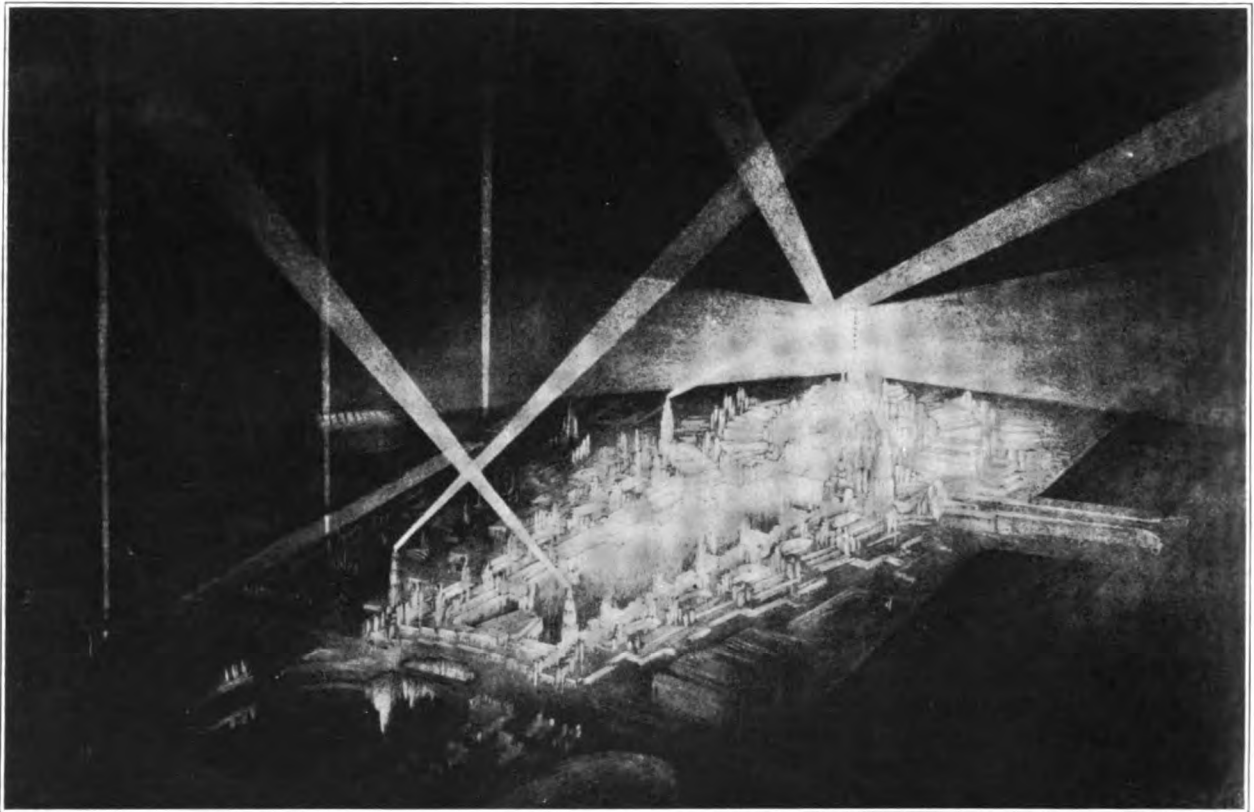
consideration of location, bulk, materials, colors, water, transportation, airview, landscaping, horizontal and vertical dimensions, and the relationship of each to the other.

The Chicago Centennial Celebration Architectural Commission is composed of Harvey Wiley Corbett, of New York, chairman; Raymond M. Hood, of New York; Ralph T. Walker, of New York; Paul P. Cret, of Philadelphia; Arthur Brown, Jr., of San Francisco; John A. Holabird, of Chicago; Hubert Burnham, of Chicago; and Edward H. Bennett, of Chicago.

With favorable state legislation and the consent of the South Park Board secured, the site of the Chicago Centennial Celebration of 1933 has been definitely fixed for Chicago's lake front south of 12th street. This sets at rest persistent rumors to the effect that the Fair might be held well out on the western borders of the city. It also has been decided to re-name the Celebration "A Century of Progress," which will be more in keeping with the fundamental purpose of the exposition.

BULLETIN No. 190 OF THE ENGINEERING EXPERIMENT STATION of the University of Illinois is the second to be published on the investigation of the action of concrete under compressive stresses applied in one or more directions. Bulletin No. 185, the first of the series, contained the results of tests of concrete cylinders subjected to combined stresses applied by means of hydraulic pressure. The present bulletin contains the results of a closely allied series of tests on short columns or cylinders of plain and spirally reinforced concrete. The tests were made with two distinct objects: to study the general behavior of concrete under compression in one direction or in three directions, and to study directly certain phenomena relating to spirally reinforced columns.

A special attempt was made to secure complete and systematic observations of the behavior of plain and spirally reinforced concrete under load, and an unusually large number of deformation readings were taken as the maximum load was approached. The group of columns tested contained widely varying amounts and kinds of reinforcement.



SUBMITTED BY HARVEY WILEY CORBETT, OF NEW YORK, CHAIRMAN OF THE ARCHITECTURAL COMMISSION. HERE IS A VERY HIGHLY ORGANIZED ARRANGEMENT WITH ONE GREAT BASIN, TERMINATED BY A DOMINATING COMPOSITION OF A TOWER AND RADIATING STRUCTURES.



# The Passing Show

*Architecture Rising: The Opportune Time: A Still-born Litter*

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

WHEN the cultured layman expresses himself concerning architecture, it is apt to be an unbiased opinion. It is perhaps the best expression because he is on the sidelines as merely an interested observer. While he is an actual observer, like all of us, of but a comparatively small portion of the unending pageant of the arts, he is well fitted to compare the present quality of architecture with that of the past and to speculate intelligently on its future. The expressions of such men, both native and foreign, are well worth considering as the presentation of how we appear to others—it is sometimes beneficial.

A well qualified critic discusses the arts in general and literature in particular with reference to the effects of the "machine age." Of the effect of it on life in general he writes: "They (the economists of the new school) find immense damage to the good life wrought by the exploiters of the machine, and sometimes complete destruction, but also hope for a future in which technology will become a creative rather than a merely destructive or productive force. Art has been crushed, but new arts, as of architecture and engineering, are arising."

This characterization of architecture as a "new art," along with engineering, is quite startling to those of us who have been taught to consider it as old as man. We have always conceded readily that engineering in its present capacity and importance is a new art. It is truly a creative art because from its almost complete non-existence a half century ago it has revolutionized our means of transportation and communication, and visible and auditory reproduction and recording. This new technology of the machine age is also a tectonic creator—creator, not repeater—which has made architecture also a "new art."

We are told and have observed that "art, in revolt against 'stale conventions,' is hot for experiment and novelty." This is particularly true of literature, painting, sculpture, decoration and music, which many of us freely characterize as "so-called."

These arts have been debased by a form of revolution against what is termed "stale conventions." Perhaps revolution was necessary for those particular arts in order to spur on an evolution but its effects today are certainly not inspiring or optimistic. How-

ever, art can never perish and the "machine age" will develop new expressions that will be superior to the old. The degenerate art that is accepted as "art" today is a mere exploitation of this stimulated revolt, by its producers, to secure publicity and its financial returns, who lack entirely the training, discipline, discrimination and fitness that have always distinguished the artists who have survived from the past.

The collateral arts, literature, painting, sculpture, music and decoration, do not involve an important investment—merely some time of the producer and materials of no great cost. Their success or failure is of no great economic consequence, and art must acknowledge its economic position in this machine age. The position of architecture and engineering, however, is very different. They both involve the expenditure of important amounts of money. Their success or failure is of great economic consequence and it is this feature that serves as a stabilizer to production and is the germ-principle of the new arts, architecture and engineering, both arising. Economic consequence is one phase, and an important one, of the creative technology that is a product of the machine age.

Again, of the "new arts" architecture and engineering! Engineering has been revolutionary because it has changed entirely and improved the means or manner of doing certain important things. It has been always a constructive revolution—or better, evolution. Architecture has, notwithstanding the handicap of "stale conventions," *faire volte-face*, to new conditions resulting from the machine age and has made a logical and rational solution of the new problems imposed. Architecture is a new art and rising, along with engineering, and is beautiful because it presents the actualities without dissemblance. In other words, the contemporary building looks the part.

Radicalism, always destructive, has played a limited engagement in architecture, but it cannot survive because of the logical nature and the increasing appreciation of architecture by building owners and the public. We have had architectural aberrations in the past, have them in the present in decreasing numbers and will have them in the future.

Regrettable though they are, they serve as the function of avoidance to reasonable, cultured architects.

Is it not better, then, to accept architecture literally as a new art and adapt ourselves to this condition? Such an acceptance along with a sincere determination to produce an architecture that is consonant therewith, will result in the most splendid and glorious architecture yet produced. It cannot be otherwise. An increasing number of architects recognize this opportunity to be founders of the new and rising art and are giving to it the most serious and arduous effort. This is evidenced in their work, the latest being better than its predecessor. This is always a hopeful sign. When an architect becomes individually stylistic in a fixed, immutable manner he has ceased to be a creator and is merely a productive force. It is man's privilege to be creative.

\* \* \* \*

We are being reminded increasingly that the volume of architectural construction in America today is incomprehensible to the rest of the world. Are we as a whole aware of this fact and are we doing our part to profit thereof, not altogether financially but rather artistically?

To be confronted with such a condition should not be the cause of a feverish and over-anxious effort to be in the spotlight today—the indicated publicity complex that is the bane of perfected production. It should result in a careful and restrained effort to produce something that will receive a constantly increasing appreciation as a distinguished contribution to architecture. This would not imply that daring and departure from "stale conventions" are not to be

a part of the program of creative architects, but to the contrary that the said departure is basically logical and rational. Such productions will be accepted when the public has caught up with the procession.

\* \* \* \*

An important city recently has held a competition for a city hall. The competition was limited and based on a program. The program restricted the designs to certain styles of architecture, given floor areas for the different bureaus and offices.

The competitors were thus handicapped and virtually prevented from indulging in any creative effort in designing. The plans did conform apparently to the stipulated floor areas but some of them were not studied evidently for usability or economical construction. They were examples of the always prevailing inefficiency of public buildings. The principal effort apparently was directed towards producing an elevation regardless of the insides and those who must work in or use it and, least of all, the helpless taxpayer.

Two domes of different styles make appearance in the competition. Just why a dome on a squat, long-drawn-out, two-story structure is not apparent. Several "colonial" cupolas also appear and one tower, which is on the most economical plan presented.

Here is a wasted opportunity for a city to possess a public building that could be differentiated from a thousand other such buildings—differentiated by virtue of being a creation rather than an adaptation architecturally, and planned for economy and efficiency.

It is truly a still-born litter.

## Memorial to Louis Sullivan

Model of a monument to be erected over the grave of Louis Henri Sullivan, who died in Chicago, April 14, 1924.

The monument, which will take the form of a pink granite boulder, will be seven feet high. On the front there will be a bronze medallion of one of Sullivan's designs, in the center of which will appear a profile portrait in bas relief. A brief biography will be carved on the back, while the sides will illustrate, symbolically, the birth of the skyscraper.

Chicago architects and other friends are responsible for the monument to their brilliant confrere, whose unmarked grave is in Graceland cemetery.







BASKIN STORE, CHICAGO, ILLINOIS  
HOLABIRD & ROOT, ARCHITECTS ::





ARCHITECTS' BUILDING, LOS ANGELES, CALIFORNIA

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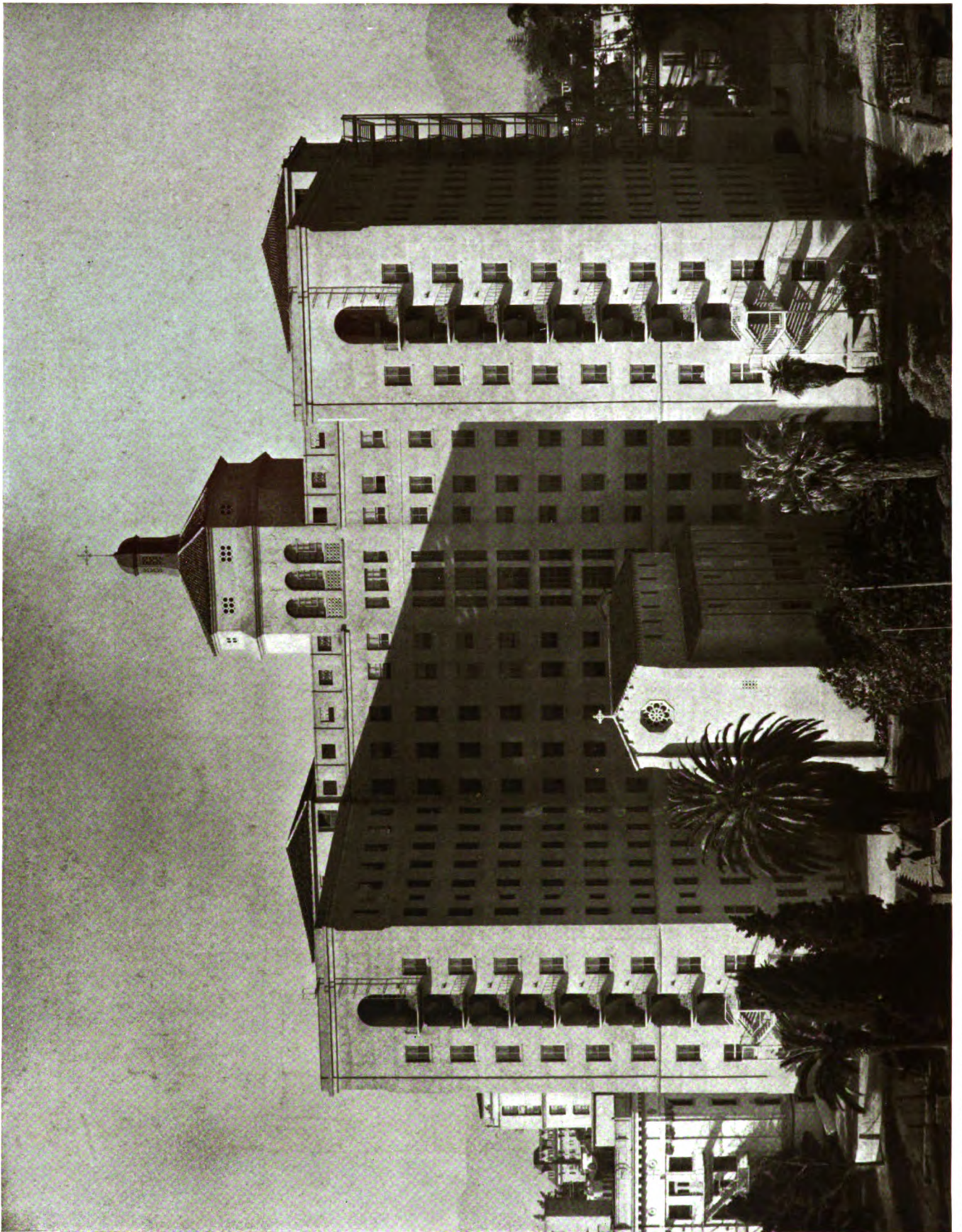
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CITY NATIONAL BANK BUILDING, HUNTINGTON PARK, CALIFORNIA  
HARBIN HUNTER, ARCHITECT :: :: :: :: :: :: ::





VANTINE BUILDING, NEW YORK, N. Y.  
SPRINGSTEEN & GOLDHAMMER, ARCHITECTS





HOSPITAL OF THE GOOD SAMARITAN, LOS ANGELES, CALIFORNIA  
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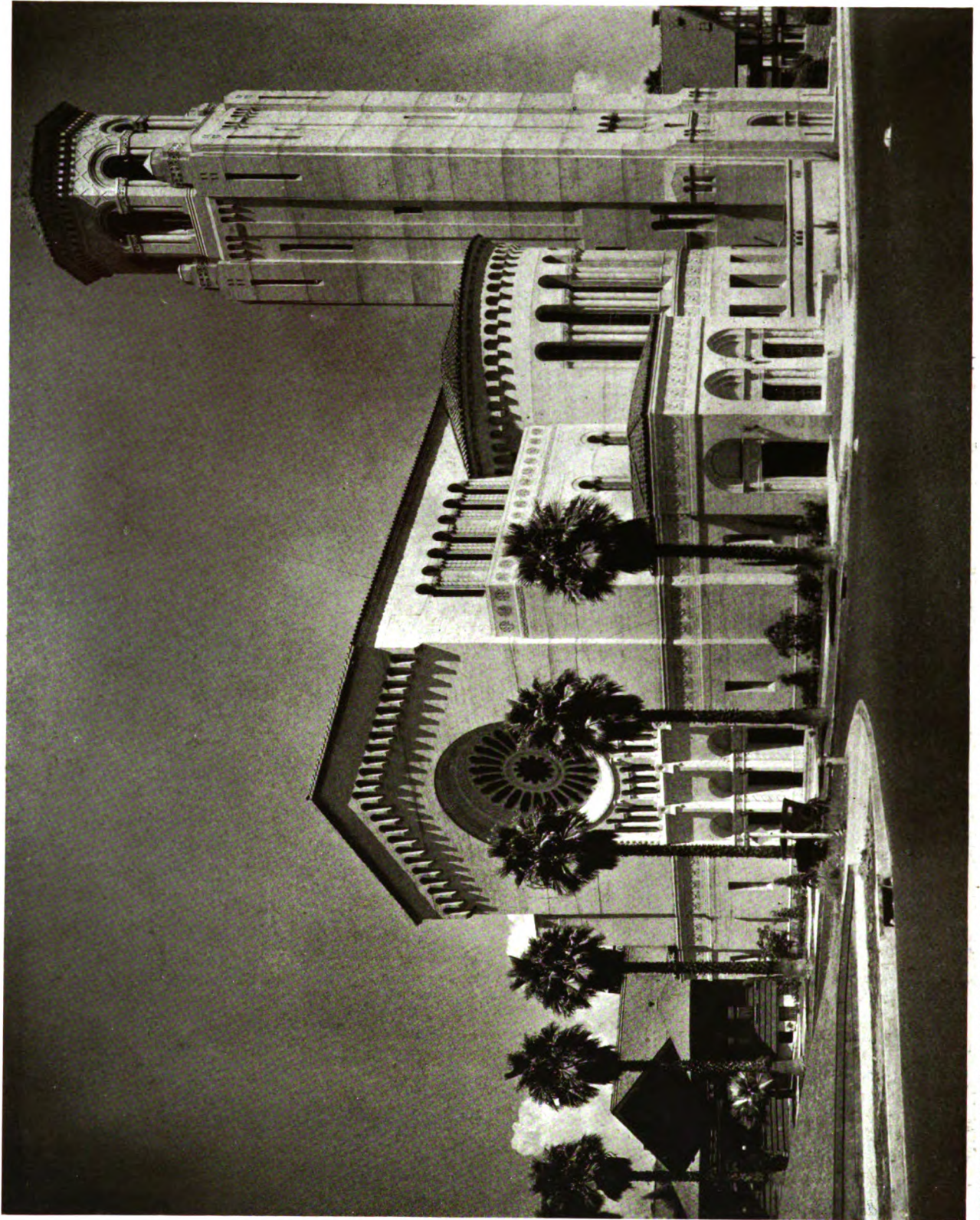




ENTRANCE DETAIL

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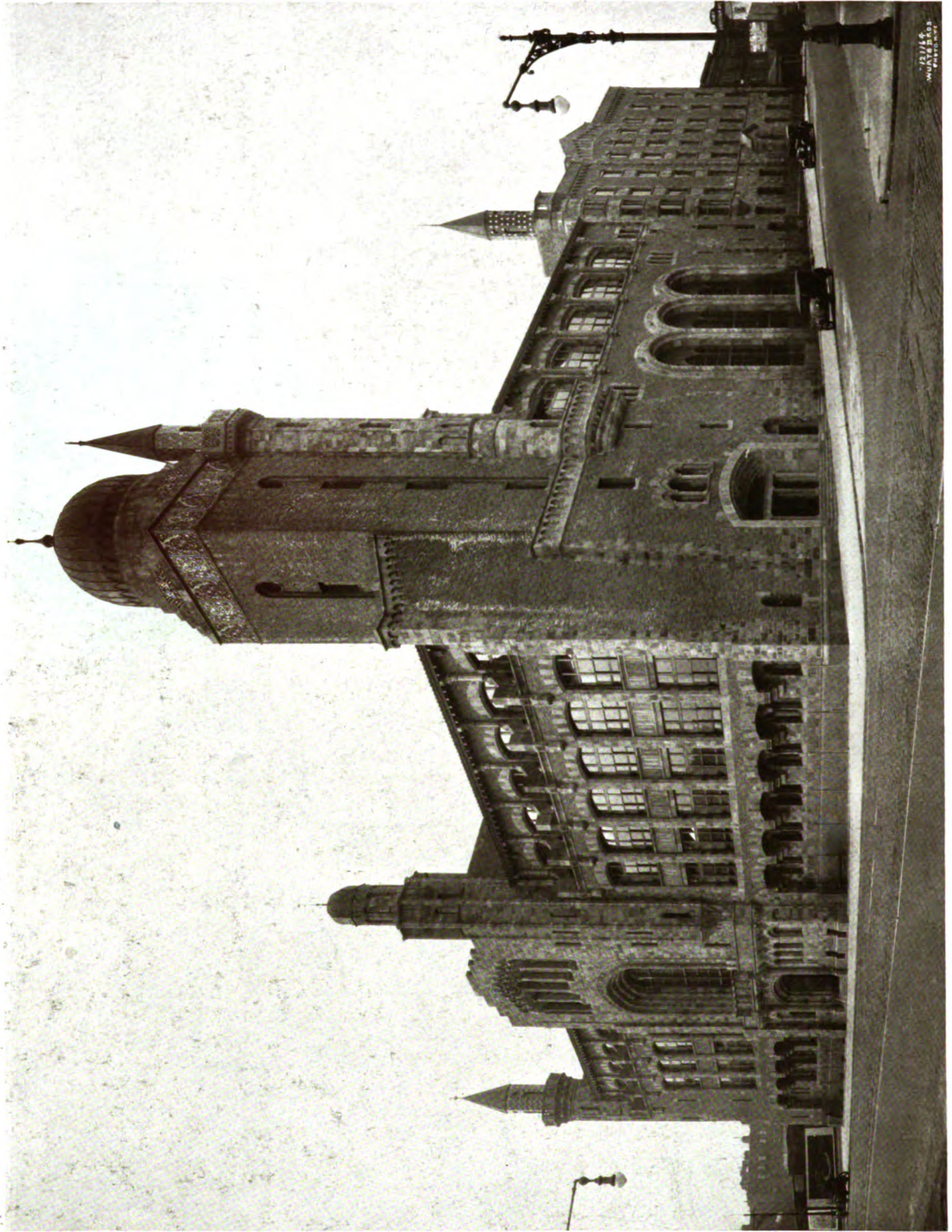
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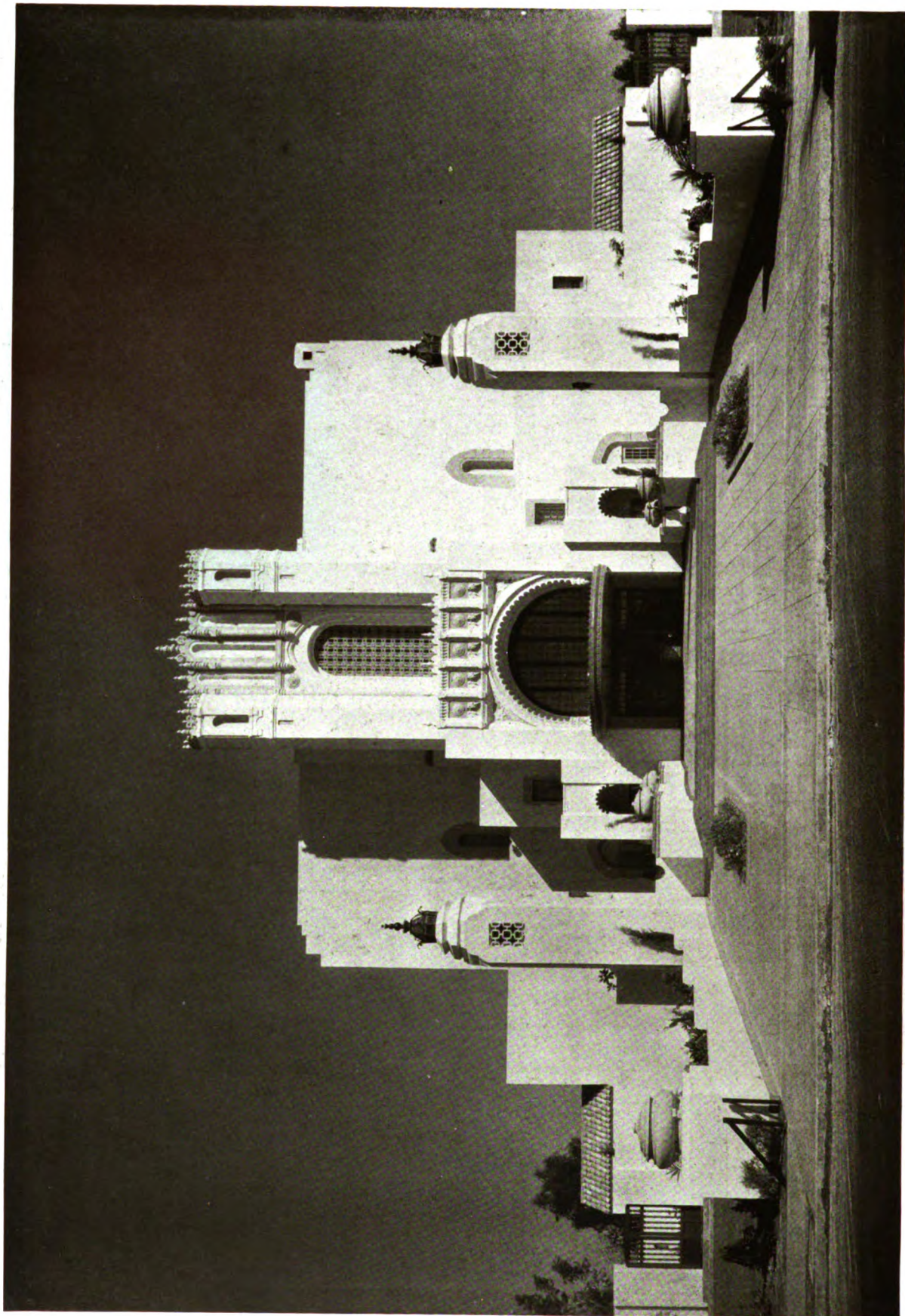
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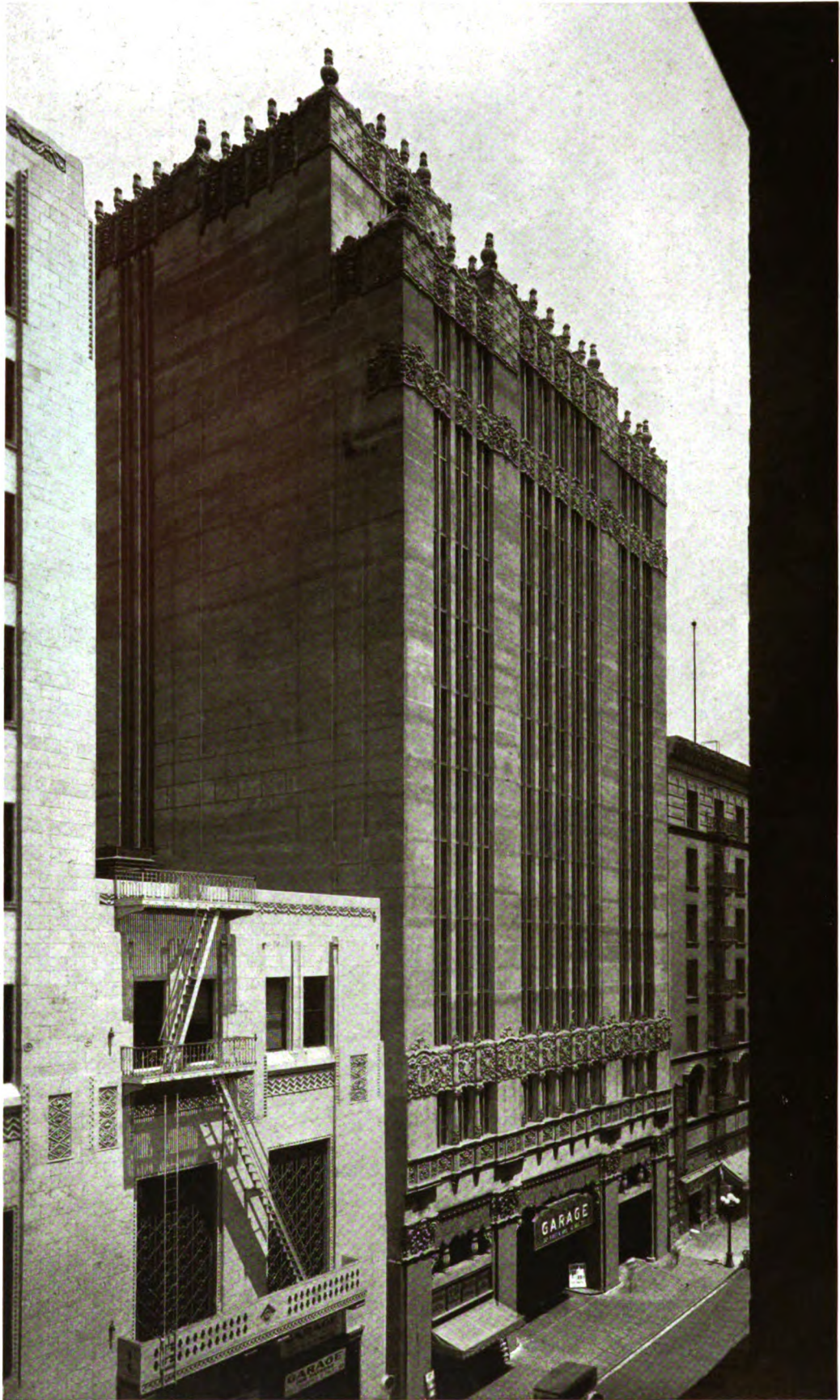
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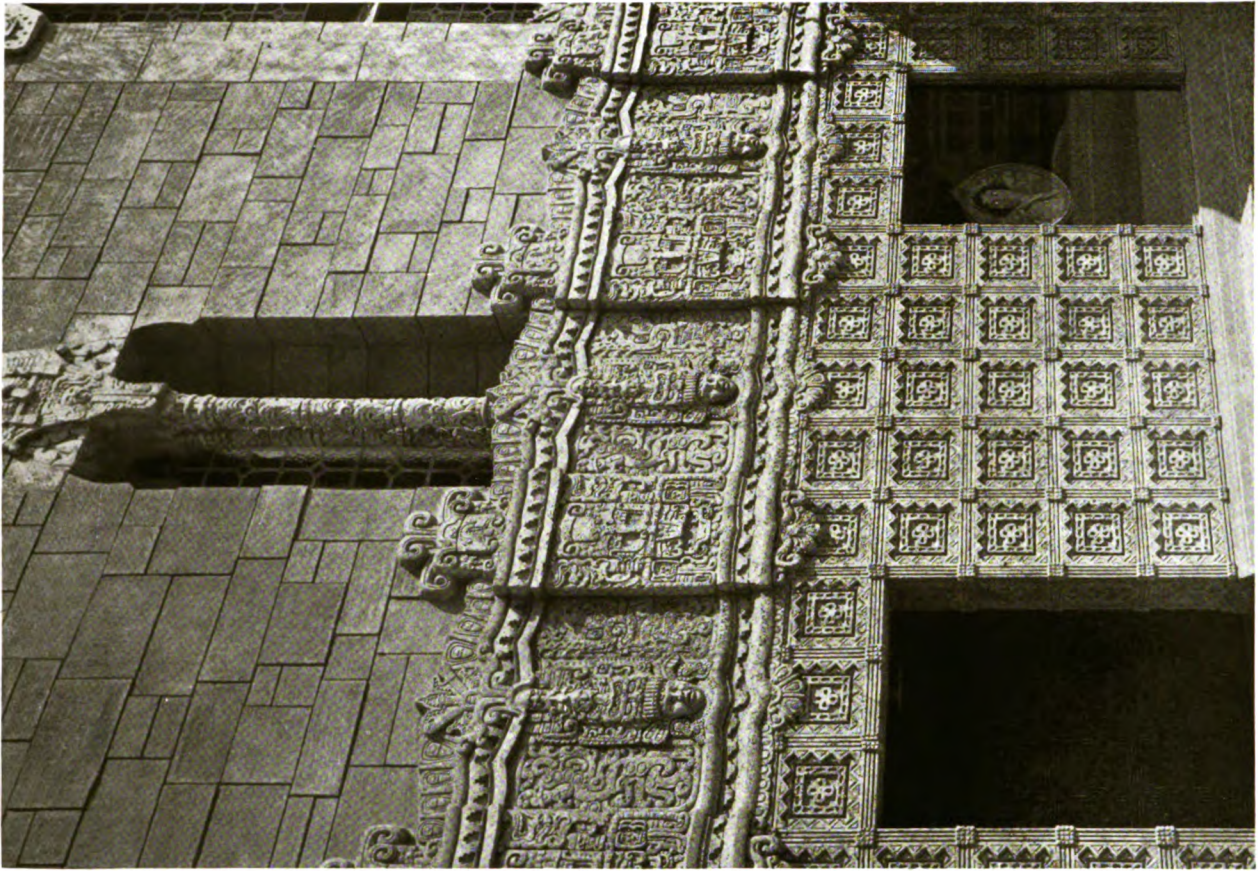
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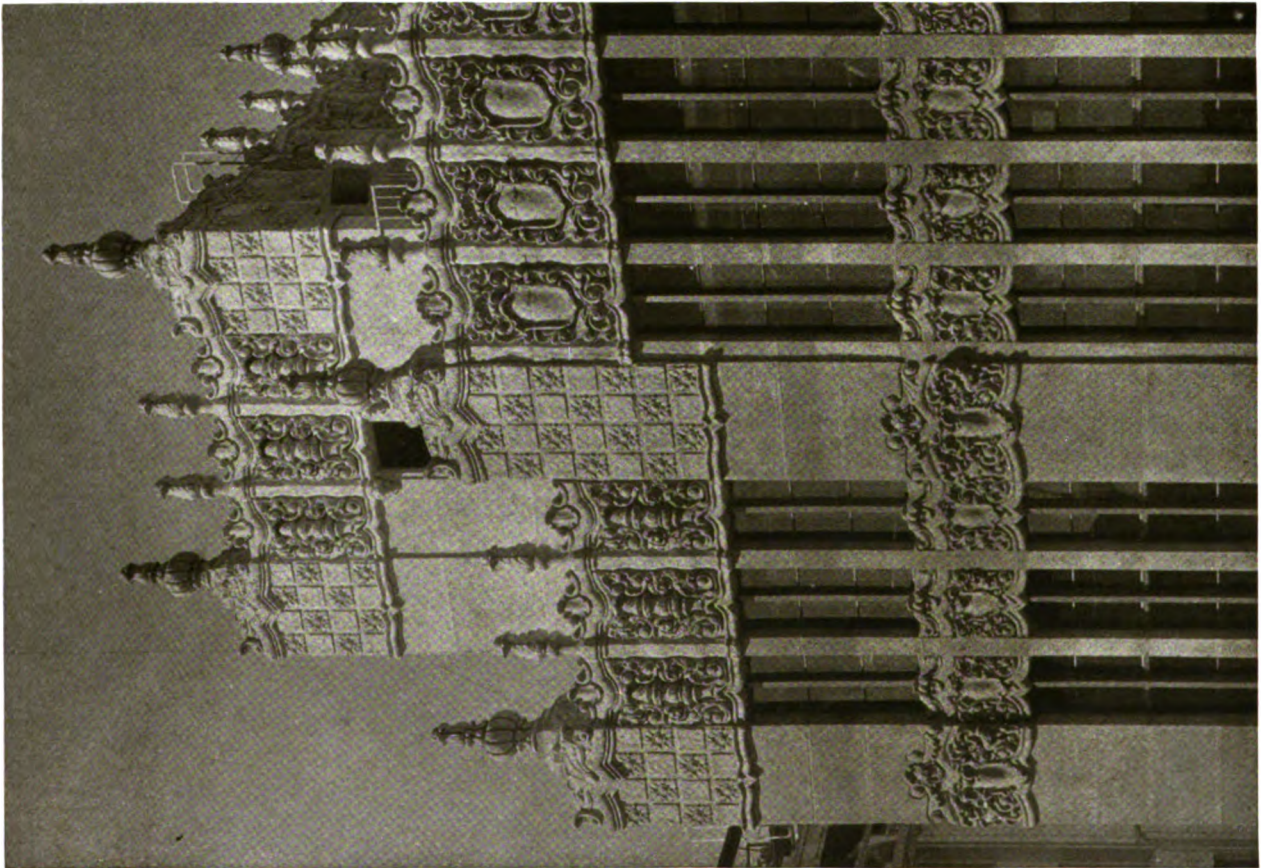


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# The Mission of Ferro-Concrete

By F. S. ONDERDONK, T.S.D.\*

*Instructor in the College of Architecture, University of Michigan*

WHEN we consider the history of Architecture, and try to determine what constitutes the best element in each period, we will observe a characteristic that is often overlooked: the architect let his edifice *tell* something, be it an historical incident, the deeds of a hero, a parable of Christ or the

if we wish people to be interested in architecture and expect them to encourage good building-art. Yet all the historical techniques listed above are too expensive for the majority of buildings. Concrete's mission is to make narrating so cheap that it will become the expected thing in the architecture of the future. Concrete is plastic before setting—it can adopt any outline or texture or form as easily as plaster—yet, after setting, it acquires the lasting property of stone, and has in addition the sinews of steel, which make it superb. This economical advantage should make it treasured by all architects—not as a substitute but as a new material with more potentialities than the others possess.

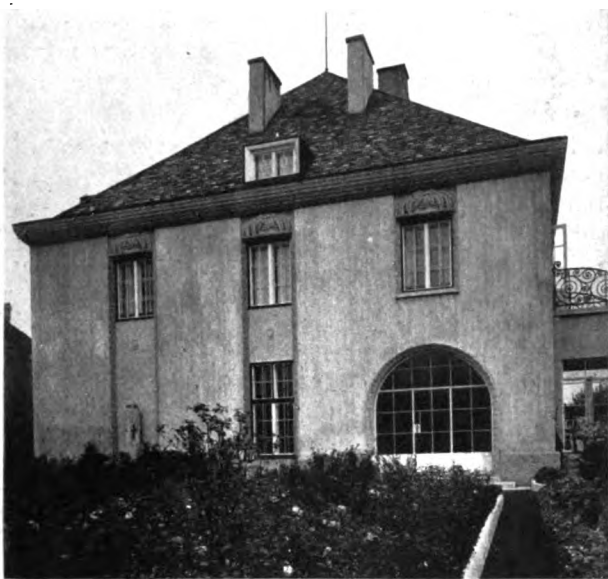


FIG. 1—CONCRETE RESIDENCE OF HERR AST, VIENNA-DOBLING. PROF. JOSEF HOFFMANN, ARCHITECT

biography of a saint. It was this subject of current interest that linked architecture to the general life of the public of that day, and it is this narrative element that fascinates us even now. Sculpture, mosaic, fresco, and stained glass have been the means by which, since the days of the Pharaohs, buildings were wrought as indestructible picture-books for the pleasure and education of the people who lived around them. We might term the incised reliefs on the Egyptian pylons, the tympanon of the Greek temple, the mosaics of St. Vitale and the glowing windows of Chartres cathedral, "stills" of the Great Motion Picture of History, Religion, and Life itself.

Even in our days of cheap motion pictures we must introduce this pictorial element into our buildings if we want them to play the role in public life that the famous structures of the past have played;

\*Author of "The Ferro-Concrete Style," New York, 1928.

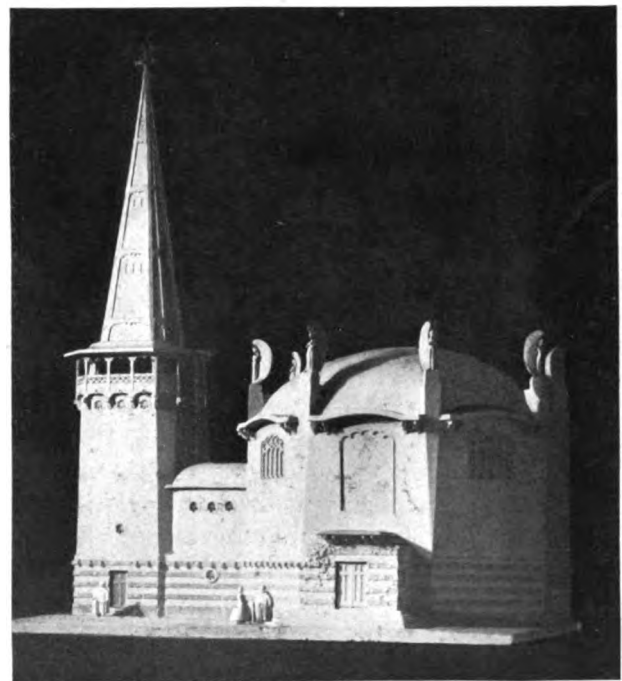
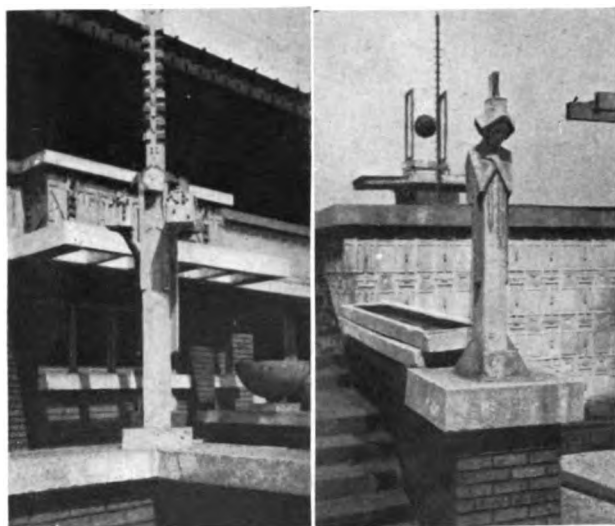


FIG. 2—MODEL OF TOMB-CHURCH IN NOGRADSZAKAL, HUNGARY. THE CHURCH AND TOWER ARE OF FERRO-CONCRETE (THE WALLS OF CONCRETE BLOCKS). PROF. J. MEDGYASZAY, ARCHITECT

The ornamented cornice, panels and archivolts of the Viennese Villa (Fig. 1) demonstrate that sculpture can come into its own also for modest structures when they are executed in concrete. The tomb-church (Fig. 2) shows several advantages of "liquid stone:" the angels crowning the buttresses could be all cast from one mold and hence this charming feature was



FIGS. 3-4—CONCRETE TOTEM-POLE AND STATUE,  
MIDWAY GARDENS, CHICAGO, ILLINOIS  
FRANK LLOYD WRIGHT, ARCHITECT

comparatively cheap; the splayed corners that merge into the buttresses show that the architect could treat the building as if it were a block of plastiline.

Frank Lloyd Wright deserves our admiration for having sensed concrete's powers so thoroughly. The concrete sculpture at the Midway Gardens, Chicago, (Fig. 3-4) portrays the possibilities of a plastique stone as much as do the "textile" concrete blocks. (Fig. 5).

The new architectural values that have been created by the cheap production of glass as outlined in the April issue of the *WESTERN ARCHITECT* can be very well enhanced through ferro-concrete as figures 6-7 show. Hollow glass-blocks\* bedded in a frame of reinforced concrete have been used since more than fifteen years in Europe. These *briques Falconniers* or *Glasbausteine* are white, blue or yellow; due to their enclosed air space and depth they insulate and form a kind of translucent masonry. Their splayed surfaces produce a very pleasing play of reflexes. The blocks are bonded by grooves as well as by thin layers of cement-mortar. As figure 8 shows, glass blocks of different colors can be arranged as a large-scale mosaic.

Concrete is most wonderful when used for tracery. Figure 9 illustrates the almost metallic shapes that ferro-concrete makes possible. A facade consisting of large, unbroken surfaces contrasted with concen-

\*Glass-blocks inserted in walls and vaults are not damaged as easily as the glass-cubes which are used in sidewalks; the traffic that passes over the latter represents quite a strain. The manufacturers of the wall glass-blocks claim that when one is damaged it can be replaced without disturbing the rest of the grille. The cement-mortar joints are approximately 0.2" thick and are pointed after the grille is completed; areas exceeding ten square meters require reinforcing rods in some of the cement-mortar joints. As a student at the Vienna Technical University the author had opportunity to observe a 4-meter high glass-block wall which separated the library from a passage which would have otherwise been dark and cannot recall that a single repair was necessary during five years. Structural glass-bricks which are used for fire-proof walls contain wire-mesh.

trated piercings that produce strong lights and shadows compels the indifferent passer-by to stop, look, and realize—there is such a thing as architecture.

The building of the Theosophical Society in Amsterdam (Fig. 10-11) shows the treatment of the wall as one huge panel to be pierced in any way that might produce an interesting effect. The closely spaced mullions are set diagonally; the gradually increasing height of the glass-panels, though prompted by the raking ceiling of the auditorium, has a symbolical significance: this organ-pipe motif spells Goethe's dying words, "More Light," also for those who are not Theosophists. The hope that large wall panels will be pierced with free pictorial tracery in the future ferro-concrete style has been expressed in a previous article; the Theosophical Society Building is significant as preparing the way for this development.

There are very many ways of treating concrete surfaces and constantly new ones are being devised. The shaft head house at Ishpeming, Mich., (Fig. 12) depicts that broad expanses of ordinary concrete can have a monumental effect due to the stratified appearance of the obviously monolithic mass; its charm is of the same character as that of the veining in marble: a variety of directions and tints unified by the fact that some of them dominate.



FIG. 5—CONCRETE WALL CAST IN SECTIONS,  
MIDWAY GARDENS, CHICAGO, ILLINOIS  
FRANK LLOYD WRIGHT, ARCHITECT

The dado in the station at Karlsruhe (Fig. 13) demonstrates that concrete can be polished like marble when suitable aggregate has been placed in the surface-layer. The concrete columns in the Hall of Shells (Fig. 16) may serve as an example of the endless variety attainable in concrete surfaces by the insertion of shells, pebbles, glass-pieces, tile and other colorful material.

We can look hopefully forward to an architecture that rivals that of the Gothic period in pictorial content of general interest, in ever changing play of light and shade, in overwhelming effect of glowing tracery, in radiant colors, and in functional character of the dominating forms (The parabolic arch): the Ferro-Concrete Style.



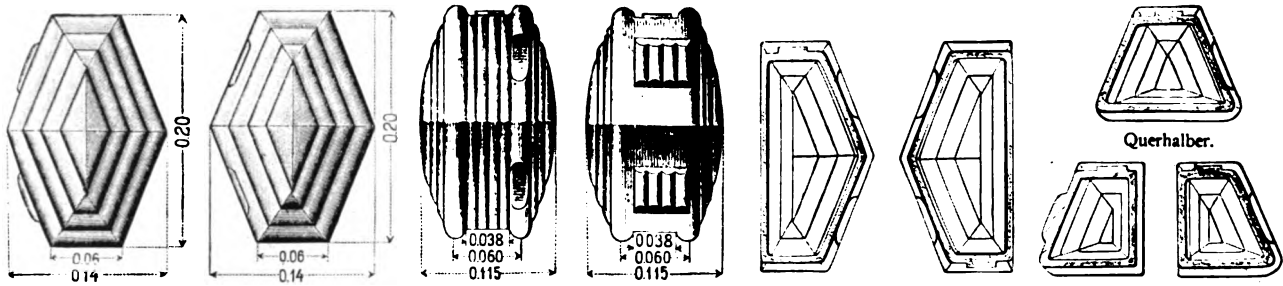


FIG. 6—HOLLOW GLASS BLOCKS (THE DIMENSIONS ARE IN THE METRIC SYSTEM). THE FIVE BLOCKS SHOWN AT THE RIGHT SERVE TO FILL IN THE CORNERS AND CREATE A STRAIGHT EDGE FOR THE GLASS-BLOCK PANEL.

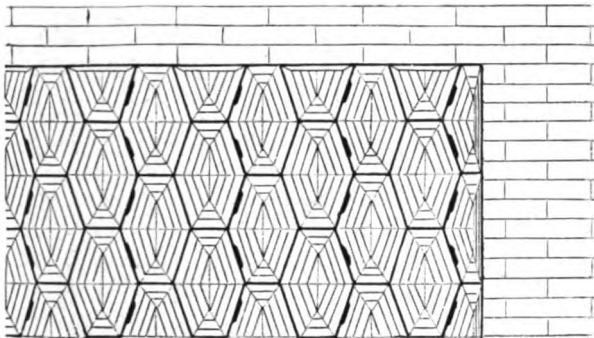
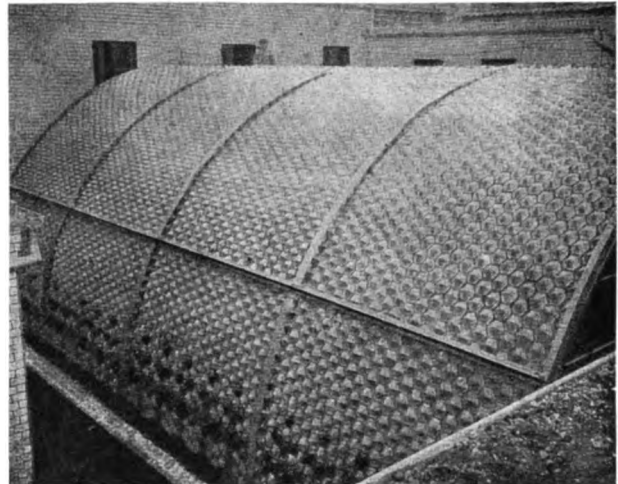


FIG. 7—GLASS BLOCK PANEL IN A BRICK WALL



MULTI-COLORED GLASS-STONE VAULT WITH FERRO-CONCRETE FRAMEWORK.

## Wins Prix de Rome Prize

B. Kenneth Johnson, 22 years old, of Chicago, and a student at Yale university, has been named winner of the annual award of the Prix de Rome in architecture, in which honorable mention was awarded to Herschel G. A. Elarth, 22 years old, of Omaha, Nebraska, a student in the department of architectural design at the University of Illinois.

Competition for the award, which is known as the William Rutherford Mead Fellowship, was based on the working out of a design for an institute of fine arts to be erected, theoretically, in Washington.

Johnson, who received a B.S. degree from the University of Illinois in 1928 and is to be one of this year's graduates at Yale, received second honorable mention in the 1928 Prix de Rome competition. He has been teaching at Yale this year as assistant in the department of architectural design.



FIG. 8—GLASS-STONE FERRO-CONCRETE CEILING IN PARIS STORE.

# Concrete in Architecture

By W. E. HART\*

**T**HIS age of concrete and steel has brought to architects new advantages and new opportunities. Among the latter may be counted the use of concrete, a plastic material, with all that plasticity means in present-day art, in structure and what is perhaps more important in decoration.

Development of cast concrete stone and cast-in-place decoration in concrete has not only created much interest on the part of the architect, but the material is being used freely in all parts of the country. It is the purpose of this article to discuss some of the advantages to be gained from the use of this plastic material, concrete, as an architectural medium.

At the time concreté was first proposed for buildings in this country many agencies suggested the molding of this plastic material into concrete stone and trim. Concrete was offered as a cheap method of decorating a building. The results thus obtained were not always satisfactory, and as a result architects have been skeptical as to this use of concrete. However, this type of work was carried on before a great deal was known about the material. At that time concrete was cement, sand and stone, to which water in any convenient amount was added. The laws governing making of concrete to resist seasonal changes and exposure to unfavorable conditions had not been developed.

In a recent important report on cast stone it is pointed out that considering cast stone as a whole, more emphasis has been laid on architectural detail than on the quality of the concrete. Without underestimating the importance of such detail in cast stone, it must be recognized that all beauty of surface treatment, fine modeling and the most accurate interpretation of architectural motif will be lost unless the concrete is of a durable quality.

Today a concrete is available that will fulfill the architect's requirements as to a faithful reproduction of his design, and at the same time give him assurance that the concrete will withstand the elements at least as successfully as any other material that comes within economic limits. Concrete of the type to be used in decorative treatment must be recognized as a different concrete from that used in ordinary structural work. Suffice it to say here that the old-time 1-2-4 concrete mixture does not possess the char-

acteristics necessary to resist exposure or produce proper refinement in detail.

Intelligent and constructive research has developed a technique and specification for the making of concrete of sufficient strength and durability to make the material a most satisfactory decorative medium. Many laboratories have checked and rechecked the theories involved until they agree that concrete can be made to meet these requirements. Such concrete

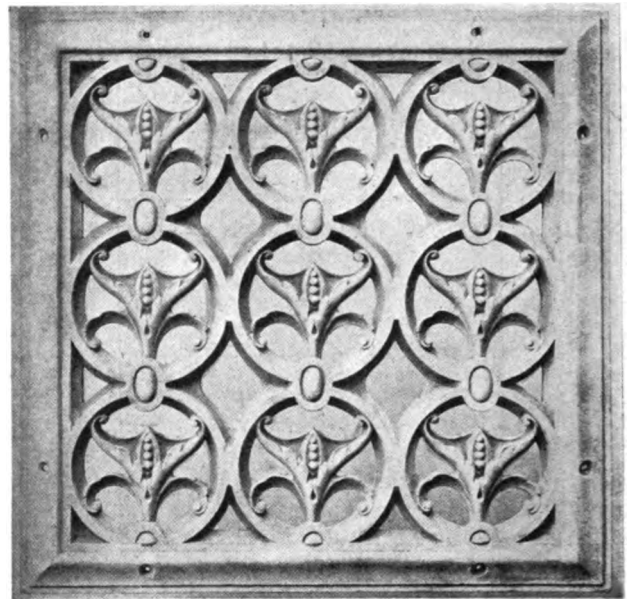


FIG. 9—CONCRETE REGISTER GRILLE. (AUSTRIA)  
VON WIELEMANS, ARCHITECT

must resist seasonal changes such as rain and drought, freezing and thawing, and in some cases, abrasion. In the past, strength has been the measure of quality, but this feature alone does not produce a concrete suitable for these uses. Durability therefore, is the quality that research has developed to make concrete serve as an exterior material.

It is necessary, at this point to understand the law that governs the control of concrete quality. Arbitrary mixes or proportions that have been used so extensively in the past must give way to the new thought, that is, the water-cement ratio method of proportioning. Concrete that is to be subjected to abnormal exposure on the exterior of a building, should be mixed in the proportion of one sack of cement to six or six and one-half gallons of water. Consistency or workability is very important. Con-

\*Manager, Structural and Technical Bureau, Portland Cement Association, Chicago.



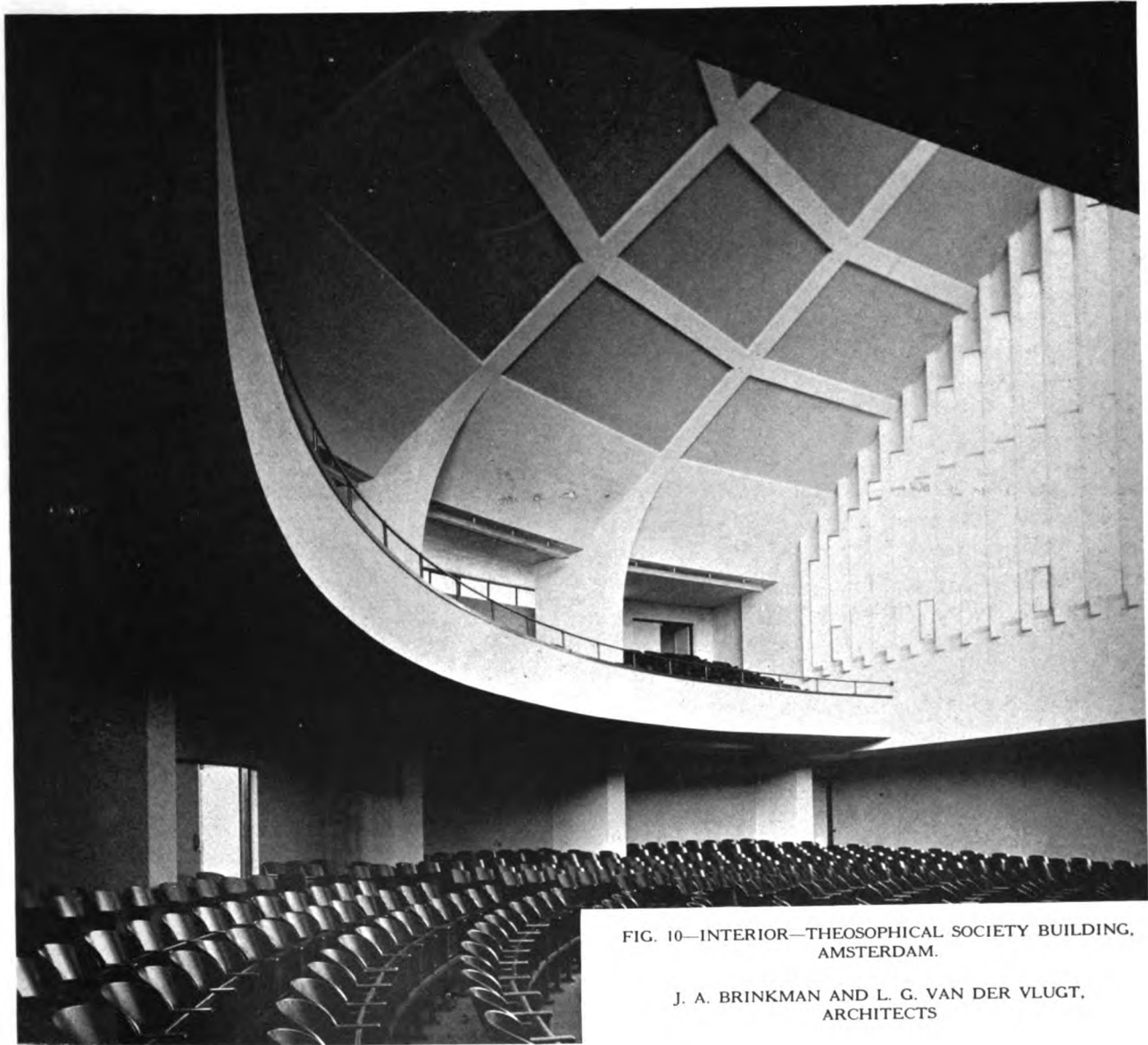
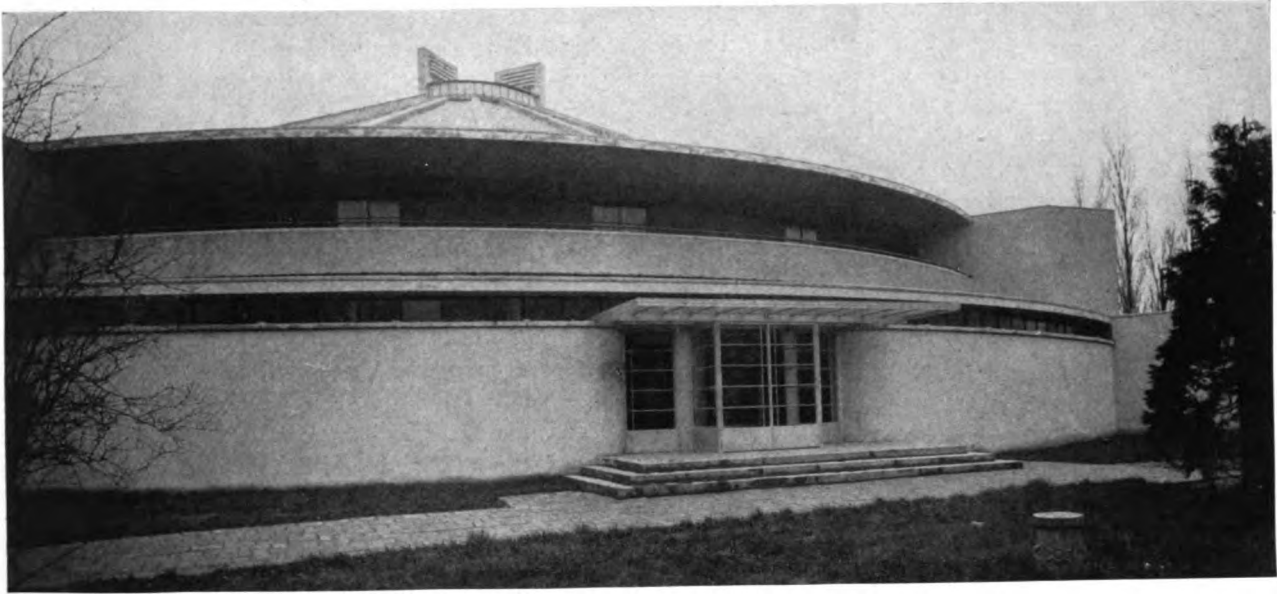


FIG. 10—INTERIOR—THEOSOPHICAL SOCIETY BUILDING,  
AMSTERDAM.

J. A. BRINKMAN AND L. G. VAN DER VLUGT,  
ARCHITECTS

crete should be of such a consistency that it will flow into all corners and angles of forms without excessive spading or segregation, but the mixture should not be so wet that after the concrete is in the forms for a period of fifteen or twenty minutes, water will rise to the surface. In each batch the aggregates and water must be measured most carefully to produce that same texture in each batch. Uniformity throughout the structure must be accurately controlled in this way.

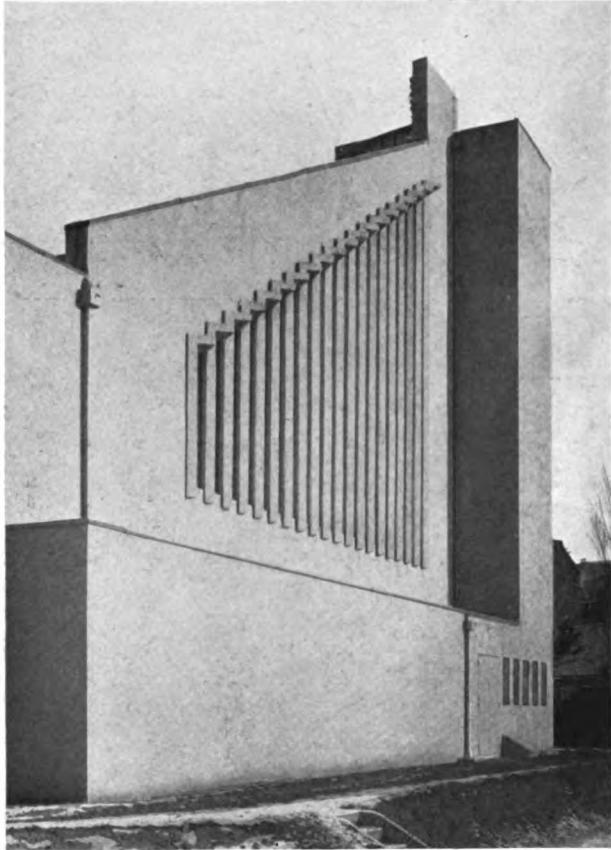


FIG. 11—DETAIL—THEOSOPIICAL SOCIETY BUILDING, AMSTERDAM

Two methods of producing concrete ornament present themselves for consideration. In many cases, the type of structure to be used determines which of the two methods may be used to the best advantage. The first method is the precasting and finishing of the ornament in a well-conducted plant. The resultant product is known as cast stone. The other method consists in casting of the ornament on the building and of the same material from which the structure is built. This is known as cast-in-place ornament.

Application of cast stone follows a procedure very similar to that of placing any other unit type of finish. It is manufactured in a highly organized plant where every detail in its manufacture is carefully watched. After the stone has been cast it may either be finished on a machine similar to that used in the cutting of natural stone, or it may be treated by

means of acids to expose the aggregates. These processes have been studied and definite specifications have been in use for many years, thus making it possible to manufacture a stone that is durable and of real value to the architect.

One of the principal advantages of cast stone is the fact that a wide range of color is permitted. Different kinds of aggregates combined with the proper pigments give the architect a wide latitude of color treatment for his structure. Exterior walls may be done in one color, while ornament, columns, belt courses, spandrels and bandings may be done in an entirely different color. The wider use of color in architecture opens a great field for use of concrete, a versatile material when its color values are considered.

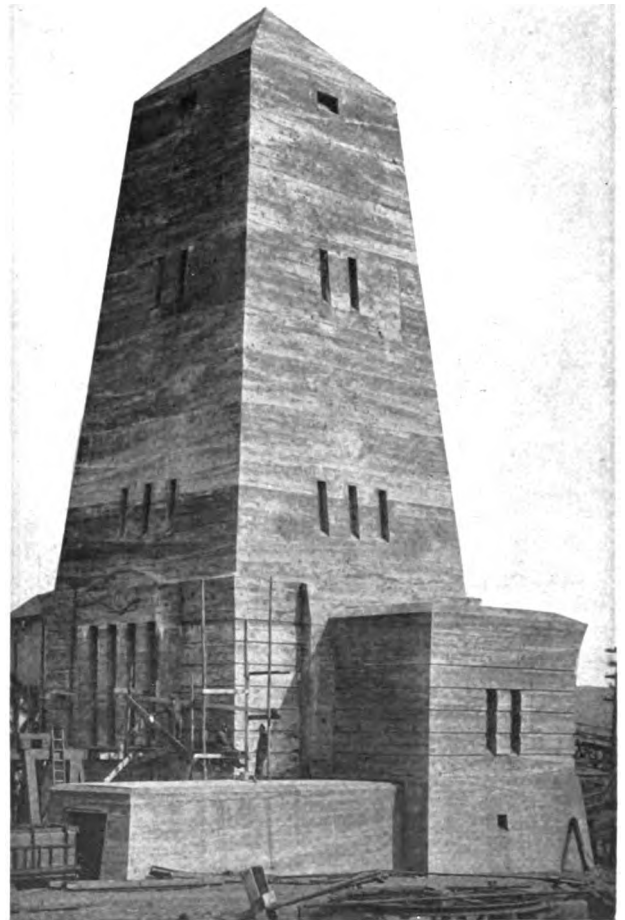


FIG. 12—SHAFT-HEAD HOUSE, ISHPERING, MICHIGAN

Cast stone permits of any type of finish. It may be polished, rubbed, combed or tooled, as specified. Finishes of this sort, combined with color, produce an exterior treatment different from that normally obtained by the use of other masonry materials. Scientific methods of manufacturing combined with accurate color and texture control have given cast stone



a dependability and an individuality distinctively its own, even to the extent that it often commands a higher price than that of similar materials.

Cast-in-place ornament is produced by a comparatively new method, one that has been in use a great many years in cast stone plants, but in its application to buildings a new departure. It consists in the building of waste molds into the forms as the structure progresses. These waste molds of plaster-of-paris are made from models and reinforced sufficiently to resist the pressure of the concrete as it is placed against them. In order to produce quality concrete, care must be used in the design of the mixture and the curing of concrete after it is cast.

The usual procedure is to place the waste or reversed mold in its proper place in the wall forms. It is then covered with a canvas that is slowly withdrawn as the structural concrete for the building rises in the forms. This canvas prevents splashing on the face of the mold and prevents subsequent scaling of the ornament due to this splash. As the mold is filled, the concrete is spaded carefully to remove all air pockets and to force the concrete into the under-cuts. Another method is to pack the face of the mold with a 1-2 mortar mixed fairly dry. This packing is done just prior to the placing of the concrete so that the two bond together, making the entire ornament a monolith.

The waste molds are left in place until the building is practically completed. During this period they should be kept wet, thus permitting the concrete to cure under ideal conditions. Usually this curing runs for a period of at least sixty days, and where time permits, the molds should be left in place longer. Leaving the molds in place also protects the ornament from falling debris during the building operation.

After the building has been completed these molds are broken off with pinch bars, and the face of the ornament cleaned with wire brushes. Under this method, it is possible to produce deep undercuts in the ornament. After a period of from sixty to ninety days the concrete has developed sufficient strength to permit the breaking off of the molds. Later, when the ornament has been cleaned and allowed to dry, it may be treated with oil stains in order to produce the desired color effects.

Polychrome effects in ornament of this sort may be produced by packing the face of the mold with different-colored mortars. The procedure is identical with that just explained in that the colored mortars are placed in the mold prior to the backing up with structural concrete. Pigments for coloring matter of this sort should be of the highest quality and those recommended for use in portland cement stuccos. Polychrome effects may be produced, too, by the use of oil stains applied after the structure is completed. The procedure is first to apply zinc sulphate to pre-

vent saponification. After forty-eight hours the suction in the concrete is killed by the application of a primer coat consisting of boiled linseed oil. This primer may carry a color pigment. The surface is then stained with a mixture consisting of boiled linseed oil and a color pigment, thinned with turpentine. Stains of this sort do not produce a paint film over the surface of the ornament and will not produce a sheen.

The exterior appearance of a building generally is an index to the care used by the owner on interior upkeep. Many building owners go to great effort in order to preserve the original appearance of a struc-

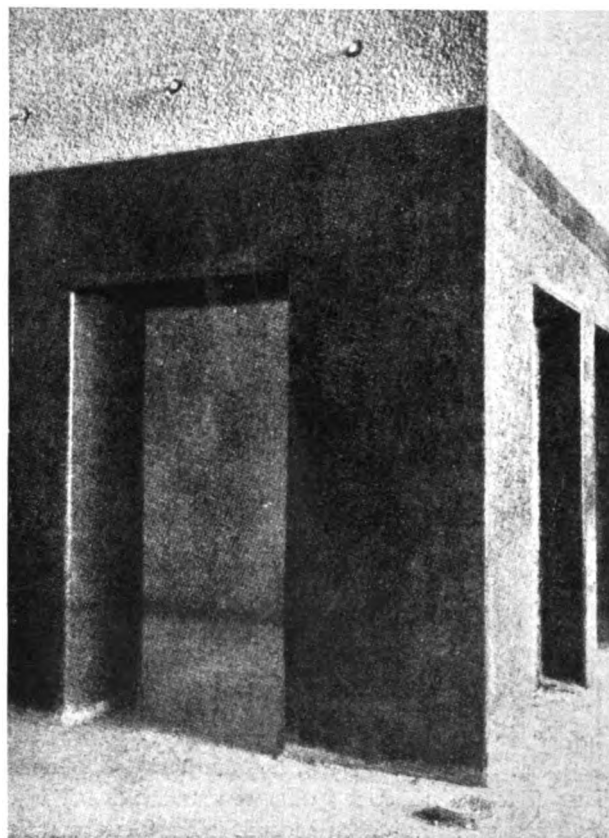


FIG. 13—DADO OF POLISHED CONCRETE IN RAILROAD STATION, KARLSRUHE, GERMANY

ture. Soot and smoke are constantly being deposited on the surfaces of buildings until the original color, texture and ornament have been practically lost. Experience shows that cast stone and well-made monolithic concrete surfaces are not affected by this soot and grime. Rains wash such buildings and leave them clean and bright. This has been the experience in such construction in New York, Chicago and other large cities.

Many banks, hotels and theatres on the Pacific Coast are employing monolithic concrete and cast stone as a means of decorating interiors. In many parts of the country structural members such as columns, beams and girders have been treated with stains and paints, and become a part of the decorative



FIG. 14—CONCRETE COLUMNS IN THE HALL OF SHELLS, KURHAUS, WIESBADEN, GERMANY. SHELLS ARE CEMENTED TO THE CONCRETE CAPITALS AND PEBBLES FASTENED WITH CEMENT ON THE CONCRETE SHAFTS.



scheme. In such usage it should be realized that the final effect will depend largely upon the quality of the surface. Therefore, satisfactory textures, free from blemishes, should be secured by special care in the selection of form lumber and in the thoroughness of the placing of the concrete.

Application of stains and paints to load bearing members add strength and dignity which could not be created by any amount of ornamentation that masks or hides the structural members from view. In other words, concrete beams and girders may be so designed and built as to become an integral part of the decorative scheme. The identity of the concrete should not be hidden or covered by a paint film. The texture or characteristics of concrete must predominate after the decoration has been completed. It is therefore suggested that these structural members be stained rather than painted. Stenciled decoration may be applied to these surfaces with paints, but the surface as a whole should be characteristic of concrete.

Through this medium of expression, stenciled designs on ancient walls and ceilings may be revived and placed in our modern buildings with the assurance that they will be economical and as permanent as

the original examples from which they were drawn. Concrete opens a new field of building decoration for both interior and exterior. Above all, modern processes of making concrete exercise no restraint upon the architect. On the contrary, this material affords a greater freedom in design.

It has been said that America is standing on the threshold of a new architecture. The American architect has more money to spend in new construction than architects of any other time or land. In time every country develops a style or type of architecture characteristic of its people. It is possible that concrete may well serve as a basic material from which to build an American architecture. It is a material equal to any other and far superior to most now used. It has the enduring characteristics of stone, it can be molded or fashioned, and late developments convince us that it can be finished in any desired color or texture. It can be carved, stained or painted as its use in the building may require. In other words, it is a universal building material because it possesses structural strength, fire and water-resistant properties and decorative possibilities.

The architectural firm of Hall, Lawrence & Ratcliffe, Chicago, has moved into larger quarters, and

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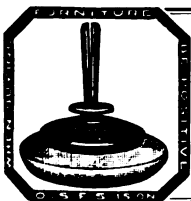
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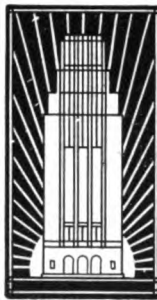
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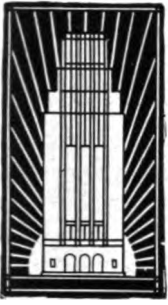
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# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED

ARTS

Volume XXXVIII

JULY, 1929

Number 7

The Evolution  
of the  
Steel  
Frame

Forty-five years marks the epoch in which the skeleton steel frame construction has had vogue and an advancement in use comparable only with electrical development in about the same period. The period is marked by the razing of the fourteen-story Tacoma building in Chicago, the "first skeleton steel frame" to be erected in the form that has been the basis for those structures that pierce the skylines of our great cities. Yet with a priority of three years the Home Insurance building in Chicago was designed upon the same principle and can justly be called the first of all skyscrapers. As a matter of fact, the skeleton steel frame was an evolution from brick walls and cast iron columns that preceded it. To begin with, it was the elevator—plunger, hydraulic, electric—that made the use of a high building possible. This method of ascent being available new heights were demanded, and architects began to dream. Almost at once these dreams took shape on drafting boards. Leroy S. Buffington, in Minneapolis, devised a system of skeleton construction on paper. John W. Root, of Chicago, for a Mr. Walker, of Boston, drew plans for a building to occupy the site where afterward Adler and Sullivan erected the Schiller Building, now the Garrick Theater, which he explained "would be made in panels and filled in with terra cotta." Adler and Sullivan cantilevered over to the south wall of the Studebaker Building with the north wall of the Auditorium hotel and theater. These and other examples of the idea germinating in the minds of architects of the possible use of a frame of iron, for at that period no structural steel had been forged, culminated, when, in 1883, William Lebaron Jenney, of Chicago, received the commission for the designing of the Home Insurance building. In common with others in the rebuilding of Chicago after the Great Fire, Major Jenney had followed the practice of using cast iron for quiescent loads in masonry walls and piers and had used wrought-iron floor beams. In the Home Insurance building he did what no other architect had attempted. He designed a framework of iron to take the dead load from the walls, concealing it behind masonry,

and bolting the beams to the columns with angle-iron brackets. This was the first use of the skeleton steel frame. Yet, wrought iron had been used up to the sixth floor when Jenney was notified by the Carnegie-Phipps Steel Company, of Pittsburgh, that its mills were rolling Bessemer steel beams, and in the remaining floors the first structural steel was used. Also, for the first time, brick facing of a building did not commence with the foundation but began on the fourth or fifth, as is now the common practice today, each story carrying its own wall independently of those below it. Two years later Holabird and Roche, with Renwick and Sutherland as important members of the staff, in collaboration with the engineering firm of Purdy and Henderson, designed the Tacoma building. Here all trace of former practices of masonry support was abandoned and an actual steel frame was devised. By that time the manufacture of beams, angles and bars had been perfected to an extent that gave the designer full support in the carrying out of the framework structure. Like the elevator, there was another important factor that made the construction of steel frames practical. This was the invention of hollow tile to fit the steel closely and render the attack of fire next to impossible. Johnson was the name of the inventor of hollow tile, the first use in Chicago being in lintels on the old J. V. Farwell wholesale building; the first large contract being the fireproofing of the Chicago Courthouse of which J. J. Egan was architect, erected in the late seventies. During this erection Mr. Johnson died and his son Ernest V. Johnson took up and carried on the work. The commencement of steel frame construction was met by him with remarkable ingenuity as he devised and patented almost every form of hollow tile protection and flat arch floor construction that has been used in the protection of steel frames from fire since the Tacoma building was built. The demands of trade and the rise in land value has called for the demolition of the Tacoma building that it may be replaced by a structure that multiplies its fourteen stories by four, but its structural form will be followed and represent the growth of that small, but most significant beginning that introduced the steel frame

to the construction world and gave to American cities buildings that can be in fact called "skyscrapers." In equal value with the designing architects the names of the Starrett Brothers and George H. Fuller as contractors and the Shanklands and John Meigs Ewen, as engineers, should be recorded as constructors of those steel frame structures that at once marked a new era in architectural design and unique construction, one that is distinctly American.

The  
Public Building  
Incubus of  
Political Control

It has been known, but not noticed or corrected by an uneducated and indifferent public, that when politics control public constructions, and political preference instead of ability designates the architect and the contractor, they invariably make a mess of it, as a result, public architecture that in other countries is usually representative of the best talent, in America, with only the exceptions to prove the rule, is expressive of all that is mediocre in design and wasteful and often unsafe in construction. This is no light charge. It is not necessary to go back to the days of Mullett and the Army and Navy building at Washington, or the State Capitols that still stand as monuments to the courthouse architect who for so many years was abroad in the land. We have today the same public indifference which, after all, is responsible to the necessity for skilled instead of unskilled constructions in public works. During this period of incompetence and the appointment of architects through political preference and political malfeasance, instead of merit, the buildings devoted to education for a time escaped political influence and it still holds good in towns and villages and in some cities. Of the three of the larger cities Saint Louis, Chicago and New York the former has been most fortunate in its escape from political influence in its school architecture. The long service of William B. Ittner in that city as head of the school architecture department has given to that city not only the most aesthetically fine, but from point of cost to pedagogic arrangement the most perfect buildings in the country. In New York and Chicago the effort to keep the educational branch of public construction free from political influence has been constant, but without proper support from the public. In Chicago there was the appointment of W. B. Mundie as school architect, and following him Normand S. Patton twenty-five years ago, each resigning when their health became impaired through the constant war that was necessary to retain a control and an honest administration. As State Architect at a later date Richard E. Schmidt went through much the same experience with politicians who, as

always, sought to influence and manipulate contracts and control the architect. Now slumped into the dark ages of a political machine control the latest phase is the discovery that a number of recently erected school buildings are structurally unsafe. The struggle in the State and City of New York has been more intense and continuous. C. B. J. Snyder for a time designed and built model schoolhouses, but his control was submerged by that baleful "political influence" that permanently counteracts the best and most patriotic efforts of capable architects in the employ of city, state or nation. So that in New York state in the building of hospitals and other public works as with the city's school program the building that was becoming a credit to the state through the wise and skilled guidance of Sullivan Jones and backed by the Fine Arts Commission, was speedily scrapped with the usual chaotic result in architectural incompetence and delay. The Fine Arts Commission was abolished and the office of State Architect became "the division of architecture in the Public Works Department." Its head, as described by himself becomes "an office boy in the Public Works Department," which, headed and controlled by a Colonel Green, has assumed the designing of one hundred and fifty million dollars worth of public buildings. The other side of the picture is the many hundreds of millions that have been expended by private enterprise in the erection of those buildings that make the skyline of New York the architectural wonder of the world. The recent, and in some aspects stupendous, change from political to professional control of building covered by the present program at Washington is indicative of a new era in the history of government building. For, as the National Capital sets the example the people will wake to the necessity of taking the public works from the control of the politician and placing it under professional guidance. It took many years for the voice of the American Institute of Architects to be heard in the cause of the rehabilitation of Washington, but the great and patriotic leaders of the profession were untiring in their efforts which were crowned with success because they reached the ears of those of like calibre in public office. A force that can be reckoned with is the rapid enlargement of Institute membership and the increase in number of local Chapters. Each member and each Chapter has an influence in an educational way in the community, and this in general and the self-sacrificing work in the cause of better architecture by this force of architectural thought and action, promises a future where the merit of the designer and not the whim of a political manipulator will be the rule for all architectural constructions.



# The Peking Union Medical College

## ---Peking, China

*An Effort to Preserve the Antique Spirit in a  
Modern Chinese Public Building*

By M. A. Rolfe

THE earthquake in Japan a few years ago called our attention sharply to oriental architecture, especially to its bad points. Moreover it laid emphasis on the "standing" qualities of certain "western" buildings. As a consequence "western" architects are receiving commissions to plan buildings for the new cities that are to rise where the old ones were destroyed.

Several years ago an American teacher wrote from Japan, "All the foreign houses are ugly and all the native houses are cold. It is a pity that in a land where the beauty of details means so much we should

in China—should preserve the spirit of Chinese architecture while giving all the advantages of western interiors. The school was intended to train Chinese doctors for service in China. It was to be the forerunner of many schools and hospitals. "What we do will be done for a hundred years," wrote Roger S. Greene, Secretary of the Board, "and the mistakes we make will be made for a hundred years." For this reason they have moved slowly, thought and studied much and are evolving a set of buildings that inhabitants of the old Tartar City in the heart of Peking lovingly call "The Green City" because of the green tile roofs which contrast so vividly with the surrounding grey roofs, adding their note of color to the yellow of the Imperial Palaces and the blue, white and red of the temples of the larger city.

Not a little of the good-will, which grew among the people as the buildings developed, came from the preservation of the symbolic decorations which have their roots in the Buddhistic religion and in the old animistic fears and worship, but which have gone beyond the realm of religious form and have become nationalistic in character. The carved dragon, which winds its way up the inclined stone in the center of the main flight of steps may signify to the devout Buddhist the passageway sacred to the divine spirit, but it also signifies the Republic of China (as our eagle signifies our government) and is used to denote intellect and power. Certainly as a very beautiful part of the distinctive architecture of China it is worth preserving. So also the screen intended originally to ward off spirits of evil design has been used in the Medical School to preserve the privacy of the nurses' quarters.

In these days of changing evaluations and of a new respect for national standards it is well that such a splendid example of tolerance, understanding and appreciation has been set. We cannot but look with pity on the "Western world" if its architects, in the great opportunity which has been opened to them in



OPERATING ROOM, PEKING UNION MEDICAL COLLEGE,  
PEKING, CHINA

have to choose between the two. Why can't someone devise a house that will keep the Japanese lines and form and yet enable us to have a chimney and some sort of a wall that isn't made of paper?"

Even while she was writing that letter architects, Messrs. Shattuck and Hussey, of Chicago, and Mr. Charles A. Coolidge, consulting architect for the Rockefeller Foundation, were studying the problem in China and Japan. With their usual daring and courtesy the staff of the Rockefeller Foundation through its China Medical Board had decided that the new buildings of the Peking Union Medical College—the first thoroughly modern medical college

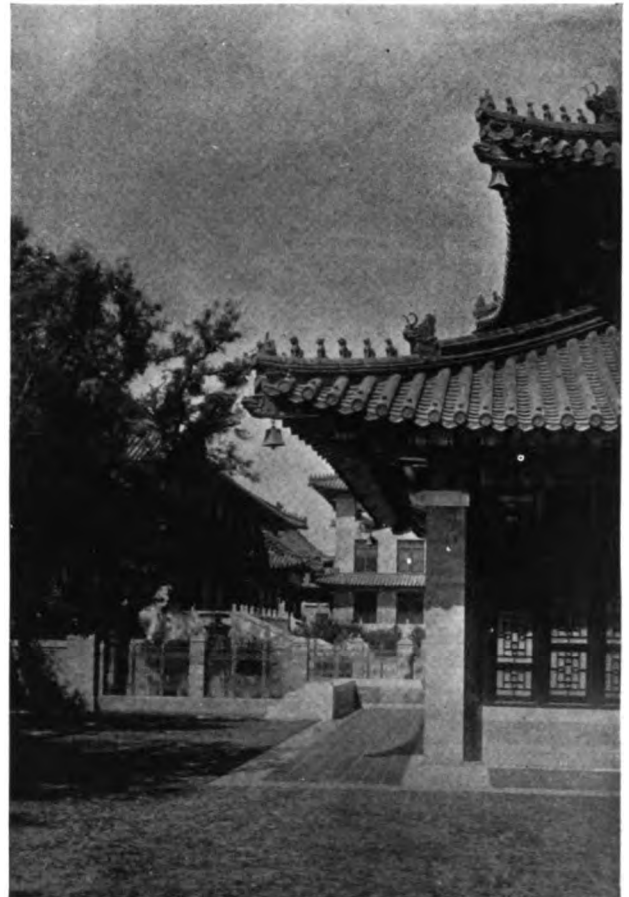
the orient, should fail to preserve one of the most beautiful systems of architecture the world has known. To preserve this, much that has been forgotten by later Chinese and Japanese architects will need to be revived. In the days when China's influence raised Japanese architecture from crude huts to buildings of real beauty, the Chinese had already well established codes of line, form, color and proportion. Emperor Yung Ching had issued an encyclopedia of architecture comprising 50 volumes with the most minute directions about proportions, groupings, etc., so that buildings constructed after the established rules were harmonious when viewed from any angle. What astonishes the "westerner" is that *they were as considerate of the view from above as of that from in front!* But all Chinese art presupposes a viewpoint on a mountain-side nearby. This like most of their architecture is an outgrowth, no doubt, of the history of ancient Chinese life.

Back in the pre-historic mists the Chinese forefathers probably pitched their tents around a camp fire, the camp opening and the master's tent facing toward the south. Camp discipline brought order into the arrangement of the tents. The need for protection caused the erection of a crude wall around them. The heat of summer caused the tent flaps to be raised or folded away and when it grew very hot a second tent was erected over the first one that the master might be comfortable. The rains of winter, the dust storms of summer, weighed down the fabric of the tents and they sagged. This was the beginning of Chinese architecture!

As more settled conditions brought permanent dwellings, bamboo poles (which bent easily under weight) and thatch replaced the tent fabric or covered it, until in the sixth century tiles were introduced as roof coverings. Still the form of the sagging tent roof was preserved. It was practical. It not only shed the rain and kept out the sun, but by its up-turned corners it admitted the light and gave a passage for the strong winds when they blew up the mountain sides, so that the roofs were not lifted from their supports by its force. The double roof, too, was retained, or its appearance. In the summer it offered extra shelter—false ceilings being spread or built to accomplish this purpose, and in winter when the screens were tightly drawn the second roof shut out the rains above the hole through which the smoke of the fire found its way.

The surrounding wall, the covered portico, the removable tent sides were retained in the permanent structures. Always the roof was supported on poles, even when, occasionally, the sides of the buildings were filled-in with bricks. These walls never bore any of the weight of the roofs. The three groups of inhabitants (male, female and departed spirits) called for three separate entrances in the large dwellings and

in public buildings. The central entrance was marked by the dragon plates. Family life and the entertainment of guests caused the retention of the adjustable interior walls. The danger of fire saved the established custom of a number of small buildings grouped together within a wall. The length of available wooden posts to support the roofs kept the houses low and broad. Tiles, brick and polished planks replaced the earthen floors. Paintings, carvings and woven fabrics enriched the walls while thick rugs were laid upon the floors.



RIGHT—CORNER OF AUDITORIUM; LEFT—PHYSIOLOGY BUILDING, PEKING UNION MEDICAL COLLEGE, PEKING, CHINA. SHATTUCK & HUSSEY, ARCHITECTS; CHARLES A. COOLIDGE, CONSULTING ARCHITECT

The heavy roofs, the slight supporting posts, the thick foundations (found necessary when tiled roofs came into vogue) set on the surface of the ground, which became soft in times of continued rains, made insecure buildings. The use of open fires without chimneys added to the risks and disease, and contagion caused the abandonment or destruction of homes. Architecture was not permanent. Whole cities had to be rebuilt every few years.

It was this impermanent quality that the China Medical Board determined to overcome. They had no precedents to aid them, for theirs was the first



thorough-going attempt in China. They have sunk firm foundations. They have built with steel and stone and divided the interiors with permanent walls and they have placed the weight of the roofs upon the walls, which fact makes it possible to build to three and four stories in height.

In spite of these changes they have succeeded in retaining the "feeling" of the Chinese buildings: the court; the large ornamental walls; the roofs curved after the manner of the best period in Northern Chinese architecture; the proportions of that period; the established rules for grouping buildings symmetrically, with the entrance to the south, and each building subordinated to the whole after the Chinese belief as to the relation of the individual to the family; the enclosing wall; the portico with its wooden posts and lantern; the polished wood panelling, beamed ceilings and Chinese furnishings; the symbolic carvings and colors so dear to Chinese hearts; even the "optical correction" of the under side of the eaves, and, on the auditorium, the little bells to tinkle in the wind and thus remind spirits and people alike that it is a place of worship. Above all they have



retained the restful flow of line and repetition of motif which give to the whole group a sense of peace, dignity and quiet. And yet the operating room, the laboratories, the kitchens where Chinese food is prepared and the hospital wards are all "modern," sanitary, convenient and steam-heated.

It is to be hoped that their example will be followed by architects who aspire to build in the East. Let us hope also that the Chinese themselves, awakened by these efforts to a new realization of the value of their own architecture, will attack the problem from their own viewpoint (a view point which always seems to be the opposite of the Western one) and develop after their own manner buildings which are permanent, sanitary and warm in winter. Through the centuries they *have* so incorporated *new* ideas. Thus this development may seem to be but the further blossoming of their own thought. We wonder if they can take our steel, our boilers, our glass, our composition floors and sanitary wall materials and bend them, as they have in the bent ceramic tiles to their own needs and a sense of the beautiful?

At the Ninth Annual Convention of the National Council of Architectural Registration Boards, held at Washington, D. C., the following officers were elected for the ensuing year:

Clarence W. Brazer, Chester, Pennsylvania, president; George D. Mason, Detroit, Michigan, past-president; H. B. Wheelock, Chicago, Illinois, first Vice-president; Delos H. Smith, Washington, D. C., second vice-president; A. M. Edelman, Los Angeles, California, third vice-president; E. S. Hall, Chicago, Illinois, secretary-treasurer.

In connection with the argument on Educational Standards, there was quite a lively debate between Mr. Brockway, of New York Board, and Mr. Myron Hunt, formerly of the California Registration Board, concerning the provision of the New York registration law making a college education a paramount requirement for entrance to architectural practice in the state of New York.

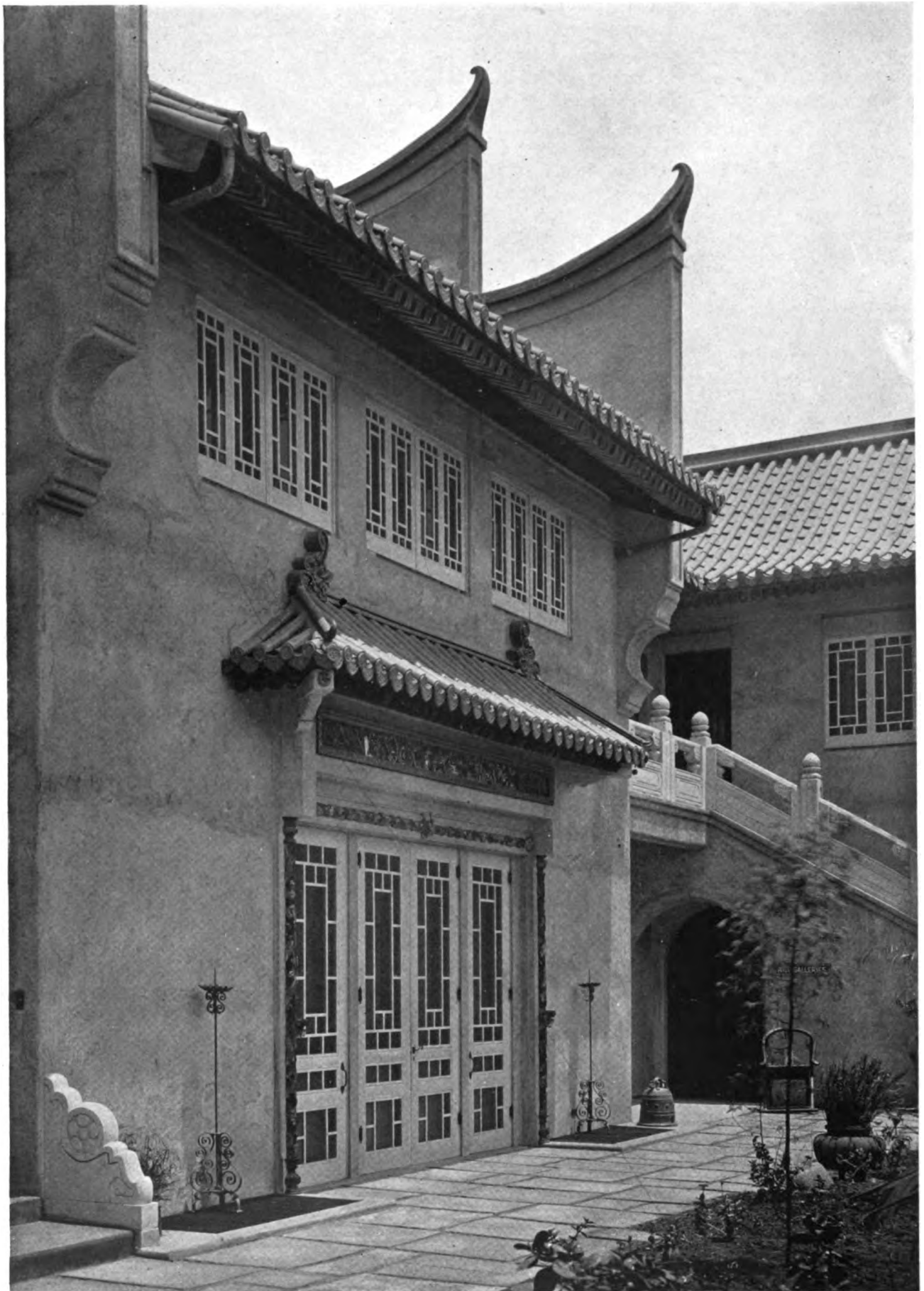
Mr. Hunt was of the opinion that the law should have given the registration board the right to consider the equivalent thereof in the matter of educational requirement for entrance to practice. He pointed out that there were notable examples of talented and

competent architectural practitioners who would have been denied registration in New York because of the lack of a college education. Mr. Brockway insisted that times have changed and that the opportunities for architectural education are more universal than in former days, but seemed to admit that some discretionary power might be given the Board.

The George G. Booth Travelling Fellowship in Architecture at the University of Michigan has been awarded to Frederick F. B. Sevald ('29-A), of Detroit. The second place was awarded to Jonathan A. Taylor ('29-A), of Ann Arbor; honorable mention to Livingstone H. Elder ('28-A), Billings, Montana.

There were twelve competitors. The problem this year was "A Municipal Boat-House," involving, in addition to facilities for boats, a ball-room, lounge, refreshment and service rooms, a roof garden and tower look-out. Only eleven days were allowed for the competition, the students preparing their drawings without criticism.

The stipend of the Fellowship is twelve hundred dollars.





# A Chinese Treasure House

By Rose Henderson

THERE is more than a hint of the Oriental in California, quite aside from the disputed presence of Japs or Hindus or Chinese; enough of Far-Eastern color and contour and the elusive thing called "atmosphere" to give the unique Chinese-temple shop-building of Miss Grace Nicholson an excuse for being, as it turns up the corners of its green tile roof beside a Pasadena business street. As regards function, the structure is still more obviously suited to its purpose, that of housing an imposing array of Oriental art. It provides an appropriate background for silks, jewels, brasses and porcelains. The type is practical also and, with intelligent adaptation, the massive solidarity of the ancient Chinese temple provides a logical and satisfying business front.

As a dealer in Oriental art and the art of the American Indian, Miss Nicholson has placed extensive collections in the various museums of the country, and the interest of the connoisseur has led her to this unusual choice of architectural inspiration. She has done something unique, and what is better, something effective and satisfying. The simple primitive bulk of the construction is an excellent foil for the sumptuously decorative objects which the collector wished to house appropriately. Chinese building as a whole is simple to the point of monotony but it has restful proportions and a placid sense of definition and finality, as has almost everything Chinese.

Miss Nicholson's "Treasure House" is two stories high and is built around an open court, an arrangement which affords excellent lighting in the various shops. It has a front of a hundred feet and a depth of a hundred and seventy feet. A Chinese garden with lotus pool and other typical features will eventually occupy the center of the inner court. The slightly recessed entrance, the arched gateway and the ample spaces of gray wall, with open balconies and mullioned windows, give an air of dignified gravity to the front facade and balance the grotesqueries of the flamboyant roof. Pierced Chinese tile, green and glazed, is set in the wall and in the wooden balustrades under the upper story windows. These, together with carved mouldings, form in effect an interesting frieze, broken by plain panels of rough plaster.

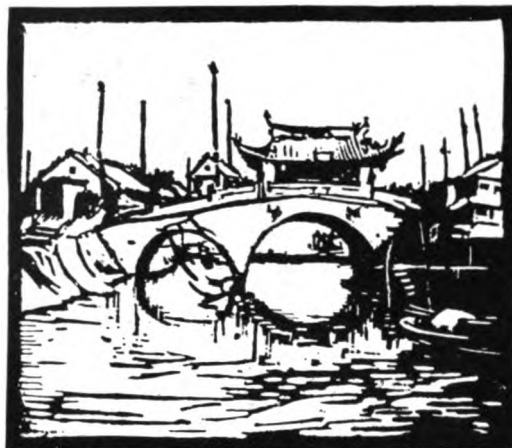
As a source of inspiration, buildings from the Forbidden City of Peking have been most used. The general austerity of the architecture allows a unique and even fantastic expression of detail. The green tile roof is pure Chinese with triple, irregular planes one above another and with dolphins and lions rearing from the eaves and ridges. The up-turned roof corners are said to be derived from the flaps of Mongol tents. Below the tile the eaves are given the rich, barbaric effect of the old temples by the same parallel fretwork of cylindrical and half-cylindrical brackets of wood in weathered brown. The slope and symmetry of the whole roof has been planned to present character authentically Chinese.

Blue Chinese dogs squat on decorated pedestals beside the main doorway. Chinese grotesques in carved stone form delightful details around the arched entrance, and the iron gate-grille carries a spirited motif of writhing dragons. In the broad front corridor leading to the court there are gilt brackets of open-work carving that can be closed against the wall or swung out to form supports for lanterns. Glass doors and long casement windows inside the entrance add interest and color as well as provide display space. These as well as the street windows open directly into the display rooms which have the air of a studio rather than that of a formal shop. The harmony between interior and exterior decoration is one of the most pleasing achievements of the building. Screens and carved-wood tracery are used inside to divide show-rooms or to set off mirrors and alcoves. Throughout Miss Nicholson's offices and show-rooms rich furnishings from her large collections carry the atmosphere of Oriental luxury and charm.

At either end of the court two open stairways lead to inner balconies of the second story. The depth of the walls and the seclusion of the court and garden produce a delightful sense of remoteness and provide actual peace and quiet. The flag-stones of the court, as well as the tiles of the roof, were specially manufactured to provide the essentially Chinese character and coloring. Balustrades carry out the designs of old Chinese bridges with the lotus-bud motif de-

veloped in carved-stone posts. The green pierced tile of the front facade is used also in the walls of the court. Carved posts and railings lighten the prevailing solidity of the heavy walls. The fretted eaves and the carved railings and cornices cast interesting shadows on the mellow plaster of the inner court. The grouping of four openings such as Miss Nicholson has used in the court entrance to her Gold Room is a typical Chinese feature. The copper dragon motif over this entrance is from the famous Tsuni Gate. The whole effect is one of restful spaciousness with a refreshing touch of the ironic.

Miss Nicholson's collections and galleries occupy the front half and the left wing of the building. The back wing and the other front half and side house various antique shops. Three art galleries for hanging exhibits of paintings are well lighted, excellently proportioned and hung with luminous gray velour. A "basket room" on the second floor is designed especially for American Indian collections. Its large fireplace with sweeping chimney lines carried to the ceiling is a distinguishing feature, and there are deepset



windows and plaster beams. Miss Nicholson's private apartment on the second floor is a spacious interior scheme planned to accommodate such sumptuous furnishings as an antique Chinese bed of carved teakwood with cover, pillows and hangings of richly colored Oriental silks. Her book-cases and other wall-cabinets are built-in and made of genuine Chinese carved woods.

The architects, Marston, VanPelt and Maybury deserve much credit for the sympathetic manner in which they have caught the spirit of the thing and incorporated the owner's purpose. Enough is used of Chinese inspiration to give the desired character and individuality, yet the building has been kept a practical, homogeneous structure with its own intrinsic identity. The main-entrance arch is an example of the painstaking adaptation which the whole building represents. The Chinese source is a heavy, elaborately ornamented affair. The gateway developed from it carries the same symmetry of design but is lightened by the use of fewer and more delicate carvings and by the open-work of the iron gate.

At the thirty-second annual meeting of the Illinois Society of Architects, which was held on the evening of June 25 in the Palmer House, Chicago, Alfred Granger, of the firm of Granger & Bollenbacher, was elected president without opposition.

Besides Mr. Granger the other officers elected were:

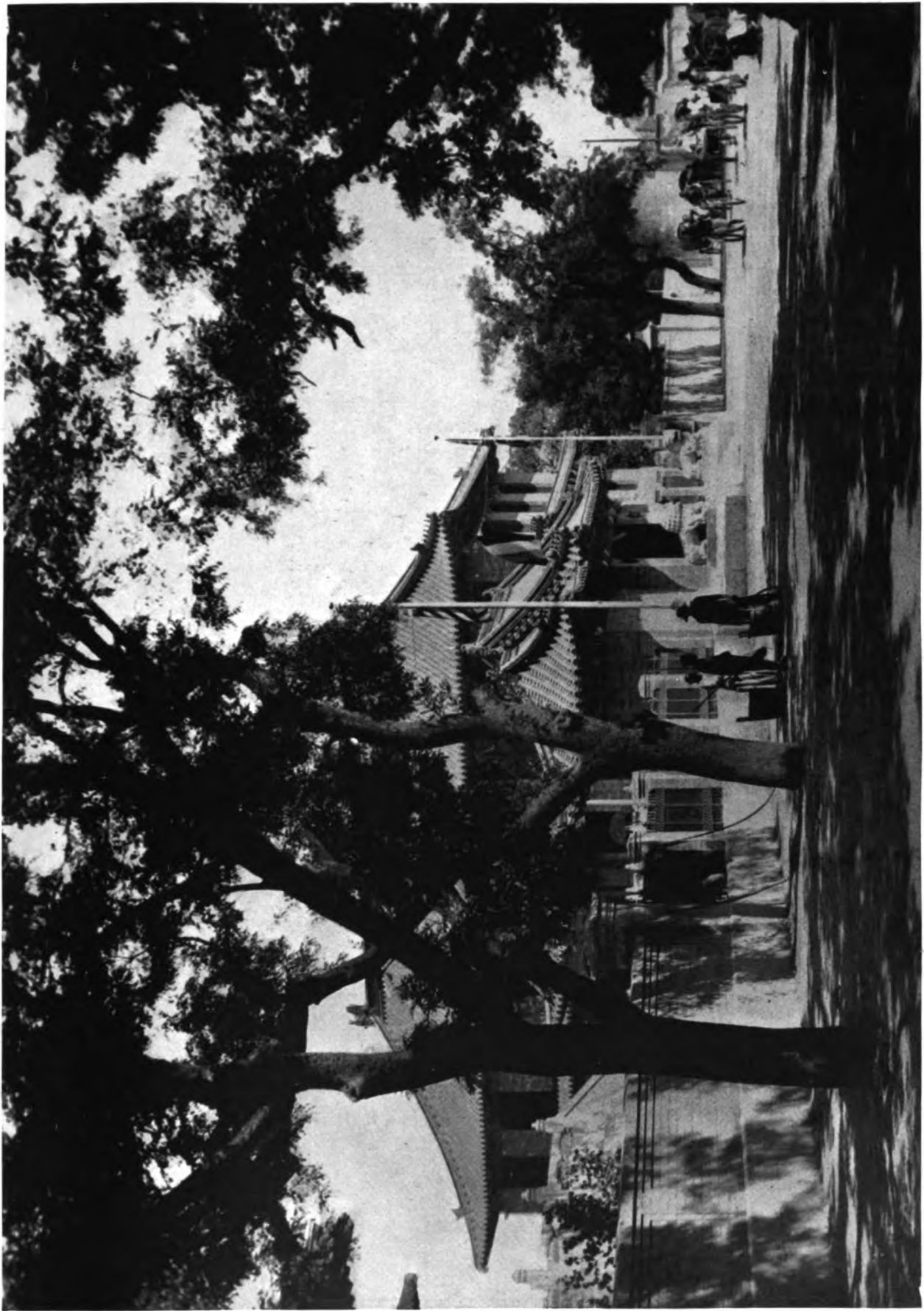
First vice president, William P. Fox; second vice president, George B. Helmle; treasurer, Robert C. Ostergren; secretary, Walter A. McDougall, and financial secretary, H. L. Palmer; directors for three years, Emery Stanford Hall and Howard J. White. In addition the following were elected to the board of arbitration: Frank A. Carpenter, of Rockford, N. Max Dunning, Elmer C. Jensen, Joseph C. Llewellyn, George C. Nimmons, Irving K. Pond, and Richard E. Schmidt.

The Navy is conducting a contest which closes August 2, 1929, for the original design of a gold medal to be issued to the Naval personnel having made the first successful Trans-Atlantic flight, in the Naval flying boat, NC-4, in May 1919. An award of \$1000 will be made the successful contestant.

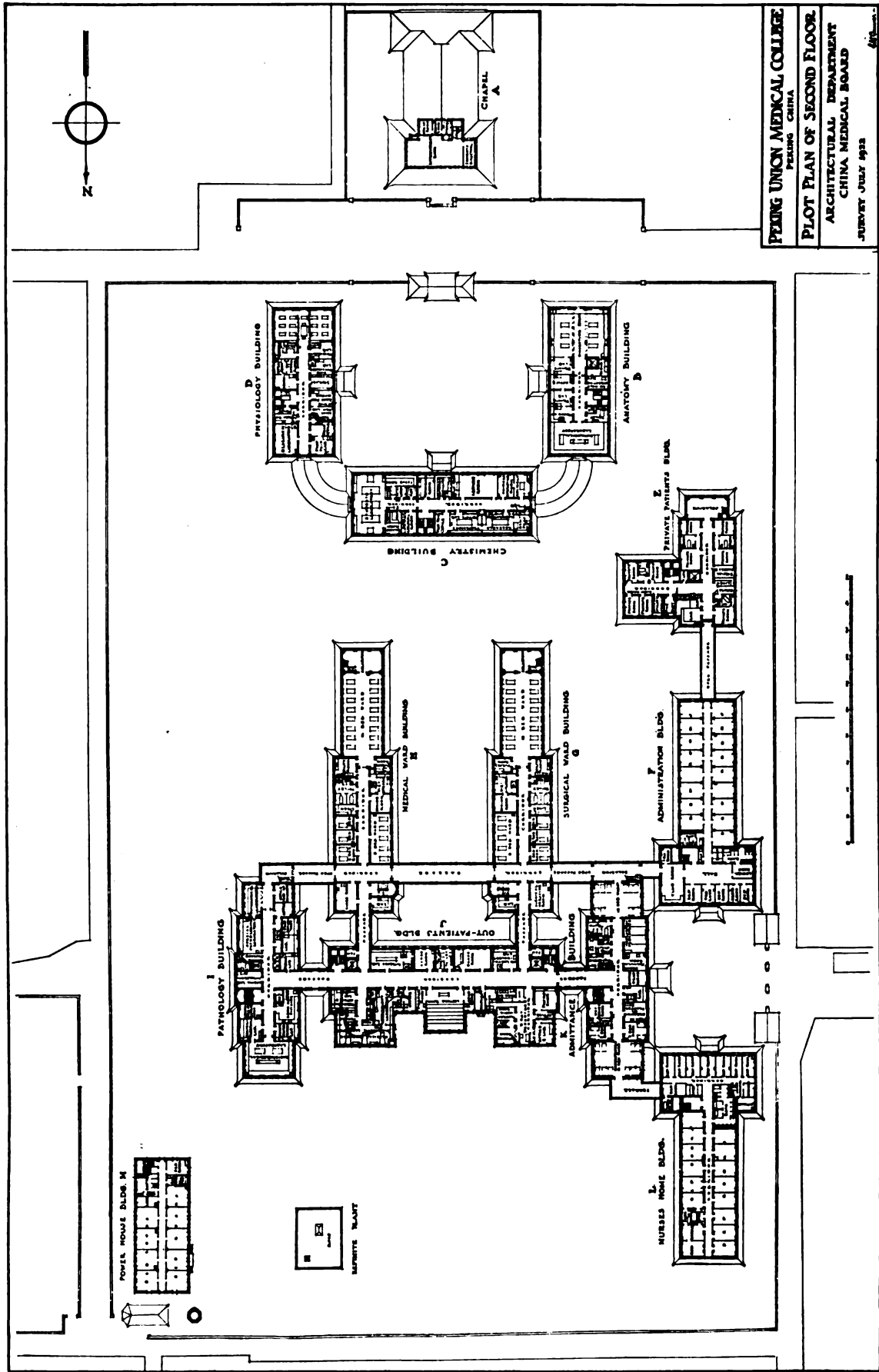
Copies of Schedule 1292, laying down the rules for this contest may be obtained by interested contestants upon application to the Bureau of Supplies and Accounts, Navy Department, Washington, D. C.

To raise the educational standards for architects and encourage high ideals in architectural training, the American Institute of Architects has instituted a program of nationwide co-operation with universities, libraries, art and technical schools, according to Prof. William Emerson, chairman of the Institute Committee on Education.





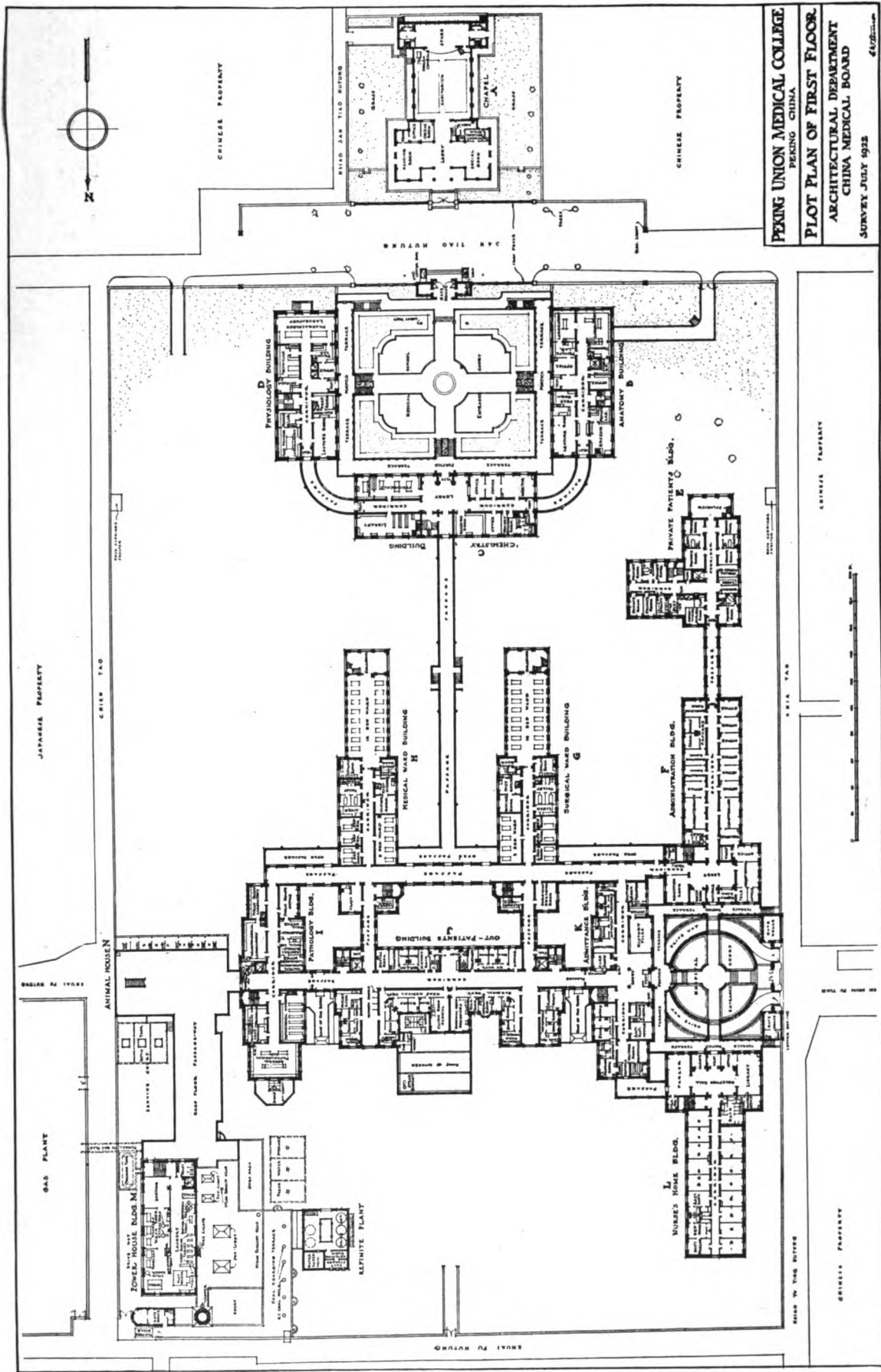
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PEKING, CHINA  
PLOT PLAN OF SECOND FLOOR  
ARCHITECTURAL DEPARTMENT  
CHINA MEDICAL BOARD  
JULY, 1923

PLOT PLAN  
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SHATTUCK & HUSSEY, ARCHITECTS, CHARLES A. COOLIDGE, CONSULTING ARCHITECT

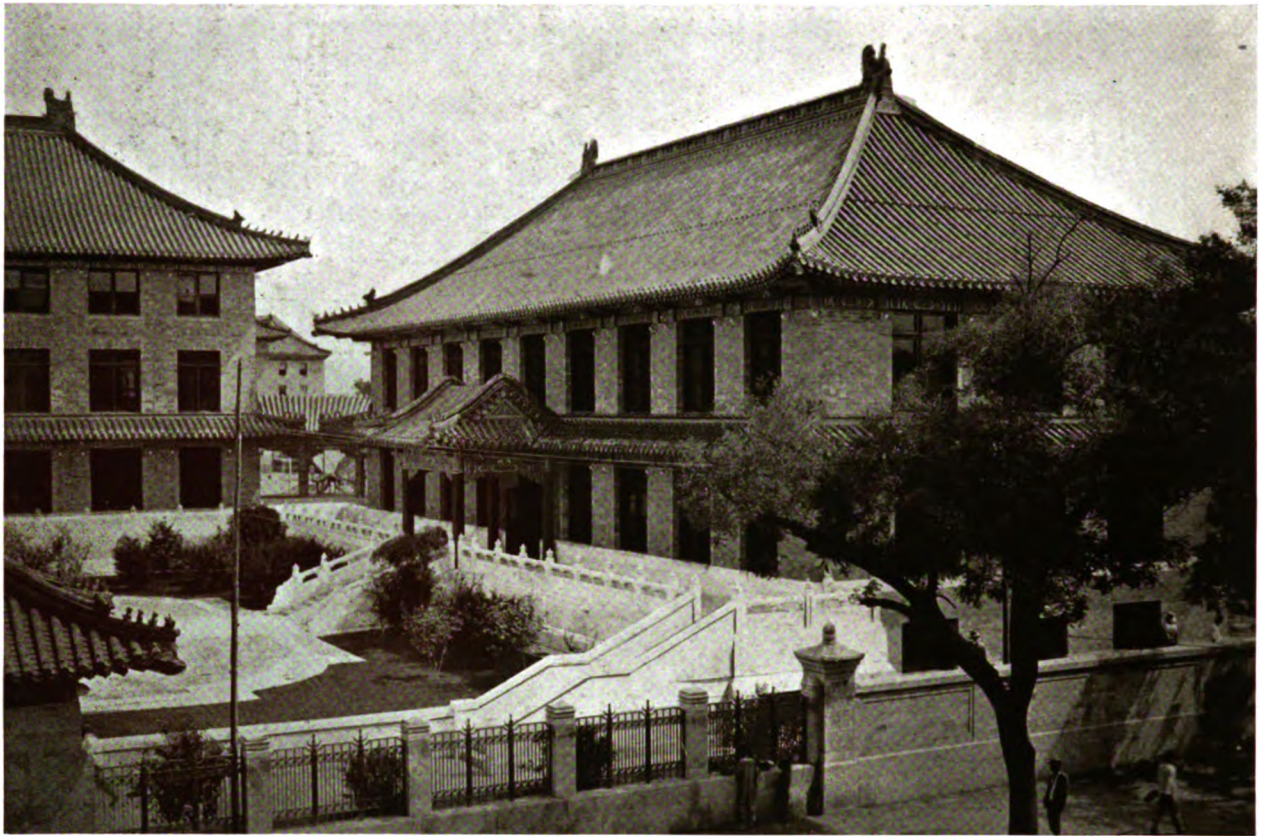




PEKING UNION MEDICAL COLLEGE  
PEKING CHINA  
PLOT PLAN OF FIRST FLOOR  
ARCHITECTURAL DEPARTMENT  
CHINA MEDICAL BOARD  
SURVEY JULY 1922

PLOT PLAN  
SECOND FLOOR  
PEKING UNION MEDICAL COLLEGE, PEKING, CHINA  
SHATTUCK & HUSSEY, ARCHITECTS, CHARLES A. COOLIDGE, CONSULTING ARCHITECT



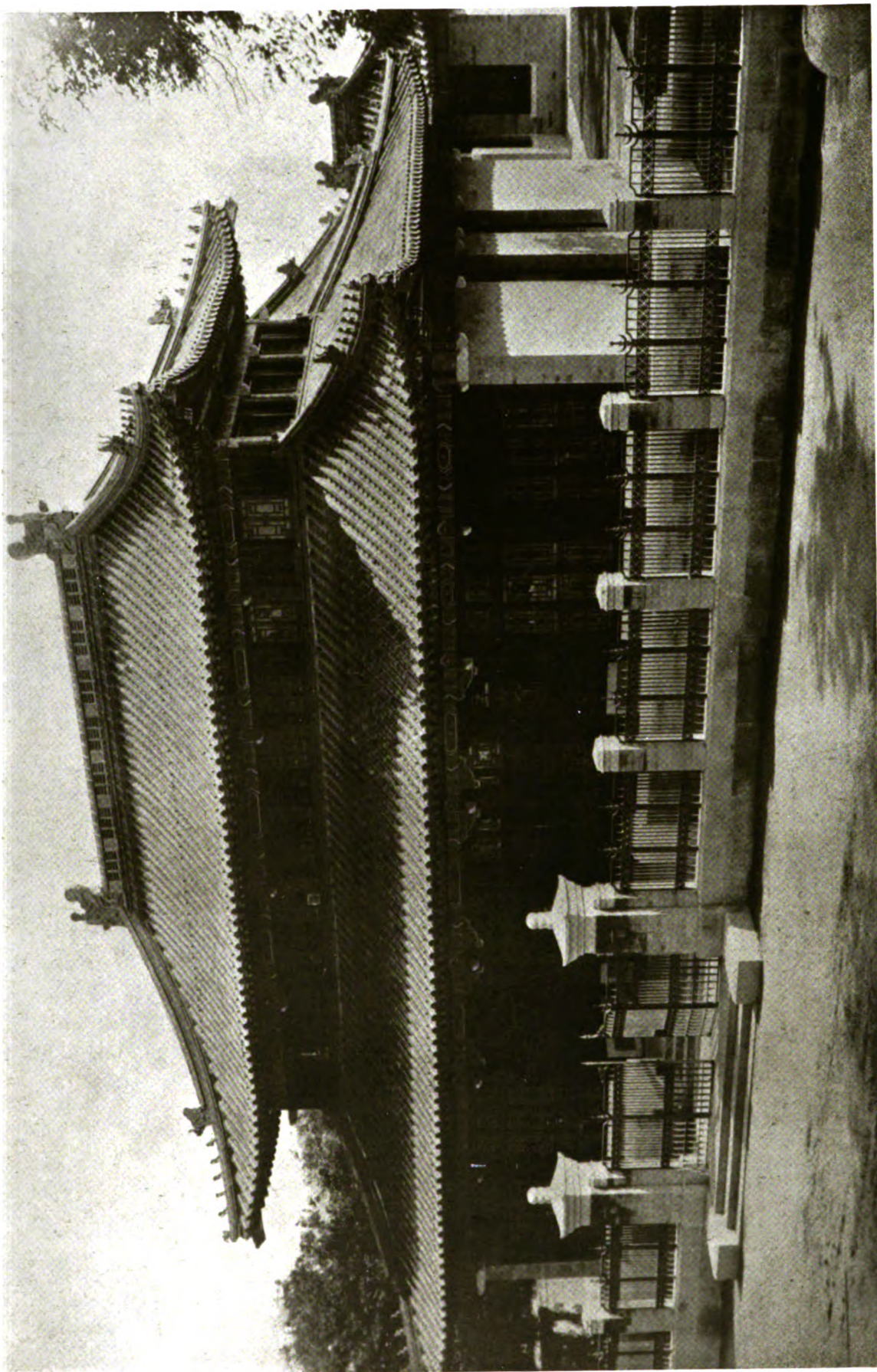


CENTRAL COURT—PEKING UNION MEDICAL COLLEGE, PEKING, CHINA  
SHATTUCK & HUSSEY, ARCHITECTS, CHARLES A. COOLIDGE, CONSULTING ARCHITECT



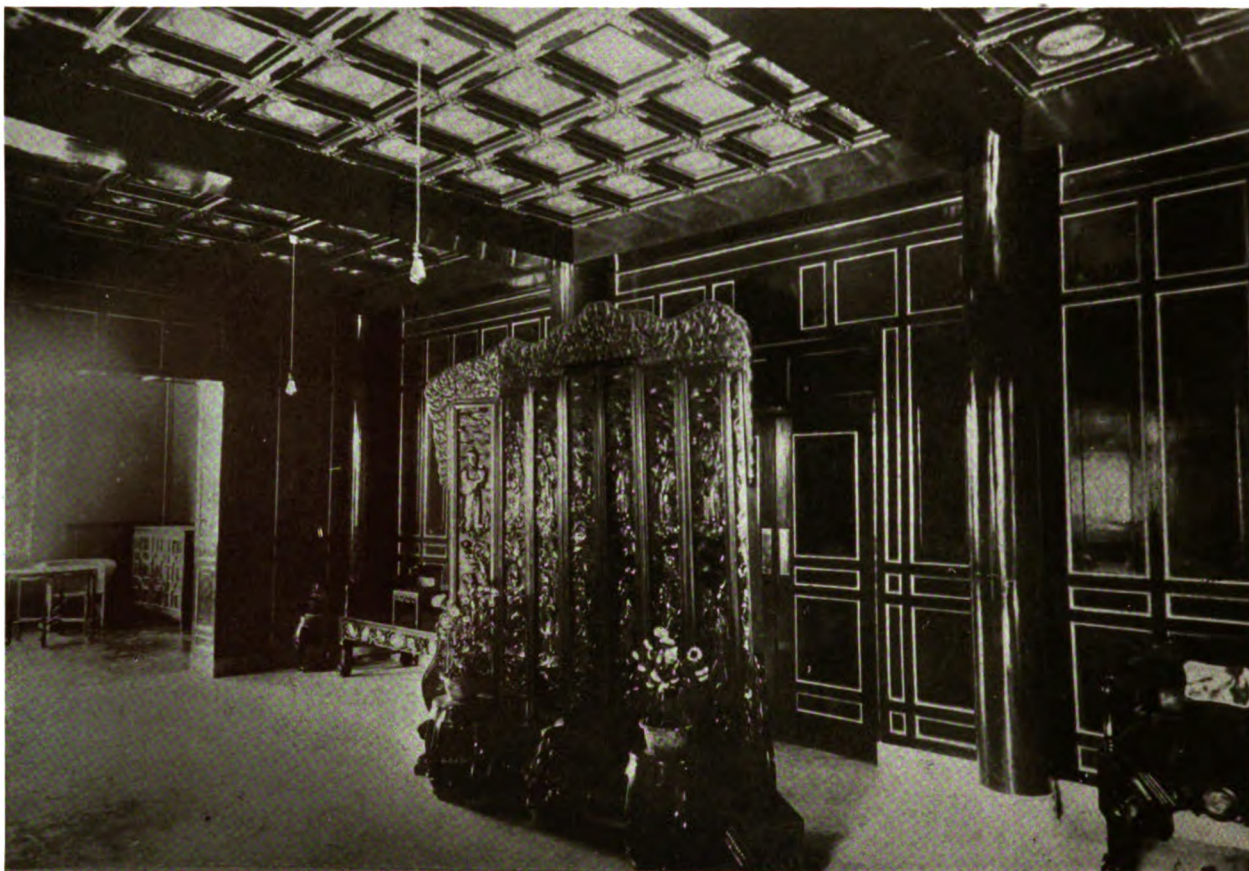
CENTRAL COURT, LOOKING TOWARD AUDITORIUM  
PEKING UNION MEDICAL COLLEGE, PEKING, CHINA  
SHATTUCK & HUSSEY, ARCHITECTS CHARLES A. COOLIDGE, CONSULTING ARCHITECT





AUDITORIUM  
PEKING UNION MEDICAL COLLEGE, PEKING, CHINA  
SHATTUCK & HUSSEY, ARCHITECTS; CHARLES A. COOLIDGE, CONSULTING ARCHITECT





LOBBY—MEDICAL SCHOOL  
PEKING UNION MEDICAL COLLEGE



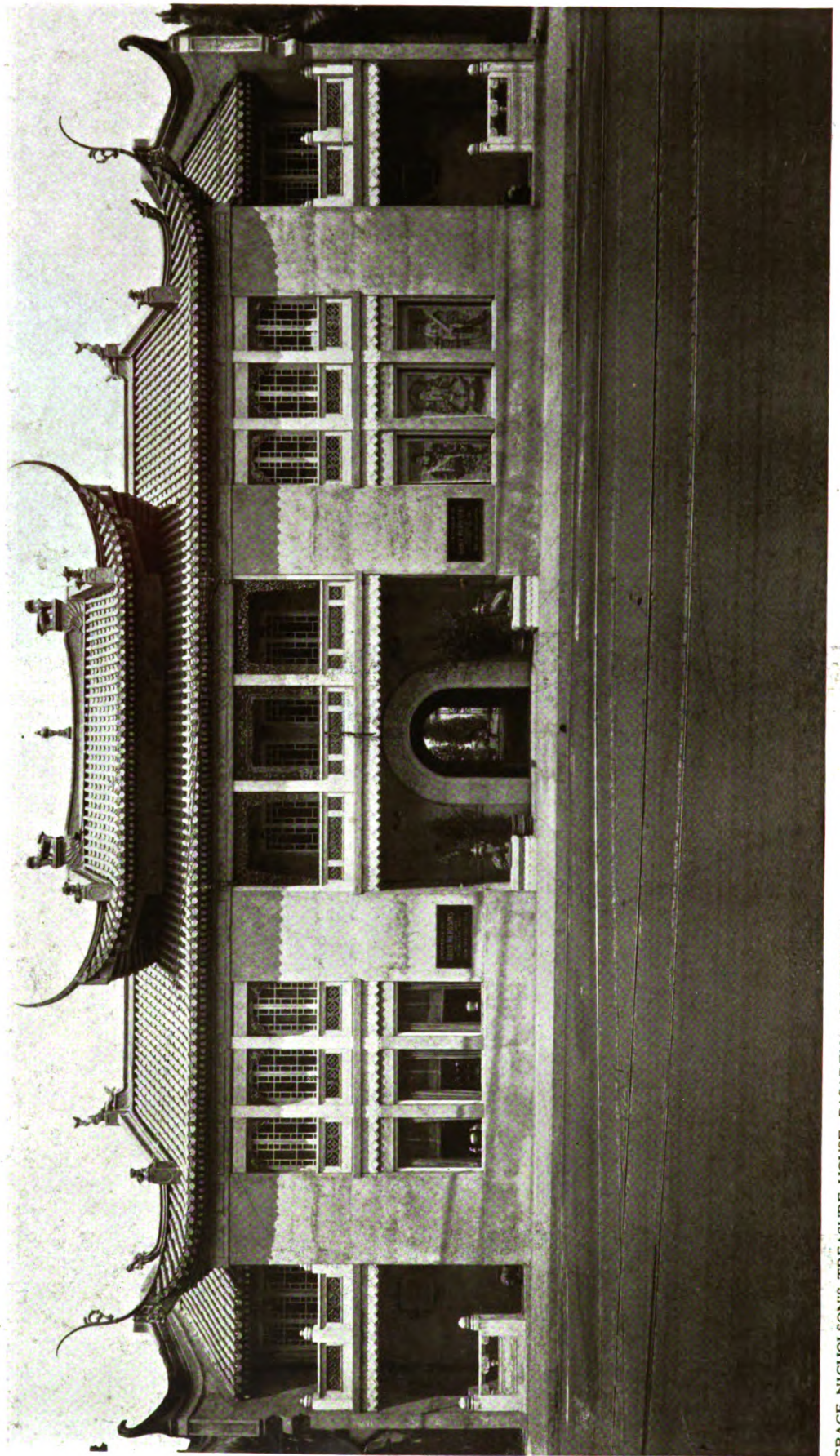
SOLARIUM—PEKING UNION MEDICAL COLLEGE, PEKING, CHINA  
SHATTUCK & HUSSEY, ARCHITECTS, CHARLES A. COOLIDGE, CONSULTING ARCHITECT





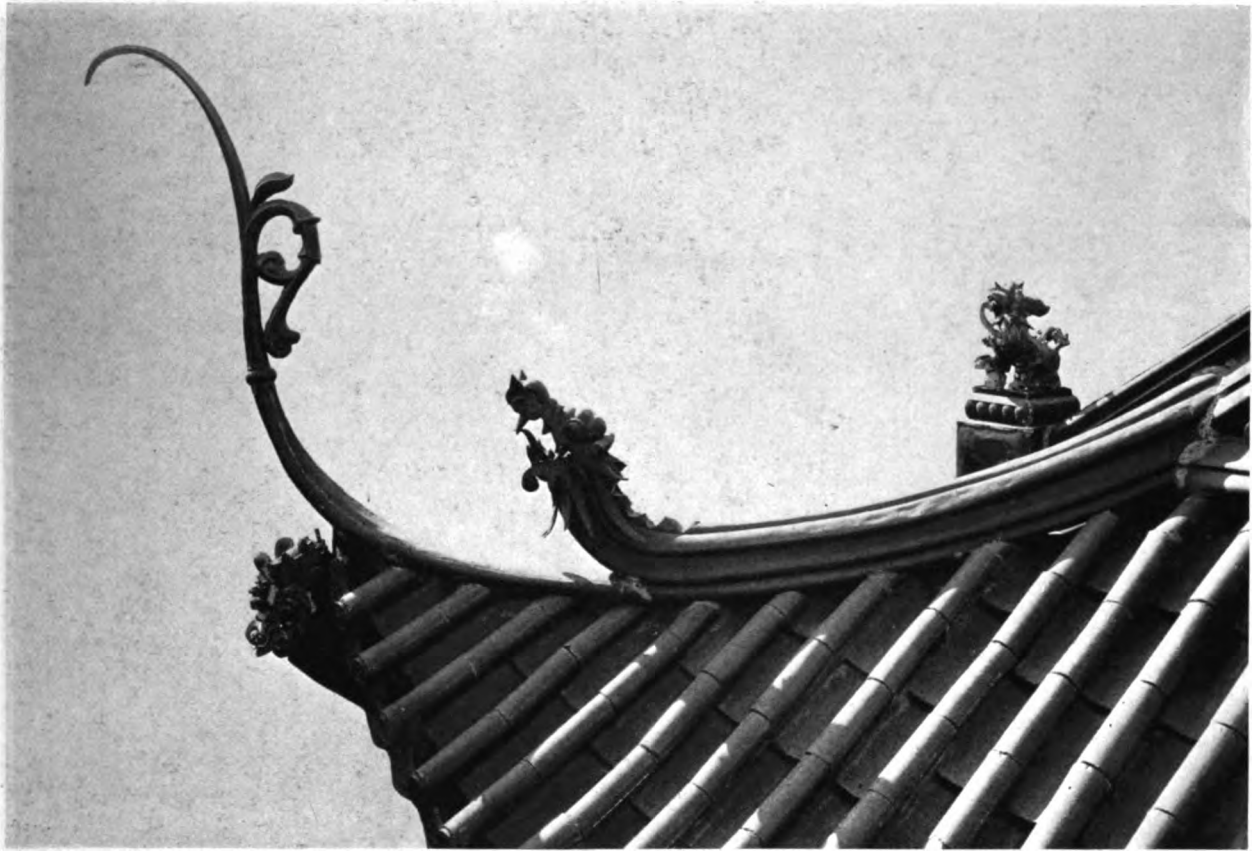
TERRACE AND PORTICO—ANATOMY BUILDING, PEKING UNION MEDICAL COLLEGE  
SHATTUCK & HUSSEY, ARCHITECTS, CHARLES A. COOLIDGE, CONSULTING ARCHITECT





GRACE NICHOLSON'S TREASURE HOUSE, PASADENA, CALIFORNIA  
MARSTON, VAN PELT & MAYBURY, ARCHITECTS



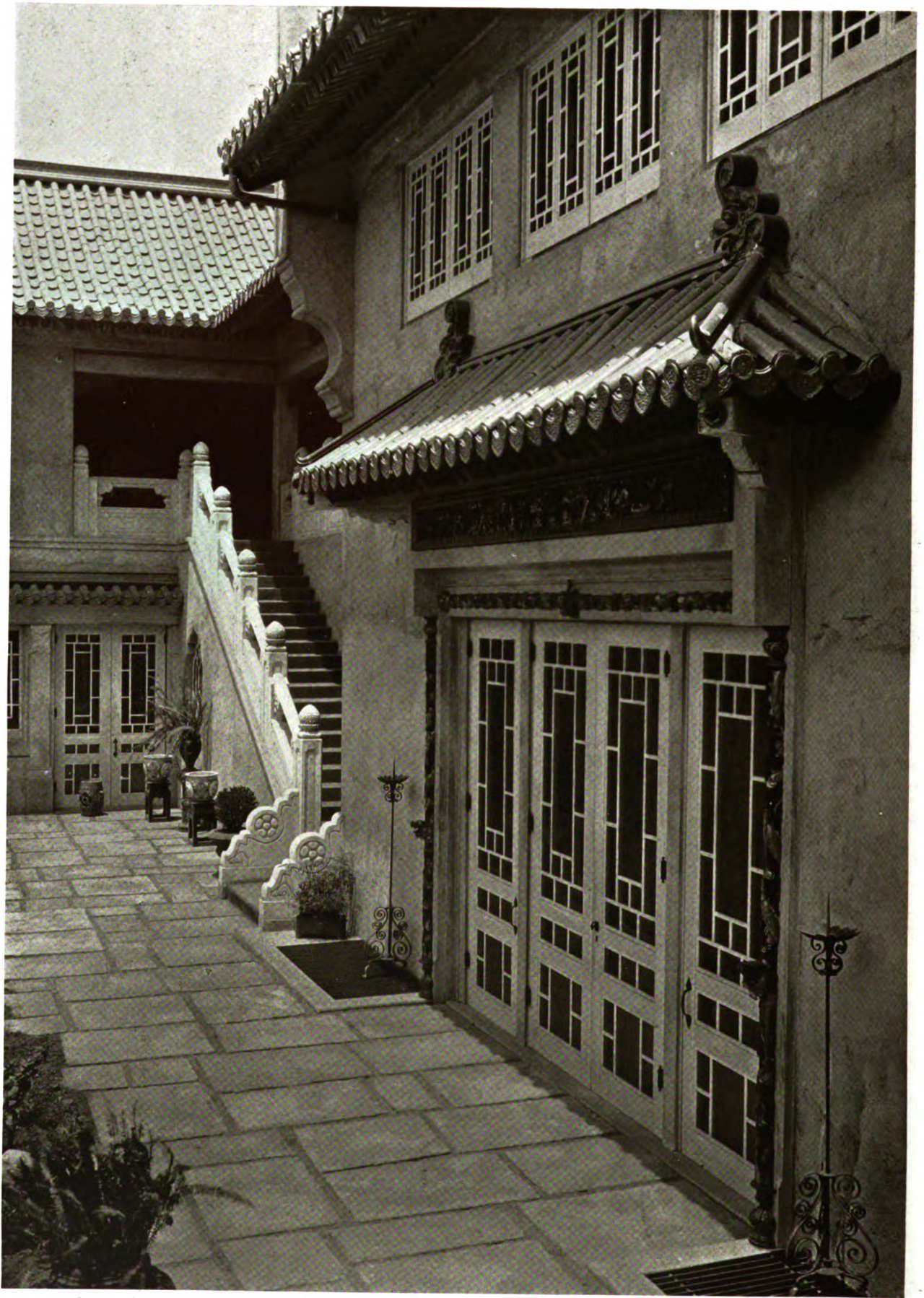


HAND-WROUGHT COPPER FINIALS



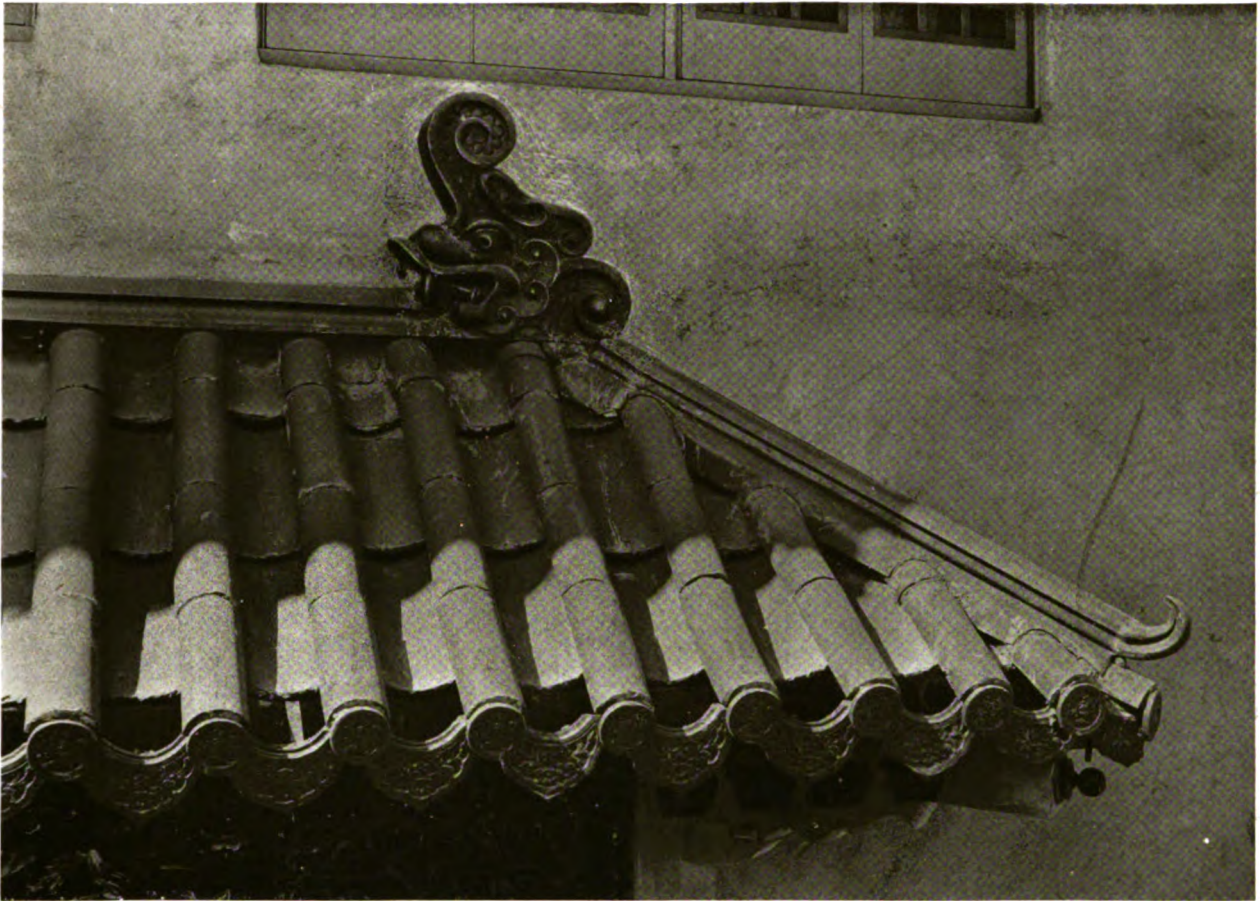
COPPER FINIALS—GRACE NICHOLSON'S TREASURE HOUSE, PASADENA, CALIFORNIA  
MARSTON, VAN PELT & MAYBURY, ARCHITECTS





CHINESE COURT—GRACE NICHOLSON'S TREASURE HOUSE, PASADENA, CALIFORNIA  
MARSTON, VAN PELT & MAYBURY, ARCHITECTS :: :: :: :: :: :: :: ::



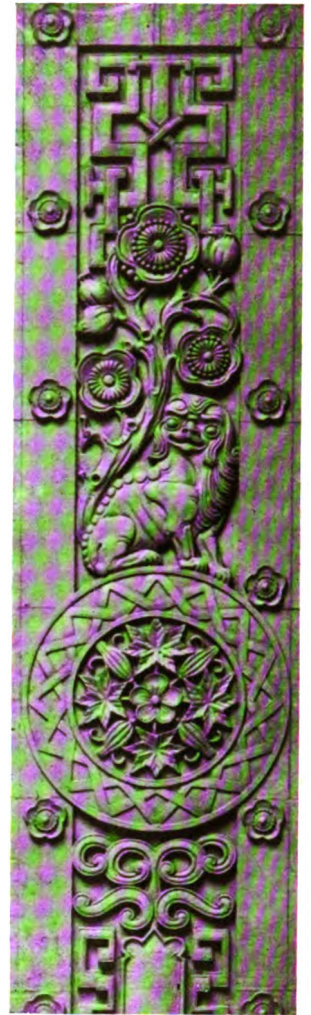
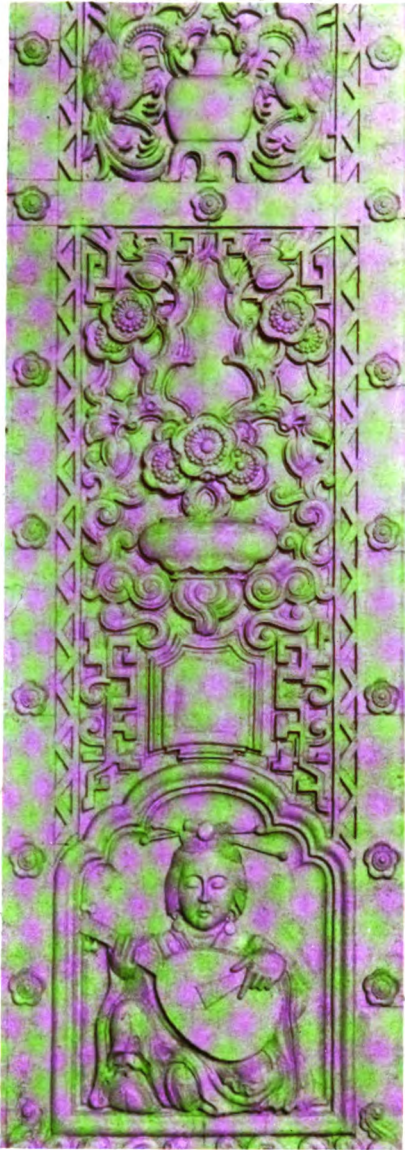


ROOF DETAIL OF DOORWAY IN COURT



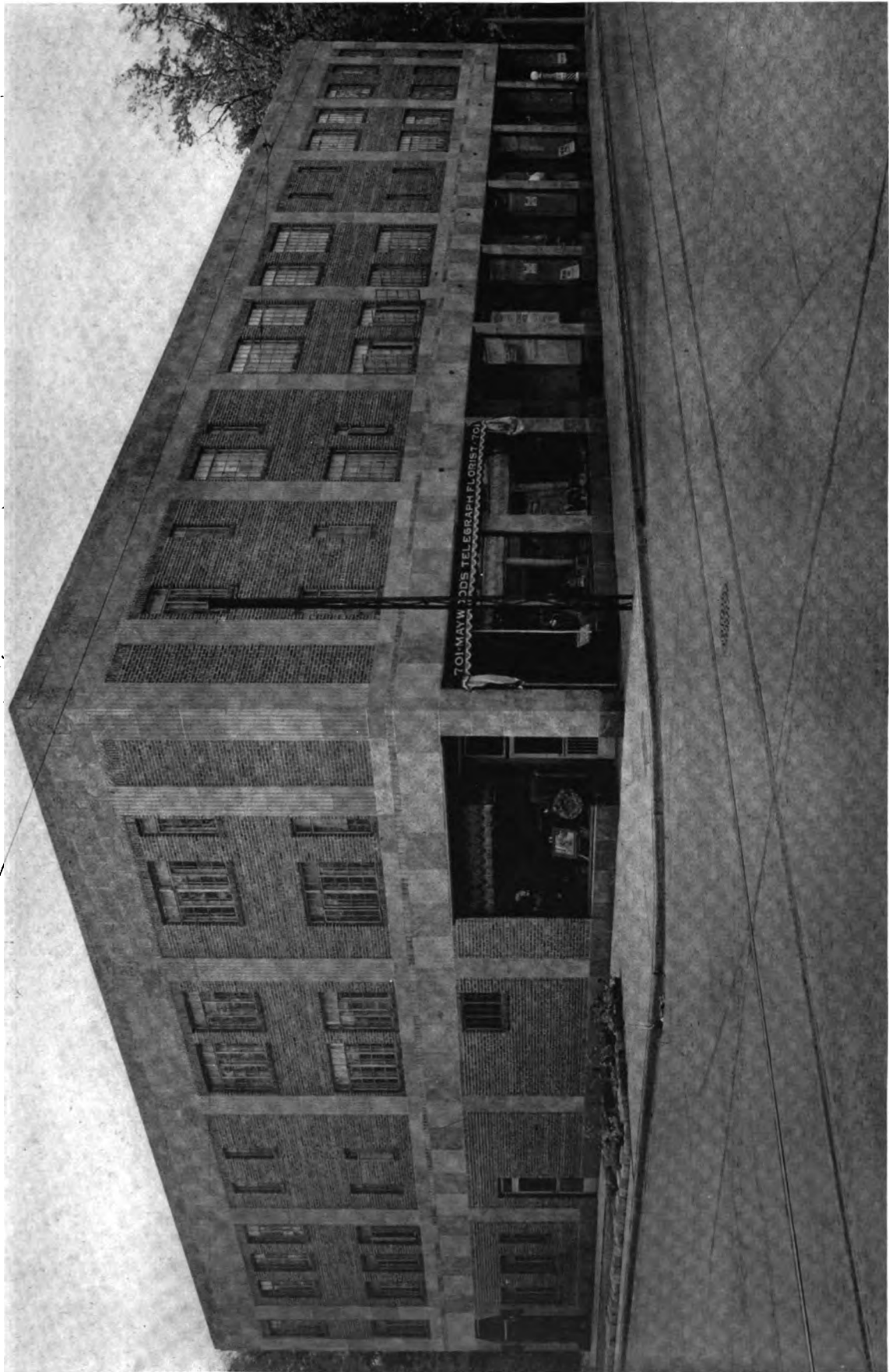
DOORWAY IN CHINESE COURT—GRACE NICHOLSON'S TREASURE HOUSE, PASADENA, CALIFORNIA  
MARSTON, VAN PELT & MAYBURY, ARCHITECTS





J  
 DETAILS FROM CHINESE MERCHANTS' CLUB BUILDING, CHICAGO  
 MICHAELSON AND ROGNSTAD, ARCHITECTS :: :: :: ::  
 COURTESY AMERICAN TERRA COTTA COMPANY





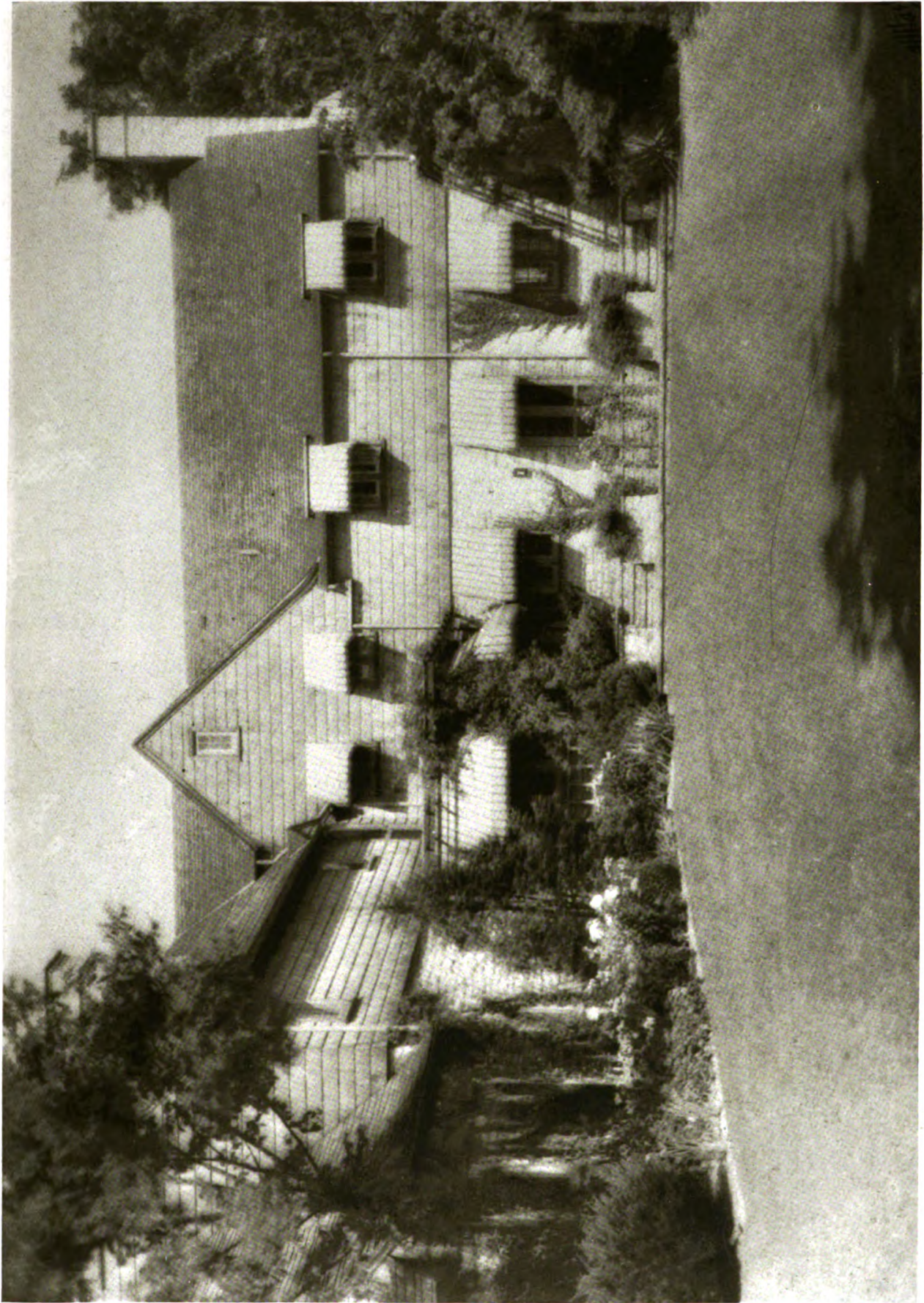
STORE AND APARTMENT BUILDING, MAYWOOD, ILLINOIS  
GEORGE L. LINDBERG, ARCHITECT





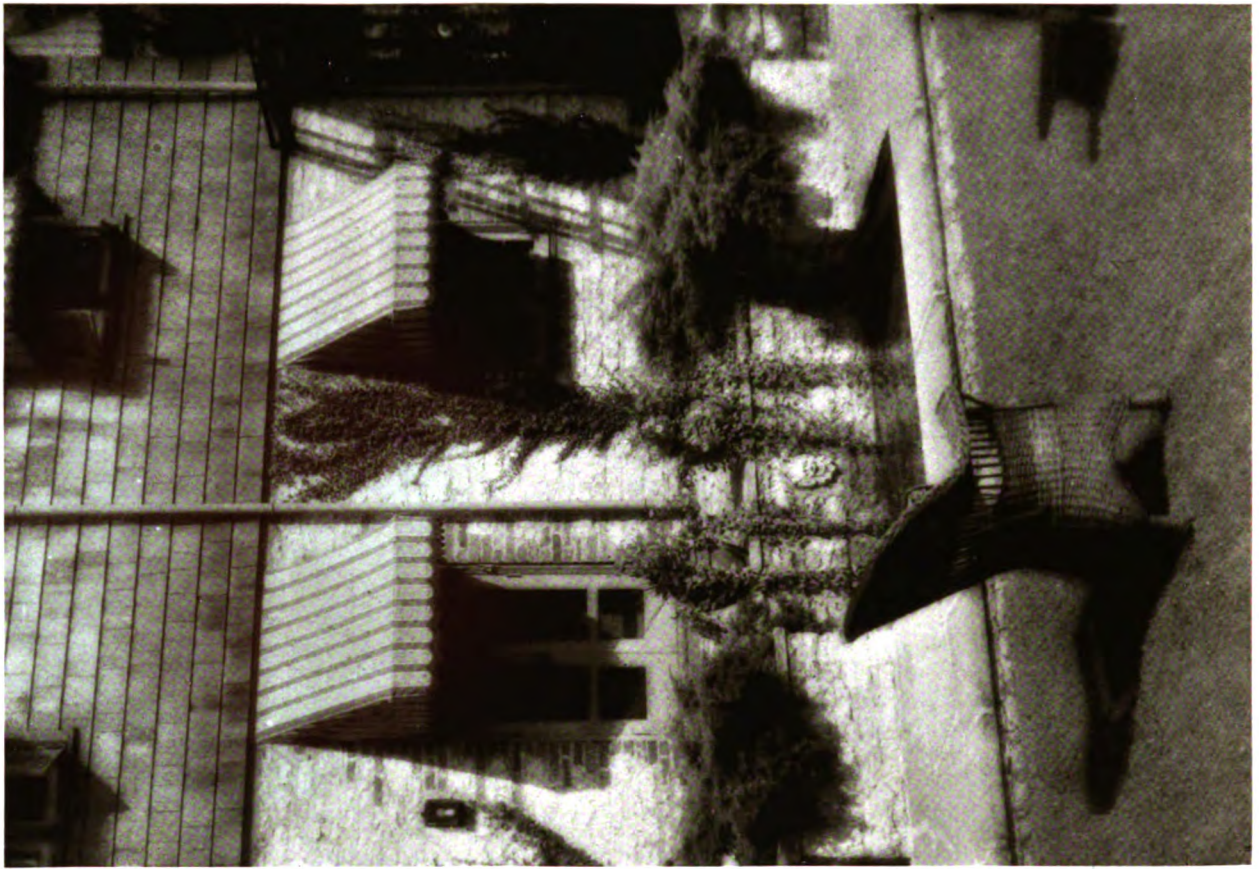
ENTRANCE SIDE  
M. ABEL RESIDENCE, COLUMBUS, OHIO  
MILLER & REEVES, ARCHITECTS





GARDEN SIDE  
M. ABEL RESIDENCE, COLUMBUS, OHIO  
MILLER & REEVES, ARCHITECTS





GARDEN FACADE  
M. ABEL RESIDENCE, COLUMBUS, OHIO  
MILLER & REEVES, ARCHITECTS



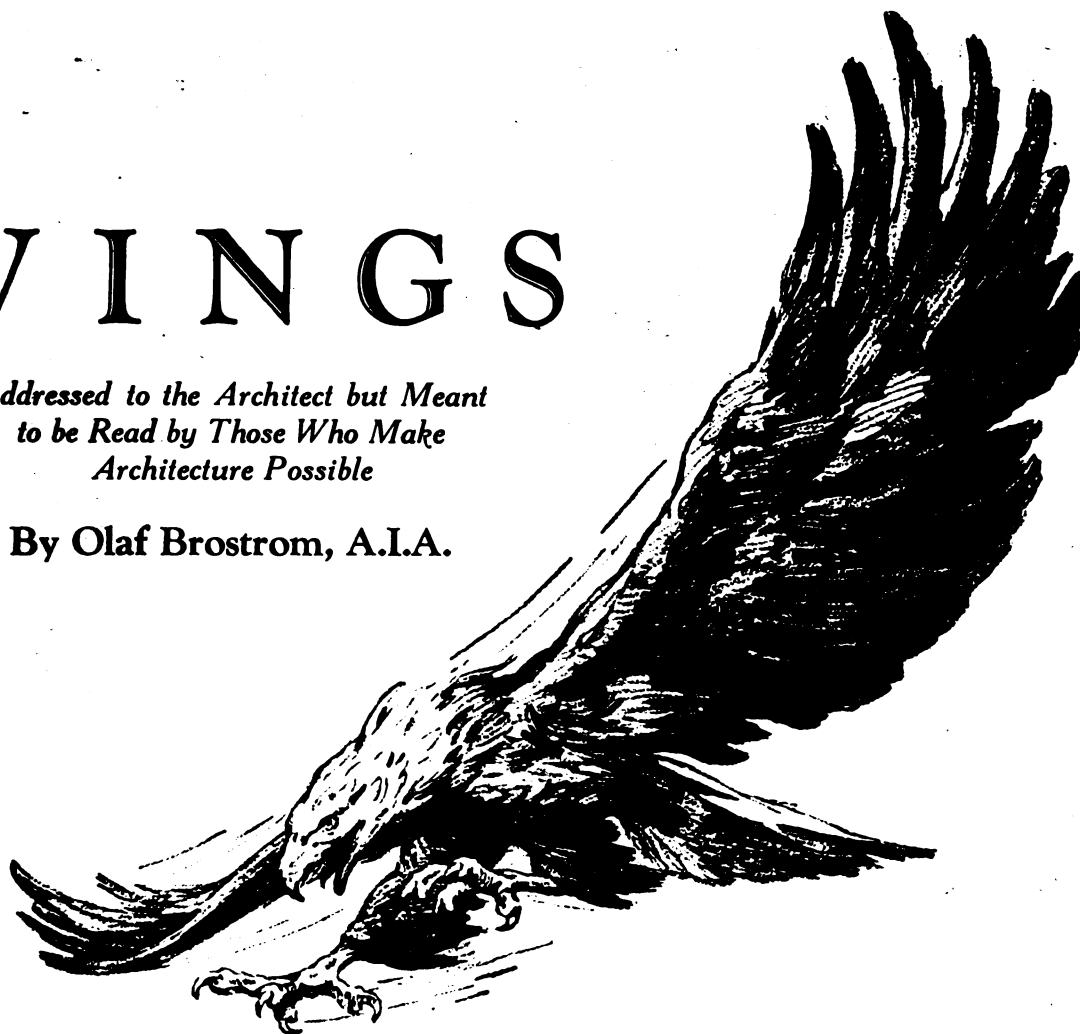
ENTRANCE DETAIL  
M. ABEL RESIDENCE, COLUMBUS, OHIO  
MILLER & REEVES, ARCHITECTS



# WINGS

*Addressed to the Architect but Meant  
to be Read by Those Who Make  
Architecture Possible*

**By Olaf Brostrom, A.I.A.**



**W**INGS, oriental symbols of power, emblematic of speed, and in certain uses, life renewed.

Clip them and their volent capacities are lost. Might as well anchor them in the debris from a Piranesi print, for their power is nullified and their speed necessarily is reduced to that of a trundled baby carriage, the vehicle in which you were pushed about while yet, architecturally speaking, you were an esquisse. A rough sketch—admitted—it is a rough simile.

You never thought of architecture at the period referred to. Nor had a pencil recorded your not-yet-thought thoughts. Except that each pencil scratch you did make, spoke a volume to those who loved to rumple your hair.

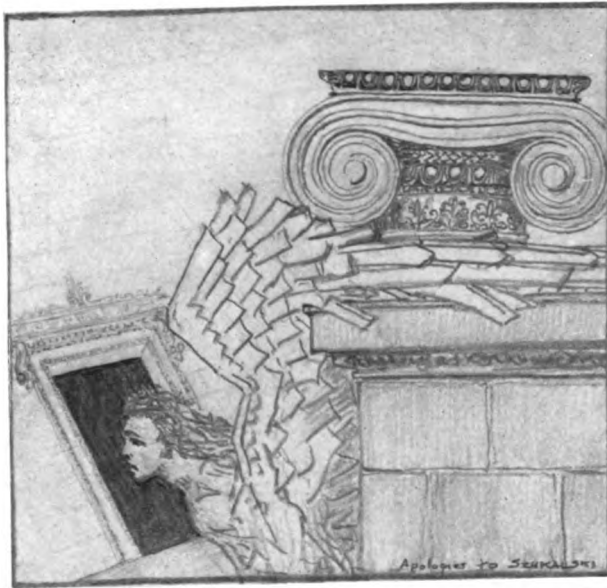
If these scratches took on certain readable forms, especially if rectilinear in character, no matter how meaningless in placement, then they, quite possibly, portended architecture. Spirit wings were thus symbolically grafted on to your mental shoulder blades. Then, these were fed on the food that angels eat, biding the time when they would need strength and direction.

Why ask what kind of food angels eat? What kind does a mother feed her baby? What kind does a doting father give his lively bundle of possibilities? What kind would you hand an angel if you had the chance right now? Don't tell me you wouldn't hand her some incongruous apparent congruous bunk somehow possessed of real food for ideas.

Now flashes on the screen, Architecture personified. How often has she not been fed the stuff that probably made Justice blind; that causes Pegasus to shudder and leap to wing in such haste that feathers come sifting back to earth. To earth, then, and be the matter of angel food as it may.

One thing must be said, and that, that an idea somehow came to you, was incubated, and lo, some structure stirred you! that old, vine-clad church tower inspired you, or the (then you thought so) power-filled colonnade of the Main Street Bank compelled you and you made up your mind that Architecture really called you. Meanwhile, someone pointed out the historic beauties of that marble poem, the Parthenon; and architecture was glorified in some description of the masonry lace work produced by the

cathedral builders; and perhaps, your feet finally trod on the very stones trodden by those builders while your eyes drank in each detail of the ancient monuments. 'Tis no wonder you determined to out-do Michael Angelo himself.



MIGHT AS WELL ANCHOR THEM IN THE DEBRIS  
FROM A PIRANESI PRINT

If you are of the younger generation perhaps some modern architecturally clothed skeleton of steel sent your ambitions hurtling on winged architectural dreams, on into the delights of set back after set back stepping up and up, until the builders of the biblical Babel seem but pikers as compared to the modern shrineless zikkurat erectors. (It matters not if you read this shrineless zikkurats or shrineless moderns. Truly, it matters not.)

But, mayhap, no one took any special pains to point out to you the wonders of architecture, its beauties and its achievements. Perhaps no one advertently nor inadvertently, strummed on the strings of your mental violin until the cables of your bridge to the future rattled.

It might be that you just grew, like Topsy, not born'd at all, but come right out of a tree, and found yourself an—angel—in wood. Pardon, I thought of a picture: a strange trick of fate set the grain in a light so that a perfectly good, flat, red-oak, praying angel with wings of wood, turned out to have a receding chin and lips that a comedian would highly prize! Found yourself an angel in wood, created by the speeding teeth of a circular band running fast o'er the whirling wheels of—commerce; an angel in wood, whose wings never soared, whose wings never will soar, whose wings, well, are not wings at all.

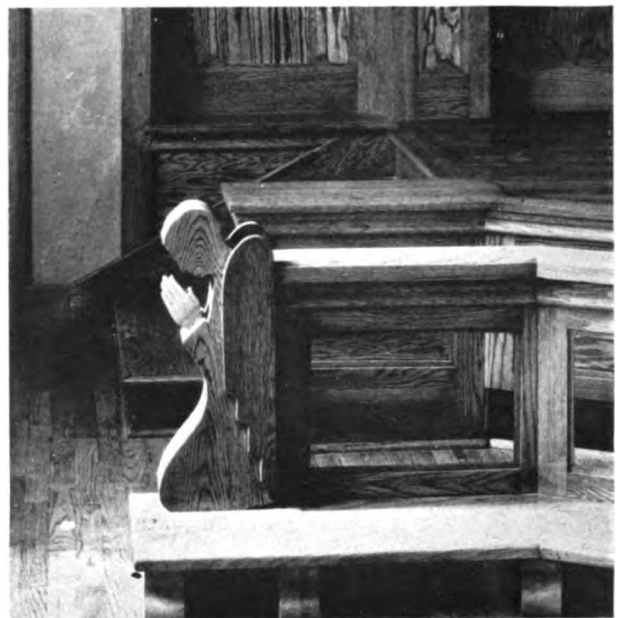
But then, suppose there were wings, suppose there are wings still, wings that skimmed into the blue of ethereal thought, wings that shouted for joy in lambent strokes and dwelt in the heights, among the

celestial spheres, the enthroned, enstoned, that is, to-be-enstoned dreams. Who clipped those wings?

Indeed (in act and fact too) who clipped those wings? Was it someone clearly pointing out that there is but one true language of architecture and that no new fonts, no new type faces, need be designed? Was it the contact with the humdrum of working drawings and the earthiness of pushing graphite during the cultivation of the rich soil held immaculate and virgin on white sheets? Or, was it their refusal to become pregnant with a grand idea no matter how you strove with your pencil, forgetting you should have used your wings? Or was it straining the mathematical psycho-analysis of a reverse cantilever without space in which to cant? Was it the set of the sails of an executor that turned your pictured dream into realities which were but lead? No! not these clipped the wings.

No! 'Tis not these that obstruct the flights. Is't the distance? Oh no! Who cares for heights and depths and breadths in these days of spans that cross the seas, of flights into heights that freeze souls into thoughts that predicate that angels have no wings; and depths—we seek depths but for foundations to upbear the ascent; we seek depths for—gold! Oh! there is the key to the answer—gold—or that for which gold establishes the standard.

Gold, often called capital, lends weight to themes that must without weight forever remain but a figment of the brain. Wings without weights need



A RED-OAK ANGEL, MADE O' WOOD, WHOSE WINGS NE'ER SOARED AND NEVER COULD

not be clipped for they have no resistance and are blown away like the gossamer web of a dream dreamt and not even remembered. But wings, weighted, have power. Spread them and they tremble, eager



for the flight. Lift them, and the impulse is to ascend. The knowledge of power possessed energizes the whole, until ideas take form be-winged and pause in mid-air; mere strands of steel become rigid, held firm in hardened liquidaceous stone; tall piles of burned

not spend a single dollar that will not bring another in its stead," he, they immure the wings. And, those who cry, "Build as our fathers built"—they impound the vision 'ere it's formed under huge masses of archaic lore, while deep, deep down, struggling for life and light, are crippled wings that might have lifted a wondrous scheme up into the azure realms of hoped-for things that seem so—so unattainable. Now, dost know who clips the wings?

Hamlet soliloquized, "to be or not to be?" Praise be—it is to be, in fact it is: unshorn wings are soaring. Look you to the east and turn you toward the west, and touch the north and gaze into the south land. The stroke of master pencils, the beat of builders' hammers, the ringing of steel on steel, the hiss of welders' torches, the gurgle of concrete flowing, the swish of mortar stroking trowels uniting many pieces into one, bespeak that wings are truly soaring.

Royal purple is the color in the early pre-dawn moments, red and gold they are at sunset, and at nightfall black relieved with silver. The day brings forth the glories of the whole ensemble and the details as they bask in brilliant sunlight, or are subdued within the shadows or are washed with pelting rain drops, all as the heavens may deign to send.

Soaring? We should say so! Architecture is arising as a unit, not as a heterogeneous mis-creation with a shirt front all bespangled while behind stark nakedness shamed it. Architecture is arising like a brand new Venus out of the sea of precedent. Of course she's wet. The archaeological sea drops must cling for a time, else she'd miss the sparkling of them as we miss dew drops in the morning when we've slept too long.

Are you sleepy? Try out those wings. Are you embarrassed by the seeming nudities? Well, then drape your architecture but in no wise tangle up your wings. Leave them free for your gyrations, for your pivots and trick flying. Yes! do them all. 'Tis well to have the power and know you've got control; 'tis well to loop so that one knows the feel of daring—and know that one can, with grace, come out in one long steady glide. So, wing your way to fresh, clear heights, while yet you may, in flights that far transcend the dreams that we, you and I, have permitted ourselves to dream.

Oh, Powers that be, provide the weight!



WINGS, CRYSTALLIZED IN BRICK, THE SYMBOL OF A MOTIVE AGE

clay take on everlasting lines and cast back sheer reflections like unto the rainbow's hues, and life and spirit, speed and power take on architectural style in forms which are the crystallizations of the dream upborn by wings unclipped, unshorn, uncaged—wings liberated by the very fact that they have attained weight.

The question as to who clipped those wings is not yet answered. If gold adds weight and weight liberates, then, he who withholds weight holds captive the fluttering, beating, winged dream, ergo, shears those wings. He, they, a society (meaning you and I and the others under the system of thought in which we live and are a part) who say, "Let us build, but do

Vorse, Kraetsch, & Kraetsch, architects, with offices in the Commonwealth Building, Des Moines, Iowa, realizing the great possibilities of the southwest, have recently opened an office in the Post-Dispatch Building, at Houston, Texas.

The offices of Edward Steinborn, architect, have been moved from 179 West Washington street, Chicago, to suite 1710 at 123 West Madison street.

R. Harold Zook, architect, is moving his office from the Adams-Franklin Building, Chicago, to 140 South Dearborn Street, Chicago.

The architectural Sketch Club Foreign Travel Scholarship for this year has recently been awarded. This Scholarship carries a prize of \$1,200 donated jointly by the Chicago Chapter of the American Institute of Architects, Illinois Society of Architects and the Architects Club of Chicago.

"A Housing Development" was the problem presented to the competitors for solution. A city block 300 ft. by 600 ft., was given as the terrain on which the buildings and gardens were to be disposed.

The prize was awarded to Albert Eiseman, Jr.,

first mention to Albert Bacci and second mention to Ralph Emerson.

Albert Eiseman, Jr., the winner, is a native of Chicago, and employed in the office of Mr. David Adler. He was educated in the public schools of that city, and has obtained all the architectural training on projects of the atelier of the Architectural Sketch Club of Chicago. At present he is a director of the Club and massier of the Atelier.

The jury consisted of Edwin C. Clark, Eugene H. Klaber and F. W. Puckey.



## Book Reviews



COLLEGE ARCHITECTURE IN AMERICA AND ITS PART IN THE DEVELOPMENT OF THE CAMPUS: by Charles Z. Klauder and Herbert C. Wise. Charles Scribner's Sons, New York. London. Price \$5.00.

To quote directly from the foreword: "The Authors of this book have given in a sentence its sufficient *raison d'être*:

"There is no art in which this country has made more rapid strides than architecture, and our institutions of learning should embody this national progress, especially since it so effectively ministers to all other arts, as well as the sciences and the daily life."

It is a work of some three hundred pages, profusely illustrated and beautifully described. The literary style is perfect from the architect's point of view and should appeal to the lay public as well. It is a stupendous work well handled. The authors quote examples from the entire continent of North America and show themselves to be thoroughly acquainted—real authorities of this work. It is not localized to the eastern seaboard, middle west or west.

"The object of the work," they say, "is to establish principles, to define standards and to make comparisons that will aid in envisaging completed works of Architecture that will win approval."

They laudably put forth the problems that architects, college administrations and building committees find themselves confronted with. It would seem to the reviewer that an architect, for any such project, would do well not only to become acquainted with this book himself, but also to present it to his committee that they may become better enlightened. In years to come it will probably become axiomatic

that every college building committee should own this book.

The first chapter, Introductory and Retrospective, presents the problems and history of university building in America. It describes our early institutions and their buildings prior to 1860; also shows what happened in the "dark ages" (1860-1890) and describes the awakening of the 90's.

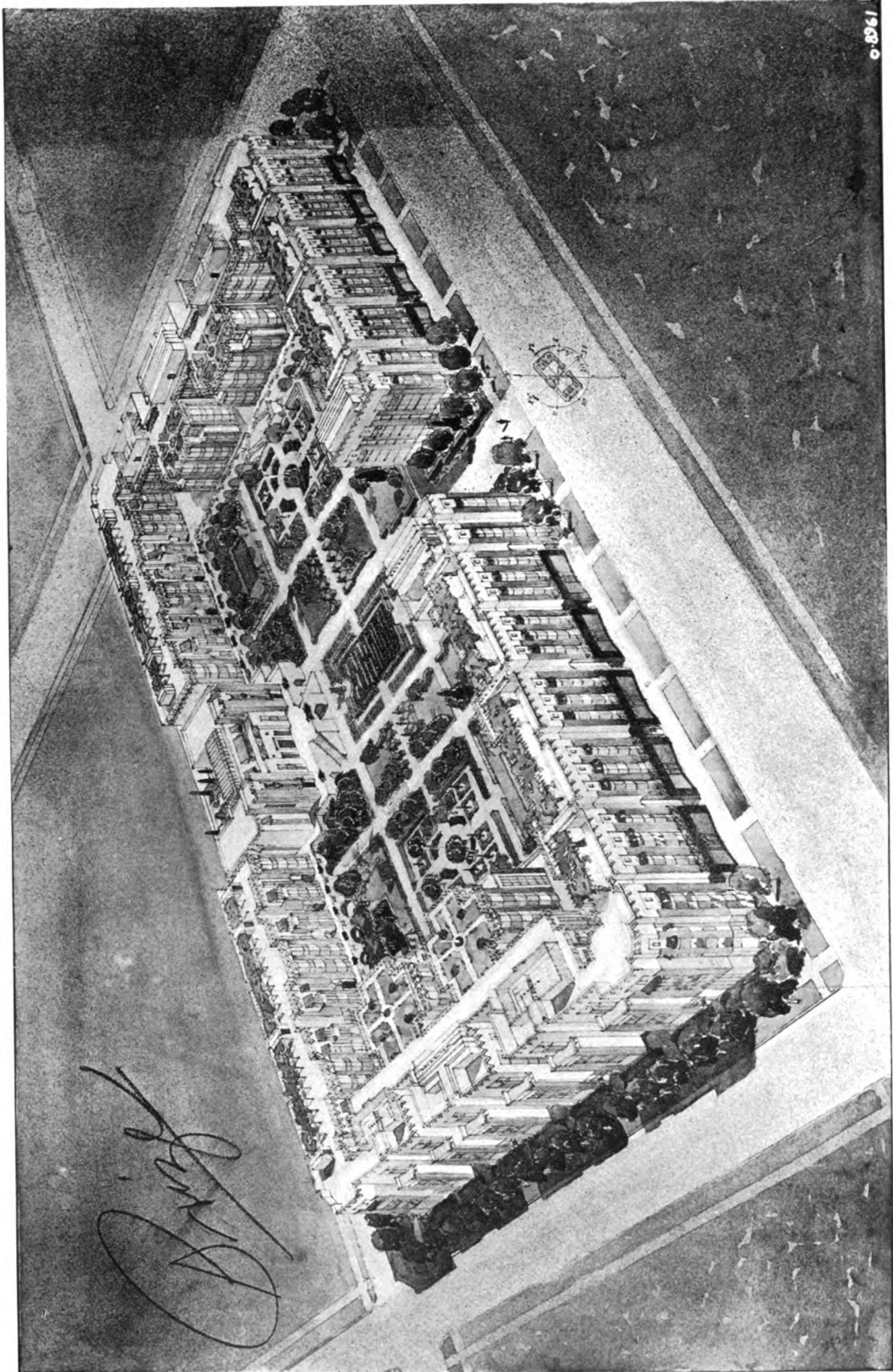
Chapter II, entitled, Controlling Factors, discusses site, climate, character of student body, method of teaching, etc., ad infinitum. It is worth tabulating. Then the authors discuss general development plans, pointing out conclusively how important a well-ordered, fully-studied plot plan can be. It would seem that no college will be without one, once the "prexy" reads this chapter. Every type of plan and site is considered and discussed in language that all can understand.

Administration and Academic Buildings are given a chapter; libraries are fully discussed, compared and well illustrated. Chapels and auditoriums, dormitories, dining halls, laboratories, engineering buildings, art buildings, museums, athletic buildings are all discussed.

The final chapter, entitled, Professional Advisors and the Building Operation, would seem to be a lecture to the president and his building committee on the importance of securing the proper architect and what constitutes a well-qualified architect. Amen! What more could the book be expected to do. It is profusely illustrated with well chosen material.

RALPH W. HAMMETT





A HOUSING DEVELOPMENT  
PRIZE PROBLEM—CHICAGO SKETCH CLUB PRIZE  
BY ALBERT EISEMAN, JR. :: :: ::





# Leasehold Requirements Develop Unusual Garage Plan

**A** LITTLE over a year ago the city of Chicago started off on a "noble experiment" of its own by prohibiting the parking of automobiles in the Loop, or downtown business district. As a matter of course the usual complaints ensued that it would ruin business and what-not, but the traffic situation having reached a situation where something had to be done about it, parking was and continues to be prohibited.

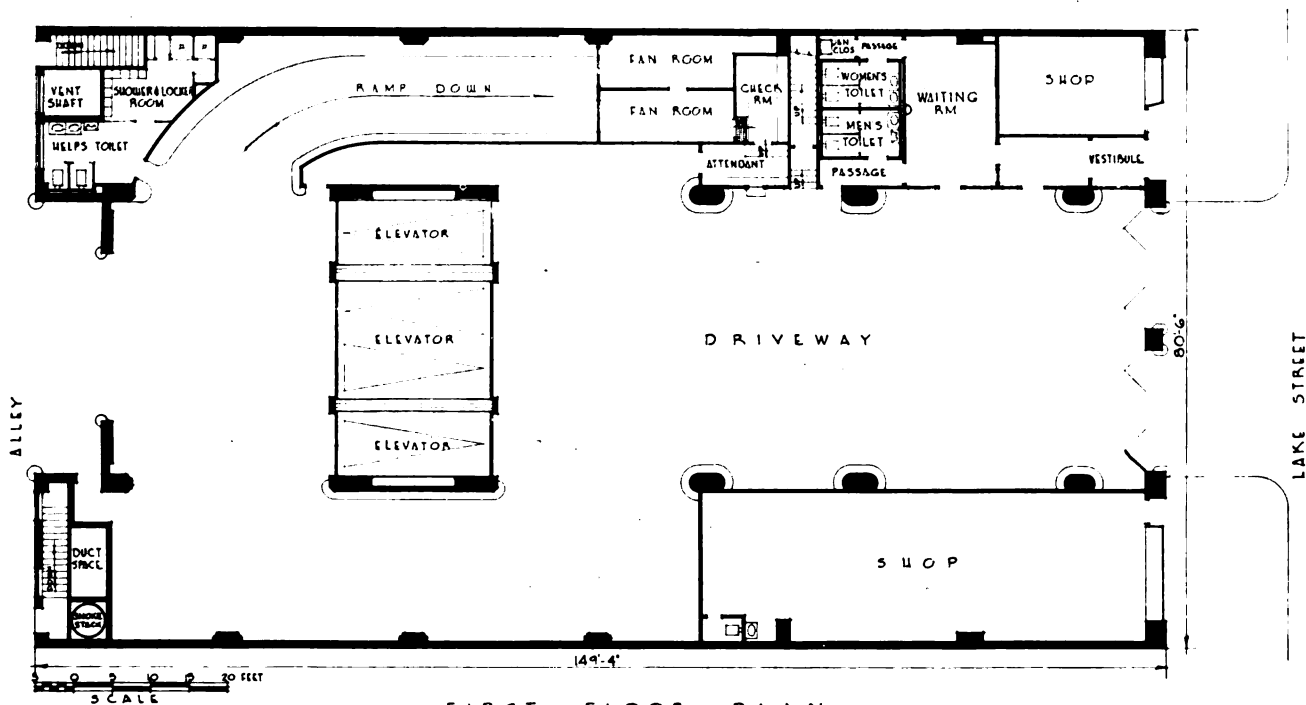
Immediately after passage of the ordinance the Sherman Garage was projected for a site at 112 to 122 West Lake street, which is the northern boundary of the Loop. The building site includes several long-time lease-holds and was improved by a number of buildings erected following the Chicago Fire of 1871. This situation formed the basis for a most peculiar set of requirements for the architects Hall, Lawrence, and Ratcliffe, Inc., to struggle with. It required that plans be drawn to meet conditions of the several leases as imposed by owners of the fees. Due to party wall agreements among the owners of the old buildings, which would be razed, the plans had to provide that at the termination of the 99-year lease

the projected building could be subdivided into separate buildings on the properties of the individual owners. This also required floor framing arranged to correspond in order to carry future sub-dividing party walls.

Ramps were prohibited, except in the northeast corner of the first floor, because the respective owners wished their floors framed in such a way that, upon reversion of the property to them at the expiration of the lease, the buildings could be converted into stores, lofts and offices.

All of these things complicated the plans. Inasmuch as ramps were out of the question in order to obtain the storage space for the maximum number of cars and in such a manner as to furnish quick service to patrons, high speed elevators were resorted to. If the additional five stories are built as provided for in the plans, these elevators will be double-decked in order to care for the increased garage capacity thus obtained.

The lot depth being approximately 150 feet, the typical floor was divided into three 50-foot spaces and the columns arranged as in the usual 50-foot



FIRST FLOOR PLAN  
FIRST FLOOR PLAN, SHERMAN GARAGE, CHICAGO, ILLINOIS. HALL, LAWRENCE & RATCLIFFE, ARCHITECTS

garage units. Interior stairways were kept to a minimum and exterior fire-escapes substituted.

Reference to the first-floor plan shows the amount of parking space in the driveway for the accommodation of rush-hour service; this space allows the motorist to drive directly in, leaving his car in the hands of attendants and be on his way without loss of time. The same space eliminates waiting, on the motorist's part, when leaving the building as all elevators may be operated simultaneously, discharging into this driveway. Should the driveway become congested at any time, the overflow can be accommodated by running cars down a ramp into the basement.

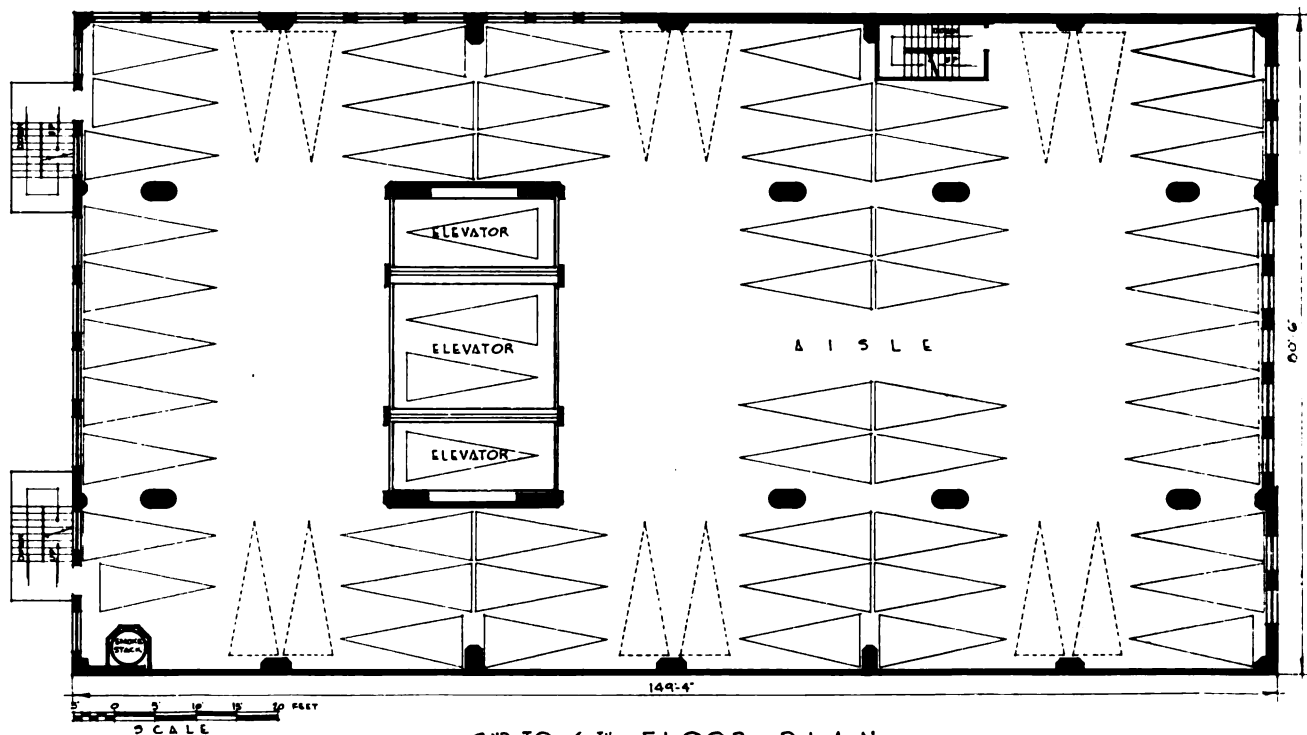
As completed, the building consists of ten stories and basement, with provision for five additional floors as they may be later required. The Lake street facade is a combination of gray and red face brick and Indiana limestone. Steel sash are used throughout and the building is fully protected with a sprinkler system.



RIGHT—LAKE STREET ELEVATION SHERMAN GARAGE, CHICAGO, ILLINOIS

BELOW—TYPICAL FLOOR PLAN, SHERMAN GARAGE, CHICAGO, ILLINOIS

HALL, LAWRENCE & RATCLIFFE, ARCHITECTS



2<sup>ND</sup> TO 6<sup>TH</sup> FLOOR PLAN



# The Passing Show

*Assimilation—Production*

By Arthur T. North, A.I.A.

**W**E HAVE passed through and survived our age of assimilation, particularly of the arts—and architecture. There was no choice in this country because our first concern was subsistence and that is no easy taskmaster. Architecture was limited in its scope. Housing was the principal need; churches served as schoolhouses; stores and warehouses were small and crude—governmental buildings likewise. Naturally, we assimilated the architecture of our origins. This continued long after we had begun to have surplus products and some accumulated wealth. Architectural demands were never great and there was no incentive to do otherwise than assimilate.

The process of assimilating begets standards because it is, in a sense, a passive condition. A standardized conventionalism is the easiest and safest thing to adopt and we were too much concerned with other things. When wealth accumulated sufficiently, with a lack of culture, conventional architecture was the vogue. The more ostentatious manifestations were aberrant which merely accentuated the deadliness of the prevailing conventionalism.

Our architecture has been and is yet, in the main, standardized. This condition is changing because we have departed from the age of peaceful assimilation to one of enormous productiveness—productiveness in everything, including architecture. This means a changed architecture to satisfy new needs.

What are we producing architecturally in such a great volume? The bulk of it is mere production, not creation. Mass the thousands of apartment house buildings of all grades, loft buildings and office buildings, and we have production only. Efficient, it is true, but how many of them will make an artistic impress on their successors after obsolescence removes them a generation hence?

A few will stand the test of long years and be adjudged as a rare performance—a creation. One does not have to be an optimist to believe that this will be increasingly the situation. The attitude of the public towards architecture has changed, or perhaps that of the owner is more specific.

This changed attitude of the owner is most significant. During a recent luncheon discussion one of our busiest and, if you please, most “productive” architects, referred to this change. He stated that

seven or eight years ago the client came to him with a pre-conceived idea that the proposed building should resemble some designated building or be designed in some particular style. His notions were positive and unchangeable. Architecture was merely a conventionalized assimilation and standardized. Today, the client may have equally as clear an idea of what he wants within certain limitations, but he does not want any assimilated or standardized architecture. In other words, he requires the architect to produce or create something really pertinent to the problem in hand.

As this condition becomes more general architecture will pass from the domain of mere production into that of creation. It is already in the process, most notably in New York, San Francisco and Chicago. The number of creative architects is limited today. This is the result of the opportunity to a large extent but when the opportunities spread the architects will be found ready.

It is in the air, as instanced by the teacher of architecture who was requested by his students to procure books illustrating the contemporary architecture. At least the students had a curiosity to see what was being done architecturally in the world today.

No harm can come from such contacts regardless of how deplorably bad is a great deal of contemporary architecture. In fact the student should be conversant with the nationalistic architectural manifestations of today and not be limited to the historical styles. With this study of architecture in all its manifestations comes the true culture and the development of a creative power.

A carefully trained sense of proportion, harmony of color and general fitness will be the saving grace of architecture. This is not acquired by assimilating the old, like a snake swallowing a toad, but rather by becoming capable of seeing with unbiased eyes and analyzing with a logical mind. That should be the aim of architectural training and then the contemporary client will be served.

\* \* \* \*

It is fortunate that the age of assimilation and standardization is gone. Our attention is called to some foreign manifestations of architecture and in-

terior furnishings with increasing frequency. Much of them are interesting and some of them curious. We wonder what can be the motive back of their origin. It certainly does not appertain to American conditions and much of it might be attributed to the revolution in government, finance, production and society, resulting from the war. Fortunately our equilibrium was maintained and our war-affected are comparatively few in number.

No great volume of investment capital has been affected, barring a few faddists who serve to increase the gaiety of the nations. America has definitely accepted the idea of replacing our assimilated standards of architecture with an architecture that is consonant with our social and economic needs. With these, the extreme modern manifestations are not in accord.

This is made apparent by comparing the modern foreign furnishings that have been exhibited in America with those recently designed by a few of our architects and now on exhibition at the Metropolitan Museum, illustrated some months ago in THE PASSING SHOW. One instinctively turns to our own production which has the feel of usability, restraint and harmony. There is, however, a type of foreign furnishings that has not come to us. The reason is obvious. It has developed slowly to satisfy their own desires without the urge for world exploitation to profit from the faddists. It will come to us in time through our own progress in the same way and for the same purpose.

Bulletin No. 192 of the Engineering Experiment Station of the University of Illinois is a report of the

results of the work accomplished since the publication of Bulletin No. 169 in 1927 under the terms of a cooperative agreement between the National Boiler and Radiator Manufacturers' Association, the Illinois Master Plumbers' Association, and the University of Illinois, providing for an investigation of steam and hot-water heating systems.

The effect of an enclosure, shield, or cover upon the heating effect produced in a room and the steam condensing capacity of a radiator depends on many factors. The tests made in connection with the investigation reported in this bulletin were planned to determine the influence of all of the factors which enter into this problem in the case of various commercial radiator enclosures and shields.

Copies of Bulletin No. 192 may be obtained without charge by addressing the Engineering Experiment Station, Urbana, Illinois.

A merger of the firm of Verner, Wilhelm and Shreve, architects and engineers, and the business conducted by Harry S. Angell, architect, has been effected under the name of Angell, Wilhelm and Shreve. Mr. Verner plans to operate as a consulting mechanical engineer.

E. B. Wilhelm has been named president of the new company. Harry S. Angell is vice-president, and R. F. Shreve is secretary. The architectural department will be Mr. Angell's division. Sales activities, civil engineering and construction are delegated to Mr. Wilhelm. The structural engineering department will be headed by Mr. Shreve.

The firm will have offices at 750 Book Building, Detroit, Michigan.

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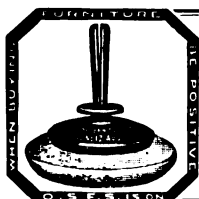
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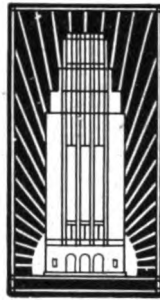
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# THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

Volume XXXVIII

Number 8

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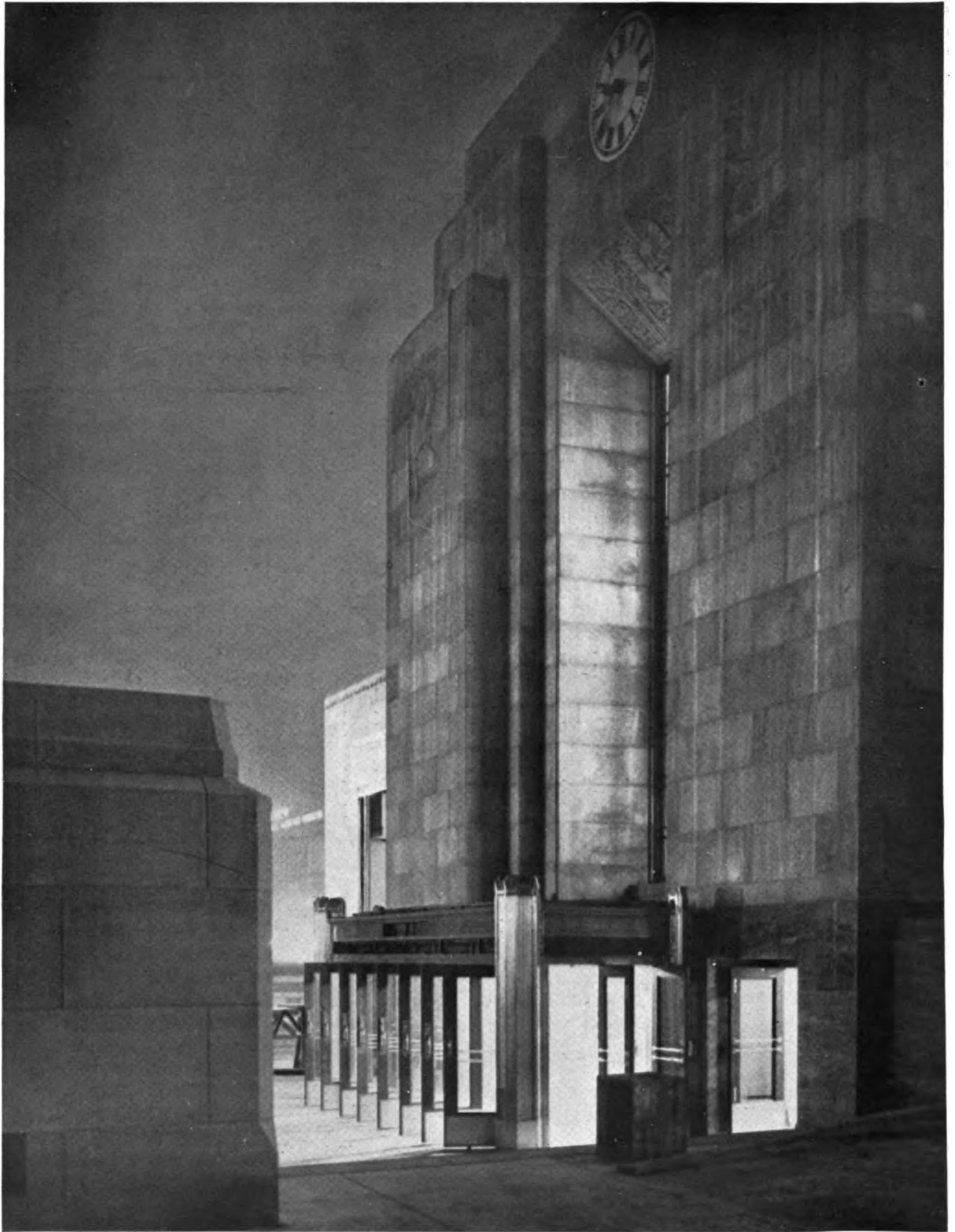
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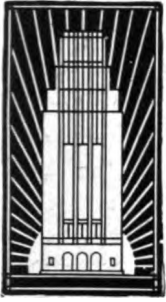
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# THE WESTERN ARCHITECT

ARCHITECTURE

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Volume XXXVIII

AUGUST, 1929

Number 8

A Case of  
"Racketeering"  
in the  
Building Industry

It would be a waste of effort to attempt to explain the different ramifications of the controversy which involves New York City's building progress, but its general aspect would indicate the same old brand of ignorance, selfishness and chicanery that has marked the course of labor and employment ever since employers and employees became separated into two separate camps. The often unjust exactions of employers brought about the union of employees, and this in turn made associations of employers imperative. If at this juncture a give and take policy had been adopted, and the former friendly relations that generally existed had been maintained by mutual discussion and arbitration, labor wars would have been unknown. Labor has always been war-like and its first remedy for a real or fancied wrong has been a strike. This followed by the assault and battering of any who maintained the inalienable right to work for a living and attempted to work, which was looked upon with complacency by the authorities, brought the opposing contractors to the necessity of employing guards to protect their persons. A building strike was "war to the knife," or a short piece of scantling, which with terror, was the main ammunition. But these crude methods have been abandoned, largely since the "American Plan" made San Francisco free of union domination, the decision of Judge Landis brought comparative regulation to Chicago and the Britnell prosecution tranquilized New York for a time. Of late, however, there has appeared an unholy alliance between one class of employers and a unionized section of their employees. Evidently taking a leaf from the ubiquitous prohibition book, this has continued in a form called "racketeering" and the result has been a war between those who wished to pursue their business in honesty and peace, and a "survey bureau", which is being investigated preparatory to grand jury action to ascertain if the "two per cent levied on the contracts of members if, or how, the money was divided and whether or not the bureau acted as a 'ring' where bids were 'rigged' and allocated to members," to the general disturbance of the entire building field in

New York City. Serious as this system of grafting is, if it exists as alleged, it has no real bearing on the general honesty of the mass of contractors or on the leaders of the American Federation of Labor who are gradually coming to a realization that war is what Sherman called it and the answer to all labor disputes is impartial arbitration.

The National  
Competition  
for Prizes in  
Home Design

During this summer solstice, when all the world of professions and business is away on vacations, except draftsmen and some architects, the chief interest centers on the National Better Homes Architectural Competition now nearing its completion stages. The competition closed on June 30 and at the close of the adjudication in the thirteen regional centers the prizes will be awarded and the prize plans exhibited. In the form that seems to be popular in recent competitions, that of a first and second adjudication was adopted. When three plans from each district are selected by the local adjudicating committee, with a five hundred dollar prize to each, these thirty-nine winning plans go to a national jury of award which will confer the first grand prize of five thousand dollars with a second and third grand prize of three and one thousand dollars, a total of twenty-nine thousand dollars being thus distributed to those architects, architectural draftsmen, and students in universities and technical schools who have refrained from vacation joys to labor over drafting boards both in the hope of winning one of the prizes, and, it is hoped, because of a desire to aid the better homes movement of which this competition is a premier effort, even exceeding that initial project in the same direction, projected in its initial stages by Edwin H. Brown, architect of Minneapolis, and adopted by the American Institute of Architects as a permanent program for the benefit of the small house builder and the advancement of planning and design in small housing. In the belief that the improvement in the standard of small home construction will work to the advantage of the manufacturers of building materials and appliances, a long list of the leading concerns have contributed the prize money. The

juries in the several regional districts are composed of "three prominent architects, a practical home-building contractor, a real estate expert recommended by the local real estate board, and a home economic expert or interior decorator." Raymond M. Hood, architect, of New York, has acted as chairman of the national committee of arrangements and also chairman of the national jury of award. Information is lacking in regard to the personnel of the thirteen juries of award, except of the second region, the headquarters of which is New York, but their representative character can be judged by the jury of that city, which has already completed its preliminary or local selection. With Raymond M. Hood the jury consists of architects Arthur C. Holden, Roger H. Bullard, Eli Jaques Kahn, Frederick L. Ackerman, C. S. Peabody, Julius Gregory, Harvey Wiley Corbett, Arthur L. Harman, all members of the American Institute of Architects; with Chauncy B. Griffin, real estate dealer, James Graham, contractor, Elsie Farley, decorator, and J. B. Stuart, real estate editor of the New York Times. The conclusion of the competition, the local and national exhibitions of the prize designs, should not be followed by commercializing these contributions to the home building public by the profession. Perhaps this can hardly be absolutely avoided, as services must be paid for, but the projectors of the competition and the committees that have served on it, to say nothing of those who have done the major part of the work in rolling up a fabulous amount of house building knowledge and not even a prize to show for it, should be regarded as "owners" of the designs and not those who merely contributed the prize money. The effort to better as far as possible the design and plan, which means everything from basement laundry to children's playrooms, in the modern domestic system, is in its social aspect the best of many contributions architects have made to society.

The Need  
for  
Art Education  
of Craftsmen

With the intricacy and interest involved in his general practice the average architect has probably been giving little thought to the close relationship between the arts on the one hand and the education of adults on the other. It has long been recognized by many leaders in the profession however, that the architect is of all men through his temperament, training and high ideals,

best qualified to carry theory on to practical results. It is that the architect is the only individual, or a stable group of his fellows, in the community who has the all-round training in the arts to carry down to the public in general or to the craftsman in particular, in any effective way, the art traditions of the past with their present application. In this he is the predestined leader of his fellow citizens in that most important duty of bringing to them a realization of the benefits of art training and the value of an opportunity for using and enjoying a sense of beauty in the execution of the day's work. Of course his function is primarily that of making a step forward in connection with those crafts

which have to do with the building industry and its surrounding features. The lack of artistic craftsmen is such that to carry on the present development of architectural design something must immediately be done, and on a large and definite scale to educate the craftsman, upon whom lies the labor of design execution. For a number of years the American Institute of Architects has carried from year to year a standing com-

mittee on education. It has been served by men of high ideals and practical thought and ability, yet its greatest effort has been in the direction of art education in colleges and universities. As individuals, men like Burt Fenner, William Stanley Parker, Ellis F. Laurence and David Knickerbacker Boyd have given years of faithful service to apprenticeship as the practical answer to the question of craftsmanship education, and the Institute each year presents a craftsmanship medal for high attainment in craft-art. Accelerated by these individual efforts in craft education the Institute committee has reached a high point in its educational program by enlisting the aid of the American Library Association in its program for the architectural education of draftsmen and building craftsmen. Thus the books necessary for the study of arts and crafts are made available in hundreds of libraries, on the one hand and efforts of those who individually lead in the practical application of art in the day's work on the other, presents a hopeful outlook which makes for happiness both for the craftsman in opening new vistas, the architect who sees his design carried out in the spirit of his conception, and the public through more of beauty, convenience and harmony in the work he has paid for.

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## Next Issue

**T**HE September issue of the WESTERN ARCHITECT will feature a complete and exclusive story of the new Cook County Criminal Court Building and Jail, Chicago—Hall, Lawrence & Ratcliffe, Architects. All details of construction will appear in a sixteen page plate section.

This group of buildings is a milestone in the new era of design for public buildings. Other cities have awaited the completion in view of adopting some of the features which have been a distinct departure from the old style jail design.

---



# The Daily News Building

By John Holabird

*Holabird & Root, Architects, Chicago*

ITS SUPERB site, reminiscent of the settings afforded by the waterfronts of Stockholm or the Thames embankment, was made possible when the Illinois Commerce Commission granted air rights, permitting the erection of building structures above the open spaces occupied by railroad tracks.

In direct contact with railroad transportation and adjacent to the proposed Avondale avenue, double-decked super-highway above Canal street, its strategic location from the business standpoint of accessibility is superb. The site affords opportunity for a structure of aesthetic prominence in an area in which the extension of Wacker drive and the straightening of the Chicago river are contributing factors in the development of this portion of the Chicago plan destined to rival the near north or south sides in beauty.

The Daily News building makes use of this opportunity to express itself in terms of architectural beauty explanatory of the use and purpose of the structure.

American architecture, in its struggle for expression, has battled with many alien forms. Dating from the Colonial period of attenuated grace, progressing through the classic revival of sombre perfection, groping through the ugly post-civil-war period, it found itself immersed in a mass of borrowed European samples. On a wave of commercial expansion of the first magnitude this European infusion was developed along imperialistic lines to a point rivaling the grandeur of ancient Rome. Boastful and arrogant, this period of swank and swagger was always and still is foreign to the psychology of the real American people. Of the economic management of affairs, increasingly evident in all spheres of activity, the architecture of today is unavoidably expressing growth and persistence. From our buildings unnecessary excrescences, frequently very beautiful ones, are gradually being discarded. Light-excluding cornices, dangerous projecting balconies and elaborate applied exteriors are falling away, disclosing structures whose strange beauty is but the story of what they really are. In The Daily News building this movement, acclaimed as modern, is exemplified to the fullest degree.

Sound construction should be the common property of all buildings in this age of mechanical perfectness. However, the proper adaptation of the various units of space to their individual require-

ments, and the proper expression of the structure as to its use and purpose is an art, particularly as regards the latter phase, that, while not removed from the science of mechanical exactness, introduces an emotional content resulting from the spiritual order of things.

Perhaps the keynote struck by The Daily News building is that of permanency, due to the distinctive feeling created by the design that the structure has been enduringly built with that idea in mind. From the arcaded embankment that forms the retaining wall of the plaza the structure rises naturally in a series of mass formations, the shapes and disposition of which are almost entirely dictated by the various forms of activity which they enclose.

The arrangement of the fenestration explains the internal uses to a great extent. The larger openings on the lower stories mark distinctly the location of the principal entrances, shops, large press rooms and similar spaces, while the studied monotony of the smaller windows in the upper stories portrays the presence of the smaller office units, similar in size and usage. The vertical feeling imparted to the buttressed ends of the main structure is linked horizontally by the treatment of both the upper and lower stories, and the inclosed spaces above the main roof level are disposed of in such a manner as further to unify the entire mass of the building.

In its development The Daily News building becomes a monument to its purpose without stressing its advertising value beyond its inherent limits. Unhampered by past architectural styles, a strict adherence to the solution of practical problems, expressed in continuity of line, sharp contrasts in light and shadow created through definite angular moldings and broken panes accented by ornament only at focal points, produces a definite rhythm and the definite emotion of inevitability, which is perhaps the acid test of creative endeavor along any line.

The Daily News building, placidly located on the edge of a broad river, possesses this sense of inevitability to a marked degree and it is accompanied by a sphinx-like quality of feeling carried almost to the point of mysticism, for which the inclosing arms of the plaza are to some degree responsible. The building seems to be alive to a sense of responsibility as though fully aware of the duty of housing The Daily News and equally happy that it can do so in a manner both practical and beautiful.

# Air Rights in Chicago

By Joshua Esposito

*Consulting Engineer*

**E**ARLY in the development of the present Union Station property, over part of which The Daily News building stands, we engineers at work on the station project realized that a difficult problem involving air rights confronted us. We understood the value of air rights to railroad and terminal companies. They had been demonstrated in various cities, particularly in the Park Avenue section of New York and in all other important air-rights areas in the world. But it was certain that electrification of the lines using the Union Station would not be coincident with the completion of the terminal, and it was possible, we knew, that opportunities for development of the air rights would come before electrification.

Our problem, therefore, was the smoke problem. We wished to be ready for air rights if they came. And to be ready we had to devise means by which we could eliminate the smoke blown out by steam locomotives, and do so in such a way as to make it practicable to erect buildings over the tracks. I was acquainted with many schemes for handling smoke, among the systems used in Boston, Pittsburgh and Columbus. But they had not worked out properly, so it was necessary for us to do our own inventing.

Accordingly, in 1916, I requested the board of directors of the Union Station company to appropriate a considerable sum of money to finance experimentation. Realizing the importance of reaching a solution, the board acquiesced, and early in 1917 our tests began.

Over the tracks of the Pennsylvania railroad at Fourteenth street, in the middle of the coach yards, we built a temporary shack. It was so built as to produce the same problems of smoke control that would exist in a big commercial structure over the tracks. For a year we conducted practical studies there. Real locomotives were driven under the building again and again, day after day, month after month. As a result we ultimately worked out the system outlined.

In the building floor, which formed the roof over the tracks, smoke openings were made, continuous over the tracks and so placed that whenever a locomotive ran under the structure the smokestack would be just below one of these openings. The smoke was blown through the opening into a large expansion chamber above. The entrance channels were of a special kind, wider at the bottom than at the top, the

walls slanting inward toward the top. Investigation showed that the exhaust from a locomotive would shoot the smoke against and then along the two slanting walls with the result that the discharge entered the expansion chamber in two slanting streams and went to the two sides of the opening instead of hovering over it in such a position as would easily permit escape downward. The walls of each opening also helped to prevent such escape. In the expansion chamber, four or five feet high and wide as the track area covered, the smoke had ample room to expand. This expansion decreased its density, making it practically as light as air, and thus adding still another safeguard against its dropping through the entrance passageways.

Leading up and away from the chamber were vertical stacks into which fans slowly sucked the smoke. The stacks served two purposes by performing one operation. First, by drawing the smoke toward them, they assisted the other factors working against an exit through the original openings; and, second, by providing outlets for the smoke into the upper air.

The roomy smoke chamber, wide and as long as the track area, and between four and five feet high, consists of several chambers, as partitions have been built in it. The smoke is drawn from the expansion rooms into smokestacks that mount through the twenty-five stories of the building, to the open air. That is not to say that all or even most of the smoke will issue forth into the air. The great bulk of the solids will be precipitated and remain in the smoke chamber to be removed later.

It is obvious that even if all the smoke were to go out from the stacks at the top it would be much better for the city and for the neighborhood than if the building did not exist. Smoke emitted twenty-five stories up is as nothing compared with the same smoke emitted at or near street levels. Yet as a matter of fact the elimination system in the Daily News building vastly decreases the amount of smoke released.

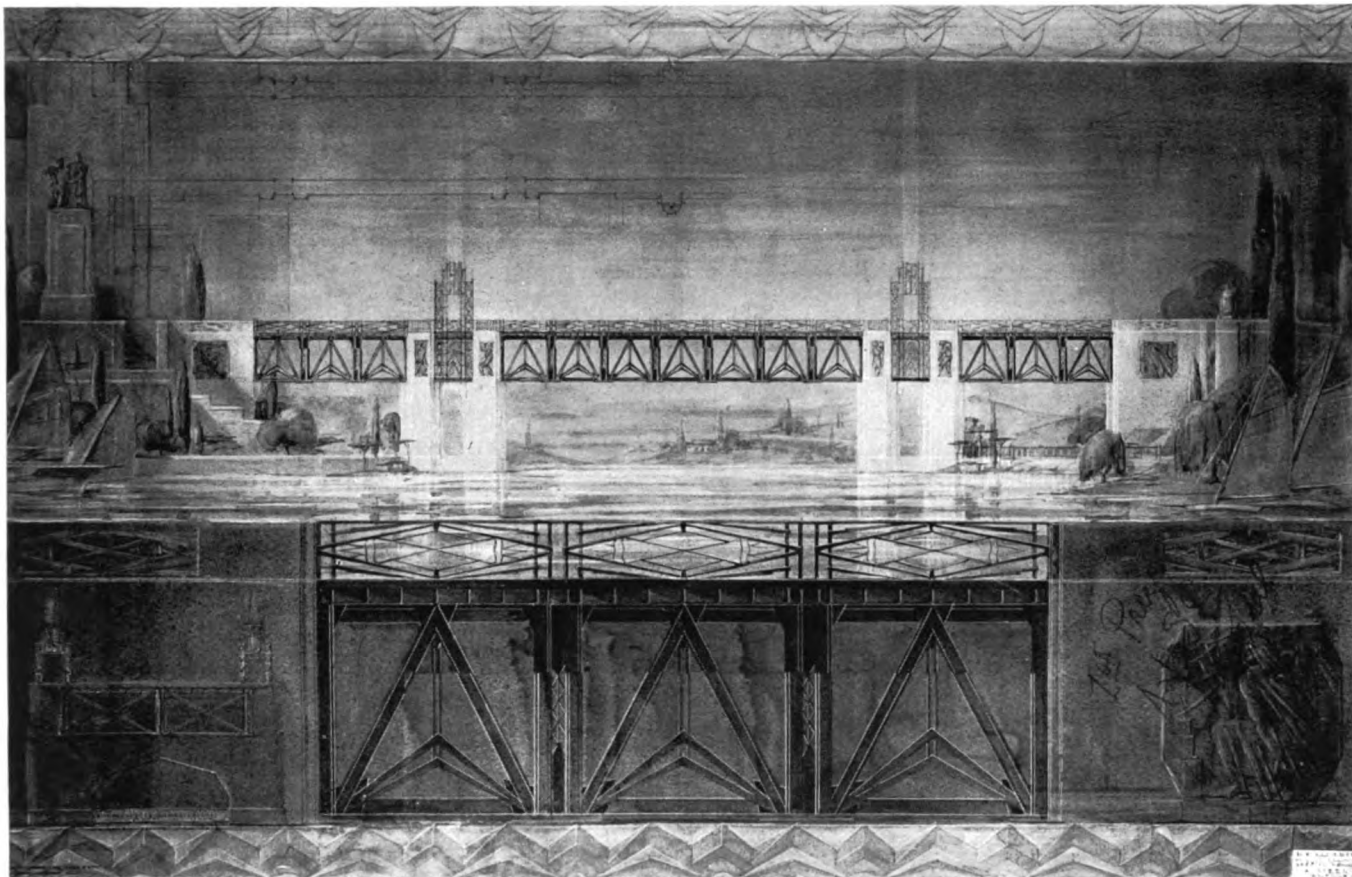
At this point I outline the importance of the smoke removal scheme to air rights and to the plans and negotiations of The Daily News for its new building by relating the story of a transaction which fell through a few years ago. Before the solution of the smoke problem the Union Station company had an opportunity to lease the site now occupied to a



company which desired to build upon it. That company wanted to use the entire site bounded by Madison, Canal, Washington streets and the river. It was impossible to permit building on the entire site because, at that time, we had no means to prevent smoke from hovering heavily under the contemplated building and over the tracks of the Chicago, Milwaukee, St. Paul & Pacific railway. We suggested that it might be possible to use part of the site, leaving two large spaces into which smoke could escape, but the company did not consider the proposition worth while

if so much building space had to be lost. It objected, further, because smoke coming up the open areas would enter windows. The plans were dropped.

When the new method of smoke control had been established, however, the situation was entirely changed and I was able to advise the Board of Directors that a building covering the entire site was thoroughly practicable. And today over an area, which in 1917, could not have been used for air rights, stands one of the foremost monuments of the skyscraper age.



FIRST PRIZE—M. W. KLEINMAN

## Beaux-Arts Bridge Design

M. W. Kleinman, student in the University of Illinois, has been awarded the first cash prize, amounting to \$500.00, for the most aesthetic design for a theoretical bridge in steel. The contest was held by the Beaux-Arts Institute of Design at the instigation of the American Institute of Steel Construction for the purpose of stimulating an interest in improved bridge designing.

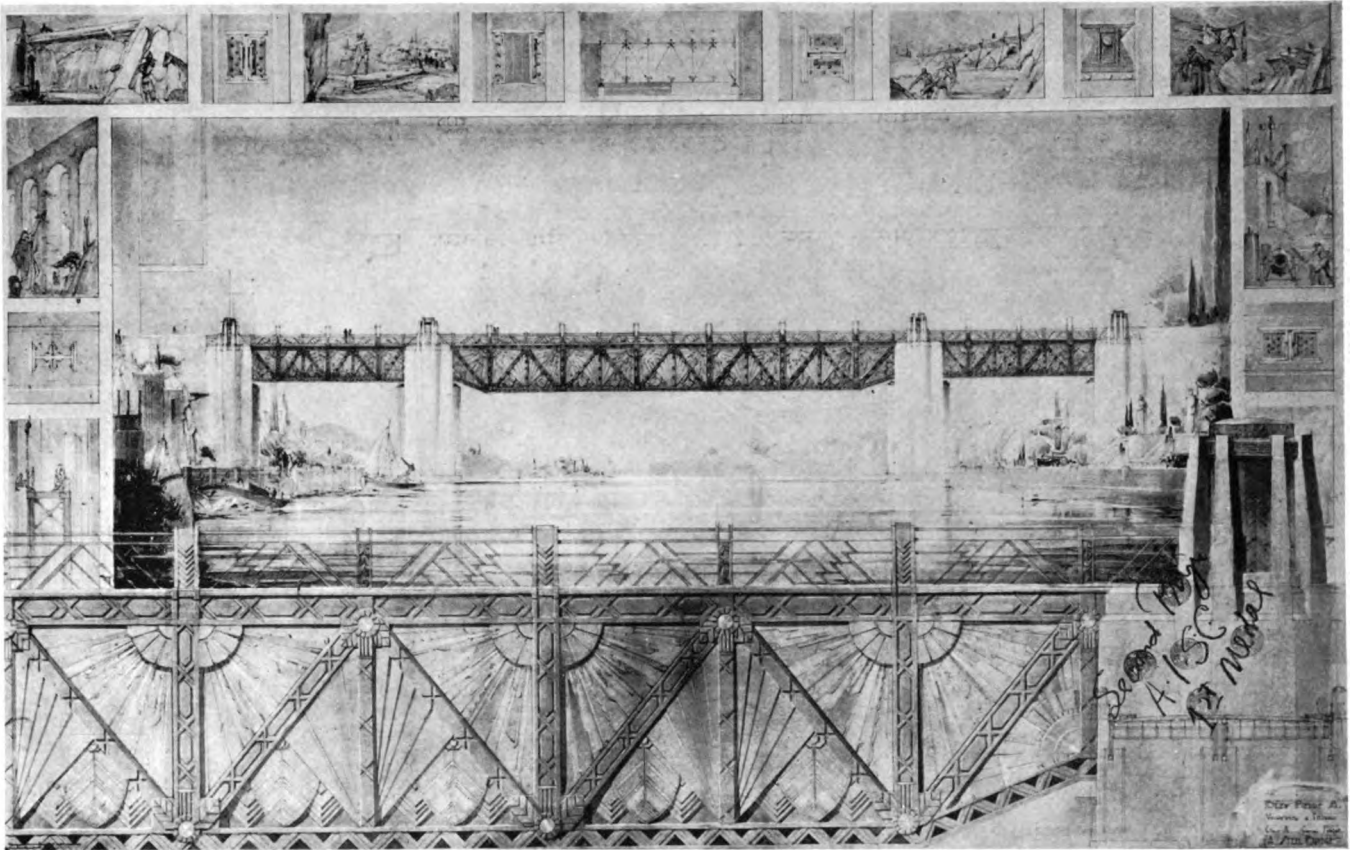
The second prize, amounting to \$250.00 in cash, went to P. A. Bezy, of the University of Illinois, while the third prize of \$100.00 went to W. J. Jensen, of Atelier Hiron.

The contest was limited to architectural students

in the various schools and ateliers affiliated with the Beaux-Arts Institute of Design. In response to the first request for sketches, fifty-seven designs were submitted. From these, ten designs were selected by the jury for the final development on a larger scale.

In addition to the three cash prizes other awards were made as follows: R. H. Blatter, Princeton University, first medal; P. A. Goettelmann, Catholic University, first medal; W. Paxton, Yale University, second medal; E. G. Von Storch, Atelier Hiron, mention; C. S. Pope, Atelier Licht, mention. A. C. Davoll, New York Architectural Club, mention.

Commenting on the contest, Charles F. Abbott,



SECOND PRIZE—P. A. BEZY

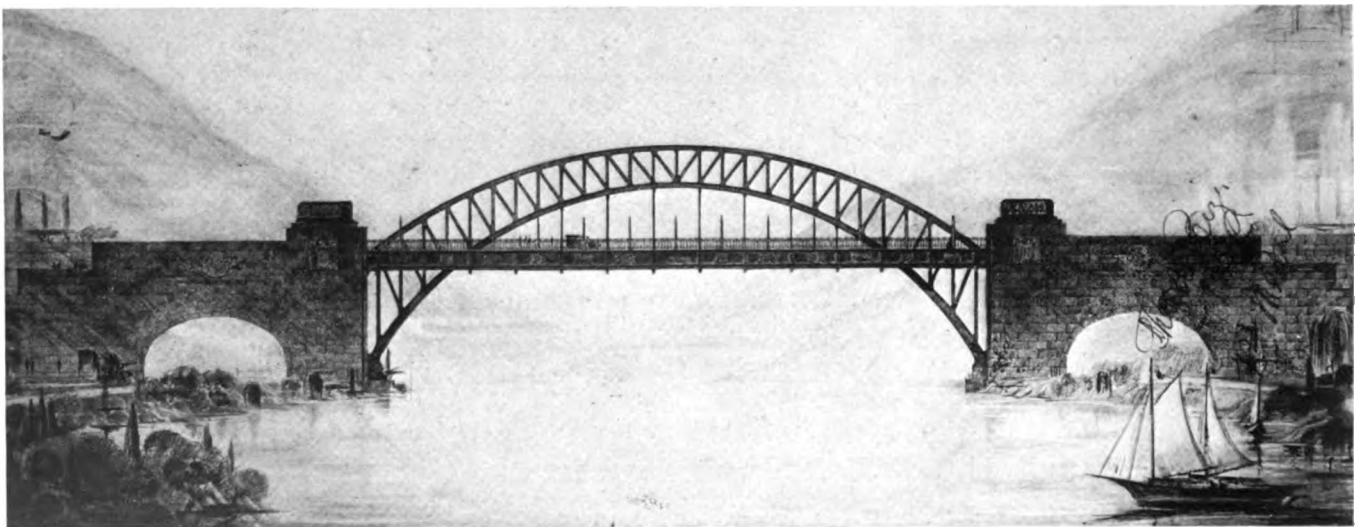
Executive Director of the American Institute of Steel Construction, said:

"Student designs of steel bridges may not always be practical, yet the contest proves a fact of which we had but empirical knowledge. It shows that there is a large field for the aesthetic solution of bridge design.

The drawings submitted were all by architectural students. While in some cases they obviously lacked a knowledge of fundamental engineering principles, they did not, however, run counter to those principles to any great extent. Furthermore, they have shown

imagination and originality. They prove that it is possible to obtain new and beautiful effects with a steel bridge.

The American Institute of Steel Construction is so well satisfied with the results of this contest that it has practically determined that the experiment will be repeated. Out of such contests it is hoped to stimulate constructive thought among architects which will develop certain aesthetic principles in bridge design which can be successfully utilized by the steel fabricators."



THIRD PRIZE—W. J. JENSEN



# The Union Trust Building of Detroit

*Few Structures Have Aroused as Much Interest as This Building  
Which Has Just Been Completed*

THE Union Trust Building of Detroit occupies the entire block from Congress to Larned on Griswold street, a plot of ground 80 feet by 270 feet. Beginning at the sidewalk level, the exterior extends upward 485 feet. The architects were Smith, Hinchman, and Grylls, with Donaldson and Meier associated.

At the sidewalk level is a two-foot sill course of Somes Sound granite followed by a six-foot band of Montrose granite, and then another course of the Somes Sound. Above this Mankato stone extends to the sixth story. Above the Mankato stone is an ornamental band of terra cotta in green, tan and reddish brown. The rest of the building is of orange colored brick, trimmed with terra cotta and, at the top, terra cotta is used again for the angular architectural detail and for the gold of the north tower.

Because the idea of progress links itself with the idea of aviation in the modern mind, a central design in the form of a conventionalized figure with spreading wings symbolizing progress appears in the tile half dome over the main entrance. In the three smaller medallions of the dome are portrayed the three divisions of commercial activity—industry, agriculture and transportation.

On each side of the main entrance is a conventionalized carved stone figure. In folded arms one holds a sword, the other, a key, symbolizing safety and security. The tile window arch over the Congress street entrance contains the beehive, suggesting thrift and industry, the eagle for money, and the caduceus, symbol of authority and commerce.

The Griswold street entrance is protected by a canopy of lead-coated iron with door frames of ornamental cast iron, chromium plated. Where metal spandrels are used between the windows of the upper stories they are of weather resistant lead coated iron.

The building is served by twenty-three elevators eighteen of which are exclusively for passenger service. Automatic leveling is accomplished by means of plotron tubes mounted on the tops of the cars. The plotron tube is similar to a vacuum tube and operates

on an electric circuit similarly to the action in radio receiving sets. Elevator cabs are panelled in American walnut with the grain of the wood forming geometric design, and containing ornamental nickel work in the design characteristic of the building. The top of the entire cab is nickel and light is thrown upon this white metal so that it is diffused throughout the cab.

The first basement is one great security vault containing the safety deposit trunk and silver and security vaults. These vaults are made of stainless steel and have travertine floors. The stairway leading from the vault lobby is of Belgian black marble wainscot with travertine treads. The lobby has a Belgian black marble base for the walls and dark and light travertine above. A pattern of dark travertine is set into the light travertine of the ceiling to form a design which is in keeping with orange, brown, and green tile panels. The ornamental gates and customers' windows of the safe deposit vaults are of Monel metal chased in alternating polished and dull surfaces with the characteristic design used throughout the building.

The lobby of the building is characterized by the lavish use of color. The vaulted ceiling is made of Rookwood tile in clear colors laid in a regular geometric design. The walls have a band of Belgian black marble at the base, Numidian marble above this band, and Mankato stone above this. Numidian marble was chosen for its characteristic blood-red color. To obtain marble of the exact color and quality, a quarry in Africa, which had been closed for thirty years was re-opened, and enough marble taken from it for the lobby of the building.

A glass mosaic faces the Griswold street entrance, the cartoon for which was made by Ezra Winter who also executed the great mural in the main banking room, likewise of mosaic containing the dedicatory sentence: "Founded on principles of faith and understanding, this building is erected for the purpose of maintaining and continuing the ideals of financial service which promoted the organization of this institution."

# Early Architecture in the State of Ohio

*Hudson, a Town of New England Traditions*

By Thomas E. O'Donnell, A.I.A.

AS ONE travels through certain sections of Ohio, particularly through the northeast portion known as the old Connecticut Western Reserve, he cannot help being impressed by the similarity of many of the smaller Ohio towns to those of like size back in New England. The sites selected for many of these have much in common with New England settings, and the same general arrangement of town-square and streets seems to have been followed. The New England custom of planting the squares and streets of their villages with elm trees was followed in the early Ohio towns; consequently many of these towns today have elm-shaded parks and streets that compare favorably with those in the East. Often the dominating element in the landscape was the village church with its tall, pointed spire. Nestling among the trees along the street were many quaint old houses, painted white, with green blinds and charming doorways, and everywhere the reposeful atmosphere which is so like that of the older New England villages.

Of the many Ohio towns having some or all of these characteristics, perhaps the most interesting is the historic town of Hudson, located in the Western Reserve and not far from Cleveland. It was settled in 1799 by David Hudson, of Goshen, Connecticut,

who came to the Ohio country with a small group of hardy New Englanders. They traveled overland in covered wagons drawn by oxen. After establishing the settlement he left his associates there while he returned to Connecticut for his family, and when he again reached Ohio he laid out the town which was later named for him.

One of the fondest dreams of the settlers of Hudson was to establish an institution of learning in this western country, and although they had to pass through hardships and poverty which were at times almost overwhelming, they never lost sight of their ideal. In 1826 they at last succeeded in opening Western Reserve College.



THE HORSFORD-LEE HOUSE, IS ANOTHER OF THE INTERESTING TYPES TO BE FOUND IN HUDSON. IT IS MODELED AFTER THE GAMBREL-ROOFED HOUSES OF NEW ENGLAND



THE MORLEY HOUSE, NORTH OF THE CAMPUS, IS OF SPECIAL INTEREST BECAUSE OF ITS FORMAL BALANCE

The early settlers in Hudson and vicinity came from New England—most of them from Connecticut and western Massachusetts. They came to settle upon the land, to earn a living from it, to build their central or town community and to establish a school. Later, some came primarily to teach in the college, which was one of the earliest colleges to be established west of the Allegheny Mountains. In fact most of the faculty were graduates of Yale, who carried with them into the western wilderness the high ideals of the mother institution so that this pioneer college was often referred to as the "Yale of the West."



With such a direct influence from New England it was to follow naturally that the architectural expression of the community would be similar to that of the vicinity out of which the settlers came. They brought with them the ideals and institutions that they were accustomed to in their homeland. They also brought with them the knowledge of all the processes and arts that had contributed to their former development. Foremost among these was the art of building. New England building traditions were well established and distinct architectural types had been evolved. With these the mechanics of the time were thoroughly familiar. The settlers coming directly out of New England carried these building traditions with them. From time to time skilled mechanics were brought to assist the early settlers in the building



ON THE MAIN STREET OF HUDSON STANDS THE BALDWIN-BUSS HOUSE WITH ITS CLASSIC FRONT OF PLEASING AND REFINED DETAIL

of their homes and the college buildings. Some may have brought with them a few of the carpenter's handbooks in use at that time. We are certain that they brought their tools into Ohio. An examination of the proportions, arrangement of parts, methods of construction and the character of the ornamental details of the old structures in Hudson shows them to be fundamentally the same as those in the East.

Everywhere in Hudson one sees and feels the New England spirit. Even today, in spite of alterations, the main village street is lined on one side with little shops that would not look out of place in any New England village. The old college campus still retains several of the original buildings which reflect eastern traditions.

On the streets facing the main portion of the campus and on the shaded streets throughout the village there are many houses, most of them the



THE VERY UNUSUAL DOORWAY OF THE PROFESSOR'S HOUSE. IT IS OF THE RECESSED TYPE AND HAS SOME INTERESTING DECORATIVE DETAILS

homes of former faculty members, which are particularly interesting and which exhibit the most convincing evidence of New England influence.

Facing the campus on the north is one of the professors' houses which has unusual charm. It is of frame construction, and has most of the features generally found in an old New England house. There is a delightful sun-burst ornament in the gable end, but the most engaging feature of all is the beautiful old doorway, which seems to be just as the builder left it. It is of the recessed type, with an elliptical arched top, side-lights, paneling, and various ornamental details of a pleasing character.

The Morley house, located nearby, is an interesting type. Although very simple in design, it is disposed on a more formal plan, having a two-story central mass which is nicely balanced by a one-story wing on each side, a formula frequently used during the Greek Revival period which was gaining favor at this time in our country. This house, fortunately, has none of the heavy classic features of that period, but still retains the refinements of the older Colonial period. One unusual architectural feature is the paneling under the windows, which tends to tie the lower and upper windows together. Like many of the other houses in Hudson, this one has been restored with a tile roof, which, although commendable from

the standpoint of durability, is a bit out of keeping with the style.

The Horsford-Lee House, not far from the campus, is a most interesting example of the gambrel-roofed type. The main body of the house is well preserved but it has suffered during the years in the method of repairs and replacements. The modern roof covering, the large modern window panes, and the absence of blinds mar its true character. The gambrel-roof is an American innovation, at one time very popular in New England, and it is of special interest to find the idea transmitted to Ohio at such an early date.

The Baldwin-Buss house stands on the main thoroughfare of the town, facing the park, and at some distance from the Campus. The front of this house shows unmistakable evidence of the tendency of the time towards the studied classical treatment which was gradually replacing the simple old Colonial traditions. The Ionic pilasters, the pedimented gable and the classical mouldings, however, have been executed in such delicate and refined lines that it presents a pleasing appearance and does not fall into that over-heavy temple-front class of house so often met with during this period.

The Seymour house near the old campus, although

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The War Memorial Committee of the City of Chicago, consisting of Mr. Rufus Abbott, Mr. Sewell L. Avery, Gen. Abel Davis, Gen. Milton J. Foreman, Gen. Roy D. Keehn, Mr. Robert P. Lamont, Col. Robert R. McCormick, Mr. Julius Rosenwald, Col. Howard P. Savage, Mr. James Simpson (Ex Officio Chairman of the Chicago Plan Commission), Col. Albert A. Sprague and Mr. Walter Strong, desires to announce that a nation-wide competition will be held for the Chicago War Memorial, with attractive prizes and in accordance with the usage of the American Institute of Architects.

Programs will be issued September 1st and judgment announced early in December. Under this general invitation programs may be obtained up to October 1 by qualified applicants from Earl N. Reed, Jr., Professional Adviser, War Memorial Competition, 435 North Michigan Avenue, Chicago, Illinois.

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Announcement has just been made by the Beardslee Chandelier Mfg. Co. and R. Williamson & Co., of the consolidation, uniting the interests of these two manufacturers of lighting equipment.

The organization will hereafter be known as the Beardslee Chandelier Mfg. Co. They will continue to manufacture the lighting equipment for shaded light developed by R. Williamson & Co., as well as the complete lines of Beardslee Chandelier Mfg. Co.

of New England tradition, is of a different type and a later date. It belongs to the Greek Revival Period which was at its height in Ohio in the 'forties. It is a plain, square, two-story brick house with a classic cornice and a Greek Doric doorway. The "correct" proportions and details of this doorway are attributed to the builder and owner, Professor Seymour, who was a noted Greek scholar of his time.

Hudson has not been a fast-growing western town. Had it been, very few of these fine old houses would be standing today, to remind us of our architectural heritage in the Northwest. In 1882 the college was removed to Cleveland and for a long time after that the little village fell asleep and remained almost forgotten until recent years when a former Hudson boy who, after having passed through a successful business career, returned in his later years with a dream—a dream to awaken and restore this historic place to something of its old time lustre and usefulness. The work of restoration has been done in a very sympathetic manner. The school has been re-established, new homes are being built, and on the campus and through the streets new life moves. A worthy dream has literally come true and the architectural heritage of a historic middle west village has been preserved to posterity.

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The firm of Herbst & Kuenzli, of Milwaukee, Wisconsin, has announced the removal of their offices from 130 Wisconsin Avenue to 653 Franklin Place at Prospect as effective on July 8, 1929.

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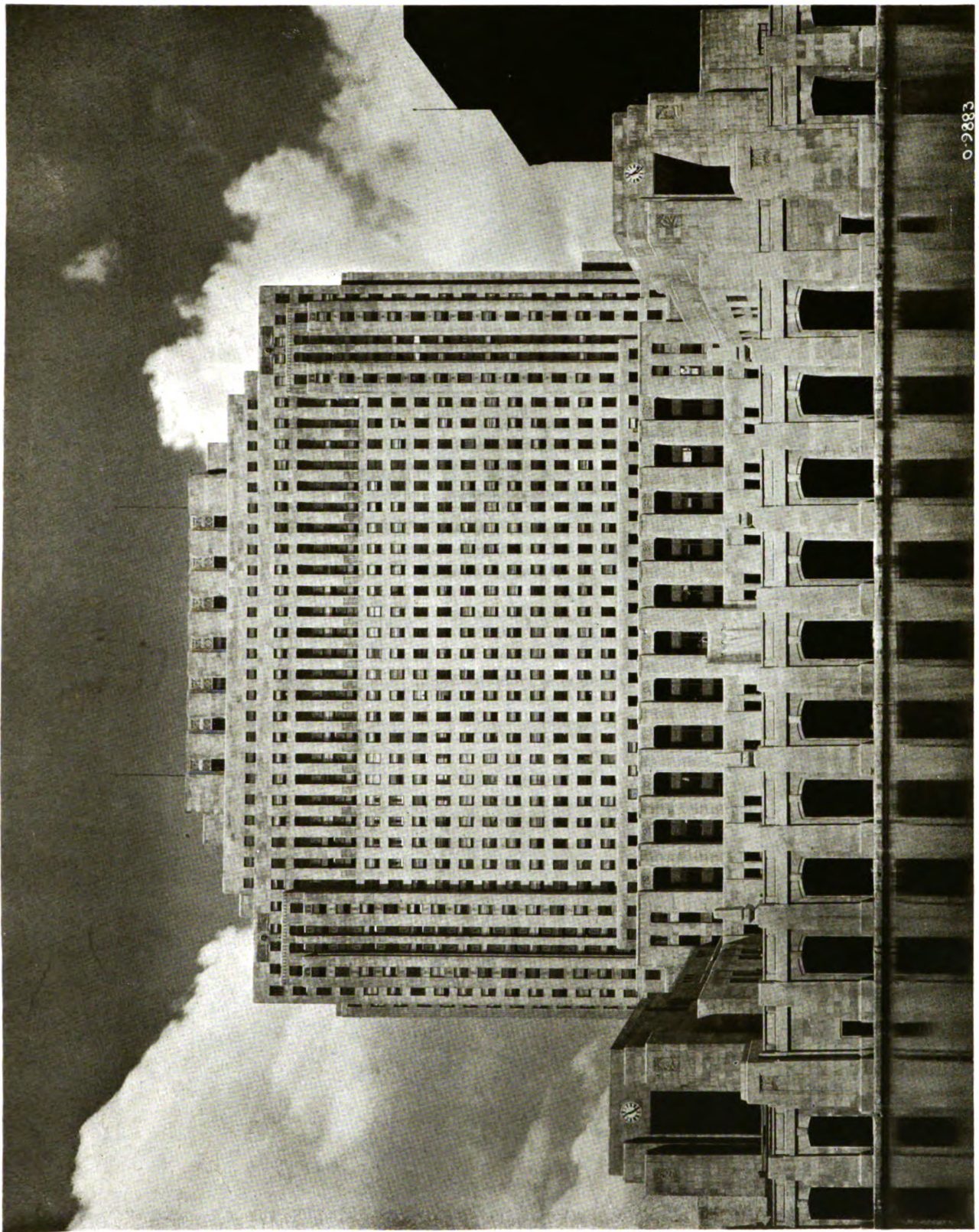
Ramp Building Corporation, garage engineers and consultants, announces from its general offices at 21 East 40th Street, New York, that Fred W. Moe has been elected President. As Vice President and for years in charge of the Company's field activities, Mr. Moe has formed a country-wide host of acquaintances who will welcome his accession to greater executive responsibilities.

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More than twenty designs for Monel Metal kitchen sinks, submitted in the recent contest for a sheet metal sink conducted by the Art Alliance of America, are contained in a booklet which has just been published.

Included in the designs are those which won the five cash awards in the contest. Floor plans and specifications are given with each design. The booklet is being distributed without charge and may be obtained by addressing inquiries to the Editor, WESTERN ARCHITECT 215 So. Market St., Chicago, Illinois.





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DAILY NEWS BUILDING, CHICAGO  
HOLABIRD & ROOT, ARCHITECTS





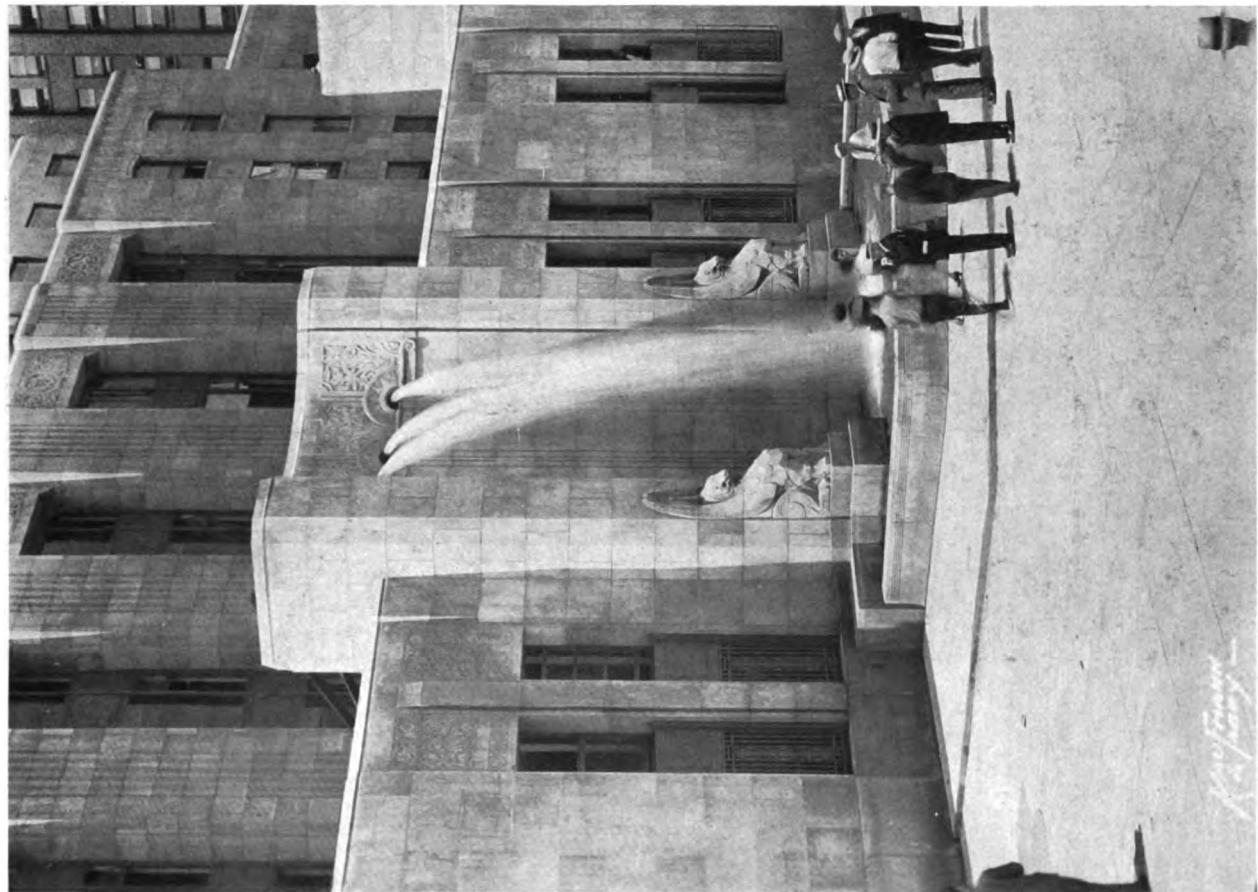
VIEW FROM RIVER

DAILY NEWS BUILDING, CHICAGO  
HOLABIRD & ROOT, ARCHITECTS





DETAIL, PLAZA FACADE  
 DAILY NEWS BUILDING, CHICAGO  
 HOLABIRD & ROOT, ARCHITECTS



FOUNTAIN ON THE PLAZA  
 DAILY NEWS BUILDING, CHICAGO  
 HOLABIRD & ROOT, ARCHITECTS



SCULPTURE OF THE PLAZA FACADE  
 ALVIN W. MEYER, SCULPTOR  
 DAILY NEWS BUILDING, CHICAGO  
 HOLABIRD & ROOT, ARCHITECTS



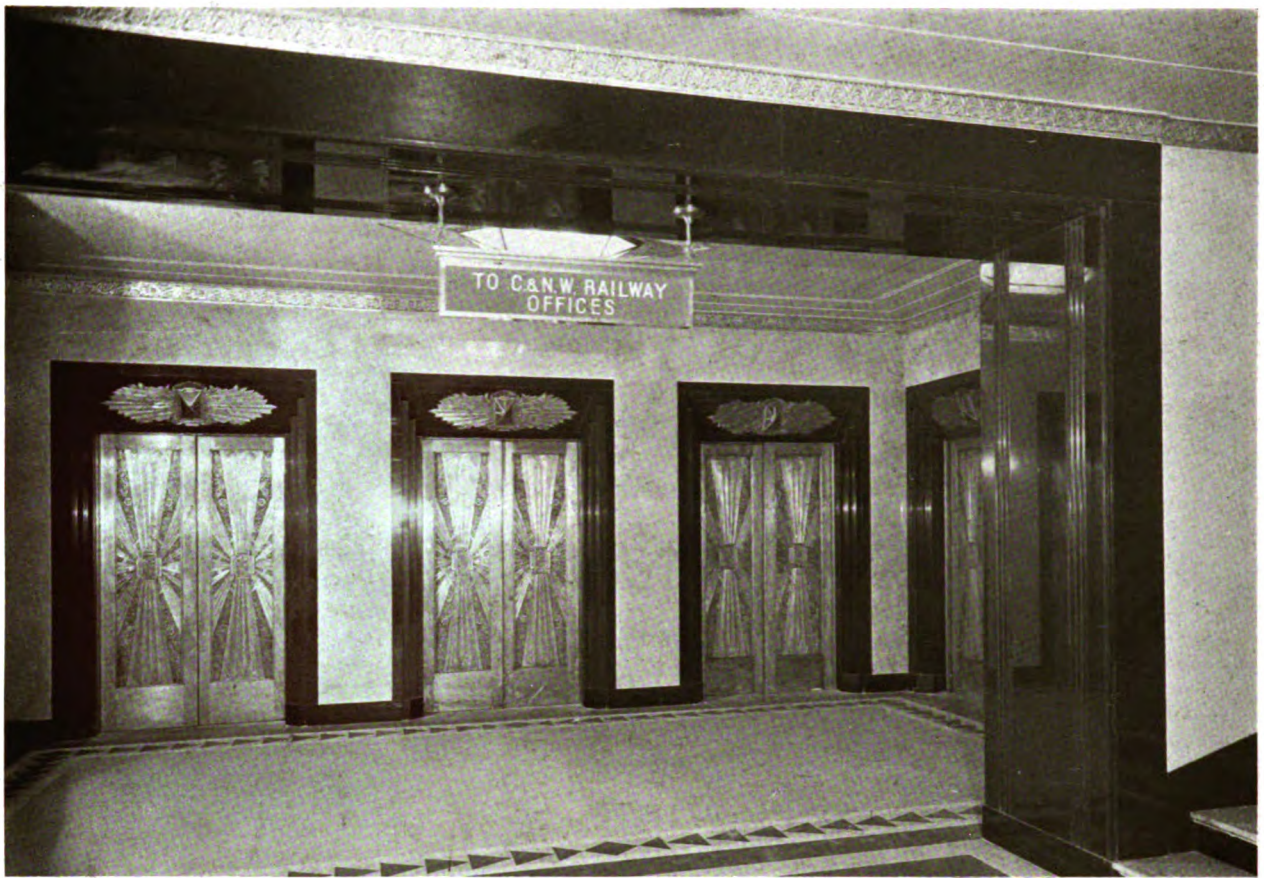


*Ufmann  
Lobby*

29-4899-9

CONCOURSE TO NORTHWESTERN PASSENGER STATION  
DAILY NEWS BUILDING, CHICAGO  
HOLABIRD & ROOT, ARCHITECTS





RAILWAY OFFICE LOBBY  
DAILY NEWS BUILDING, CHICAGO  
HOLABIRD & ROOT, ARCHITECTS



ELEVATOR LOBBY  
DAILY NEWS BUILDING, CHICAGO  
HOLABIRD & ROOT, ARCHITECTS





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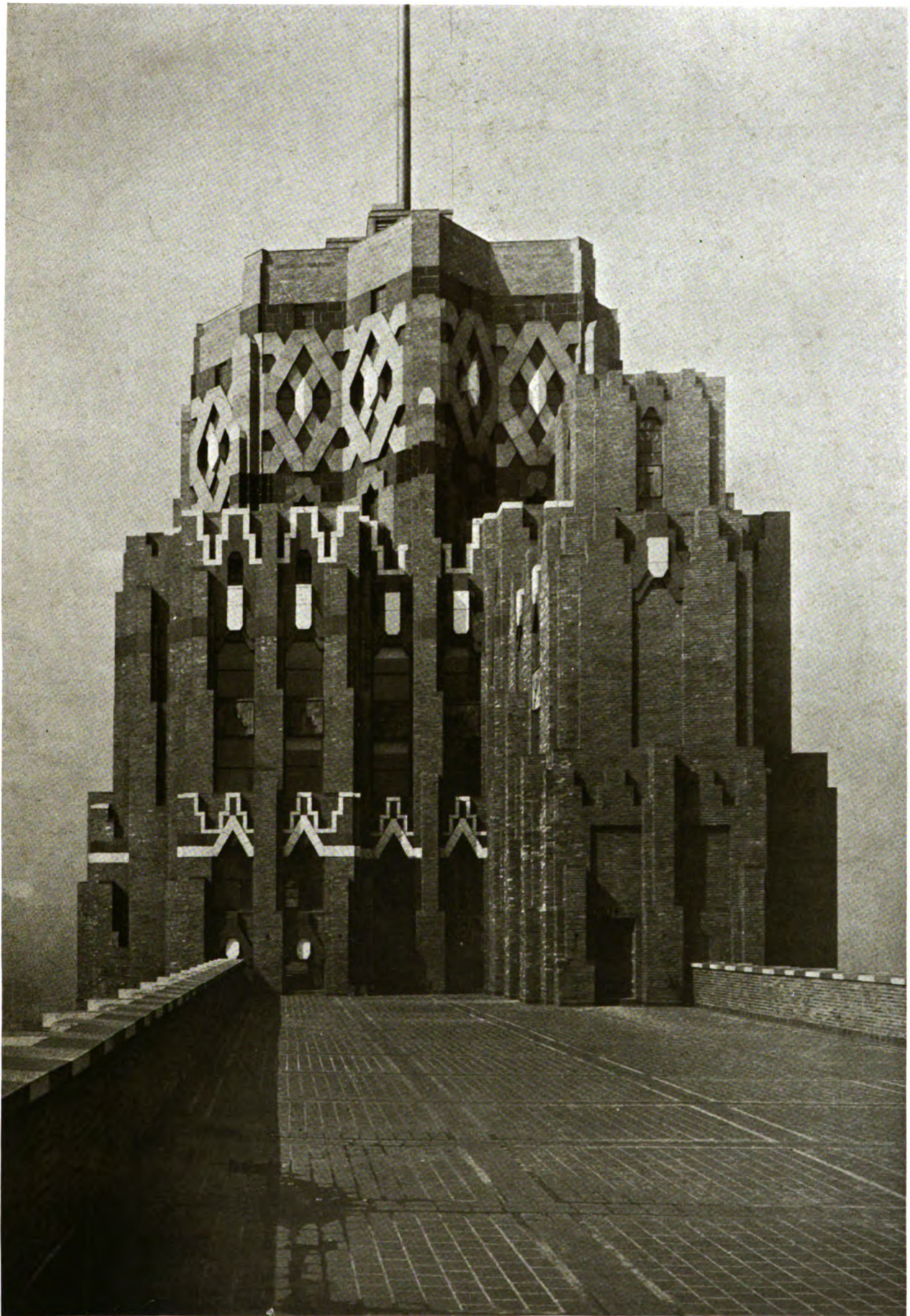
*Holabird & Root*

THE VICTOR F. LAWSON MEMORIAL ROOM TAKEN FROM THE FORMER LAWSON HOME AT 1500 LAKE SHORE DRIVE, CHICAGO  
DAILY NEWS BUILDING, CHICAGO  
HOLABIRD & ROOT, ARCHITECTS



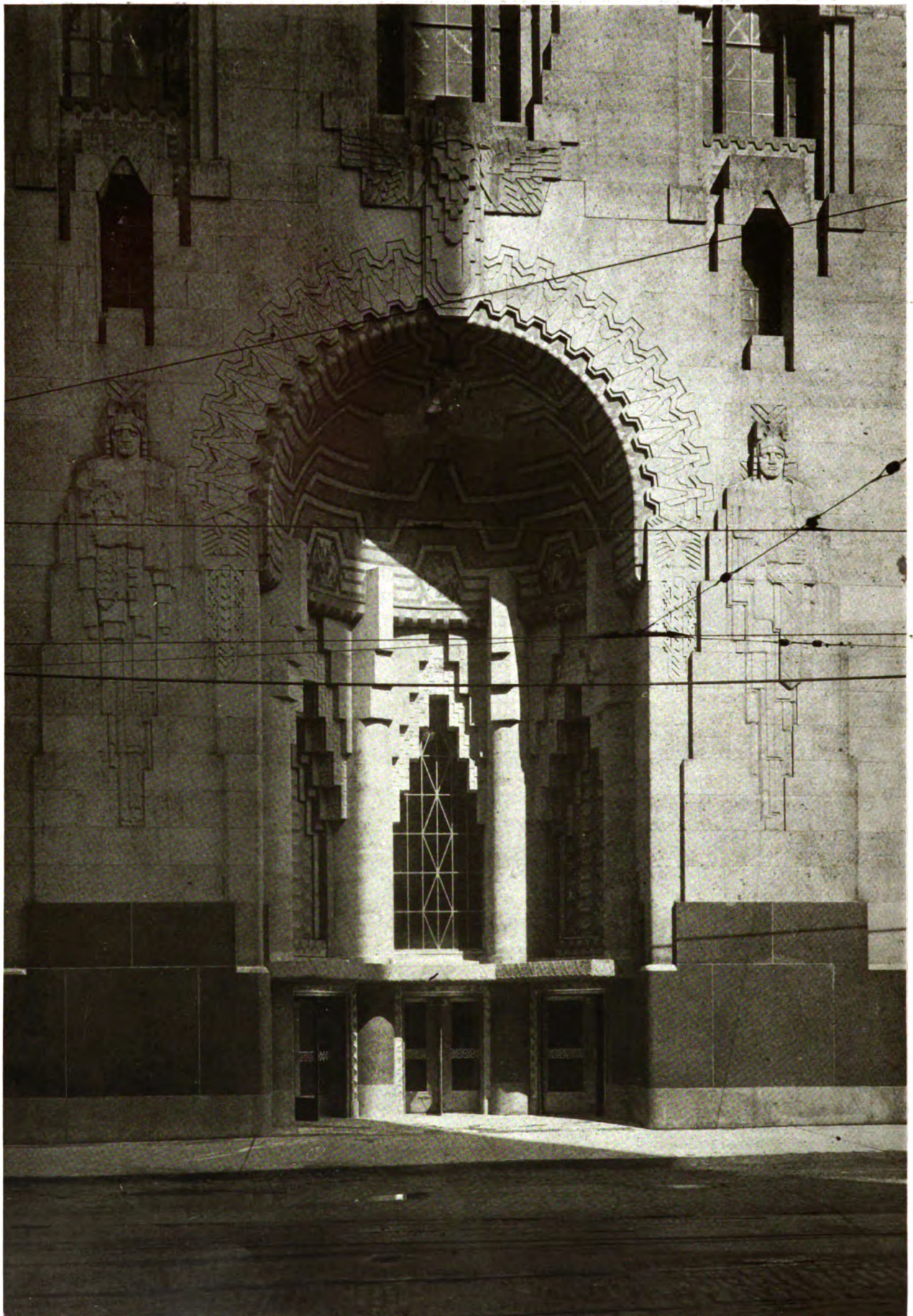
UNION TRUST BUILDING,  
DETROIT, MICHIGAN  
SMITH, HINCHMAN AND  
GRYLLS, ARCHITECTS  
DONALDSON AND MEIER,  
CONSULTING ARCHITECTS





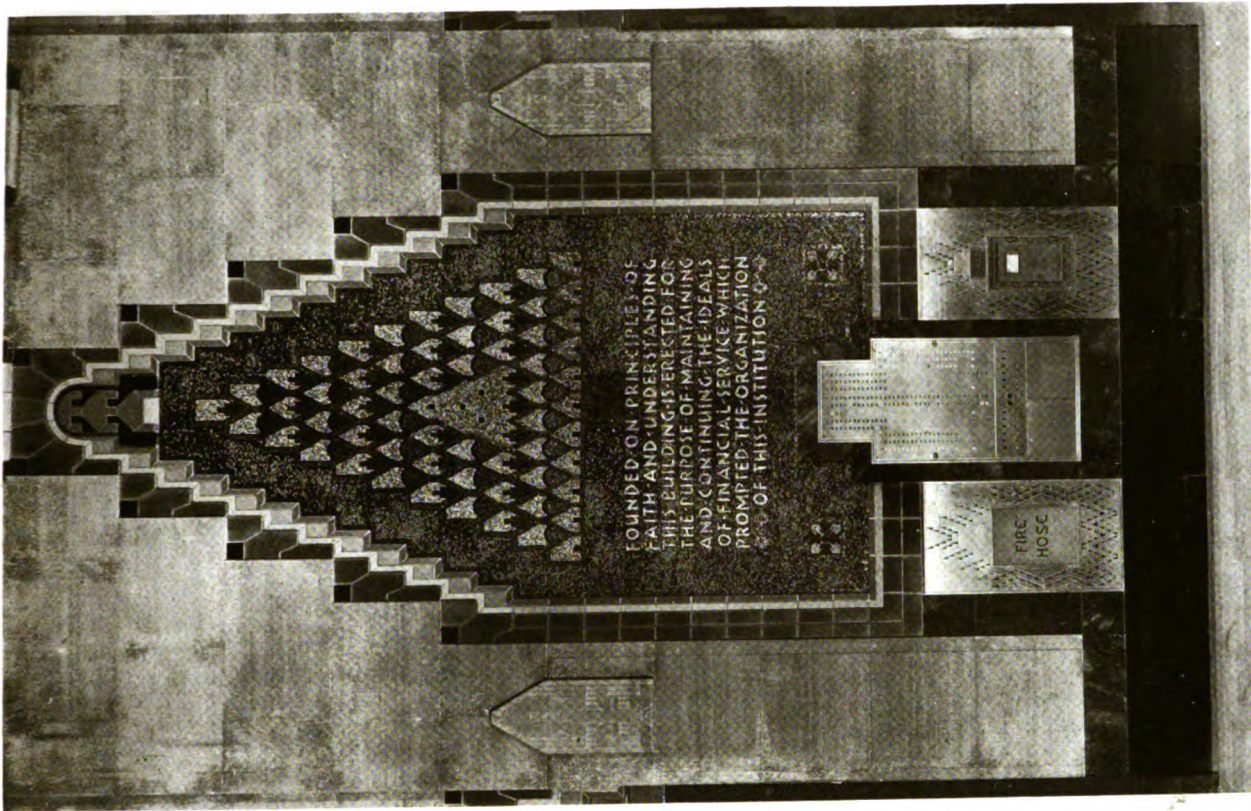
DETAIL OF TOWER  
UNION TRUST BUILDING, DETROIT, MICHIGAN  
SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
DONALDSON AND MEIER, CONSULTING ARCHITECTS



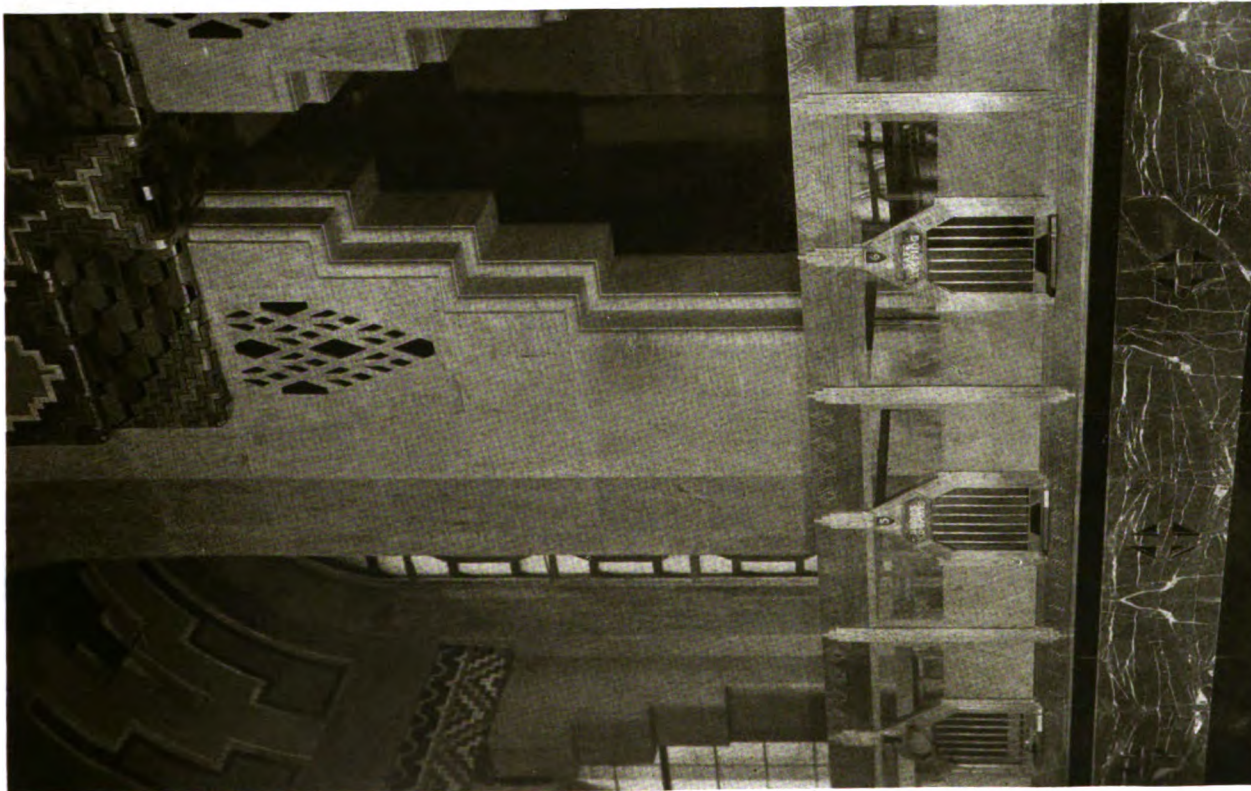


MAIN ENTRANCE DETAIL  
UNION TRUST BUILDING, DETROIT, MICHIGAN  
SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
DONALDSON AND MEIER, CONSULTING ARCHITECTS



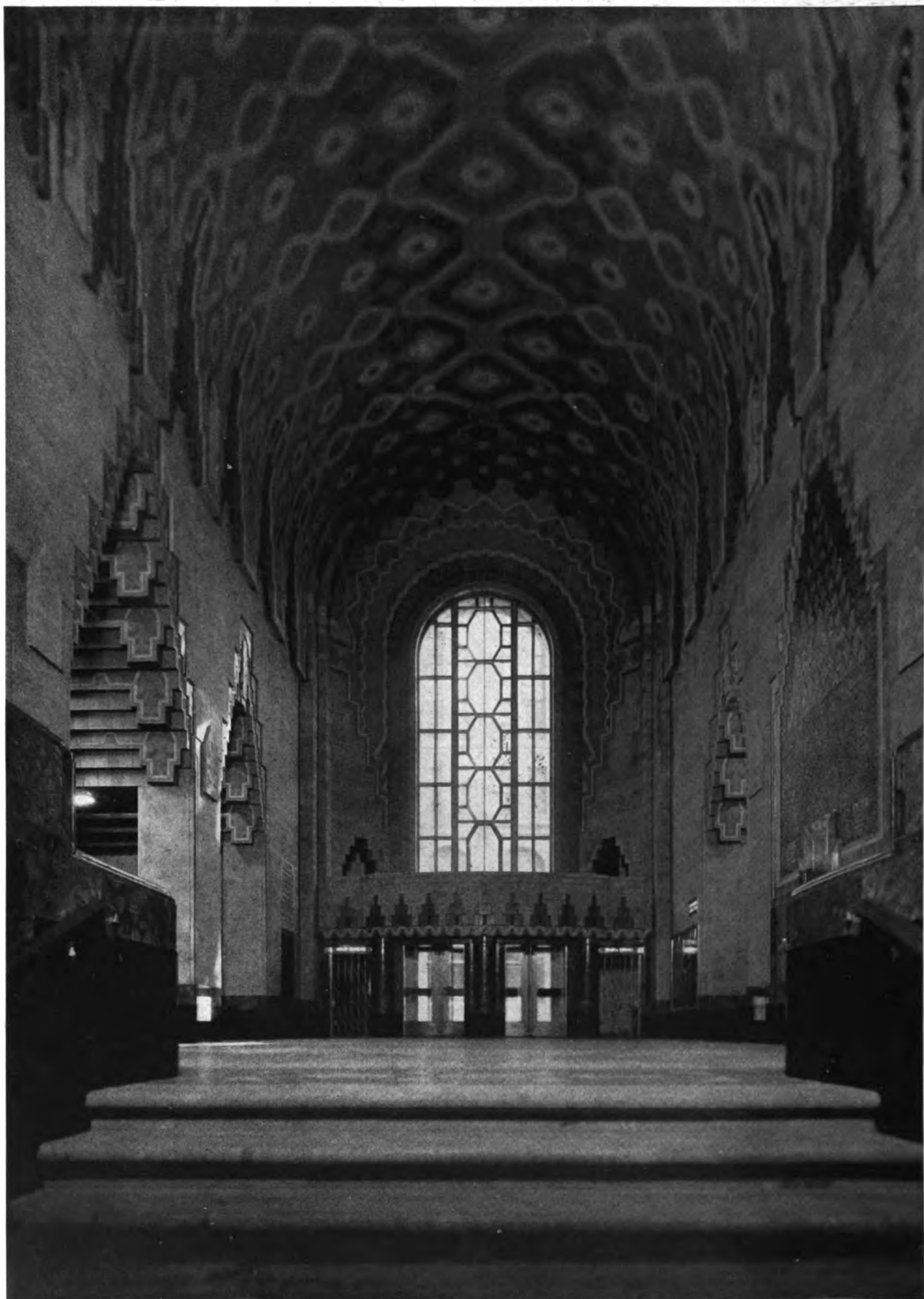


GLASS MOSAIC IN MAIN LOBBY DESIGNED BY EZRA WINTER  
 UNION TRUST BUILDING, DETROIT, MICHIGAN  
 SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
 DONALDSON AND MEIER, CONSULTING ARCHITECTS



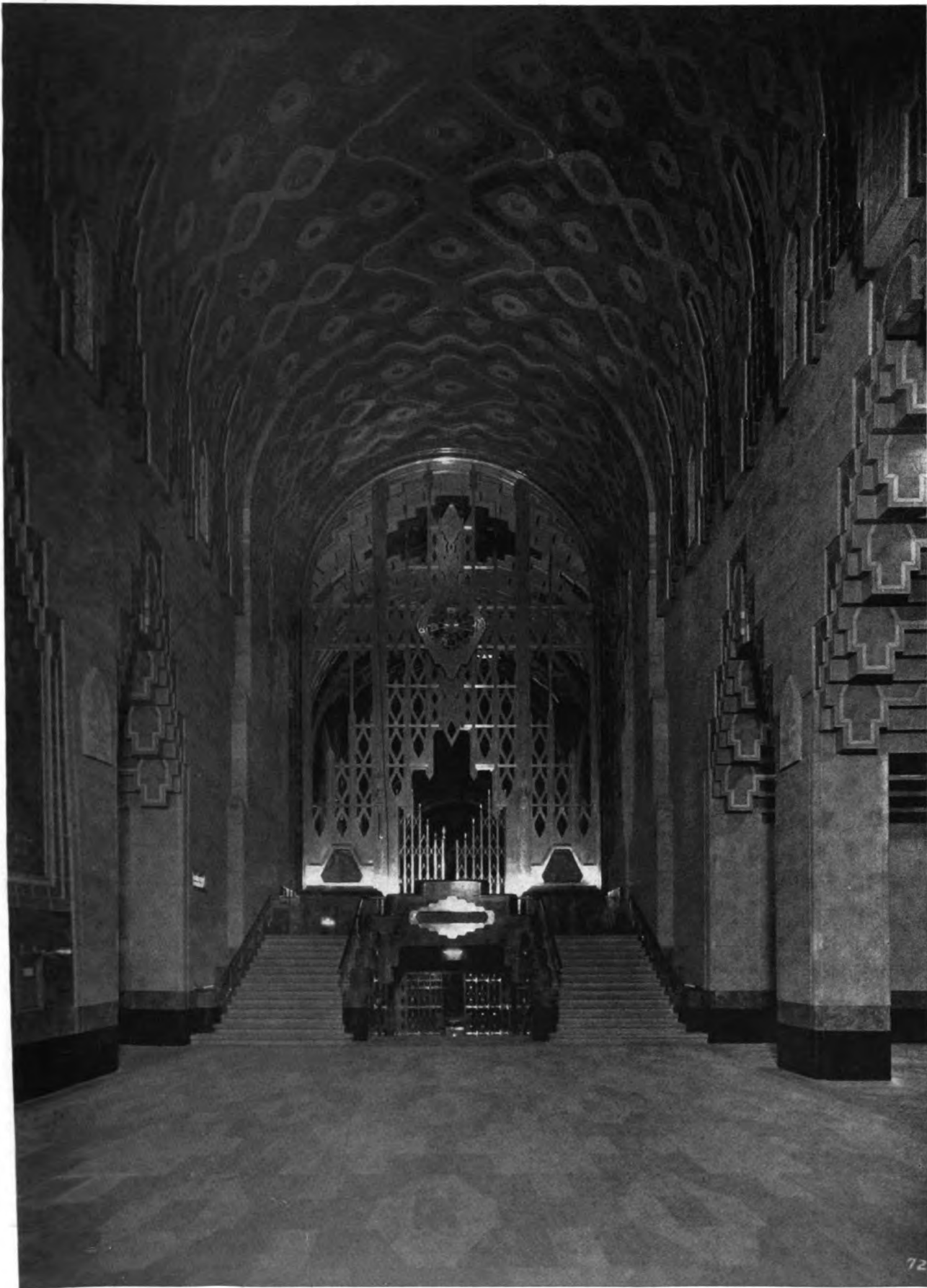
MONEL METAL COUNTER SCREEN IN MAIN BANKING  
 ROOM WITH VIVIDLY COLORED CEILING :: ::  
 UNION TRUST BUILDING, DETROIT, MICHIGAN  
 SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
 DONALDSON AND MEIER, CONSULTING ARCHITECTS





LOBBY SHOWING GRISWOLD AND CONGRESS STREET ENTRANCES  
UNION TRUST BUILDING, DETROIT, MICHIGAN  
SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
DONALDSON AND MEIER, CONSULTING ARCHITECTS

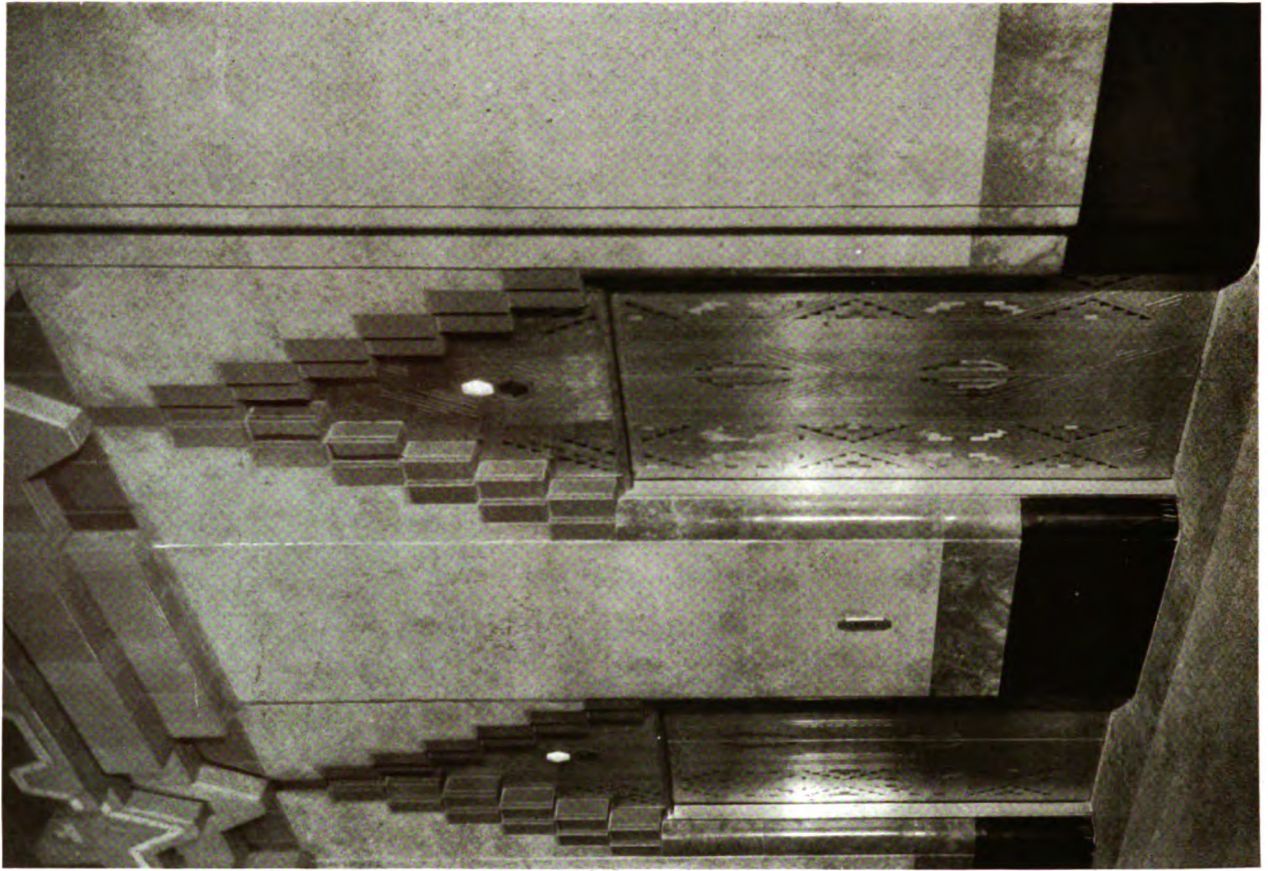




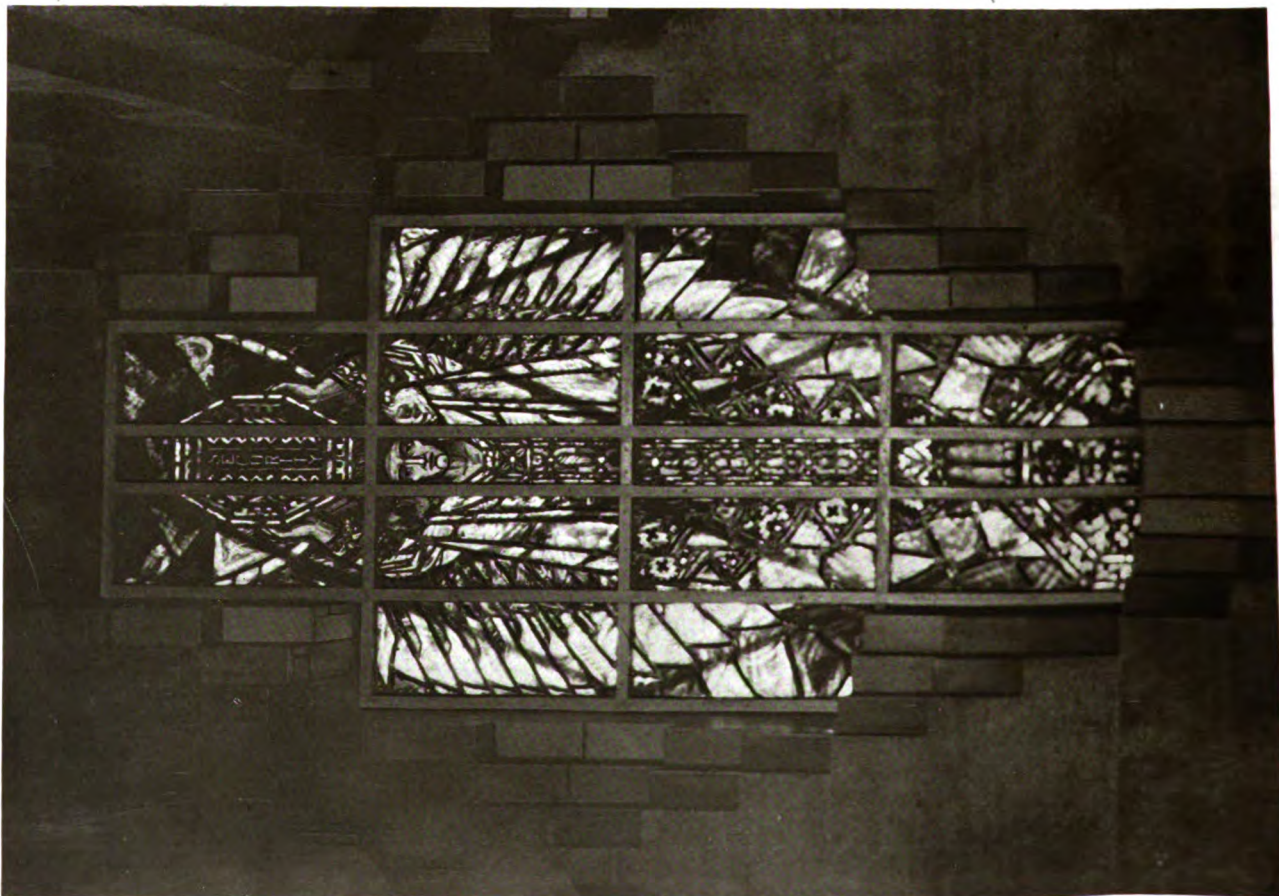
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LOBBY SHOWING MONEL METAL SCREEN  
UNION TRUST BUILDING, DETROIT, MICHIGAN  
SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
DONALDSON AND MEIER, CONSULTING ARCHITECTS



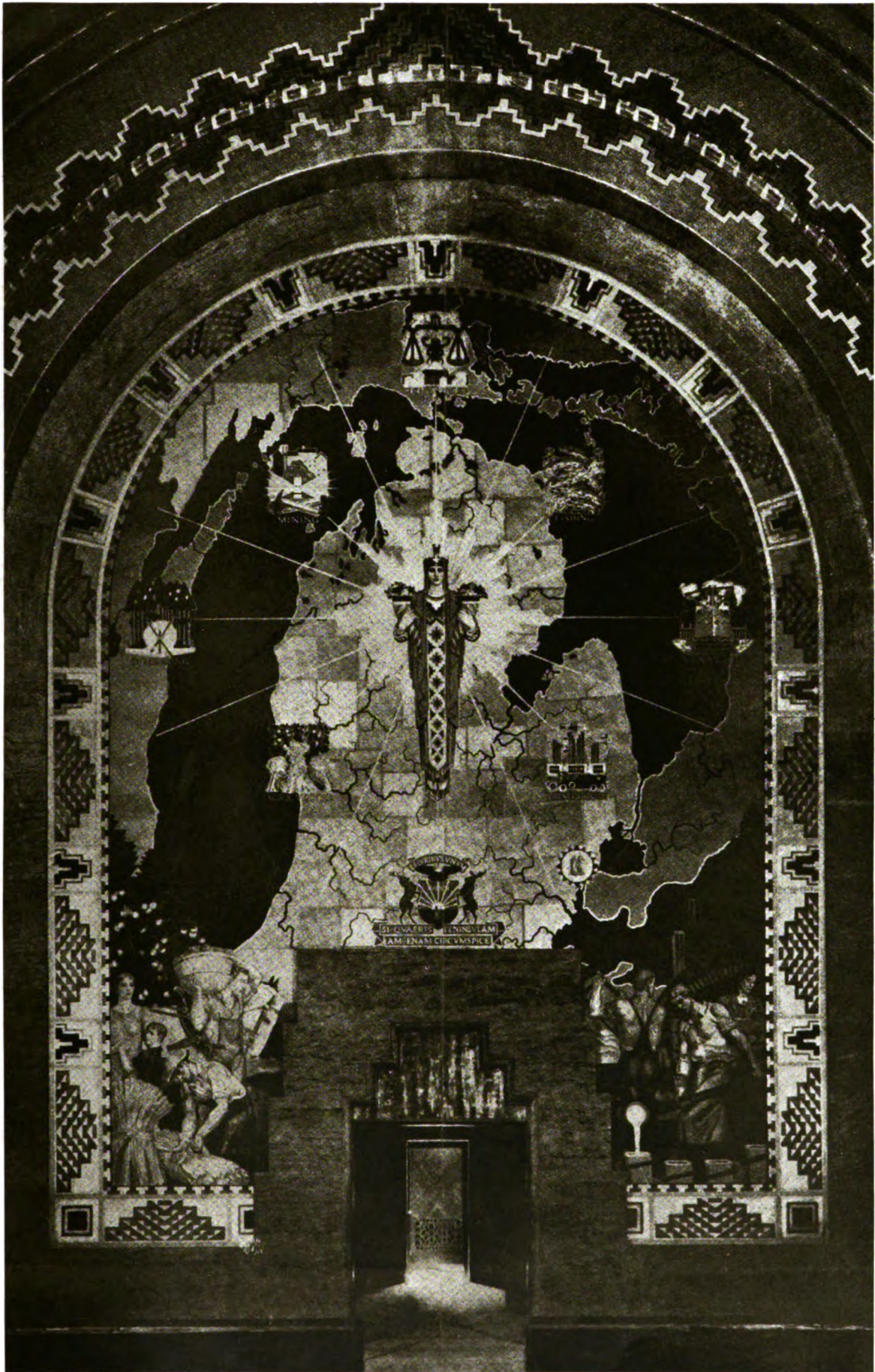


ELEVATOR DOORS  
 UNION TRUST BUILDING, DETROIT, MICHIGAN  
 SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
 DONALDSON AND MEIER, CONSULTING ARCHITECTS



STAINED GLASS WINDOW IN ELEVATOR LOBBY DESIGNED BY EZRA WINTER  
 UNION TRUST BUILDING, DETROIT, MICHIGAN  
 SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
 DONALDSON AND MEIER, CONSULTING ARCHITECTS





MURAL ON SOUTH WALL OF MAIN BANKING ROOM, PAINTED BY EZRA WINTER  
UNION TRUST BUILDING, DETROIT, MICHIGAN  
SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
DONALDSON AND MEIER, CONSULTING ARCHITECTS





**MICHIGAN WHITE PINE CONFERENCE ROOM**  
 UNION TRUST BUILDING, DETROIT, MICHIGAN  
 SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
 DONALDSON AND MEIER, CONSULTING ARCHITECTS



**LIBRARY**  
 UNION TRUST BUILDING, DETROIT, MICHIGAN  
 SMITH, HINCHMAN AND GRYLLS, ARCHITECTS  
 DONALDSON AND MEIER, CONSULTING ARCHITECTS



# Details of Daily News Building

By John Dodge

IN MANY ways the new home of The Chicago Daily News is a pioneer both in modern American architecture and in the utilization of land heretofore believed impractical for the erection of skyscrapers. It is the first in Chicago to be erected on air rights over railroad tracks. Before its erection, the network of railroads running parallel to the Chicago river to the west of the loop had been considered one of the greatest barriers to the extension of the business district and to the progress of the city. The movement initiated by The Daily News promises to create a new business district that will transform the present unsightly railroad yards into a colony of beautiful skyscrapers fronting on the river. Within a few years, it is believed, the district will expand westward as far as Halsted street.

The natural business growth of Chicago is to the west, where there is the greatest population, and where transportation is superior to that on the near north side. Improvements in the district west of the river are certain to follow the erection of The Daily News building.

Because of the peculiarity of the site, numerous unusual features of construction and architecture are embodied in The Daily News building. Permanency is the keynote of its architecture. Unnecessary balconies and cornices are done away with. The structure rises naturally in a series of receding masses whose shapes are dictated solely by their purposes. Utility and beauty merge, the latter expressing in art the requirements of the former. The architecture of the building is distinctly American in spirit. The purposes and requirements of various parts of the building are portrayed in the exterior form.

The open plaza of the building, which faces on the river opposite the new Civic Opera House, has, along the river bank, a balustrade of limestone; to the west, across the Plaza, is a fountain of granite and stone, set into the wall of the main building, a memorial to the late Victor F. Lawson, one of the founders of The Chicago Daily News. Above the windows overlooking the plaza are carved the names of great American editors and journalists, Benjamin Franklin, Charles A. Dana, Horace Greeley, Joseph Medill, Victor Lawson, and others. The largest panels are on either side of the main entrances, facing the plaza.

Panels in other parts of the structure depict the history of printing from the earliest days to the present. At the south end of the building, above the concourse that connects a pedestrian bridge to the Chicago & Northwestern terminal, are carvings show-

ing the first writer chipping his characters in stone and an ancient scribe holding a roll of papyrus. Above the entrance to the concourse is a panel depicting the spirit of the drama. At the north end of the building the carvings show the first printing press and the linotypist.

A unique part of the building and one of the finest examples of modern American architecture is the concourse, which would have been impossible without the solution of the smoke problem. It leads from the east side of the building to a pedestrian bridge that connects the main structure with the Chicago & Northwestern terminal across Canal street. At the east end, the concourse is four stories high, flanked on both sides by broad aisles that give access to shops, elevators, or service booths. It is 225 feet long and has a gently inclined ramp that permits pedestrians to go directly to their trains without passing through congested traffic. The walls are of travertine marble and the ceilings are vaulted in ornamental plaster. The east end is dominated by a magnificent mullioned window extending almost the full height of the four stories.

The construction of the building on air rights produced many problems of foundation laying and absorption of vibration both from trains and from the giant presses in the pressroom. A separate deed was required for the ground into which the caissons were sunk. The basement walls were put in before the foundation proper of the structure was laid. The foundation is so constructed that another basement may be scooped out at any time to accommodate boiler and generating room. At the present time, no power is generated within the building, but is purchased from outside and piped or wired in.

An elaborate system of insulation in the pressroom protects other parts of the building from noise and vibration of the huge presses. The floor slab of the room, covering an area of approximately 20,000 square feet, is first laid with concrete from eight to ten inches thick. Above this slab and around the bases of all the columns is a four-inch layer of korfund compressed cork, placed between iron plates. Over the cork is another slab of concrete, six inches thick, upon which the presses are set. The cork absorbs all noise or vibration that might be communicated through the floor, walls, or ceiling.

The exterior of the building is of Indiana limestone with a sand-rubbed finish. The base of the structure is of oriental granite from Minnesota, highly polished to show a perfect reflection.

# The Ellipse in Design

By Edgar R. Thayer

THE exact origin of the use of the ellipse as a form or motif in architecture and other arts is somewhat obscure. As the construction of the true ellipse involves geometric principles, it is not likely that its use antedates the development of geometry to some degree as a science. Although there is a traditional attribution of the discovery of geometry to the ancient Egyptians, it dates as a science from Thales of Miletus, about 640 B.C., and in the form more as we knew it, from Euclid, about 300 B.C.

The semi-ellipse is closely approached in the cross section of long, vaulted passages or chambers, built in Egypt during the fifth or sixth Dynasty, in which the vaulting is not infrequently of arched construction, and of the several cross-sections shown, that of semi-elliptic form is the most usual. The ellipse is also approximated in the form of various beehive-shaped chambers, consisting of a series of projecting courses of masonry which finally complete the roof at an apex, as in the pre-historic Tholos of Atreus at Mycenae.

It remained, however, for the Romans rather than the Greeks to make important use of the ellipse as a form in architectural design. The elliptical plan is typical of the Roman amphitheatres and circuses. Among the most widely known of these are the Flavian Amphitheatre, or Colosseum, at Rome, which was completed about A.D. 80, and the Amphitheatre at Pozzuoli, near Naples.

In the Medieval building of Persia the ellipse is a notable feature. During the Sassanian rule of that Empire, many domes were built in the form of the semi-ellipsoid, usually in a vertical position and springing from a circular base. The Great Arch of Tak Kasra at Ctesiphon, built about 550, is an important example. This, however, is a semi-dome or great entrance niche from which a small doorway leads to the palace. It is more ambitious than beautiful in effect, being about 72 feet wide and 85 feet high, and was part of a structure which was never completed on so huge a scale. This form of construction in arches and domes may have been developed with the idea of decreasing lateral thrust; but the utmost in this respect was to be accomplished later by the Gothic builders in the two-centered arch.

In the varying phases of the Romanesque in Europe, the ellipse appears; and the Cathedral at Pisa exemplifies a use of it which is quite different from the instances already noted. Over the rectangular crossing of this Eleventh Century Cathedral, is a dome which is elliptical in plan; but its architectural effect in the composition is not considered by critics as wholly satisfactory.

During the centuries of Gothic building in Europe, little or no use was made of the ellipse. Diagonal groins and ribs at the intersections of cylindrical vault surfaces take the form of the semi-ellipse as a quite incidental result. The three and four-centered arches of England and the lozenge shape, associated principally with heraldry, are all suggestive of the ellipse; but in Gothic construction with its multiplicity of parts and complexity of curves in vaulting and tracery, it is noticeably true that all curves which are vital elements in design are circles, or more particularly arcs of circles. Throughout the course of the Gothic period, the use of the ellipse for its own sake as a form in design, is practically unknown.

With the transitional or early Renaissance period in France, elliptical arches again make their appearance at the beginning of the Sixteenth Century, as in the court facade of the Louis XII Wing of the Chateau de Blois and the Portal of the Ducal Palace at Nancy. The river facade of the College des Quatre Nations, 1661, and now the Institute de France, shows a long elliptical concave, its two halves connecting a domed central pavillion with two subordinate wings which project forward. Among the more remote and obscure examples of the ellipse at this time is the finely carved arched doorway of a house in Galway, Ireland. This latter building shows Continental influence, but is totally unlike other work of its time in the British Isles.

The ellipse may be said to have come into its own with the advent of the Renaissance period, and frequent and varied uses are made of it from that time until the present.

Monumental staircases and landings in Italian building indicate the ellipse as a much favored form. In the Sixteenth Century in Rome, an elliptical plan was adopted for the Piazza Del Campidoglio, the central feature on which face the buildings of the Capitoline Hill. The Barberini Palace, 1627, and the



Church of Santa Maria di Monte Santo, both in Rome, show still further adaptation of the ellipse. In the Barberini Palace, vestibule and staircases, though not the grand staircase, are elliptical in plan; and the plan of the main body of the Church of Santa Maria di Monte Santo is an ellipse, about which are grouped a number of side chapels. This arrangement affords unusual interior vistas which could not be had in any other way.

Important monuments in France are additional illustrations of the use of the ellipse. Over the main staircase of the Chateau de Blois is an elliptical dome, above a cove which forms the transition from a rectangular space to the base of the dome. The elliptical plan is again used in the courtyard of the Hotel Amelot, Paris.

At Ashburnham House, London, is a lantern over the staircase, elliptical in plan, and probably the work of Inigo Jones. In the re-building of London, following the great fire, when Sir Christopher Wren was commissioned to design a number of city churches, those of St. Benetfink and St. Antholin were polygonal in plan and each had a large central lantern or dome, elliptical in plan, and supported above free standing columns. The work of the Adam brothers, as regards both buildings and furniture, shows the ellipse as a design motif extensively employed.

Paralleling the work of the Georgian period in England, is that adaptation of it in the American Colonies, broadly and loosely termed "Colonial," which retains most of the essential characteristics of the former. The American phase of the Georgian was a slightly later and somewhat simplified interpretation of the original style. The long struggle of the Colonies for independence, with the consequent cessation of extensive or elaborate building operations, so delayed the development of the late Georgian that the Adam style found little expression here until the early years of the Nineteenth Century. In the peace and prosperity of this time, and with the demand for public buildings as well as for more elaborate dwellings in keeping with a more luxurious standard of living, the development of architecture and the other arts received a tremendous stimulus. This work of the early Republic, which shows considerable Adam influence, takes on a more monumental character than that of former years; and plans are characterized by formality, balanced symmetry and sometimes striking contrasts in the sizes and shapes of rooms. Here, as in England, the octagon, the circle and the ellipse all play important parts as departures from the rectangle. In fact, the ellipse has by this time become a favorite motif and is applied in an almost limitless variety of ways. It is expressed in the design of rooms, panels, ceilings, interior arches, windows, fanlights, stairways, the leading of glass and in wrought iron railings. In furniture making

and in most of the minor arts the ellipse form appears, as in table tops and panels, frames for mirrors and portraits, in china, glass and silverware, in brass draw-pulls, in bookbindings and in many kinds of boxes. Through this repeated use, the ellipse has become a familiar and every-day form to anyone of the present day.

Among the more recent examples of the use of the ellipse in architectural design are the plans of important rooms in various hotels, residences, theatres and public buildings, including the New York Custom House.

Only the true ellipse satisfies the critical eye; and the pseudo-ellipse, at best, is a makeshift which never equals it in beauty of form and perfection of line. A conspicuously crude substitute is sometimes seen, and its curve lacks the ease and lightness and the subtle refinement of the true ellipse. This very refinement is by way of dedicating the ellipse motif to the art of formal rather than informal design.

To quote a simple and practical definition, that by F. S. Meyer reads as follows:

"The ellipse is a figure whose radius of curvation is continually changing. It has the peculiar quality that, if any point on the circumference be joined with the two foci, the sum of the two connecting lines is invariable, and always equal to the horizontal axis."

There is no geometrical form more beautiful than the ellipse, nor one which is a more interesting figure to study. Its proportions ranging as they may anywhere between the circle and the straight line, as limits, respectively, it is less pleasing to the eye when its proportions approach these limits. As the major axis becomes from one and one-half to three times the minor axis, the form is at its best. There are a number of well known exact graphical methods for the construction of the ellipse, and perhaps a still greater number of other methods which approximate it more or less.

A simple algebraic formula for locating the foci of an ellipse suggests itself. When the major and minor axes have already been determined and it may be expedient to locate the foci by other than the usual graphical means, the following formula serves:

E = Eccentricity, or distance of foci from center.

$$\left(\frac{\text{major axis}}{2}\right)^2 - \left(\frac{\text{minor axis}}{2}\right)^2 = E^2$$

The inherent qualities of the ellipse make it especially adaptable, from the practical as well as the aesthetic standpoint, as a form in present day work; and it seems worthy of a more full use than is now being made of it. Its relation to the oblong, analogous to that of the circle to the square, make it available as a curve where the circle and arc are not suited to conditions.

In arches where breadth and not height is desired, it serves better than the semi-circle, and may be

better suited than the segmental arch. In masonry construction, other than monolithic, its advantage over the segmental arch is that there is a tendency toward less lateral and more downward thrust. This, however, depends upon the proportions of the arch and the arrangement of its voussoirs. The effect of semi-elliptical arches in combination with those of semi-circular form in a composition is seldom satisfactory. Where the semi-elliptical arch is expedient as a central opening, flanking arches of lesser span may better be of the same form, although lower. The semi-elliptic arch, like the semi-circular, may be stilted to suit conditions. The degree to which this is done varies with these conditions and may depend upon possible subdivisions of the space enclosed within the arch. Generally speaking, it may be said that the ellipse form with its long axis in a vertical position is suited only to domes, while the long axis is in a horizontal position in the case of arches. The effect in the relatively few instances of arches in which the opposite is true, is hardly a thing to be emulated.

The easy and logical transition from the vertical to the horizontal surface which can be accomplished by means of the elliptic curve makes it particularly appropriate in many cases, as in coves and vaults. It may be preferable to either the quarter circle or the abrupt meeting of the vertical with a segmental surface.

An important room or space of elliptic form has many times been incorporated in a building plan with a minimum of waste in area. A part of the

curve of the ellipse is often expressed on the exterior; but where the ellipse is not entirely enclosed by other parts of the plan and at the same time an exterior curve is not sought, there are various ways in which its form may be modified or mitigated on the exterior.

The plan of the formal garden may sometimes be based on the ellipse with excellent results, and this might be expected to have been done more often than it as yet has. The circle is so often the central motif in either the square or oblong garden that there are few variations in the arrangement of one circular and central motif with four corner motifs that have not been resorted to many times. Here would seem to be an opportunity for the development of a less familiar theme, based on the ellipse. A central feature might be of this form with surrounding parts in relation with it. Bays or niches in the form of the semi-ellipse might give accent at certain points on the sides of a rectangle; or such a bay might be appropriate where a garden vista is terminated, especially with the use of some architectural feature, as a bird bath, sun dial, piece of sculpture, fountain or pool. In fact, the elliptical plan might prove highly effective for a fountain or pool, either as a central or terminal motif. Another plan might consist of an unbroken space or grass plot of elliptical form with an interesting composition built about it, in which its axes are emphasized by paths or motifs in such a manner as to form a thoroughly unified scheme.

## Stained-Glass Hagiology Claims Lindy



A unique and unusually beautiful window portraying Colonel Lindbergh has been installed in Trinity Methodist Episcopal Church, Springfield, Mass., as one of a series of twenty-four designed and executed by Wilbur Herbert Burnham, the Boston artist in stained glass, who has also made the great chancel window and the rose window.

The Lindbergh window is dedicated to "Good Will." In the base is a symbolic representation of the Kellogg Peace Pact with Kellogg, Briand and Stresemann. At the top of the window an eagle is introduced into the design on either side of which are shown the world and the "Spirit of St. Louis" casting the shadow of a cross.

The twenty-four windows of the transepts and nave carry out the theme "The Light of Christ in the Life of Civilization," the motif being the figure of the boy Christ. The windows, arranged in chronological order, illustrate civilization before Christ with the figures of Moses and Socrates; Early Christian Civilization with St. John and St. Paul; the Dark Ages, St. Benedict. The Middle Ages are represented by Abbott Suger, under whose influence



Gothic architecture was born, St. Francis and Joan of Arc. For the Renaissance and the Reformation, Columbus, Gutenberg, Raphael, Luther, Galileo and Shakespeare have been taken while the modern period includes Bach, John Wesley, Lincoln, Livingstone, Pasteur, Phillips Brooks, Frances Willard and finally,

Charles A. Lindbergh. This series of subjects were planned by the Rev. Fred. Winslow Adams, D.D., minister of the church.

Mr. Burnham is working on the large clerestory apse windows for the Riverside or so-called Rockefeller Church now being constructed in New York City.



## Book Reviews



**AMERICAN APARTMENT HOUSES, HOTELS AND APARTMENT HOTELS OF TODAY**, by R. W. Sexton with foreword by Raymond M. Hood, A.I.A.; 9½x12½, cloth, 332 pages, illustrated. Published by Architectural Book Publishing Company, Inc., 108 West Forty-seventh Street, New York. Price \$18.00.

This is one of the most comprehensive expositions of contemporary architecture that has been published. Of its 322 plates, 160 plates illustrate apartment buildings, 66 plates hotels, 40 apartment hotels and 56 plates illustrate interiors. Each building is illustrated with plans and photographs, except that some important buildings under construction are illustrated by perspectives.

The geographical distribution of the buildings illustrated covers practically all of the important cities and quite a few minor cities in this country. A careful study and comparison of the buildings illustrated will give a clear understanding of the American conception of this phase of architecture. Everything illustrated is contemporary and can be considered as the best of the current work. Some marked differences in the manner of planning these buildings in the various parts of the country are quite noticeable and one familiar with the climate, characteristics of the people and their social and living customs can appraise the solution of the problems presented.

It is said that discussion clarifies thought and it can be said of this book that its critical study will clarify the designing of these types of building. Mr. Sexton has made a valuable contribution to the architectural literature of the day.

The great increase in these multi-family buildings is the result of the rapidly changing mode of domestic living. This manner of living will increase continuously and the problem of the multi-family building will continue to demand better solutions. Aside from this social aspect of the problem, the tremendous amount of capital being invested in these structures will demand the most economical buildings as to the plan, distribution of the elements of structural cost, operating and maintenance cost.

This book should be a valuable asset to the architect who designs such buildings and to the owner of and investor in such properties. The book is printed in the usual high standard of the publishers—it is a most valuable publication. —ARTHUR T. NORTH, A.I.A.

**CALIFORNIAN ARCHITECTURE IN SANTA BARBARA**, collected and edited by H. Philip Staats with a preface by Charles H. Cheney, A.I.A.; 10 pages text and 125 pages illustrations, 8x11, cloth. Published by Architectural Book Company, Inc., 108 West Forty-sixth Street, New York. Price \$7.50 net.

In this book Californian architecture is defined as a distinctive architecture differentiated from the "Mission Style" and "Spanish Style," which are characterized as unfortunate misnomers for an art that has progressed to a degree in which we can all take pride.

In addition to a few illustrations of historic buildings, there are included illustrations of municipal buildings; churches, clubs and theatres; commercial buildings; and residences. The illustrations of residences are by far the most numerous, naturally so of a city like Santa Barbara.

Although the illustrations are confined to Santa Barbara, they can be accepted as an index of Californian architecture as it is found throughout Southern California. The architects represented are not confined to that city exclusively. The quality of the architecture illustrated is extremely fine; the selections have been carefully and appreciatively edited. There is nothing to disturb the excellent impression of Californian architecture like the debased exuberances of Hollywood—but that is another kind of architecture for another class of people.

This Californian architecture is distinguished by a simplicity of form and line and unsymmetrical plan, white walls and red tile roofs. It is indigenous and therefore natural in its surroundings.

While this architecture would be out of place in other climates and surroundings it can serve to influence the architecture of other sections of the country towards an equal simplicity of form and line and unsymmetrical plan. Naturally the materials and color would be very different. For this purpose, this book can be studied by architects and laymen throughout the country with profit and an assured pleasure always to be found in good architecture.

—ARTHUR T. NORTH, A.I.A.





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# The Foreign Viewpoint

*Is American Prosperity Moving in a Vicious Circle?*

By F. W. Fitzpatrick

A VERY fine Austrian chap, a man of high attainments, and really a great authority in his line, couldn't get over the fact that workmen drove to work in their own autos, and not all Fords either.

We passed a building in course of erection out near where I live the first morning he was with me, and all about it were parked many machines. He wondered at it, was there a convention, what? And when told those machines were the bricklayers', the plumbers', the painters' at work on the building, he had eyes for nothing else, and nothing impressed him more. I'm sure when he gets back home he'll talk of nothing else in America than the story of workmen riding about in their own limousines!

And another, an Irishman, had a big laugh at us about our laws and civic regulations, how honored they were in the breach. Safety of life with us, he said, was a farce, speed laws and the "sanctity" of life were travesties, for we have more murders than all the rest of the world put together, and ruthlessly mow down the public with our automobiles as if it were a joyous pastime.

Our smoke abatement laws particularly amused him. We spent a day together, and about every five minutes he's nudge me to call attention to another smoking chimney, and the most flagrant offender was a city building!

And now listen to a distinguished Englishman, an engineer and economist: "You can't make me believe (and he didn't say "cawn't" either) that New York and Chicago are not over-building. I was here awhile before the War and it was the fashion then to offer one, two or three months' rent free as a bait to take a lease for a year and at remarkable low rentals: the two cities were overdone in apartments.

"Now then, taking into account the actual increase in population, the desire to splurge a bit with success, and all that, I still believe you're overdone. If the big new ones are full, then the cheaper old ones are being emptied, and, money being easy, the owners of the latter get busy and build new ones themselves. Half of them are going up where there is no especial call or reason for them, pure speculation, a few shrewd real estators, an architect, shares or stock loaded up

on the various sub-contractors, and a dozen clever salesmen to unload the "gold" bonds of a much swollen issue, and there you are. A vicious circle and sooner or later, perhaps not a calamity, but assuredly a period of liquidation and settlement—and gold bonds becoming somewhat a drug in the market.

"And how on earth do all those hotels keep full and at the rates they charge? To us it would seem that, to use a British vulgarism, "you were lousy with money," and when other modes of excitement palled upon you, you just went and built another hotel or apartment house. Remember that Rome was in just about such a plethoric state some years before its downfall.

"Oh, my gracious no, I had no such idea as that: it was just a cogitation, a vagrant thought!"

And another gentleman who frequently comes over for a couple o'weeks or so: "By the way, my dear Fitz, what has ever become of your plan of labelling buildings just as to how fire-resisting they are? And that other scheme of yours for revamping the tax system so that the man who owned a first-class, fire-resisting building did not have to pay so high a pro-rata tax on his investment; that is, as things are now he pays proportionately more tax upon his building (that requires the minimum of city care, fire department protection, etc.), than does the owner of an old, tumble-down fire-trap that endangers the whole city.

"You sent me clippings in which these projects were described and urged by you.

"Nothing done yet? Oh well, me boy, those things take about twenty years, you'll find, to seep into the public intelligence. And when it finally does you'll also find that twenty claimants for the honor of having first suggested them will be camping on your coat-tails!"

A keen eyed and bright minded Japanese on his way home from a world wide study of city traffic and transportation: "Why is there so much talk in Chicago about a proposed subway? Why a subway?"

"Very largely, I believe, the infection of example. London and Paris and New York have subways, so therefore must Chicago.

"Subways afford fast transportation, yes; but not

agreeable, nor attractive, nor economical transportation. It's a sin to stuff people below ground.

"Besides, from what I'm told about the foundations of your older buildings (some of them skyscrapers, at that), they are of the "floating" kind. Now, cutting away the soft ooze or silt upon which Chicago rests may spell disaster, the toppling over of some of those buildings, all for the sake of going underground with your transportation.

"Why not build additional streets upward? Two, three or four storied streets, crossing at different levels, arranged for different traffic, fast, slow, heavy, light. They are in the open at least, if not brilliantly day-lighted. Only certain streets, every fourth or fifth line, about; and indeed your City is bisected with alleys in nearly every block. Why not fast lines, etc., in the alley-elevated?

"Instead of a detriment or a loss to private property, such elevated streets would immensely benefit the abutting property: two, three, or four lines of shops instead of one, wonderful opportunity to display goods, and far greater ease of access, besides its costing the city tremendously less."

To see ourselves as others see us, faults and all, is of inestimable value. I know it's so. That very thing has contributed much to my present angelic or beatific state. You see, quite a lot of fellows, editor and others, whenever time lies heavily upon their hands, turn in and cuss me up hill and down vale for this, that and the other thing. Some cussing I may deserve, but much of it doth but chasten me, for I am as guiltless as the lamb whose fleece was white as snow. But that's all another story.

What I want to get at is this: I see many people from abroad, architects, engineers, town-planners, builders and such, from England, from France and the Continent; from Australia and Japan, and from South America. After a while we get more or less chummy and they throw off the cloak of reserve they feel they must wear in all their public utterances, speechifying and so on, when, of course, they toss verbal bouquets right and left. Their heart-to-heart opinions, criticism and so on are always interesting and often illuminating and valuable.

Lately I've jotted down bits of this flotsam and jetsam that come from these keenly observant travelers and—

Here's one: an Englishman, who grew wrathful at our worship of the "Front," beautiful apartment buildings, hotels, homes, fine institutions—in front—all marble, plate glass and fine raiment, but the backs, almost always of cheap brick, seldom a garden, more likely an unkept and unkempt yard with refuse, old boxes and such all about, dirty, a disgrace. Why, the best of our big apartments' backs compare unfavorably with the poorest of England's cheap tenement houses.

Our Fire Departments are marvels of equipment and skill. The men show great ability and must have

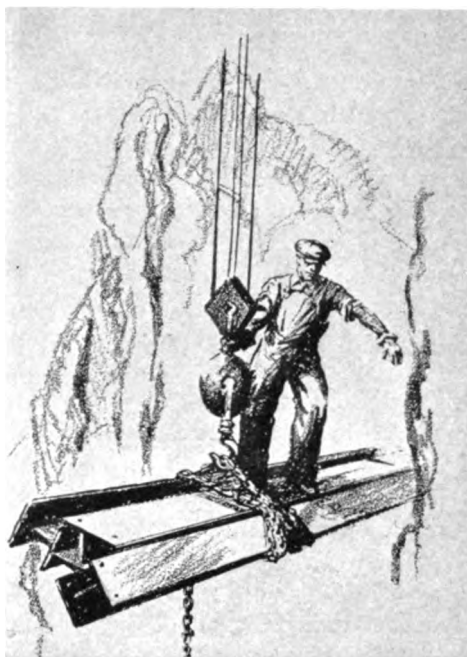
too much practice. Why do we have so many fires? Gracious me, our fire losses must be appallingly great, probably twenty times as much per capita as they are in Europe—must be an awfully careless people. And, too, is it not that insurance is so easy to get, no "neighborhood risk" or other penalty? Indeed there must be cases where certain unscrupulous individuals find it less troublesome (and perhaps more profitable to refrain from putting out an incipient fire, and walk out and let it become a conflagration.

And why the spider-web like fire escapes(?) outside, fifteen, twenty stories, yes forty stories high? Who would climb down them? Only an

acrobat, an athlete with nerves of steel. Not one man in a hundred would dare, and women would almost burn to death before venturing such a feat. Those escapes must be there merely to comply with the letter of some law. The only real fire escape is the inside tower (an American device at that) walls all around an inside stair, an ordinary, usual stair, but accessible only by a passage at each floor to an outside door, a balcony or recessed open approach and a fire-door from outside into such a stairway. Perfectly safe, and a perfect "escape." And if people can be induced to use it for ordinary, every day communication so much the better. People will then turn to it, from habit, in case of need.

"Why the opposition to tall buildings?" Americans keep on building them, but their technical journals are overflowing with academic opposition to them as being unsightly, unsanitary, etc., etc., a detriment to a city and the prime cause of the terrible congestion of traffic!

As a matter of fact, they are most interesting architecturally, a new architecture indeed; some of them are really beautiful, as characteristic of the time





and fitting as any of our own beautiful mediaeval cathedrals. Yes, great cathedrals of Commerce, majestic, almost over-poweringly colossal, and well typifying American progress and success.

And as for crowding, why that's nonsense! They may turn terrific crowds into the streets for a few minutes at lunch time and in their very immediate neighborhood, but for most of the day they are a distinct benefit to general travel, for they swallow up countless thousands off the streets and turn the travel up vertically and mechanically, so that people ride up and down instead of covering miles afoot or on vehicles horizontally on the streets. Yes, sir, they relieve congestion, and the specialized ones, the "Oil Building," "Insurance Exchange," and such, permit thousands to transact all their business, banking, etc., within the walls of one or a very few buildings, taking all those people off the streets.

I, for one, am absolutely "sold" on the tall building as a most beneficent, economic factor. The more offices there are under one roof, the easier the building is to handle, the minimum of help, centralized management, heat, and all supplies, the cost must be far less than the same amount of space spread over all outdoors. They must be veritable gold mines to their owners. Surely it can only be a question of a little while when we in London will be permitted to go on up in the air.

You complain of the congestion in lower New York and on State Street in Chicago and aver it's the tall buildings that cause it. Come to London and I'll show you worse congestion in areas where there is nothing over five stories and most of the buildings are but three. And I've watched your traffic. The vicinities of the tall office buildings are like well regulated cemeteries, lonesome in fact, as compared to the streets about your great down-town retail stores."

"Ah, *mon Ami*, your tall buildings are *splendide, epatant!* Very *magnifique* Architecture, each by itself, wonderful detail, beautiful masses. But a discord, disharmony, most *extraordinaire*. It makes

one dizzy to look up at the tops and upsets one's digestion to view them *en masse*, as a picture.

Why do you do that?

You regulate how tall they can be, how they must be built for safety, for health; you allow no objectionable manufactures that smell badly, and no boiler-hammer or noises that disturb, but why, after protecting the nose, the ear, the health, the public safety, why not protect the eye a little bit?

The building department tells you how to build your building, the health department tells you what you can and cannot do for the health sake, you believe in public control to oppose individual selfishness and stupidity, so why not have an Art or Architectural Commission to direct matters *artistiques*, to protect the eye from visual discord, *hein*, why not?

Perhaps at first it should not have authority to prevent things: the people might oppose it and kill it with political weapons, *des armes à feu*. Later it could do more, just now it should say to this architect and that one, "*Mais, Monsieur*, you will make a tower here, have red walls there and green on this side, *là, là*, that is going to scream at M. Smeets' building next door. Let us preserve, not uniformity perhaps, but civic beauty and harmony, keep down your personality a leedle bit—for the sake of the City, the public *esprit*."

Architects should study the art of the window dressers of the big stores. *Ah, ca, c'est superbe*, it is real art, those gentlemen are great masters. They have many windows, much merchandise to show, men's clothing, women's lingerie, the most *intime*, furniture, wall paper, everything. They know just how much or how little to put in the window, they display it with great skill, just enough; but the trimming, the window ornaments, the ensemble, never fails to indicate it is all one store, a splendid ensemble, harmony most complete.

You say, "Ah, it is all one man's super-vision, regardless of how many are doing the actual work!" *Voilà!* that is exactly the reason for why I advocate the Art Commission, one authority for the whole city."

## George Rogers Clark Memorial Competition

The George Rogers Clark Sesquicentennial Commission has been established by resolution of Congress to erect at or near the site of Fort Sackville in Vincennes, Indiana, a permanent memorial commemorating the winning of the Old Northwest and the achievements of George Rogers Clark and his associates in the War of the American Revolution.

Applications for entrance into this competition are to be addressed to Mr. William E. Parsons, 80 East

Jackson Boulevard, Chicago, who has been appointed by the Commission as their Architectural Advisor for conducting the competition. No application will be accepted after September 15, 1929.

The programs of the competition will be forwarded to those architects whose applications have been approved by the Qualifications Committee, on or about October 1, 1929. The program of this competition will be subject to conditions of the American Institute of Architects.

# The Passing Show

*Pigeons and Bells and a Gaol*

By Arthur T. North, A.I.A.

**P**IGEONS and bells—bells and pigeons. At the stated hour the neighborhood pigeon colonies rise in flight. In close formation a colony circles about, gradually increasing its orbit and altitude and betakes itself back and forth to other flying fields. It is quite erratic in its movements, quickly rising and falling, changing location always in close group formation. Two pigeons will divaricate tangentially, one in swift pursuit of the other. Steadily gaining altitude, vaulting and dipping almost as quickly as the blythe bobolink mounting skyward from the brookside bush in the meadow—except that they do not send floating down the bobolink's bell-like notes from the sky. Suddenly rounding to and dropping they rejoin the colony on its upward orbital flight and they are lost as two.

On a cool, summertime Sunday afternoon we can watch the long flight of the pigeons across the distant background of the city's Babylonian towers—seemingly the gaunt steel skeleton of a new one pushes up each week. The bright sunlight plays on the flying pigeons and they appear now light and now dark, and fugitively come back some lines of Welsh poetry.

"Gray-black birds that on a sudden

Wheeled a moment in their flight;—

Straight the sun across them glancing

Turned their wings to snowy white."

A prelude of a few bells and then the stated tolling of the time—the hour or quarter hour—is struck in a closeby clock tower and sometimes its faint echo steals across the city from the distant church chimes at Huntington Close. Bells all that ring out their harmonious notes—just bells but with a different message.

The chimes at Huntington Close peal out a happy, confident and inspiring message to all—the other bells toll off the long hours also to their unfortunate, immured indwellers of the woman's goal. The gaol tower bells are as faultlessly and harmoniously attuned as are the distant bells that intone their peaceful message across the countryside and to the unknowing it is so. To the knowing there comes the sequential thought of their message to the unfortunate—tolling off the hours to a decision that means freedom or further punishment.

Buildings come and go, that is inevitable. If they are sufficiently old and well known their passing affords an opportunity for the publicity seeker to emotively express himself, more plainly to slobber. The passing of Dr. Parkhurst's church at Madison Square is an almost forgotten example. The more recent demolition of the Madison Square Garden was attended by an overflow of simulated emotion and "architectural cannibalism" became a recognized phase of economical development. The bronze Diana came down, disappeared and is forgotten—she was the emotion for a day.

The recent closing of the Waldorf-Astoria Hotel afforded an even greater opportunity for emotive slobbering which almost equalled the disgusting antics caused by the death of a motion picture actor a few years ago. The hotel was thronged by a mob—it was a free show—which simulated great grief for the benefit of the reporters and securing hoped for publicity. The head waiter was canonized by driveling snobs. The whole show was staged for the suckers to stimulate the sale of the furnishings—second hand. It was a good show.

The Jefferson Market



THE JEFFERSON MARKET COURT AND JAIL, NEW YORK  
FREDRICK CLARKE WITHERS, ARCHITECT



Prison goes. It was built in the early 80's, designed by Frederick Clarke Withers, "a dapper, little, particular and painstaking English architect." The first night court in America was instituted here in 1907. In 1910, it became exclusively a woman's prison. The record of its notorious prisoners, famous judges and lawyers is long and notable trials held therein are still recalled. The Jefferson Market Court and Jail should go—it is obsolete, unsanitary, and unfit for its purpose as modernly interpreted. THE PASSING SHOW will not slobber.

The neighborhood of the Market is replete with traditions of the early days of now prominent writers, poets and artists. It is difficult to believe many of these traditions in the face of the present commercialized and sordid aspect of the Village and its atmospheric output of alleged literature and art. There is the usual row of bail bond offices along the street opposite the jail entrance. In them the lawyers wait like harpies to batten upon the misery and the misfortunes of the prisoners who enter the jail.

The Jefferson Market Court and Jail is an interesting building. It has a distinctive quality which makes it the architectural focus of the entire neighborhood. It is bold, well proportioned and indicative of its use. The rounded turret is reminiscent of the fortress-like French chateau. The yard wall indicates a barrier to outward attack and inward escape. The long, narrow, barred windows are well proportioned and effective and the planes of the walls unbroken except by the turret.

The court room portion is of a different character, slightly ecclesiastical in aspect and of perhaps a mid-Victorian gothic flavor. The round clock-tower has its clock faces set square with the Sixth Avenue front and is askew with the alignment of Tenth and other divergent streets to the southwest.

The dark red brick is laid in the best manner of the early pressed brick era and harmonizes with the brown stone trimmings. The brick diaper patterns enliven the otherwise monotonous perfection of the brick work. The laying of the radius brick in the tower and turret is a splendid piece of workmanship. The market portion is mediocre.

A new jail and court house some twelve or fifteen stories high will occupy the site. The published preliminary sketches indicate a structure exactly like the new textile-trade loft buildings so monotonously plentiful a short mile distant uptown. A fine opportunity is lost to an architect able to design a jail and court building in a contemporary manner which would be indicative of its use. As it is, no imagination, no sentiment, no nothing—a distinctive building architecturally will be replaced by "just another one."

\* \* \* \*

Did you ever carelessly run a few feet of motion picture film through your fingers? Not a very in-

teresting thing to do in any event. We see a strip of flexible material of uniform width. Along each edge is a row of perforations spaced and sized with mathematical accuracy. The center of the strip has a drab color. So handled, its deadly uniformity is tiresome and it is thrown aside. This reminds us.

In late April, there was exhibited with much unction to the American Institute of Architects assembled in Washington, models of the proposed buildings to be erected on the Triangle. Illustrations of the models have been published wherever newspapers are printed. There was much pre-ordained acclaim under the influence of Secretary Mellon, lesser lights and the non-architecturally conscious President. The Institute fell down and worshipped as was expected—it always does the obviously conventional thing. No member raised a voice in protest. The reason is apparent—the real producing, creative architects were too busy in New York, Chicago, San Francisco and other metropolitan cities.

Just study the model or pictures of it and then run the piece of film through your fingers. The buildings all have exactly the same height, the same base, colonnade, cornice, entablature, the same pediments. Everything the same! Drab color, deadly dead monotony. When this vast project is completed and an intelligent, alert human being is suddenly injected into one of the building enclosed plazas, what will be the mental and physiological effect on him? It is not unlikely that he will fear that he has lost his senses and become a lunatic to whom everything is distorted to suit his particular phase of psychosis. If he survives the shock he will flee from the deadly place and recover among living things.

What will be the effect on those compelled to work in these buildings? The same as on the prisoner who daily through the years treads the cell gallery and thus the joy of living will be quenched. For why? To carry out a plan that was foisted on the Government some thirty years ago by a group of super-draftsmen, assuming the function of architects, whose conception of architecture was an assimilation, standardized. Possibly at that time they saw only several widely separated buildings and let us charitably give them the benefit of the doubt.

The government, with the equal intelligence of the snake, has swallowed the architectural toad and will not feed again for many generations. As commercial America develops its glorious architectural future, governmental architecture in America sinks into abysmal death.

But hold! Perhaps some careless draftsman may not check up his spacing dividers and a column or two more may be on one side of the plaza than on the other. Some Institute archeologist may discover it while making measured drawings and write a

learned monograph on the variation—and thus there might be a topic for analysis and lively discussion that will last for years. Let us hope the dividers will slip.

In a new catalog just issued nearly 100 different units for commercial lighting are described and illustrated; among them being units suitable for lighting stores, offices, schools and similar buildings. The large number of decorative units shown illustrates the trend toward more ornamental lighting fixtures, while

the demand for lighting equipment in the Modern Art style is also recognized by the inclusion of several pages devoted to units of this type. In addition to the descriptive data given under each illustration, this new catalog contains lighting tables that enable one to calculate quickly the number of units required to illuminate adequately any given area, the wattage of the lamps that should be used, etc. Copies may be obtained free by addressing requests to: Editor, WESTERN ARCHITECT, 215 S. Market Street, Chicago.

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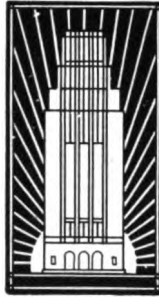
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ARCHITECTURE

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Volume XXXVIII

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*Eric E. Hall, Architect of Hall, Lawrence & Ratcliffe, Inc.*

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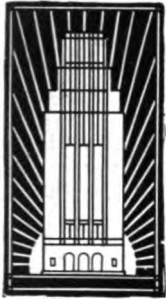
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COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
ERIC E. HALL, ARCHITECT, OF  
HALL, LAWRENCE & RATCLIFFE, INC.

*Photograph by Trowbridge*





# THE WESTERN ARCHITECT

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Volume XXXVIII

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## Cook County's Criminal Court and Jail in the Making

By Eric E. Hall

*Architect for Cook County*

**D**URING the past decade, all types of buildings have greatly progressed. Every line of human endeavor has had as its motivating force, added efficiency and greater comfort. This is no less true of our jails and penal institutions.

In America, our criminal law is based upon the assumption that a man is innocent until proven guilty; therefore while a prison is a place of incarceration, a county jail is primarily a place of detention. True, some criminals are committed to county jails for short sentences; most, however, are under arrest and are being detained for trial. The community is responsible for them while there and should guard their health and general well-being. The prisoner must expect an absolute confinement, on the other hand he should not be antagonized by rotten exposure to social diseases, poor light and foul air. Jails are usually referred to as places of reform; the prisoner should be given an equal break to go right.

Many institutions in this country were visited and studied, also a few in Europe, on one of my trips abroad, though none in the old country could be referred to, in working out Cook County's problem. Even a great many in this country could be considered barbaric, medieval and horrible, though some were entirely too free of prison appurtenances and prison atmosphere.

In May, 1925, a committee made up of Judge Hugo Pam, Wesley Westbrook, then warden of the Cook County jail; Richey V. Graham, superintendent of the House of Correction; Joseph R. Noel, chairman of the Citizens' Committee appointed by A. J. Cermak, president of the Cook County Board of Commissioners

and myself made a tour of inspection of various jails and penitentiaries. Never have I been on such a tour where more real work was accomplished and real information noted.

Also in addition to interviewing the wardens and superintendents of various institutions, we had the profitable experience of consulting with: Dr. Hastings H. Hart, consultant in delinquency, Russell Sage Foundation; Dean George W. Kirchway, who prepared the survey of the Cook County Jail; Burdette G. Lewis, state commissioner of Institutions and Agencies for New Jersey; Frederick A. Wallis, commissioner of Correction, New York City.

I particularly wish to mention the valuable assistance given by Dr. Hastings H. Hart, of the Russell Sage Foundation, Dean Kirchway and Joseph R. Noel, who let nothing pass unquestioned. The findings of this Committee were definitely used in the solution of our problem.

The Court House required no less study though the problem was less technical and special than that of designing the jail. The plan was worked out from local conditions as an improvement over the old Criminal Courthouse which had long past its usefulness. Here, though courts throughout the land have similar difficulties to solve, architects will find a somewhat special problem. Many of the county offices which in other communities would be housed in such a courts' building, are taken care of in Chicago in the down-town county building or elsewhere. This new building is definitely a criminal courthouse with only one problem to solve—one problem, the care of American court procedure in all of its ramifications.

# The New Cook County Criminal Court and Jail Buildings

By Ralph W. Hammett, A.I.A.

SITUATED in the southwest side of Chicago, twenty-eight hundred west and twenty-six hundred south are the new Criminal Court and Jail buildings of Cook County, Illinois. They are on Douglas Park Boulevard not too convenient to transportation, but on a site having many other advantages. A citizens' committee chose this site for several reasons; first, it adjoins the Bridewell House of Correction on property already municipally owned; second, the property gives almost unlimited room for expansion; third, all the buildings could and have been attached to the heating plant of the House of Correction; and fourth, there was no adequate site nearer the loop which could be secured for a reasonable sum.

Furthermore it is a debatable question whether it is more advantageous to house criminals in congested areas near business and to conduct courts in the hub-bub of city life, or to remove this type of activity to more quiet neighborhoods. At any rate, right or wrong, Cook County's new Criminal Court is far out of Chicago's congested area, thirty minutes from the loop; and on a site which saved the tax payers at least a million dollars.

The way the whole transaction was handled left no margin for graft; for, believe it or not, the buildings were built for fifty cents per cubic foot and they are not cheap buildings. They are efficiently planned, well constructed and complete in every detail. The court building is mostly of

Indiana Limestone on the exterior, with marble, oak and ornamental plaster on the interior.

The project is the result of the architect's study extending over a period of more than ten years. It was in 1915 that he was instructed to make his first sketches for a skyscraper building with jail accommodations in the tower which would have cost at that time about four million dollars. The bonds, however, were not voted at the election, and though the issue came up almost annually, it was not until 1925 that bonds in the sum of \$4,500,000 were actually provided for the project. During the interim costs of buildings tripled and quadrupled.

The program had to be entirely changed. A skyscraper jail and courts building could not be built for

less than ten million dollars. The problem was not an easy one for the architect of the committee. After months of study the final site was selected and the approved scheme was worked out. It is sufficient to say that the entire project was built at a cost of \$7,500,000, and according to some authorities Cook County has one of the most efficient county buildings in the country—efficient from the standpoint of actual cubage—there being no waste area within the buildings. How efficient they will be from a workability standpoint, time alone will tell.

The scheme of the plan is academic and direct. It is designed about a central axis, forming what may be known as the "telegraph-pole plan."



SEVENTH FLOOR COURT ROOM



An underground central corridor connects the criminal court building with the jail and from this central corridor the different units of the plan develop in arm-like relationship.

The plan of the Criminal Court building provides complete separation of the public from prisoners; and, on account of the court room floor, for the separation of the public from the juries, judges, and witnesses in so far as is possible.

The first floor contains a spacious lobby, clerks' offices, bailiffs' rooms and the arraignment court; the second floor, the State's Attorney's offices, and Law library. The third floor is left unfinished for future offices, while the upper floors—fourth, fifth, sixth, and seventh—contain the court room suites. Of these there are fourteen court rooms, one Grand Jury room, and a Jury summons room.

The ten public elevators are in the center of the building, and the public is directed to the entrances of the court rooms by spacious lobbies. At the far end of each court room, and reached by a lesser public corridor is an ante-room in charge of the bailiff. This room serves as a vestibule to the judges suite, to the jury retiring room, to the prisoners' custody cell, and to the witnesses' waiting rooms. Hence, all can be supervised by a bailiff and kept absolutely apart from the public.

More should be said of the prisoner and the fact that in going to trial, he is not out of jail, until the last door is unlocked into the ante-chamber to the court room. He is, up to this time, always within steel walls.

The exterior design has been carried out in a free interpretation of Greek Classic. No attempt has been made toward superfluous ornamentation or forms used which are out of character. The design of all the buildings is severe in character though there is a great deal of dignity in the colossal romanized Doric order on the front and in the eight sculptured figures, which dress the attic story. These figures represent Law, Justice, Liberty, Truth, Might, Love, Wisdom and Peace. The building is also adorned with American eagles, garlands, bison heads and the seal of Cook County.

On the interior, the visitor is impressed with the amount of marble, yet with the reserve with which it has been used. The interior is Greek in detail and the ceilings in polychrome. Pure blue, vermillion, Paris green, black and white constitute the color scheme, adopted from the Acropolis at Athens. The walls in most cases are travertine—Roman travertine pilasters and frieze with American biezanz field. In the main lobby the polished Greek Doric columns are York fossil, an inexpensive, close-grained marble granite-like in appearance. The base is Westfield green with floor border of Belgian black. The field of the marble floors, on the first floor, is pink Tennessee. On the

upper floors of the Court building, the corridor wainscoting is carried 5 feet 6 inches of Hauteville, a cream-colored marble similar to Botticino in grain but much harder and more easily worked.

The upper elevator lobbies, court lobbies and court rooms are of American travertine. Court rooms are panelled in high-lighted quartered oak and glazed celotex. All of the furniture is of quarter-sawed oak, high-lighted, trimmed with bronze rosettes and with polychromed carved mouldings. The design is severe and dignified, the color bold but balanced, not garish. All court rooms are treated with accoustical membrane covered with perforated Sanitas; in fact, it was a camouflage for this material that the highly decorated painted ceilings were designed.

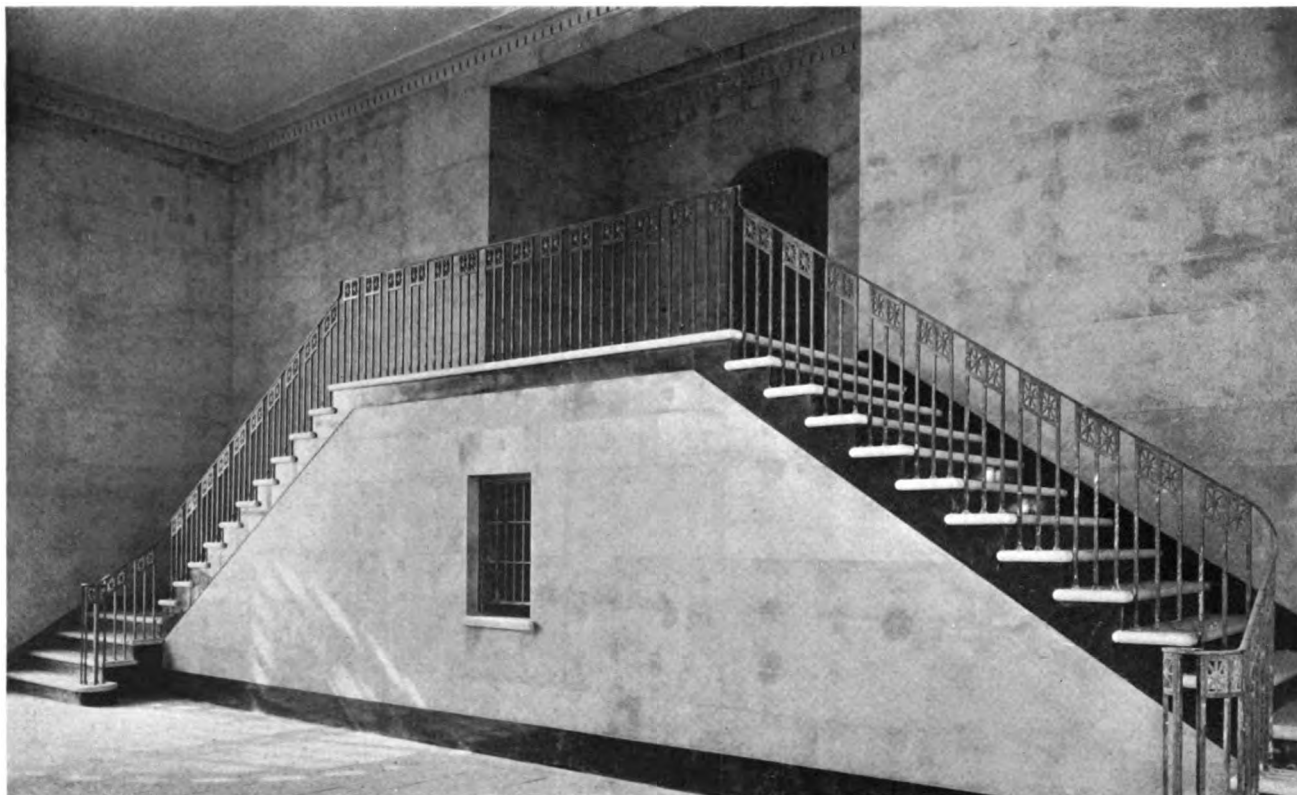
Except for the first floor and some of the special offices, floors in the rest of the building are of rubber tile. Some composition has been used and some pre-cast terrazzo. Care has been taken to pick good wearing materials and special caution has been taken against floors, walls or trimmings, which will require expensive janitor service.

Lamentable but true, most civic and public buildings do not receive the best of care either from the occupants or from the care takers. For this reason the floors are of impervious materials; the walls of travertine and marble; the woodwork antique fumed oak. The lighting fixtures, and in fact all bronze work, is of antique pompeian finish. The architect of a public building cannot prevent the occupants from pasting up notices of coming elections or an occasional fireman's ball, but he can use materials so that these temporary eye sores will not leave lasting blemishes. So far as this is humanly and financially possible everything has been done.

Behind the Criminal Court and the second building is the Jail Administration Building. It is divided into two distinct and independent parts; one of them being for twelve criminal court juries, each of which is provided with a three room suite, two baths and a separate dining room. Each suite has three rooms because juries may consist of both sexes. There is also a general recreation room for jurors, quarters for jury bailiffs and the jurors' kitchen.

The other part of the building is connected with the cell units and is for the administration of the jail. Besides the superintendent and jail administrative offices, it contains the visitors' reception room and facilities for receiving prisoners. Efficiency has been the key note. It is six stories high with English basement, exterior of Indiana limestone and face brick. The design is in the same spirit as the Court building, thoroughly functional and expressive of the plan and construction.

The remaining four structures are cell buildings, each consisting of four stories and English basement,



PUBLIC WAITING ROOM, COOK COUNTY JAIL, CHICAGO. ERIC E. HALL, COUNTY ARCHITECT.  
OF HALL, LAWRENCE & RATCLIFFE, INC.

343 feet by 32 feet by 47 feet high. Two of them have a fifth story over the center section. The exterior is brick. In the English basements, which are only two feet below ground level, are facilities for receiving inmates; the kitchen, bakery, laundry, sterilizing and other service equipment. Also ample space for a library and occupational activities.

The architect is indebted to a great many committees of public-spirited men in Chicago, who gave their time to the study of the problem. The project was materially aided by their splendid co-operation: every jail and criminal court of importance in the country was analyzed both for its good and weak points. A Citizens' Committee worked incessantly on the problem for four years. Many names could be mentioned, though to the architectural profession

Edward H. Bennett is probably the only name that would be recognized. He gave excellent service in picking the site and on several occasions during the preparation of the drawings, gave direct aid and criticism to Mr. Hall's staff.

Drawings and details were meticulously made; specifications were carefully written and checked; superintendence was almost too rigorously carried out; efficiency experts, under the direction of the Chicago Building Managers' Association, checked the drawings; and a corps of architects was paid to check the specifications and superintendence as the building neared completion. No detail was omitted and the building was turned over to the County for its contract price—not one cent of extras. A public building was built in Chicago without graft.

Industrial organizations having an aggregate capital of more than two billion dollars announce a series of business shows at the Bankers' Industrial Exposition, 11 West 42nd Street, New York City, beginning September 9, with a total of 250 trades to be represented each by a different business show, according to a statement issued by Milton W. Harrison, Chairman of the Board of Directors of Bankexposition, Ltd., the permanent exhibit

of everything of interest to bankers and industrialists.

Its purpose is to co-ordinate everything used in the construction, equipment, decoration and operation of banks and industrial organizations in one exhibit. It is also a clearing house for ideas on banking and industrial problems of all sorts. The exposition is conducted as a super-clubhouse where men of business are invited to meet and discuss their problems.



# Details of the Cook County Jail

*"Telegraph Pole" Plan Followed*

**N**O LESS modern in construction than the Criminal Courts building are the units making up the jail itself.

These buildings contain a total of 1302 cells, which number was considered sufficient, when in July, 1925, the Citizens' Committee was confronted with the necessity of deciding whether four or five cell buildings should be constructed. However, there is ample space on the site for the erection of additional cell buildings if needed.

The "Telegraph pole" plan which is used is similar to the one being considered for the new institution to be built by New York City on Ricker's Island. In both instances it was the result of independent study—the similar result is gratifying.

The individual units run North and South thereby providing the maximum of sunlight. In order to further segregate the inmates, floors in units run from wall to wall. It was found that in the mode of prison cell construction so popular a few years ago; that is, tiers of steel cells separate from the outer wall, trouble has been caused by prisoners communicating verbally and through the difficulty of supervision of one large cell block.

The cells are classified as receiving, general, hospital, isolation and debtors'. They are divided among 36 units. Thirty-two of these are typical, two of them being on each of the four floors of each of the four cell buildings. Each of these typical units is complete in itself, thereby permitting group classification and segregation of inmates.

It must be borne in mind that the county jail is almost wholly a place of detention for inmates awaiting trial; only seven per cent of them are serving sentences. The old

jail was a school of crime, and without believing that many inmates or prisoners of the new jail could be "reformed" while there, the consulting committee and the architect decided that the attempt should be to make the jail such that confinement there would make inmates no worse during their imprisonment. Therefore, seven cardinal requirements were adhered to in planning the construction of the new jail: (1) protection (of society); (2) segregation, (individual, sex, color and according to nature of offense); (3) sanitation; (4) education; (5) occupation; (6) reasonable recreation, and (7) inspirational (social service and voluntary religious worship).

The typical unit contains thirty-nine cells, each five feet by eight feet by eight feet four inches, made purposely so small as to hold only one inmate at a time, thereby insuring individual segregation. With the exception of a total of fifteen double cells in the

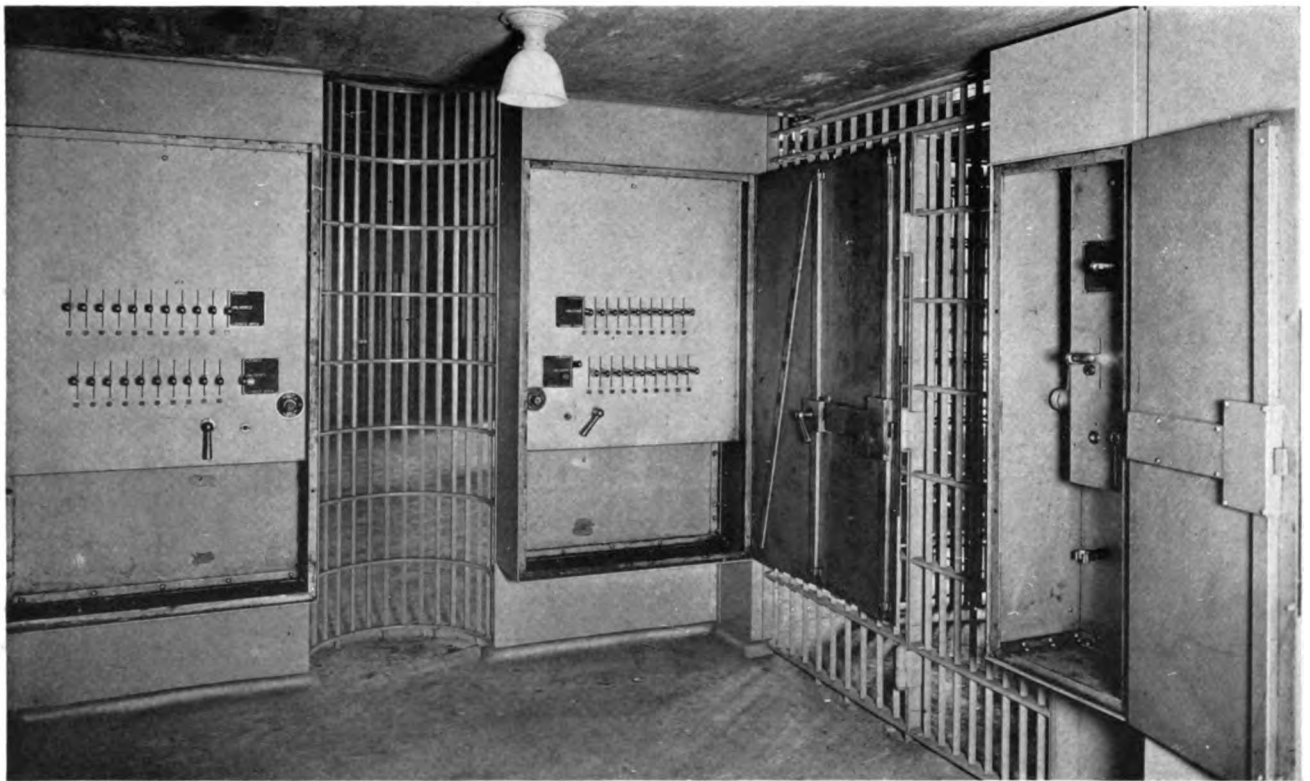
hospital sections, all are of uniformly small size. Each of the cells contains a bed, a bench, a drinking fountain, and a push button, with which to signal the guard in the control compartment. Only five cells in each unit are provided with toilets, these being for inmates afflicted with certain disorders.

Surrounding each block of thirty-nine cells and separated from it by a stationary grating is the guard's corridor, which, in turn is surrounded by the outside building wall containing windows opposite the partitions between every other cell, thus insuring plenty of light and air. These windows are made with small panels of reinforced glass set in heavy steel frames, opened and closed by a mechanical device with a central control.

The thirty-nine cells open into a central cell



A TYPICAL CELL BLOCK



CELL LOCKING DEVICE, COOK COUNTY JAIL, CHICAGO.  
ERIC E. HALL, COUNTY ARCHITECT OF HALL,  
LAWRENCE & RATCLIFFE, INC.

corridor, and are provided with doors which are opened and closed, locked and unlocked, in almost every conceivable combination, by means of a mechanically operated locking device, the control of which is located in a guard's control compartment.

The central cell corridor leads into the "day" compartment, 20 feet by 31 feet, where inmates eat and spend their time when not in their cells, or in other parts of the premises. Adjoining is a serving kitchen to which food is supplied by means of a dumb waiter from the central kitchen in the basement. Also in connection with this compartment there is a toilet and shower room. Beyond it is a guard's control compartment, from which the locking mechanism is manipulated, and in which there is an annunciator.

Adjoining the guard's control compartment is a space for inmates to see and talk with visitors through shatterproof glass, so set as to permit conversation between inmates and visitors to be carried on in a low tone of voice, but to prevent the passage of tools, weapons, drugs or other articles. Adjoining the guard's control compartment on another side is provision for inmates to interview their attorneys. All

steel in these cell blocks is tool proof, which resists sawing and chiseling.

Since it is intended that probably some of the inmates of the jail shall work outside of the buildings, and most of them at certain times exercise in the open, a concrete wall twenty feet high has been incorporated in the design entirely surrounding the jail units. The wall is provided with guard towers at each corner and is faced on the front wall with Indiana limestone.

With the exception of the walls which are of a light tan semi-glazed brick, the interior of the jail presents the formidable appearance of a barrier of steel. To avoid too much depression the walls and bars have been enamelled a light tan color.

Study of the plans indicate that the arrangement of cells is a wide departure from the usual jail scheme, yet logical, straightforward, and permitting ideal guard control—one man to each thirty-nine inmates.

E. Hardy Merrill and P. V. Cooper have announced their opening of offices under the firm name of Merrill and Cooper, Inc., Architects, Engineers and Contractors at 302 Hillstreet Building, 8th and Hill Streets, Los Angeles, California.



# A Consideration of Architectural Design as Related to Acoustics

By R. F. Holbrook, B.S. in M.E.

IT IS well established that the successful architect today is giving ever-increasing attention to the acoustical characteristics of the buildings which he designs. This is due in part to the troubles experienced in structures built from the newer fireproof and dense materials which greatly emphasize the acoustical hazards.

Two sound phenomena are often found within enclosed structures, echo and reverberation. Echo is caused by the focusing of sound on a given point when reflected from surfaces having that point as the center of curvature. Sound generated within an auditorium having a surface or surfaces with improper radii of curvature are likely to have spots where it is well-nigh impossible to hear the speaker clearly. While this is perhaps well established in the minds of architects, the method of eliminating such phenomena may not be so apparent. A simple rule, if observed, will eliminate practically all trouble in this direction. Take the case of an auditorium with a barrel-vaulted ceiling where  $H$  equals the total height from the high point of the ceiling to the floor, and  $R$  equals the radius of curvature of the barrel vault. If  $R$  is less than  $2H$  or greater than  $\frac{1}{2}H$  there is great likelihood of an echo which will interfere with proper audition. The nearer  $R$  approaches  $H$  the greater will be the certainty. On the other hand if  $R$  is less than  $\frac{1}{2}H$  or more than  $2H$ , then there will be little danger of a troublesome echo. This rule applies in the case of domes as well as barrel vaults and incidentally applies to walls as well as ceilings, in which case  $H$  would equal the distance from the deep point of curvature of the wall to the reflecting wall opposite.

Many architects have found it desirable from the point of view of design, to have the ceiling represent the sky, giving a large dome and with a dangerous radius of curvature. If the ceiling be so designed that the curvature over the larger portion be greater than twice the height from ceiling to floor and the curve at the periphery be sharpened to less than  $\frac{1}{2}H$ , the sky effect can still be maintained and the great danger of echo avoided.

With this knowledge at hand the designer can eliminate at the start, trouble which it is very costly

to correct if it can be completely corrected at all, after the building is erected.

The second and most frequent phenomena experienced today is reverberation, the prolongation of a sound after its origin is completely damped. It is generally known that the dense fireproof materials used in modern construction are conducive to poor acoustical conditions and yet the public demands sound control wherever such is possible.

So often in the past, architects have extended all their energies in connection with design of an auditorium to the exclusion of any consideration of its acoustical properties, forgetting that an auditorium loses its utilitarian value when the audience cannot hear what is spoken from the stage. Such practice is gradually being reduced but even today auditoriums are frequently constructed with beautiful architectural design and abominable acoustical conditions.

If we refer to the formula by Dr. Wallace C. Sabine we see that  $T_v = \frac{K V}{A}$  where  $T_v$  is the time of reverberation in seconds, where  $K$  is a constant of .05, where  $V$  is the total volume of the room and  $A$  is the total number of absorption units present. By this we see that with constant absorption and with enlarging volume, the greater will be the time of reverberation. In auditorium design, therefore, while the volume of the room is pretty definitely established due to architectural necessities, the absorption may be varied to bring about the proper duration of sound after its generation has been completely damped. If conditions permit, heavily lined carpets may be used, upholstered seats introduced and draperies hung, still keeping the main structure of non-inflammable materials which most building ordinances require.

However, sometimes due to various limitations, such means are denied the architect and again even such means are not sufficient to control reverberation within permissible limits. It is still possible to bring about the desired results by the installation of specially prepared, sound-absorbing materials on proper surfaces. Generally these materials should be placed on exposed ceiling or upper wall areas but always in auditoriums, kept away from the reflective walls and ceiling surrounding the sound generating location.

For example, in a church with sanctuary, nave, crossing and transepts, treatment may effectively be installed on the ceiling or upper wall surfaces of all these areas except the sanctuary, the ceiling and walls of which should present reflective materials in order to insure propagation to the audience of the sound generated.

The proper amount of the special absorbing materials necessary can be computed. A number of concerns manufacturing these materials have competent engineers who are glad to perform the service of making such an analysis and recommendation to the architect. All, before the plans have gone out for figures and in plenty of time to allow the architect to make such allowances in his design as to ensure satisfactory acoustical results, if necessary incorporating special sound absorbing materials to supplement any insufficiency in absorption due to natural elements in connection with the room construction, furnishings or audience. The architect with foresight calls in his acoustical engineer during the sketch stage so that any adjustments in design may be made which if left until plans are completed might necessitate issuance of addenda with revisions of completed plans.

Architectural acoustics received its birth in connection with the correction of auditoriums but as the ability of the architect to control the acoustical properties of such structures became apparent, this practice was extended to the consideration of court rooms and business offices, and today includes all types of such spaces as well as restaurants, hospitals, swimming pools, and of very recent date, the talking movie. Architects and building owners today are searching carefully in order to incorporate in their structures sound-absorbing materials wherever definite financial and physical returns may be gained.

When special sound absorbing materials were first developed, the greatest value lay in their sound absorption characteristics. But due to the demands of the architect, and to the exhaustive research into this subject by leading manufacturers, there is now available to the architect a great variety of special sound-absorbing materials. Some have as their only attraction a low price, others combine a number of the better characteristics of a good acoustical material.

Perhaps an acoustical measuring stick should be used to determine the relative merits of the various materials available for this service, as an aid to the architect in his selection. Absorption should be considered first, since, after all, we are considering sound absorptive materials, and such absorption should be rated on the proper pitch of the musical scale to be of any value. In the case of auditorium acoustics, the accepted basis is at a pitch of C4 or 512 vibrations per second, and in the case of office noises between the pitches of C5 or 1024 vibrations per second and C6 or 2048 vibrations per second. Next might come dura-

bility and light reflection, then ability to be cleaned without unusual effort and cost. A good acoustical material should be fireproof, and should be able to take a painted decoration without injury to the original absorption of the material. The summation of the above characteristics observed in the material under consideration should give the architect an accurate picture of its relative value as compared to other materials available.

A happy condition exists today since the architect with proper industrial counsel is in a position to give to his client a much more perfect building as he turns over to him a structure that has been handled with the same intelligent thought and action regarding its acoustical properties as he exercises towards its structural components.

## Philadelphia Exhibit

THE AMERICAN Institute of Architects, Philadelphia Chapter, and the T-Square Club of that City, have announced their Thirty-Second Annual Architectural Exhibition from November 1 to 15 inclusive. The Joint Exhibition Board of the affiliated organization has arranged that the Exhibition will this year, through the courtesy of John Wanamaker, Philadelphia, be held in the Art Galleries of that Store.

Holding an architectural exhibition in a department store is unique in that it is almost the first time in the history of such displays that a similarly dignified attempt is being made to take architecture to the people at large instead of relying upon the best examples of architectural work being seen only by that small portion of the public which usually goes to such an exhibit.

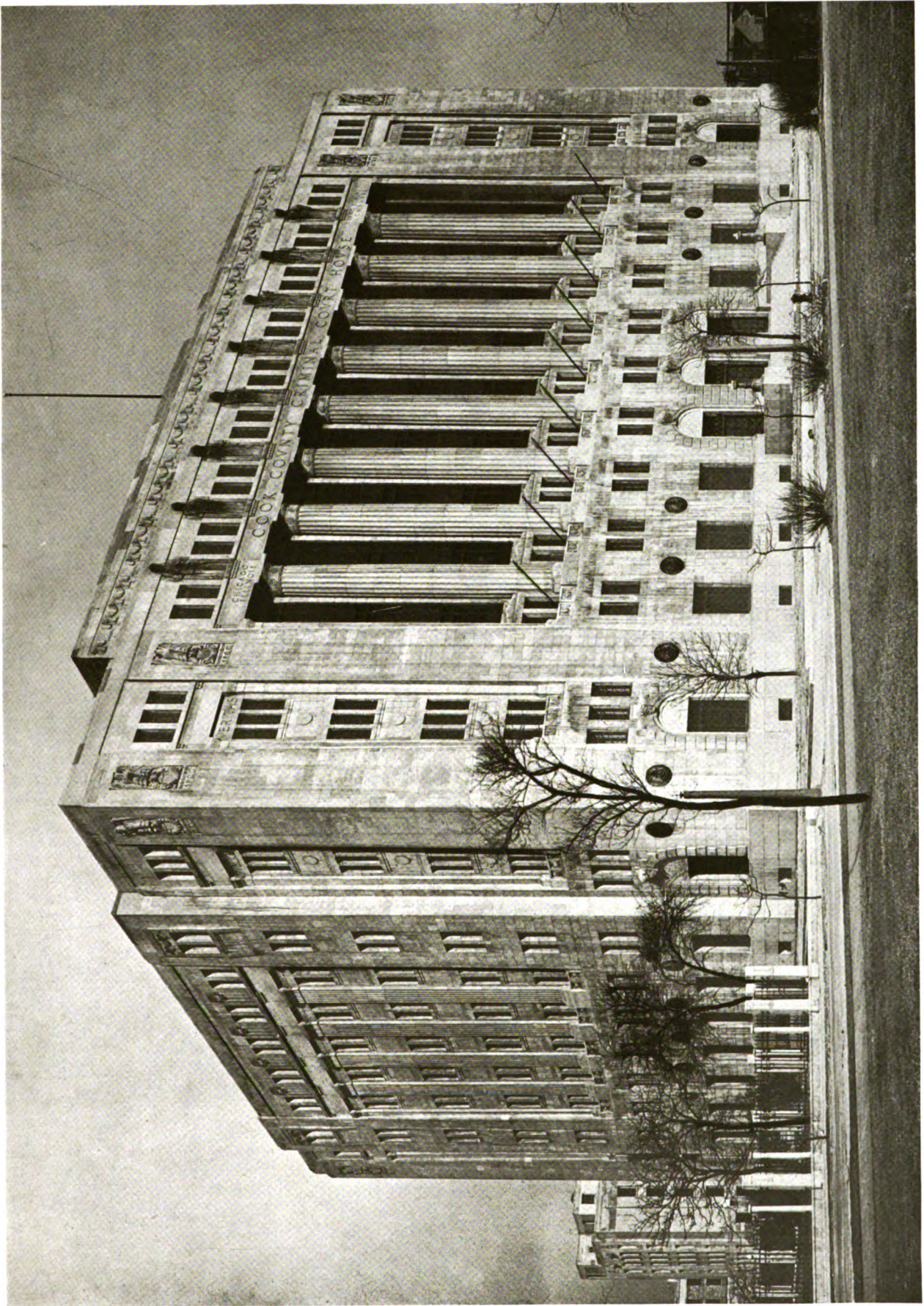
The Joint Exhibition Board in charge of this year's display is Nicola D'Ascenzo, chairman; Howell L. Shay, vice-chairman; George Wharton Pepper, Jr., secretary; James Bush-Brown, treasurer; D. Knickerbocker Boyd, managing director; Herbert R. Leicht; Harry Sternfeld; and Isabel W. McCoy, executive secretary of the Philadelphia Chapter, A. I. A.

A circular of information is now available which, together with entry slips and labels, may be had upon application to the Executive Secretary, 112 South 16th Street, Philadelphia.

A new booklet has just been issued giving details of new designs in molded wood mantels. The molded wood is hardly to be distinguished from hand carving, and it offers the solution for authentic reproduction at a conservative cost.

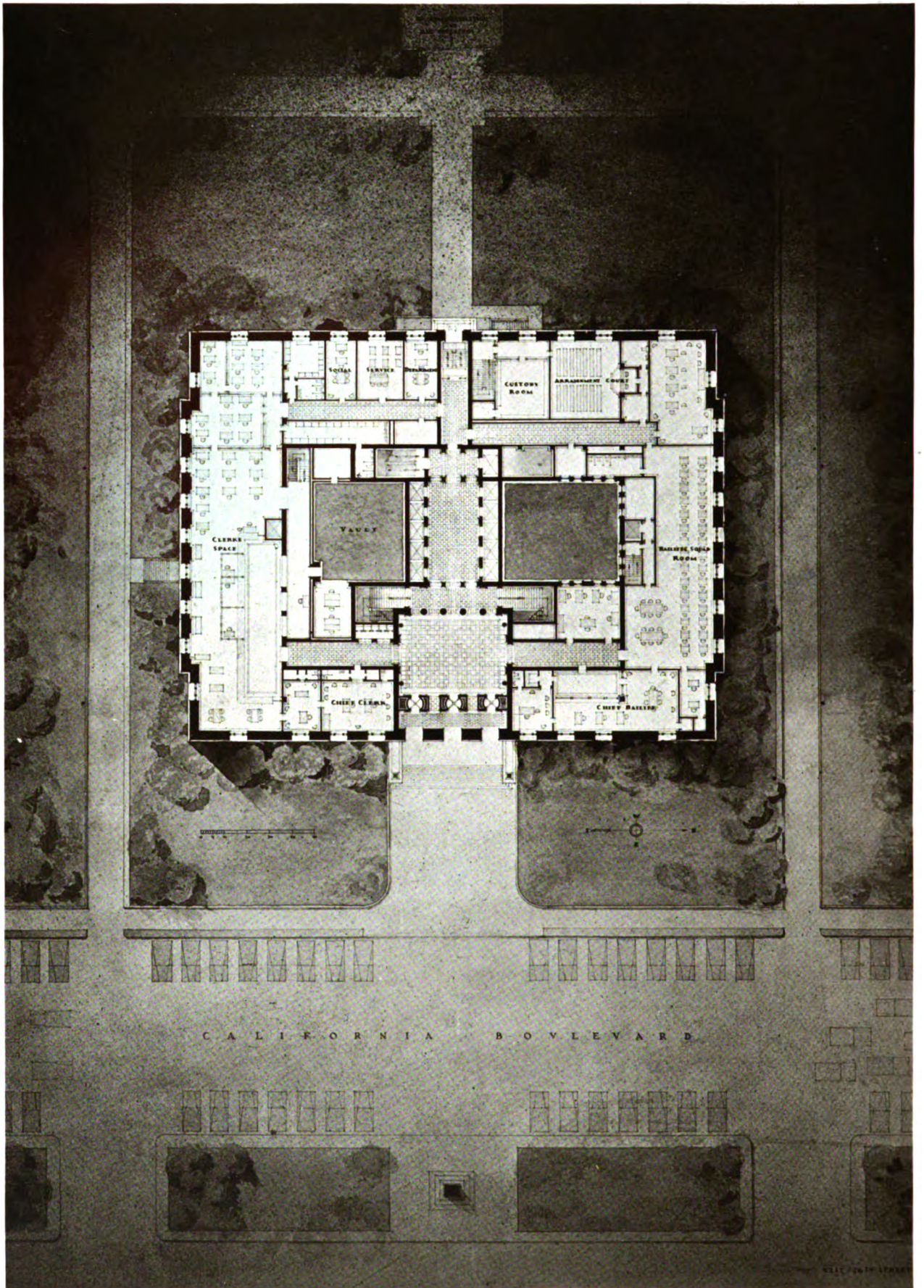
Copies of the booklet may be obtained free by addressing requests to the Editor, WESTERN ARCHITECT 215 S. Market St., Chicago, Ill.





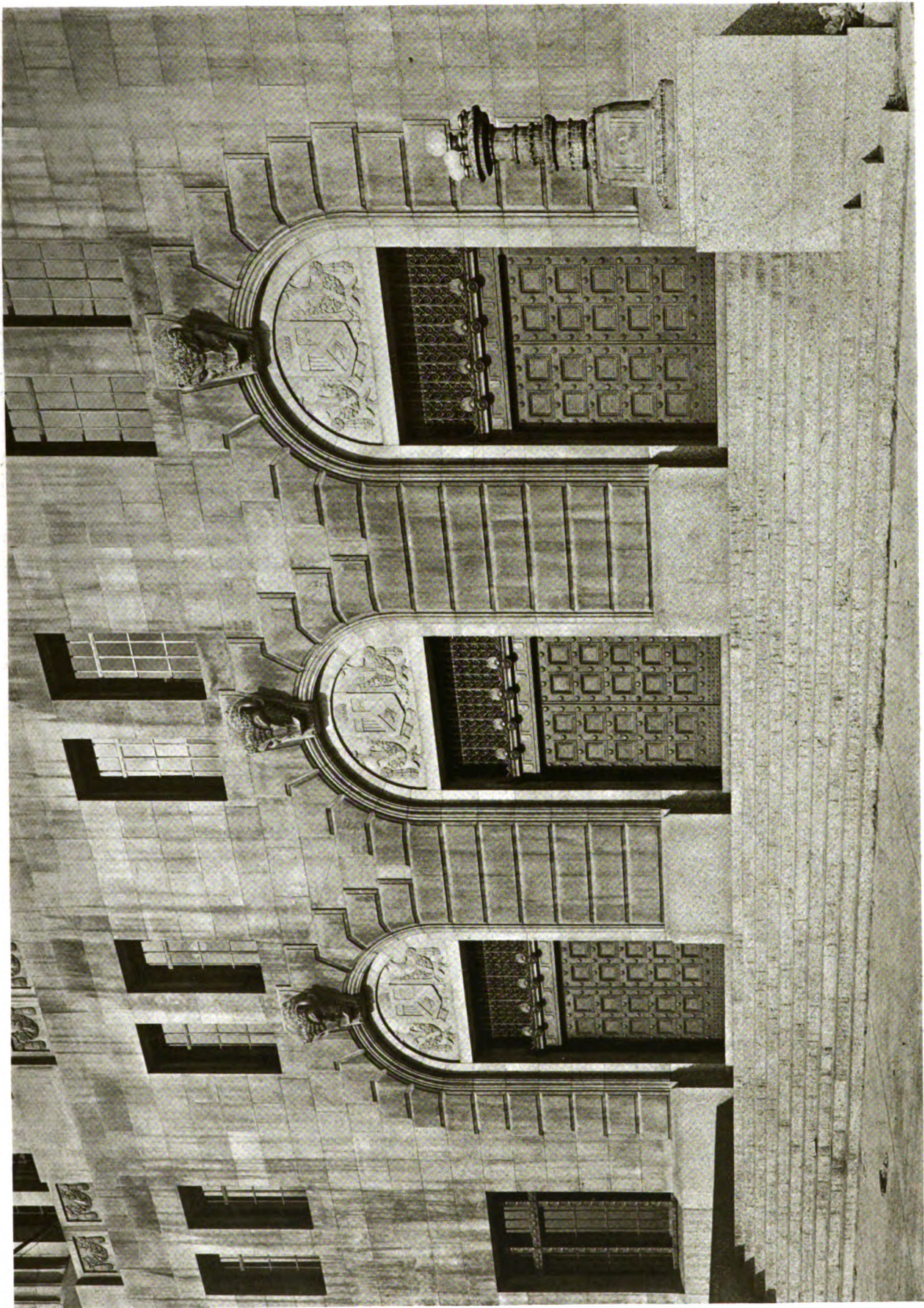
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ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





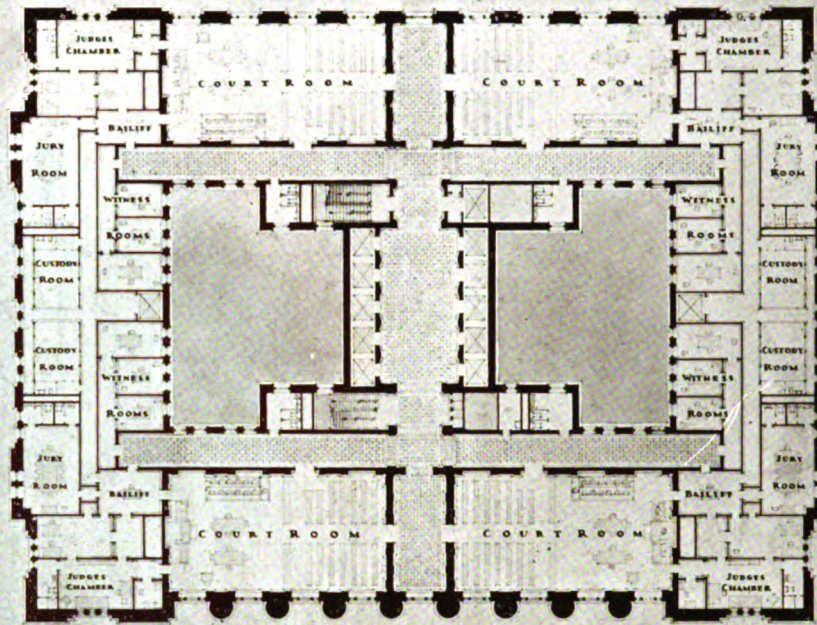
FIRST FLOOR PLAN  
 COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
 ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.



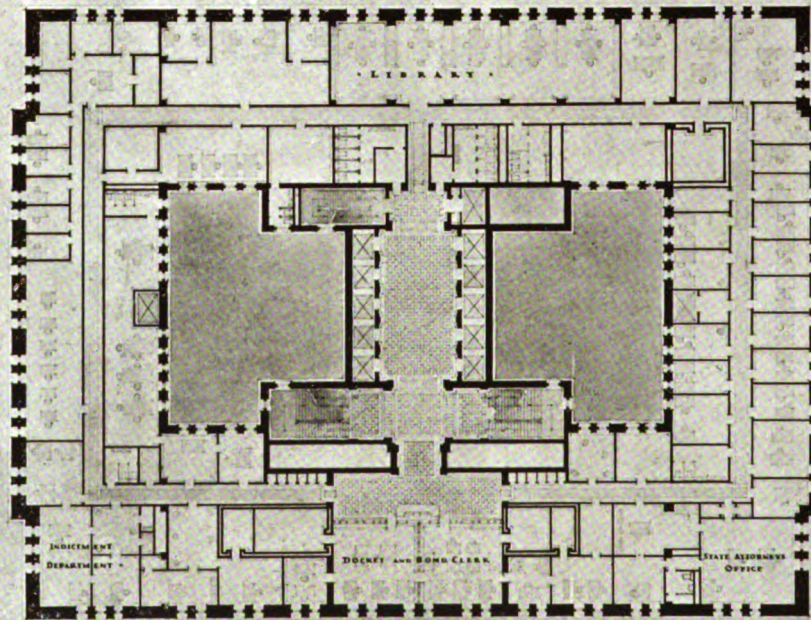


DETAIL, COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





TYPICAL COURT ROOM FLOOR PLAN



SECOND FLOOR PLAN  
STATE ATTORNEYS DEPARTMENT

COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





DETAIL  
COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





SYMBOLIC FIGURE OF LOVE

SYMBOLIC FIGURE OF LAW

*Sculpture by Peter Toneman of Joseph Dux Studios, Chicago, in Conjunction with Indiana Limestone Company*  
 COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
 ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





SYMBOLIC FIGURE OF PEACE

SYMBOLIC FIGURE OF WISDOM

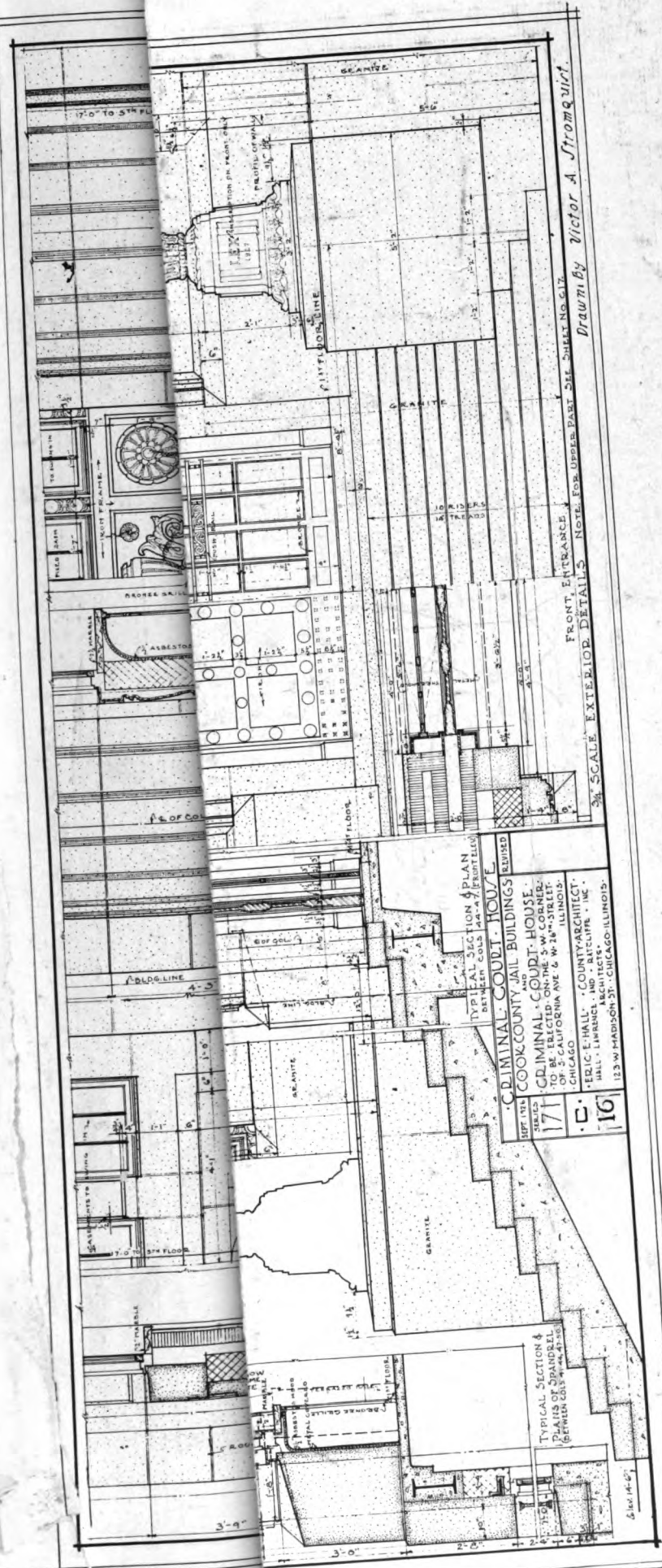
*Sculpture by Peter Toneman of Joseph Dux Studios, Chicago, in Conjunction with Indiana Limestone Company*  
COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





LOBBY  
COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.



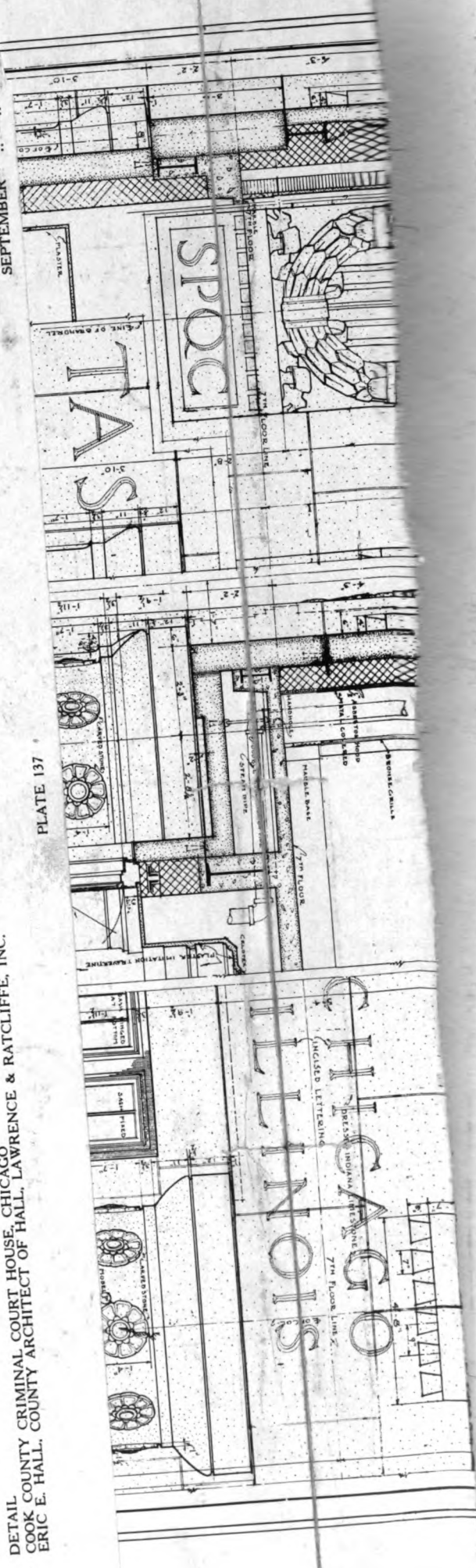


THE WESTERN ARCHITECT  
 SEPTEMBER :: :: 1929

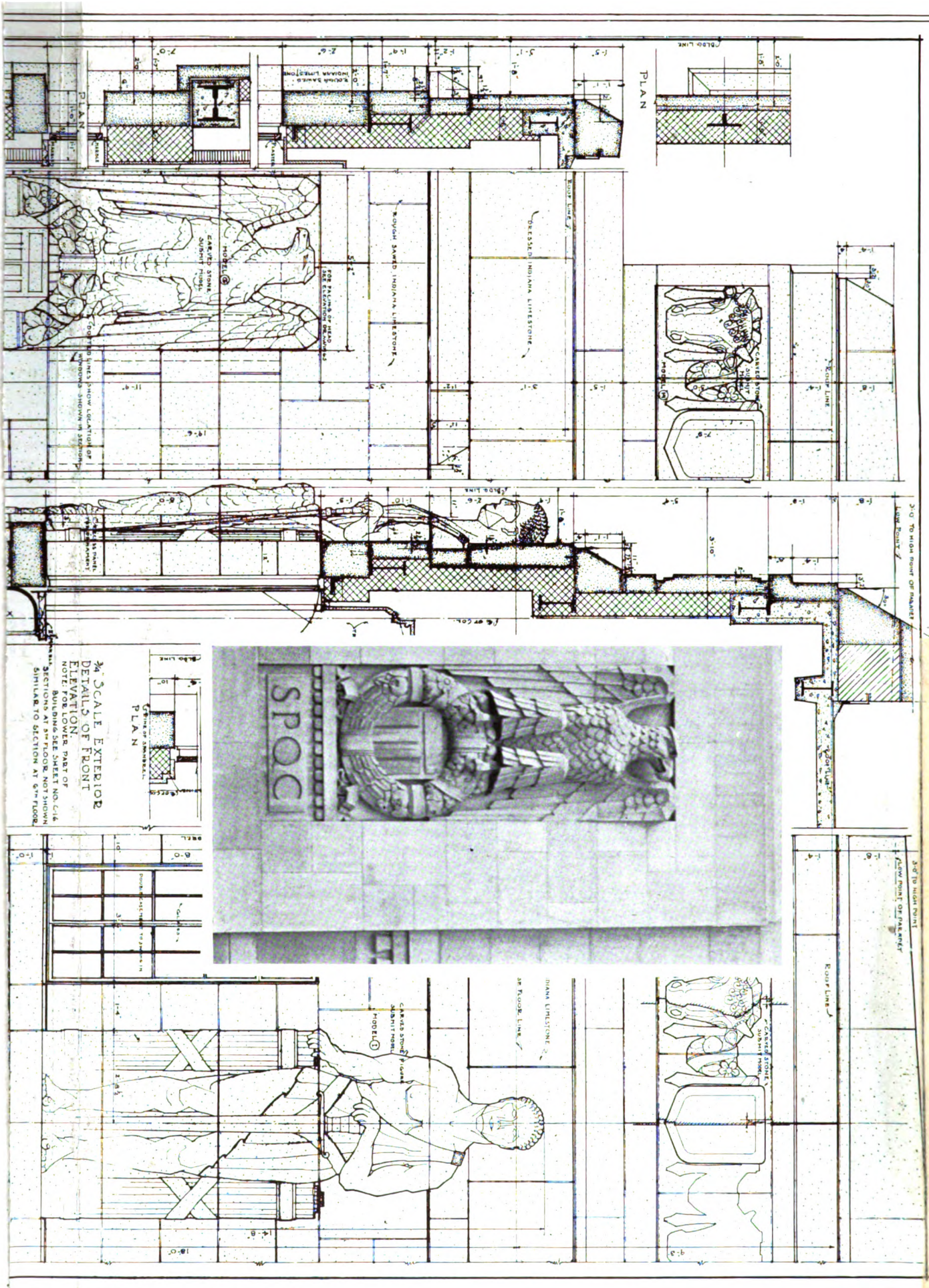
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 NOTE FOR UPPER PART SEE SHEET NO. 617  
 FRONT ENTRANCE  
 3/8" SCALE EXTERIOR DETAILS

DETAIL  
 COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
 ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.

PLATE 137







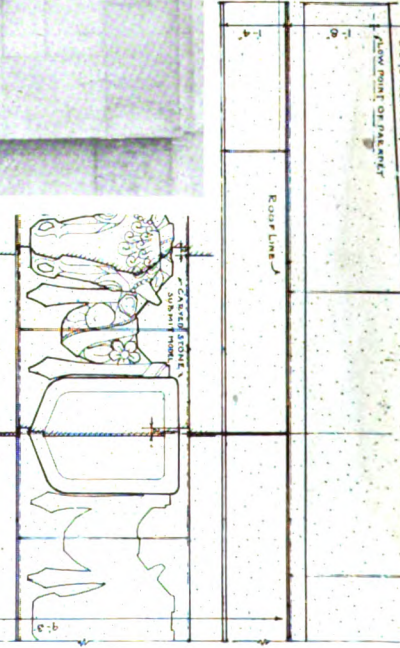
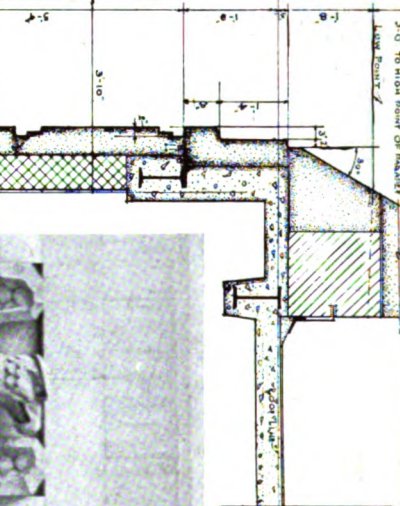
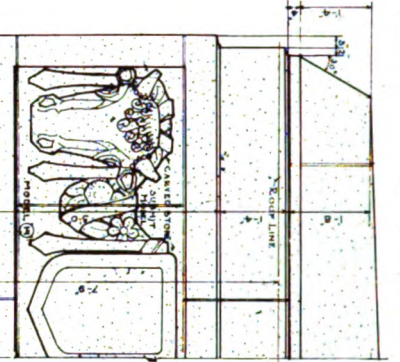
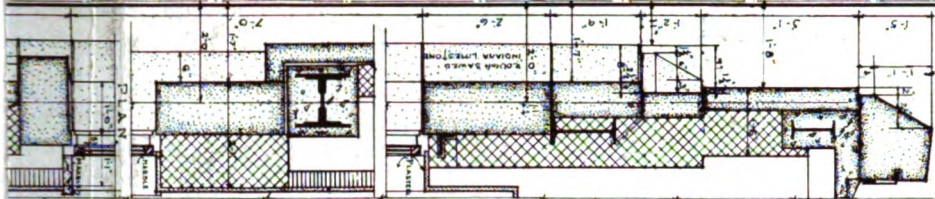
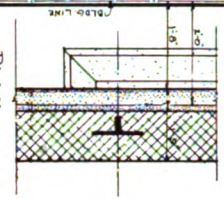
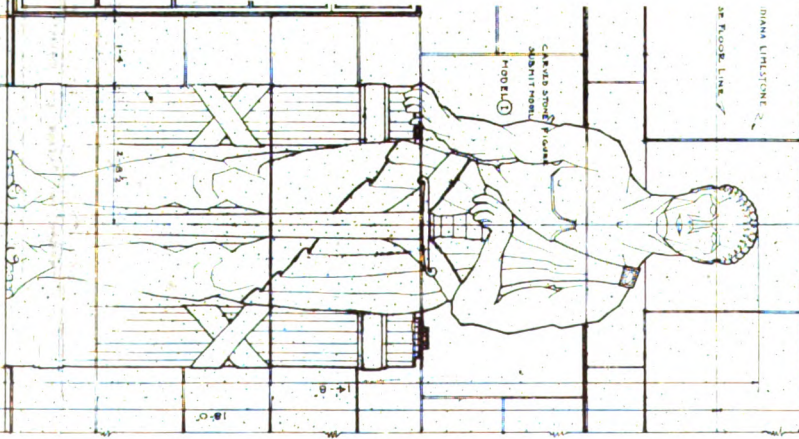
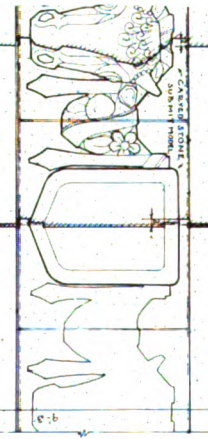
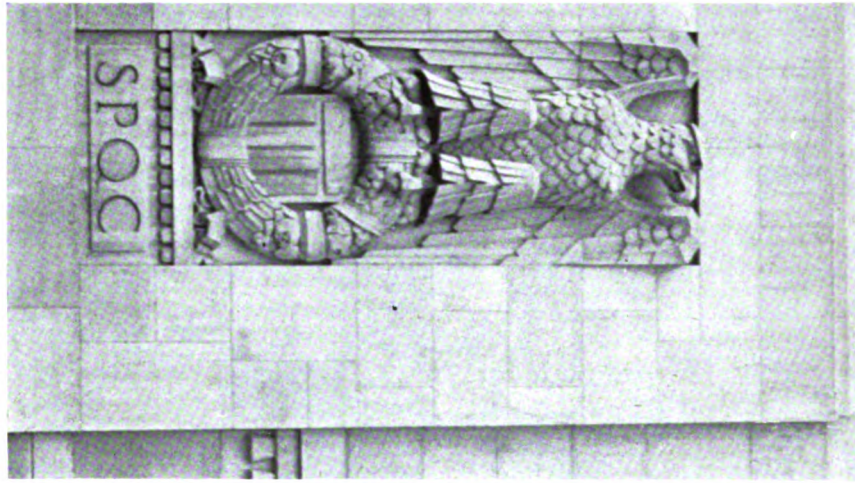
PLAN

PLAN

FOR THE LINES SHOW LOCATION OF WINDOW SHOWN IN SECTION

3/4" SCALE EXTERIOR DETAILS OF FRONT ELEVATION. PART OF NOTE: ALSO DISSEE SHEET NO. C14. SIMILAR TO SECTION AT 6" FLOOR.

PLAN

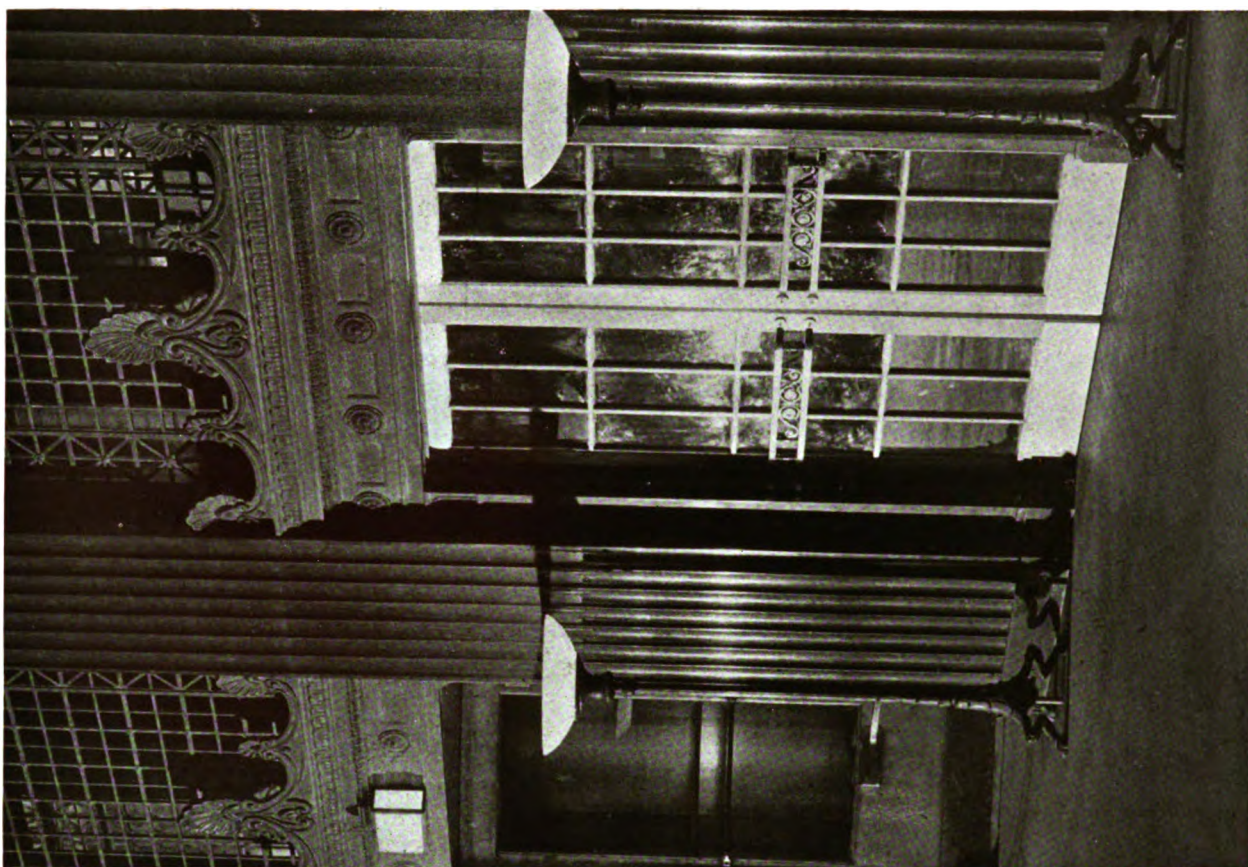




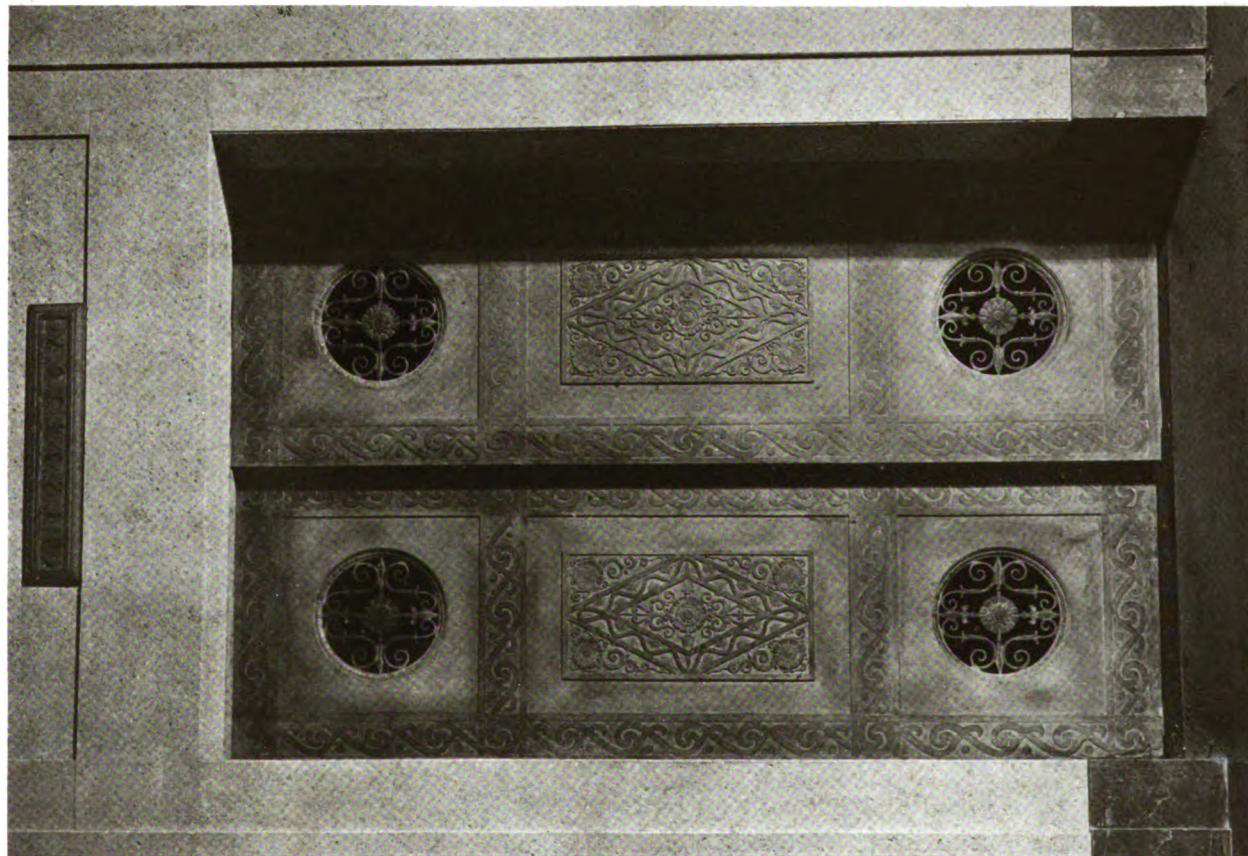


LOBBY  
COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





DETAIL, ENTRANCE



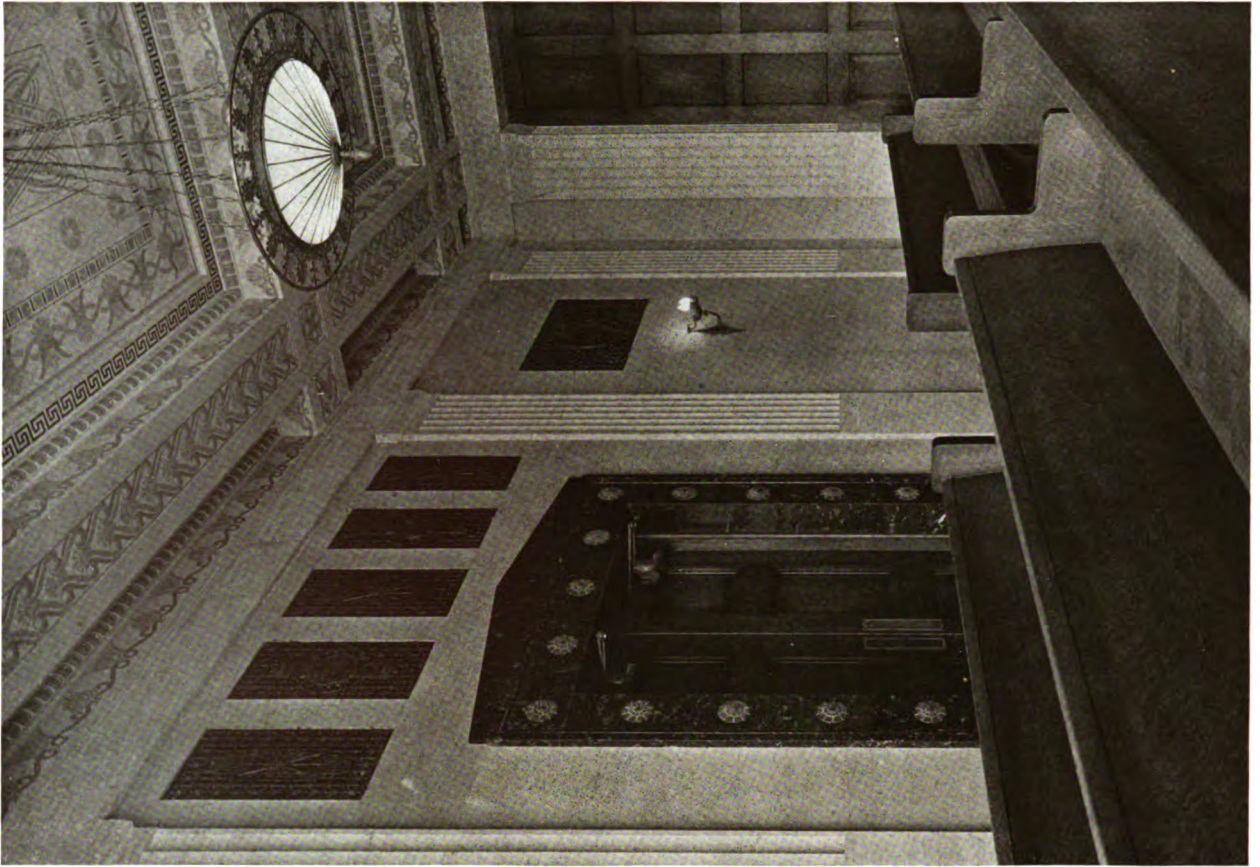
DETAIL, ELEVATOR DOOR  
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 ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





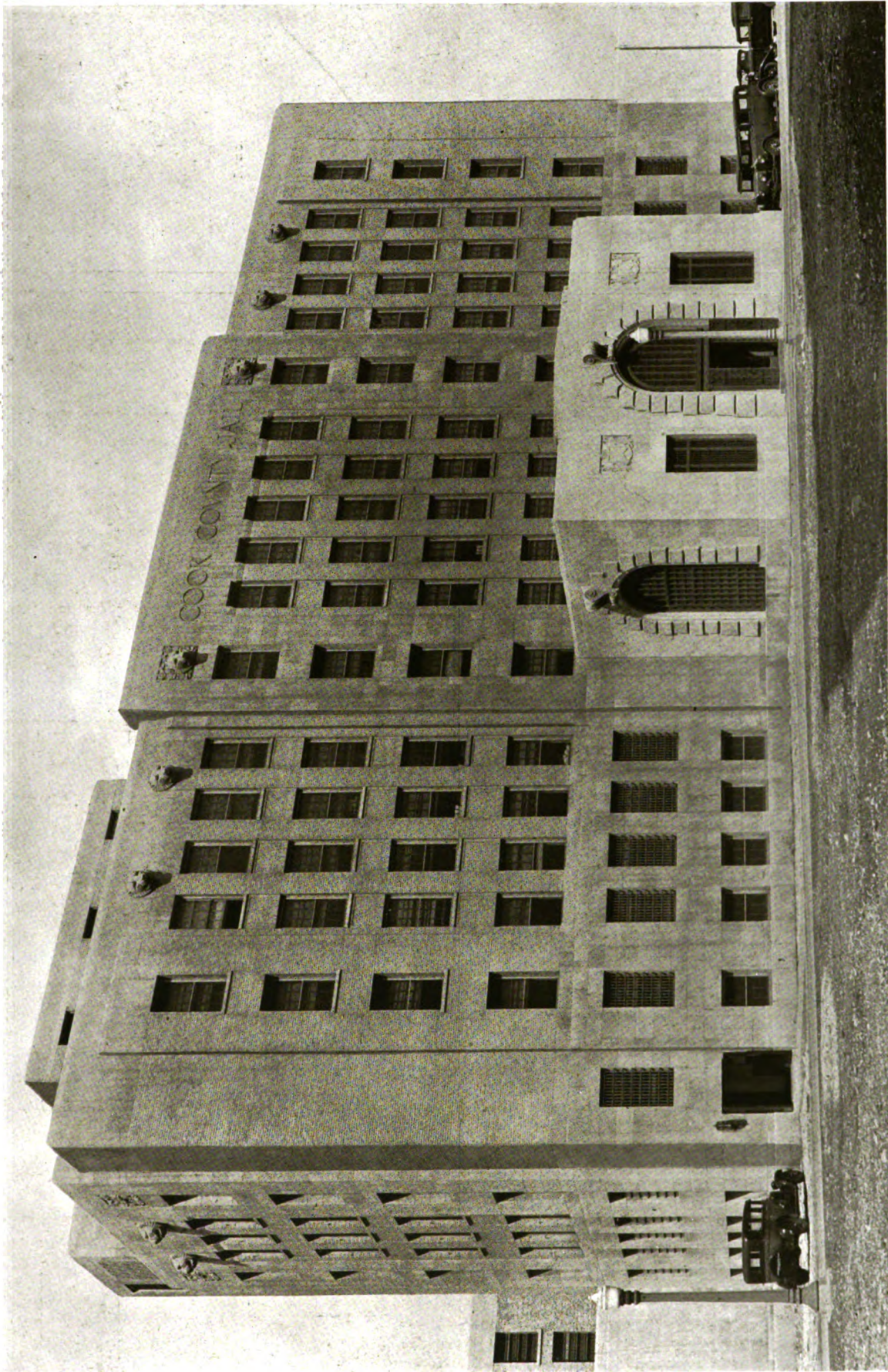
TYPICAL COURT ROOM  
COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.



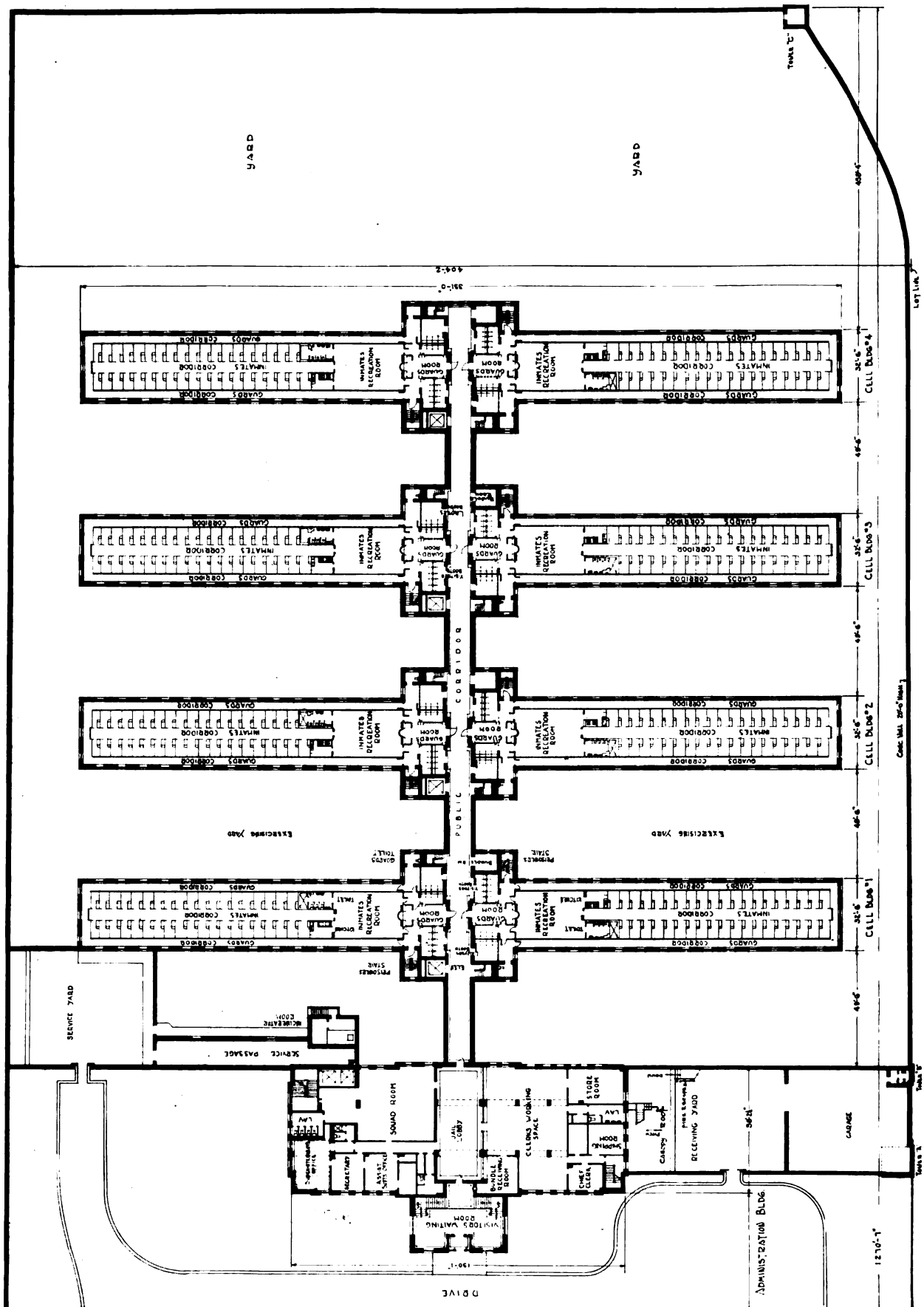


DETAILS OF COURT ROOM  
 COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
 ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





ADMINISTRATION BUILDING  
COOK COUNTY JAIL, CHICAGO  
ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.

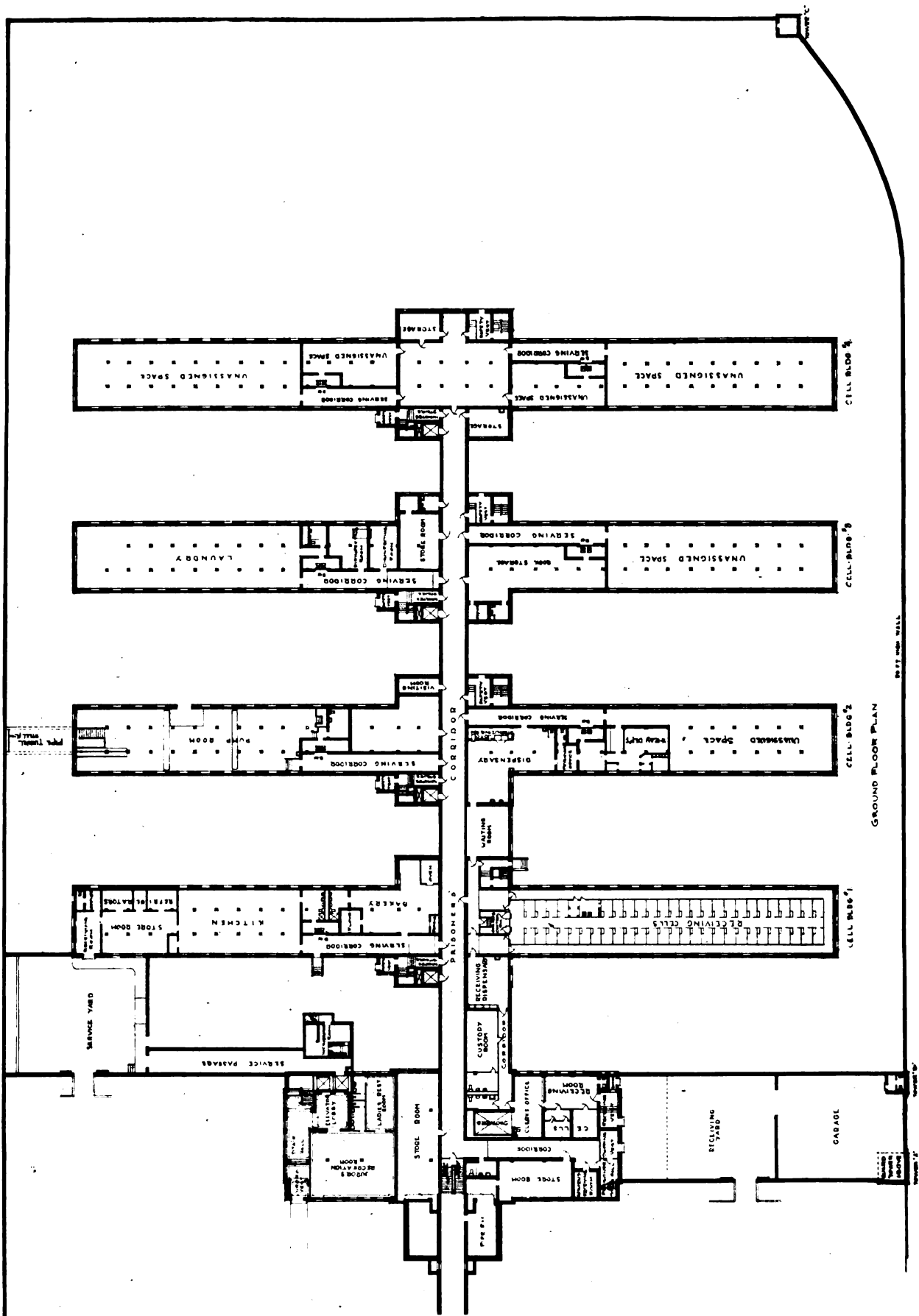


FIRST FLOOR PLAN  
 COOK COUNTY JAIL BUILDING, CHICAGO  
 ERIC F. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC





DETAIL, JAIL ENTRANCE  
COOK COUNTY JAIL, CHICAGO  
ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.



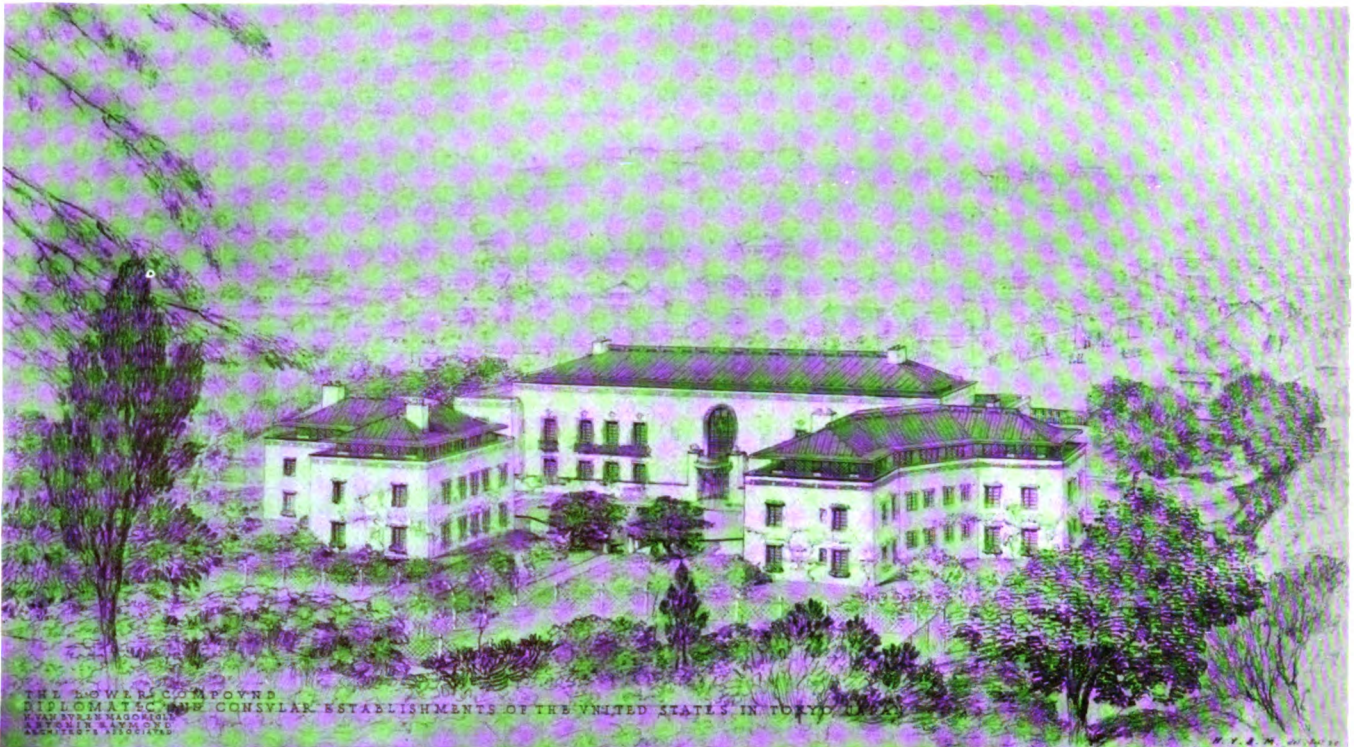
ENGLISH BASEMENT FLOOR PLAN  
 COOK COUNTY JAIL BUILDING, CHICAGO  
 ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





GRAND JURY ROOM  
COOK COUNTY CRIMINAL COURT HOUSE, CHICAGO  
ERIC E. HALL, COUNTY ARCHITECT OF HALL, LAWRENCE & RATCLIFFE, INC.





UNITED STATES EMBASSY, TOKYO, JAPAN, H. VAN BUREN MAGONIGLE AND ANTONIN RAYMOND, ARCHITECTS ASSOCIATED  
 SHOWING THE REAR OF THE CHANCERY, THE TWO JUNIOR STAFF APARTMENT  
 BUILDINGS AND GARDENS IN THE LOWER COMPOUND

## The United States Embassy Tokyo, Japan

THE UNITED States Embassy at Tokyo, for which the construction contracts have been received, is located on a tract of land consisting of the upper and lower compounds having a difference in elevation of about forty feet. The principal entrance to the lower compound is at the end of an important avenue which affords a commanding and dignified setting for the Chancery building.

The Chancery contains the administrative offices of the Ambassador, the Consulate and the naval, military and commercial attachés. At the rear of the Chancery are located the apartment buildings for the junior staff. In the upper compound is located the Ambassador's residence and gardens.

The buildings are constructed of reinforced concrete finished in white stucco in the Japanese manner, forming a background for Japanese foliage. Simplicity characterizes the entire design and the colors used are black, white and gray which are characteristic of the Japanese landscape and paintings. The windows are simple openings in a white wall. The frames and sash with horizontal muntins are black. The copings

are of black glazed terra cotta and roofs of gray-green copper. The ornamental frieze is made of pre-cast stucco, the models for which will be made in this country.

The windows of the Chancery are ornamented with bands of brilliant colored tile mosaic and the windows in ground floor of the Ambassador's residence with tile mosaic in subdued colors. Screened verandas are located on the roofs of the junior staff apartment houses for children's playgrounds. The apartment houses for the senior staff will be located on some recently acquired property adjacent to the lower compound.

Mr. H. Van Buren Magonigle, F.A.I.A., has executed the design in his characteristic manner. He visited the site and observed closely the Japanese landscape, trees and shrubs and the native architecture. His simple and dignified design will not be a discordant intrusion but rather a harmonious associate with the surroundings, observing the true spirit of architectural amenity. Mr. Antonin Raymond will supervise the construction of the buildings. Mr.





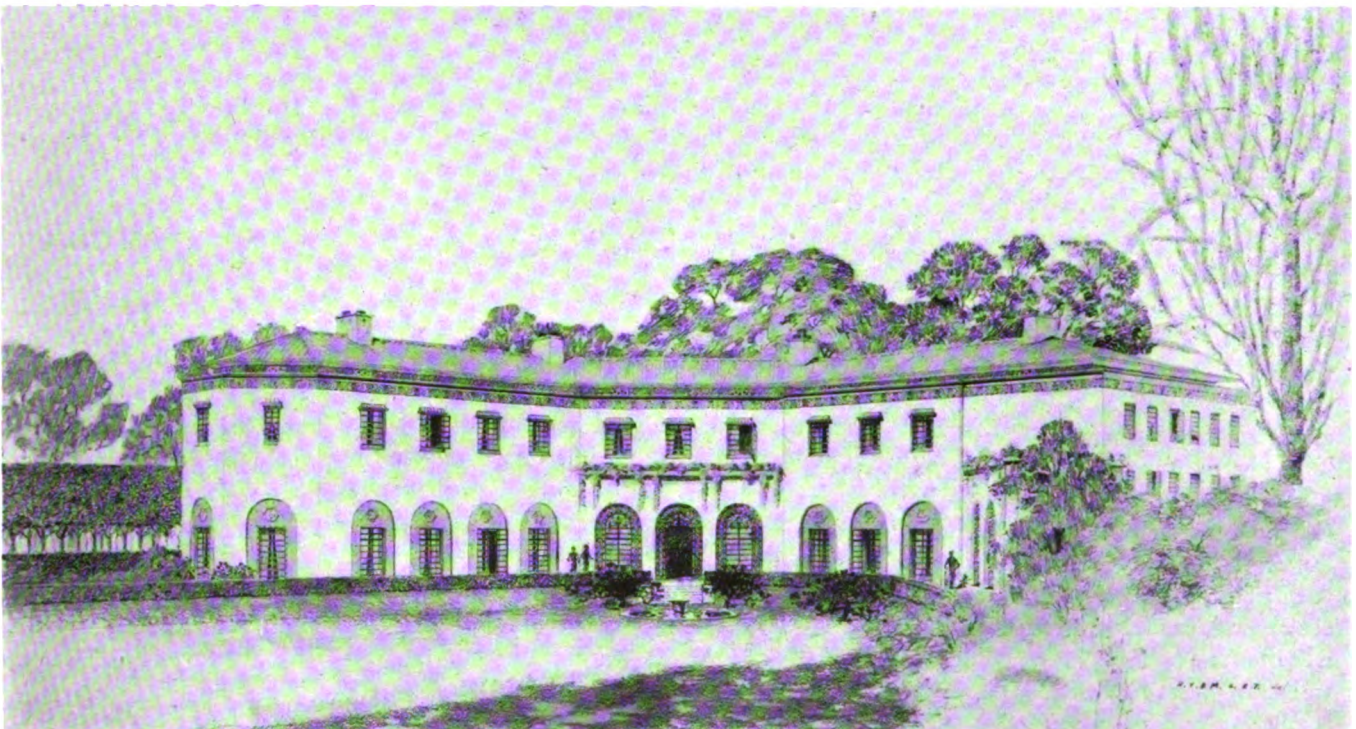
UNITED STATES EMBASSY, TOKYO, JAPAN, H. VAN BUREN MAGONIGLE AND ANTONIN RAYMOND, ARCHITECTS ASSOCIATED  
 SHOWING THE CHANCERY AND ONE OF THE JUNIOR STAFF APARTMENT BUILDINGS IN THE LOWER COMPOUND  
 AND THE AMBASSADOR'S RESIDENCE IN THE UPPER COMPOUND

Raymond is an American architect living in Tokyo.

How fortunate we are that Mr. Magonigle was chosen to design the buildings. Some others might have insisted on inflicting upon Tokyo a reduced replica of the White House, a New England Colonial structure—100% American—or a reproduction of a classical or European style. The beauty of this Embassy is that it is no-style, appropriate, unostentatious, dignified and adequate.

The architect is to be congratulated on the freedom enjoyed in his designing as compared with some not-yet-selected architect for the new Paris Embassy who will be compelled to duplicate an old building to "preserve the ensemble," a mere drafting job. It has not occurred to our State Department that the ensemble could be preserved without a reproduction but rather with a harmonious creation that would aesthetically distinguish the United States.

ARTHUR T. NORTH



UNITED STATES EMBASSY, TOKYO, JAPAN, H. VAN BUREN MAGONIGLE AND ANTONIN RAYMOND, ARCHITECTS ASSOCIATED  
 SHOWING THE GARDEN FRONT OF THE AMBASSADOR'S RESIDENCE IN THE UPPER COMPOUND



# The Passing Show

*Architectural Anonymity—Architectural Misapprehension*

By Arthur T. North, A.I.A.

**A** RCHITECTURAL anonymity has its great advantages. It is often disguised as "associates;" incorporated groups or otherwise. Anonymity is difficult to retain in these days, especially in architecture, and the responsible party is bound to receive praise or condemnation as the case may be. In the case of architectural anonymity under the guise of an association, however, the advantages are not to be denied. If the job turns out to be a "dud" each "associate" can pass the buck to the others as responsible and no one is in fault.

The designation "ARCHITECT, Plaza Commission, Inc.," is attached to the illustrations of the new Civil Courts Building, Saint Louis. This means nothing to us and we can ease our minds as to the culpability of cherished friends in Saint Louis because we do not know who constitute "Plaza Commission, Inc." Should we learn, the friend can be excused on the ground of contributory negligence.

Are advertisements read or rather noticed? They are when an illustration of a newcomer building is displayed. This is demonstrated by the comments about the Civil Courts, Saint Louis. Unfortunately, advertisers do not censor their advertisements from the architectural aspect. The big contract they had is the big thing to them.

Civil Courts appears to be a rectangular prison set on end, covered with a light stone facing. The walls are punctured with regularity and precision by rectangular windows, each one exactly like the

others. A frieze around the top of the shaft has the inevitable diagonal barred openings like the gates in office railings. The entrance of several stories has the usual two Dromio Doric twins and entablature. Had the entrance been made absolutely plain, it would have been more impressive. The beauty of the Washington monument is that it starts "cold" from the ground with no disturbing frills at its base.

And above the hereinbefore mentioned frieze is a low basement story surmounted with a multi-story classical temple entirely surrounded by Ionic columns and entablature, topped out with an attic story and stepped pyramidal roof. It just had to be in America—but why? What ancient architect would so far forget himself as to hoist his temple to the top of a twelve story building?

The Saint Louis Plaza held forth architectural opportunities seldom offered and they are to be solved, evidently, by a safe and sane triteness that belongs to the category of "just another one of them things." Why?

Architectural misapprehension is to be expected—America is not yet architecturally conscious. James Truslow Adams writes entertainingly about "A Business Man's Civilization" in Harper's Magazine, July. The horrors of our current civilization are graphically described by the writer but he misses when the subject of architecture enters.

Harvey Wiley Corbett is quoted: "As an architect, I am really just a manufacturer of a commodity known as build-



CIVIL COURTS BUILDING, ST. LOUIS, MO.



ing space, and my job, as I see it, is to make as attractive a package as is physically or aesthetically possible for me in view of all the conditions imposed."

Mr. Adams comments: "The consequence is that in architectural development America is falling so rapidly behind countries like Denmark, Holland, Germany, Austria, and even Russia, that after studying the new buildings, particularly the private houses in those countries, returning to America is almost like going back to the early Victorian age. I have not been to Russia, but the noted French architect Le Corbusier has recently gone there to investigate the new buildings and he reports of the Moscovites that their works are a splendid outburst of lyrical poetry. They are poets in steel and glass. Much of the other new architecture I have seen and the marvellously interesting new bloom everywhere in the countries which I have named makes the American revamping of the English, Colonial, and Spanish types seem to belong to a past world. Plagiarism is a confession of sterility. Of all the new movement and new method of living it entails, the American public is almost totally ignorant. The business man with an eye solely to an immediate profit, and the architect who considers himself a business man, just a manufacturer of a commodity known as building space, are not likely to carry America far on any new road."

Mr. Adams is correct in some respects, especially when he refers to our flair for revamping the English, Colonial, and Spanish types. It does indicate an appalling architectural sterility. The Civil Courts previously mentioned is a fair sample. But Mr. Adams labors under a misapprehension as to the purpose of contemporary commercial architecture and Mr. Corbett is exactly right, as usual.

Utility must always be the primary function of architecture, except in dwellings and churches where the values are largely based on sentiment. Commercial architecture must be both useful and profitable and the building owner of today has learned by bitter experience that the commercial buildings of the late '80's, and '90's and the first decade of this century, those revampings of the classical and Renaissance styles, were utterly inadequate for our use and unprofitable as a consequence.

With all his faults, the business man now demands just what Mr. Corbett describes and the more alert architects recognize the fact that utility is the basis of our best and most beautiful architecture. In New York the work of Corbett, Gilbert, Howells, Harmon, Hood, Ely Kahn, Walker and others demonstrates that buildings can be made useful, profitable and withal satisfy every aesthetic demand.

With due appreciation of some of the late Scandinavian, German, Dutch and Austrian work, we

cannot concede that it is in any way superior to the work of the men above mentioned. There is a difference, it is true, but the countries, customs and people are different. Architecture cannot be successfully transplanted *in toto*. We have tried it in the past, Classical, Renaissance, Gothic, Queen Anne, Georgian, and now the imported "styles moderne"—they failed. We have not been previously advised that European "new movement and the new method of living it entails" is in any way superior to our methods of living—physically at least. Just what Mr. Adams means by this reference is not clear.

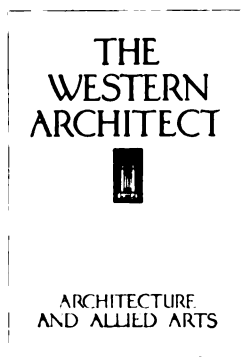
As to Le Corbusier—we read him diligently and perhaps somewhat dumbly. His work is an evident exposition of his theory and it strikes us as being insufferably dull and totally devoid of beauty. It may have the quality of utility which is the basis of all architecture but the plans that have been published do not appeal to us as being especially suitable for Americans. We cannot see the necessity of attaining utility without the concomitant of beauty. Architectural beauty certainly does not exist in box-like structures devoid of lines, bleak and colorless and no related proportions between the mass and the openings.

The "outburst of lyrical poetry" in association with Moscovite architecture may be that. Poetry is susceptible of interpretation—like beauty it is the conception of the individual. Our study of the illustrations in Russian architectural journals does not engender any thrills. It seems to be analogous to Russian politics—the destruction of everything and the substitution of nothing.

The Moscovite, Le Corbusier in some commercial phases, and some Germanic architecture, are so restless and meaningless, so devoid of orderly arrangement, that they resemble a tub full of live eels in a West Houston Street Italian fish market. Perhaps these Bolshevik exudations serve a real purpose—to show us how utterly bad architecture can be made.

When Mr. Adams returns home and makes an unbiased survey of commercial buildings constructed within the past few years, he may admit that in America there are buildings that have all of the freshness, clarity and charm that is found in *some* Scandinavian, German and Dutch buildings.

America is not architecturally lost. It is on the threshold of great things, not foreign importations but the output of our own architects who are interpreting our methods and customs in correct architectural terms. It may not be a great architecture and, if not, the fault lies in our civilization and not in our architects. We have a faith in their integrity of purpose and knowledge that leads us to believe that they are leading the way into a great architecture that will satisfy every demand, cultural and utilitarian.



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SEPTEMBER, 1929

Milton  
Bennett  
Medary, Jr.  
F.A.I.A.

The architectural profession in the United States has in the recent past suffered many losses through the passing of members that potentially seemed irreparable. When Richard Morris Hunt, John Wellborn Root, John M. Carrere and Dankmar Adler became but memories to older practitioners, and hardly names to the younger practitioner and draftsmen of the present, the fine spirit of architectural design, and more important, the influence upon correct practice and the spirit of fellowship devotion which they spread, remained as an ever-prevailing influence upon their disciples. More than their physical works the active life examples of Charles Folsom McKim, Daniel Hudson Burnham and those later stars of the architectural cosmos whose names and works are still household in the profession, stand out to guide those who are left in the upbuilding of high ideals and correct professional principle, of which the Institute is the titular custodian. And "the pity of it," with the exception of "Dick" Hunt, each of these great men as well as great architects died in their prime, most of them under the sixtieth year. Now we come to record the death of another, and one who in which his practice as an architect and usefulness as a citizen vied with his devotion to the stupendous work of professional advancement which was peculiarly his dominating trait. Milton B. Medary died at Philadelphia on August 7, in his fifty-sixth year, his death being attributed to heart disease. Mr. Medary, the senior member of the firm of Zantzinger, Borie and Medary, was architect of many important works, from the Penn Athletic Club and Fidelity Mutual Insurance Company buildings in Philadelphia, to his latest achievement, the design for the carillon tower for Edward W. Bok's bird sanctuary at Mountain Lake, Florida. As with the great architects who have past and left their mark on American architectural history, it is those lines of service that may justly be called "public," wherein Mr. Medary's most distinctive usefulness has run. Born in Philadelphia, Mr.

Medary was graduated from the University of Pennsylvania in 1891. He commenced practice in the firm of Field and Medary in 1895. In 1905 this co-partnership was dissolved and he practiced alone until five years later when the present firm was formed. During his career Mr. Medary received many well-deserved honors. In 1926 he was appointed by President Coolidge to the National Park and Planning Commission, and the following year Secretary Mellon appointed him a member of the board of architectural consultants for the Treasury Department. Previously he had served the Nation through his appointment by President Harding to the Federal Commission of Fine Arts to consider the physical development of the Nation's properties. In 1918 Mr. Medary served as chairman of the United States Housing Corporation of the Department of Labor to design and construct workingmen's houses on Neville Island, Pittsburgh, and at Bethlehem, Pennsylvania. It was as chairman of the Institute Committee on Public Works that Mr. Medary performed with success his greatest service, one in which true patriotism joined with service to American architecture. While Burnham, McKim, Saint Gaudens and Olmsted laid the foundation of a restored and advanced plan for Washington, and the Institute spent long years of incessant struggle to see their high purpose accomplished by a too indifferent government, it is to Milton B. Medary that the credit of the final government acceptance of the plan must be given. His two years of persistent effort were outlined in his reports at conventions, but there is no record that tells of his many visits to Washington, his frequent conferences with senators, the discouragements and partial successes that at last finally won and held attention of government officials and personal friendship for the Institute and its representative. Wisely, after this service he was almost unanimously elected to the office of President, and during the two years in this service, one of the most distinctive in Institute history, he saw his work take form in that complete accord with the Government which was manifest at the last convention. When the ideal set for the rehabilitated Washington is realized, and it is acclaimed "the most beautiful capital in the world" Mr. Medary's name will deserve a high place on the scroll of those who gave signal service to its building.

Height Restriction  
a Failure  
in  
Chicago

Chicago, that rivals all other cities in the United States, and potentially is the future metropolis of the western hemisphere, is again disturbed by the high building problem. It is some thirty, perhaps forty, years since the limitation of building height was first agitated and definitely limited by city ordinance. The architectural profession was appealed to for scientific data upon which



limitation should be based. With no precedent to go on, but with the Masonic Temple "the highest building in the world," as an example, the rule that has been followed sporadically, ever since in respect to abutting streets was established. Like most restrictive laws that do not meet with the approval of the restricted, this ordinance stood until someone with political influence wished to exceed the limited height and an "exception" was secured to meet the particular instance. At last the utter folly of height restriction has been realized. Today "the sky is the limit," thanks to the city council action in rescinding the ordinance—Curiously, on the same day a permit for such a building was issued. It has become patent that building height cannot be restricted effectually, and the congested condition of cities must be overcome in other ways. Chicago had a chance forty years ago when Dwight C. Cregier was mayor, of so arranging the city's growth that the present congestion might have been minimized. As an engineer

Mayor Cregier recommended the building of docks on the lake front, of making river bridges stationary. This was not done and as a result the lake shipping has gone to South Chicago. About twenty-five years ago when a new court house and city hall was contemplated, this editor recommended through his architectural journal that the new building be placed in Union Park, a mile west of the present site. This, with stationary bridges permitting the river to be devoted to canal-barge uses, would have broken up the wholly unnecessary South Side supremacy, a supremacy that the enormous growth of the city during the past twenty years has obliterated. For business has spread out to the North and West sides.

The fact that the Illinois Society of Architects and the Zoning Commission are protesting the issue of this particular permit and various charges are being made and injunction proceedings commenced, will probably be of no avail. The only remedy, and it can be enforced through the Zoning Commission, seems to be the sensible and practical "set-back," which gives the same light and air freedom that the height restriction is supposed to accomplish.

Psychological  
Aspect  
of  
Prison Design

It is merely coincident to the description and illustration in this issue of the new Cook County jail at Chicago, that particular attention has been called to the subject of criminal confinement by two recent prison outbreaks in New York State and one in the Federal prison at Fort

Leavenworth. How far, if at all, the architect is responsible for prison conditions is an open question. At least prison plans, and construction, as well as prison regimes and life, have been brought under the limelight by these events, and the illustration of what seems to be the last word in this class of construction and planning is timely and interesting to the profession. Prison construction in the past seems to have been largely delegated to contractors with supervision by the "authorities" except in rare cases in which the architect has been called in to give architectural sightliness to the exterior. The upward trend of

public intelligence would indicate that the architect to a greater extent than ever before is being recognized as an expert in construction and plans, to say nothing of design. As in other professions the tendency has been toward specialization: Ralph Adams Cram in churches, Normand S. Patton in libraries, William B. Ittner in schools for example; and the increase in practices which the law calls criminal

would indicate that the specialist in places of restraint may evolve in the not-distant future. As in other specialties the architect must go far afield to understand and meet the intricacies of the problem psychologically as well as constructively. As Patton studied libraries, and for several years would not allow his plans to be published, Ittner spent a year in Europe studying the pedagogic aspect of the school; and Cram became an authority upon church ritual; so the architect who would specialize on prisons will also build best who takes the psychology of crime and its legal consequences as an integral part of his study. He may find that instead of a place of punishment for a law infraction the prison is a place of restraint and a school for reform. That there is more truth than satire in the couplet, "If all the thieves were sent to jail, who'd keep the keys and furnish bail?" and that "all mankind is potentially criminal under certain circumstances and conditions." It is a fair conclusion that "prison reform" must begin with construction and that to the architect comes the privilege, as well as the duty, of giving such work that quality of research and execution for which his professional education and inherent talent makes him peculiarly adapted.

Mr. W. A. Oppenhamer, of Oppenhamer & Obel, Architects & Engineers, Green Bay, Wisconsin, has announced the removal of their offices from 503 Bellin Building to suites 3 and 4 of the Rahr Building, 110 S. Washington St., Green Bay.

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## Churches

**T**HE OCTOBER issue of the WESTERN ARCHITECT will feature church architecture with plates and details of the Boston Avenue M. E. Church, Tulsa, Oklahoma; The Seminary of Our Lady of the Lake, Cleveland; and articles by Barry Byrne on his Cathedral of Cork, Cork, Ireland, and Alphonso Iannelli on sculpture.

The Boston Avenue Church is one of the most interesting of the contemporary contributions to progressive American architecture.

---

**A**TTENTION is again called to the Lehigh Airports Competition for the design of a modern airport, which closes on November 18. Aside from its liberal allotment of prizes, totalling ten thousand dollars, it is the most interesting problem, and in the light of the fast-increasing need for airports the most important, that has come before the profession.

With Harvey Wiley Corbett as general chairman, as well as chairman of the architectural section, and a jury composed of the chairmen of the four departments of architecture, engineering, aeronautics and civic and planning, with other members drawn from members of the program committee to serve as jurors, the highest type of competent judgment is assured. It is hoped that the profession will answer this call for demonstration of architectural talent as earnestly as the Lehigh Portland Cement Company has demonstrated its patriotism in the establishment of the competition.

With the growing popularity for permanent exhibits of building materials, the "Dallas Builders and Manufacturers Exhibits" is announced to open in the near future. This project is for the service of both the architects in the Southwest and for manufacturers in this territory. It is patterned after the exhibits in New York and Chicago.

H. B. Thomson is the architect for the exhibition building, which is to be of Mission style.

We have just been advised by Mr. H. J. Maxwell Grylls of Smith, Hinchman & Grylls, Detroit, that the stained glass window appearing on Plate 126 in the August issue of the WESTERN ARCHITECT was designed by Mr. George Greene, Shields, Pennsylvania.

The section devoted to the Detroit Union Trust building gave credit to Mr. Ezra Winter for this work. Mr. Winter was properly credited with the mural in the main banking room and the glass mosaic in the main lobby.

A new book has just been published entitled "Practical Planning for School Food Service" in which a number of interesting plans for school restaurants, cafeterias, and kitchens appear. Full details are given on seating plans and counter construction which have been carefully worked out to give greatest assistance to the architect.

Copies of this book may be secured free of charge by addressing inquiries to the Editor, WESTERN ARCHITECT, 215 S. Market St., Chicago, Ill.

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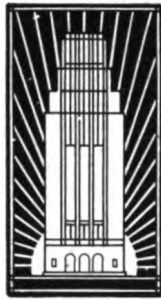
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# THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

Volume XXXVIII

Number 10

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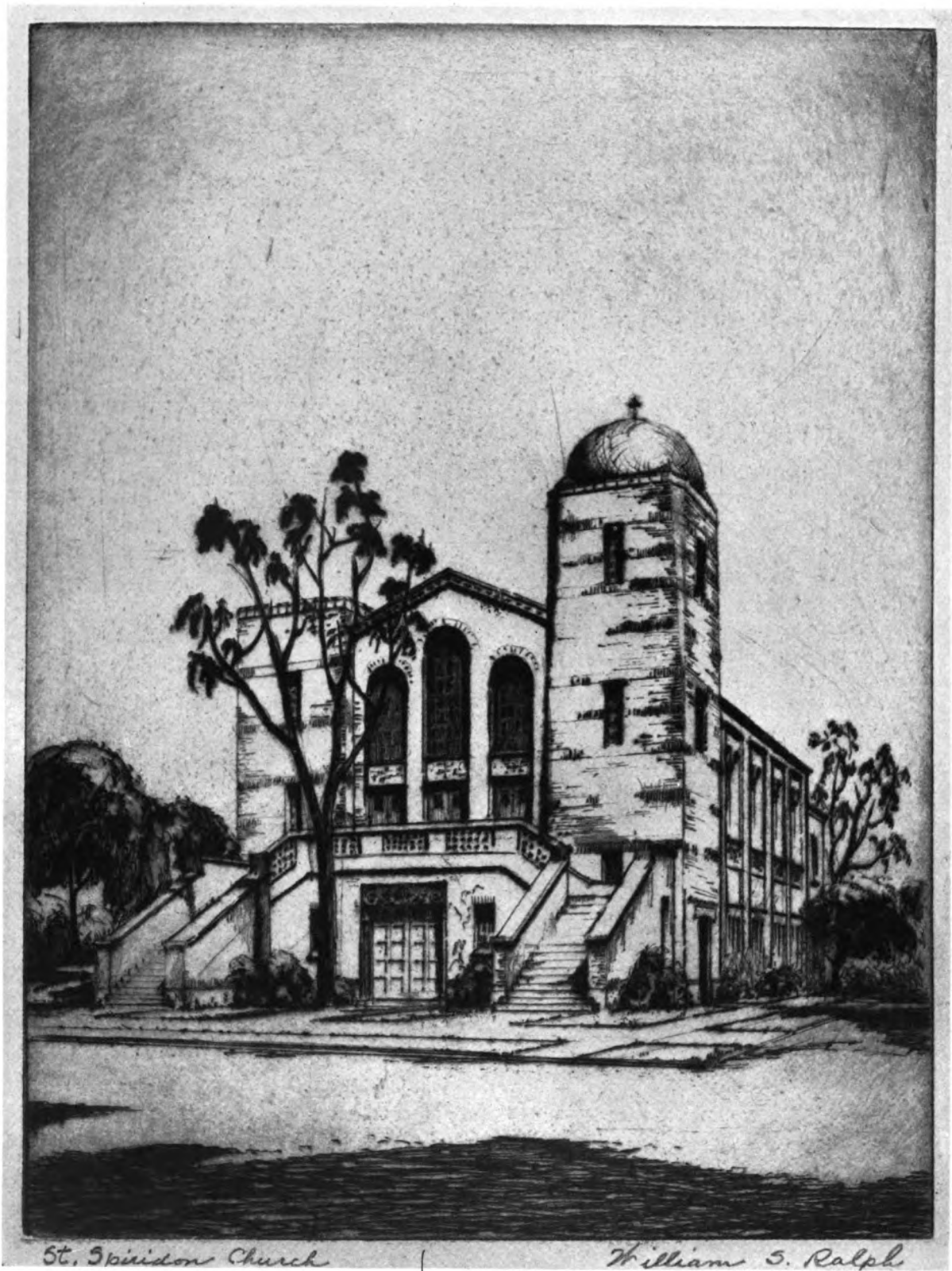
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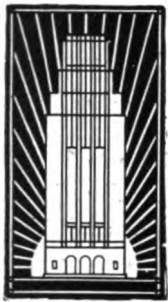


*St. Spiridon Church*

*William S. Ralph*

ST. SPIRIDON GREEK CHURCH, PULLMAN, ILLINOIS





# THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED

ARTS

Volume XXXVIII

OCTOBER, 1929

Number 10

## The Boston Avenue Methodist Episcopal Church of Tulsa, Oklahoma

*Rush, Endacott, and Goff, Architects*

By Alphonso Iannelli

CREATED architecture emanates joy to mankind, particularly to the discerning few. Like a flower in bloom it is likely to grow in out of the way places, even in the wilderness. A created building is a natural outgrowth of demands and conditions; if these considerations are honestly appreciated by the architect a beautiful building will result. The beauty and awe we receive from great works of the past bear witness to the honest work of craftsmen and creators, to the honest effort in resolving the problem under the conditions of their time! (With reverence for the needs, reverence for the materials and reverence for the purpose the building was to serve.) Such is Chartres, the Parthenon, the village house of England, and other work of other places and times.

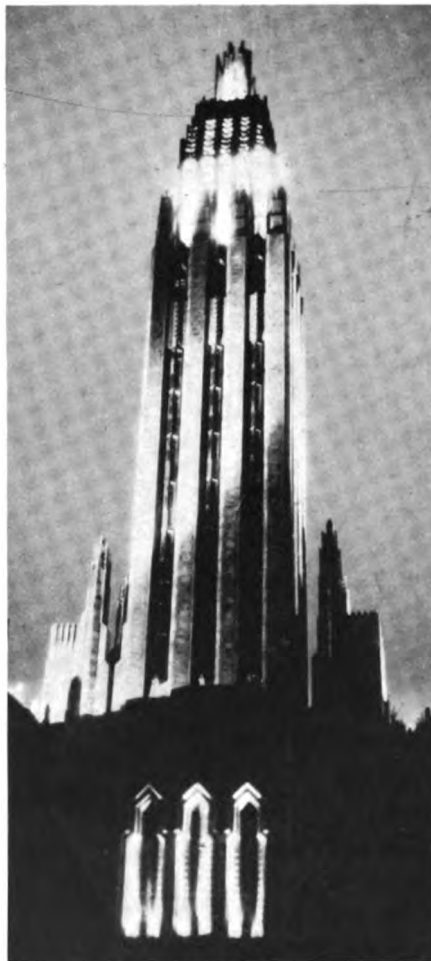
In this twentieth century of ours we have been and are so busy building the nation that we too often build hastily and without the necessary judgment. Witness the many churches built that only faintly resemble the attitude of the Gothic and blasphemously mimic the outward

semblance of the dead past. Members of the church committee of the Boston Avenue Methodist congregation were wise in their choice of Miss Adah

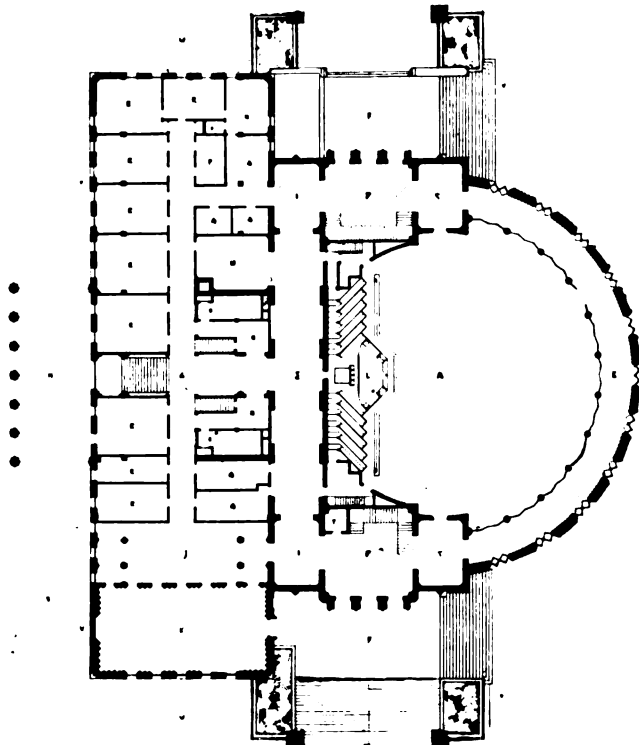
Robinson to guide them in choosing the architects for this church, and to guide the congregation in understanding the architect's designs. She is an art teacher and lecturer employed by the church and her tireless effort cannot be too much praised in this regard.

There are two classes of buildings today as at any time. First, the created buildings; second, the mimic composite. The Boston Avenue Methodist Episcopal Church is of the created building class.

The church is situated on a plot of ground at the intersection of three streets. On the main street, Boston Avenue, is the dominant feature of the design, the tower, from the one side of which projects the auditorium, from the other the educational unit. The whole makes an imposing vista. The approaches from the three streets are well considered, giving the building a fine monumental setting.



THE TOWER



- 1. AUDITORIUM
- 2. VESTIBULE
- 3. SOCIAL LOBBY
- 4. EDUCATIONAL GROUP
- 5. CHIME LOFT
- 6. TOWER
- 7. PULPIT
- 8. CHORUS
- 9. OFFICE
- 10. RECEPTION ROOM
- 11. WAITING ROOM
- 12. MEN'S ROOM
- 13. WOMEN'S ROOM
- 14. TOILETS
- 15. TELEPHONE
- 16. STAIRWAY
- 17. HALL
- 18. LOBBY

PLAN OF MAIN FLOOR

The plan is composed of three essential parts: the auditorium, the educational group and the social lobby. In the vestibule is an elevator for the upper stories of the tower. The auditorium is circular since that is the natural manner in which people group themselves, giving a friendly atmosphere. The congregation does not face the light; it comes from above and from the eleven windows around the exterior walls. The steel and glass of the windows, V-shaped in plan, have been used very well in form, contrasting with the structural material.

The pulpit is the center of attraction and all features of the design reach to and from this point. The choir flanks either side of the pulpit and is so arranged that the voices converge in the center of the auditorium and distribute evenly. The educational group provides for various departments of religious instruction on all four floors. There are three main entrances, the tower entrance on the north, the south entrance, and the porte cochere, a new feature, on the east. The social lobby, connecting all three entrances, serves principally as a place for members to congregate.

The building is monumental in scale and has a simple theme of design. The character established has been held and controlled throughout the building. The materials surfacing the buildings are mainly Bedford stone with terra cotta spandrels. These

materials have been appreciated for their natural possibilities and the forms fashioned in sympathy with the plan are ingeniously developed.

The plastic design of the building grows naturally from the main structure and develops easily and sonorously; the basic theme of the design, the masonry masses rising, the glass windows delicately contributing, until at the top the forms break into more delicate rhythms, the tower then takes up the theme and carries it high in the air. At the first setback of the tower we find the chime loft sheathed in copper and ending in a steel and glass finial of four fins, designed to reflect the sun and moon. The effect created is a thrilling one, day or night.

Altogether it is a sensible building, where the forms are an outgrowth of the plan and the materials fashioned with an idea. The

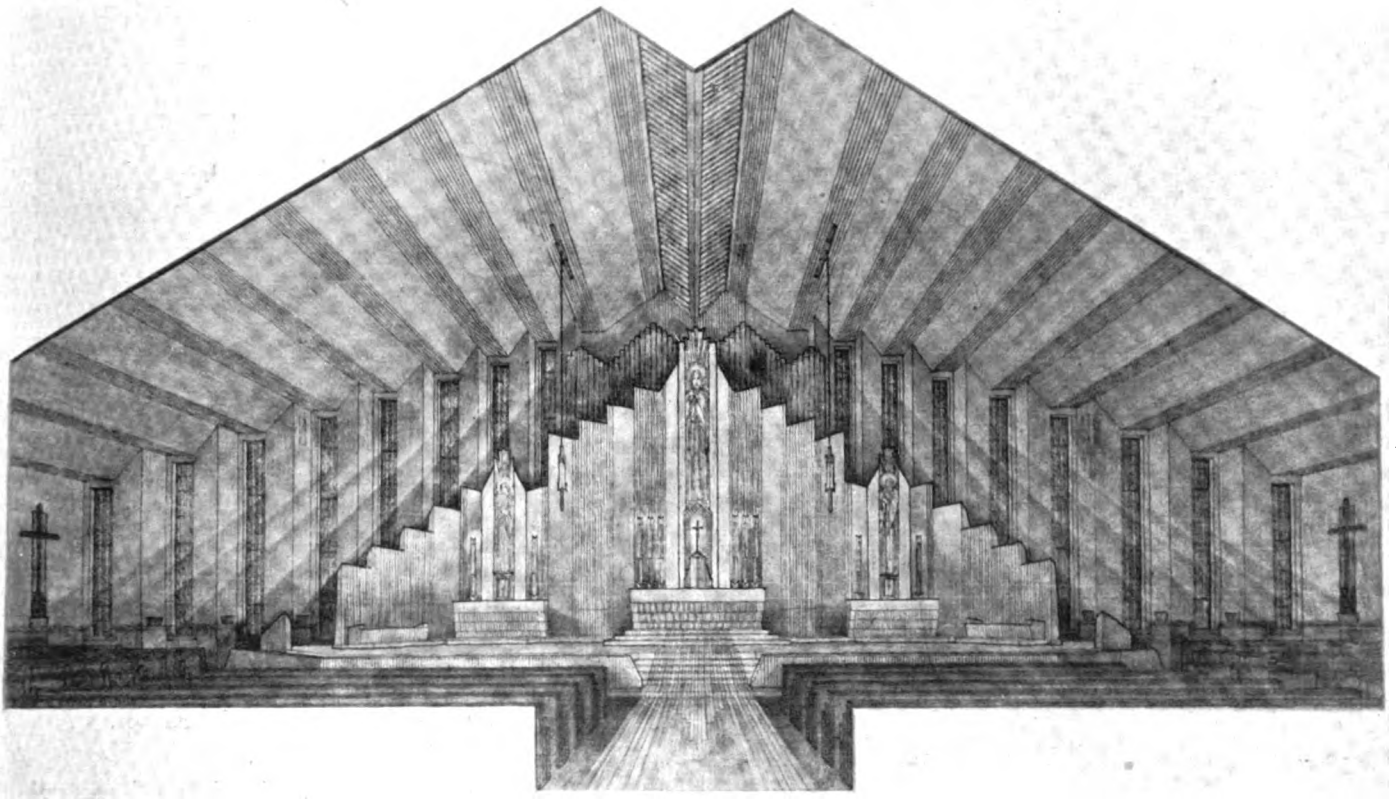
details grow beautifully out of the masses, and lighten as they reach the top of the building,

*(Continued on page 190)*



DETAIL OF NORTH ENTRANCE





INTERIOR PLAN, CHRIST KING CHURCH, CORK, IRELAND, BARRY BYRNE, ARCHITECT

# Christ King Church--Cork, Ireland

By Barry Byrne

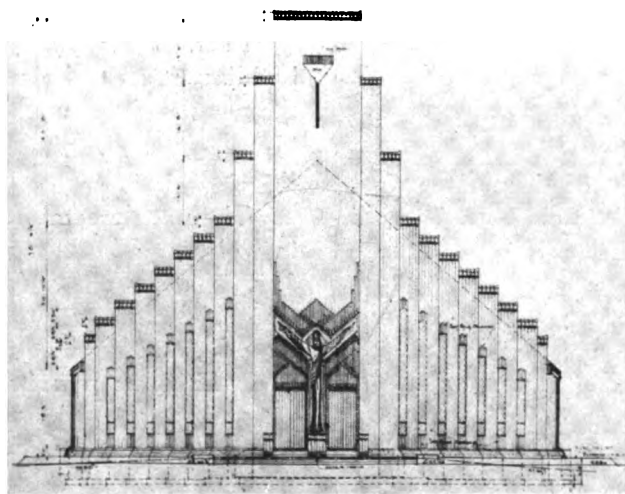
**W**HEN Dr. Cohalan, the Bishop of Cork, commissioned the architect to design a church, the idea he had in mind was not that of a modern church, as the meaning of that term has come to be understood. The appeal to him of the ideas, as stated in the accompanying creed, was that they made possible a genuine Catholic Church, suitable for worship. Modernism was the result. The basis was practical functionalism, imaginatively treated.

The emphasis of the exterior design of this building is on the entrance, which leads towards the altar; on

the interior the emphasis is on the altar and its great screen reredos, which dominate the entire church.

The building is of monolithic concrete as to walls. The roof is spanned by steel trusses. The exterior is white cement with a buff red, tile roof. The figure of Christ at the main entrance, is cast in concrete. The sculptor for this architectural figure is John Storrs.

All of the interior surfaces are of cement in some form. The walls and ceilings above the wainscote are white cement. The wainscote and floor are of black terrazo, to assemble the detail of the



FRONT ELEVATION

pews into one tone. The sanctuary, altar and reredos are of white, pre cast terrazo, enriched with yellow terrazo and gold mosaic. The narrow windows are, mainly, deep blue in tone and, in abstract patterns. There is a skylight the length of the church at the ridge of the roof. This admits white light through a perforated cement grille.

*Editor's Note:*

*Lewis Mumford visited Mr. Byrne in Chicago and became acquainted with his work here. Afterwards Mr. Mumford wrote an article describing and stating the theory or creed in this work. It was through this article that Dr. Cohalan became acquainted with Mr. Byrne.*

*A brief statement of these principles is given as follows:*

**FUNCTION AND BUILDING**

**T**HE basis for architectural design is to be sought in the functions of a building. In the difference of

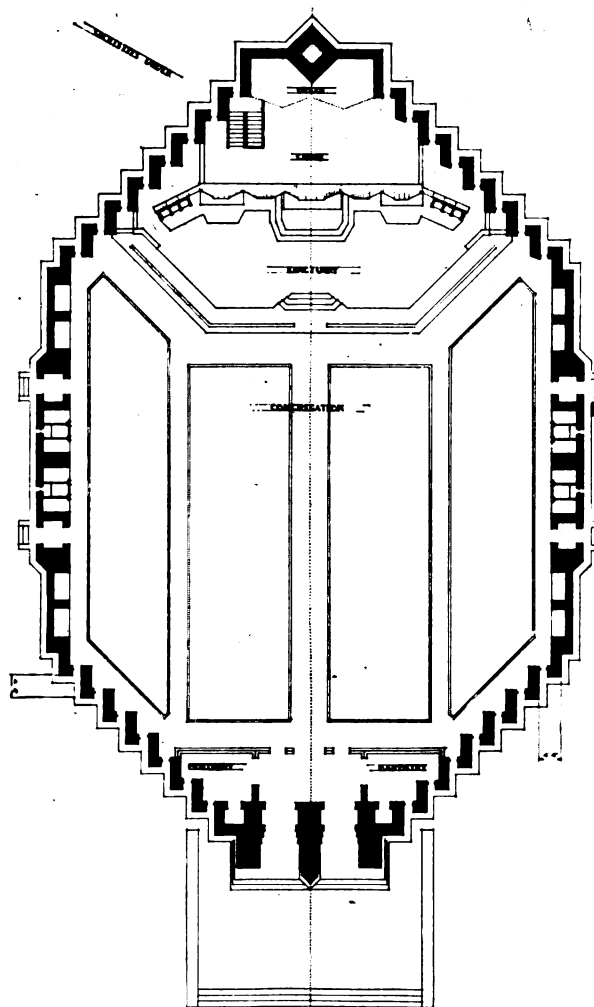
functions, allied to types of structure, lies the possibility for variety in expression, that is desirable in architecture.

Function is at the beginning of design; imagination finds its place in sensing the value of these functions for artistic disposition and effect.

The purpose for which the building is erected is prior to the building. The progress of the design of a building has order and rightness when the function determines both the plan and the architectural forms that result from the plan.

Building forms, because of themselves alone, have no artistic validity. Their claim to be architectural forms depends on their relation to function and structure.

This relation may be literal and the building honest; it may be imaginative and the building honest and architecturally great. The difference is that between the honest craftsman and the endowed artist. The former is the man, who, in a multitude of many of his kind, produces a democracy of art, in which the total is architectural greatness.



THE FLOOR PLAN

The latter, functioning as an architect, producing valid architecture, is the craftsman plus a talent that cannot be defined in exact words. One is of the soil of Art; the other is the rare flower of Art. The architectural craftsman, in his group, is great as an army is great; the other, in his solitude, as a leader is great. Periods of living art are made up of both types. A decadent period has only the exotic flowering of genius, which seems to be independent of season and clime.

The large body of minor artists are then involved in futility. They become fashion adepts. And yet a living architecture is impossible without them, for their total may produce architectural

magnificence far beyond their capacity as individuals. The Gothic is an illustration of this.

The way of architecture is from the ground up; from the general to the particular.

Function is first; building, second.

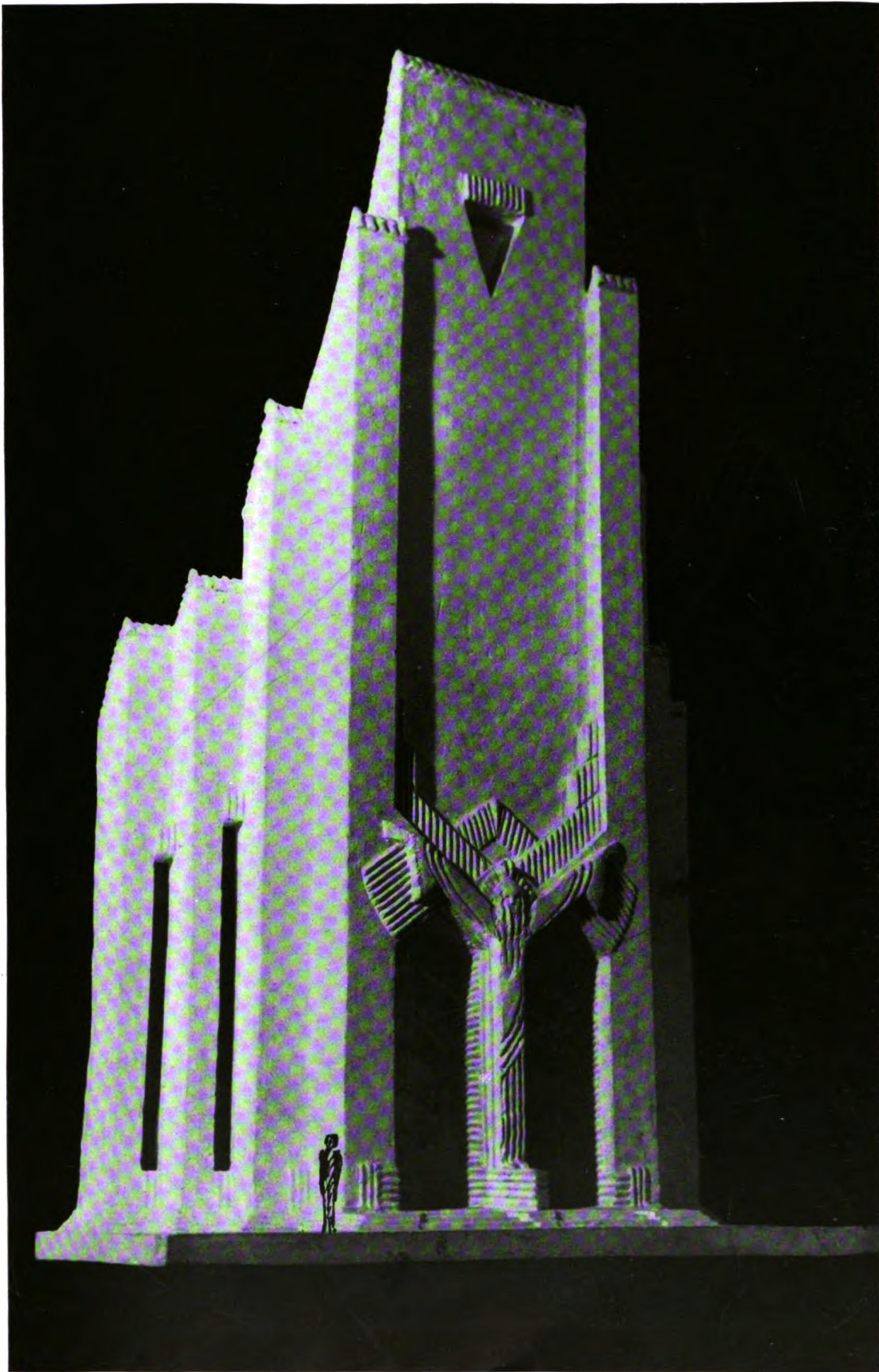
In a Catholic Church, then, what are the functions?

First, the altar. It is primary. The church building exists to house it, the celebrants at it and the people who come before it. The building structure surrounds these with walls, covers them with the span of a roof. This is a church.

The people come to worship and to participate in worship. The liturgy of the Mass is not for the few, it is for all to follow, as intimately as they can. The altar and the worshippers then must be as one, or as much so as space and a large number of worshippers permits.

The modern church is for the people who build it and of the day that produces it. If it fulfills the functions of its use and structure, it is a church in the truest sense of that word.





CHRIST KING CHURCH, CORK, IRELAND (MODEL)  
BARRY BYRNE, ARCHITECT, CHICAGO; R. BOYD-BARRETT, SUPERVISING ARCHITECT, CORK, IRELAND



GARDEN TERRACE

RESIDENCE IN OVERBROOK-HILLS-IN-MERION, PHILADELPHIA  
E. ALLEN WILSON, ARCHITECT :: :: :: :: ::

THE WESTERN ARCHITECT  
OCTOBER :: :: 1929



# Frankl's New Dimension Applied to Domestic Architecture

THE IDEA of model houses seems to have swept the country. Every type of house has been and is being constructed to attract the public. It is a type of real estate advertising which is being much done at this time. Every style is being utilized, the traditional with the moderne, the baroque with the severe. But so few of these houses are being designed by people of taste that most of the results are, well, just too bad. Occasionally, something percolates, hence the WESTERN ARCHITECT wishes to call to its readers' attention, this so-called model house, "Modernesque," in Overbrook Hills, just outside of Philadelphia. The house is by no means a new attempt at *moderne*, though it is one attempt which seems worthy of consideration.

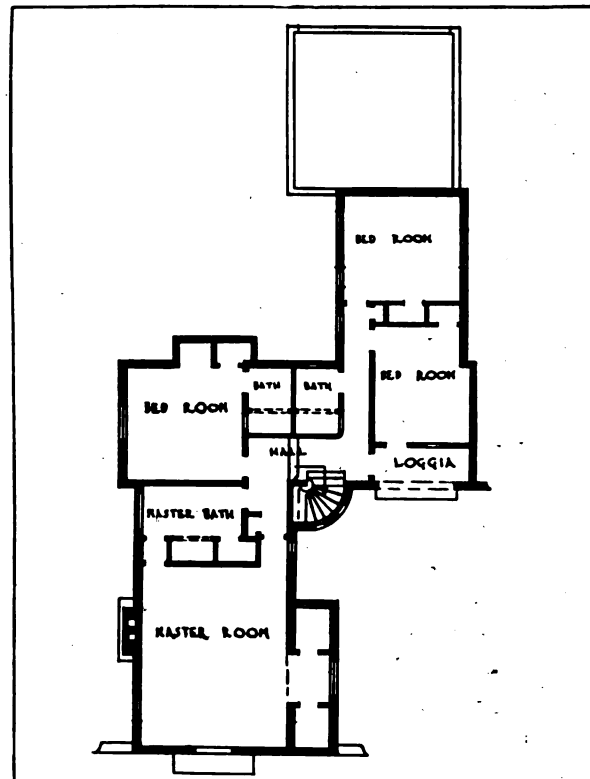
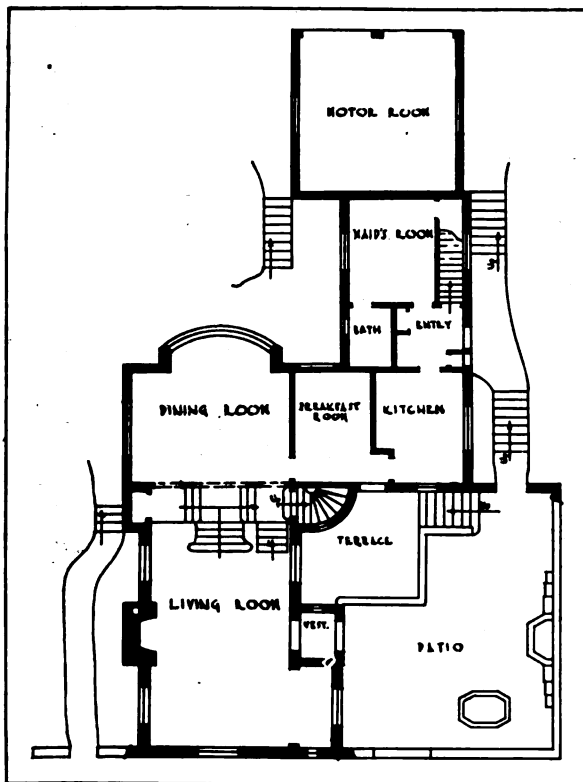
It is flavored with a French spirit, it is also Austrian, yet it has been changed enough to be neither one nor the other. It is the attempt to be different, though its lines are conservative, almost traditional. It has precedent which architects will recognize; it is, however, not stylistic in the strict sense of the word.

Light buff common brick was used as the main construction material. It has been combined with stucco, and where the brick itself has been featured, the brick was laid in cement mortar with an inconspicuous joint. The stucco is a smooth sand finish

tinted a light cream. The plaster ornamentations and plaques are of the same color.

The main feature on the interior is the elevation of the dining room, which is five feet above the living room, and is reached by a divided staircase with hammered iron railings.

The interior colorings have been kept very simple and delicate with occasional accents. Proportion and balance of color have been carefully studied. Most of the wall papers were imported as were also the



lighting fixtures and hardware. The interior decorations were carried out by the J. B. van Scriver Company.

After all, the house is *moderne*, without being eccentric, garish or ridiculous. Whether it expresses modern American life is a question. Undoubtedly it has merit though its decorative forms may be dictated somewhat by the fad-of-the-hour. Still it gives rise to the question: Is it one of the expressions in domestic architecture which will gain increasing favor? Is it the "Twentieth Century" house for our contemporary architecture, to coincide with the automobile, the emancipated woman and the machine age? Is it Frankl's New Dimension in house architecture, rationally and tastefully developed?

# Winter Construction--Sane or Insane?

By Harvey A. Brassard

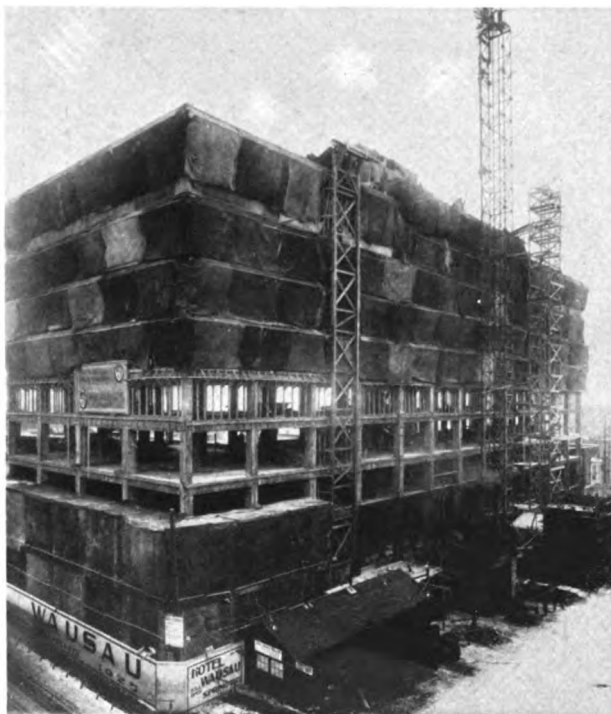
**W**E USED to have the idea that a man could not fly from New York to Paris. That had been proven by an "authority" in an article appearing May 21, 1927, on an inside page of a certain New York newspaper. Yet the front page of that same newspaper that same May 21 carried the bulletin of Col. Lindbergh's landing at Le Bourget.

That seems the way of the world. We old fellows, after years of experience, get our heads together, and establish rules and regulations and set limits. Such and such is impossible, we say. But, and here's the hitch, no sooner are our rules nicely established by custom than some young fellow from out in the "sticks," who has never heard about our theories, comes along and in all his blissful ignorance goes ahead and does just what we thought impossible.

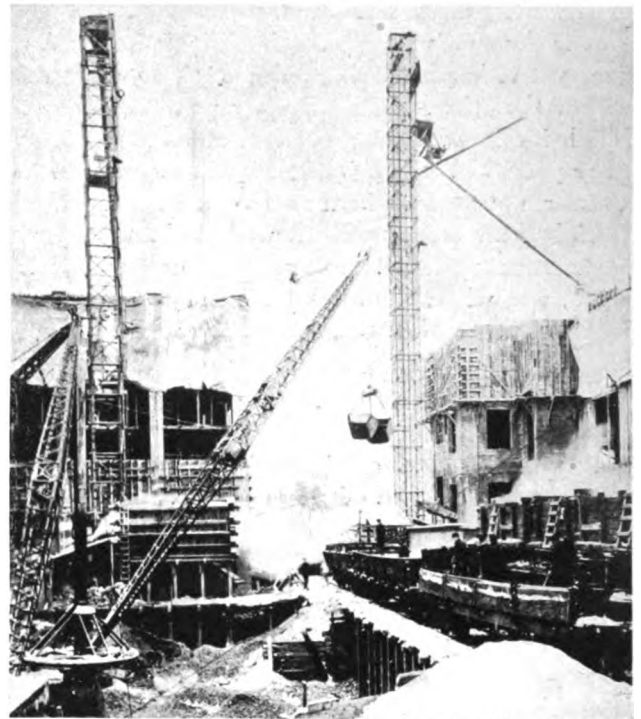
At one time we had a pet theory about a nine-months' building season, governed by the thermometer. Then some young fellow tucked a few salamanders,

some canvas and a coil or two of steam under his arm and went out and showed us that winter construction was not only possible but also practical. And so another theory was tossed into the discard.

It is not necessary to expound the advantages of winter construction. It is necessary to prove the advantages to "old man public." Just when we are



*Courtesy Portland Cement Assn.*  
THE HOTEL WAUSAU, WAUSAU, WISCONSIN, WAS BUILT DURING THE WINTER OF 1924-25 AND WAS READY FOR OCCUPANCY THE FOLLOWING SPRING.



*Courtesy Portland Cement Assn.*  
CONCRETING AT BELOW ZERO TEMPERATURES WITH LIVE STEAM, TARPULINS, AND SALAMANDERS.

all ready to go out and lay low this winter building bogey we find that "old man public" has adopted the fallacy of a "nine-months' building season"—the same one we relegated to the trash heap several years ago.

What are we going to do about it?

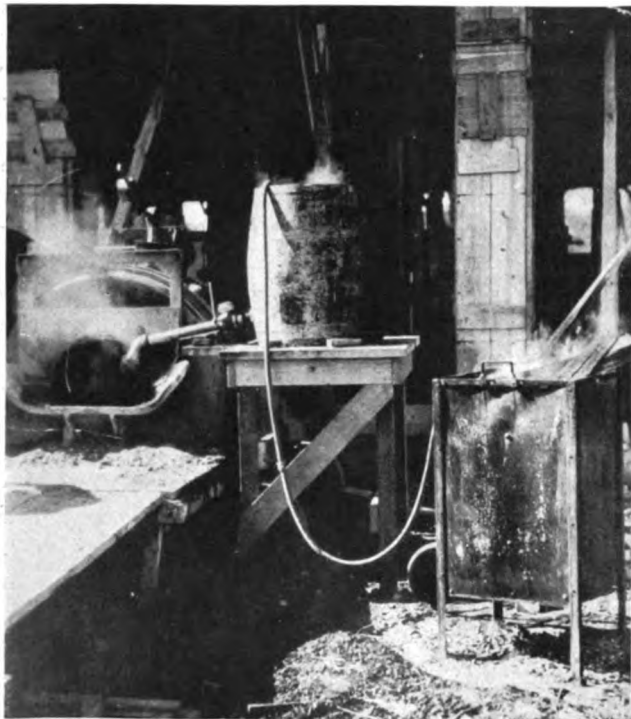
There is only one solution to the problem. Prove the advantages of all year round construction. How?

The H. K. Ferguson Company of Cleveland, Ohio, built two factory buildings for the Shelby Shoe Company. The first was put up in Irontown, Ohio, during the winter of 1925-26. It is a five-story structure 45 feet by 252 feet with a wing 52 feet by 52 feet. The



undertaking proved so advantageous to both contractor and builder that a second factory building of six stories 45 feet by 138 feet and 45 feet by 154 feet was built at Portsmouth, Ohio, during the winter of 1926-27. And a third, a six-story structure 45 feet by 165 feet and 45 feet by 150 feet with one story 50 feet by 100 feet, was built last winter and put into use in April.

Homer C. Shelby, vice-president of the Shelby Shoe Company, estimated that the actual saving effected by continuing construction throughout the winter on the first two buildings amounted to the



*Courtesy Portland Cement Assn.*

MIXING WATER HEATED WITH LIVE STEAM BEFORE BEING TURNED INTO THE CONCRETE MIXER

profit on one and one-quarter million pair of shoes. Needless to say he is convinced of the advantages of winter construction.

The Indiana Theatre, Indianapolis, is a six-story building of reinforced concrete and structural steel. It was put up during the winter of 1926-27 without a single hour being lost on account of freezing temperatures. The additional cold weather cost was but a small percentage of the total cost of the building.

The theatre opened approximately three months earlier than would have been possible had winter construction not been adopted. The theatre seats 3,400 people. At 35 cents a seat, and figuring only two capacity houses per day, the three months earlier opening meant approximately \$214,200 that otherwise would have been lost. Add the three months ground rental saved and interest on idle investment and you have a sum worth worrying about.



*Courtesy Portland Cement Assn.*

PUSHING CONSTRUCTION AHEAD RAPIDLY ON AN 18-STORY APARTMENT BUILDING IN CHICAGO. COLD WEATHER PROVED LITTLE HANDICAP

A St. Louis garageman went to Fruin-Colnon Contracting Company an autumn or two ago, and proposed a block-square, four-story, concrete-frame garage. The building was turned over to him the following February. Adverse conditions had been encountered in cold weather ranging from 10 to 20 degrees Fahrenheit to zero.

The speed with which this job had to be completed resulted in a rather large unit cost of protection. However, the owner was promptly more than compensated by the large rental he obtained from the St. Louis Automobile Show by having the building ready on February 1. Even disregarding this fact, the subsequent rental income for five months, which would have been lost had not winter construction been adopted, made the project decidedly profitable.

We know that construction can be carried on in winter, at a small increase in the initial cost and to the ultimate economy of the builder, with the same assurance of quality as in summer. Perennial slumps have taught contractors what it means to lay off efficient and carefully organized staffs that very often cannot be replaced without considerable loss. Bitter experience has emphasized the extravagance of storing equipment for three months, or four or five months, out of the year while the overhead romps merrily on. All this has been expressed very definitely in terms of bank accounts.

The one practical solution of the problem lies in education. We must educate individuals, corporations, civic organizations and larger governmental units in the fundamental truths of winter construction. We must prove, for example, that we can put

The means at our disposal for conducting an educational campaign are many and varied. First and best is the direct presentation of facts to prospective builders. They react to the story of a million and a quarter pair of shoes. We hear with interest several thousand school children were afforded seating and educational facilities one whole season, or two terms in advance of what would otherwise have been the case in Philadelphia last year, because construction was continued throughout the winter on fifteen school buildings.

Show the man who intends to build that by starting in the fall he can rid himself of the rent collecting landlord by spring. Show the investor the earlier returns possible on his investment and the escape from a long, interest-paying period. Point out the winter projects in your experience and the savings made. There will be results.

up a first class concrete job in zero or subzero weather at an almost negligible additional cost. We can prove that the additional cold weather cost is automatically offset by the earlier earning power of the building, by the shortening of the interest-paying period on borrowed funds, by the real savings effected by earlier completion of improvements—and so on.

Consider labor. The winter building bogey laid off one million American workmen last year. Labor rightfully expects to be paid for the three-months' lay off; at least the theory is that there should be a sufficient extra wage during the active period to offset the inactive period.

The Fidelity-Philadelphia Trust Building, Philadelphia, was under construction winter before last. At work on this building near the end of December were 1127 craftsmen and laborers, in addition to 55 men and women employed in field, supervisory and clerical work, exclusive of the principals engaged in-

Skyscrapers 2000 feet or  $2/5$  of a mile in height are structurally possible, although the economic height is much less, according to a study just completed for the American Institute of Steel Construction. The report found that buildings of 75 stories in height are not only economical but under certain conditions will return more on the investment than a building of 50 stories or 30 stories in height.

These conclusions were based upon investigations made upon specific plans for various buildings of varied heights drawn by J. L. Kingston, architect of the staff of Warren & Wetmore.

In making the studies the co-operation of numerous experts was enlisted, such as Stephen F. Voorhees of Voorhees, Gmelin & Walker; R. H. Shreve of Shreve & Lamb; David Lindquist, Chief Engineer of the Otis Elevator Co.; S. F. Holtzman

including architects, engineers, builders and those as draftsmen in offices and workmen in plants, shops, etc., supplying and delivering materials and equipment. Had winter construction not been adopted it is probable that the great majority of these people would have been out of work and not a few of them candidates for the bread-line.

The discrepancies of our building program have turned many from the trade. The result? Inferior labor. Workmen welcome winter operations, at regular wages, minus the bonus which is common during the conventional spring building peak. This means that for winter operations we have the cream of labor. We can pick and choose. And a man works better when he knows there are a dozen ready to replace him. Likewise, he tends more strictly to business on a cold, vigorous day than on a hot, sultry day.

The situation is reflected on down through the building supply market to every trade, to every man, to the butcher, the baker and the banker. Raw materials and manufactured articles experience a slack in demand, prices drop, money stagnates, the buying power of millions is reduced and we have the perennial winter slump.

Building is the second largest industry. For three successive years its value has exceeded a total of five billion dollars. Authoritative figures indicate that the average monthly volume of construction during November, December, January and February is only half the monthly volume for the remainder of the year. The average monthly decrease for these months in construction amounts to \$250,000,000.

It is a necessary part of our business to prove that the public gains by taking advantage of general conditions during the slack months. For Old Man Public is the one who digs into his jeans and pays the bill.

and David C. Coyle of Gunvald-Aus, Consulting Engineers; Levering & Garrigues and McClintic-Marshall, steel fabricators; Otto Goldschmidt, Consulting Engineer and expert on mechanical equipment; Hatzel & Buehler, electrical contractors; W. G. Cornell Co., plumbing, and in the building managers and rental field such experts as Lee Thompson Smith, Clarence T. Coley and William C. Demorest.

The Architectural Sketch Club of Chicago announces a winter program of monthly get-together smokers. The first of these will take place on Monday evening at 8:00 o'clock, October 14th, with Mr. Gilbert Hall, of the firm of Holabird and Root, as the speaker. Although no subject has been announced Mr. Hall will probably speak along lines of the modern work he has developed in his recent buildings for the Chicago Daily News and others.



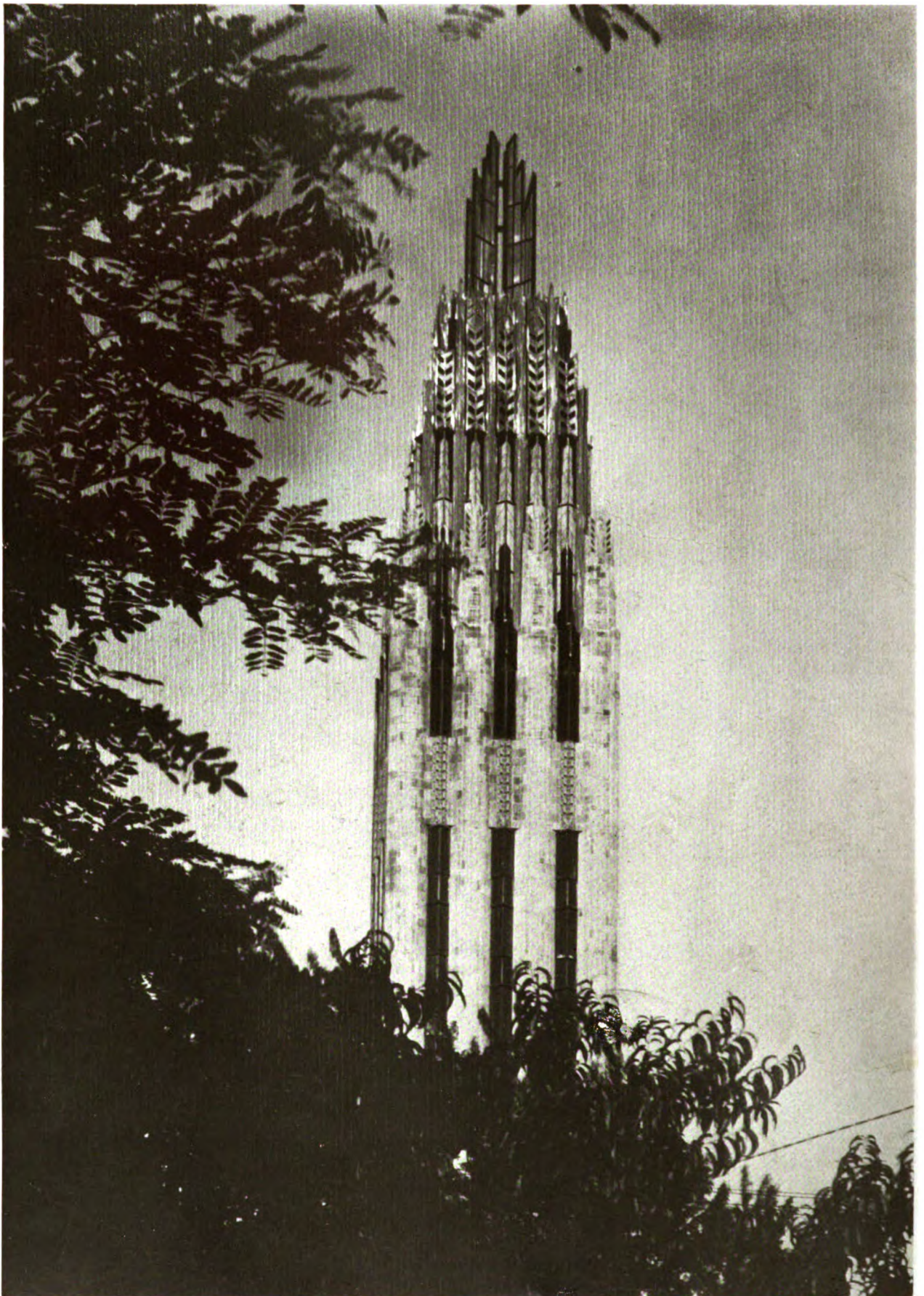


GENERAL VIEW

*Photograph by Ginter*

BOSTON AVENUE, METHODIST EPISCOPAL CHURCH, TULSA, OKLAHOMA  
RUSH, ENDACOTT AND RUSH, ARCHITECTS; BRUCE GOFF, DESIGNER ::





THE TOWER  
BOSTON AVENUE METHODIST EPISCOPAL CHURCH, TULSA, OKLAHOMA  
RUSH, ENDACOTT AND RUSH, ARCHITECTS; BRUCE GOFF, DESIGNER ::

*Photograph by Ginter*





THE SOUTH ENTRANCE  
BOSTON AVENUE METHODIST EPISCOPAL CHURCH, TULSA, OKLAHOMA  
RUSH, ENDACOTT AND RUSH, ARCHITECTS; BRUCE GOFF, DESIGNER

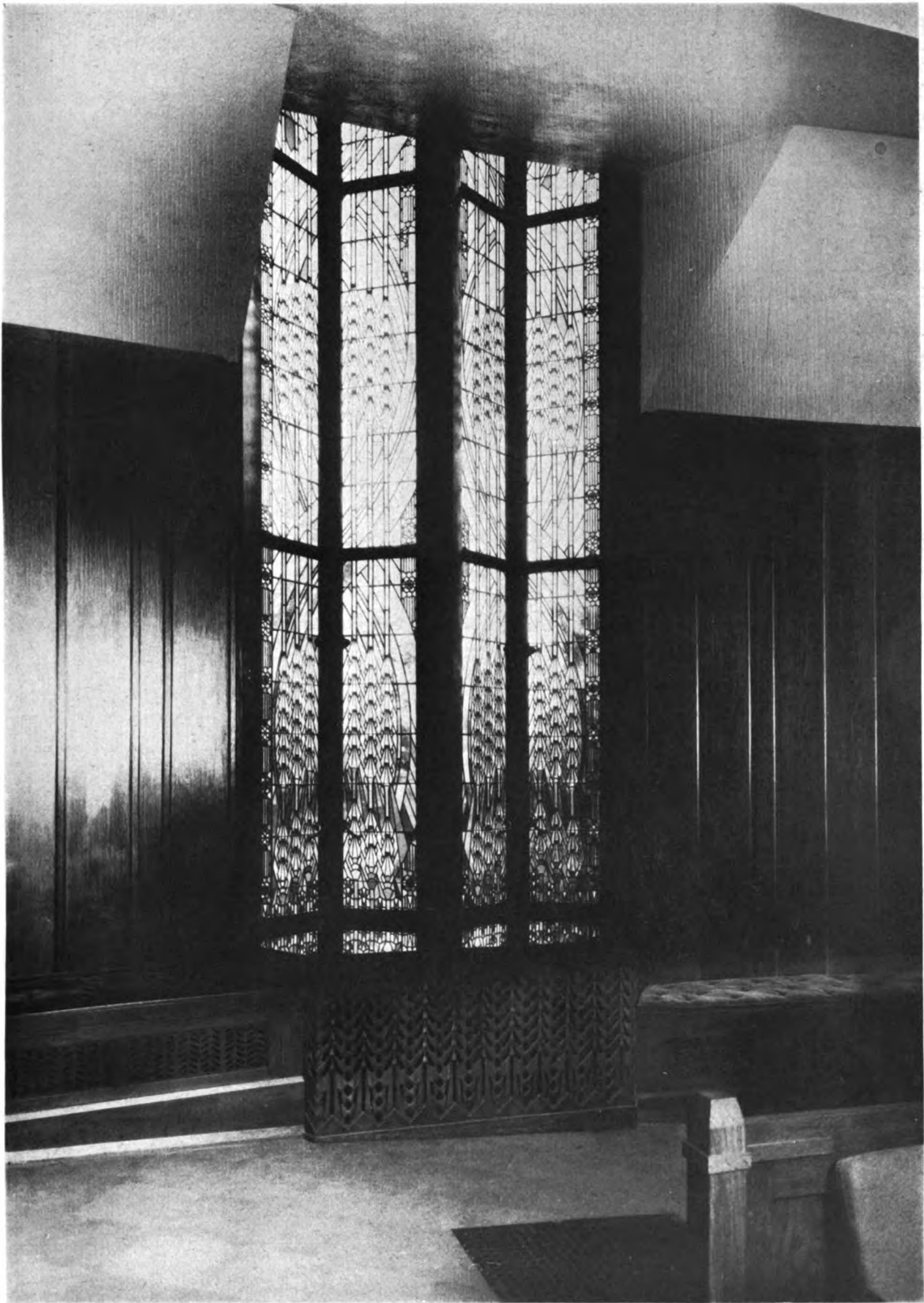
*Photograph by Ginter*



*Photograph by Ginter*

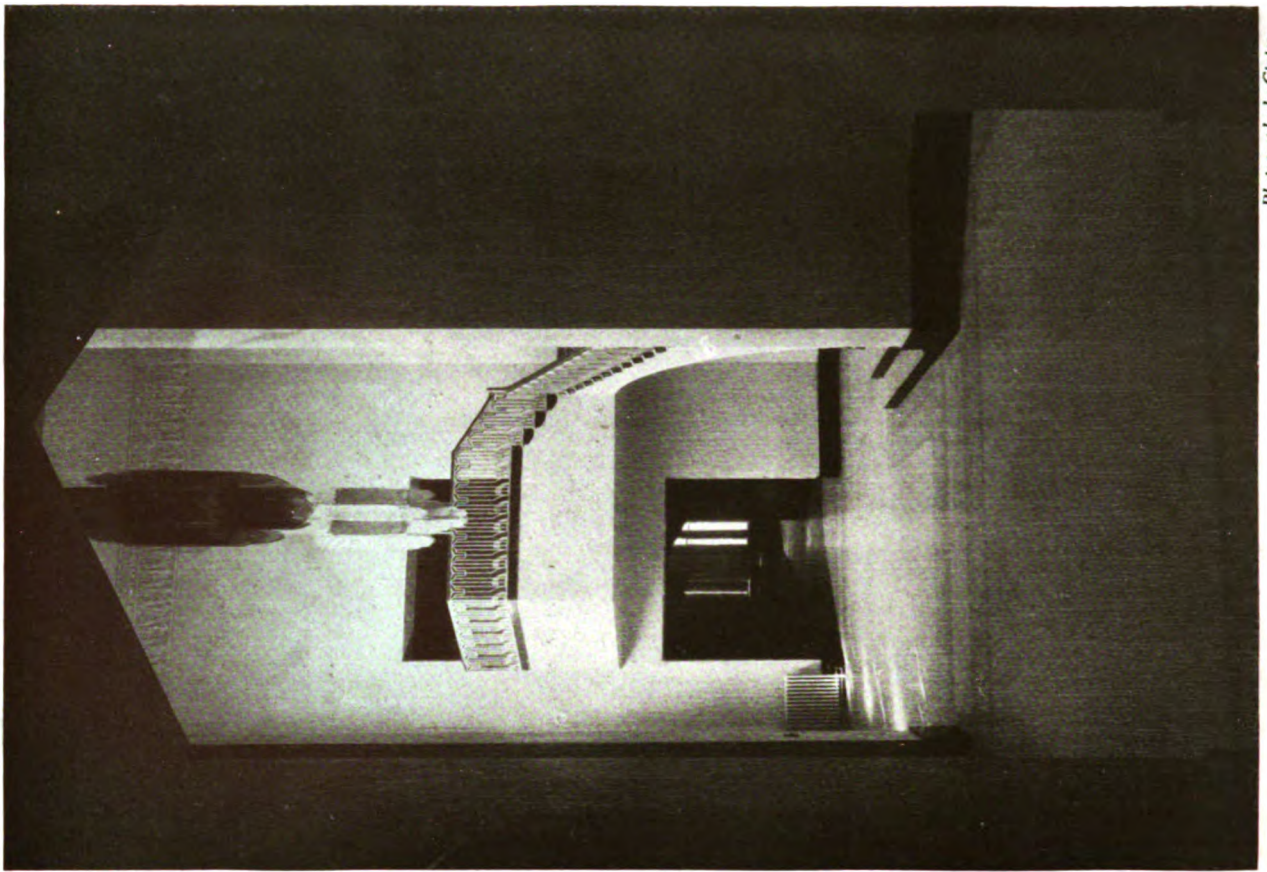
DETAIL.  
BOSTON AVENUE METHODIST EPISCOPAL CHURCH, TULSA, OKLAHOMA  
RUSH, ENDACOTT AND RUSH, ARCHITECTS; BRUCE GOFF, DESIGNER ::





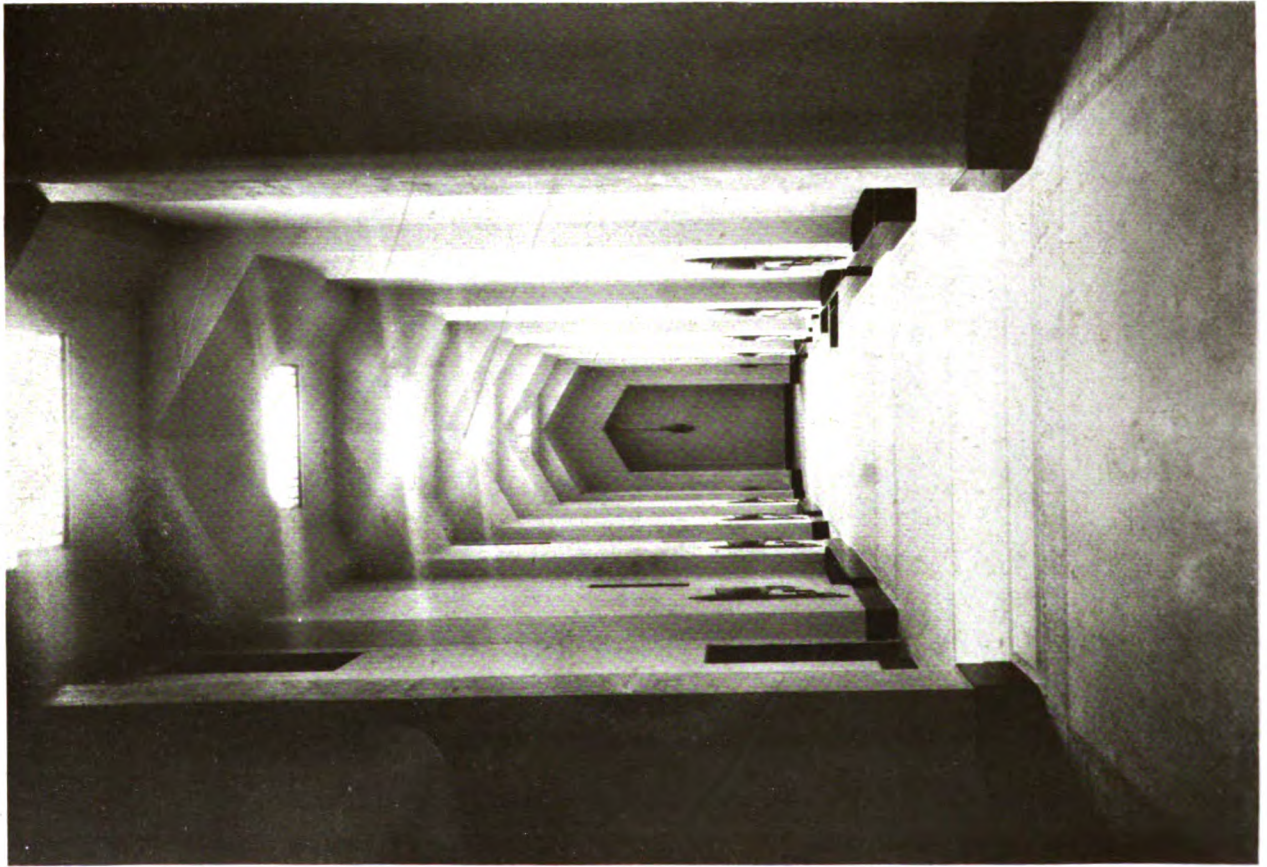
*Photograph by Ginter*

DETAIL OF AUDITORIUM WINDOWS  
BOSTON AVENUE METHODIST EPISCOPAL CHURCH, TULSA, OKLAHOMA  
RUSH, ENDACOTT AND RUSH, ARCHITECTS; BRUCE GOFF, DESIGNER ::



Photographs by Ginter

THE SOUTH FOYER



THE SOCIAL LOBBY  
BOSTON AVENUE METHODIST EPISCOPAL CHURCH, TULSA, OKLAHOMA  
RUSH, ENDACOTT AND RUSH, ARCHITECTS; BRUCE GOFF, DESIGNER

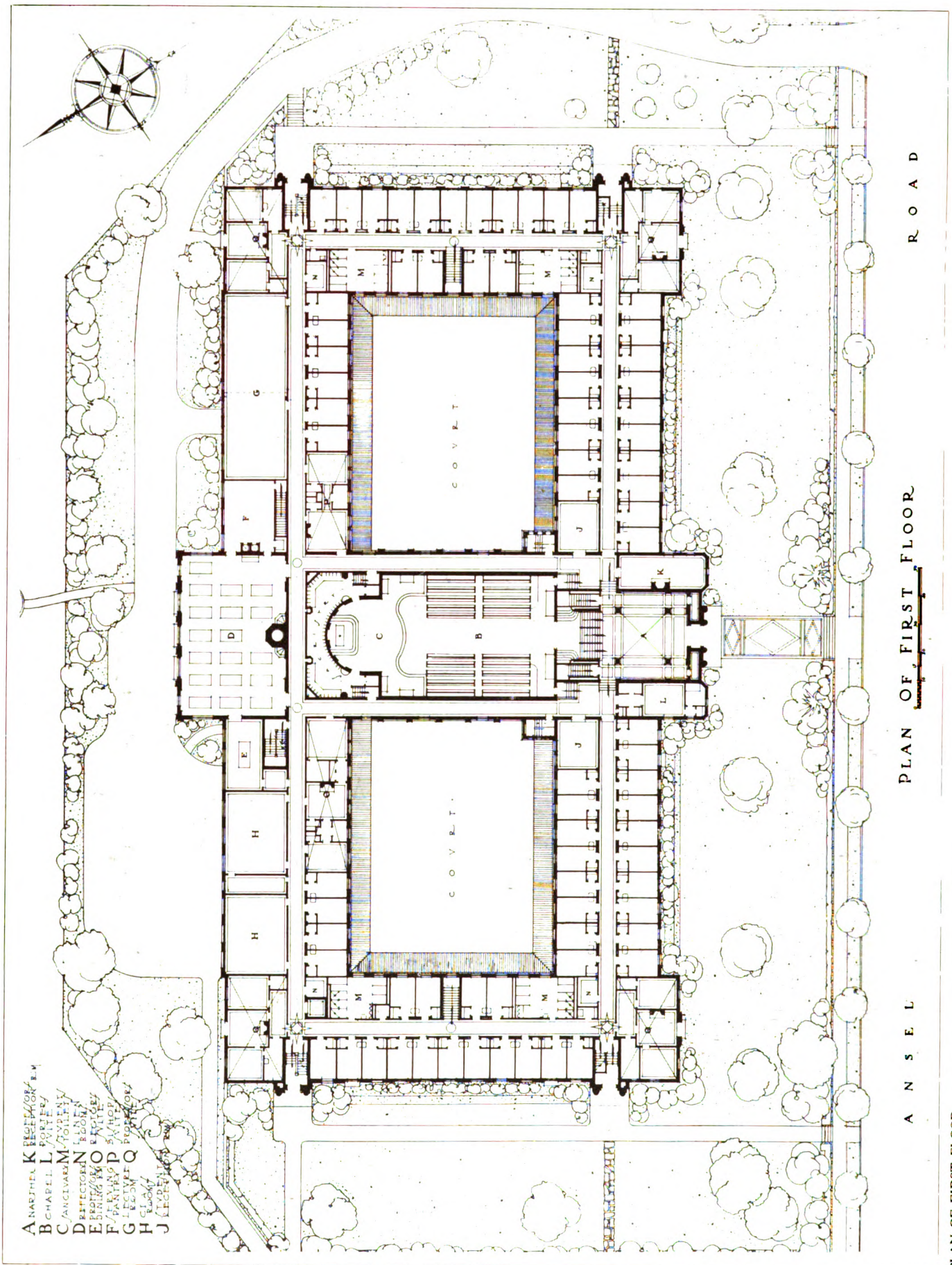




*Photograph by Margaret Bourke-White*

ENTRANCE TO CHAPEL  
SEMINARY OF OUR LADY OF THE LAKE, CLEVELAND, OHIO  
WARNER & MITCHELL, ARCHITECTS :: :: :: :: ::





- A NARTHEN K RECEPTION ROOM
- B CHAPEL L PORTER
- C ANGEL ROOM M TOLLY
- D RECTOR'S ROOM N
- E OFFICE O
- F PANTRY P
- G KITCHEN Q
- H CLASS ROOM
- J GYMNASIUM

A N S E L R O A D

PLAN OF FIRST FLOOR

PLAN OF FIRST FLOOR  
 SEMINARY OF OUR LADY OF THE LAKE, CLEVELAND, OHIO  
 WARNER & MITCHELL, ARCHITECTS

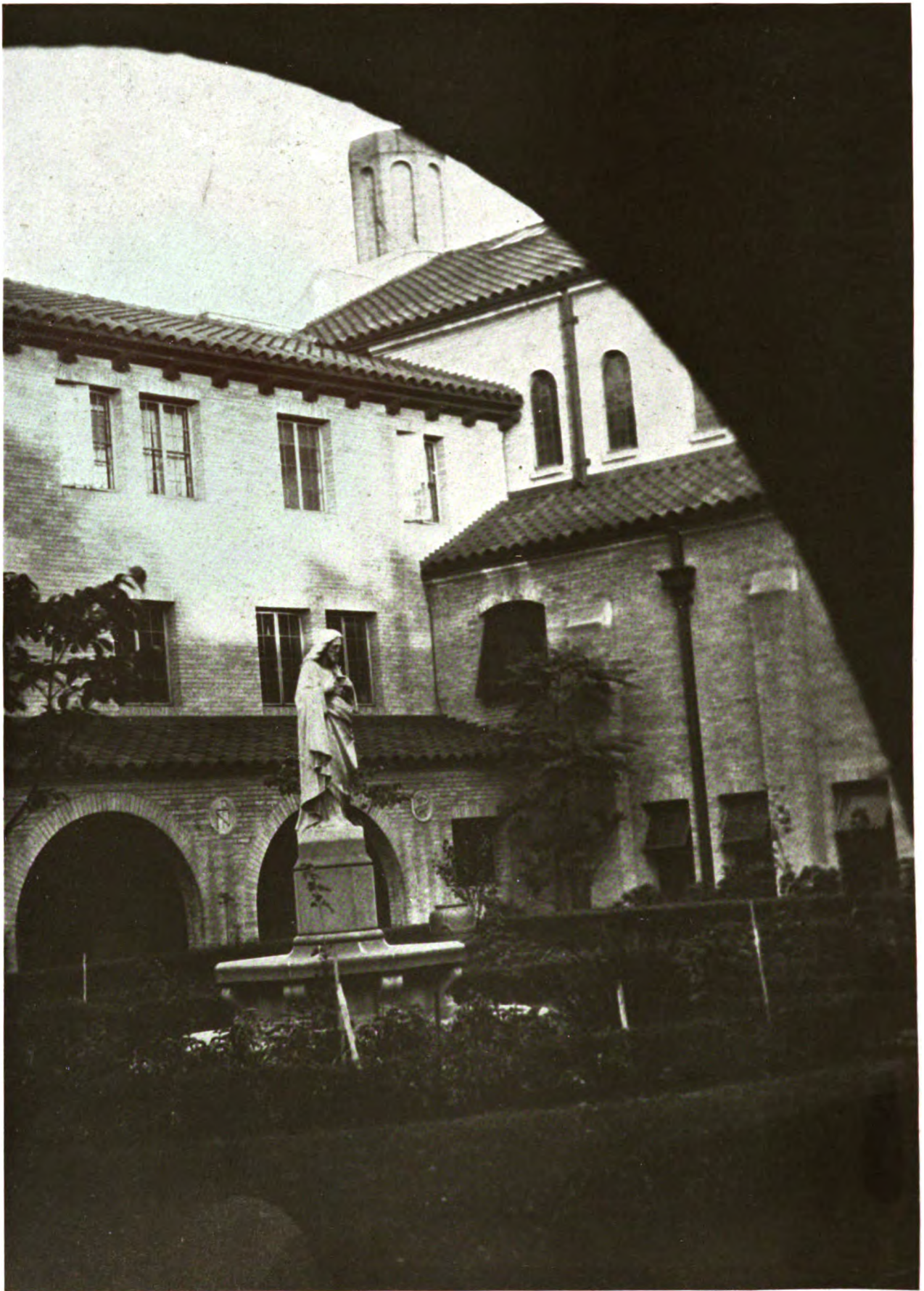




*Photograph by Margaret Bourke-White*

EAST FACADE

SEMINARY OF OUR LADY OF THE LAKE, CLEVELAND, OHIO  
WARNER & MITCHELL, ARCHITECTS :: :: :: :: ::



*Photograph by Margaret Bourke-White*

VIEW IN EAST COURT  
SEMINARY OF OUR LADY OF THE LAKE, CLEVELAND, OHIO  
WARNER & MITCHELL, ARCHITECTS :: :: :: :: ::





Photograph by Norton & Peel

BETHLEHEM LUTHERAN CHURCH, MINNEAPOLIS, MINNESOTA  
LANG, RAUGLAND & LEWIS, ARCHITECTS

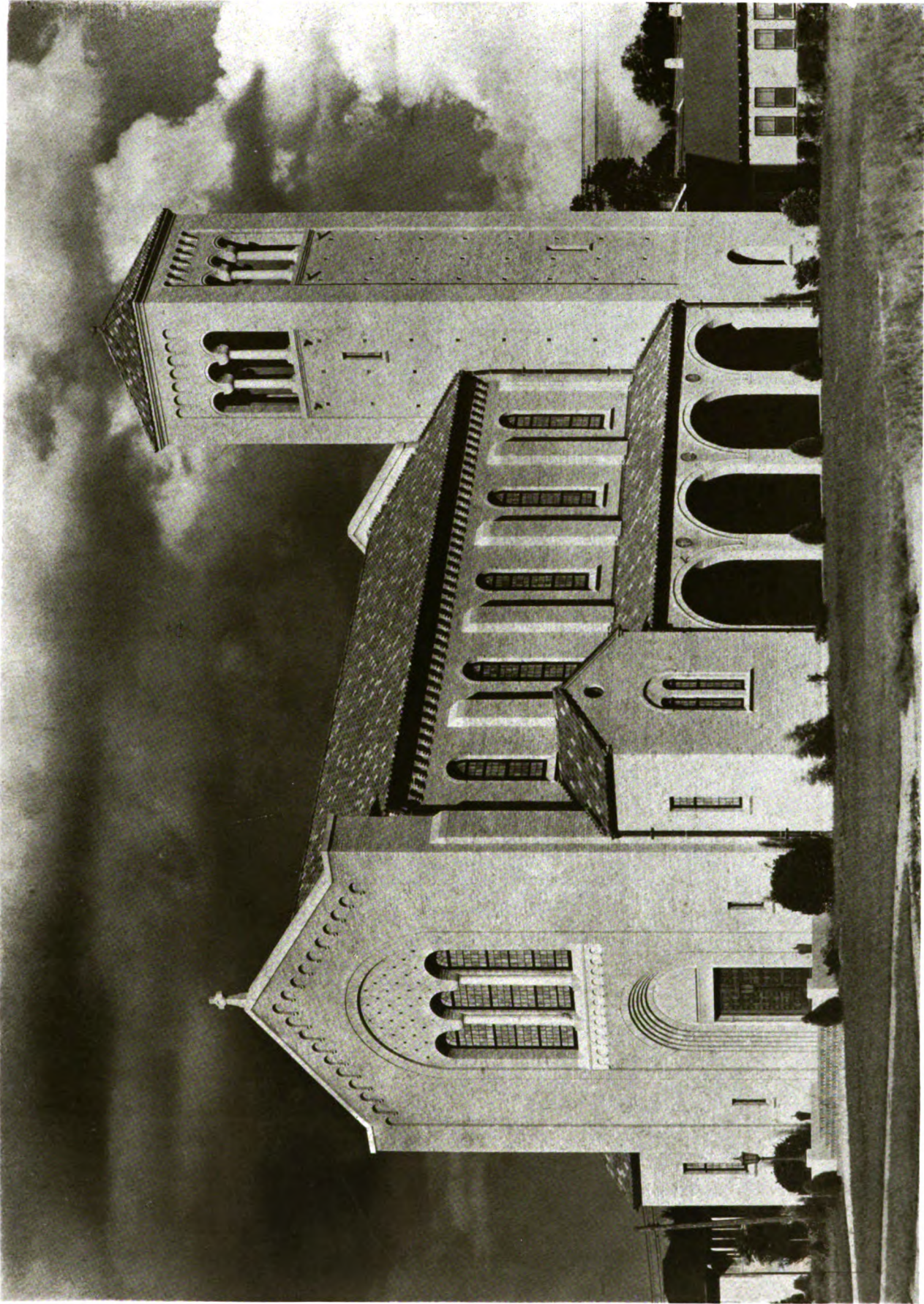




*Photograph by Norton & Peel*

BETHLEHEM LUTHERAN CHURCH, MINNEAPOLIS, MINNESOTA  
LANG, RAUGLAND & LEWIS, ARCHITECTS :: :: :: ::

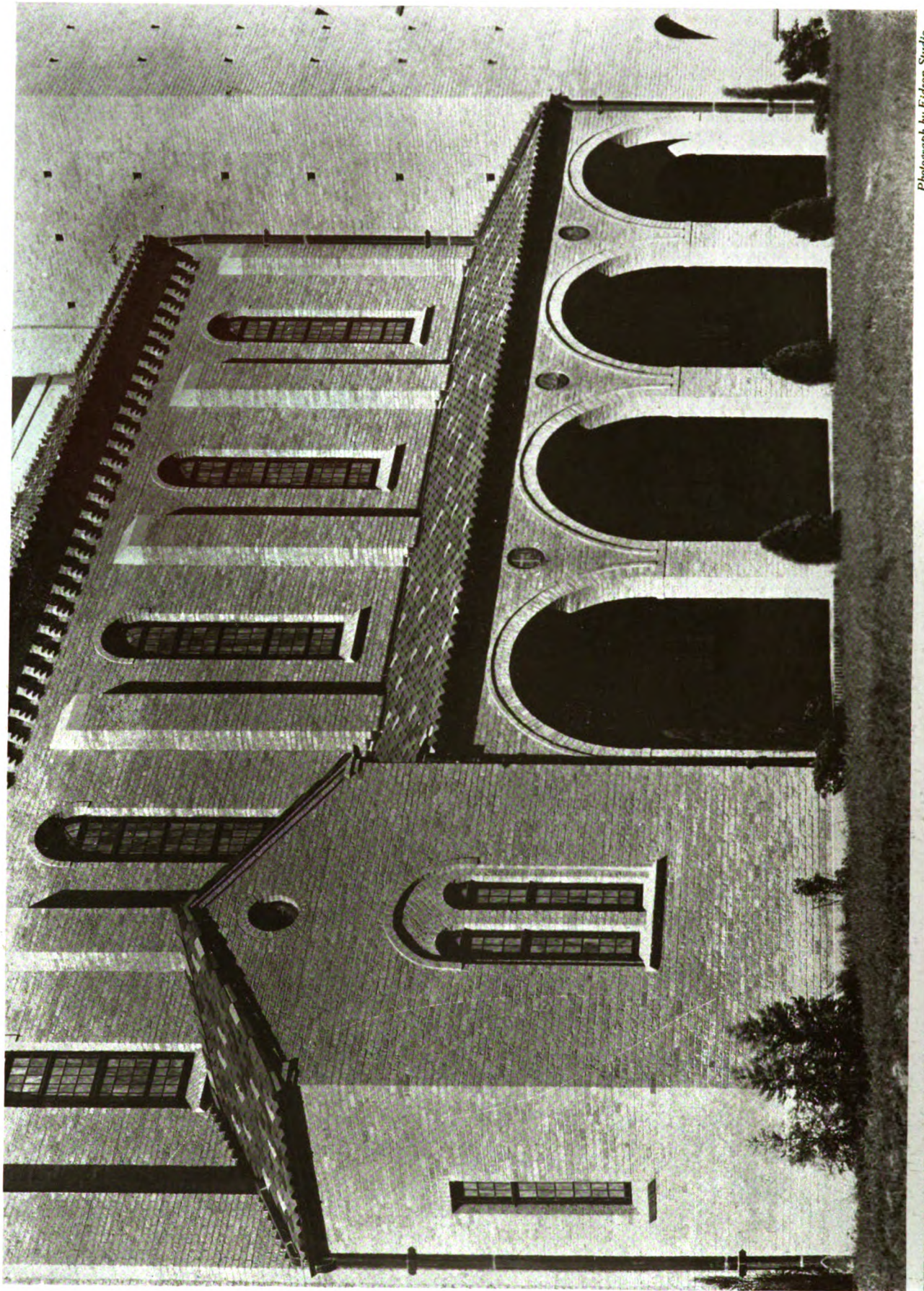




Photograph by Eidson Studio

FIRST CONGREGATIONAL CHURCH, HOUSTON, TEXAS  
JOS. W. NORTHRUP, JR., ARCHITECT

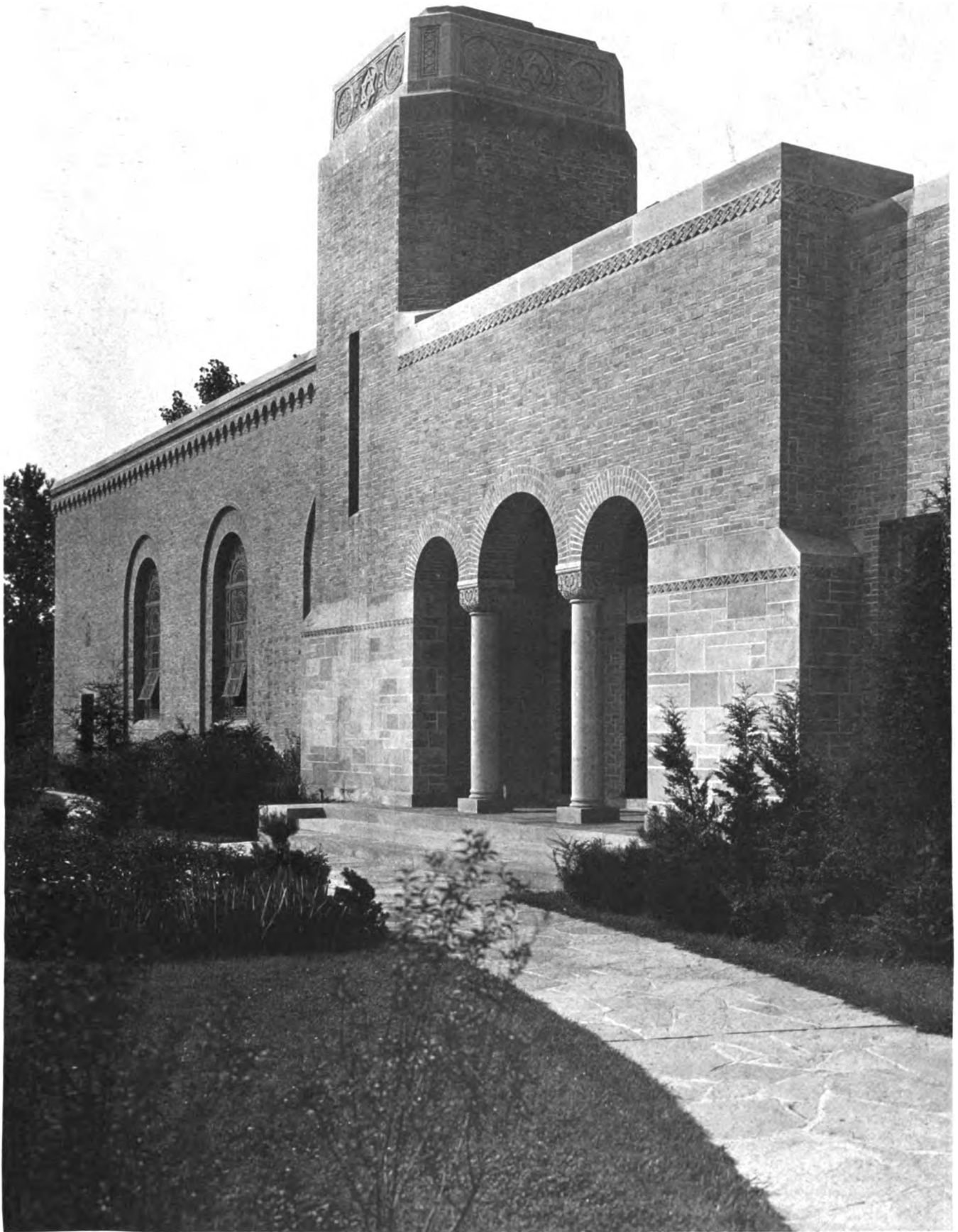




Photograph by Eidson Studio

DETAIL OF CHAPEL AND CLOISTER  
FIRST CONGREGATIONAL CHURCH, HOUSTON, TEXAS  
JOS. W. NORTHRUP, ARCHITECT





*Photograph by Wesley Bowman Studio*

GLENCOE TEMPLE, GLENCOE, ILLINOIS  
ALFRED S. ALSCHULER, ARCHITECT ::



*Photograph by Trowbridge*

GLENCOE TEMPLE, GLENCOE, ILLINOIS  
ALFRED S. ALSCHULER, ARCHITECT ::



# The Passing Show

Monumental, Réchauffé and Logical Architecture—Competitory  
Architectural Prostitution

By Arthur T. North, A.I.A.

**W**E too often misapply the term monumental to architecture. Monumental architecture is a memorial architecture only. And yet, we so designate government buildings at Washington, statehouses, courthouses, city halls, banks, railroad stations and every other building that seeks to make an ostentatious display of power, wealth or ignorance. The intolerably stupid, laughably tragic display of American monumental architecture—misnamed or real—results from a stupid dogmatism. There can be but one causation—inferiority complex.

The governmental power, national to municipal, seeks to divert attention from their weaknesses or worse by investing itself with an imposing structure that overawes the multitude and aims to give them a thoughtless pride if their political unit owns a bigger, more costly and hideous statehouse or what-not than the neighboring political unit.

The architect, chosen by political preferment or by competition, has only the ambition to design a structure that is monumental, both for the state and for himself. The spirit of emulation controls and he will bury his natural inferiority and erect a monument to it. Then judgment, skill, cultured subtleness and discrimination, logical procedure, are thrown to the winds and he will outdo Jones, by gosh!

What has he done? He has dragged out all of the old world domes, porticoes and pediments, the faithful five orders—the simple fellow could not devise an "order" of his own—and joins them together without reason or coherence, and then there evolves another monumental building.

The unsuitableness of old world architecture never seems to enter into our architectural consciousness. Architecture for monumental purposes seems to be a mere delving into the past, the more archaeological and of musty sanctity the better. It is architecture *rechauffe*—a stale dish.

\* \* \*

**L**OGICAL architecture? Why not? This cannot be until we attain a certain freedom and have the courage for logical adventure and to cease depending on stupid positivism. Stupid positivism,

fundamental dogma, originated in the distrust of the intelligence of people and the wish to insure the *status quo*. That might be all right if the setters-up of dogma were progressive and kept abreast of the times. They are not and do not. So we have for decades shunned architectural freedom and logical adventure, and played the "safe and sane" game of architecture *rechauffe*, the stale dish.

The question was asked—can painters be intelligent? Why not substitute—can architects be intelligent. The situation of the painter is exactly that of the architect. The mere copying of models never made a painter or an architect. No copy was ever equal to or superior to the original masterpiece. A moron might be ingenious with his brush and pencil, but no moron could ever be a master painter or master architect. The master must understand the function of the building and plan for the purpose intended. That is the essential element. To do this he must have a realization, a true perspective, of all of the elements of our civilization, its activating motives, its mechanism of production, its objectives, its controlling agencies, its aspirations and probable future.

How can this be attained? Not by immuring oneself in the glories of the past or in the frivolous participation of certain outdoor sports that may be potential leads to a commission, but rather through a human contact with the world as it passes by—a discriminative promiscuity. This includes, naturally, an unbiased study of all kinds of contemporary architecture, not to condemn only but also to discover merit if it exists.

\* \* \*

**N**OW to true monumental architecture. We are confronted with two architectural competitions in the central states—not of the small house, trade promotion, garden variety. Competitions that will test their value to architecture.

In Old Vincennes on the banks of the Wabash, there will be erected a memorial to George Rogers Clark. Enough time has elapsed to permit us to measure the value and effect of his exploit. We also have a conception of the man and his times. Clark is entitled to a memorial; he did something

that was important in the upbuilding of our country. It was one of those exploits which made it possible for the United States to span an entire continent. Regardless of the motive, it was a great adventure such as stirs our admiration for fearless men who succeed in their purposes.

That march under adverse weather conditions, through the wilds of Egypt\* to capture Vincennes was a test of the intrepidity and determination of George Rogers Clark and his control over and guidance of the motley band of men who enrolled under him. Such enterprises were common to our ancestors who possessed the real pioneer spirit and they were not carried out with the comfort and admiring applause that attends the winning of a golf tournament—to what low purposes physically and mentally have we descended! (Pardon the intrusion.)

\* \* \*

Another memorial at Chicago—a War Memorial. THE PASSING SHOW believes it too early to erect war memorials—perhaps half a century should elapse before it is undertaken. The survivors, however, and perhaps the spirit of emulation, political exploitation, civic pride or other motive is impatient of delay. There will be a competition. A memorial to what? Obviously to men who did not return from the war primarily. If restricted to that very well and good, but can it be done? Will it be decked out with all of the theatrical panoply of war to keep alive a fetichism of the glory of war? That will be the tendency. No competitor could win (and that is the primary object of the competitor) who would indicate the horrible actualities of war and its source in greed for power and greed for commerce and profits.

An honest design will memorialize men who through compulsion or choice, enlisted in the army and lost their lives in an undertaking in which no one can win a benefit and everyone loses—a dead loss and irretrievable waste. This may not be heroic enough or satisfying to some who would capitalize their participation in the war—but it is a memorial to those who lost out, men who had no chance to win.

What architecture will result from these two competitions? Naturally, the competitors wish to win and must shape their course in a politic manner to attain the prize. The safe and sane course is to pull out the books in the library and resurrect the

\*The southern half of Illinois, settled largely by Southerners, who, being by nature and inheritance Democrats, were supposed by their more wealthy and progressive Republican fellow citizens of northern Illinois, to live in "Egyptian darkness."

memorial structures of the past—the triumphal arch that the autocratic tyrant of old Rome erected to satisfy his ego and overawe the *hoi-polli*. As a patron of architectures, free or enslaved, the tyrant enlisted the best talent available and often a beautiful structure was the result. If not the arch, some other equally trite effusion will bid for acceptance.

How intelligent juries can be secured is a problem. Jurymen like others have a fear of logical architectural adventure and prefer the safety and inanity of drowsy positivism. Perhaps a half dozen competitions in this country have produced "monumental" buildings or memorials which are worthy of this people and age, and in every case there was the influence of a man who did not fear logical architectural adventure.

Can we discard the books, the records of ancient architectures and attack the problem free from bias and prejudice? Can we absorb the spirit of the problems and the influence of the locale—the banks of the Wabash or the indomitable Chicago—and engage in a worthy logical architectural adventure or shall we relapse into a state of competitory architectural prostitution?



GRAHAM TAYLOR HALL, LEFT; HILTON MEMORIAL CHAPEL, CENTER; THE VICTOR FREMONT LAWSON MEMORIAL TOWER TO THE RIGHT



# The Hilton Memorial Chapel

*Herbert Hugh Riddle, Architect*

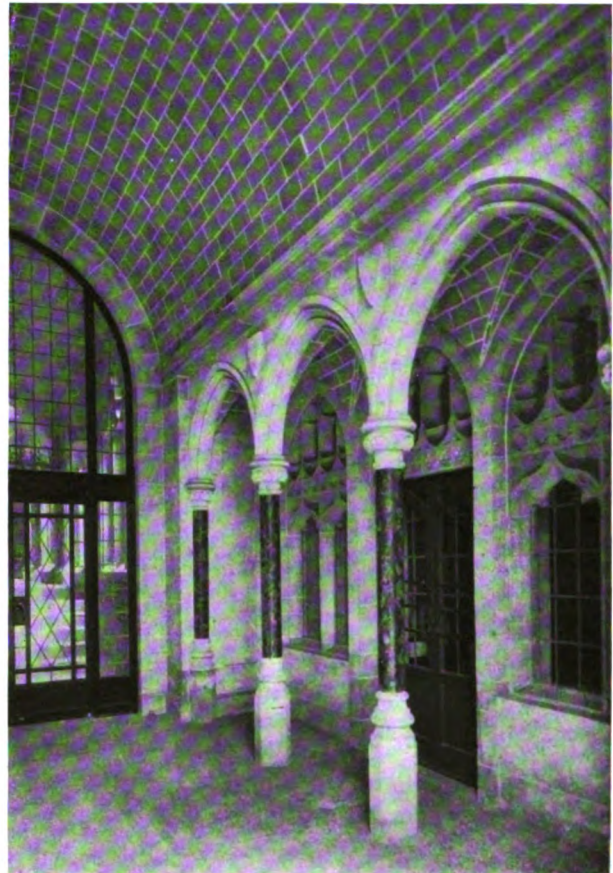
ADJACENT to Chicago University though separate from it, is the Chicago Theological Seminary, a beautiful ensemble of stone and cloister brick, adding to the impressiveness of the university's gothic towers, yet distinctive enough to be a separate entity. The group includes the large Graham Taylor Hall, the Victor Fremont Lawson Memorial Tower, class rooms and dormitory accommodations besides the gem of the group—the little Hilton Memorial Chapel.

Crouched under the tower and sheltered by more pretentious buildings, this little chapel is apt to be passed unnoticed, yet how rich it is. It was built without ostentation and stands unheralded, a little chapel in a great city. It is now several years old and due to city dust has taken on some of that patina necessary for real beauty. Its glass is beginning to attain the elegance of age. The limestone interior has lost that brand new appearance so un-conducive to veneration.

This unit, small as it is, for it will scarcely accommodate fifty persons, was built some years ago before the rest of the group was planned or in fact even put in sketch form. It was built by the father of Thorndike Hilton as a memorial to this son who lost his life at sea. It was given to the seminary before other gifts made the present elaborate ensemble possible. Other buildings completely overshadow it, yet its brilliance is preserved; it is a building worthy of study.

It is true we can recognize that the architect was not hampered by lack of money. Only the best materials were used, though wisely and well. Oak is the interior wood for the barrel vault and doors. Modern lighting has been thoughtfully worked out with nice effect. The stained glass is beautiful and gives a warmth to the interior which no other decoration could do. The stone floor is in keeping and the whole has an undeniable appearance of permanence. It is gothic, another adaptation of the ecclesiastical style of the medieval period of history, yet it lives.

And after all is not that the true test of good architecture? If a building has beauty, personality and seems to live, what matter the style? To use Goethe's simile comparing architecture to frozen music, are we not too often confronted with discords? Aren't many of our buildings frozen unto death by designers and craftsmen who do not understand the past nor have the ability to design in terms of the present. But Hilton Memorial Chapel is not of these, it lives, it is not dead, and it has a sanctity which modern expression may equal but can never surpass.



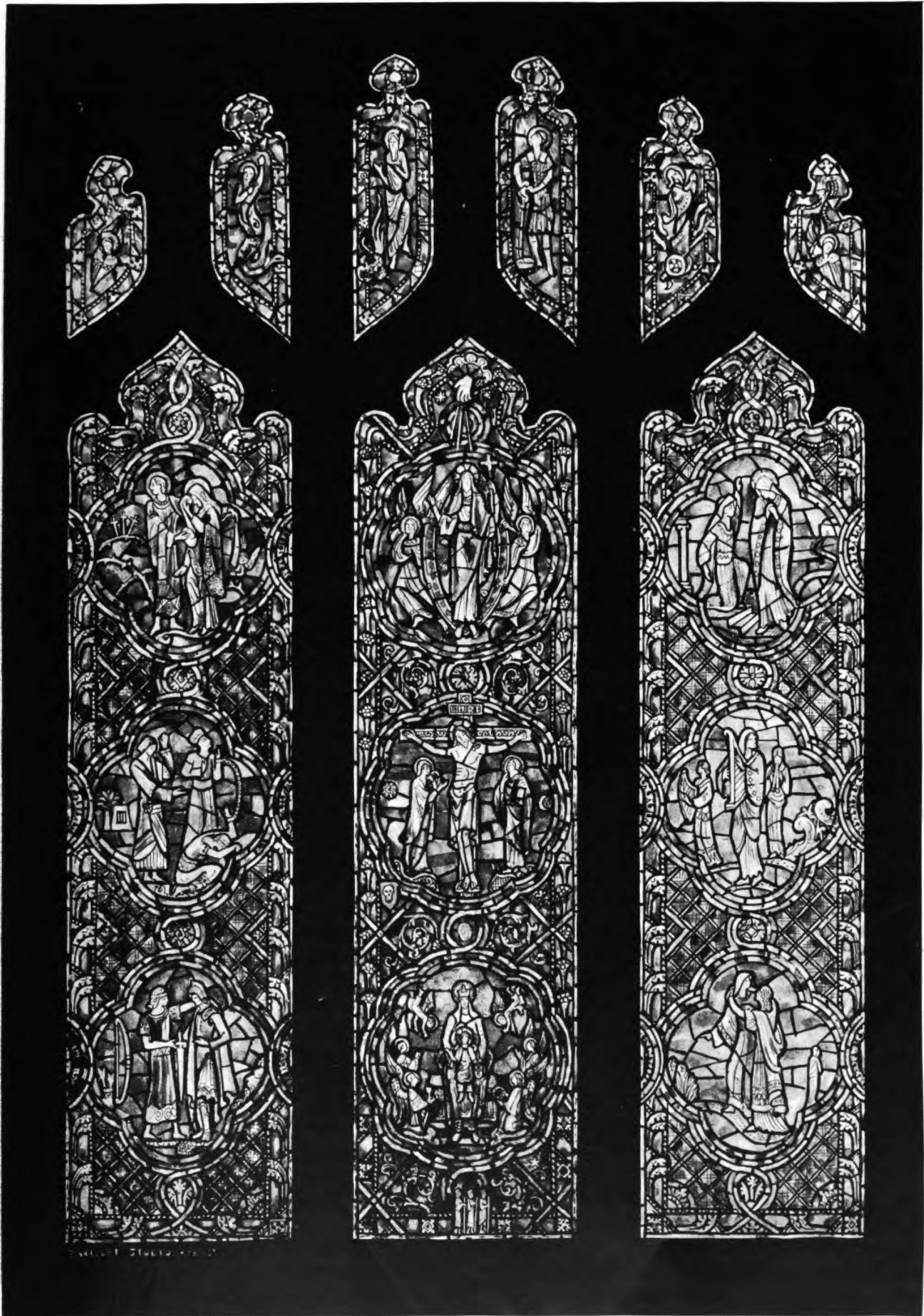
ENTRANCE TO HILTON MEMORIAL CHAPEL  
HERBERT HUGH RIDDLE, ARCHITECT



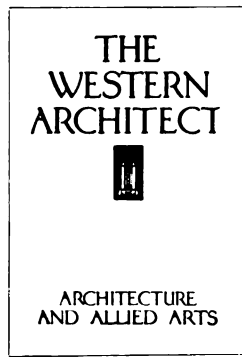


HILTON MEMORIAL CHAPEL OF THE CHICAGO THEOLOGICAL SEMINARY  
HERBERT HUGH RIDDLE, ARCHITECT :: :: :: :: :: :: ::





MEDALLION SANCTUARY WINDOW, HILTON MEMORIAL CHAPEL  
 HERBERT HUGH RIDDLE, ARCHITECT  
 WINDOWS BY HENRY LEE WILLETT AND A. L. WILLETT



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OCTOBER, 1929

A "Building of  
Chicago" Pageant  
in 1933

The proposition of numbering among the presentations of "One Hundred Years of Progress," the 1933 exposition at Chicago, one hundred years of progress in the transportation field, suggests a similar possible exhibition; the history of building construction in that city. It was in the late forties of the last century that the first residence designed by an architect was erected. That was the Ogden residence, which occupied the center of the block on the north side between Clark and Dearborn streets, fronting on Oak street. Incidentally, it was of frame construction and at the time of the Great Fire in 1871, was surrounded by elm trees. By their protection or some freak of the wind, it escaped the fire. The Newberry Library, designed by Henry Ives Cobb was erected on this site.

Mr. Ogden came to Chicago from New York, and from there "imported" an architect. He was a young man, John M. Van Osdel, who thus became the first architect to practice in Chicago. Sawmills only recently had been introduced in the West and the modern planing mill and sash factory was yet to come. The window frames and other "mill-work" was brought from New York. With this initial building, or perhaps preceded by the first log cabin, the list for such an exhibit could properly continue with such anti-fire buildings as the first courthouse, where President Lincoln lay in state; its successor, designed in 1876, by J. J. Egan; the old Tribune building with its red sandstone walls and first attempt at fireproofing.

A selection could be made from erections in the seventies and early eighties, such as the Calumet Club in Eighteenth street, by John W. Root; the Sherman residence; Daniel H. Burnham's first "job" commenced by Burnham and "knocked into shape" by Root after the partnership of Burnham and Root

was formed; or the Farwell residence on the North Side by Richard Morris Hunt of New York.

This period would be followed by the first "skyscrapers," the Board of Trade by Boyington and the Pullman Building by S. S. Beman; the nine-story Montauk, the eleven-story Rookery, Phoenix and Rialto buildings by Burnham and Root; the Home Insurance Building by William LeBaron Jenney; the Tacoma Building by Holabird and Roche and with the Auditorium Building by Adler and Sullivan. The list is not continued as after that came the deluge of erections that in design and beauty of location has made Chicago the premier city of the country. But this tentative list will indicate the general trend of this suggestion.

It should be worked out into practical and comprehensive shape by a committee of architects selected by the Illinois Society of Architects. The building of Chicago, rather than Manhattan Island, is perhaps the most distinctive accomplishment of the century to be commemorated, and in its educational aspect more worthy of presentation than even that portraying the advance of transportation, or at least commensurate with it in potential results.

The Architects'  
Part In  
Labor  
Education

Since imitation is said to be a sincere form of flattery, it seems singular that architects in Chicago, Saint Louis, Minneapolis, San Francisco and other cities where money as well as art is invested in buildings, have not "imitated" those practitioners of New York by establishing a "Building Congress," along lines similar to, and with the same objects as that of which Robert D. Kohn is President. For it is upon the lines of co-operation and encouragement as well as the results of initial apprenticeship training that the architect must depend for the spirit as well as form in which his conceptions are carried out.

Architects in several cities, notably Portland, Oregon, Philadelphia and Boston, as well as New York, for several years have expended much time and labor in promoting apprenticeship among building workmen. The work has been so "individual" as to connect only its chief sponsors, such as Robert D. Kohn, Burt L. Ferris, William Stanley Parker, David Knickerbacker Boyd or Ellis F. Lawrence, in their several cities, with the movement.

It is slowly but increasingly apparent to those who think, that the remedy for the many social evils that seem to be inherent in our industrial advance lies in education rather than in the making of unenforcable laws. That this is true is being demonstrated daily in the building trades. "War" is becoming unpopular with the rank and file just



as it has been known to be disastrous to labor by some of the leaders of labor. It is through the efforts of architects, their influence upon contractors on one side and labor on the other, that arbitration is becoming acknowledged to be safe, reasonable and fair to all concerned. It is through the persistent and sympathetic association of architects with those who carry out their designs that a spirit of co-operation has been established.

An important factor in this demonstration of interest and appreciation has been the presentation of certificates of craftsmanship and other marks of recognition of good work, contributed by pleased owners and presented by architects, contractors and owners in formal ceremony at the job's completion. Thus, in addition to the efforts in behalf of the apprentice to perfect him in his chosen trade the skill and faithful performance of the craftsman is given special recognition.

It is demonstrable that the "good will" which an employee carries to his work rather than his regard for the pay envelope is the essence of his performance, and encouragement through demonstrated appreciation adds a factor that no money can buy in the performance of any task. Pride of craft and appreciation of effort is to him the "Gods that see everywhere."

Institute Announces  
Campaign  
for Promoting  
City Planning

When a generation hence the arrangement of cities and their environs presents broad radial avenues; spacious parkways and public and private buildings set in orderly manner; when the gridiron plan of streets and jumble of all classes of buildings has become history, cenotaphs should be erected to those architects who were the protagonists of the movement toward civic orderliness through well-conceived and well executed city plans.

When in the closing decade of the last century representatives of the American Institute of Architects, with the full support of its members, evolved the Washington Plan, based on that of President Washington and the French engineer, L'Enfant, it was much in the nature of a private enterprise. Those in charge of the Capital City development continued to pursue that development without regard for their obligations to the capital of the nation

and Congress failed to recognize the plan by congressional action.

The only obstacle placed in the way of the hit-or-miss policy was President Roosevelt's executive order in behalf of its preservation. This situation continued until six years ago when the Institute made the chaotic conditions a subject for consideration and action at the 1923 convention, appointing a committee on Plan of Washington and environs, later changed to Committee on National Capital, of which Horace W. Peaslee was chairman. It should also be noted that for the past eight years Washington architects have maintained a "clinic in architecture," with weekly juries and monthly boards of review criticising their own work.

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### Clubs and Theaters

**T**HE NOVEMBER issue of the WESTERN ARCHITECT will carry a complete plate section on clubs, theaters, and showrooms including the exclusive release of several of the most recent projects. Interior details portraying modern advances in the art of decoration are especially featured.

Important articles by Alphonso Iannelli, on sculpture in architecture, and Mr. F. Cremer, Ph. D., consulting metallurgist, on new oxide finishes for ornamental iron and bronze will also appear in this issue.

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The success that has crowned the Institute's efforts in preserving and perfecting the Washington Plan, was illustrated in the last convention proceedings. That the example set by the Nation's capital should now promote a like spirit in all towns and cities is a result to be encouraged by the local chapters as part of a National movement by the Institute. And along academic lines this spirit of orderly city planning is progressing.

Professor William A. Boring, a practicing architect and fellow of the Institute, head of Architecture at Columbia University, has recommended to the university authorities a "school of civic design" which will train men in the practical planning of cities. As "Columbia College School of Mines," under Professor William Roach Ware was almost the first to give special training to the architect, a school in which John W. Root was a pupil, it is fitting that the developed University should start an initial movement toward instruction in city planning. Such as is necessary to health and happiness of the individual city dweller as is the plan and design of the houses within the community environs.

An architect of varied accomplishments in other arts is lost to the profession and to a public he benefitted and entertained, in the death in New York City on August 25, 1929 of William Burnet Tuthill, at the age of seventy-four.

William Burnet  
Tuthill  
1855-1929

Mr. Tuthill was a graduate of the College of

the City of New York with a Master of Arts degree. He received his practical architectural training in the office of Richard Morris Hunt. As one of the founders of the Architectural League he was active in its affairs for many years and served as a member of the Art Commission of the Columbian Exposition in 1893.

As the Architect of the Carnegie Hall he gave the auditorium exceptional acoustic properties, a subject upon which, with architectural history, he lectured for Columbia University, the University of Cincinnati and for the Board of Education of New York.

Mr. Tuthill was the author of several books relating to architectural practice and history, notably a textbook on architectural drawing which has gone through multiple editions. He also was the author of "The Small Cottage" and "The Cathedral Church of England."

Mr. Tuthill was well known in the world of music. For thirty-six years, 1881-1917, he was secretary of the New York Oratorio Society and managed its affairs under the conductorship of Leopold, Walter and Frank Damrosch, and Louis Koemmenich.

## The Boston Ave. M.E. Church

(Continued from page 174)

climaxing with the finials that are silhouetted against the sky in a very satisfying way. The details are finished throughout. There are no unfinished left-over portions. The abutments and projections of one section to another are beautifully taken care of,

such as the intersection of the social group and the tower and of the auditorium into the tower.

Here is a church that is religious and aspiring, lofty, inviting, too, with a completeness and resonance that is entirely in accord, full of hope and youth. It is a creation of architecture that only a forward-looking, imaginative, sensitive artist could give birth to, with enough sound judgment and experience and scientific knowledge behind all this.

The firm of architects is a happy combination of men, Rush, Endacott, and Goff. Mr. Rush, an experienced and honest architect; Mr. Endacott, an inventive engineer; Mr. Goff, the creative designer; form an ideal combination to build creative buildings.

The symbolism of ornament and sculpture has been very well worked out, though the figures of the entrance are a bit lacking in detail, possibly too bold. The historical events of the Methodist Church make up the theme of the sculpture and sets an entirely new precedent in Methodist Church building. Mr. Robert Garrison was the sculptor, assisted by Miss Robinson who helped a great deal in working out the symbolism.

The design of the church is the creation of Bruce Goff. Truly he has co-ordinated the parts of the building into a remarkable unity. The structural and engineering features designed by Mr. Endacott were ingeniously worked out and help in a great measure to give concrete expression to the designer's idea. Throughout is the guiding hand of the patient and wise Mr. Rush.

Here is a building that is a voice of the Twentieth Century, giving joy to beholders!



## Book Reviews



THE LOGIC OF MODERN ARCHITECTURE, by R. W. Sexton. 133 pages, 9½x12¼, cloth, profusely illustrated. Published by Architectural Book Publishing Company, Inc., 108 West 46th Street, New York, N. Y. Price \$8.00 net.

It is inconceivable that anyone who has the slightest interest in architecture, should not wish to study the trend of modern American architecture. This book affords that opportunity which will be welcomed, whether or not we admire the modern trend. Mr. Sexton makes it plain that the word modern is used as defined: Characteristic of today. He has not included any examples of imported European "l'art moderne" nor of some of our rad-

ically minded architects whose sole aim is to "do something different."

The thesis is confined to demonstrating modern architecture as a logical development of the purposes, needs and uses of buildings. It is not an attempted exposition of a style because as quoted from Ralph T. Walker "a style is known not by its beginning but by its decadence, and is named not by its creator but by historians." Hence there is no attempt to set up a modern American style because it cannot exist.

The book is, however, an impartial presentation of architecture which is characteristic of today and



does not include any examples of reminiscent, traditional or *rechauffe* architecture. It is intensely interesting as such and as the illustrations, practically all of them heretofore unpublished, are drawn from all parts of the United States they represent the real and widespread manifestations of modern architecture.

One's curiosity as to what other cities are producing is satisfied and also one experiences the pleasure of studying some fine example of the work of an admired friend or stranger. Every feature of the book indicates that American architects are alert and realize the function of architecture and are unafraid and sincerely desirous of making an adequate interpretation thereof. That is what makes this book so decidedly refreshing.

This thing, modern architecture, is here to stay evidently. It indicates greater beauties and usefulness yet to come. The fact that our most progressive and capable designers modify their work with each succeeding building is indicative of growth. The architect immune to change is through and it behooves him to survey the architectural world again—American in this book and foreign from other sources.

Aside from professional considerations, the book is interesting in its frank expressions of opinion in the text and the illustrations of beautiful and inspiring structures — and withal demonstrating the logic of modern architecture. From it we realize a keen pleasure and a certain pride in modern American architecture. Mr. Sexton has rendered a real service in publishing this book.

—ARTHUR T. NORTH

**WOOD CONSTRUCTION: Principles—Practice—Details.**  
By Dudley F. Holtman. McGraw-Hill Book Company, publishers. First edition. 1929. \$6.00.

This volume of seven hundred and ten pages presents a project of the National Committee on Wood Utilization, prepared under the direction of a control committee consisting of William F. Chew, Henry D. Dewell, F. O. Dufour, N. Max Dunning, W. H. Hamm, LeRoy E. Kern, T. F. Laist, I. W. McConnell, D. H. Sawyer, F. E. Schmidt. Of this committee three are architects, members of the American Institute of Architects. N. Max Dunning, of Chicago, for several years has been director of the Structural Service Department of the Institute. In this work he has been ably assisted by LeRoy E. Kern of New York, and T. F. Laist of Chicago. The compiler and author of the work, Dudley F. Holtman, a member of American Society of Civil Engineers and Western Society of Engineers, is

Construction Engineer of the National Committee on wood utilization. The remainder of the committee are civil engineers of national reputation.

This outstanding achievement in the production of such a "compendium of useful knowledge" can hardly be presented in this brief review. As a handbook intended to supply the rapidly-growing need on the part of architects, engineers and builders for complete and practical information on wood construction, it covers the subject from the foundation factors in wood construction, the principal woods used, their grading and identification, to the completed framing. As is unusual in such works minute information in the different molds and wood destroyers and methods of preservation and fire-resistant treatment, description of the several termites that attack wood and remedies add valuable chapters to the volume. Construction; light or balloon frame; heaving timber; temporary construction, are only headings of some of the principal ramifications of this exhaustive handbook.

Every subject is illustrated by detail drawings or photographs and thus as a carpenter's handbook as well as scientific engineering treatise it covers a field so completely as to present a veritable textbook on every phase of wood, its manufacture and use.

—ROBERT CRAIK MCLEAN

**STAIR BUILDER'S GUIDE**, by Morris Williams. Scientific Book Corporation, New York, \$3.00.

This is a revision of a useful compendium on stair construction, originally published in 1914. It covers in detail the construction of straight flight, platform, cylindrical, and elliptical stairs, explaining the theory and practice so the average building mechanic may understand it. The book contains 358 illustrations, but is handily bound in flexible fabrikoid. The last twenty-eight pages are devoted to illustrations of notable stairways.

**ESTIMATING BUILDING COSTS**, by William Arthur, Third Edition. Scientific Book Corporation, New York, \$2.00.

This well-known "estimator," now in its third edition, has proved itself in its field. It proceeds in a fashion parallel to the average specifications with chapters devoted to Excavation, Concrete, Brickwork — Stonework, Plastering, Woodwork, Millwork and Glass, Solid and Sheet Metal, Roofing, Painting, Plumbing and Heating. A miscellaneous chapter covers such details as Estimating Wiring, Hardware, Tiling, etc. It is a compact and handy volume for those who have estimating to do.

According to the United States Dept. of Commerce plans are now being prepared for the new Palace of Justice, which will be constructed on the present site of the jail and barracks at the foot of the Prado, in Habana, Cuba.

This building will probably cost \$5,000,000 and is a part of the public works program, which includes also a national theater and a public library. Opposite the Palace of Justice it is planned to place the Palace of International Law, which will cost about \$2,000,000. The Palace of International Law will contain a chamber for the League of Nations.

A proposed project which includes a new aqueduct for Habana, and various important openings of great radial thoroughfares, is also about to be consummated. This project is being planned in connection with a financial program involving the issue of bonds for \$30,000,000. The foregoing projects are expected to take the form of calls for public bidding within a comparatively few months.

The Portland Cement Association announces the appointment of James R. Fairman to be Manager, Eastern Offices, with headquarters at 347 Madison Avenue, New York City, succeeding B. H. Wait, resigned.

One of the most important meetings of the year will be the Southern Architectural and Industrial Arts Exposition to be held in the Municipal Auditorium, Memphis, Tenn., November 9th to 16th, 1929, under the auspices of the southern chapters of the American Institute of Architects. The exhibits are to be classified under the general headings of Architecture, Interior Decorations, Household Appliances, and Building Materials. Exhibition space is now being leased.

We have been advised by George G. Elmslie, Architect, of Chicago and Minneapolis that erroneous publicity has credited him with being the designer of the proposed memorial to be erected over the grave of Louis Henri Sullivan. Mr. Elmslie states that the monument is not designed by him.

The June, 1929, issue of the WESTERN ARCHITECT carried the announcement and picture of the model and credited the project properly to Chicago architects and friends.

Announcement is made of the removal of offices of Arthur W. Angel, Architect from 1611 Pacific Boulevard, Huntington Park, California, to 3741 Princeton Avenue, Los Angeles.

What is said to be one of the largest solariums in the world using quartz windows is one of the most interesting features of a sanitarium opened recently at Saranac Lake, N. Y. 1200 panes of fused quartz have been installed which permit the free entrance of ultra violet rays from the sun. This form of light is considered the most beneficial in certain forms of illness.

This use of quartz has been made possible through recent developments which reduce the cost of manufacturing to point which is practical from a commercial standpoint.

The United States Civil Service Commission announces an open competitive examination for senior landscape architects to fill vacancies in the Bureau of Public Roads, Department of Agriculture, for duty in Washington, D. C., or in the field.

The duties are the correlation of the design of the highways with landscape features; the design and layout of parkways and park areas; the preparation of detailed grading and planting plans for highways, parkways and park areas; the field super-

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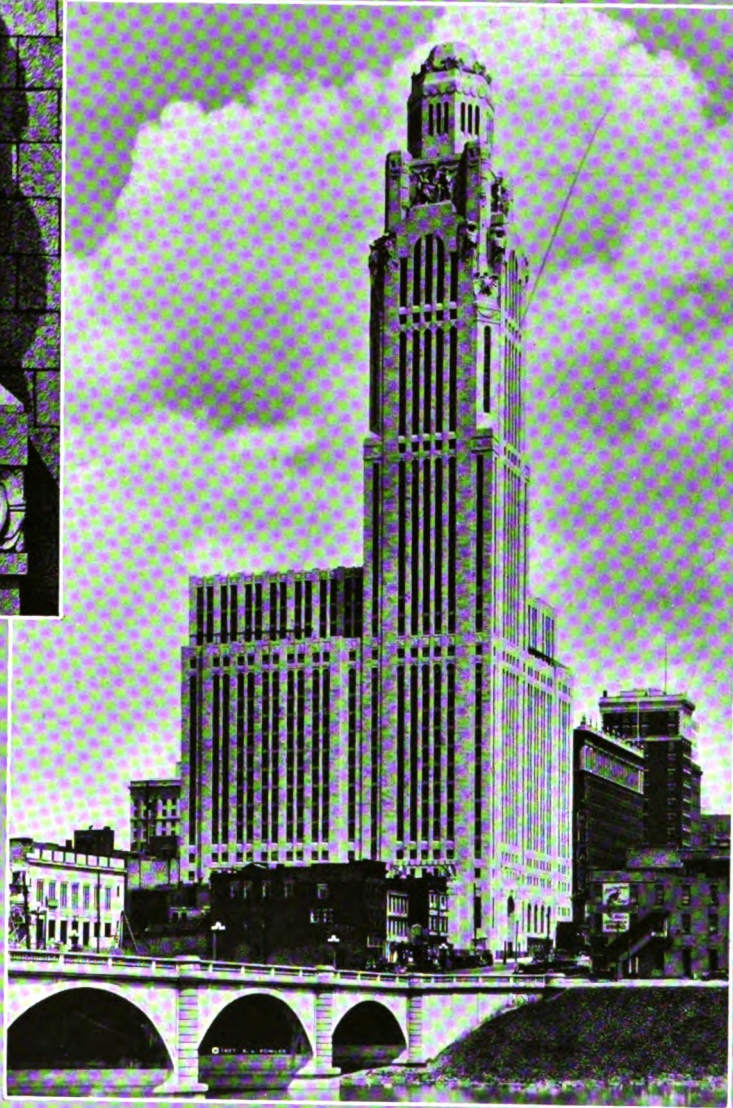
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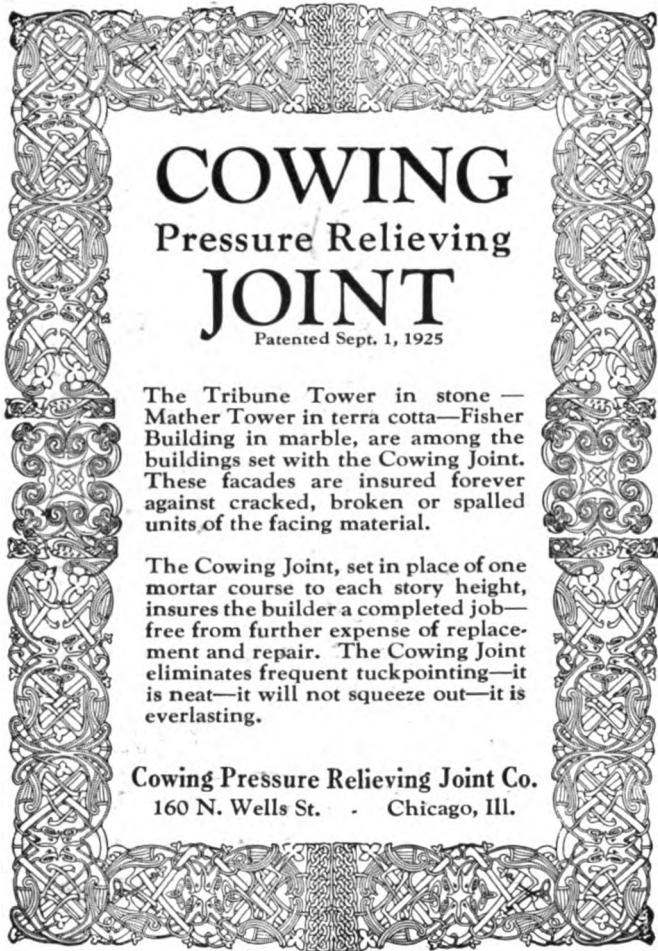
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vision of planting and inspection of construction details for the landscaping of highways, parkways, park areas and bridges; the architectural treatment of minor structures in connection with highways, parkways and park areas.

Competitors will not be required to report for examination at any place, but will be rated on their education, experience, and fitness.

The Forest Service, United States Department of Agriculture, has recently published a manual of information as an aid in the improvement of shop practice in the many plants which glue wood.

The publication has as a background a large amount of experimental work by the Forest Products Laboratory at Madison, Wisconsin, and the principles developed in gluing technic have been verified in large part in commercial operations.

The use of glue in the fabrication of wood products brings about more complete utilization of timber through the use of lower grades, inferior species, and small sizes of material. Nearly every article of glued-wood construction represents an economy in the use of timber resources.


Standard specifications to insure the lateral strength of floor beams have been proposed in a bulletin issued recently by the American Institute of Steel Construction, Inc.

This is the second of the new technical data bulletins inaugurated by the Institute, the subject being "Strength of Beams," with the question of lateral support coming in for specific discussion.

The Chicago World War Memorial Committee has announced the selection of a jury of award to consist of Harvey W. Corbett, Ernest R. Graham, John Mead Howells, Dean Everett W. Meeks, W. Rufus Abbott, James Simpson, Col. Albert A. Sprague, Col. Howard P. Savage and Col. Robt. R. McCormick.

Four sheets of drawings will be called for due November 25, 1929, from which two designs will be selected. The prize winning drawing will be awarded \$20,000.00 and the second design will receive \$5,000.00.

A record for new construction was established last year in Canada, according to a trade bulletin which the Commerce Department has just issued. Building permits issued in 63 principal cities during that period provided for construction valued at



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more than \$219,000,000. This figure was an increase of 19 per cent over 1927 and 87 per cent over 1920, when these statistics were first compiled. All provinces except New Brunswick and Quebec registered increases, the largest absolute gain being made by Ontario.

The 22nd Annual Convention of the National Association of Ornamental Iron and Bronze Manufacturers is to be held in St. Louis on Oct. 8, 9, 10 and 11, 1929. Headquarters for the meeting is at the Jefferson Hotel.

Announcement is made of the granting of a charter of incorporation in the State of Illinois to Frank Lloyd Wright, Inc.

### For Your Specification Files

Copies of these useful publications may be obtained without cost or obligation by addressing requests to the WESTERN ARCHITECT, 215 S. Market St., Chicago, or by writing to the manufacturer direct.

**Practical Planning for Church Food Service:** 32 page book showing plans of restaurants, cafeterias and counters for church food service. The John Van Range Co., Oakley, Cincinnati, Ohio. (Third volume just out.)

**Dirwood Mantels:** 12 page booklet of economical moulded wood mantels in attractive period designs. Henry Klein & Co., Inc., 40-46 W. 23rd St., New York.

**Disappearing Door Wardrobes:** 16 page catalogue showing plans and pictures for commodious office and school wardrobes and lockers. Richards-Wilcox Mfg. Co., Aurora, Ill.

**Pneumatic Tube Data Sheet:** Booklet giving complete information on layout and details with operation charts for pneumatic tube dispatch systems. G. & C. Atlas System, Inc., 558 W. Broadway, New York.

**Van Dorn Catalog 58C:** 36 page book giving plans and photographs of efficient prison and jail designs together with data on tool-proof steel construction. Van Dorn Iron Works Co., 2685 E. 79th Street, Cleveland, Ohio.

**Letter Bulletin Boards:** Folder of interchangeable letter bulletin boards and chipped gold and silver glass signs. Rawson & Evans Co., 710 W. Washington Blvd., Chicago, Illinois.

**The Key to Firesafe Homes:** Booklet of fireproof construction for domestic structures. Portland Cement Assn., 33 W. Grand Ave., Chicago.

**Acmetyle:** Book of floor coverings with full information and specifications. Acme Asbestos Covering and Flooring Co., 218 N. Elizabeth St., Chicago.

**Better Concrete Columns at Less Cost:** Folder on new type of concrete form system for column construction. Dowd Concrete Form Systems, Inc., 111 W. Washington St., Chicago.

**24 Hour Shipment Catalogue, S-9:** 80 page book listing 345 new designs in lighting fixtures which are immediately available from factory stock. Size 8½"x11", A. I. A. file index. Beardalee Chandler Mfg. Co., 214 S. Jefferson St., Chicago.

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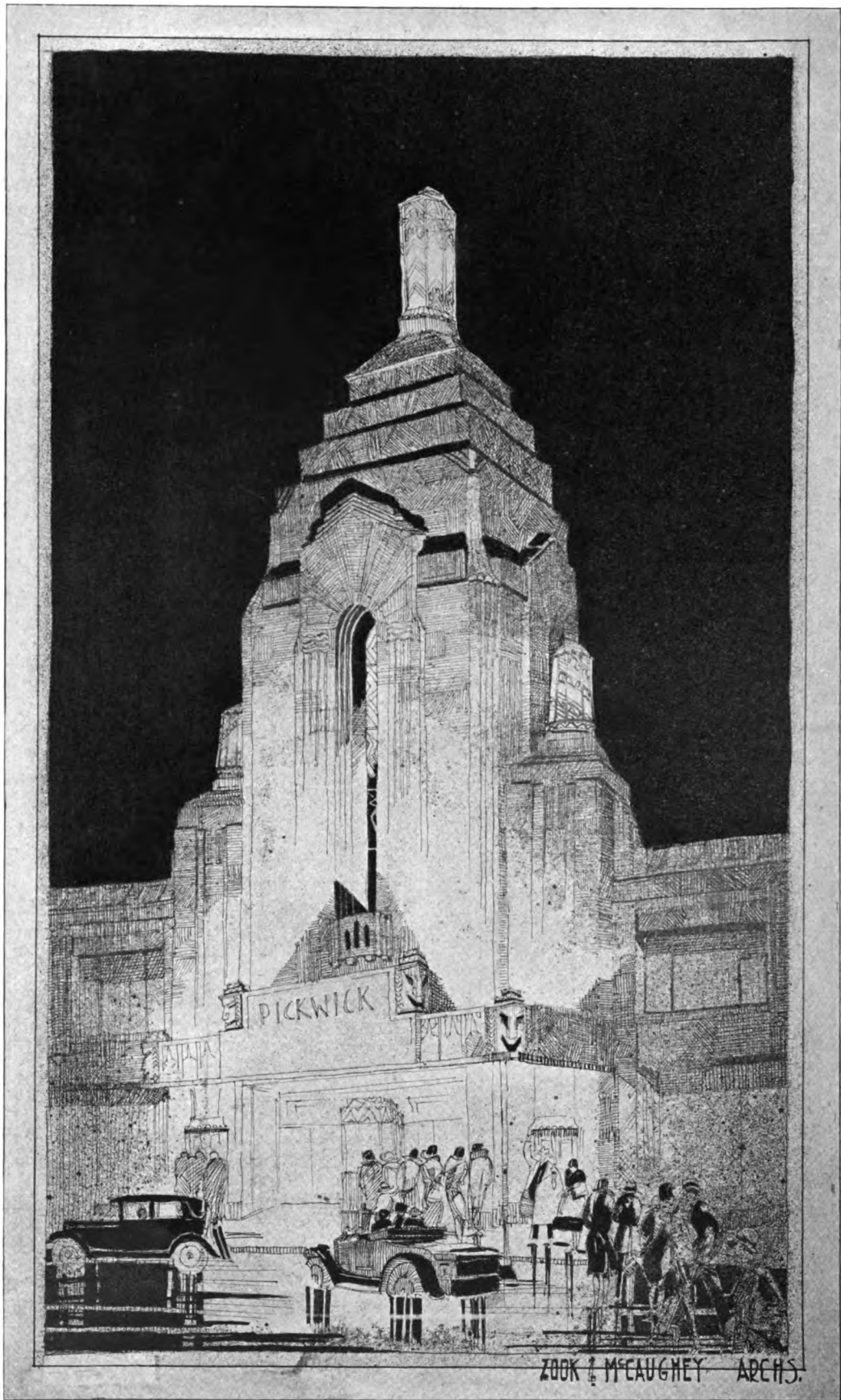
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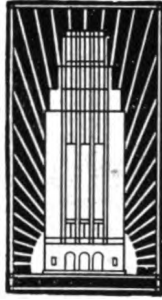
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ZOOK AND MCCAUGHEY, ARCHITECTS



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ALLIED ARTS

Volume XXXVIII

NOVEMBER, 1929

Number 11

## The Pickwick Theater, Park Ridge, Illinois

*W. F. McCaughey, Jr. and R. H. Zook, Architects*

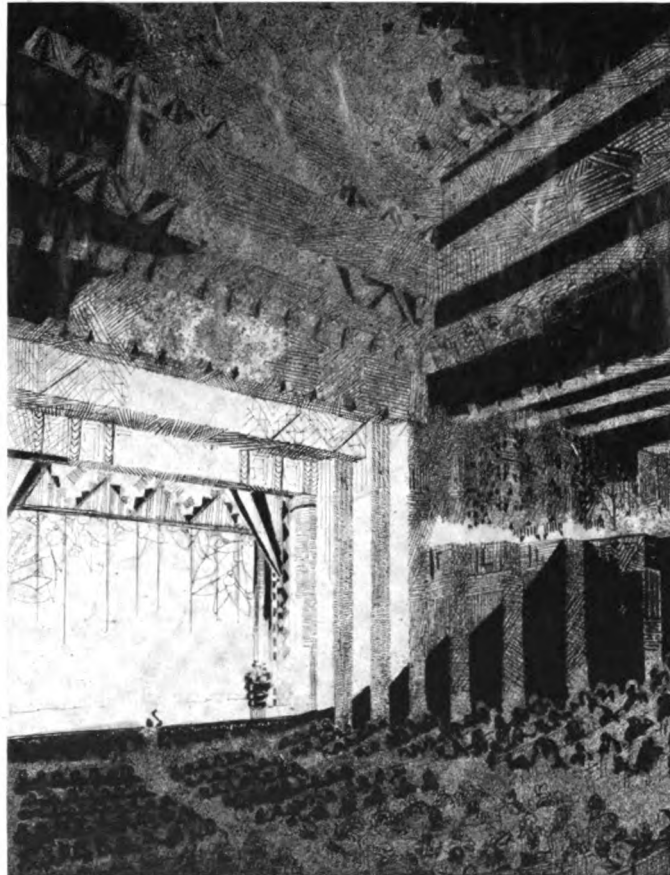
By W. F. McCaughey, Jr.

NOT far from the heart of Chicago, on the great Northwest Highway, stands The Pickwick Theater. The building is quite modest in size, being only two stories in height with the theater entrance accentuated by a tower rising one hundred feet into the air. It is not an attempt to produce something to which the observer's eyes are attracted by erratic atrocities to typical architecture; true, The Pickwick Theater is decidedly different, but it is not the eccentric individualism that is unquestionably expressed in what is incorrectly termed "modern architecture." Nothing of yesterday is involved, the spirit of originality from ground floor to the very top reflects to one the true expression of this present day.

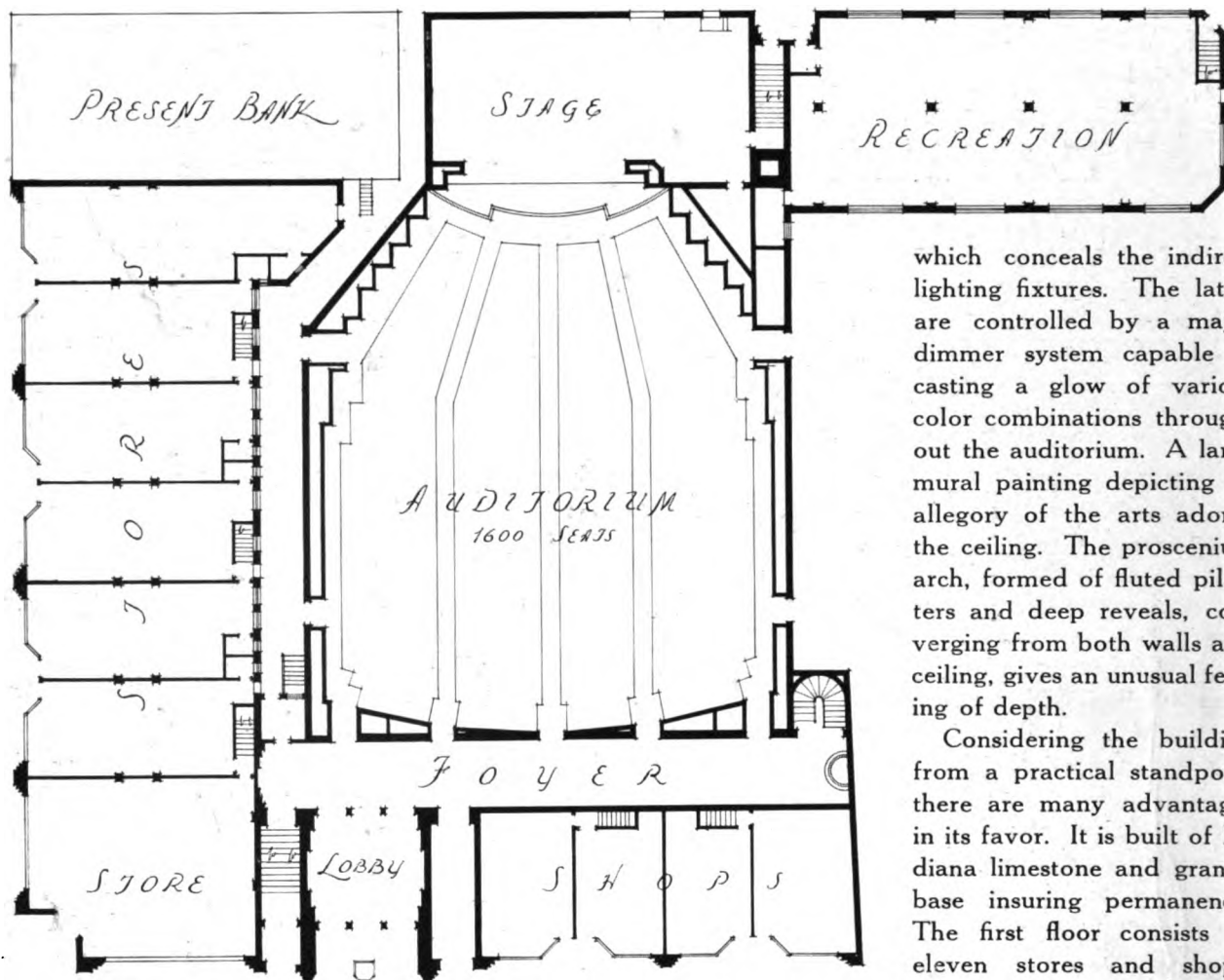
As one approaches he is confronted, not with the usual roccoco and flamboyant ornament plastered here and there, the

instead of being pleasing may really be an eyesore, but with a mass of stone built up in such a manner that it gives an indescribable effect. It is not enhanced by intricate detail, yet you are assured of no monotony due to ultra-simplicity, by the ingenious breaks, setbacks, and reveals. It is difficult to distinguish which affords the most pleasing appearance. The Pickwick by day or The Pickwick by night. At night your eye is immediately attracted by a bright red and green light, revolving inside the fifteen foot beacon that caps the tower. Soft blue floodlighting plays upon the cold stone, casting deep sharp shadows at the setbacks, and outlining the tall structure against the black of night.

A feeling of warmth is emitted by interior lights tinkling through the long narrow stained glass window. Like a large protecting hand, extends the brightly



*Sketch of the Interior*



*The First Floor Plan*

lighted marquee sheltering all below it in a frolic of glamorous color and incandescence. One is beckoned to the lobby with its terrazzo floor in various colors, black and white marble wainscotting setting off the sharply designed bronze grilles. Golden sienna walls rise for thirty feet and you are aware of a pleasing freedom of space yet not lost in a room of useless volume. The foyer is long and narrow, with softly carpeted floor, and walls of silver overlaid with a light delicate apricot shade converging with the low ceiling by a series of steps. Poised at the far end of the foyer is a beautiful statue in soft white marble, glistening and gleaming amidst colored lights and fountain sprays of clear water.

Throughout the auditorium is carried the same spirit and feeling as is exhibited elsewhere in the building. The plan in form readily adapts itself to the requirements of good acoustics and excellent vision. Around the entire walls is a base, twelve feet high finished in lavender and silver, and just above this runs a four foot band of ornamental plaster

which conceals the indirect lighting fixtures. The latter are controlled by a major dimmer system capable of casting a glow of various color combinations throughout the auditorium. A large mural painting depicting an allegory of the arts adorns the ceiling. The proscenium arch, formed of fluted pilasters and deep reveals, converging from both walls and ceiling, gives an unusual feeling of depth.

Considering the building from a practical standpoint there are many advantages in its favor. It is built of Indiana limestone and granite base insuring permanence. The first floor consists of eleven stores and shops, while on the second floor are six more stores and four offices. All shops and stores on the first floor may be entered from an arcade as well as the street. A considerable saving was effected in the construction of the roof. Holorib forms the roof skeleton and is overlaid with Celotex. The tower is floodlighted with twelve inch lamps. The auditorium has only one floor with a seating capacity of sixteen hundred. Provision has been made in the steel work and concrete footing for the installation of a balcony when necessary without halting performances.

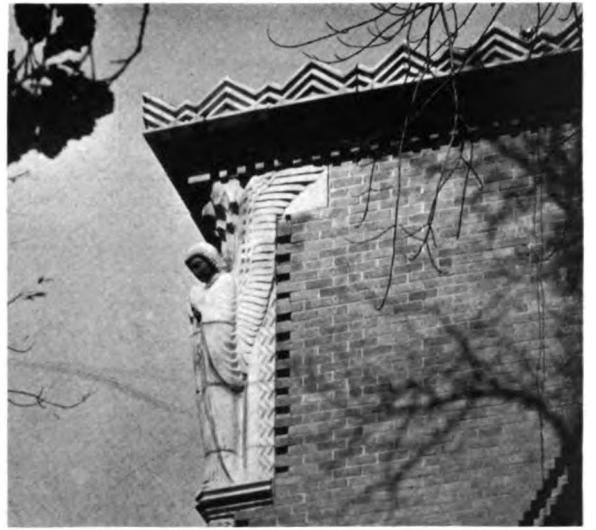
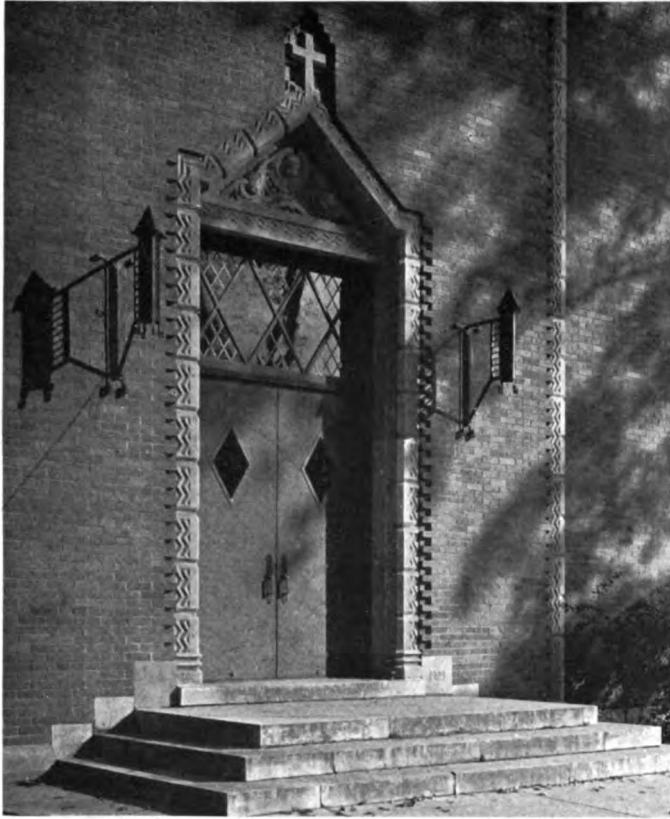
No acoustical treatment of the walls has been resorted to. The walls are of the usual fireproof materials. The proscenium arch has proven quite an asset, acting as the bell of a horn in emitting the sound waves from the stage. Vision is also excellent from every point, a condition achieved without the usual waste of space. The ventilation system is of the downward type, fresh air being blown down by fans from grilles near the ceiling and taken off by one hundred and fifty mushrooms located on the floor.



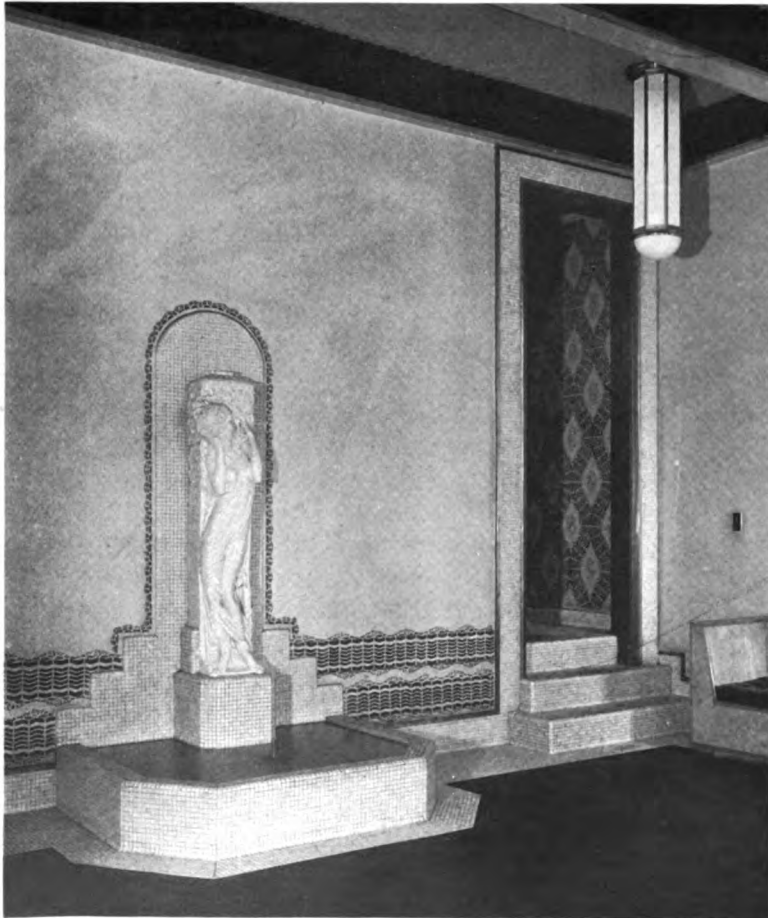


*Fountain in the Pickwick Theater, Park Ridge, Ill.  
by Ruth Blackwell of the Iannelli Studio*





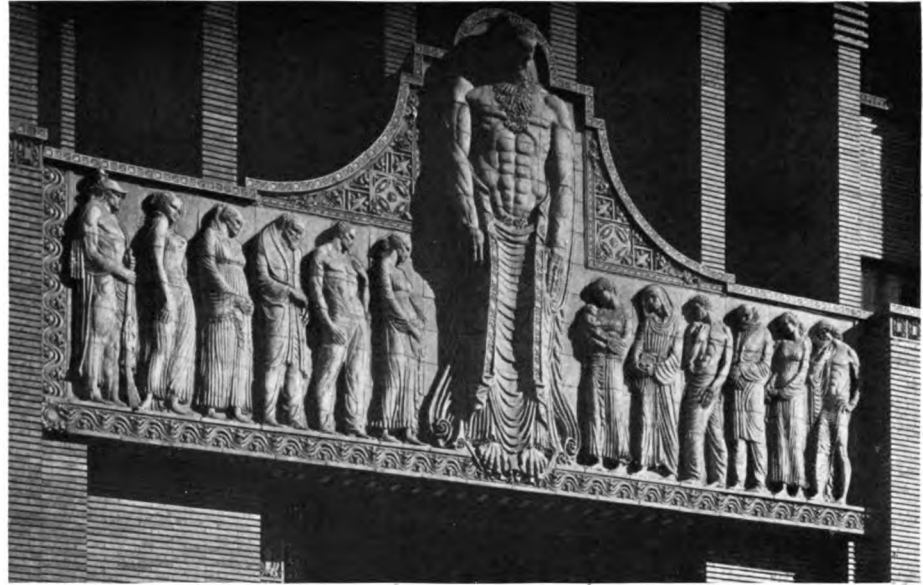
(Above) A corner of the St. Francis Xavier School, Wilmette, Illinois. (Left) The entrance to the St. Francis Xavier School. Alfonso Iannelli, sculptor, Barry Byrne, architect.



(Above) Entrance of the Immaculata High School, Chicago. Alfonso Iannelli, sculptor, Barry Byrne, architect. (Left) A figure in terra cotta in the show room of the National Plumbing & Heating Co., Chicago. Alfonso Iannelli, sculptor and decorator.



*Sculptured figures above the entrance of the Sioux City Court House, Sioux City, Iowa. Alfonso Iannelli, sculptor, George G. Elmslie, architect.*



## Sculpture and Its Relation to Architecture

*A Discussion of the Value of Cooperation*

By ALFONSO IANNELLI, *Sculptor*

FOR A PIECE of sculpture to be a part of the architecture it adorns, its form and the degree of enrichment to be employed should be determined at the same time the building is designed.

Sculpture may be considered the flower of architecture, but it must be an organic part of the whole, as the flower is one with roots and stem. The movement of the sculpture should grow from the structure itself, being so much a part of the plan, that were the sculpture eliminated, the building would be incomplete, and if its movements were not those of the structure, it too would be a failure. Too often, architects leave a spot on the building for the introduction of sculpture, which, if worked out by a sculptor with creative ability, could be made very beautiful, but it does not give the full scope of the realization of the sculptor's art.

A case in point. Some time ago I was called in to figure on a piece of sculpture to be placed on a pediment of a memorial building, and I ventured to suggest to the architect that the placement of this group would have more value to the building if placed on the corners instead of the center, making a more decorative spot and finish to the building. The architect questioned this, especially as to whether there was any precedent for placement

as I had suggested. Nothing ever came of it, as the enrichment was not considered for its value in relation to the building. It was given to a plaster contractor.

In the sculptor's work, the permeating thought is first the establishing of movements in the ornamentation that will swell the song which the architect has in mind, and to this end many experiments must be made in conjunction with the architect. There are only two limits set upon the sculptor's work. One is the amount of money available, the other, the fitness of the sculpture to the purpose of the building. Beyond these there are no limits.

If the final result is sculpture truly fitting in the place which it occupies, this ornament will be a solo instrument in the orchestra, heard above the other members, but in harmony with them and clarifying rather than obscuring their parts.

The nature of the materials to be used is no less important than the determination of form and movement, and cannot, of course, be separate from it. The material imposes its own method of working and must be carefully considered. Both of these points must be worked out in experimentation with the architect so that they may achieve a high type of unity. The architect himself is often unable to

arrive at this decision alone partly because he is pressed for time and part because of his inadequate acquaintance with the materials. His knowledge cannot be as intimate as that of the man who actually works with materials and knows their possibilities and limitations from the workers' standpoint. Different materials, such as wrought iron or other metals, glass, mosaic, surface paints, terra cotta, concrete, stone, all have their possibilities and can be glorified if properly used.

Color, too, must be considered as an integral part of the problem if it is to be more than haphazard spots on a wall. A great painter, Cezanne, for example, sees color as a means to achieve form and not merely as something with which to fill in an outline drawing. In the art of building and ornamentation, color can likewise fulfill a superficial or a significant purpose, as the architect, painter and sculptor understands its organization, its relation to the whole, both exterior and interior.

If we are to have a creative, virile, plastic performance for our buildings, we must give our plastic artists an opportunity to function with their knowledge in enriching the building appropriately and symbolically so that its purpose is expressed in its form as well as in its ornamentation.

In this, architects and sculptors are working toward the same end, the one in making the structure the inevitable vehicle for its purpose, the other in pointing the expression of that purpose, in giving accent and emphasis. The ornament will have sufficient interest in itself to convey something, and only as the sculptor is permitted to express the architect's idea and his own (they should be one) can he function creatively. There is nothing new in this plea for collaboration between the two. It has always been the accepted procedure in the great periods of the past. The integral enrichment of the Gothic structures could never have been were it not for this collaboration between the artisan and the architect, between the sculptor and the glass workers and the master builders, so that sculpture and glass

were a part of the orchestration of the whole building.

Only by collaboration of the sculptor and the architect will the ornamentation of buildings have the living quality that comes from appropriate embellishment, from adornment that expresses something (the purpose of the structure, perhaps), its romantic relationship.

I believe that we can have ornaments that would be refreshingly new and have significance, at least so that we can understand them, if we would make efforts in establishing ornaments that have some meaning. Naturally, there would be imperfect performances which would not be as complete by comparison to the ornaments of the great periods of history, but they would be as virile even if they were a little bit crude.

There are here and there works that show this successful co-operation, such as the Nebraska State Capitol, by Goodhue and Laurie, the Midway Gardens, by Frank Lloyd Wright, St. Francis Xavier School, by Barry Byrne, the Volkerschlacht Memorial, by Schmitz and Metzner, in Germany, and the offices of the Fishermen's House, by van de Mey, Hildo Krop and van den Eynde, in Holland.

I wish the architects would make use of the sculptor's knowledge of the plastics to aid them in the ornamentation of their buildings as well as carrying out figure sculpture. While this collaboration is not so easy now as it used to be centuries ago, it can still be done. It has often been proposed to me that there is difficulty in collaborating because there are no funds, apart from the contracts that are awarded, and the models included in the material contract. Models are always allowed for in any contract, whoever makes them. I would suggest the practical way to do it would be to specify the sculptor who is to model the ornaments and an allowance set aside for this work. This would insure a sympathetic co-operation of the modeling, whoever the contractor who was awarded the work. This method has been tried at different times and has proven successful.







*Bronze elevator doors with ornamental screens. Hotel Southmoor, Chicago. Hall, Lawrence and Ratcliffe, architects.*

*Courtesy E. M. Weymer & Co.*

## Surface Oxides Serve as Inhibitors of Corrosion

*Why Iron and Bronze Are of Long Standing Popularity*

By F. CREMER, CONSULTING METALLURGIST

WITH the aid of the actinic rays of the sun and variations of temperatures, the atmosphere of the earth is able not only to sustain or destroy organic life, but also to exercise in the course of time most powerful effects upon inorganic matter. One of the most obvious and self-evident results is that almost all metals lose their metallic luster upon exposure to the weather. The only exceptions are the so-called noble metals like gold and platinum and the more recently produced metals, Silicon and Chromium, which have surfaces which are absolutely passive in contact with the atmosphere.

All other commercial metals used for outdoor purposes behave quite differently, whenever their surfaces are altered by chemical and physical action of the atmosphere. Some metals and alloys which have been known from ancient times as enduring for

ages soon tarnish and cover themselves with a thin film or coating, which by reason of its adhesion to the metal base and its density and cohesion practically seals the metal underneath from further contact with the atmosphere. The film coating is usually itself passive to further chemical action with the atmosphere and improves with age in its ability to afford complete protection to the metal underneath.

Copper and its alloys, especially bronze are most prominent in this respect. They have acquired fame, from time immemorial, through the beautifully shaded luster of green noble rust forming upon the surface of the metal not only as a protection but also as an adornment. Other ancient metals like lead owe in the same manner their life to an impervious, closely adhering protective coating, which while not as attractive to the human eye as the green





Courtesy The Newman Mfg. Co.

*A cast and wrought bronze bank check desk with bronze desk rack, reflector and basket.*

noble rust of the bronze, is nevertheless quite as important for their durability. These authentic facts pertaining to enduring metals, not belonging to the family of the noble metals, serve as proof beyond dispute that in these instances the formation of an impervious, passive, protective film, produced through weather exposure, adhering to the metal base under a great variety of weather conditions, is the essential feature responsible for durability.

In spite of the advance of the recognition of principles of chemistry and physics surrounding specific problems, very little fundamental knowledge is available pertaining to details of metal corrosion. This has been thoroughly recognized by almost everybody who is confronted with the necessity of rendering an opinion regarding the comparative merits or demerits of metals under specific conditions. It seems that past performance based on undisputed facts is the only true guide for the future and no confidence can be placed upon accelerated testing methods. It is this trend of thought which has kept in demand even in our present time another ancient metal: Wrought Iron.

Wrought iron has earned its reputation for durability only by actual performance and not by ex-

periments with accelerated corrosion tests, whose folly—to say the least—as applied to wrought iron has been made self-evident repeatedly, when old wrought iron pieces which had been in actual service for more than forty years broke down completely in accelerated tests.

In examining undisputed facts regarding the durability of wrought iron, it is apparent that wrought iron does not belong to the family of the noble metals, it does not maintain a metallic luster, because it rusts. Every piece of wrought iron ever produced either in ancient times or of late, if left unprotected to the atmosphere, is bound to become covered with rust in the course of time. The rust being an oxide of iron, is necessarily derived from the contact of moisture and oxygen of the air with metallic iron, which originally was laid bare on the outer surface to the weather. If this rust were to be removed whenever it has formed, uncovering the metal underneath, then necessarily the new ex-



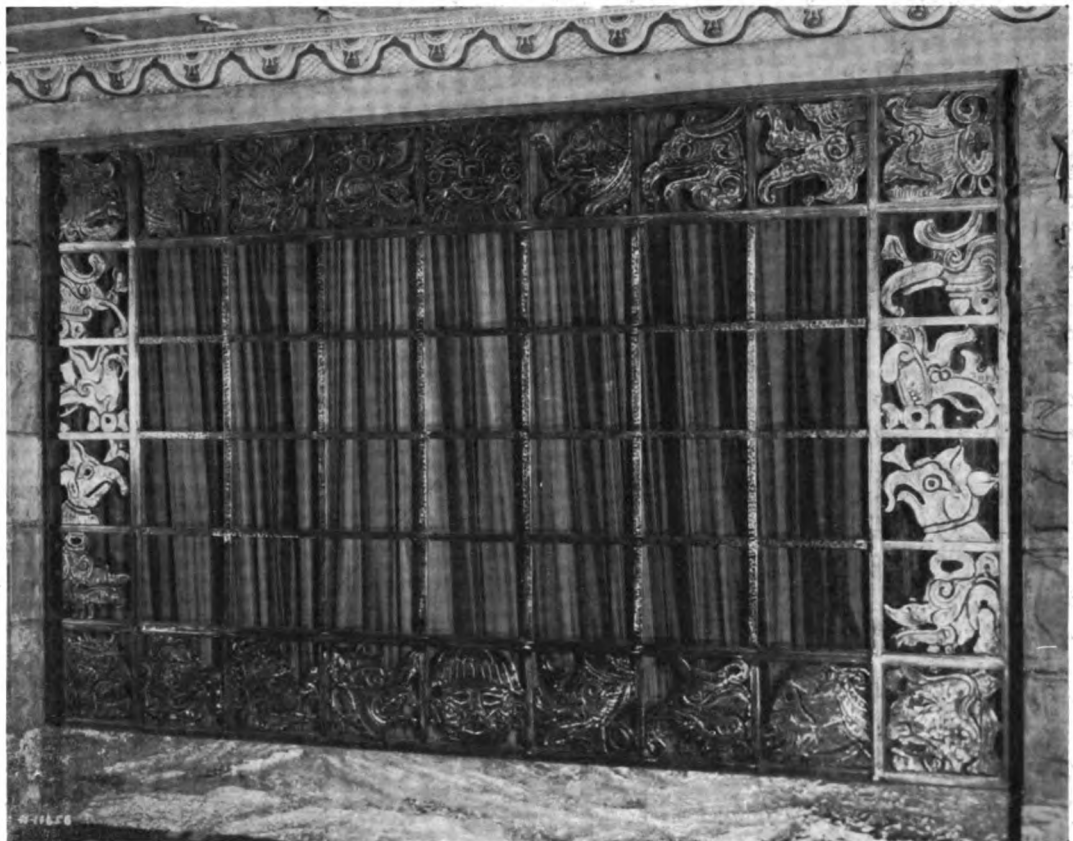
Courtesy Crown Iron Works Co.

*A bronze store front with cast bronze panels. Medical Arts Building, Minneapolis, Minn. Long and Thorsbø, architects.*

posed metal, being chemically active with the atmosphere, would cover itself again with rust, causing a corresponding loss of metal. The distinctive feature of wrought iron, however, which is a fact beyond dispute and yet not so well known, is that wrought iron is not at all a homogeneous metal;



*An ornamental cast iron screen in the Fisher Theater Building, Detroit, Michigan. Graven and Mayger, architects.*



*Courtesy Crown Iron Works Co.*

wrought iron does not consist entirely of metallic iron, but consists to a large extent of a non-metallic iron silicate welding flux, a vitreous substance, absolutely passive in contact with weather. The total amount of this passive substance in wrought iron is from one to four per cent by weight or about twice this percentage by volume.

The microscope shows the distinctly heterogeneous structure of wrought iron in minute detail. It shows that the metal in wrought iron is identical to very mild steel and that the non-metallic passive substance of iron silicate is distributed throughout the whole mass in the shape of most minute filaments, which are all parallel to each other in the direction of rolling and very evenly spaced apart in staggered formation at a distance of at least .0029 inch, quite often however as close as .00093 inch; the thickness of the individual filaments varying between .00012 to .0055 inch. These myriads of filaments in the wrought iron form by necessity also a large part of the outer weather exposed surface. Being chemically passive to the atmosphere, they assume the function of microscopically small grids, able to perform two important functions; first to shed water just like a 300 mesh brass sieve with a mesh opening of .0017 inch and second to retain rust films or coatings which lodge between the pas-

sive iron silicate grids on the active metallic iron surfaces.

Weather exposed specimens of wrought iron are easily identified by a dense rust coating closely adhering to its foundation and exhibiting a characteristically stratified surface not to be found on any other metal. The passive iron silicate grids are the most obvious cause for the unique surface condition of wrought iron because metals of identically the same chemical analysis and microscopical structure as the metal parts in wrought iron, but without these non-metallic passive iron silicate filaments permeating the metal and forming grids on the outer surface, detach the rust most readily and in consequence thereof have such a different surface that experienced metal workers will distinguish at a glance wrought iron from any other metal.

Since such significant differences of surface texture are related to the existence or non-existence of passive grids embedded in a chemically active mass and the formation of inert surface coatings, it is worthwhile to recall that the function of chemically passive grids holding in place active solid materials performing chemical reactions has become likewise an established vital principle in other chemical processes involving surface reactions on metals. The intrinsic design of the built-up structure of lead

storage battery plates may serve as a well defined illustration of this principle. In this case gradually acquired experiences during half a century of development has proven that lead battery plates fabricated without passive grids, disintegrate or corrode rapidly. This is due to the fact that sulfuric acid acts during the discharge of the battery on both battery plates, forming upon their surface a passive lead sulfate coating, which, being impervious and insoluble, protects the metallic lead inside and prevents further action on the plates with its resultant generation of electric current. The lead sulfate coating peels off from the plates, which creates an immediate renewed irregular corrosion of freshly exposed lead. Any detached lead sulfate drops to the bottom of the battery jar, causes an irrecoverable loss of lead and sulfuric acid and does not participate further in electrolytic reactions during the charging of the battery, whereby under normal conditions the lead sulfate coating on the battery plates reverts into the original active material of lead peroxide on the positive plate and spongy lead metal on the negative plate. The development of a system of passive grids made of antimonial lead, which is insoluble in sulfuric acid and which holds in place—in the complete and repeated cycle of the storage battery during charging and discharging—not only the active material of spongy lead and lead peroxide but also the intermediary coating of lead sulfate, has lengthened the life of the battery and eliminated the primary defect of detachment of material from the plate-surfaces.

The phenomenon of non-metallic passive grids and metallic active parts blended microscopically into a heterogeneous structure, and the ability of the passive grids in this structure to retard or prevent detachment of solid reaction products from the metal base, is exhibited only by wrought iron in the whole field of metallurgy. But, it is not only a coating of inert rust which finds good anchorage on the peculiar surface of wrought iron; also other pro-

tective coatings adhere and last on a wrought iron surface. The most obvious example is the technique of coating ferrous metals with metallic zinc by the hot galvanizing process, which is a craft about a century old. It was originally applied to wrought iron. Many exhibits of the earliest period of this process are in existence in Europe where this process was developed and also in this country, where it soon found a foothold, attesting to the absolute permanency of this type of coating attached to the substantial wrought iron base metal with its ideal structure to retain to the furrowed surface a comparatively thick coating which does not detach itself, in spite of the fact that it expands and contracts under temperature variations about twice as much as the metal underneath. In contrast to the heavy zinc coat on the gridded surface of wrought iron it must be mentioned that flaking or peeling of even comparatively thin films of zinc from smooth surfaces of other ferrous metals is a well known common occurrence. Paint likewise adheres well to the prepared wrought iron surface, although a paint film cannot endure atmospheric exposure for ages, as does the nonprotected rusty surface of wrought iron.

Due to the fact that it takes more than the average span of life to determine the ultimate durability of a metal under weather exposure and to reveal its essential ability to hold unto its surface protective coatings, it is more than likely that wrought iron products would have never been originated under modern conditions of competitive research and manufacturing. It would have taken too long to prove the merits of this metal. But handed down to us as a priceless heritage of ancient skill with an unbroken record of performance behind it, it is gratifying to know that wrought iron manufacture has never become a lost art to be rediscovered. Quite to the contrary, wrought iron is made available by modern manufacturing methods in ever increasing tonnage to fill the needs of a multitude of present day purposes.

## Comments on Our Plate Section In This Issue

**M**UCH pleasure resulted in preparing and compiling the plate section this month due to the diversity of material. It is surely a study in contrasts; a silent battle, so to speak, of the traditional stylists on the one hand and the *moderne* stylists on the other. The photographs have been selected from a group submitted by several architects.

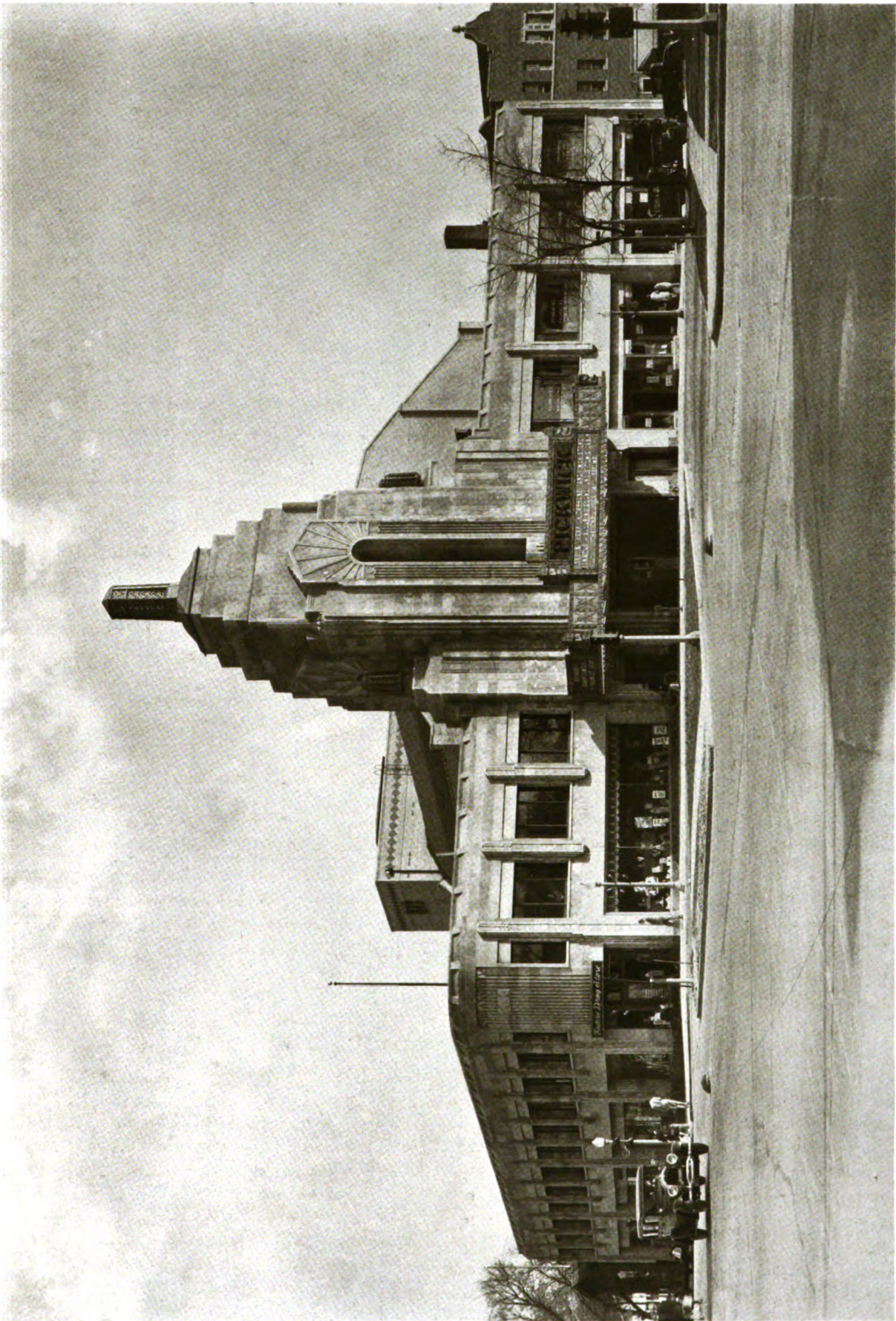
In the accompanying articles you will notice that

only the *moderne* have been described in detail. It is taken for granted that, while the traditional styles are in demand by readers, the pictures give the entire story.

In the *moderne*, however, new materials are being combined and new effects are sought after to produce effects and colors which the photograph falls short of explaining.

—THE ARCHITECTURAL EDITOR



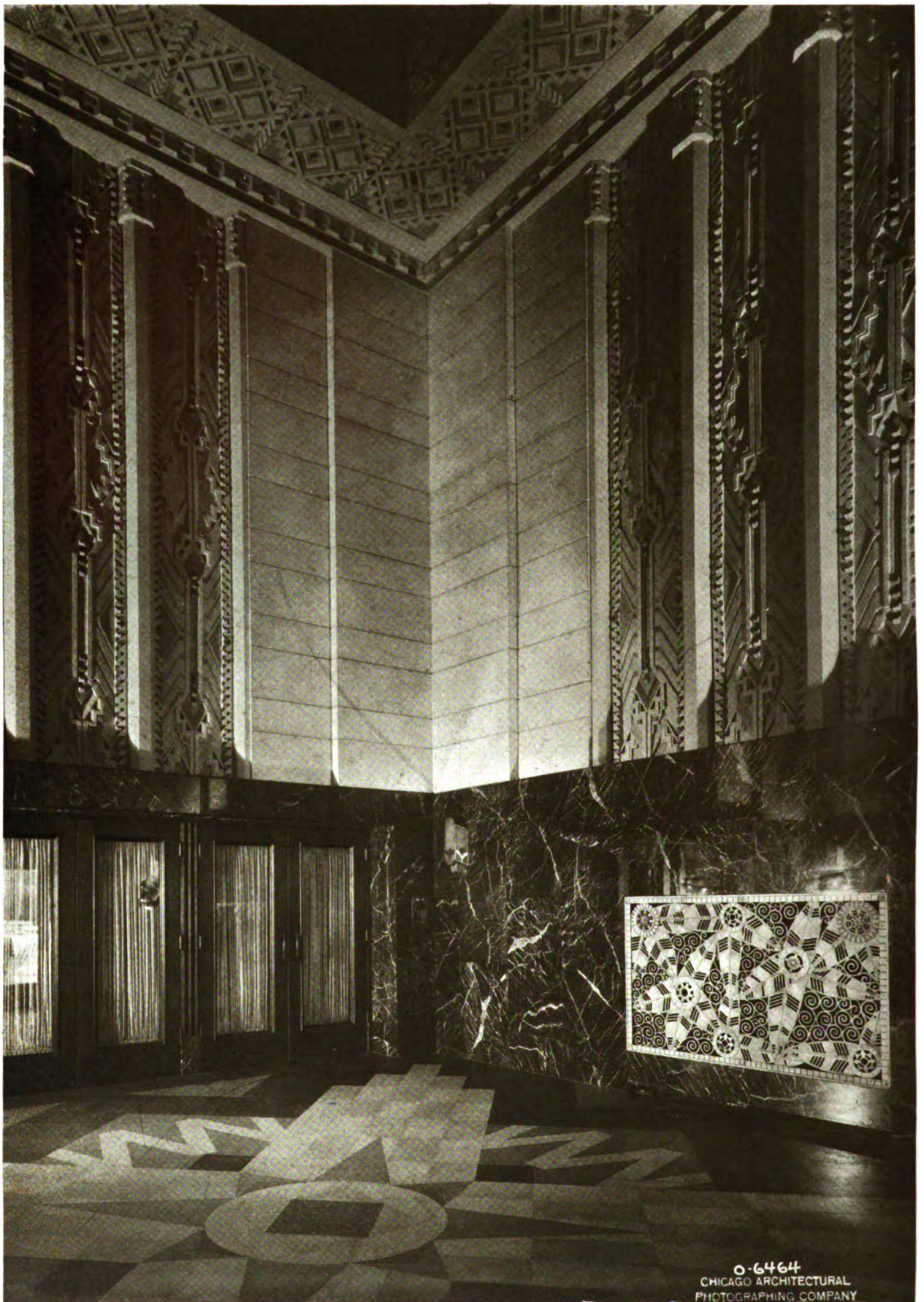


Photograph by Chicago Architectural Photographing Co.

*Indiana limestone exterior with granite base.*

THE PICKWICK THEATER, PARK RIDGE, ILLINOIS  
ZOOK AND McCAUGHEY, ARCHITECTS :: ::



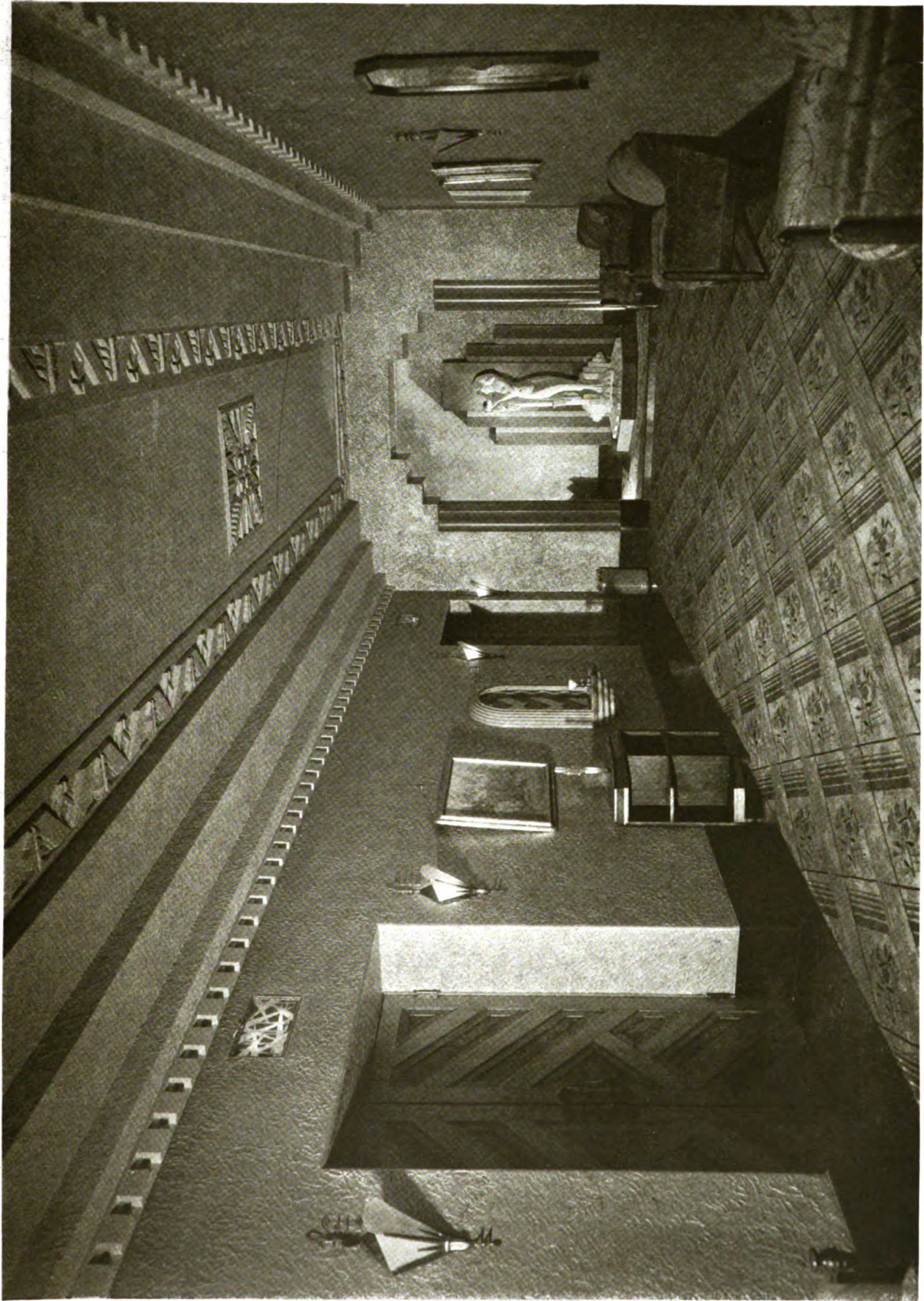


DETAIL OF THE LOBBY  
 THE PICKWICK THEATER, PARK RIDGE, ILLINOIS  
 ZOOK AND McCAUGHEY, ARCHITECTS :: :: ::

*Terrazzo floor, Pyrenees black and white marble wainscot, walls of golden sienna colored Zenitherm and ornamental plaster.*

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 CHICAGO ARCHITECTURAL  
 PHOTOGRAPHING COMPANY  
 Photograph by Chicago Architectural Photographing Co.



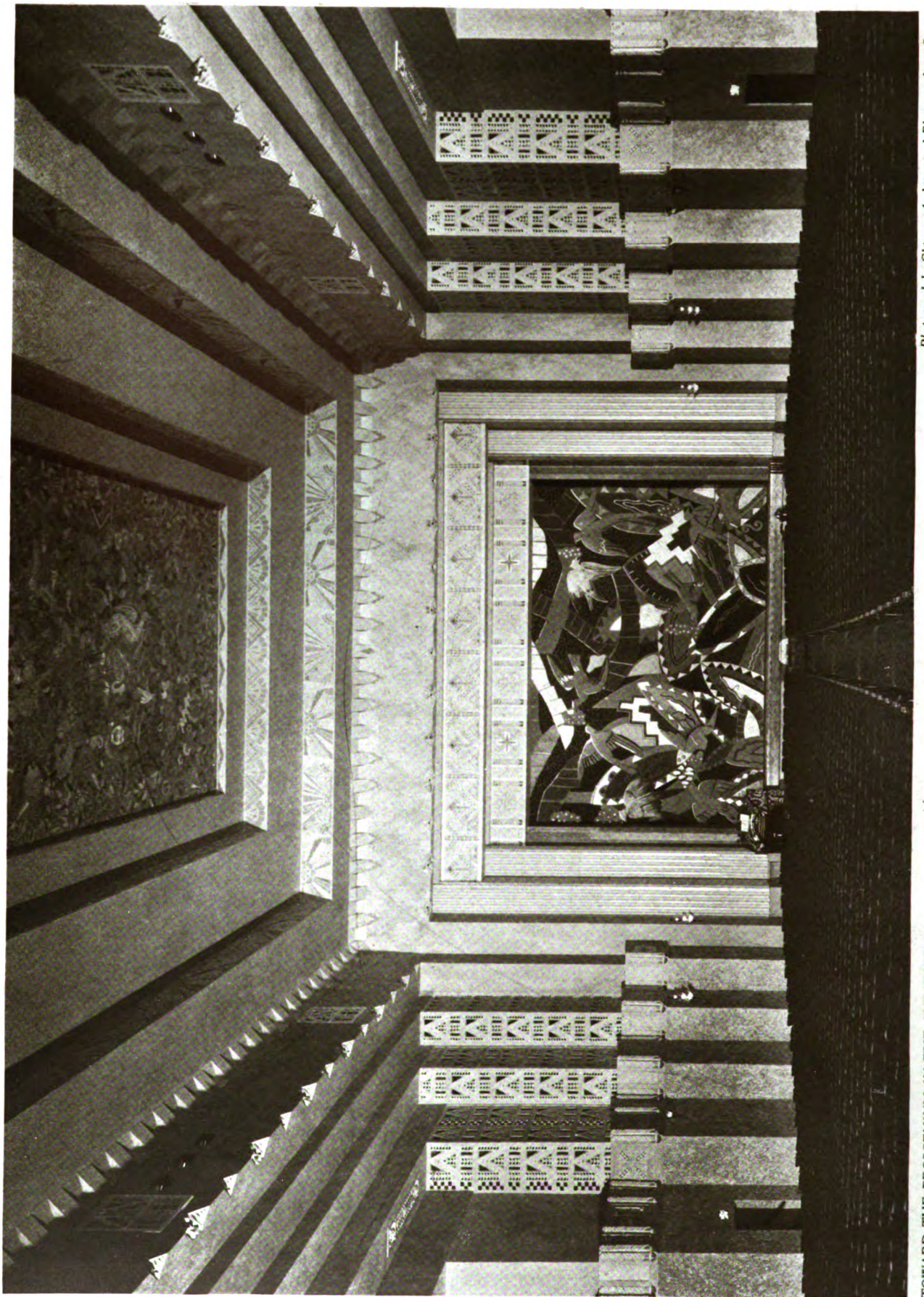


Photograph by Chicago Architectural Photographing Co.

*Silvered walls overlaid with apricot, ceiling in pastel shades, carpeted floor.*

VIEW OF FOYER  
THE PICKWICK THEATER, PARK RIDGE, ILLINOIS  
ZOOK AND McCAUGHEY, ARCHITECTS :: :: ::





TOWARD THE PROSCENIUM IN THE AUDITORIUM  
 THE PICKWICK THEATER, PARK RIDGE, ILLINOIS  
 ZOOK AND McCAUGHEY, ARCHITECTS :: ::

*Walls and ornamental plaster of silver and pastel shades. Ceiling, wall panels, and curtain highly accented.*

*Photograph by Chicago Architectural Photographing Co.*



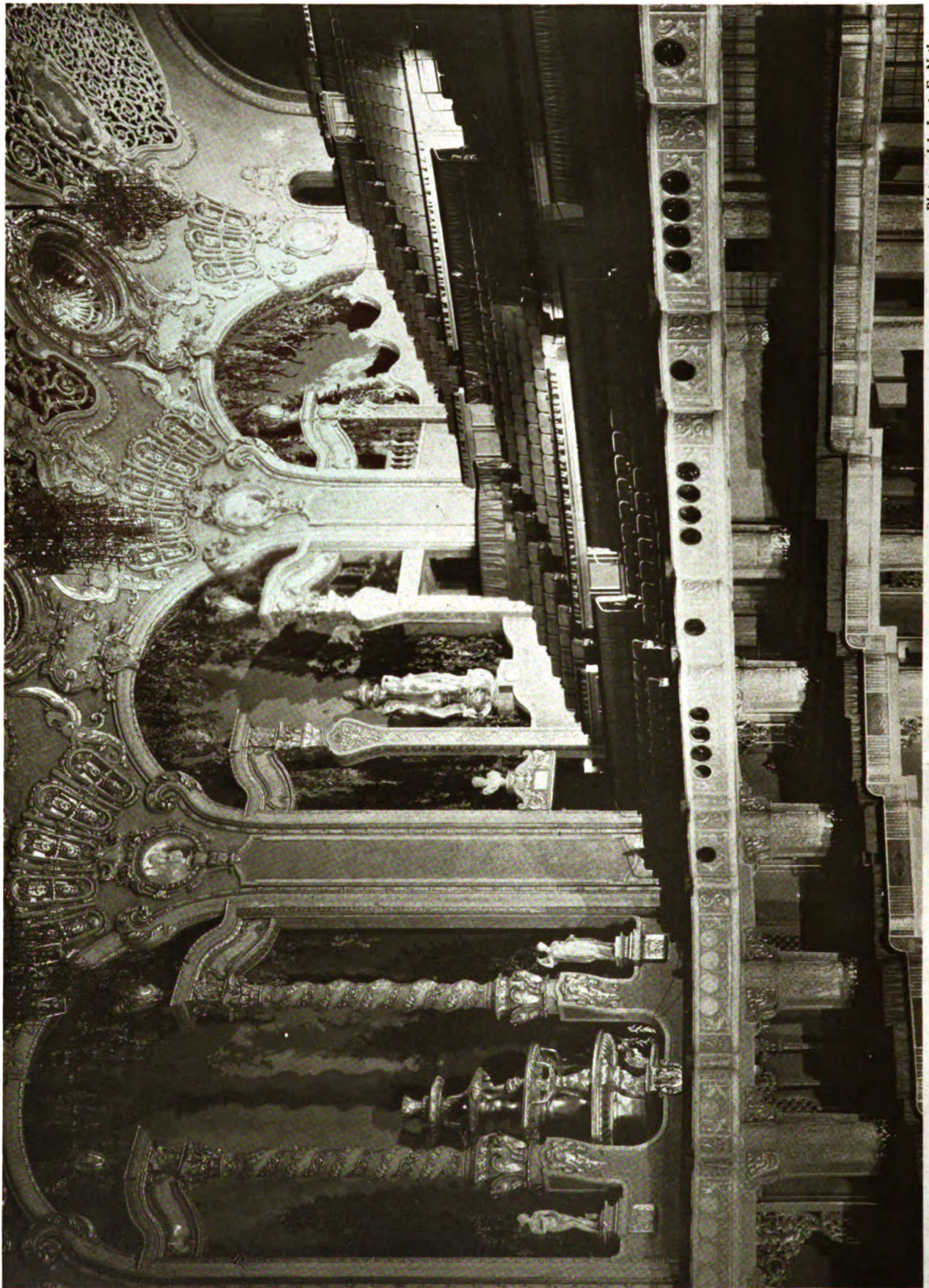


Photograph by Lewis F. Nathan

GRAND LOBBY  
NEW PARAMOUNT THEATER, BROOKLYN, N. Y.  
RAPP AND RAPP, ARCHITECTS :: :: ::

*Highly colored combination of rich marble, sgagliola, bright bronze, and crystal.*





Photograph by Lewis F. Nathan

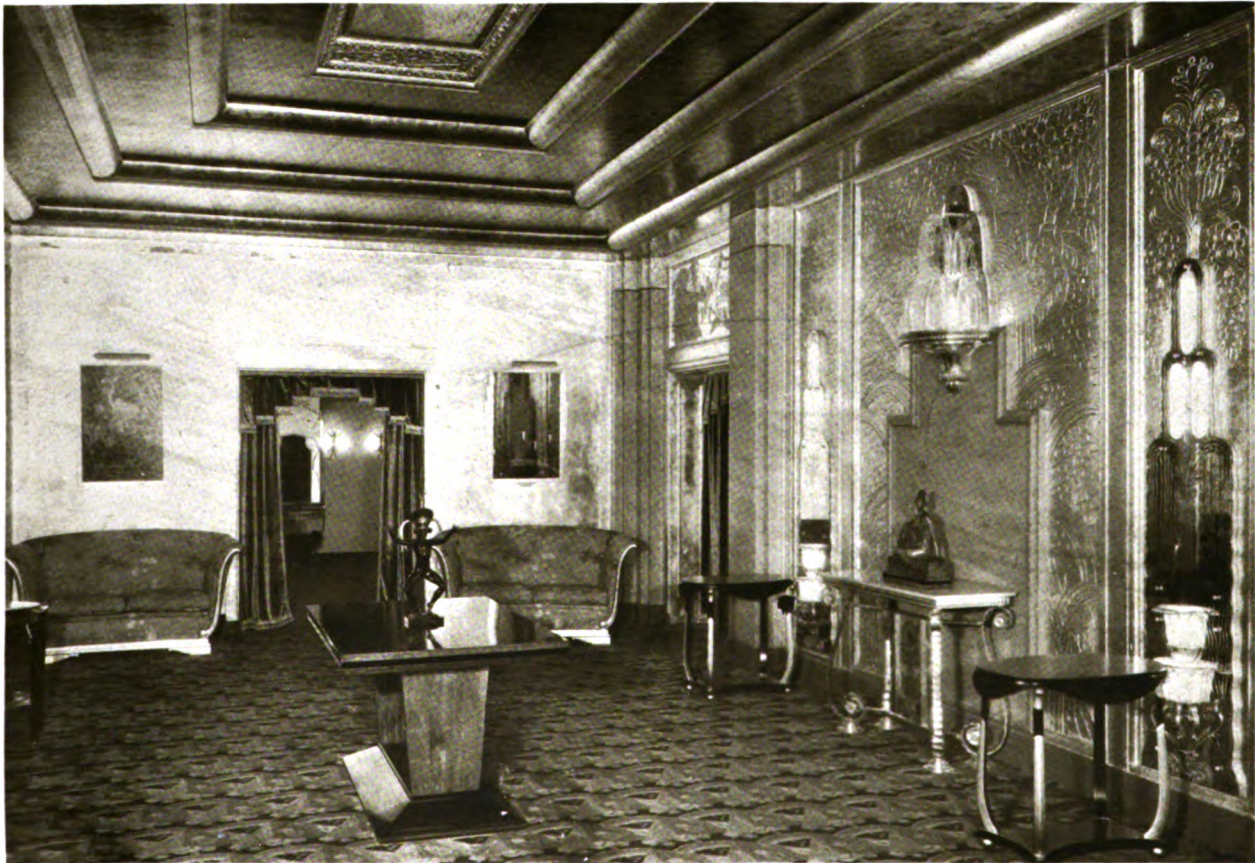
*Mural decorations in the wall niches give appearance of distance.*

AUDITORIUM  
NEW PARAMOUNT THEATER, BROOKLYN, N. Y.  
RAPP AND RAPP ARCHITECTS :: ::





AUDITORIUM TOWARD THE PROSCENIUM



*Photographs by Lewis F. Nathan*

LOUNGE  
NEW PARAMOUNT THEATER, BROOKLYN, N. Y.  
RAPP AND RAPP, ARCHITECTS :: ::



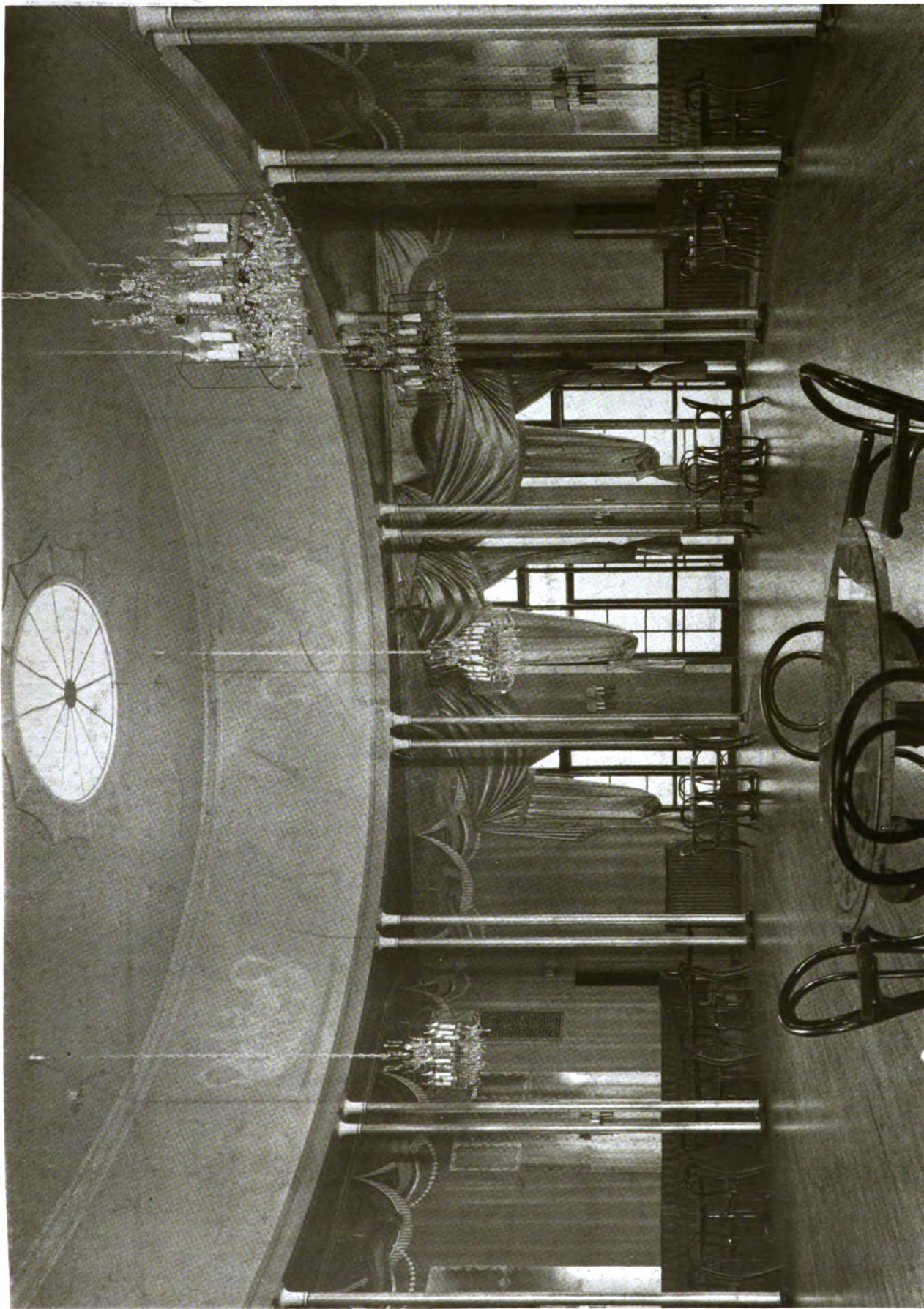


Photograph by Trowbridge

GRAND STAIR HALL  
THE CASINO CLUB, CHICAGO, ILLINOIS  
FRAZIER AND RAFTERY, ARCHITECTS

*A combination of deep ivory walls and ceiling, black plume decorations, black terrazzo treads and stair rail.*



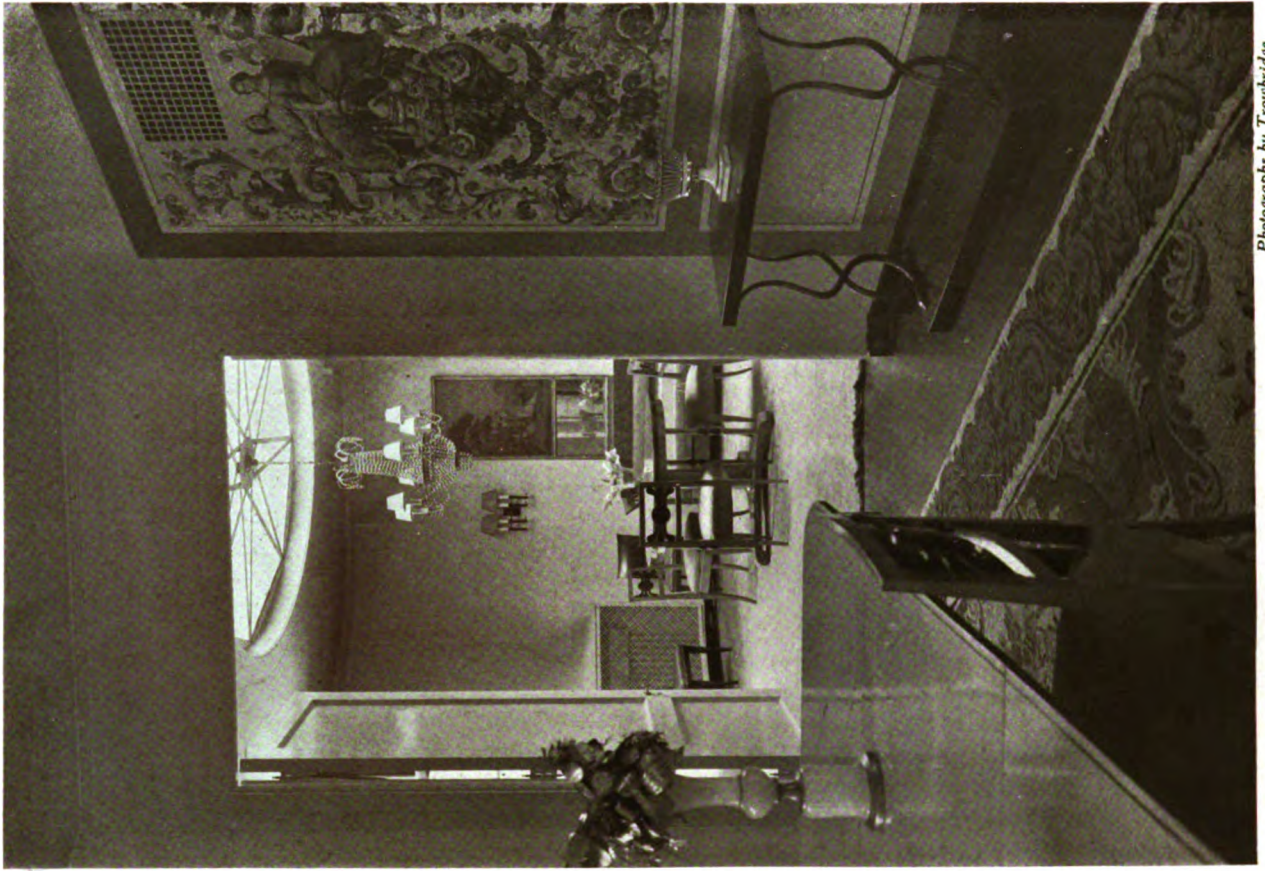


Photograph by Troubridge

*A shimmer of crystal, vermillion satin drapes, and green walls.*

MAIN BALL ROOM  
THE CASINO CLUB, CHICAGO, ILLINOIS  
FRAZIER AND RAFTERY, ARCHITECTS





Photographs by Troubridge

TOWARD LADIES CARD ROOM



MEN'S SMOKING ROOM  
THE CASINO CLUB, CHICAGO, ILLINOIS  
FRAZIER AND RAFTERY, ARCHITECTS



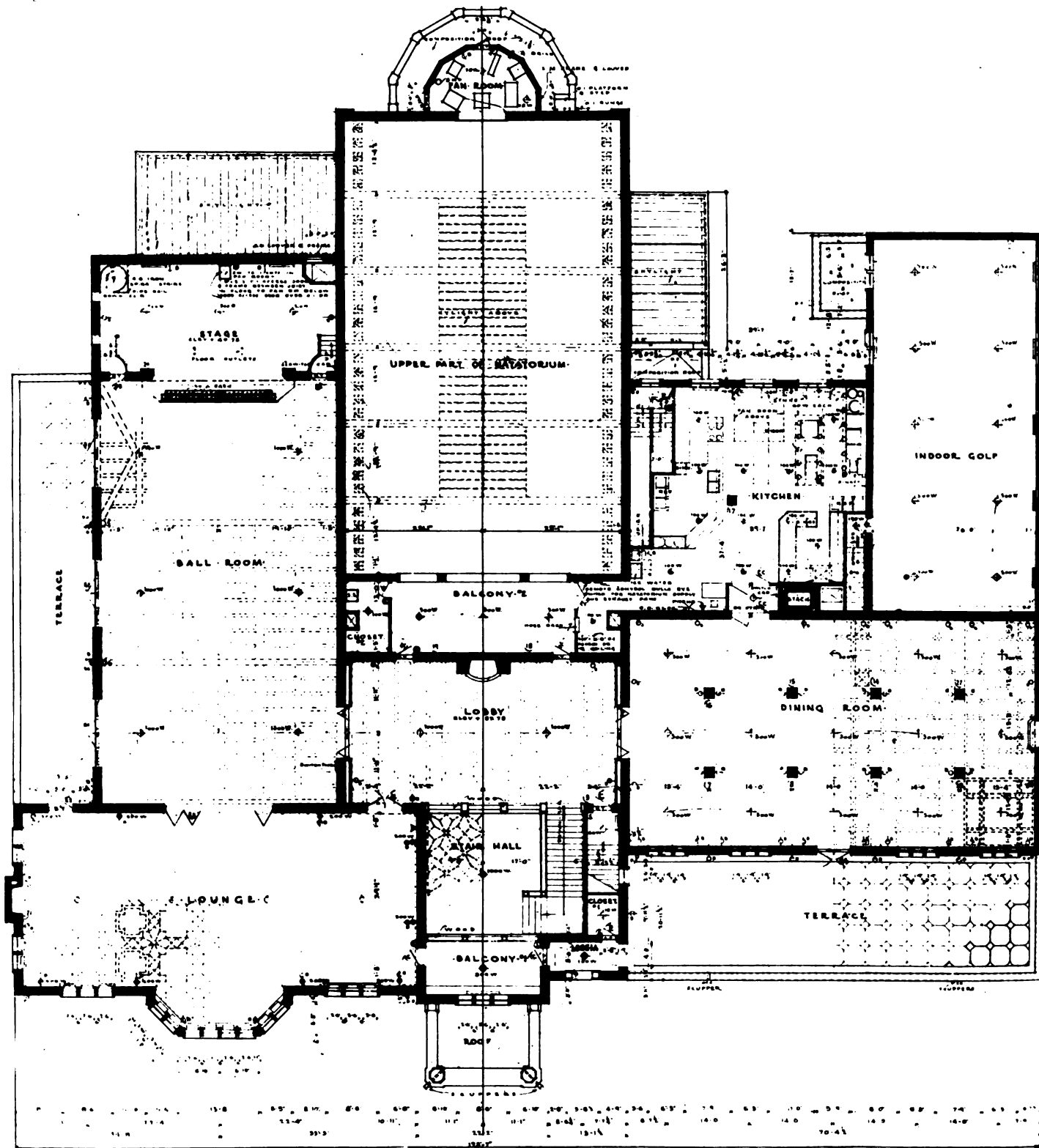


Photograph by Troubridge

*Random asblar variegated stone exterior, and variegated colored roof.*

THE SHAWNEE CLUB, WILMETTE, ILLINOIS  
BURNHAM BROS., INC., ARCHITECTS ::

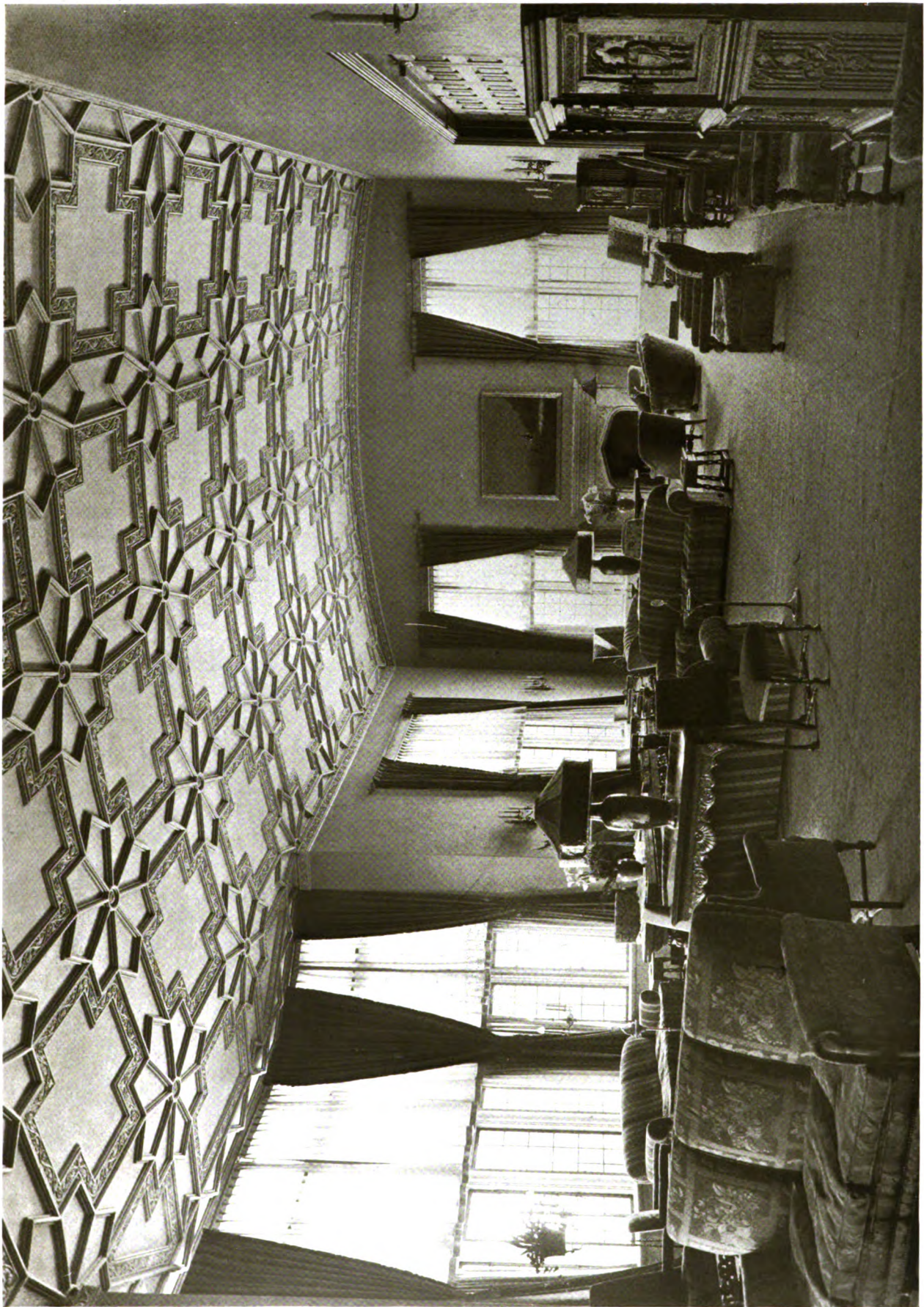




MAIN FLOOR PLAN

THE SHAWNEE CLUB, WILMETTE, ILLINOIS  
 BURNHAM BROS., INC., ARCHITECTS ::





Photograph by Troubridge

MAIN LOUNGE  
THE SHAWNEE CLUB, WILMETTE, ILLINOIS  
BURNHAM BROS., INC., ARCHITECTS





MIRALAGO, NO MAN'S LAND, ILLINOIS  
GEO. FRED KECK, ARCHITECT :: ::

Photograph by Wesley Bowman Studio

*Smooth white stucco gives seaside atmosphere.*



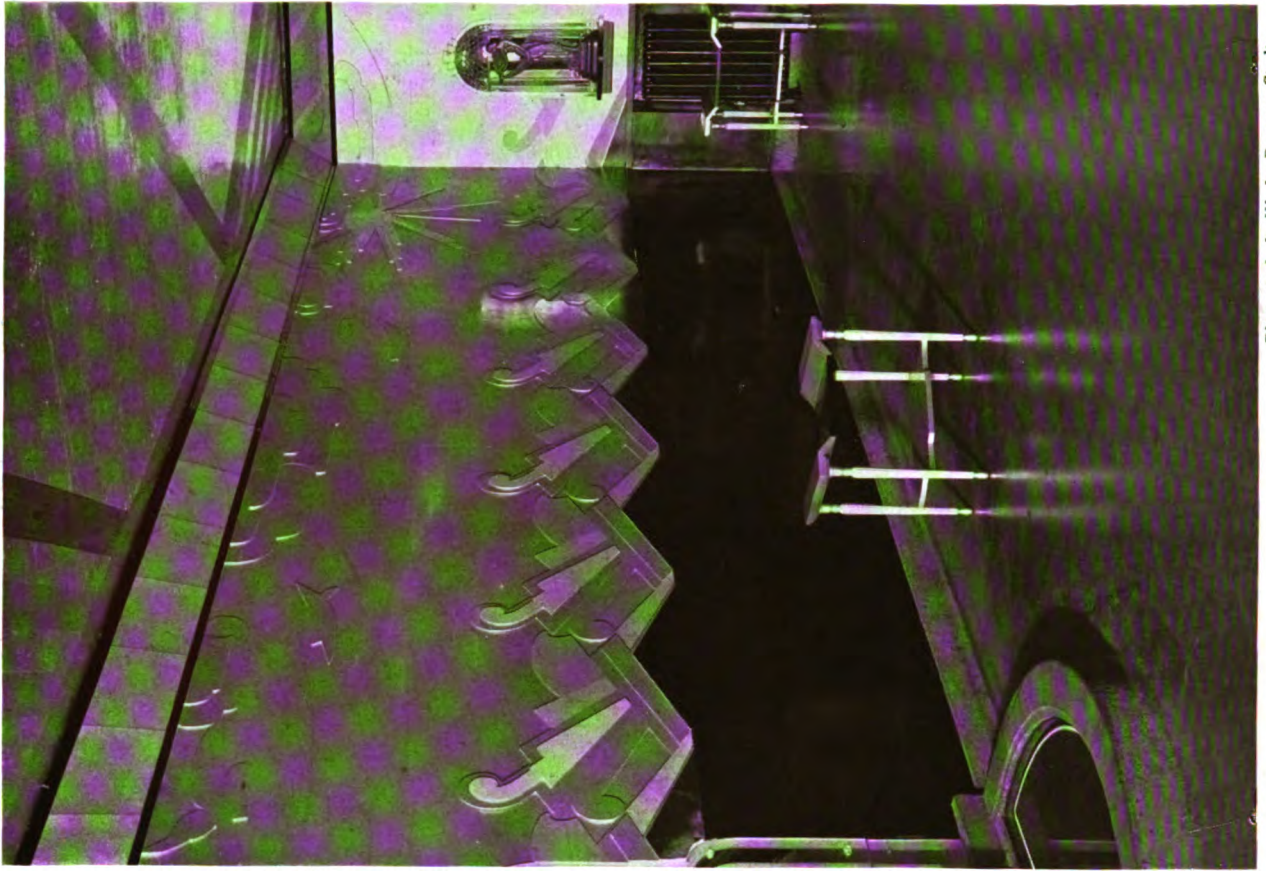


Photograph by Wesley Bouman Studio

*A combination of pastel shades relieved by black glass columns.*

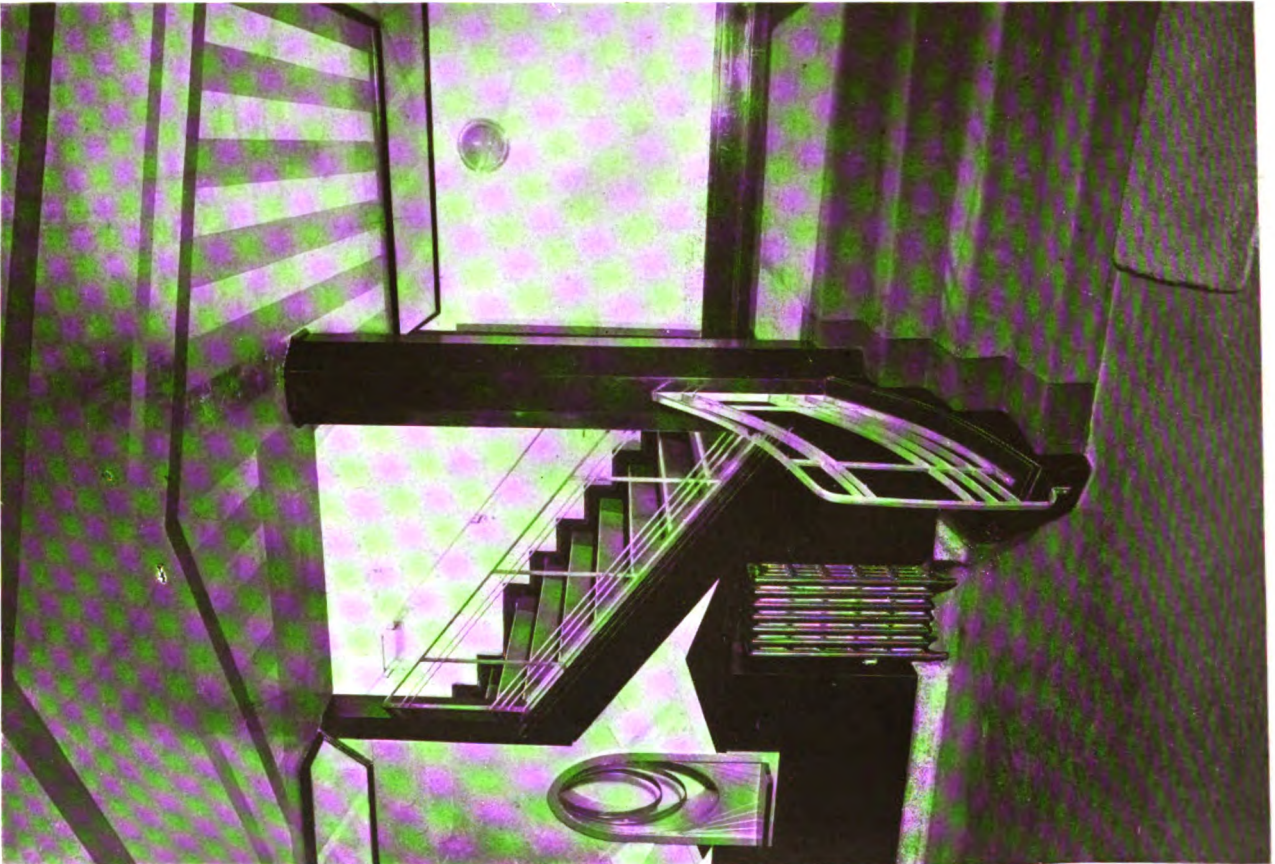
INTERIOR VIEW OF DANCE FLOOR  
MIRALAGO, NO MAN'S LAND, ILLINOIS  
GEO. FRED KECK, ARCHITECT :: ::





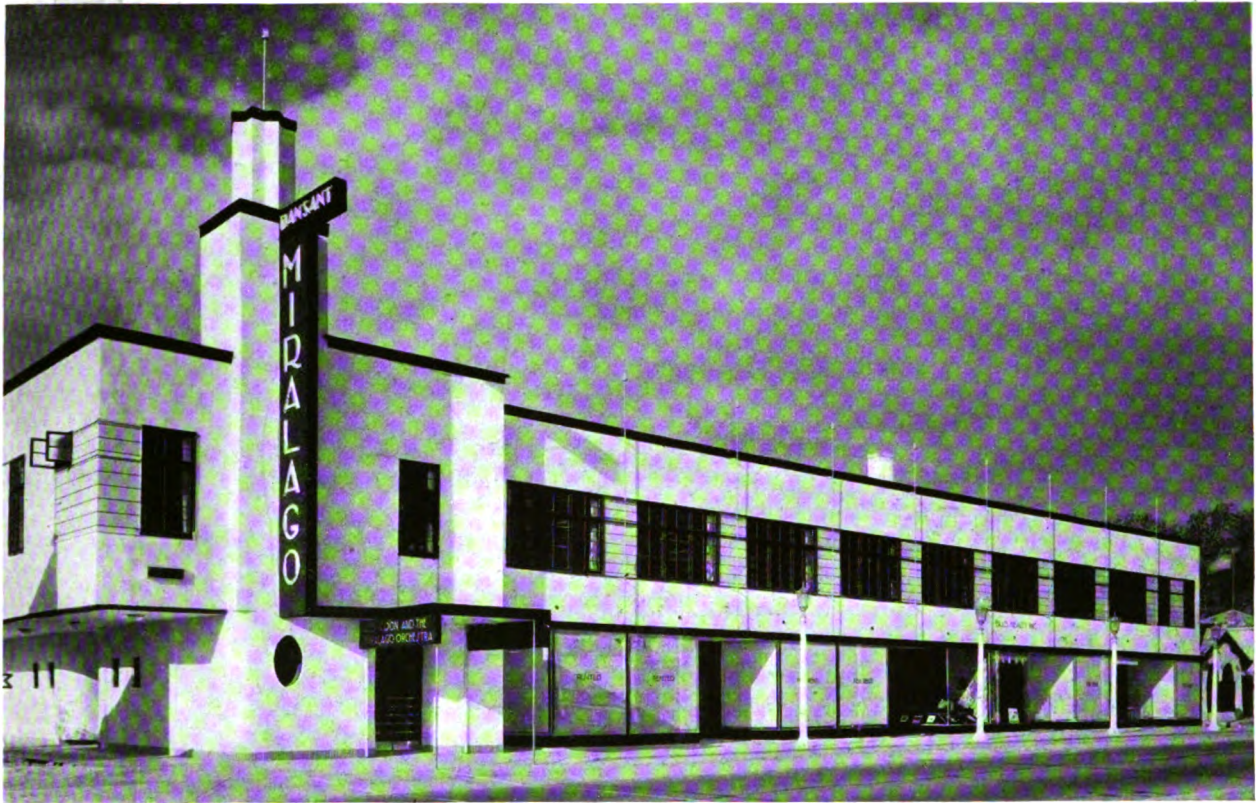
Photographs by Wesley Bouman Studio

IN THE LOBBY



DETAIL OF STAIRWAY  
MIRALAGO, NO MAN'S LAND, ILLINOIS  
GEO. FRED KECK, ARCHITECT





*Miralago, on the Shore of Lake Michigan*

## ↘ Miralago in No Man's Land

*A 20th Century Inn—George Fred Keck, Architect*

NO MAN'S LAND in Chicagoland refers to a few acres on the shore of Lake Michigan, north of Chicago, which is not incorporated with either of the villages between which it is sandwiched—Wilmette and Winnetka. It is simply Cook County. Hence in this space are several barbecue stands, a motion picture theater and now Miralago, a public dance hall. It is not meant to be serious. It is a roadhouse on the lake, catering to the young set of automobiling, jazz dancing nite lifers. Mr. Keck has done it well.

We regret that we are not able to show a night photograph in this issue, though this may be furnished our readers later in an issue featuring modern lighting effects. Still it is pleasing to present this ship-like, sea-breezie building, as the architect prefers to see it. It reflects a Germanic influence, though all through the building, clever effects greet the eye. One is always aware of the lake.

Color combinations are mostly in black, green, silver, some pink and other colors. The floor in the

stair hall and lobby is black terrazzo, dado black enamel on plaster and the walls flat applique plaster in soft flat colors. The ceiling is of silver leaf, burnished and dull to give various triangular and rectangular designs.

Lighting is from the cornice angle at the ceiling behind frosted glass; also, from a neon tube fountain reflected in a mirror background. Several interesting little niches with mirror backgrounds set off statuettes of dancing maidens. It is a place to dance.

In the main dance hall, color plays an important part. The orchestra at the far end is in front of a very modernistic setting of vivid color, the ceiling is a shimmer of several hues and the furniture is nicely upholstered to complete the effect. The columns are of black vitrolite and withall are so reflective in their high gloss surface that one is hardly aware that they are structurally necessary.

I repeat, Miralago is not serious in its intent but just for that reason it must be an example of good



architecture. It does exactly what the owner and architect wanted it to do. The public that patronize it like it. In fact it excites comment by all who see it. It is toned high enough to be enjoyed by the young

sheiks and damsels who journey there nightly. It is not a setting for Spanish shawls but a fitting place for the little modern American girl, short haired, short skirted, clean, direct and colorful.

## ✓ The Casino Club on the Gold Coast

*Frazier and Raftery, Architects*

*Interior Decorations by Mrs. John Alden Carpenter*

ARTICLE BY RALPH W. HAMMETT, A.I.A.

ON THE NEAR north side of Chicago, in Streeterville, sheltered by skyscraper apartments and exclusive hotels and tucked away on an inconspicuous corner lot, is the Casino Club—Chicago's exclusive club of the Gold Coast. The exterior as can be seen from the accompanying plate is very reserved though actually more striking than the photograph shows. It is a combination of black and green painted brick—common brick painted a Kelly green, the base, black enamelled.

But the interior! It is charming in its color. It breathes exclusiveness. It is superb in its sheen of satin and mirrors. Again one apologizes for photographs, for it is impossible to convey all in print no matter how clever the photographer. Neither can a combination of words complete the picture.

The grand stair hall of black terrazo floor, black stair rail and black pilasters is relieved by deep ivory walls and ceiling. The great plume painted decorations are black in vases of yellow. A mirror, it can be seen, gives spaciousness to a rather small area and reflects a vista from the grand ball room. At



*A View of the Interior*

each side of the grand stair hall, one enters private dining rooms, parlors and lounge spaces all carried out in moderne though reflecting somewhat the aubusson in the furnishings. Between the stair hall and the main ball room is an attractive foyer of dead black walls with drapes and furniture of deep cream satin. The color scheme is just the reverse of the stair hall. In studied spaces there are touches of red and green.

The grand ball room, oval in shape, is another study in color combinations and materials which impress their cleverness upon the observer. The floor is of maple, natural color in the center, black in the surrounding side aisle. The slender columns are green, shell enamel with caps of white gloss enamel. The wall benches are upholstered in green satin with the painted walls above of the same color. Large frosted Venetian mirrors add to the effect and with-all produce a coolness which on hot days must be very refreshing. However, the scheme is warmed by a painted festooning of satin and red plumes. The



*The Casino Club*



window draperies which ordinarily fall to the floor are of beautiful red satin—positively the correct thing. Chandeliers are of French elegance and in this room are encased in cylindrical bands of clear glass. The effect when lighted can be imagined. The chairs are black, the tables are glass topped in red, some simulating green inlaid marble.

Each room is a study in itself but one of the most striking and clever is the smoking alcove in the basement at the foot of the grand stair case. Here the walls are of painted glass; the painting is on the back of the glass which is fastened to the wall. The ground color is the same deep ivory of the stair hall but the toy soldier decorations are of bright colors, red, blue, yellow and gold. The up-

holstery in ribbed silk is of the same colors, though softer. It causes one to stop, smile, but thoroughly enjoy a sophisticated spot of grown up childishness.

Designed and decorated as a play house for its very select membership, the Casino Club is perfect in its accomplishment. It is *moderne* in the full sense of the term. It is not copy architecture. It is direct in its use of materials. It is not forced, in fact, it is almost conservative in its effects. Yet how well it expresses upper society today—jaunty, sophisticated, thoroughly acquainted with art and Europe, craving to be different, craving a thrill, yet abhorring the vulgar and over-decorated. The Casino Club was designed for the exclusive set which desires not to be too much noticed in its hours of play.

## THE PASSING SHOW

*Architectural Publicity and Organized Efficiency*

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

THE OPEN season for advertising architecture is again with us. This is a laudable undertaking because nothing so intimately affects us and is so little understood as architecture. There are two fundamental aspects of the matter: architecture in its physical manifestations in buildings, monuments, bridges and other structures along with their landscape surroundings; and, the architect who conceives the project and by his drawings makes its execution possible.

A wonderful lack of general knowledge of or even interest in architecture exists in America. Architects quite generally recognize the fact that this condition is detrimental and they propose to correct it by a campaign of publicity or advertising. The manifestations of this undertaking are interesting and some of them are curious. Evidently the true objective of the effect is in many instances misunderstood and the results are detrimental perhaps.

Various chapters of the American Institute of Architects are undertaking this publicity work and by the generosity of the publishers of several important daily papers (Sunday editions) very valuable space is donated to them.

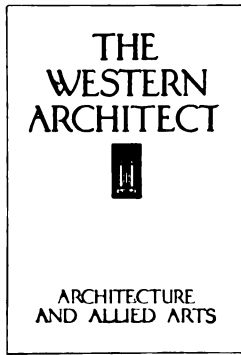
How is this opportunity for exploiting architecture utilized? THE PASSING SHOW has had the opportunity to study two efforts. We will make a comparison and a suggestion, if we may. We have a page from the CHICAGO HERALD AND EXAMINER, September 29, and one from the NEW YORK HERALD TRIBUNE, October 13. The difference in presentation is quite marked.

The page in the CHICAGO HERALD AND EXAMINER is the initial opening of the season and is a general introduction of the sixteen special articles to follow. Arthur Woltersdorf opens with a general survey and appraisal of architecture in its historical and social aspects and its place in American life. It is fitting to the occasion. The list of articles to come includes the subjects of Planetoria, Public Aquaria, Prisons, Schools, Hospitals, Branch Libraries, College Unions—a list of interesting and important subjects and intimately associated with the life of a people.

Chicago has the first Planetarium erected in America and the latest best designed public aquarium. These two articles should be more than interesting and give definite knowledge of such structures. The Chicago chapter has in its personnel universally acknowledged experts who write with authority on the subjects listed and a diversified architectural feast is indicated.

The New York chapter has more space — an entire page. Last year we tried to read this page in the NEW YORK HERALD TRIBUNE and quit cold. This year's pages are equally boring. Let us see: in the page referred to there is a description of a residence in Baltimore illustrated with exterior and interior views, plans and everything—done in the most approved and trite LADIES' HOME JOURNAL style. It is a perfectly good house if its owner is satisfied. A house always appealed to us as merely the owner's conception of what he thinks he wants

*(Continued on Page 210)*



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NOVEMBER, 1929

Distinctive  
Architecture  
to Receive  
Honor Awards

A system of honor awards, "creating year by year a visible history of the advance of architecture in the nation's cities," is being developed by the American Institute of Archi-

ture.

A definite plan governing the determination of exceptional architectural merit has been adopted, and will be carried out by chapters all over the country, it is announced by C. Herrick Hammond of Chicago, President of the Institute.

The plan represents nationwide extension under uniform control of honor award programs already sponsored by chapters in New York, Chicago, Los Angeles, and other cities. The results have justified the effort, as evidenced in awakened interest in good architecture and noticeable improvement in the quality of buildings recently erected.

The Minnesota chapter has decided to issue awards for the best in Minneapolis architecture. Similar action, it is expected, will be taken by other chapters so that eventually distinction in architecture will annually receive public recognition throughout the United States.

The aim of the Institute, as stated by Mr. Hammond, is "to encourage the appreciation of architecture, of allied arts of design, and of the industrial arts." Fundamentally the system will constitute a comprehensive scheme of education in good design, educational value being paramount.

The honor plan was framed by a special committee of which David J. Witmer of Los Angeles is chairman. Other members are:

Joseph D. Leland, Boston; Raymond Hood, New York; John P. B. Sinkler, Philadelphia; Nat. G. Walker, Ft. Myers, Fla.; Pierre Blouke, Chicago; George W. Spearl, St. Louis; Ralph H. Cameron, San Antonio; Arthur Loveless, Seattle; Raymond W. Jeans, San Francisco.

Awards will be determined by a jury selected by the Executive Committee from nominations made by the Committee on Honor Awards. Each jury is to consist of three corporate members of the Institute not members of the awarding chapter.

The awards apply to plan, function, and design in the following groupings: Dwellings, multiple dwellings, commercial buildings, quasi-public buildings, public schools, public buildings.

Additional rewards will be made in the following groups: Group planning, city, community, and regional planning, landscape, memorials, any of the fine arts, any of the applied arts, any of the industrial arts as distinguished from the applied arts.

Transportation  
a Vital Factor  
in Architectural  
Design

At no time in the world's history has the architect been called upon to solve so great a number of problems that at first glance would seem to have little to do with the practice of his profession. The study of pedagogics enters into the designing of school houses; planning of hospitals requires convenience for doctors in treatment of disease and surgical cases and the cure or care of the insane. Solution of the ever-increasing traffic problem incident to large cities calls for an understanding far beyond the technical or aesthetic instruction of the architectural schools. The traffic problem is most closely concerned in the day's work by reason of the intimate relation of office buildings to the transportation required to fill them. Motor cars carry into the congestion of large cities, from twenty-five to seventy-five percent of the entire number of office building occupants. Therefore it becomes more and more imperative that the storage of these vehicles becomes part of the plan of a great office building. In fact this is almost equal in importance to the elevators that provide vertical transportation within its walls. Today parking facilities have become as important as thoroughfares; they will steadily become a greater necessity as the use of automobiles increases. Boston, Pittsburgh, Chicago and other cities have attempted to solve the problem of parking by erecting special garage buildings of large capacity, having the structural appearance of the office buildings they neighbor. This move in the right direction, however, does not entirely solve the problem. Thus the problem comes directly to the architect who plans the increasingly high skyscraper. For zoning laws, building ordinances and the value of real estate in the congested districts where parking space is most required, are making the independent garage both legally and financially impossible. The answer is the incorporation within the office building struc-



ture itself of adequate storage facilities so convenient as to add to the attractiveness and renting quality of the building. This is a condition more insistent in the western cities because the motor car is used by a larger percent of the working population than in the East. The problem involves plans that give easy entrance, convenience to passenger elevators, no restriction of light or air and other points that call for the best planning ability of the architect. Whether several floors shall be devoted to garage purposes, or, as in one case already in evidence, the central well of the building shall be used, depends much upon the location, size, or approaches that can conveniently be used. That there is a pressing need for a more accurate and intelligent adjustment of the relation between office building planning and transportation to meet the modern traffic problem is patent, and it devolves upon the architect to supply it. How much larger will his responsibility be should Harvey Wiley Corbett's dream of a future Manhattan come true, when "all present streets will be raised one story to provide space for rail transportation; all sidewalks will be raised another story above the new road level and will be arcaded within the building lines, bridging the corners for easy access to pedestrians; all open squares will be elevated to this pedestrian level providing underneath two floors for automobile storage space," when "larger business covering two or three squares as a unit, larger than anything we can imagine, will replace our present feeble efforts in this direction."

The  
Three Million  
Jersey  
Capitol Annex

Something about public construction work, from state capitols down, too often carries men of ordinary integrity, occupying high positions politically in the trust of the people they serve, into ways for which malfeasance in office is too light a term. On these projects a "commission" represents the public "owner," while architects and contractors carry out the construction as in private work. The difference lies in the fact that the "commission" is handling the public's money and the private owner his own. The security of the commissioners is their personal integrity,

while that of the private owner is his own pocket-book.

In these latter days the selection of a better class of men for public office, the higher professional and business standards among architects and contractors, or both, have minimized the scandals that used to be common in public constructions. It is only when an architect yields to the attraction of a "big job" though at the regular and legalized commission, and the contractor to obtain the contract consents to present two different bills for the same work, and the whole is followed by the too rare "investigation," that the public becomes aware that it has been victimized.

A case in point was the scandal that attended the building and furnishing of the Pennsylvania Capitol at Harrisburgh, some thirty years ago. In that case Huston, the architect, was simply complacent, and it was proven that neither he nor the contractors involved had received more than their legitimate fees or profits. Yet the amount of excess above the original estimate was said to be something like six million dollars. While items like forty-seven dollar desks billed for upwards of three hundred ran this sum to its high proportions, no portion of the money went to architect or contractors though they were convicted and sent to jail. The real actors, the political ring which then controlled the state, went free.

Today a similar farce is being enacted in New Jersey where an annex to the state capitol at Trenton is being completed. An investigation is in progress by the legislative survey and audit commission "to determine why the annex, started with an appropriation of five hundred thousand dollars has already cost three million."

Ethics may not demand that architects refuse all connection with public work when it becomes evident that there is something rotten in Denmark, but prudence should. It is not necessary for architects to yield an inch to political pressure in such cases.

Cass Gilbert, when a young man carrying out his first big job, the Minnesota State Capitol, not only resisted all pressure in regard to materials but saved the state a million and a half dollars.

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### Next Month

**A** NUMBER of important announcements will appear in the December, 1929 issue of the WESTERN ARCHITECT concerning changes which will be made effective in 1930. Several new features have been secured which will be of unusual interest to our readers.

Dwellings and domestic architecture will be featured in December with examples of some of the most successful work which is being done in this country and in Europe. Descriptive lines on materials used where the construction is unusual is offered as a new service.

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## THE PASSING SHOW

(Continued from Page 207)

and is of no particular concern to any large number of people.

A gentleman who is very appropriately named H. Clay Primrose descants lucidly on "Flower Garden Gains in Charm When Planned as Part of House," — exciting; and Oliver Carroll Zell, Jr., says that "Soft Tones Best for Experiment in Decoration," and warmly advocates a "warm ivory wall safe" — how overwhelmingly thrilling! The NEW YORK HERALD TRIBUNE of October 20 contains a whole page of the same—shall we say piffle? It is not enough that the LADIES' HOME JOURNAL, HOUSE BEAUTIFUL, HOUSE AND GARDEN, HOME BUILDER, DELINEATOR, WOMAN'S HOME COMPANION and others exploit architecture in the same manner and perhaps better?

The publicity department of the New York chapter evidently has a LADIES' HOME JOURNAL conception of architecture: it is regrettable. Here is a generous quantity of the most valuable publicity space in the world which is donated to architecture and in our opinion misused. Of the two treatments, Chicago and New York, Chicago is by far the best.

Are we right in assuming the premises first set forth that two fundamental aspects comprehend the matter? Repeated: "Architecture in its physical manifestations in buildings, monuments, bridges and other structures along with their landscape surroundings; and, the architect who conceives the project and by his drawings makes its execution possible." If these assumptions are correct, Chicago only recognizes the first condition and has done so in a very comprehensive manner which will illustrate the diversity of architectural manifestations and not like New York confine itself to the house and its appurtenances. We acknowledge the great importance of houses, their number, cost and influence for social welfare. We acknowledge the great importance of houses socially and economically but as a steady diet will they not cause our mental stomach to revolt with loss of interest? But honestly, the house diet seems to be very adequately or perhaps overdone in the large number of publications hereinbefore cited. If the NEW YORK HERALD TRIBUNE did it better it might be justified, but it does not, it merely tries to speak in the same trite patois so affected by writers to women.

The other important phase of architecture—the function of the architect—has been written up quite extensively and correctly at times but not printed where the public would find it. Too often, though technically correct, the story has been too impersonal, dry and dusty. The subject can be made interesting, attractive and instructive even to the

casual reader. People are always interested in other people and are, by the same token, interested in interesting architects and their works.

Romance? Why not? Are not some architectural adventures as interesting and in a way as exciting as the James Boys' raid on the Coffeyville Bank? Perhaps it was not the James Boys, but the old bank president can tell you a thrilling story about it on a fine summer afternoon. We have heard some stirring recitals of architectural exploits, at least they were so to us.

Again, the great structure may appear to the majority of people as merely a mysterious assemblage of materials, noise and dirt, the technique of which is beyond their ken and still they are duly impressed by its magnitude and perfection. To them it is the product of men unknown except the mechanics in sight and they are usually associated with some mysterious labor troubles or whatnot.

But what of the architect and his part in the drama of building? Nothing but dead silence—he is submerged. We have a distinct recollection of billboards once announcing a play called "The Nut." We never go to the theatre or read the reviews of plays, but we have always had a sneaking suspicion that the play may have been built around an architect. Why not? Is he not mute in his own behalf as the chief protagonist in the greatest of the arts? He is, especially in his non-realization of the opportunity to tell his story in the press which donates the space for a splendid exploitation of the art and function of its producer.

Chicago promises and does; New York is tiresome and wanders.

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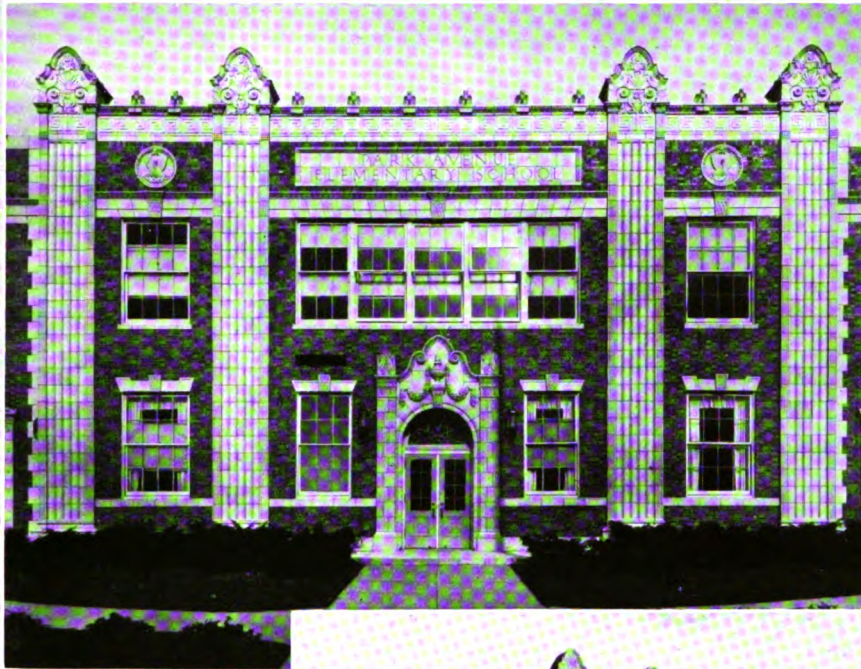
SOUTH AFRICA has just completed a record year of building construction, and there is every indication that the present high rate of building will continue. New warehouses, factories, workshops, and office buildings have been the feature, with dwelling houses and apartments in Johannesburg and the Rand. The modern apartment house or "flats," as they are known in South Africa, has taken the public favor to a marked degree.

The characteristic of South Africa's new buildings is that they are highly modern and more ornate than the typical structures of any previous period. The galvanized iron roof is disappearing in the leading municipal areas. Shingles, both for roofing and outer wall covering, are coming in.

CLIFTON C. WEST of 25 Harrison Avenue, Springfield, Mass., has opened new offices under the firm name of Clifton Chapin West at Room 503, 1562 Main Street, Springfield, Mass.



# Terra Cotta for the Modern School



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## New Standards Suggested

**E**CONOMY in the building and construction industries is more necessary now than ever before," was the opinion expressed by Secretary of Commerce, Robert P. Lamont, in an informal address of welcome to the members of a Simplified Practice Committee on Masonry Opening Sizes, at a meeting held recently at the Department of Commerce, Washington, D. C., under the auspices of the Division of Simplified Practice, National Bureau of Standards, Department of Commerce.

It was the consensus of opinion of those present, in discussing the subject of a standard unit dimension for masonry, that the fundamental or "Key" building unit was embodied in the brick. It was accordingly suggested that a brick plus a mortar joint be established as a unit of measure, the length of the brick to equal a unit minus one joint.

Mr. LeRoy E. Kern, representing the American Institute of Architects, who was elected chairman of the Simplified Practice Committee, announced that he will shortly appoint a sub-committee which will consist of one representative each from the Face Brick Manufacturers, the Common Brick Manufacturers, and the Associated General Contractors of America.

---

## Local Business Centers Found Important

**T**HE IMPORTANCE of local neighborhood business or convenience centers to all the outlying residential areas of any city is very great, according to Charles H. Cheney of Los Angeles, chairman of the City and Regional Planning Committee of the American Institute of Architects.

"These local business centers, and similar centers in all our cities, have been established almost invariably at important crossroads of traffic," he says. "To succeed local stores must be where people can most conveniently get to them from several directions, in order to provide enough customers for profitable service.

"In questioning shopkeepers of these local centers, in many cities during the course of zoning hearings, I find that most of them expect to get their trade within six or eight blocks of their establishment.

"In a local center of 5000 people, the 2500 feet of store frontage needed cannot profitably shoe-string out along just the two main streets which ordinarily form the crossroads that created the center, and will tend to spill over into side streets, with

perhaps one or two nuclei of local centers, forming in the outskirts.

"In a city of 50,000, with 25,000 front feet of store frontage ordinarily necessary there should be already six or eight well established outlying local centers. In a city of 500,000 there will be found from 30 to 100 of these neighborhood centers, of variable size because they have been uncontrolled."

10,000 BUSINESS MEN, lawyers, judges and bankers in the state of Illinois have received the first of a series of educational folders prepared by the Illinois Society of Architects. The first of this series is entitled "Just What Does an Architect Do for His Client?" and it sets forth the five fundamental functions of the architect in detail. This educational program is intended to acquaint the public with the architect and the value of his services.

A few of the folders are still available and may be obtained by addressing Mr. E. S. Hall, Chairman of Publication Committee, Illinois Society of Architects, 160 N. La Salle St., Chicago.

THE SEVENTH ANNUAL CONVENTION of the American Institute of Steel Construction, Inc., will be held November 13th to 16th at the Edgewater Gulf Hotel, Edgewater Park, Mississippi. The sessions are open to all. In addition to members of the industry, everyone who is interested in the use of steel for construction purposes is cordially invited to attend.

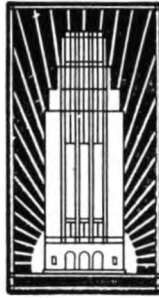
THE WESTERN ARCHITECT has just been advised that the firm name of the architects for the Seminary of Our Lady of the Lake, which appeared in the October, 1929 issue, should have been "Franz C. Warner—W. R. McCornack, Architects" instead of the present firm name of Warner and Mitchell, Architects.

AN EXHIBITION IS NOW being held of a varied collection of old fabrics, scenic papers, tapestries, Aubusson and needlework rugs, together with antique furniture and reproductions, comprising purchases for the season by Watson & Boaler, Inc., 722 North Michigan Avenue.

ANNOUNCEMENT IS MADE of the dissolution of the architectural firm of Reichert & Finck, Inc., Chicago. Sidney C. Finck will continue his architectural practice in the offices formerly occupied by the firm at 35 South Dearborn Street.



# THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

Volume XXXVIII

Number 12

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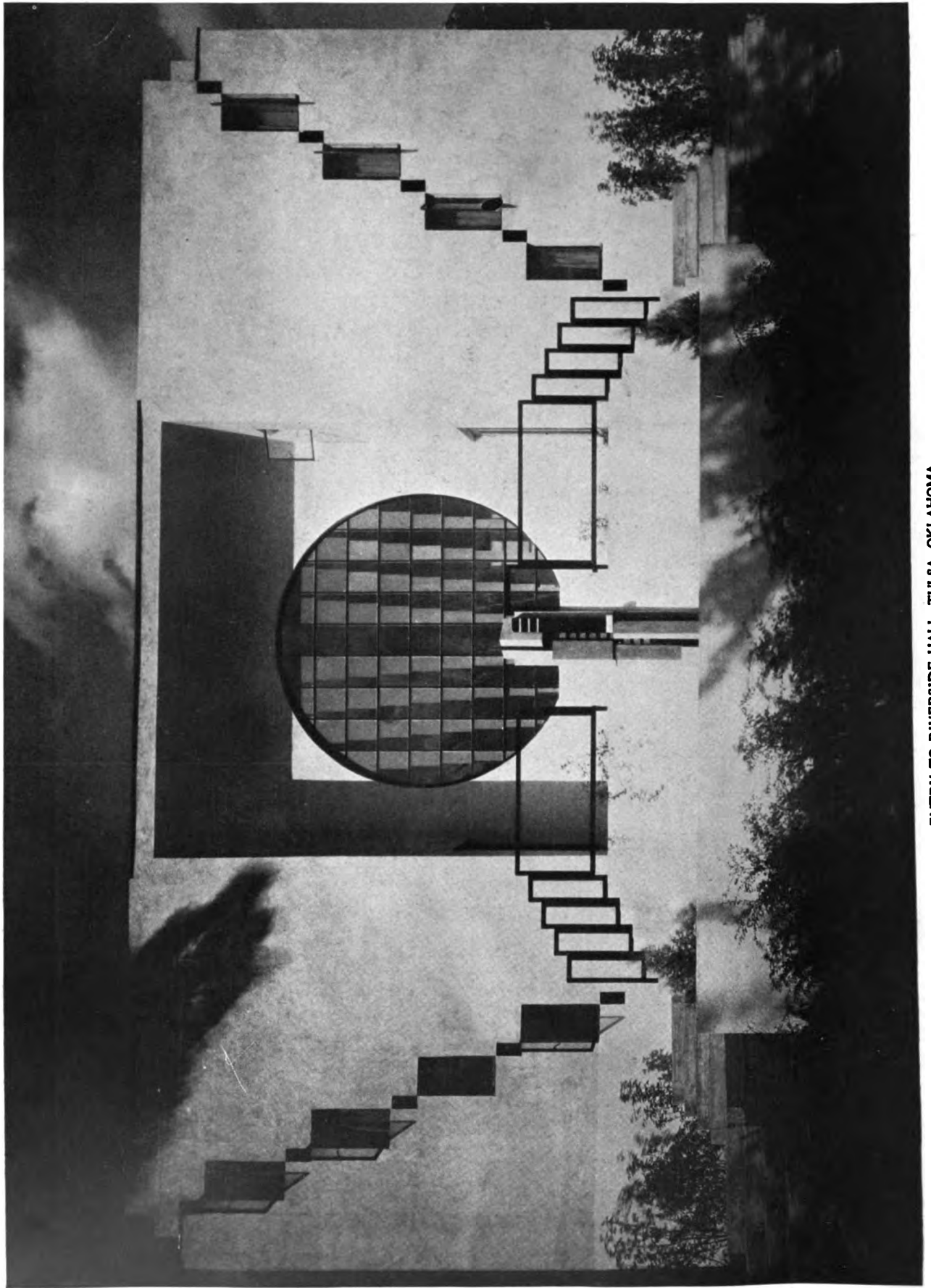
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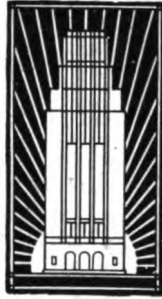
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The

WESTERN

ARCHITECTURE



ARCHITECT

ALLIED ARTS

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Number 12

## Preface to 1930

WITH the opening of the new year WESTERN ARCHITECT will appear with a new name. The addition will be a subscript to the long familiar one. It is CURRENT ARCHITECTURE: chosen because it identifies this *national* publication with its avowed policy to present on its pages that which is best in American architecture and, upon occasion, the architecture of other lands.

Thus does the WESTERN ARCHITECT, national publication of Current Architecture, further identify its unique and valuable position as a recorder of good architecture as it develops in this land and as a moving history of the most interesting and significant period in our national artistic development.

With a change in names comes also a change in the staff. With the January issue, Professor Rexford Newcomb, Architectural Editor since 1922, will become Editor; Mr. Robert Craik McLean, for many years the editor, will retire from active charge of the journal. Mr. McLean, who has earned a respite from his long labors, however, will continue to contribute editorially to its pages; will continue, also, to be a genuine part of its force and personality.

Professor Newcomb needs no introduction to readers, since his has long been a familiar name upon these pages. A contributor for the past twelve years, and Architectural Editor for the past eight, Mr. Newcomb is alive to the interests and needs of every reader, and will each month discuss with them some of the live, vital, and interesting questions that today face the profession.

The publishers are glad also to announce the continuation of "The Passing Show," a current architectural review, written by the Associate Editor, Mr. Arthur T. North of New York. The "Passing Show" has attracted wide attention in both architectural and

non-architectural circles and is one of the few places in American professional journalism where fearless and thorough-going criticism is to be found.

The coming year will witness the establishment of several new and exclusive service features, each of which will be of distinct practical value and application in the offices of our readers. Our contributions to such subjects as the modern use of materials, color in architecture, and many similar questions which have proved so popular with our readers in the past will be continued. In fact, a greater diversity of plate and text material than has before been found upon our pages has been planned for the new year.

The WESTERN ARCHITECT has for years been recognized by foreign readers and correspondents as the American exponent of the modern movement in architecture and it was upon the pages of this journal that the works of such advanced thinkers and designers as Frank Lloyd Wright, the late Louis Sullivan, and Barry Byrne were first published. In the new year it will still continue to be the policy of this journal to show what is advanced and forward-looking in the realm of architecture and the allied arts.

This does *not* mean that this journal has "gone moderne." *It has always been modern* and will continue to show the best in the "advanced manner" as well as in the more conservative and time-honored vernaculars.

In order better to cover and present the crafts and arts allied with the *mother art of architecture*, Departments of Painting and Decoration, Sculpture, Landscape Architecture, and Engineering will be added. Each of these departments will be presided over by a specialist competent in his particular field. These gentlemen will be introduced to our readers personally in 1930.

# Thomas Hastings' Well-Rounded Career

By ROBERT CRAIK McLEAN

IT IS not given to many architects to round out the cycle of design achievements coincident with the extent of his dreams. Yet this can be recorded of Thomas Hastings, who died in New York, October 22, 1929, aged sixty-nine years.

The architectural career of Thomas Hastings began with two years study in Columbia College under that dean of architectural educators, William Roach Ware, head of the "School of Mines." A course followed under Jules Andre, in the Beaux Arts in Paris, from which he graduated in 1884. Then came a brief draftsmanship in the office of McKim, Mead and White following which he entered partnership for practice with John M. Carrere, a fellow student at the Beaux Arts.

Almost at once the firm of Carrere and Hastings became nationally known for excellence and spirited conception in design. The first work of their designing hands that attracted the attention of architects was the Ponce de Leon hotel at Saint Augustine. Next came that enduring monument to their architectural proficiency, the New York Public Library at Fifth Avenue and Forty-second Street, replacing the old city reservoir and enhancing the eastern end of Bryant Park.

Almost upon the completion of this monumental and, above all, beneficial building came, in 1911, the startling news of Mr. Carrere's death. Just after calling upon his friend Don Barber, the taxi cab in which he was riding, was struck and demolished by a street car, killing the occupant, an event which shocked the entire architectural profession. Retaining the firm

name, however, and as its senior member, Mr. Hastings continued to practice and his works, in impressive and varied group, may be deemed to transcend those of any other contemporary architect in this country, for almost every form of architectural design and achievement is exemplified in important structures credited to the firm of Carrere and Hastings. For them in many instances Mr. Hastings was individually responsible.



*Thomas Hastings, F.A.I.A.*

These monumental or semi-public constructions, such as the American Embassy and Devonshire House in London, the Senate and the House of Representatives office buildings in Washington, include as well the memorial amphitheatre in Arlington Cemetery, the pedestal for the statue of Lafayette in the Court of the Louvre and the American monument commemorating the defeat of the Germans at the Marne, at Paris, and the incompleting enlargement and alteration of the United States Senate Chamber.

They indicate how far-reaching was his talent for pure design. A long list of private residences of the first class remain, also, to testify to his genius for plan and domestic constructions.

Though a native of New York, through his long residence in Paris

he became thoroughly imbued with the art spirit of that city which triumphs over the economic; yet he was still the American that sees utility must march with beauty and he gave freely of his time and talent in an unselfish devotion to the artistic advancement of his own city. It was in this spirit of a practical solution of traffic paralysis and public health problems



and at the same time with an idea to conserve beauty that he deprecated the high building and regretted that restrictive laws had not been passed limiting height. He deemed eight stories a proper limit to height which would have caused the city to spread out into neglected spaces.

Of the high buildings and their skyline he once said: "As triumphs of engineering skill they are, of course, notable; as architecture they are far from that. In fact, New York may have a wonderful skyline, but I think the wonder comes from its novelty rather than real appeal to the eye. If we analyze it we find most of our skyscrapers to be elongated packing boxes, the architecture of whose midriff sections had better be passed over in haste. Many make me think of plum puddings whose raisins have settled on one or two sides. Certainly no one can say that recessing back a skyscraper makes for beauty."

This sensitiveness to the demand for beauty, joined with utility, extended even to his own work. Disappointed in the effect of the entrance arches in the New York Public Library, he sought to have the arches replaced by a design which featured eight columns and for which he received the approval of the trustees.

The devotion of Thomas Hastings to his art is exemplified by a contingent clause in his will which sets aside one hundred thousand dollars to the rebuilding of the facade of the Public Library. It is rare to find an artist feeling such a sense of responsibility about his work as to make an alteration at his own expense.

This unselfish desire to give his best to the advancement of architectural design in this instance indicates the entire trend of the art spirit which so perfectly dominated the artistic life of Thomas Hastings.

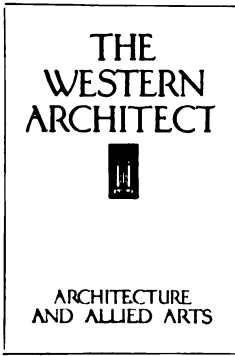
Mr. Hastings died after an operation for appendicitis. He was born in New York City, a descendant on both sides of early settlers, his earliest American ancestor being another Thomas Hastings, who joined the Massachusetts Bay Colony in 1634.

Among honors bestowed upon him were the Royal Gold Medal of the Royal Institute of British Architects, and membership in the Legion of Honor and in the Institute of France.

As a leader in architectural art he was a trustee of the Academy of Arts and Letters, a trustee and secretary-general of the Museum of French Arts, had served as president of the Society of Beaux Arts' Architects and the Beaux Arts' Institute of Design, a Fellow of The American Institute of Architects, serving several terms on its board of directors. He was a founder of the Federal Art Commission and an active member and a former president of the Architectural League of New York.

Because of his high art idealism and that unselfish devotion to the architectural art advancement of his country which distinguished his life work, he remains one of our greatest practitioners. His life is an inspiration that will live, and his memory that of the kindest natured of men, beloved by his many friends and associates.





ROBERT CRAIK McLEAN  
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DECEMBER, 1929

Educational Value  
of  
Small House  
Bureau

The endorsement of the American Institute of Architects of the Architects' Small House Service Bureau needs neither defence nor explanation of the exact status of the connection, as the latter was fully set forth and met with unanimous approval by all but one chapter at the sixtieth convention. That the education of the public in the material and aesthetic value of good architecture has long been recognized by the Institute is evidenced by the many movements that have been fostered through the years, all of which can be grouped under the general title of education.

When Edwin Hawley Hewitt and Edwin H. Brown, Fellows of the Institute, planned what they named the Small House Bureau they attacked the weakest link in the chain of public education by which the Institute sought to bind the people to a higher and more healthful conception of the value of architectural services. Through the development of modern building appliances the trained architect had gradually replaced the carpenter-architect of past generations. As the public perforce had become convinced of the necessity for a building engineer for important residences, this in turn taught the value of the architect's aesthetic services. This phase has long been established in a general way, but the carpenter still was employed in the erection of the "small house," and probably ninety percent of the homes in the United States can be classed in this category. It was purely with the view of working in this field that the Small House Bureau was organized and is conducted. In its ten years of growth it has expanded from a more or less local control to its affiliation with the Institute. It has regional and local control to its affiliation with the Institute. It has regional and local directors throughout the country. All architects know of its workings and of the benefits to the small house owner and members of the Institute believe in its efficiency, benefit to the public and in the promotion of a spreading desire for good design in all classes of residences.

For six conventions previous to the sixtieth the "Small House Bureau" was discussed. The latest pronouncement of the Board of Directors of the Institute, in May, 1927, reaffirmed the endorsement of the Institute, stating that "the good the Bureau is doing in its contribution to a better type of small houses far out-weighs the objections."

The New Jersey Chapter presented the only mass objection, and an otherwise bright, and as a draftsman's publication, invaluable, journal has published an incorrect statement made in a New Jersey Society resolution does not at all effect the value of the beneficial program of the Bureau. The objections of the New Jersey Chapter, though presented in convention, are hardly understandable, and the journal in question, is not even as old as the Bureau and cannot in nature have an all-round conception of the matter under discussion. When the banks, building loan associations and other financiers of homes are convinced of the value of the Bureau and refuse loans upon buildings that the plans of which do not show skilled architectural treatment, the work of the Bureau will be simplified, as it is "not for profit" in any way, but purely in the interest of comfortable and less expensive homes of good design.

Stability Versus  
Beauty  
in Skyscraper  
Height

It has become a certainty during the past quarter of a century which has marked the ever-extending height of the "skyscraper" that this extension into the vertical is to be limited only by utility. As an engineering and architectural problem it has no arbitrary limit. There always has been resistance to the pressure exerted by "big business" for extended constructions upward in our large cities by those who saw the effect this concentration of masonry would have on health and congestion. Governing laws were proposed and some were passed, but there was always a way found to secure an exception or to influence repeal.

Chicago, always first in startling innovations, beneficial as well as detrimental, erected the first "highest building in the world," and, evolving the steel frame which has made height possible has steadily advanced in this upward direction. It was a rapid advance, since many of the now active citizens remember how, when standing where the eleven-story Rookery now stands, they could see the five-story Grand Pacific hotel loom in the distance only balanced by the tower of the Board of Trade in Chicago; or recall when the blue dome of The New York Times building dominated Union Square, New York.

These two cities have run the high building gamut. Each building of yesterday is replaced by one of greater height until the skylines of these two cities are the wonder of the modern world.

This demand for height and mere size has ad-



vanced architectural education and practice to an extent never before realized or dreamed of by the most advanced practitioners. It has deserted intricate detail for mass effects and directed the architectural mind to the solving of vast plans involving utility and the harmonizing of it with his innate sense of fitness and true design.

The draftsman who worked on plans for the eight-story buildings in the early eighties of the last century is now the architect who plans the modern setback of fifty to an hundred stories. At least there is one, Dan Everett Waid, who in Chicago in the office of W. L. B. Jenney progressed in his art, entered practice in New York and is now the architect of the one hundred story Metropolitan Life Building that is destined to overshadow its neighbors at Twenty-third Street and Madison Avenue.

This instance alone will illustrate not only the architectural advance of the time but the greater and more significant advance in professional practice which makes the American architect the constructive, and the designing peer of his fellows of the world. The modern interpretation of the American building

problem of necessity is unhampered by archeological precedent.

International  
Exhibition  
of  
Paintings

In the twenty-eighth international exhibition of paintings at the Carnegie Institute at Pittsburgh, which opened October 17, are three hundred and ninety-two subjects, contributed by artists of fifteen nations. Of these two hundred, fifty six are from Europe and one hundred thirty-six from the United States. The first prize goes to Felice Carena, of Florence, Italy; the second to William J. Gleckens, of New York, and the third to Georges Dufrenoy, of Paris, France. Two American artists, one of Spain and one of Germany received Honorable Mention.

The collection presents an increased "progressive" trend, even the more conservative painters showing evidence in their work of a touch of modernism. Nearly all the canvases aim toward a realistic presentation of life, though differing from previous exhibitions in an absence of many examples of the extreme schools in which the observer is puzzled as to the meaning of their symbolism.



# "Red Oaks", Long Beach, Indiana

By JOHN LLOYD WRIGHT

**R**ED OAKS" at Long Beach, Indiana, is the result of an effort to create a suitable country home for an American business executive and his family, Mr. and Mrs. H. E. Otte. The rolling site of this picturesque Indiana Dunes location influenced the plan in a marked degree.

Before attempting the design, the exact contour of the natural topography was carefully studied and the building then conceived to grow out of this topography in as natural a manner as seemed desirable and practicable.

After establishing the plan and including the various requirements of the owner, I undertook to express the ground work in the various elevations. Selecting a stucco construction material, a plastic treatment of the surfaces naturally developed.

The completed work is modern architecture possessing whatever style it is capable of expressing and is neither an attempt to be different or an attempt directly to copy past or present architectural forms.

Someday there will no doubt be an international modern domestic architecture as a result of continuous efforts on the part of designers to express modern needs in a common sense and artistic manner. The forms of this modern architecture will be as varied as the characteristics and mannerisms of the different individual designers, but the basic principles will be universal.

I hope this contribution can be considered an artistic expression in that logical direction.



*Southeast View of Main Entrance*



## “Red Oaks”

HERE and in seven plates in the sepia section are presented revealing views of Mr. John Lloyd Wright's well considered idea in a modern country home. These illustrations succinctly demonstrate the essential requirement of this style, namely: the elimination of cleverness or designing tricks in achieving what is called, for want of a more precise term, liveableness. Red Oaks thus expresses correctly the basic principles of design in a form characteristic of Mr. Wright, whose work aptly demonstrates his thought expressed on the opposite page.



*Living Room Fireplace*



*Exterior Detail*



*Corner of Dining Room*

# Riverside Hall, Tulsa, Oklahoma

By BRUCE GOFF, *Architect*

RIVERSIDE HALL is the residence and studios of Mrs. Patti Adams Shriner, local music teacher. It is situated on a sloping lot facing the Arkansas river. The plan is composed of two major elements, the house and the studios. The studios are entered from Riverside Drive on either side of the large circular window.

The entrance hall is two stories high. On both sides are practice studios, above and below, and a flight of steps leads us up half a story to the recital hall. On the landing is a large decorative mural by Olinka Hrdy, extending from the landing up to the ceiling and out to the reflector. The recital hall is intimate in scale, used almost exclusively for small musical gatherings.

On either side are three doors, separated by murals. These murals represent forms of music and there are eight panels in all. These are: Modern American, Vocal, Piano, String, Symphonic, Primitive, Choral and "Music of the Future." These are among the first adventures in abstract decoration in America and are all the work of Olinka Hrdy.

The stage is large enough for two piano concerts. To the left of the stage is the dinette and the kitchen. These are used for teas and the like as well as by the owner of the house. The stage connects with the

entrance hall at the right, which is entered from Houston Street. This connects the garage, the living room and the stairs leading to the bedrooms above.

The living room has windows around all three sides and commands a splendid view of the river. It is papered with light green Japanese wood veneer; the ceiling is aluminum. The fireplace is made of black glass and green marble. The owner's bedroom, above, has a fireplace of glass. Above this room is the roof garden which has an outdoor fireplace. Each bedroom is arranged so as to have three exposures.

The exterior walls are constructed of hollow tile, stuccoed, and are snow white. The windows are all stock steel casements, enameled black, with sheets of plate glass. Black glass is used as decoration with the windows in the studios and they are so arranged as to be the dominating decorative motif. The fountain, designed as part of the entrance steps is made of black, orange and white art marble with chromium metal. It is by Alfonso Iannelli, whose work is well known for its purity and good sense. The building is the result of the owner's needs and requirements and was constructed at a very low cost.

The fact that the people of Tulsa like this building is proof that it is part of the scheme of things. And what more can architecture do than give joy to those who use and live with it?



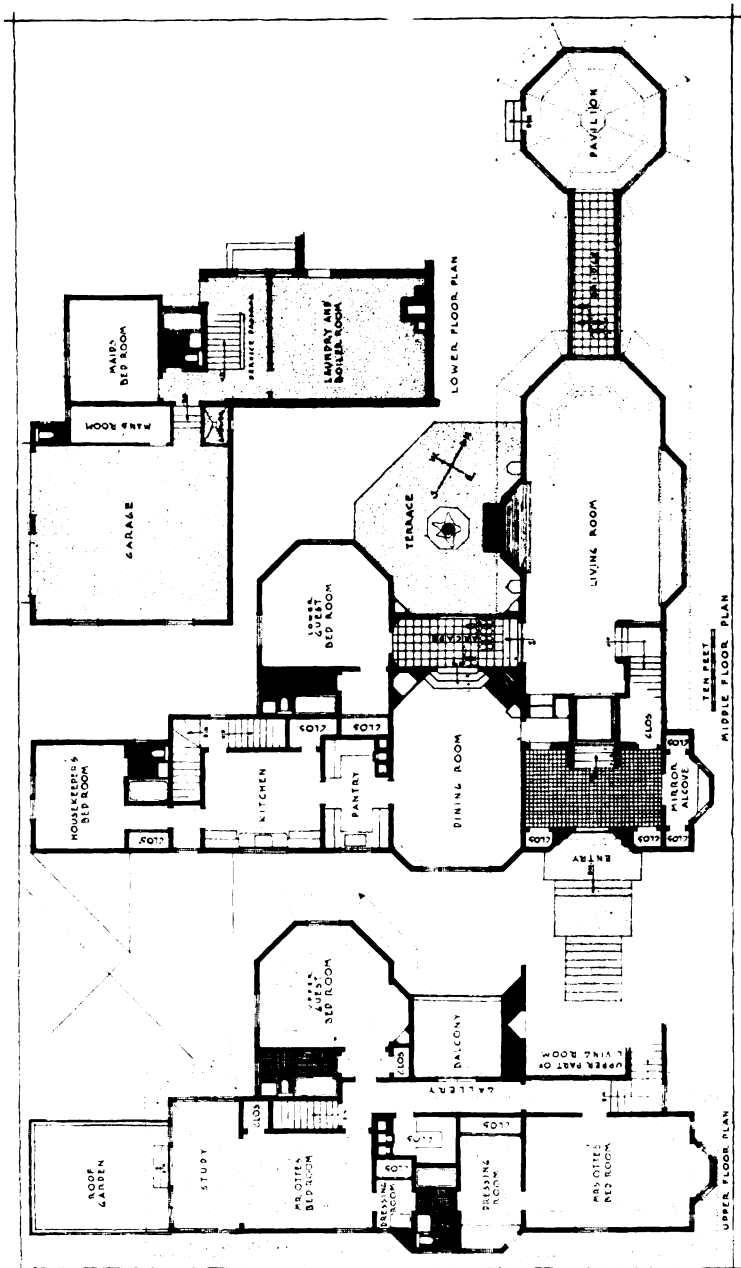




“RED OAKS,” LONG BEACH, INDIANA  
JOHN LLOYD WRIGHT, ARCHITECT, MICHIGAN CITY, INDIANA

*Southwest View From Service Area*





FLOOR PLANS  
 "FRED OAKS," LONG BEACH, INDIANA  
 JOHN LLOYD WRIGHT, ARCHITECT, MICHIGAN CITY, INDIANA

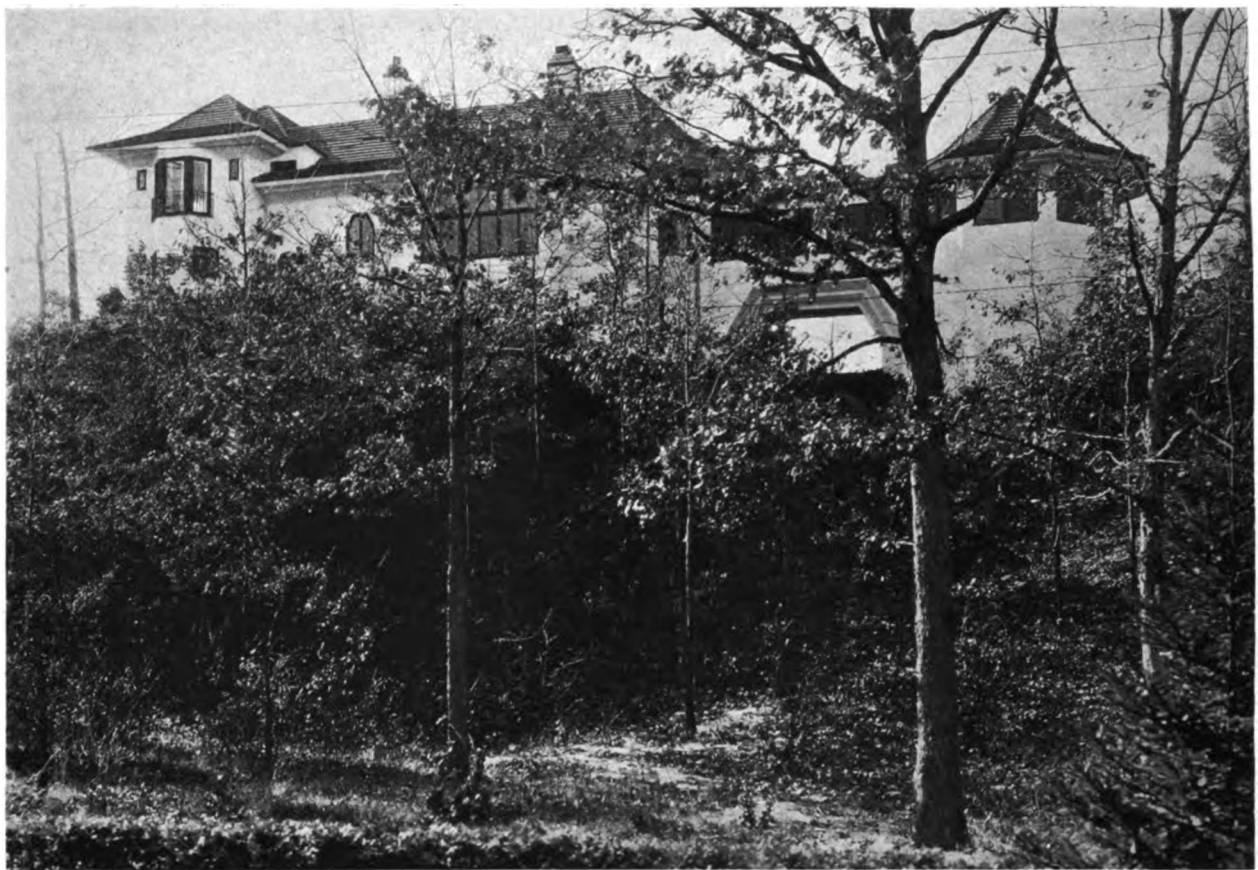




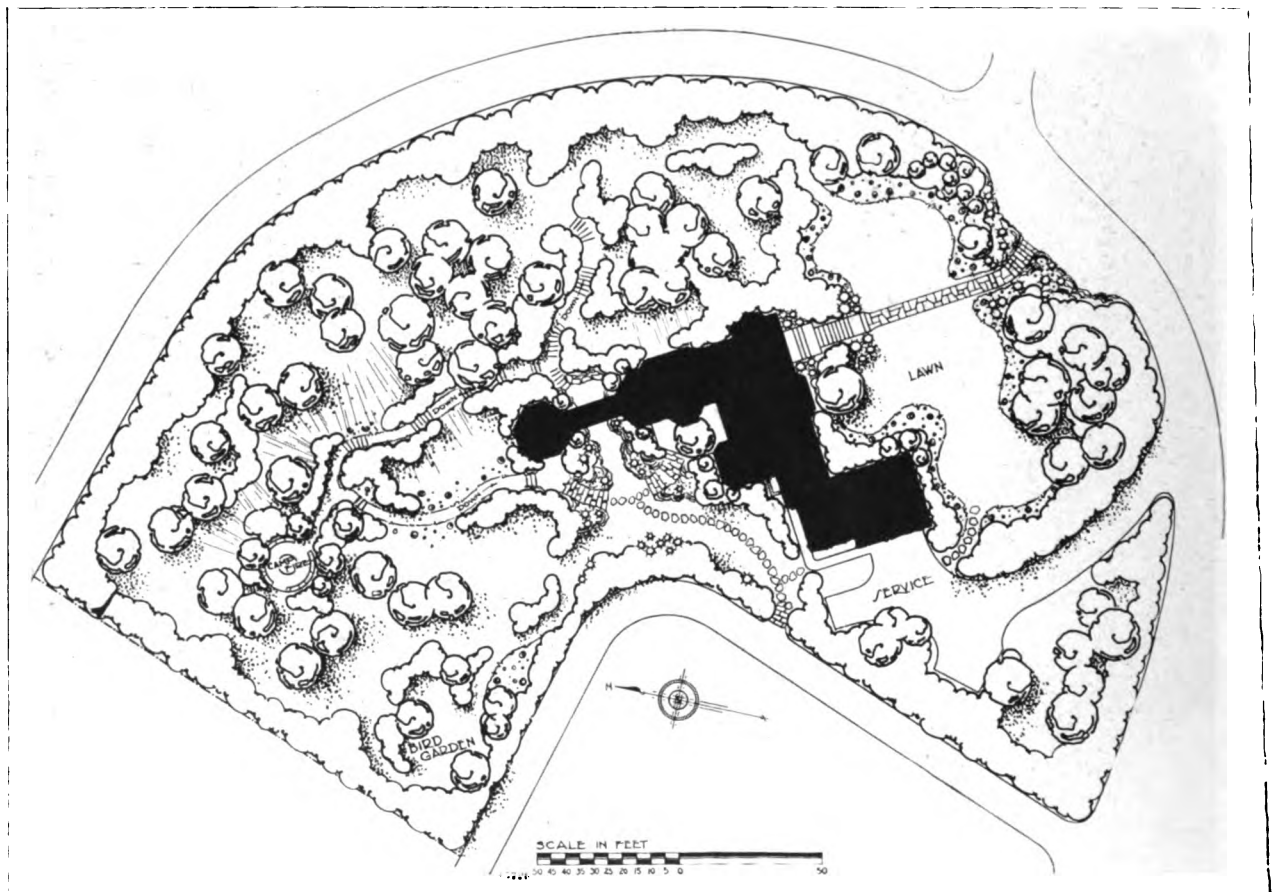
NORTHWEST VIEW  
"RED OAKS," LONG BEACH, INDIANA  
JOHN LLOYD WRIGHT, ARCHITECT, MICHIGAN CITY, INDIANA

*General Relationship of Building to Topography*



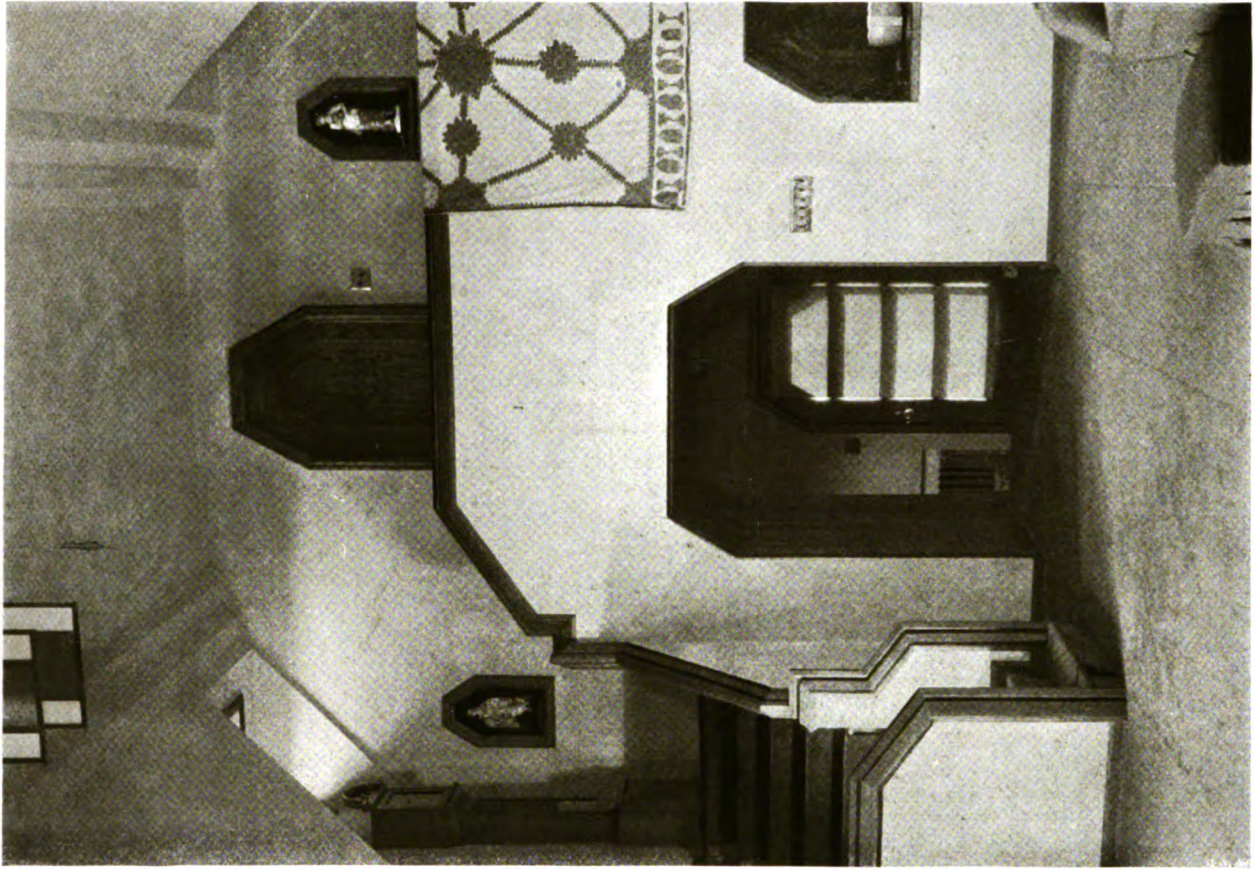


NORTHEAST VIEW

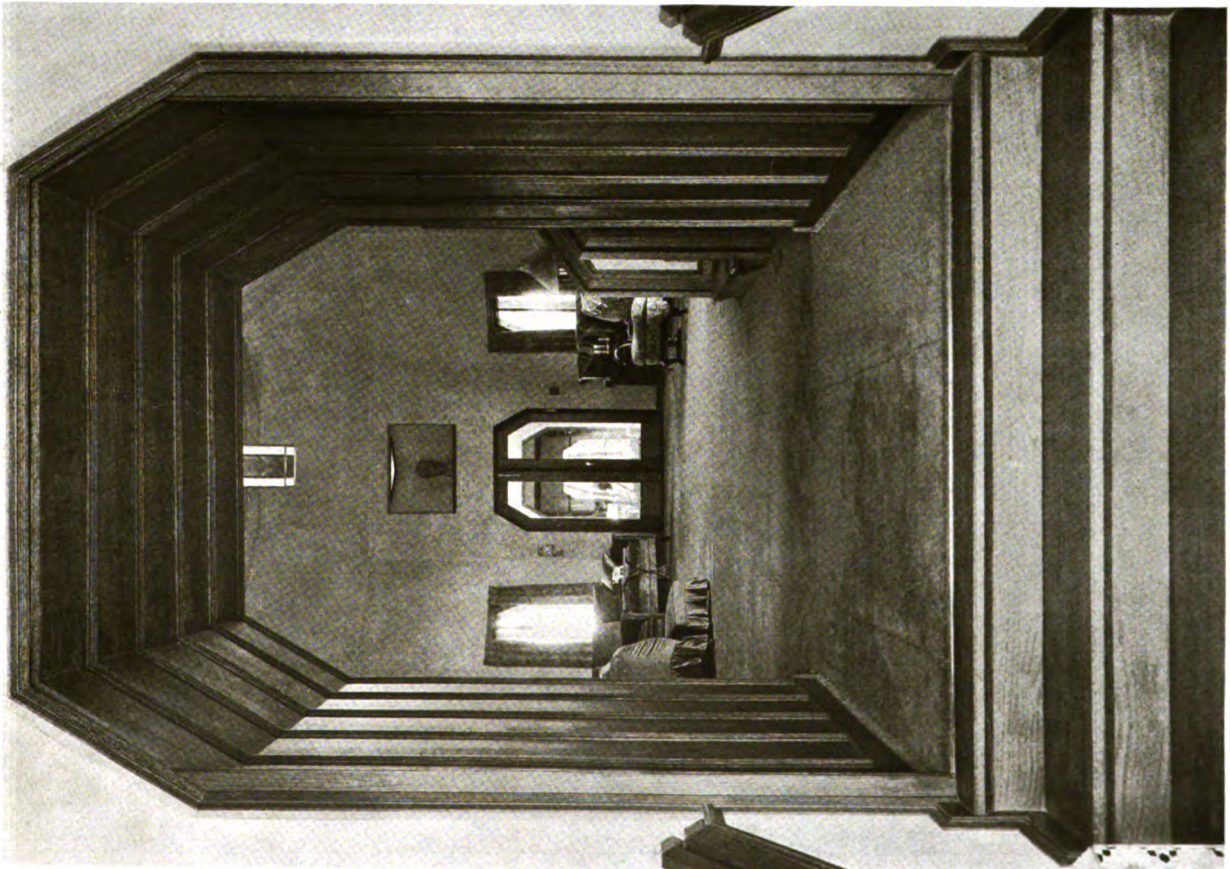


GROUND AND LANDSCAPE PLAN  
 "RED OAKS," LONG BEACH, INDIANA  
 JOHN LLOYD WRIGHT, ARCHITECT; SWAIN, NELSON AND SONS, LANDSCAPE GARDENERS





LIVING ROOM TO ENTRANCE HALL



MAIN ENTRY TO LIVING ROOM  
"RED OAKS," LONG BEACH, INDIANA  
JOHN LLOYD WRIGHT, ARCHITECT, MICHIGAN CITY, INDIANA



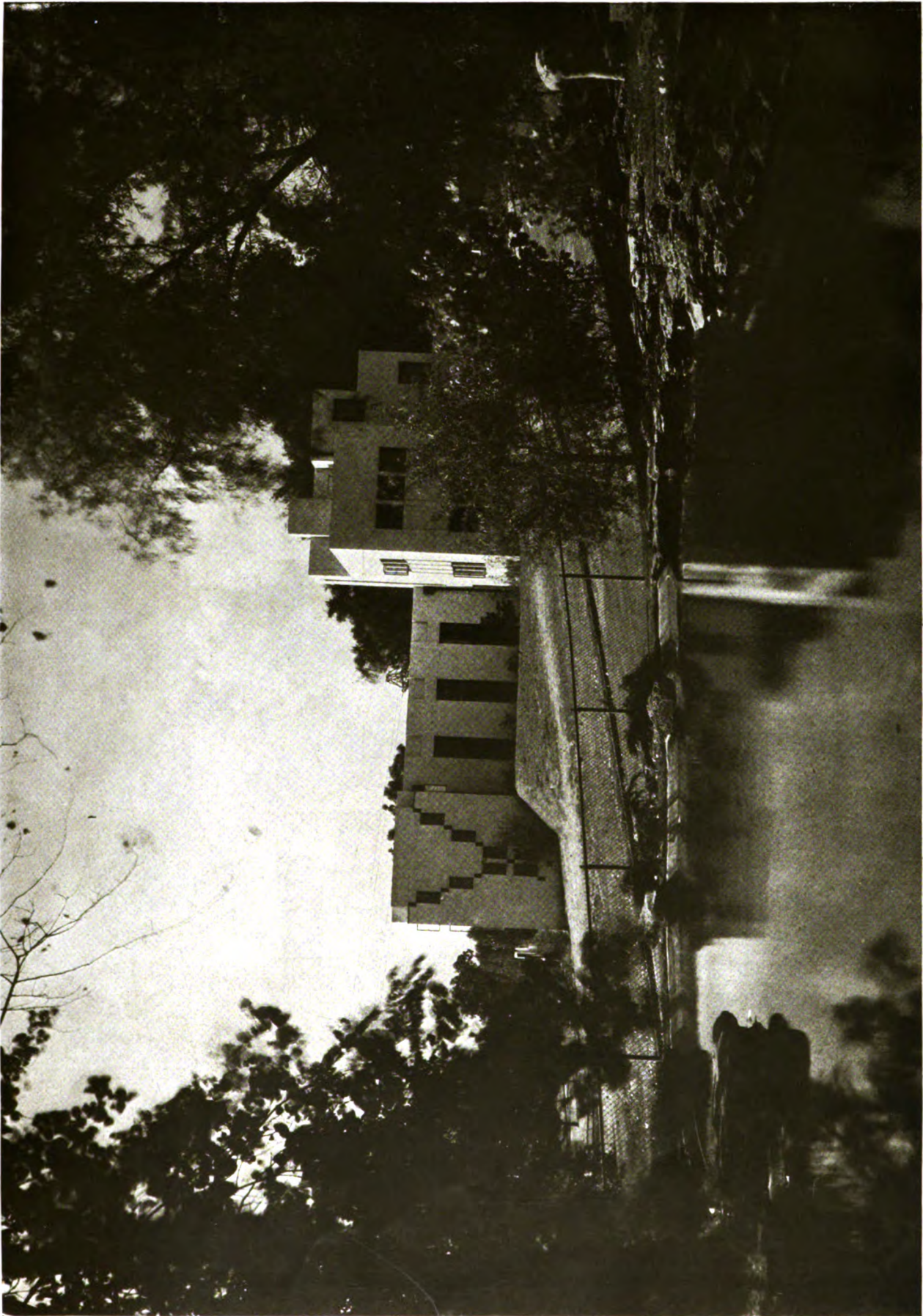


Photograph by Ginter

*A Studio and Residence*

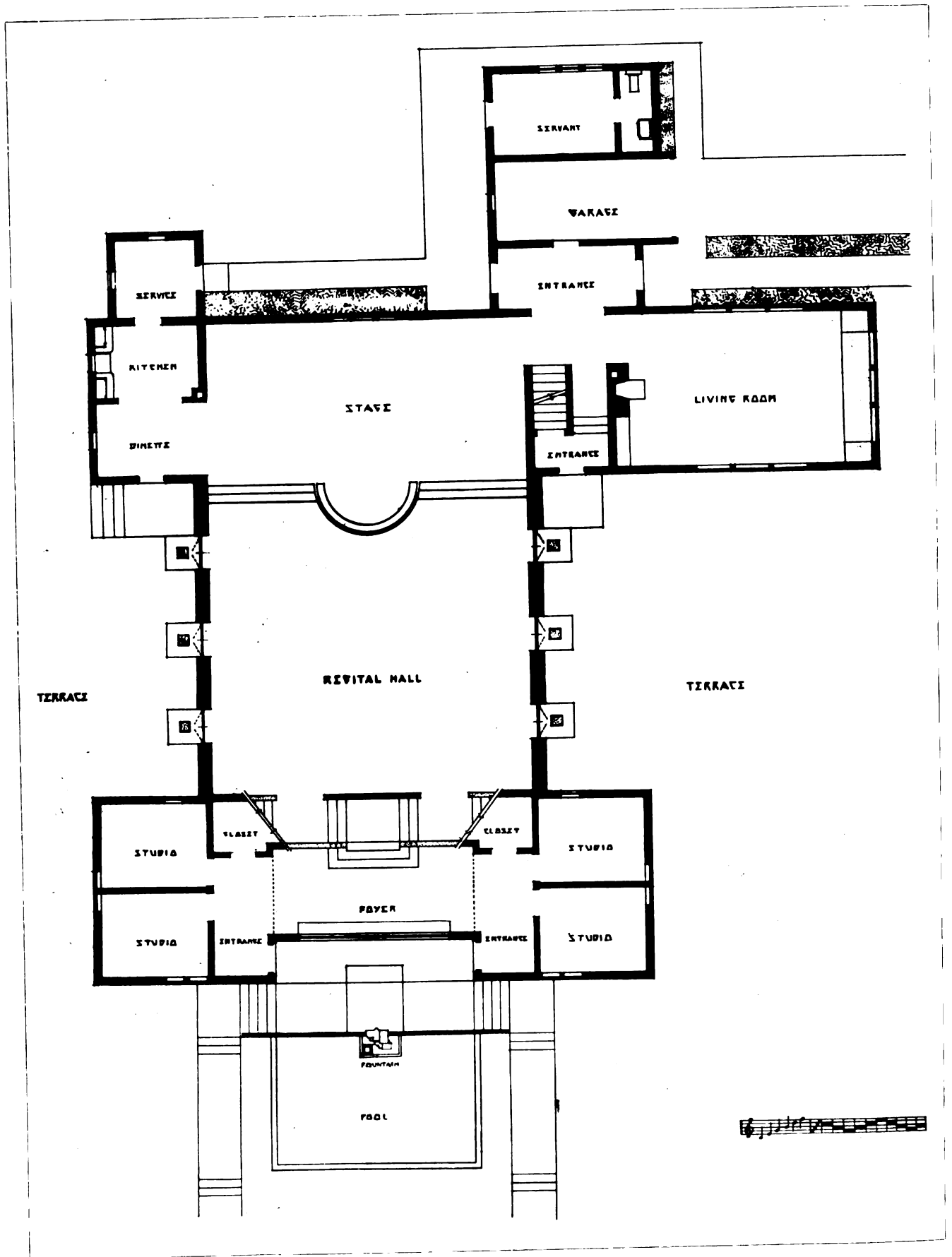
RIVERSIDE HALL, TULSA, OKLAHOMA  
RUSH, ENDICOTT AND GOFF, ARCHITECTS, TULSA, OKLAHOMA





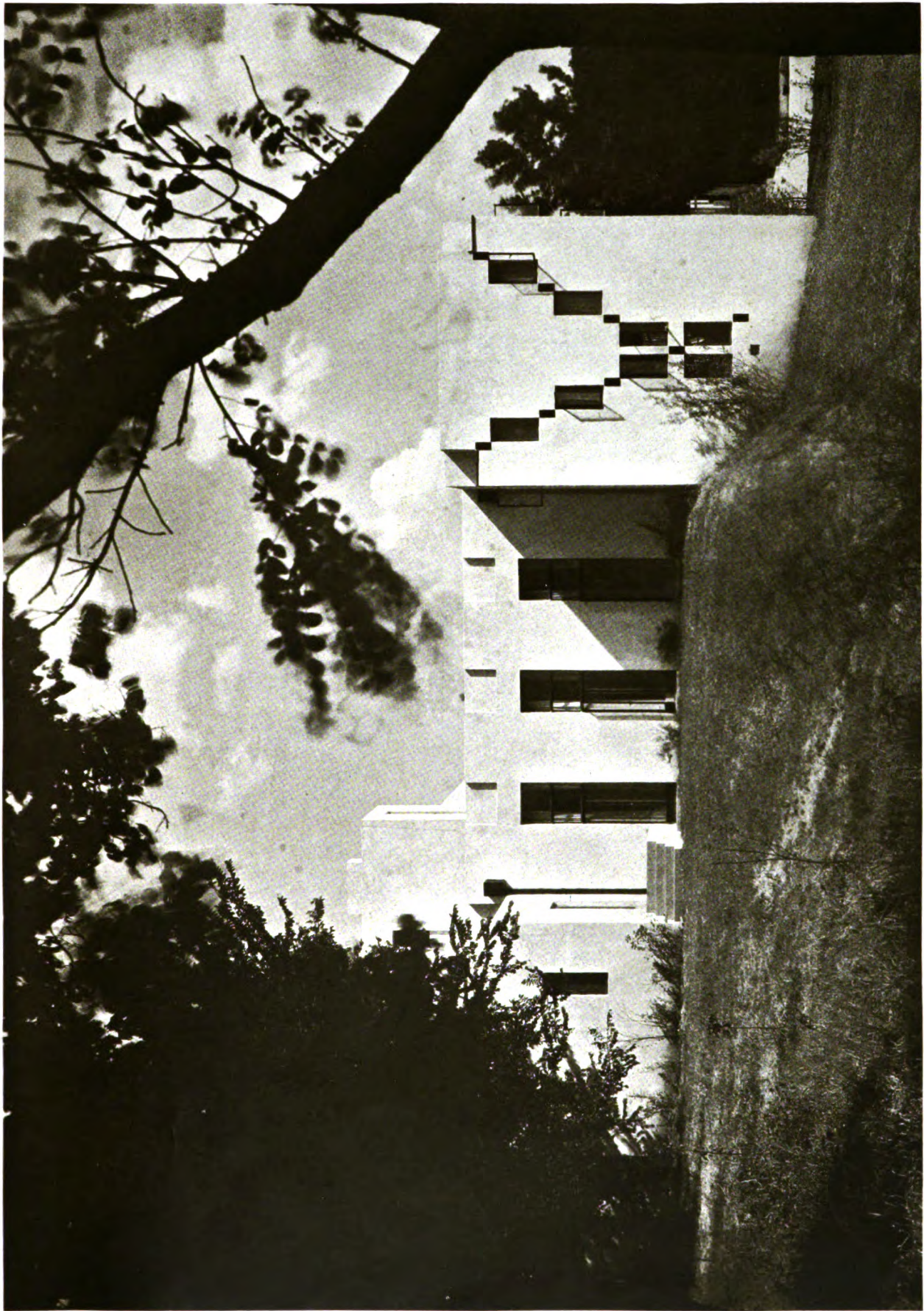
Photograph by Ginter

THE RIVER SIDE ELEVATION  
RIVERSIDE HALL, TULSA, OKLAHOMA  
RUSH, ENDICOTT AND GOFF, ARCHITECTS, TULSA, OKLAHOMA



FLOOR PLAN  
 RIVERSIDE HALL, TULSA, OKLAHOMA  
 RUSH, ENDICOTT AND GOFF, ARCHITECTS, TULSA, OKLAHOMA

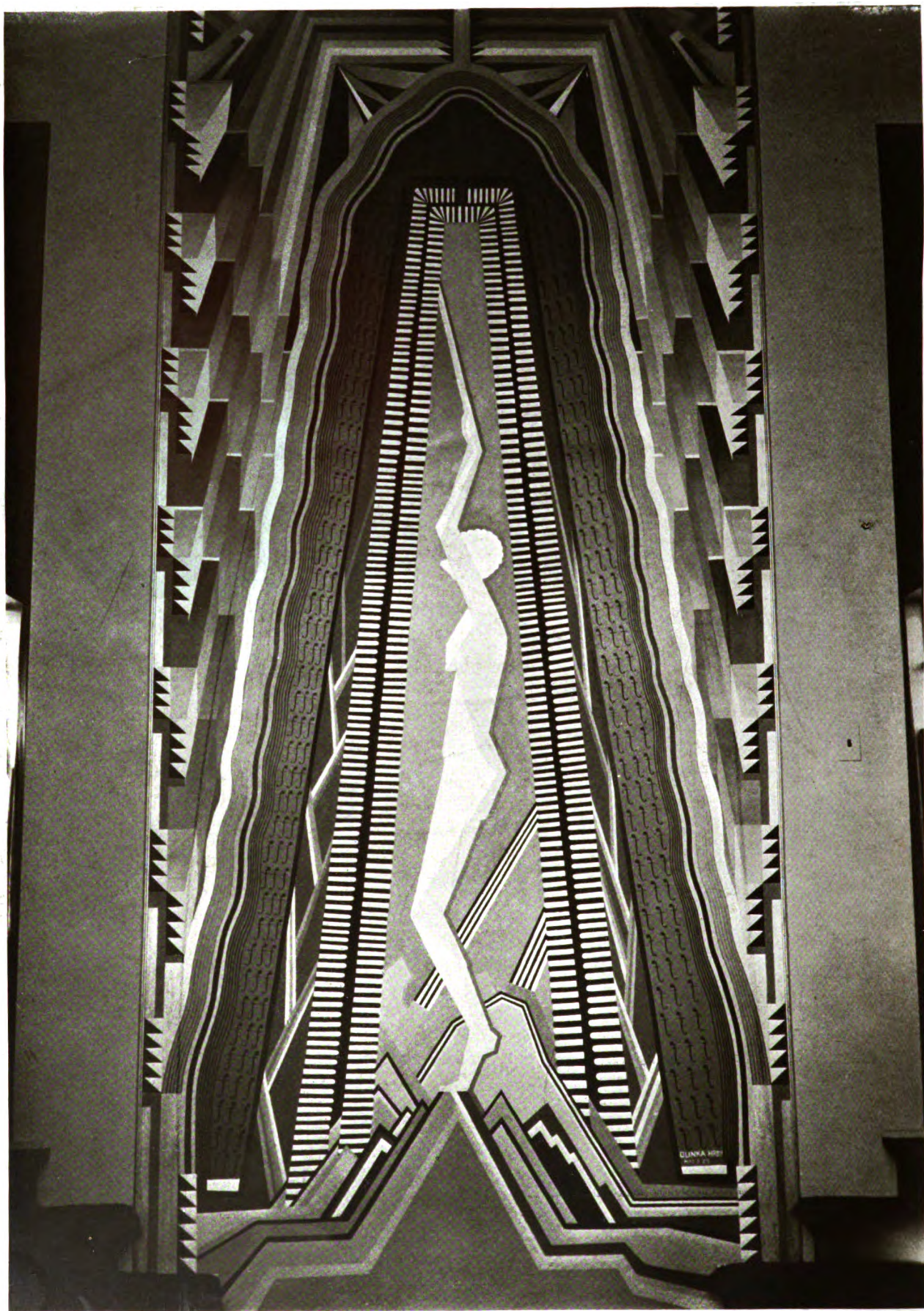




Photograph by Ginter

RECITAL HALL,  
RIVERSIDE HALL, TULSA, OKLAHOMA  
RUSH, ENDICOTT AND GOFF, ARCHITECTS, TULSA, OKLAHOMA

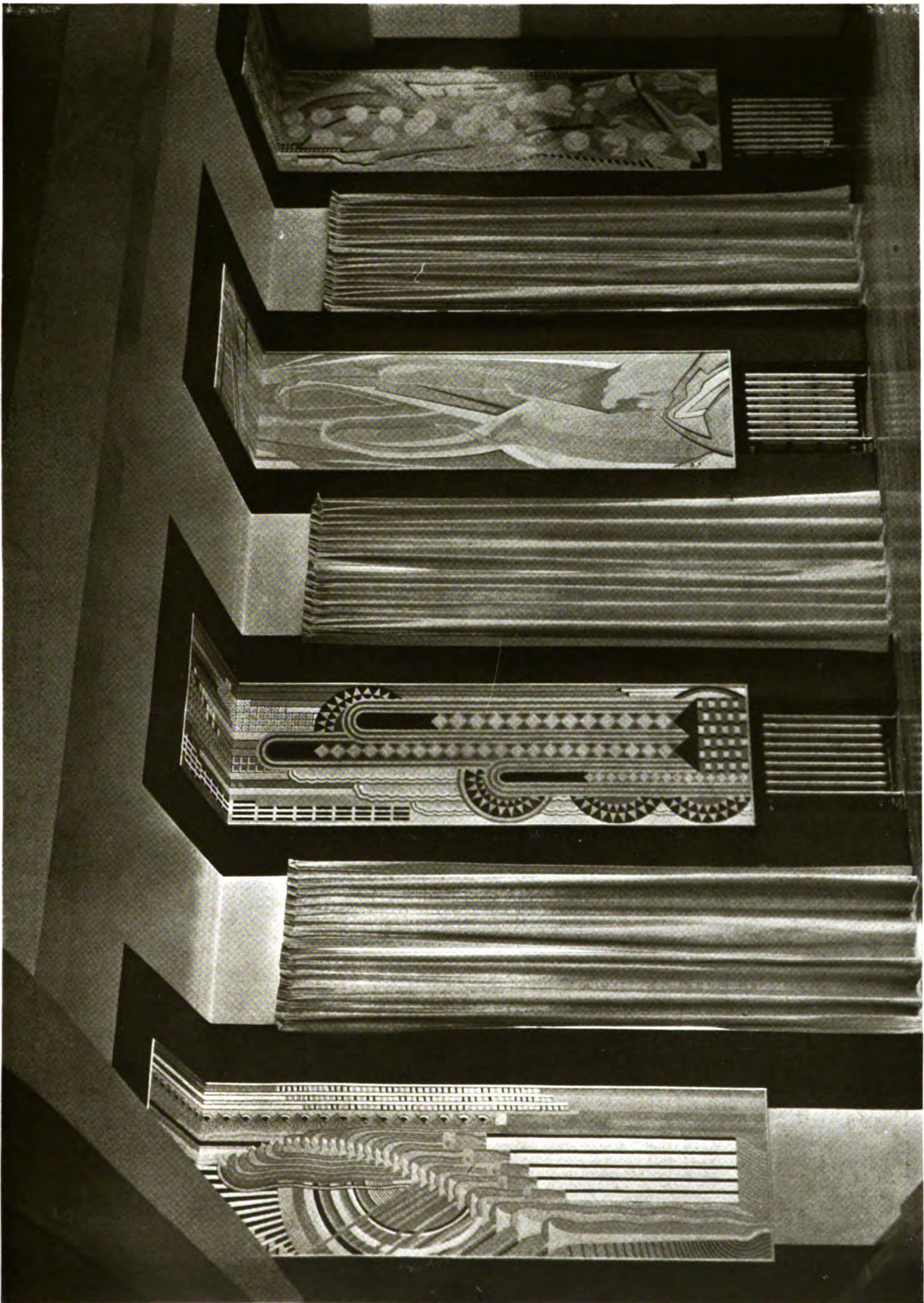




*Photograph by Ginter*

ENTRANCE HALL MURAL  
RIVERSIDE HALL, TULSA, OKLAHOMA  
RUSH, ENDICOTT AND GOFF, ARCHITECTS: OLINKA HRDY, DESIGNER





*Photograph by Ginter  
Future Music*

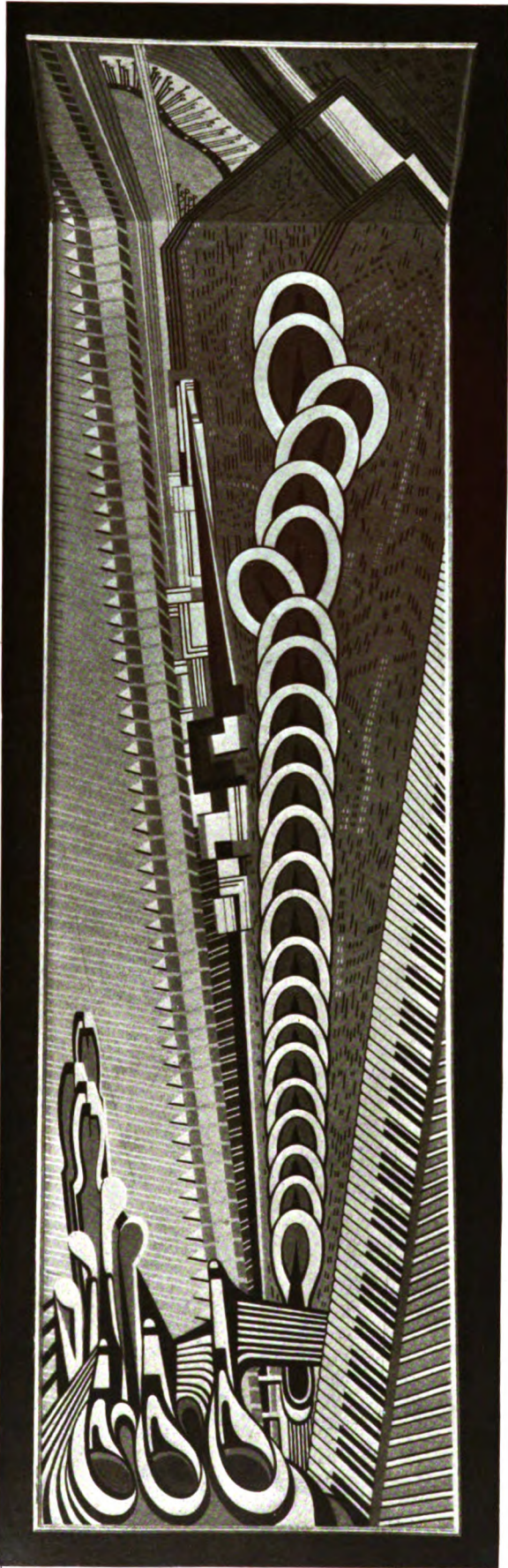
*Choral Music*

*Primitive Music*

*Symphonic Music*

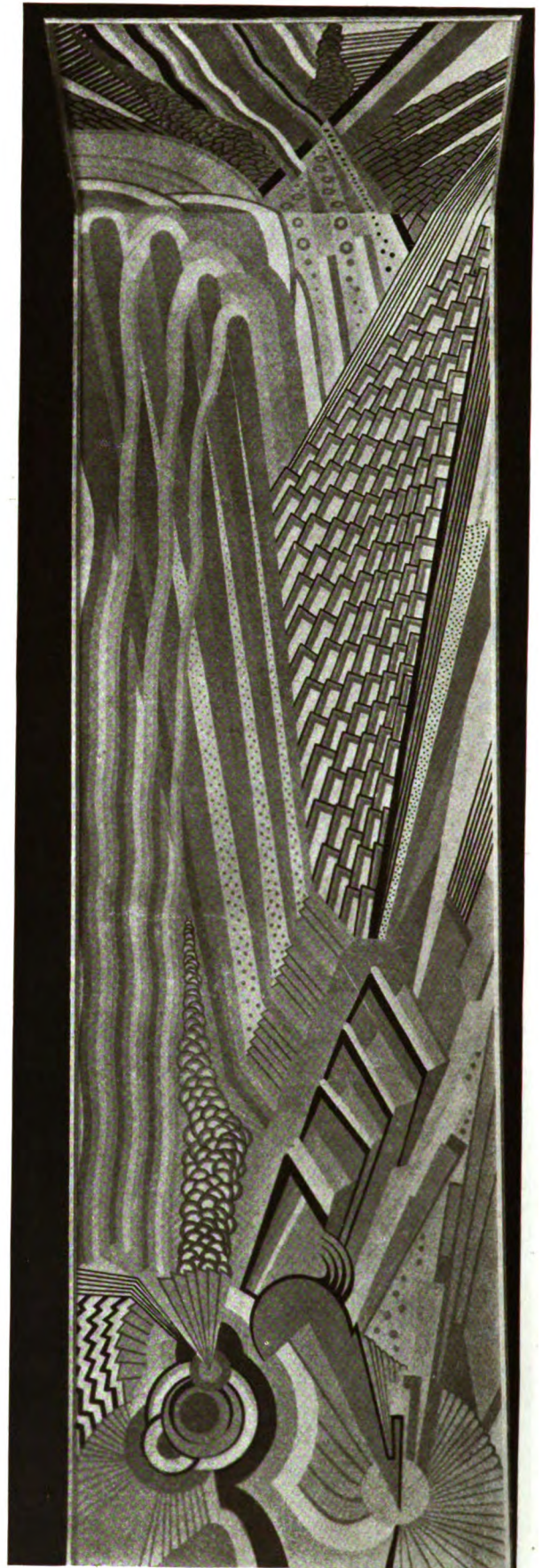
SOUTH WALL OF RECITAL HALL  
RIVERSIDE HALL, TULSA, OKLAHOMA  
RUSH, ENDICOTT, AND GOFF, ARCHITECTS; OLINKA HRDY, DESIGNER





*Piano Music*

RIVERSIDE HALL, TULSA, OKLAHOMA  
 RUSH, ENDICOTT AND GOFF, ARCHITECTS; OLINKA HRDY, DESIGNER



*Vocal Music*

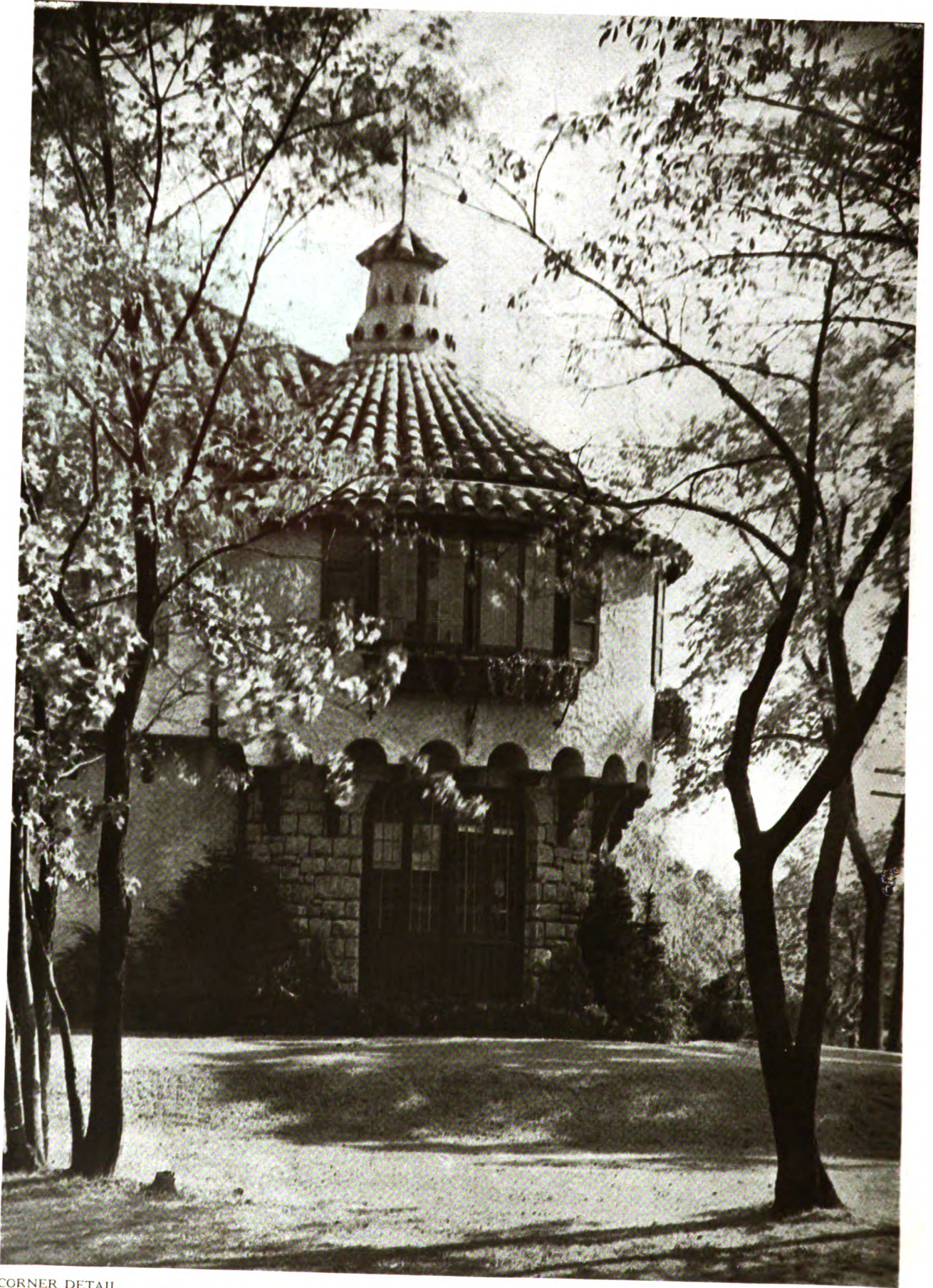
Photographs by Ginter





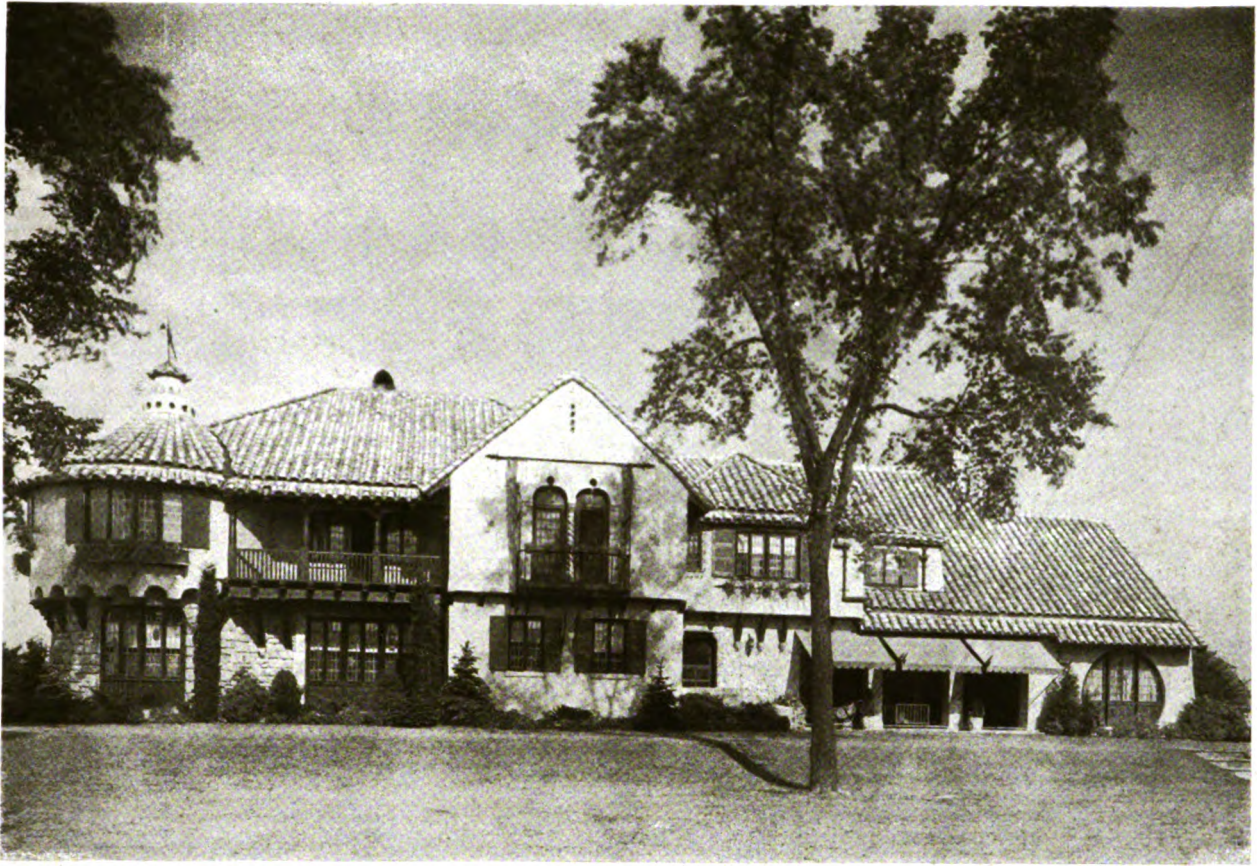
THE PATIO  
RESIDENCE OF SALVATORE M. de PASQUALE, PELHAM MANOR, NEW YORK  
D. A. SUMMO, ARCHITECT, NEW ROCHELLE, NEW YORK :: :: ::



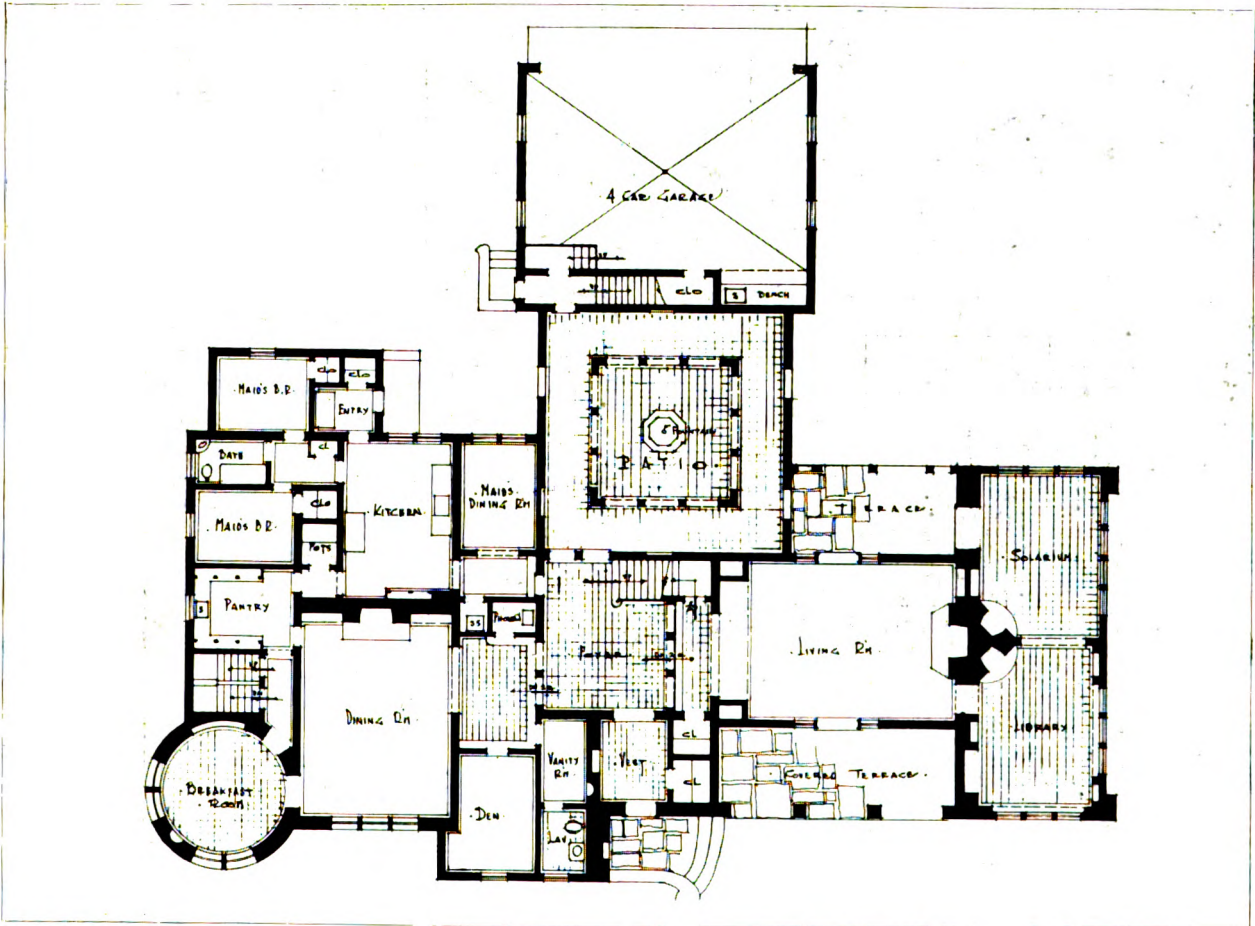


CORNER DETAIL  
RESIDENCE OF SALVATORE M. de PASQUALE, PELHAM MANOR, NEW YORK  
D. A. SUMMO, ARCHITECT, NEW ROCHELLE, NEW YORK :: :: :: ::





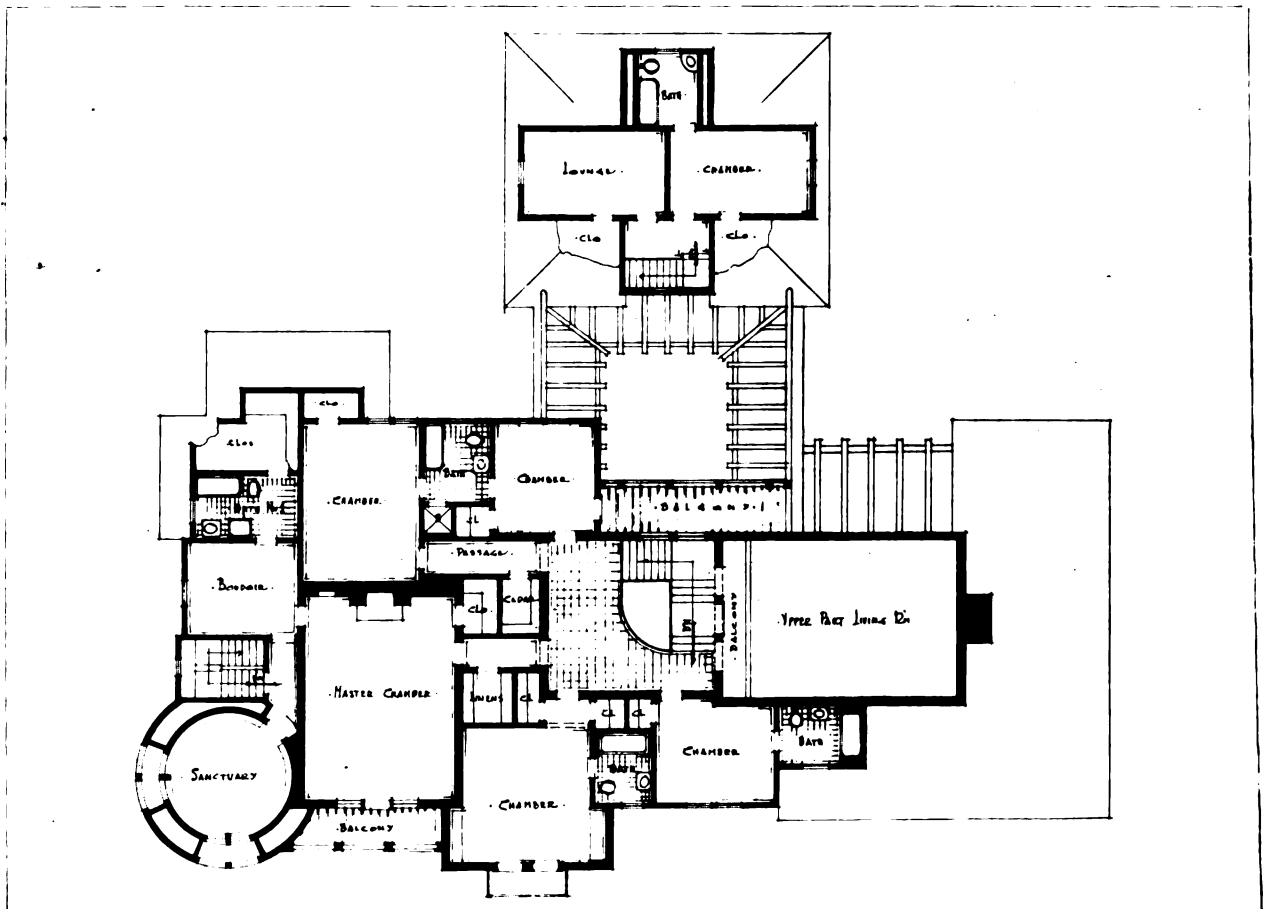
FRONT ELEVATION



FIRST FLOOR PLAN  
 RESIDENCE OF SALVATORE M. de PASQUALE, PELHAM MANOR, NEW YORK  
 D. A. SUMMO, ARCHITECT, NEW ROCHELLE, NEW YORK



DINING ROOM



SECOND FLOOR PLAN  
 RESIDENCE OF SALVATORE M. de PASQUALE, PELHAM MANOR, NEW YORK  
 D. A. SUMMO, ARCHITECT, NEW ROCHELLE, NEW YORK



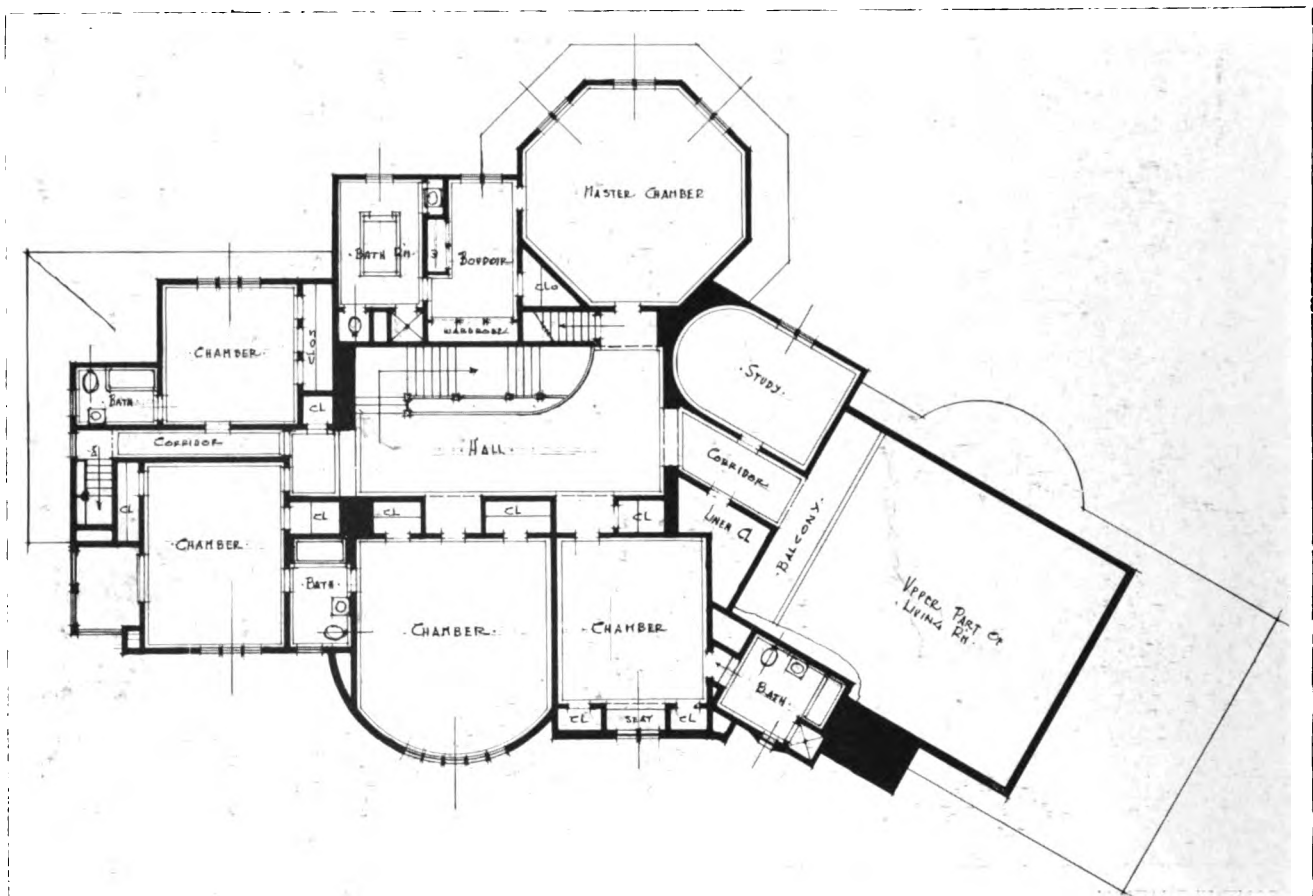


FRONT ELEVATION

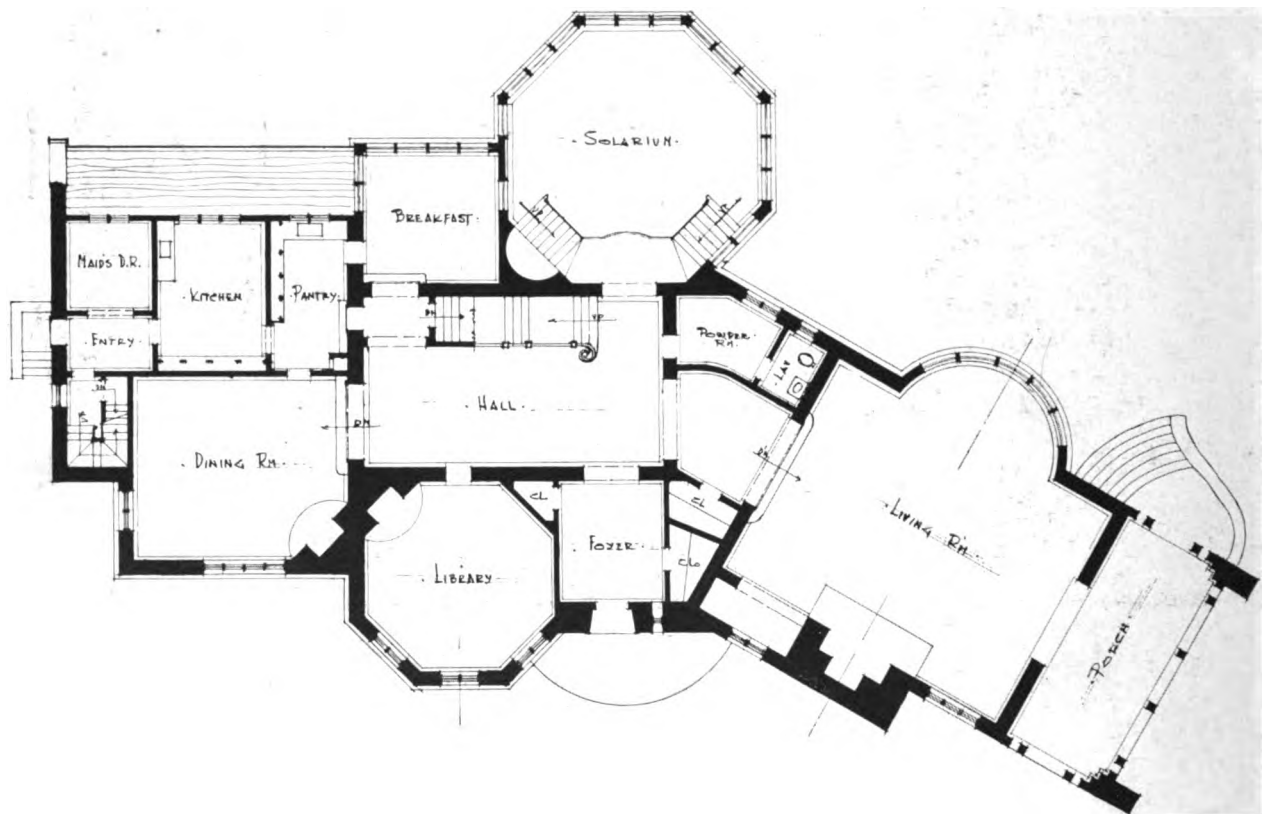


DETAIL  
RESIDENCE OF WADE D. HOLLAND, NEW ROCHELLE, NEW YORK  
D. A. SUMMO, ARCHITECT, NEW ROCHELLE, NEW YORK :: ::





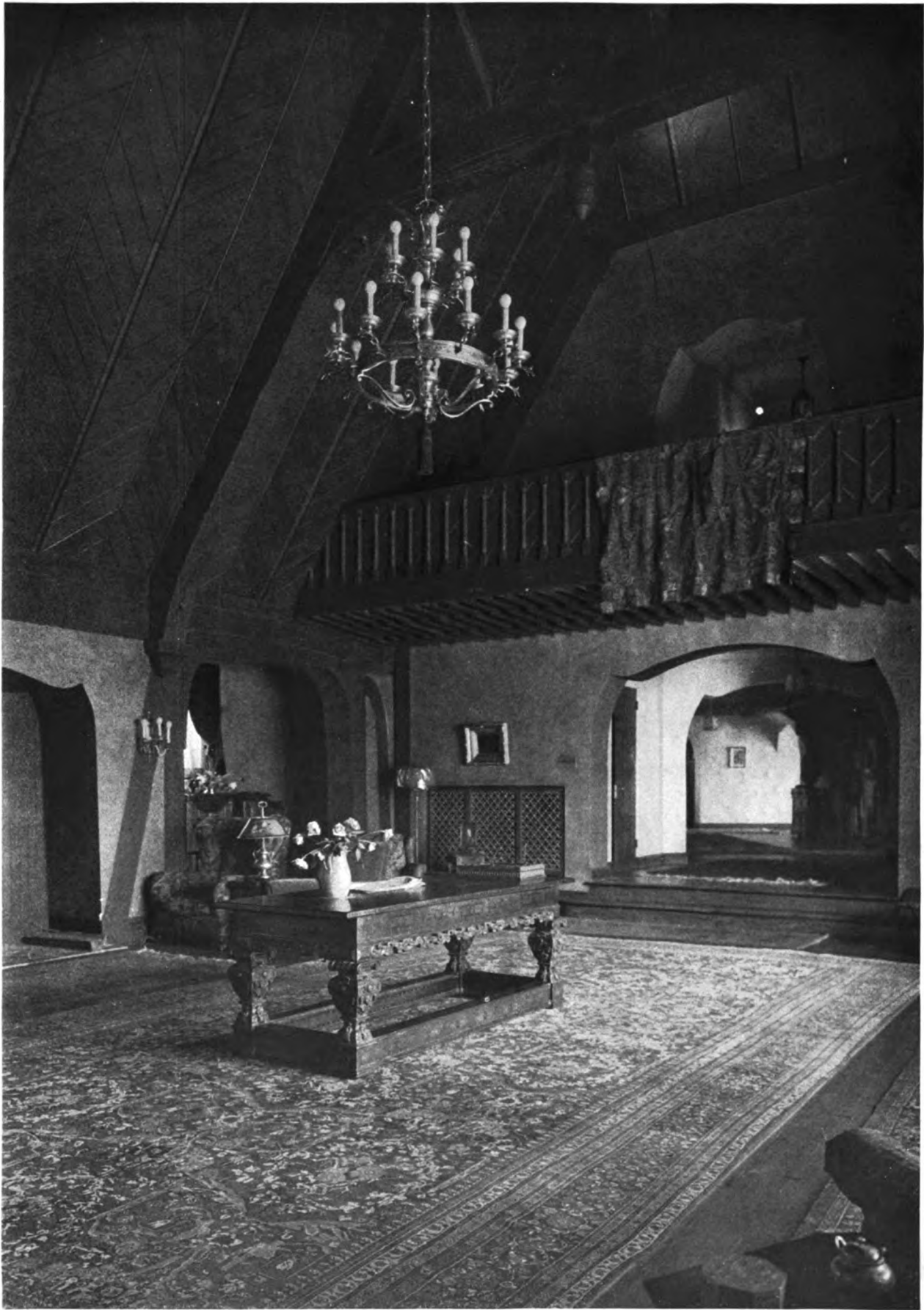
SECOND FLOOR PLAN



FIRST FLOOR PLAN

RESIDENCE OF WADE D. HOLLAND, NEW ROCHELLE, NEW YORK  
 D. A. SUMMO, ARCHITECT, NEW ROCHELLE, NEW YORK :: ::





DINING ROOM  
RESIDENCE OF WADE D. HOLLAND, NEW ROCHELLE, NEW YORK  
D. A. SUMMO, ARCHITECT, NEW ROCHELLE, NEW YORK :: ::





RESIDENCE OF T. G. COOKE, KENIL WORTH, ILLINOIS  
STANTON AND HODGDON, ARCHITECTS, CHICAGO, ILLINOIS



# The Passing Show

*Grand Prix de Rome Drawings: French and American  
Educational Methods: The Mucker Pose and Architectural Journalism*

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

AT LAST the profane eyes of those who are not of that esoteric group of architectural Brahmins who have seen l'Ecole des Beaux Arts have been granted the privilege of beholding some original *concours* drawings that were entered for the Grand Prix de Rome and other competitions. They are exhibited in the gallery of the Architectural League of New York.

The exhibition was opened with a complimentary dinner to the exhibitor, M. Jean Labatut, "in person," a representative of the French Ambassador, and of the President of Princeton University. It was a happy occasion which afforded the League's intelligentsia an opportunity to pass out the bouquets, "hands across the sea" and other social amenities including the inevitable exhibition of the "mucker pose" that is a deplorable concomitant of our business civilization.

We were told that the preeminence of the French system of architectural education as exemplified by l'Ecole des Beaux Arts is based on the development of the imagination with architectural freedom. Both are essential to architecture. We know that the imagination is developed and trained in the same manner as any other mental faculty, muscle or muscles—by work.

Apparently the stimuli to the imagination consist of endless competitions for prizes, medals and mentions which culminate in the right to compete for the Grand Prix de Rome and if won the architectural world is conquered!

The French method is immutable, semi-sacred in the minds of its proponents. It has endured for centuries. In the meantime, and especially during the past half-century, architecture and architectural procedure have been revolutionized entirely. It is unreasonable to expect that architectural educational methods should change also? And yet, we are all facing the East towards the traditional architectural Mecca—Paris—with the same blind devotion that impels the Moslem to face his Mecca.

A valued friend has just related his recent encounter with the architectural faculty of his alma mater. Of his class (1910) just eighty-six percentum has abandoned architecture in all of its phases; the brilliant, champion gold medal winner is now selling

securities and the others are engaged in more useful occupations. What is the answer? Perhaps no one of this class should have studied architecture because of mental or temperamental limitations, but even so that class graduated at the time of the tremendous expansion of the building industry. Why is the professional mortality of this class so great—eighty-six percentum—and not able to adapt itself to and cope successfully with the conditions, not theories, that confronted them? Can it possibly be—perish the thought—that they were miseducated for the intended purpose?

Our friend told the faculty of the actual conditions that confront the New York architect and outlined the necessary knowledge that is undreamed of in the cloistered seclusion of academic halls. This does not apply only to the university in mind, but to all of them. The only goal seems to be to "win the medals" in competitions. What a trivial ambition! Would it not be better to acquire a knowledge of architecture as it is and all of the extraneous factors that are involved and must be accounted for if success is to be attained? At the same time a true appreciation of the aesthetics of design and the imagination can be developed without making prize-winning the only purpose of student effort.

One of our earliest recollections is of an amazing acrobat at a county fair. He was of lively interest to the childish mind and the recollection is most vivid of the glittering array of innumerable medals hung upon his expansive chest, testimonials to his skill and prowess. Later we appraised them merely as a fine food for egotism that was the visible manifestation of an inferiority complex. After all, what is the real difference between the acrobat's and the student's medals—both are won in honorable competition.

There are medals given to men as they have attained world-wide recognition for works done. To us, the recent award of the non-competitive John Fritz Medal by the Founder Engineering Societies to Ralph Modjeska is by far the most important. Ralph Modjeska and the predecessor John Fritz medallists were awarded the honor because of things actually created and materially executed—and have benefited society. The Beaux Arts or other medallist has only exercised his imagination to make a competitive design for an impossible project.

The Grand Prix drawings—we had almost forgotten them—they did not thrill us. They are very large, the plans of a size suitable for a rug in a sizable New York apartment. The elevations, long and narrow, resemble a hall floor runner. Without a powerful field glass we are unable to study the plan in detail. Towards the top, about twelve feet from the floor perhaps, the *poche* plan of a building is discernible. The competition is for a Mediterranean residence for the president of a republic, that is important. Placed about the extensive area are other buildings. They are necessarily symmetrically placed about the major axis and all of the little axes—the layout will not tip up by being unbalanced. Extensive gardens, walks, terraces and other concomitants of an imaginary landscape are included with what appears to be an amateur lighthouse beside a boat landing.

The impression that one carries away is one of confused and drab grayness both in the plans and elevations. The drawings have the effect of a texture and unfortunately we could not discover much in addition. A tremendous amount of physical labor must have been expended in their production—the maker was certainly a willing and adept worker of the kind.

What relation do these Grand Prix drawings have to American architecture, its practice and education? That is important for at least one reason, a great deal of study, time and labor were expended in their making—but what is the harvest from the effort, what does it mean to us regardless of France?

\* \* \* \* \*

We dislike a jingo and abominate the pragmatical one who thumps his chest and shouts, "my country right or wrong." With all seriousness we ask—can we in America devise a system of architectural education suitable for and germane to our needs and conditions? Or must we adhere to century old French method devised and now expounded by those who are totally ignorant of our ideals, aims, customs and conditions?

\* \* \* \* \*

On every hand we hear the assertion that business and professional men, including architects, do not read their professional and trade journals, and also that architects are poor business men. As the parrot is attracted by any glittering object, it is claimed that professional and business journalism must be of the superficial, sensational type, introduced with a "punch" to attract the parrot-like mind of the subscriber. Do not give him too much to read as it may

wear his atrophied brain, seems to be the popular publisher's prescription.

This attitude of some persons towards architects is probably the result of the mucker pose that now infests our social, business and professional fabric. We are justified in deliberately taking stock of the situation. Of course, there are mucker-poseurs among architects just as there are among the other professions such as lawyers, doctors, even preachers, plumbers, bootleggers, bankers, brokers and politicians. We believe that the percentage is materially less among the architects than in the other professions.

There are several reasons for this. Architecture attracts a more serious-minded and advertant class of men because of the conspicuousness and permanence of his work, its responsibilities and the exercise of his creative powers. There is also the urge to be identified with the greatest of the fine arts.

The degradation of American journalism is acknowledged. It is deliberately standardized on a low plane to attract the maximum number of readers and increase circulation. Circulation is the measure of advertising value and because too many people can read, journalism is reduced to statements of non-essential—the more exciting and depraved the better—rather than of essential knowledge. It is true that every reader is a potential buyer—of something.

We have always believed that producers of articles and materials used in building construction and equipment prefer to reach by advertisements architects and engineers—the writers of specifications—and find that the journals most acceptable to them are the most profitable mediums for sales promotion. These producers certainly do not aim to play down to a supposedly sub-grade clientele but rather to play up to dignified, cultured and intelligent professions—architecture and engineering.

Architects and engineers *do* take their professions seriously and they appreciate sincere journalistic efforts to aid them in solving the intricacies and complexities of their work by the presentation of authoritative data pertaining to all of their phases and including their commercial and financial aspects.

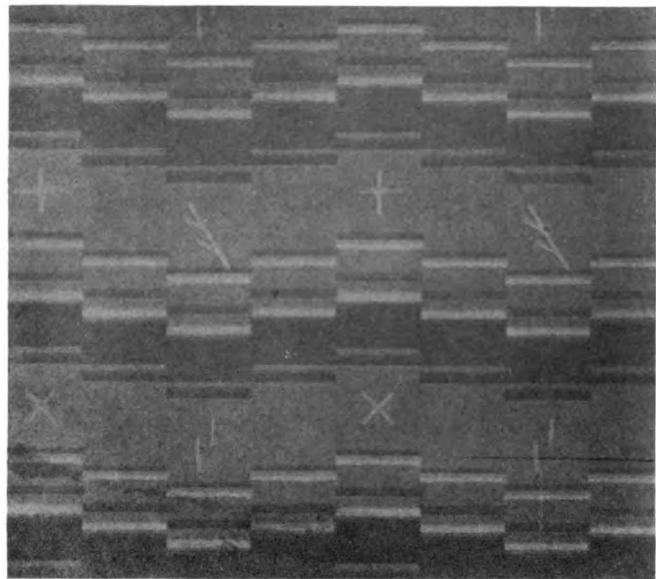
Architecture is changing rapidly and there is every necessity for architectural journalism to change in harmony and appropriately. The choice of change is now as with everything else, between the mucker pose—superficial, full of "punch" and sub-grade standard—or the dignified, cultured and efficient pose befitting to essential professions. The successful choice is destined.



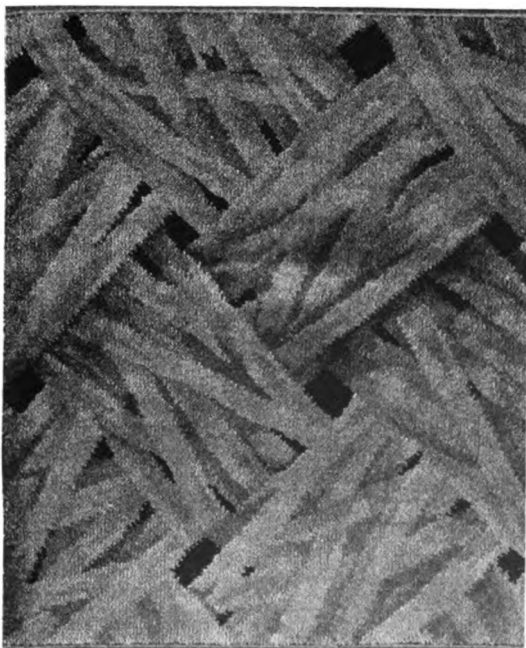
# Sound Examples of the Modern

**M**ODERN interior furnishings results in genuine liveableness when guarded from extremes by the experience and precedent of thoughtful decorators. Color harmony, tone, scale, balance and composition are not changed fundamentally, even in the name of the modern. Architects, ever alert for good taste in the modern, will see sound examples of that inevitable idea in the illustrations on this page and the three following.

(Subjects courtesy Mandel Bros.; detail photos by Wesley Bowman)



*A Wall Paper*



*A Carpeting*



*A Chair*



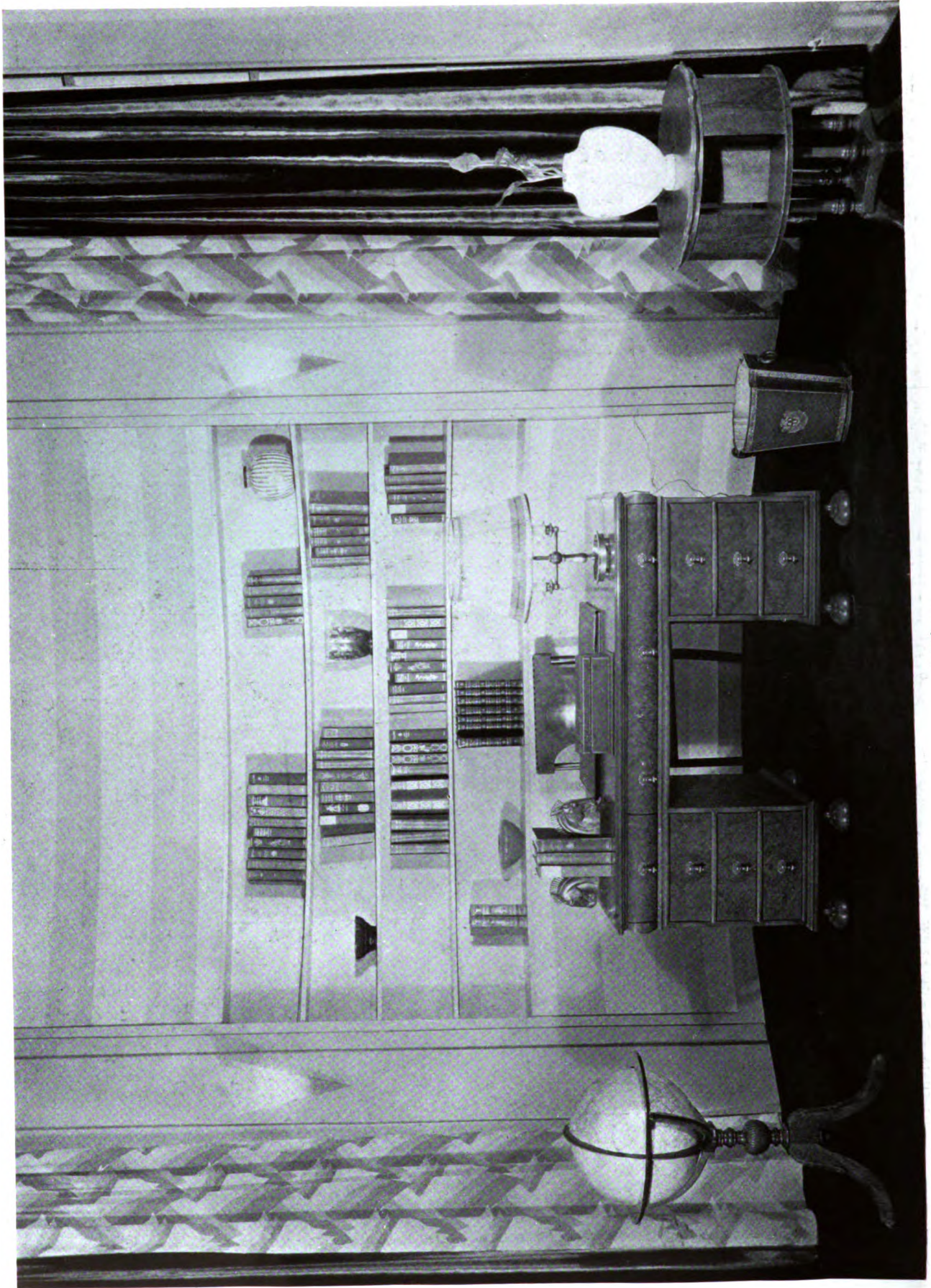
*A Living Room*





*A Dining Room*





*A Library*



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## Chicago War Memorial Award

*The Architectural Competition for a War Memorial for Chicago was Won by New York's Eric Gugler and Roger Bailey. The Report of the Jury of Award Follows:*

ONE hundred and fourteen sets of drawings were submitted in this competition, and of these a large number were high in excellence, so much so that the Jury had a long first day's work in eliminating, by unanimous vote only, enough to bring the group down to a number making possible real consideration.

"At the end of the first day six sets of drawings had been selected and placed in a separate room, and in the morning of the second day's work this number was reduced to four. The final vote was unanimous for number 94, submitted by Eric Gugler and Roger Bailey. The feeling of the Jury was that this solution gave a response which satisfied not only the monumental demands of the program, but had a strong spiritual appeal, in that it created an enclosed space in which the sarcophagus, representing those men whom the war had not left with us, had the dignity of resting in the seclusion created by the surrounding colonnade.

"This monument was also commended as open in design so that the lake could be seen through it from the city. Its isolation as an island on which it could be set among its own foliage surroundings also appealed to the Jury.

"The scheme awarded the second prize, submitted by Benjamin H. Marshall, had also been liked by the Jury from the first, but had been set aside for various reasons, one being the likelihood of its extreme cost. It had, however, some of the qualities of the first prize, in that it would not block off the view of the lake from the city, and in that it created the same seclusion for the memory of the dead. The vote for second prize for this project was also unanimous.

"The other two projects which were placed in the separate room and which we might unofficially call three and four, could not, under the terms of the program, be officially placed, as only the first and second prizes are to be of official record. One of these submitted by Voorhees, Gmelin and Walker showed a magnificent progression of stone verticals, projecting into the lake in the shape of the prow of a vessel, and rising into the sky as they progress. This was rightly admired as a striking and original design. The last of the four submitted by Nimmons, Carr, and Wright was admired by the Jury as the best of a series of solutions of the shaft type. The plan is almost irreproachable, and it is an open, well studied presentation of the subject.

"In making the recommendations and awards the Jury made no effort to learn the identity of the various

competitors and remained in ignorance of such identity until after the awards were made."

Signed for the Jury of Award by John Mead Howells.

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Presstime information concerning the picture on page 199 of the November issue of the sculptored figures above the Woodbury County Courthouse at Sioux City, Iowa, did not state that William L. Steele was the architect; it did state Alfonso Ianelli was sculptor. George G. Elmslie was associate architect.

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Mr. Barry Byrne, Chicago, Illinois, was the architect for the showroom of the National Plumbing & Heating Co., Chicago, pictured on page 198 in the November number.

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Praised for their splendid representation of Chicago and western architecture were the exhibits of John A. Holabird and John W. Root displayed in the Architects' League Building, New York, until the tenth of this month. New York's Raymond Hood praised the Chicago architects for the "distinctive mark" they have made, praised them and Chicago for the notable qualities of its buildings.

---

The 1929 meeting of the American Construction Council will be held December twelfth, thirteenth and fourteenth in Chicago, Illinois, at the Sherman hotel. Principal theme of the meeting will be the maintaining of construction activity for the coming year.

---

Association of Mr. Frank Lloyd Wright with Mr. Charles L. Morgan has been announced. Mr. Wright will maintain an office with those of Mr. Morgan's in the 333 North Michigan Building, though Taliesen, Wisconsin, will still be his headquarters. The Chicago office will be made the center for development of Mr. Wright's inventions for skyscraper construction, on which work is going forward for both Chicago and New York projects.

---

Wooster Products Inc., Wooster, Ohio, is the new name of the Safety Stair Tread Company of that town. The reason: new products have been added to the original manufactures, all being allied lines.

---

A vigorous campaign has been started by the American Institute of Architects to educate the public in "good architecture and good environment." Backbone of the work will be motion pictures and illustrations to be shown before schools, colleges, chambers of commerce, civic organizations, women's clubs and art bodies. The film now being used details the development of Washington, D.C.



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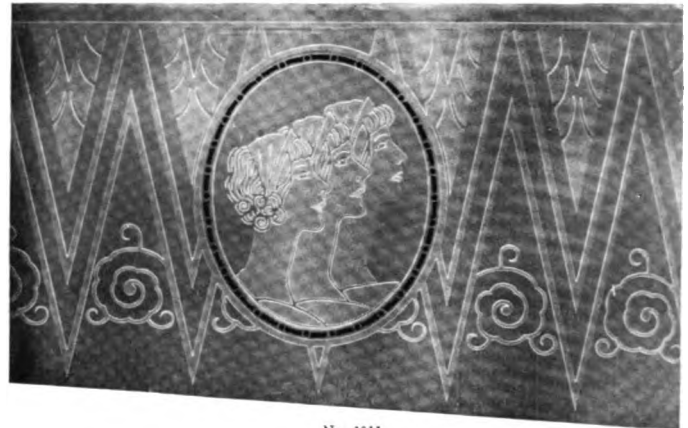
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The annual meeting of the Central Illinois Section of the American Society of Civil Engineers was held on the evening of December 3, at the Inman Hotel, Champaign, following a dinner at 6:30 P.M. After the annual business reports the following officers were elected and installed for the ensuing year: President, G. W. Pickels; Vice President, J. J. Woltmann; and Secretary-Treasurer, N. D. Morgan.

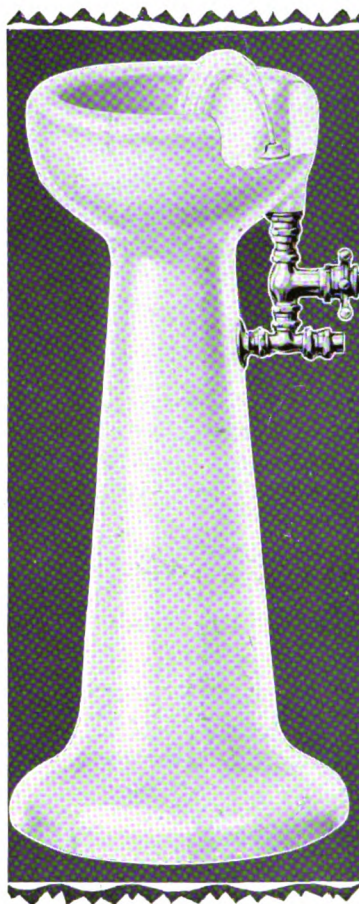
The speaker of the evening was Professor Rexford Newcomb of the University, on the subject "Structural Forms and Their Relation to Architecture." The lecture was beautifully illustrated with slides and enthusiastically received by the audience. The ladies were the guests of the members for the evening.

The American Society of Civil Engineers is the oldest national Engineering Society in the United States. It was instituted in 1852, for the purpose of advancing engineering and architectural knowledge and practice. It has a total membership of over 13,000, scattered in all parts of the world and composed chiefly of civil engineers and architects. The Society operates through national meetings and conventions and through its several local sections of which the Central Illinois Section is one, with headquarters in Urbana-Champaign.

**Labor Costs of Construction:** A little book, but packed full of useful information for the contractor, is "Labor Costs of Construction; a Reference Book for Engineers, Architects, Contractors and Builders" (Chicago: Gillette Publishing Co., 1928. 202 pages. 692.5C76) by Frank L. Connor. Even admitting that there are many variable factors which go to make up an accurate estimate of modern construction, the method of attack in this case seems to allow for these loopholes. A careful reading of the introduction will clarify the author's purpose and explain away the difficulties which beset the practical man in estimating.

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### *For Your Specification Files*

Copies of these useful publications may be obtained without cost or obligation by addressing requests to the **WESTERN ARCHITECT**, 215 S. Market St., Chicago, or by writing to the manufacturer direct.

**FIBREDUCT:** A new underfloor wiring system of the General Electric Company composed of corrosion resisting impregnating fibre designed for permitting safe, economical outlets at any point at any time. General Electric Company, merchandise department, Bridgeport, Connecticut.

**STUDIES IN STRUCTURAL WELDING:** Monographs defining every phase of electrical welding in steel construction. The Lincoln Electric Company, Post Office Box 683, Cleveland, Ohio.

**FACTS ABOUT THE STRUCTURAL STEEL INDUSTRY:** A glossary and directory issued by the American Institute of Steel Construction, 200 Madison Avenue, New York City.

**TRUSSLESS WOOD AIRPLANE HANGAR:** Details of an experiment conducted by the National Lumber Manufacturers Association, 702 Transportation Building, Washington, D.C.

**ST. PAUL FOUNDRY COMPANY:** Bulletin "D" dealing with application of this company's products to homes, private garages, schools, churches, stores and office buildings. St. Paul Foundry Company, St. Paul, Minnesota.

**METAL LATH CONSTRUCTION:** This the title of a 24 page study containing specifications and detail drawings pertaining to all forms of metal lath construction. Associated Metal Lath Manufacturers, 1821 Engineering Building, Chicago, Illinois.

**PERFORATED AND CAST GRILLES:** A brochure issued by the Newman Manufacturing Company explaining their products. The Newman Manufacturing Company, Cincinnati, Ohio.

**BATTLEDECK FLOOR:** A complete study in all-steel floor construction, Technical Data Bulletin No. 3, American Institute of Steel Construction, 200 Madison Street, New York City.

**FLUSHWOOD DOORS:** A brochure showing these patented doors, variety of design, method and type of construction and applications. Morgan Woodwork Organization, The Morgan Company, Oshkosh, Wisconsin.

**INDUSTRIAL AIRATION; INDUSTRIAL DAYLIGHTING:** Two interesting, comprehensive books giving methods for predetermining the daylighting and airtion of industrial buildings in advance of construction. Detroit Steel Products Company (Fenestra steel windows), 2250 East Grand Boulevard, Detroit, Michigan.

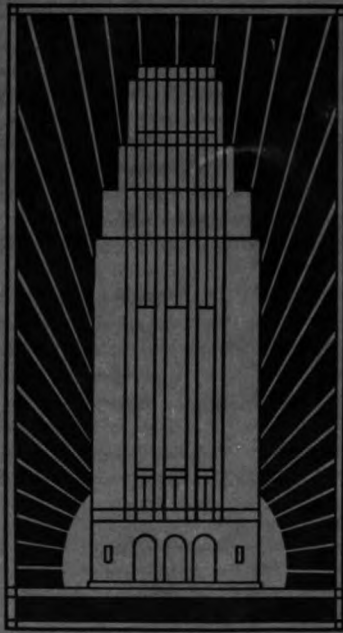
**CEMENT AND CONCRETE:** A very useful book for general reference to this subject. Portland Cement Association, 33 West Grand Avenue, Chicago, Illinois.

**JOURNAL OF THE AMERICAN CONCRETE INSTITUTE:** November number, useful papers and reports on: Construction Specification for Concrete Work on Ordinary Buildings; Permissible Openings in Buildings; Cement Stucco Finishes; Disintegration of Concrete, Progress in Determining the Relation between Test Cylinders and Concrete in the Structure, and Variations in Standard Portland Cements. American Concrete Institute, 2970 West Grand Boulevard, Detroit, Michigan.

**KROCH'S ART MANUAL:** This is an annotated list of American and Foreign books on fine and applied art for 1930. This, the fourth edition of an especially useful bibliography, is revised and enlarged to include many a new book on contemporary work.

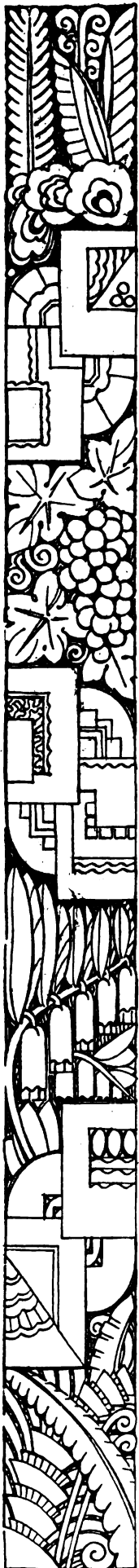


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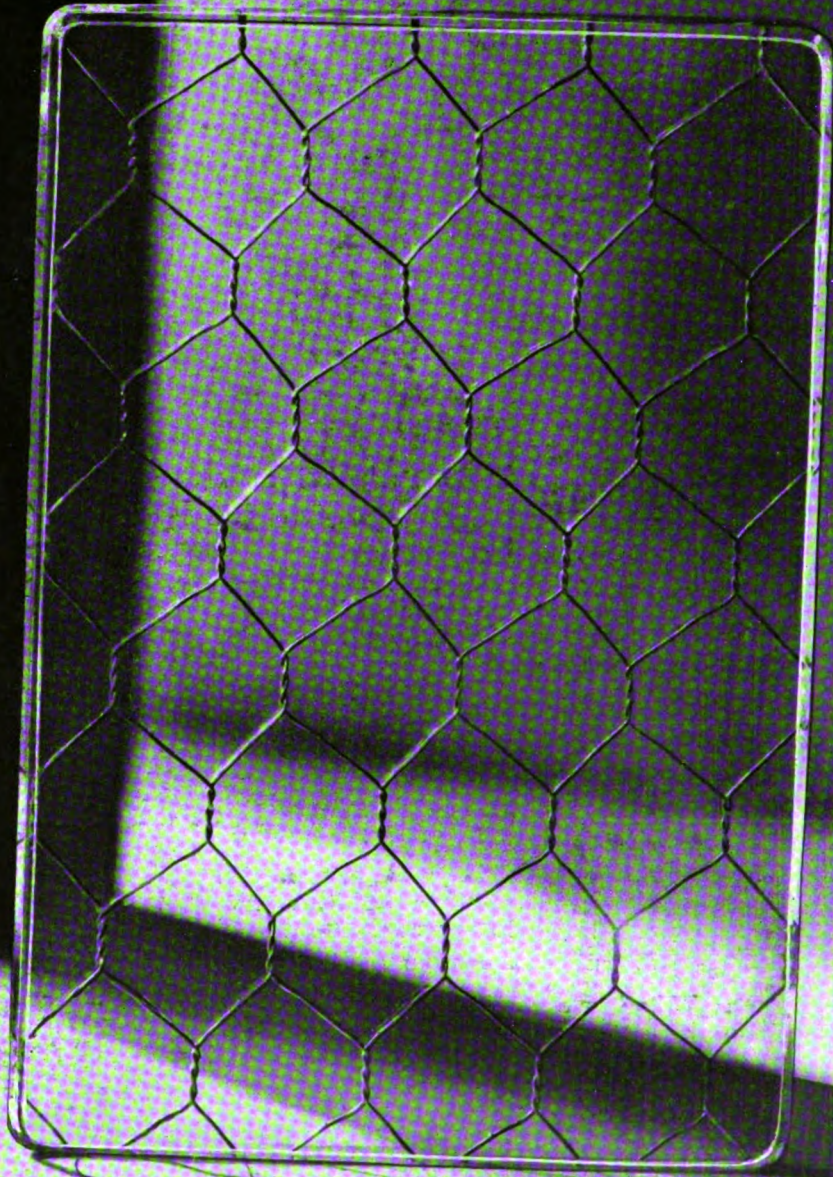
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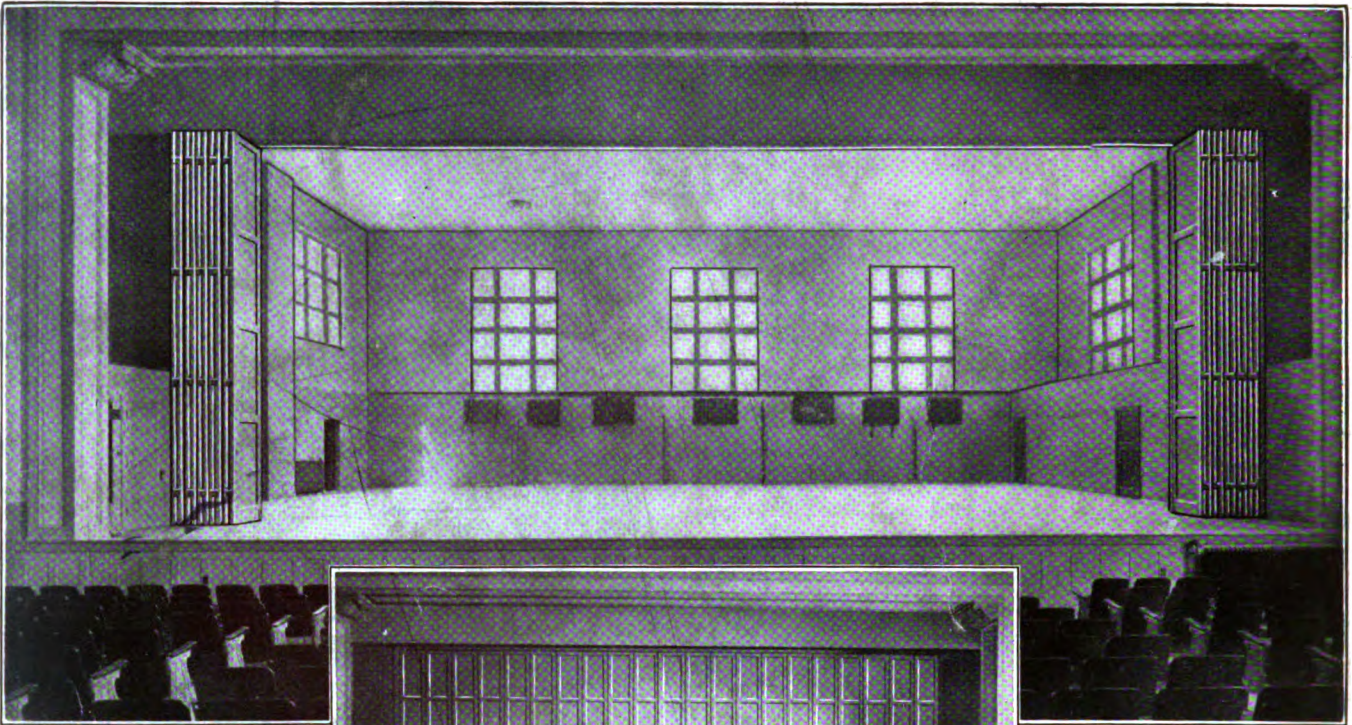


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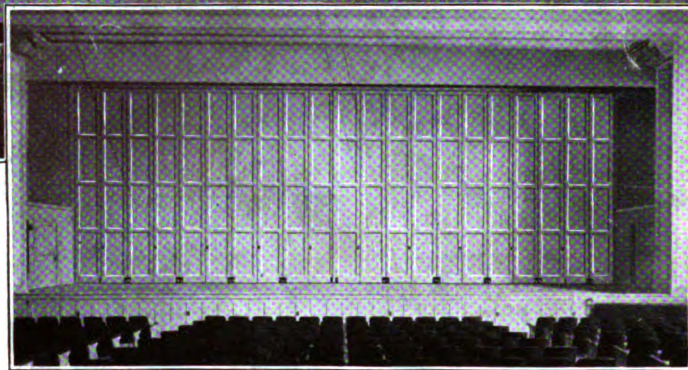
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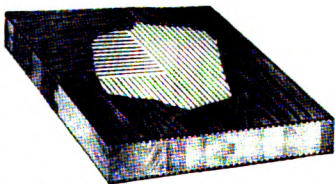
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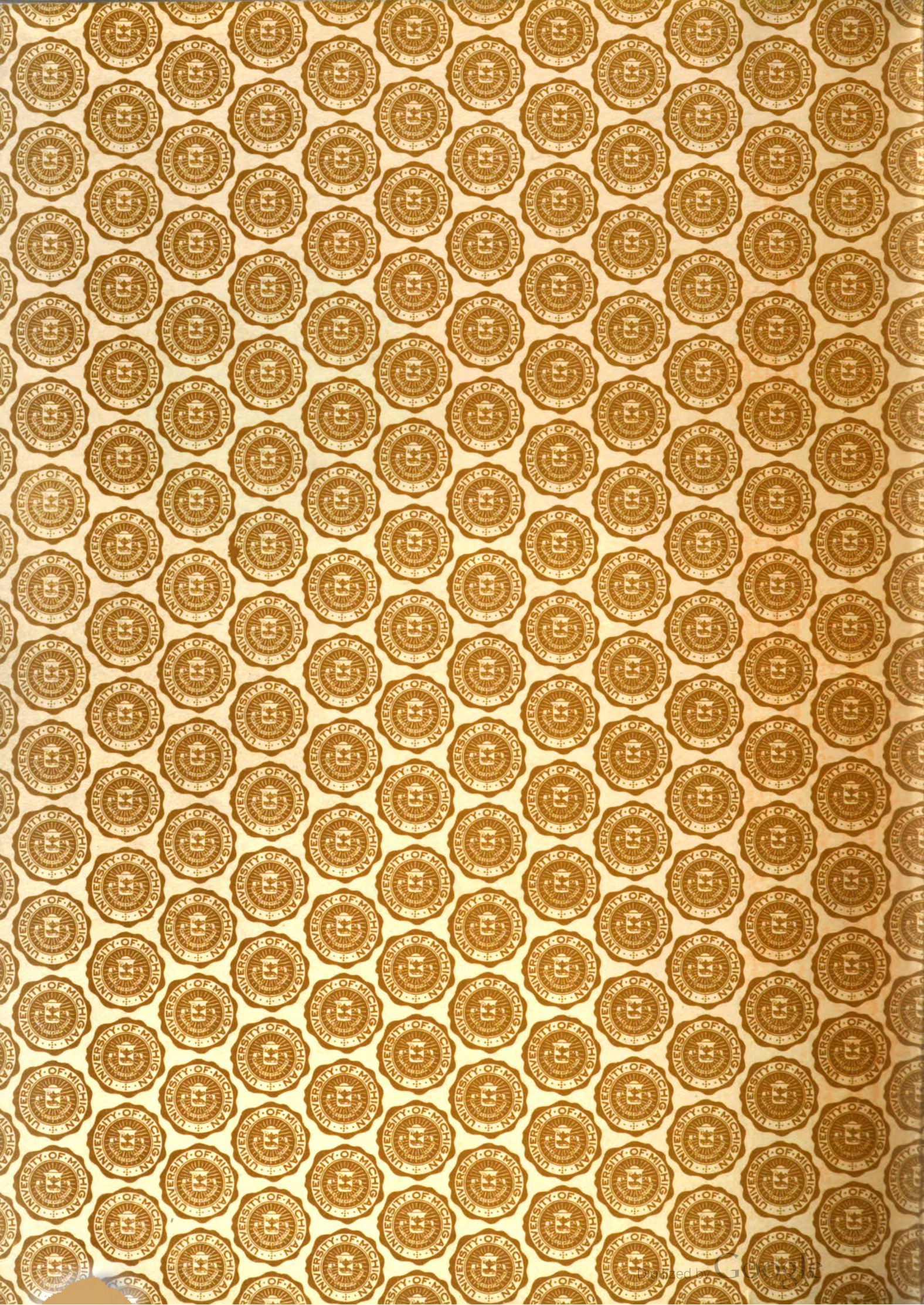














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