

Gullible—Always Gullible Will the Architect Forever be the Sucker?

It is said that the difference between men and monkeys is that men learn through the experience of their fellows and through the teachings of history and that monkeys learn only through their own individual experience. On that hypothesis, some men are like monkeys. They will not learn from the experience of others.

Men with creative instinct are naturally endowed with the gambling spirit. Creation is the result of experimentation. The experimenter is engaged in a continuous gamble. First the experimenter has a theory; then he tries it out. The tryout is a gamble. Just as soon as a theory is a demonstrated fact it is no longer an experiment. It is merely an exercise.

Design is always an experiment—therein lies its fascination. It is an opportunity for one to exercise his natural creative urge. Every human being has an inborn desire to express himself. All forms of expression are more or less experiments in effect. It is just plain human to like to manifest one's ideals. Every person has inherent in him an inborn desire to speak his inner self in tangible form. When he does speak, it must be with form, color, or sound, according to natural bent.

The problem of human housing involves both form and color and it echoes in imagination with the sounds of human occupation. Strange it is that when an architect plans a house, always in his imagination the occupants of his dream house are to live happily ever afterwards. It is that anticipation which gratifies his desire. The true architect never can admit that his homes may be the seat of domestic discord. To him the anticipated click of conveyor, the burr of the dynamo and the pound of the stamping machine are all parts of a great industrial orchestra which will make majestic echo through the precincts of his buildings.

Opportunity for design exercise is an irresistible lure to the architect. He believes the real estate exploiter because he wants to. He can see only entrancing opportunity for experiment with solution to meet conditions. The architect is lured into entering silly competitions and to make free sketches because he wants to be lured. He has heard old men recount their grief of experience. He has been told with copious illustration that all competitions are but vanity, but he believes it not. The architect is credulous because he wants to be credulous. He with his compeers resolve to ban all thought of again participating in unrestricted competitions, but he and they break the resolution. Men are weak. They are just monkeys without tails to save them. With burning fur they cry out in the agony of their pain, "Why are competitions permitted? The other fellow is giving free sketches—I have to." The sequel is that the other fool's free sketches along with theirs are turned over to the dreamless matter-of-fact builder to build as the builder's own. The whole free sketch outfit are just a bunch of suckers. They are voluntary fuel for the fire but do not enjoy the burning.

Some realtor people not far from here had a bright idea. Real Estate was not moving, in fact was not likely

to move soon. With no movement in real estate there would be no commissions to pay for publicity. A realtor maintains the breath of his life through the nourishment of publicity. Without an atmosphere of publicity he cannot live. If he has no money to pay for publicity, he has to have it anyway.

The realtors met, thought, and struck upon the architectural monkeys. They were sure they had the solution. Here was an opportunity to get publicity without much cost. They observed that the architects were without opportunity to gamble on their ability to solve problems in human housing. Here was the realtor's chance. They would hold a house competition to encourage good housing. Oh yes! It would be philanthropic, all for the benefit of the dear, dear public. Real bull con artists victimize the public. They would offer a prize equal to the regular architectural fee for complete architectural services for one house. Twenty-five hundred architects would respond. Twenty-five hundred cheers for the sometimes reputed real authors of the nice little depression we are enjoying. Be it remembered that it has sometimes been said that if there had not been such a crazy deluge of real estate sub-divisions and so many speculative buildings loaded with financing cost water, there would not have been defaulted bond issues, frozen bank assets and ultimate bank failures. Maybe so; we know the depression is here and we need a goat.

They figured big, these realtors. As a mere matter of fact in 1932 there were only 2,382 resident architects altogether in the states of Illinois, Indiana, Iowa, Kentucky, Michigan and Wisconsin. It is a habit of realtors to figure big. Recollection of a real estate sub-division sale of business lots makes their bigness clear. They generally sold enough business lots to supply the district to be served with business facilities for at least one hundred years of continuous growth.

The competition was held. The agreement with the competitors said all drawings submitted were to be the realtors' property to have and to hold until they, the realtors, wanted them no more. The winner only was to have a job for a fee slightly less than if he were given the commission direct in a regular legitimate way. One hundred and one architects responded. One hundred and one, say, \$20,000 machines swung into action and with feverish activity pushed forward for, say, forty hours, surely not less. Four thousand forty hours for one trained human machine. If, instead, these realtors had employed a modern excavating machine such as sells at the present time for around \$18,000, the fee charged for this service would have been around \$40,000. The mere money comparison is potent, because under most favorable conditions it takes at least eleven years of time after a boy has finished the grade schools and approximately \$20,000 of economic expenditure to produce a qualified architect.

Are architects always gullible? Is there anything that can protect a man from the consequences of over credulity?

—E. S. Hall.

Chicago's New Building Code

The code committee has not agreed upon every point nor have all the sections been typed, but the various committees are continuing to meet and will agree on the mooted questions without delay.

The demand for a new code arose from the fact that unquestionably the 1905 ordinances lagged far behind the advances in materials and construction. The strides of the building industry have been many and long, concerning which the present code is silent. It was an amplification of the accumulation of ordinances enacted subsequent to the Fire of 1871.

Not only did the exactions of the old ordinance cause dissatisfaction; its ill-arrangement, its ambiguities, and its lack of provision for the application of new materials and methods, were all hindrances in reducing the cost of building and thus furthering an era of building prosperity.

Had a few broadening sections been adopted, economy without sacrificing safety would have been materially promoted; but the clamor against the form of the old ordinance was so great that the committee planned a re-arrangement, or grouping of subjects, in an attempt to facilitate the use of the document. Accordingly, the committee proceeded to collect everything pertaining to buildings embraced in a group in a section bearing only on that group of buildings. It was not until the lapse of many months that it was found much repetition was required in this plan. It was cumbersome and likely to lead to inconsistencies. It was then decided that it would be better to refer in the group sections to type of stairs or structural matters and many other things and describe these types in special sections or chapters. Manifestly, this plan would require as full a description of an item in one group of buildings as that required in any other group and still avoid redundancy. It was also found best to embrace heights, areas, different types of buildings and types of construction in a section embracing the general requirements, and to refer to these things in the group section by type numbers.

For instance, the new ordinance describes types of stairs to which the building group sections refer only by stating the required number of stairs and the required type of each.

The designers' attention would be called to the extent of ventilation, for instance, in a hospital, in the section describing the requirements of the group; also number of stories, number of exits, etc., so that the architectural designer would find it unnecessary to study the ordinances from end to end as he is now required to study the existing code before he begins designing, if he expects to avoid all the pitfalls in the old ordinances. When he is reading the group sections, he will find references to the special sections.

In the old Ordinance the frontage consent sections and requirements were scattered and the measurements were not uniform for buildings of different uses. These requirements have now been compiled into one section and an unambiguous provision of measurements provided. It will also contain a much needed glossary of definitions.

Public meetings have been held to consider Group "L" Buildings—Schools; Group "K" Churches; also to consider garages, sections on structural engineering, heights and areas. Further hearings will be open to the public.

The uncompleted work consists of reconciling varying opinions and coordinating the work of various sub-committees which have written paragraphs concerning identical subjects; for instance, the committee on group "H"—Hospitals, Asylums, etc.—included in this work paragraphs concerning fire prevention, ventilation and lighting requirements; simultaneously special committees wrote requirements concerning the same subjects.

Drafts of the sections of the proposed building code which architects and engineers have been writing, but which have not been submitted to the City Council Sub-Committee of the Committee on Building and Zoning to date, will be delivered to this body when it resumes public hearings. These hearings were postponed because of the death of Mayor Cermak.

—Richard E. Schmidt, Chairman,
Architects Committee for New Building Code.

A Roman Tower in Chicago

Tradition says St. Paul resided with his half-brother Senator Pudens during his sojourn in Rome. On the site of Pudens's house now stands the tower of the Church of St. Pudentiana, an ancient, picturesque campanile.

While in Rome I was struck with the thought of incorporating this design in the tower for the Church of St. Mary of the Lake in Chicago. Attempts to sketch the tower proved futile for the street is now 22 feet higher than the floor of the church. Within the walls I climbed over stored furniture and through small windows under eaves onto aisle roofs whose tile were dangerously slippery in the rain, from where the foreshortened view of the tower made the sketch valueless. A student priest in the American College interceded for me. He secured an interview with the Mother Superior of the convent which adjoins the sanctuary and was told that only by permission of the Bishop could I be permitted to enter the campanile through the convent. The Bishop was finally persuaded. I was directed to be at the sanctuary door at one o'clock the next afternoon.

There was a thud of moving bolts, the door opened and before me stood an elderly nun completely robed in white, who motioned me to follow. Through the rough stone vaulted corridors we proceeded, the nun incessantly tinkling a small warning bell. The effect was immediate. Across our vision floated rapidly fleeing nuns into lateral passages. My guide led me up a stairway to a door opening into the campanile, whence I proceeded alone. In Cimmerian darkness I groped in the dust of ages to secure the door behind me, wishing no interruptions so near my goal. Up the dingy steps I climbed to the uppermost story and leaning out through the openings I obtained complete and exact sketches of the exterior. To get the interior was easier.

Darkness had fallen. Winding my way down the ancient stairs back to the door, I found my nun kneeling before a Prie Dieu. She must have been frightened at my appearance now black from head to foot. With each step the dry dust of ages had mounted like clouds over my body. Back to the sacristy door she led me, where I made a deep obeisance. To my hotel I wandered, the clanging of chains and thud of bolts reverberating in my ears. I was an exuberantly happy architect.

The campanile of the Church of St. Mary of the Lake in Sheridan Road, Chicago, is a replica of the beautiful St. Pudentiana.

Again in Rome in 1929 I found that the floor had been removed and excavations made, the house of Senator Pudens now cleared, and the privilege was mine to see the still standing walls and floors where St. Paul once walked.

—Henry J. Schlacks.

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Editor Monthly Bulletin

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Committee on Public Information

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With the Illinois Housing Commission conceding eleven of the fifteen points at variance in the Illinois Society of Architects' proposed housing bill, a compromise bill endorsed by commission and architects was presented to the Legislature in March. Proponents are hoping the bill will be enacted into law by June. Since the bill gives authority to any municipality of more than fifty thousand to create its local housing board of five members, one of whom must be a member of the state housing board, the time has come when thought should be given to formulating city ordinances for the regulation and guidance of such local boards.

Recent experience demonstrates the necessity of government simplification and departmental mergers. Why could not the city plan commission, the housing board, the small park boards, be one board of five properly equipped efficient citizens? Think of the duplication and attendant waste inseparable from the forty-five distinct park authorities in Cook County with their 224 commissioners (104 for Chicago, 120 for outside Chicago), besides small parks administered by the City Hall! The duties of plan commission, housing and small park boards are closely allied, eliminating the untenable position of the Chicago Plan Commission that restricts its jurisdiction and interest to public area confined by street or property lines. Such a merger makes for economy and directness with overlapping jurisdiction erased. Architects may well study, discuss, and recommend such measures, proving to their communities that they are leaders in the public interest.

Before the next issue of the Bulletin is published, the Century of Progress Exposition will have been thrown open to world visitors. Architects visiting the Exposition are invited to write their reactions to the Bulletin. Tell the Bulletin what you think of the architecture, of the color, of the lighting; whether the effect is happy both by day and night, and whether the buildings will have influence on our more permanent architecture.

Belief is general that during the near future many architects will be occupied with planning alterations and reconstructions. This is a fertile field for skill and ingenuity. One successful rebuilding has preserved through the centuries the name and fame of a man who turned the nave and aisles of the longest cathedral in England (Winchester, 530 feet long) into an up to date modern church interior. Architect, churchman, chancellor of the Kindom, bishop, William of Wykeham (1324-1404) died before this alteration was completed; his directions, however, shall we say specifications, were so explicit that the work carried on without change to completion. His other buildings are well known, but his fame rests on the skillful transformation of an Early Norman (1070-1170) to a Perpendicular Gothic (1394-1430) interior edifice, which ranks as the happiest proportioned in all England.

A press report says that Metropolitan Life Insurance Company in a new contract modifies the terms of its mortgage repurchasing agreement with Sears Roebuck & Co., in that Sears obtains relief from the 30 million dollar contingent liability assumed in selling to the insurance company \$20,116,000 of mortgages. These mortgages are secured by homes sold by Sears Roebuck. The old agreement called for new mortgages in place of old to cover delinquents. This demand for new mortgages is waived for two years and extends for three years mortgages maturing in 1933 and 1934. Sears Roebuck agree at the same time to keep up interest and taxes amounting to about \$25,000 per month.

W. S. Norton, Comptroller, Metropolitan Life Insurance Company, replying to Mr. Zook's letter in the last issue of the I. S. A. Bulletin said, "Practically all the loans that we have made on Sears houses are in other parts of the country and they have been made on individually owned houses; not, in any sense of the word, 'wholesale' lending."

The question now arises, in the light of the new agreement: What is wholesale lending?

The Illinois Society of Architects endorses wholeheartedly the efforts of the "American Architect" for reorganization of the Office of the Supervising Architect of the Treasury and other government architects' offices to the end that government building design be distributed among architects in private practice whose executed work warrants such confidence. This change should give added interest and variety to our public architecture; it would make for economy in cost, a consummation hoped and prayed for throughout the land. Write to your congressman for support of this change.

A proposal to construct a block of tall office buildings behind Parliament Square has met opposition by the London County Council. The council is fearful lest what it regards as the most familiar group of buildings in the world be overtopped.

Through the efforts of Cook County Assessor Jacobs, a permanent civil service organization for the assessment administration of the county has been set up. With the Civil Service Commission's approval, nine organizations are represented on the examining board. Two of these, the Illinois Society of Architects and the Chicago Chapter, A. I. A., are represented by E. S. Hall and J. R. Fugard, and by J. C. Bollenbacher and V. A. Matteson, respectively.

James McLaren White—An Appreciation 1867 - 1933

It was during my preparatory school days that I first met "King" James, the university senior. That was in 1889-90. In those days there were so few university students that they were glad to mix with the preps to keep their courage up. In the spring of '90, James gave his commencement oration to the accompaniment of hail on the tin roof of the old armory. Notwithstanding the heckling of hail and tin, he got his diploma.

In 1890-91 it was the newly born instructor Jim White who taught freshman Hall his projection drawing and descriptive geometry.

As a junior I witnessed the incidents of his courtship of Edith Shattuck, my instructor in free hand drawing. The resistance was pronounced but Assistant Professor White was equal to the occasion.

In 1896, when I took my graduate work, I knew him as Professor White. At that time he, in association with Professor Ricker, was engaged on the design of the old Romanesque University Library, now known as the law building. With my leaving the University of Illinois, I saw Professor White only occasionally but heard of him in succession as Professor of Architecture, Dean of the College of Engineering, and finally as University Supervising Architect. His activities in connection with University affairs were multitudinous. Not only was he architect or associate architect on all of the later university buildings but he had charge of the physical upkeep of the entire university plant, both at Urbana and Chicago, including some eighty buildings. He could turn to a chart and at a glance tell you what particular room any certain professor in the university was occupying. He seemed to know everybody employed in his department: designers, engineers, draftsmen, superintendents, mechanics, accountants, janitors. He built up a great organization of loyal workers and no doubt saved the State of Illinois hundreds of thousands of dollars by his wise, judicious conservation of its property.

White never seemed to be in a hurry. He always had time to hear anybody's story and to extend to them the courtesies of the university.

In 1917 he and I became members of the Illinois Architectural Examining Committee at about the same time. It was in connection with our association on this committee that I first got an insight into the real character of Professor White. If there is any place where you can find out about a man's real worth, it is on a committee. Most committee-men talk but offer nothing constructive. There would be an argument and we would seem to be getting nowhere on an important discussion. Then I would see Jim settle down with his pencil and paper and presently he would present a solution which would epitomize the constructive points in everybody's argument and reject the trash. His self-sacrificing service to the people of the State of Illinois and the profession of architecture in connection with this committee cannot be evaluated by mere words.

Down in San Antonio the National Council of Architectural Registration Boards was looking for a president at a very critical time. They found Professor James M. White and, although he had had no very active connection with the organization before, he brought his great ability to bear on its problems with telling force.

The American Institute of Architects needed a man to head its committee on registration laws and it selected Pro-

fessor White, the newly elected president of the National Council of Architectural Registration Boards. In his year and a half service in connection with this organization he succeeded in collating in book form most of the information available concerning the matter of architectural registration. He conducted a series of researches into this subject which has no duplicate in value to the profession.

James McLaren White was a masterful man. He had the art of making folk do what he wanted them to do. He made some enemies, particularly among small people; persons who could do some parts of architecture well but who were not big enough to see the great whole. White's mastery over many important affairs was made complete because he knew how to pick assistants and teach them how to do effective team work. His workers accomplished results because he selected them wisely and trusted their own initiative.

He had a fine conception of the importance of a comprehensive university plan. To that thing he devoted his greatest life effort. He saw that the university needed outside talent. It was on his motion that the university trustees were persuaded to associate with him Charles Platt of New York, a master of architectural scale, as architect on many of the more important university buildings. While the campus plan was White's conception, he recognized the need of peculiar skill in landscape development. He was instrumental in persuading the trustees to employ Ferruccio Vitale, the well known landscape architect, as his associate in the development of that plan.

He was a national authority on the application of acoustical principles to buildings and, in association with Professor Watson, acted as consulting architect on a number of buildings scattered throughout the United States.

He served as Advisory Architect on campus plans for the Universities of Kentucky, Texas, North Dakota, Akron and Miami.

Because of his peculiar diplomatic ability and judicial understanding, he was frequently called in by different public institutions to adjust controversial building questions.

He was a member of the Central Illinois Chapter of the American Institute of Architects and had served as its president. He was also a member of the Illinois Society of Architects and the Chicago Architectural Club and was a Fellow of the American Institute of Architects.

Notwithstanding his wide activity in the architectural field, he found time to give attention to non-professional organizations. He was a member of the Champaign Commercial Association, once serving as president of that organization, and was at one time Governor of the Rotary International.

A career of 43 years service to the University of Illinois is ended. For the last seven of those years Professor White had had senior rank in the active faculty of the University. The Architectural profession has known him actively for years. We are sad at the recording of his death but glad when we think of the benefits which his life has meant to the profession.

—Emery Stanford Hall.

National Conference on the Renewal of Home Building meets May 9 and 10 in the Congress Hotel, Chicago. J. Soule Watterfield, Chairman. Architects are invited to attend the sessions.

With the Illinois Society of Architects

The March meeting surrendered to "Down with Taxes." In old horse with new harness was paraded when Victor A. Rule expounded the virtues of the tax revolution proposed by the Manufacturers & Merchants Federal Tax League. "Abolish all local taxes on improvements and personal property," say these people, "and raise the public revenues from the value of land alone (ground rent)."

Any reasonable program for reducing the tax burden—by shifting it to somebody else—is bound to attract attention these days and Mr. Rule captured the fullest interest of our members by his earnest and entertaining presentation of "natural taxation."

A little research will show, however, that for centuries the world has tried in vain to develop some system for the painless extraction of taxes. Economists might well consult with the dentists who seem to have been more successful in painless extraction. It is quite the rule that schemes for limitation of taxes generally end in a dead-end street, their sole effect being to shift the burden temporarily from one group to another. Water will seek its level and in the end we all have to pay anyhow. Why not try limitation of expenditures and see if that won't ease the burden?

At the April meeting, G. H. Smith, packing house architect, recently returned from a fifteen months' professional sojourn in Soviet Russia, brought his experiences in the matter of plan interpretation by the Russians, interminable conferences, and the Soviet's surrender to substitutions suggested by everybody. He pronounced Russia of today a country of substitutes. His experience was interesting, amusing, annoying.

To Karl M. Bengtson of Gottenborg, Sweden, architect of the Swedish pavilion at the Fair, the vision of Manhattan from the ocean liner through the mist was a picture from fairyland like a scene in the Alps when the Dolomites majestically appear through a sea of fog. He extended elicitation from his brother architects in Sweden to their American confrères. He spoke of the plan of Chicago, with its monumental development along the lake shore, as eminently satisfying and promising for the future. The impression of European architects that their American brothers were not abreast of the latest advance in building art he thought mistaken, and prophesied achievement of the highest order in architecture in the hands of the American practitioner.

With Japan's Consul at Chicago, Hon. Yoshio Muto, were H. Imai, architect for Japan's building at the Fair, and S. Inamizu, interpreter. The Consul reviewed the history of styles in Japanese architecture from about 400 B. C. to 1860 A. D., when Japan was open to influences of the Western world. Today his country had probably come to the end of its period of copying in art from Western nations. Japan's building at the Fair, about 90 by 300 feet was a composition reflecting the Kamakura Period of the 13th century. In his talk he made clear that there were in Japan's architectural history four roof forms, and that in one period columns had an entasis and abacus attributable to Greek influence. Blue prints of drawings of Japan's pavilion hung on the walls and Mr. Imai, through the interpreter, answered all questions put bearing on the development of the building.

With the Chicago Chapter, A. I. A.

The March meeting of the Chicago Chapter, A. I. A., given over to Professor Rexford Newcomb of the Uni-

versity of Illinois, School of Architecture, reading a paper and showing slides on "Achievement in Contemporary Design." This is the third paper on this subject presented to Chicago architects and others during February and March. The other two occasions where C. Grant LaFarge and Irving K. Pond expressed themselves were reported in the February-March Bulletin.

Professor Newcomb says we are in a flux period, one of those periods that have occurred in man's history since known time. Greek architecture of the Periclean Age he believes is not on a par with the high level achieved by Greek sculpture of that time. He thinks that the high water mark of Western civilization as expressed through architecture and the arts is the 13th Century when the Gothic cathedral came to flower, a construction of great spans, built with small masonry units with a fine and scientific balancing of forces over piers and onto buttresses. The speaker congratulated the fledgling architect of today in that he entered the field less hampered by archaeological and historic baggage than the older practitioners. He hoped that American designers would throw off the copying of European modernists and attack their problems openly and as the solution of the practical and aesthetic with the newer materials and newer processes at hand.

At the April meeting W. E. Hart, Manager, Structural Bureau, Portland Cement Association, and Dr. Francis S. Onderdonk, T. S. D., Professor in the College of Architecture, University of Michigan, had the floor. Both speakers illustrated their address with lantern slides. Mr. Hart stated that the science of making concrete had now advanced to the point where surfaces could be assured impervious to water. He showed a concrete dam in Minnesota, built more than thirty years ago, where the water gauge sunk in the concrete and subject to high and low water was as sharp and uneradicated as when originally built. But most of his attention was given to the casting of monolithic exteriors to high and low buildings over a steel or concrete skeleton frame. All these examples were in California, rich in ornamentation, some over rich. Photographs showed how waste molds of ornament were fastened to the wood centering. The speaker made a point of the fact that all this form work with molds remained in place until the entire facade was completed.

Dr. Onderdonk spoke on concrete's influence on modern architecture and confined his examples to European structures of the last two decades, except for a few photographs of Frank Lloyd Wright's designs in Chicago and California. The speaker found fault with American designers' lack of versatility—or shall it be called adaptability—to concrete's most natural and beautiful forms since it is a plastic material, namely, in arches of the parabolic and elliptical type. He contrasted in pictures American buildings all of rectangular frame construction with the beautiful parabolic arch interiors of Breslau's Market, Jahrhunderthalle, the Rhineland churches of Dominicus Boehm, the Duesseldorf Planetarium of William Kreis, the great Leipzig market halls, and many other German examples; a hall in Brunn, Czechoslovakia; the churches of Perret Freres outside of Paris, together with examples from other European countries, ending with Midway Gardens in Chicago, now no longer existing, and Wright's California residence built up of concrete block. While Wright's Midway Gardens found admirers, many in the audience wondered what its hidden and often juggled cantilever construction had to do in the speaker's mind with the bold, handsome sweeps of the parabolic arches that had brought the speaker to poetic ecstasy.

Five Toes or Ten—Which?

Has the Venus de Milo five toes or has she ten? An American inquirer propounds this question to a Paris correspondent, requesting the latter to go to the Louvre where the original marble Venus, found in 1820 on the Island of Milo (the ancient Melos), now stands and count her toes. Well may the inquirer be confused regarding the number of her toes, for he may find casts of the famous Venus of both varieties. This is evidenced by photographic reproductions in books on the sculptor's art, and the reader may test this by going to his own library and comparing the different pictures of the Venus of Milo that he finds scattered through his books.

To take only two instances: Marquand and Frothingham's "History of Sculpture" shows on page 99 a five inch high reproduction of the statue with two full feet and ten toes, the left foot resting on a block slightly raised above the general block plane. Russell Sturgis' "The Appreciation of Sculpture" shows a six and one-half inch high reproduction from an 1876 photo, having five toes on the right foot, the left foot missing from a point above the instep.

The correspondent found that the Louvre Venus had but five toes and these on the right foot. The Sturgis photograph of '76 was evidently taken from the original marble. Why should modern sculptors monkey with this divine creation of the Alexandrian Age (340-140 B. C.)? As well may they produce new arms as fumble around the left ankle.

You may be interested to know that the statue when discovered was in two sections, the joint occurring across the hips. From the Greek Island of Melos it was taken to Paris where it has been continuously in the Louvre for 110 years, barring a short absence in 1871 during the Franco-Prussian War. There are art historians that dispute its age and claim a greater antiquity, namely, the Phidian Age, Fifth Century, B. C.

B. D. A. Small House Designs

The Society of German Architects (Bund Deutscher Architekten), championing the small house for workers in industrial cities, presents in the current Dusseldorf architectural exhibition superior types of houses built at one-half the cost of like accommodations in recent years. This saving is ascribed to lower cost of labor and material and to technical advance in production of material. The A. I. A. is spilling endless words over the architect and stock building plans, principally the "Bureau's." The Institute should learn from its German brother, the B. D. A., what has been accomplished and by what means. This is material all architects would value.

Apartment Housing in Wisconsin in the 1840's

Take twenty apartments, each 20 feet in length, arranged in two rows with a corridor between, pin them together, and you have the "Long House," a frame building with the architecture of a string of boxcars. But since there were no boxcars around when the "Long House" was built way out in the country in central Wisconsin in 1843, let's say that it looked like a sheepfold. And it was a fold for human beings. The "Long House" is all that remains today of a venture in idealism, the plan of which originated in France and which was given a practical tryout between 1843 and 1850 in territorial Wisconsin by Yankee farmers.

It was a shell of dreams by Fourierites, one of the few non-religious groups in the world ever to have made communal living a success. In the end these Wisconsin idealists decided, after seven years experience in communal living that they liked the individualistic life better.

In Fourier's scheme every building was to have been a "noble palace" and was called a "phalanstery." Those who lived in it composed a "phalanx," the unit in the Frenchman's plan for reorganizing the world. Fourierism was the technocracy of the forties. It was brought to this country from France during a depression period in the U. S. A. The depression started in the winter of 1836-37. News of Fourier's scheme was brought to the United States by Albert Brisbane, a young New Yorker studying in Europe. He had heard Fourier lecture in Paris. Fourier was an engineer who during the French Revolution worked in a shipping office in Marseilles. He believed that the only means of attaining a normal social organization was by association of human beings in both labor and interests. That meant collective living. But "collective living" organized on what Fourier said were "strictly scientific principles." The unit was to be a community of about 2000 persons to be called a "phalanx." Twelve phalanxes made a union. A number of unions formed a district and so on through provinces, nations, etc.

Fourier was dead when his plan for reorganizing the world was brought to the United States. Horace Greeley became converted to the theory. Greeley became convinced that Fourier's theory that individual effort was a great economic waste, as compared with concerted action, was sound. Greeley's conversion to the scheme led to the adoption of the theory by the entire Brook Farm community, a band of literary idealists in which Greeley of the New York Tribune was the leading spirit. The Tribune carried a daily column devoted to furthering Fourierism and the Wisconsin try-out was the result of the column preachments.

Easterners affected by the column settled in Southport, now Kenosha, and in November 1843 after a debate "Does Fourierism Present a Practical Plan for Such Reorganization of Society as Will Guard Against Our Social Evils?" the Wisconsin phalanx was formed before January 1, 1844 to put Fourier's dream into practice. They sold stock at \$25 a share.

Land was procured in beautiful Ceresco valley in Fond du Lac County, in what is today Ripon. By July 20, 1844, twenty families were occupying the half finished houses. The dwellings were standard, each 20 x 30 feet and divided into several apartments so that more than one family lived in each. These houses connected in 1845 formed the famous "Long House."

In the winter of 1845 a charter was obtained from the territorial legislature, and by the close of the next year the population had increased to 180, with an annual dividend declared of 7¼%.

You are wondering what really killed the phalanx, since it was financially successful and its members did not quarrel, since there was no dispute over the kind of table set and the members were free to prepare meals in their own quarters if they chose.

The Wisconsin phalanx died of a too ordered life. Existence was too simple; there was not enough of adventure in it to suit the Wisconsin farmers, their wives and their children, once they had cut down the trees, made the prairie into fields and finished the Long House. It died of the disease that Fourier had said was brought by one order of

bor performed day in and day out. Funny that they did not see that a community as well as an individual may succumb to monotony.

When motoring through Wisconsin this summer, drive Ripon and ask a Riponite to direct you to the Long house at the edge of the town.

A. T. North on the New York Housing Law

"I note that you are mixed up in a State Housing board law. A committee here is busy studying revisions for the New York Housing law. As it stands it will not—cannot work. It is outdated, outmoded and impossible. I am discussing the proposed New Jersey law today with Mr. W. G. Luce of the Hageman-Harris Company, and he gave me a very clear idea as to why the present basis of these laws patterned after the New York law is wrong and impractical. We are quite agreed that the problem must be approached from an entirely new aspect, more practical, less truistic and with perhaps a flavor of Socialism, as I interpret Socialism. It is a deep subject and none of these laws, insofar as I know, works."

In previous expositions staff (a composition of plaster paris and jute fibre) was the accepted material for enclosing walls. It was adaptable. It was cast in moulds and set itself readily to sculpture. The Century of Progress Exposition is essentially one enclosed in fibre board, ply wood, and gypsum block. The Administration Building, earliest of the group, is enclosed with transite board, a composition of asbestos and portland cement. The question of expansion and contraction through temperature, sun and rain has caused much trouble. The plaster board is less subject to change because of the quality inherent in plaster of paris between two sheets of tough building paper. The latest development immerses the board in a bath of aluminum paint before delivery to the building site.

"Once, after I had been wiped out of an investment in 'gilt-edged stock,' my banker showed me a 'graph.' He thought it would explain to me how it was essential and inevitable that I should be wiped out. He pointed to a graceful descending curve, something like Hogarth's famous Line of Beauty. It was a great consolation. I realized that I had been beautifully wiped out."

—Bruno Lessing.

Asked what she wished for her birthday, an old lady replied: "Give me a kiss, so I won't have to dust it."

It is said that the lumber of 18,000 ordinary forest trees is required for one billion pieces of wood used annually for lollypop sticks. Why not compress used cellophane cigar wrappers and save the trees?

Dentist's epitaph in a Connecticut cemetery:

"When on this tomb you gaze with gravity,
Cheer up! I'm filling my last cavity."

A bachelor is a man who never makes the same mistake twice.

—Ed Wynn.

Of Thee I Sing—1881

A letter written to Architect Mason in Detroit by a draftsman in Chicago in May, 1881, has just come to light. Parts of this letter follow:

232 West Washington St., Chicago

May 22, 1881

Friend Mason:

Adler led off with a new style this spring and last winter. It is strongly oriental. J. M. VanOsdel, Jr. told me he thought it was architecture run crazy. It certainly is a departure in the Jewish direction such as I have never seen before, and has features belonging to the ancient Egyptian. Burnham & Root have gotten up their first office building that I know of. From the heavy brick Portland Block, corner Washington and Dearborn streets, it runs south some 80 feet on Dearborn and is six stories tall, with mansard and steep tower shooting skyward. Now that the N. W. Depot is finished, it is universally admired.

I do not know whether you visited the interior of the Nickerson house when you were here, as I recommended, or not. The steam engine and rubbing bed was running last Saturday grinding away the marble pretty much as it was when you were here, except we (R. W. Bates & Co. and employees) have made them move out of the library and art gallery, and they have gone into the drawing room. Their work is pretty well finished. They are now putting up the stair rail, which is of choice marble with beautifully carved alabaster open work about 1½" thick between rail and curb. Floor of main hall, which is about 18 x 52 feet on first floor, also on second floor is of white and black marble blocks. The walls of hall are of various colored marbles and onyx finished off in wainscoting or dado, with field or wall above to frieze and then cornice.

All this work is done off in panels, etc. Caps, rosettes and other carving is introduced wherever it will improve appearances. Stiles, columns, etc. are marble and panels are onyx.

The ceilings of the halls are marble panels in iron framework. In front of grand stairway in second story there is an opening through hall floor to first story, enclosed by marble and alabaster railing. Third story hall has parquet floor. The woodwork, which is nearly completed in all front part of house (that is, on both sides of main hall and in art gallery) is nearly as much better than the finish in Thompson's house, as the finish in Thompson's house is better than common pine band-mould finish. It would be hard to comprehend its beauty without seeing it. As you may remember, it was designed by A. Fiedler who for years was designer for one of the leading decorative and art furniture manufacturers of New York City, under a salary of some \$1,800 per year, working about six hours a day. I have seen him work. He will do as much drawing in an hour as a pretty good ordinary draughtsman will do in five or six hours. His scale drawing is chiefly lead pencil sketches, largely done freehand, over which he brushes on a tint of water-color.

Some years ago he came here from New York City with some \$7000 or \$8000 and started a factory, but was drawn into some real estate speculation and lost all. Then he took a partner and they failed again, our foreman says, by giving rich people better work than they will pay for. Last year he hired to Schasty of New York City, who finishes the drawing room and some other rooms of Nickerson's, but this spring he came back and went in with Addison.

I have it pleasanter this year than I had it last. Bates offered me \$10 per week but finally gave me \$13 when I would not take less, and tried to have me contract for two years instead of one, which I would not do. The evening after the day I pledged myself to Bates, Addison & Fiedler offered me \$14 per week by the year. Bates was sharp and forced me to a contract before my time ran out, so others should not have a chance to make me offers.

We have Mitchell's work about ready to set up. Mrs. Alexander Mitchell, after buying carpets for the room, came around and ordered a design for one woven whole. We have recently gotten up carpet, mantel and furniture for a very large and beautiful parlor in Louisville, Ky. in Louis XVI style, with a little Japanese feature introduced which enlivens the style much. Last Friday and Saturday I was detailing the cupboard closets and paneling that enclose the plumbing in the bathroom off of Nickerson's own chamber. It is in St. Domingo mahogany, trimmed and relieved with brass. The floor of this bathroom is encaustic tile—wainscoting marble. Between it and frieze, same as floor, plain light grey encaustic tiling, band under frieze marble; frieze diaper-pattern of yellowish green glazed encaustic tile, each piece about 3 inches square, every other one having rings. Bates is now in New York. He left me with order to complete the design of finish for drawing room of a New

York City mansion, one side of which he took with him. We had already designed a hall carpet for them which they liked sufficiently to order; and to take the finishing of their drawing room out of their architect's hands and give it to us. The woods we propose to use are satin and Amerant style Louis XVI with Japanese treatment of ornamentation. Ceiling is timber ribs and canvas panels.

In our first class houses it seems to be the present fashion to give the designing of the best rooms to decorative cabinet designers, American architects as a rule not being sufficiently educated in this department of their profession. Viz.: Burling is architect of Nickerson's house, but Fiedler was employed on the room finish, and even in marble work Fiedler's design for stair rail is taken in place of Burling's. Even at lower end of main stair the iron framework of flaring end of stringer and curb is being cut away to suit Fiedler's changes.

One block south of Nickerson's, Medill is building a large house. Palmer and Spinning are the architects but Fiedler has been employed to design finish for two best rooms, and R. W. Bates & Co. have contract for the work. We also have contract of finish for main hall, dining room and closets off. Very little of the work comes to us completely enough detailed that our men can make the work until I go over the drawings and complete them, so you may warrant that I don't have much loafing to do. Bates deals in carpets, and I have to measure the rooms and prepare the diagrams for these also so that the carpets made from them will fit. Our largest carpet order this season was for a house on Prairie Avenue and amounted to about 800 yards. It was almost like a hotel in size. There were six bays to fit with window recesses, mantels, hearths, stairways, etc.

You should have seen Chicago River this spring, running with a furious boiling torrent into the lake. It runs the other way now, and I believe a move is being made to run the tunnel two miles farther into the lake. I am glad of it, for the water does not taste very good at second drinking. My best respects to you and Zack Rice, and all your folks.

Yours respectfully,

D. Davis.

After reading Mr. Davis' letter in its entirety, Mr. Irving K. Pond contributed the following:

Dear Mr. Editor: I thank you very much for showing me the copy of the (in no bad sense) gossip May 22, 1881 letter of D. Davis to his friend, George D. Mason of Detroit. It brings back many long dormant memories of the "Elegant Eighties." I, too, worked for R. W. Bates, who at that time had a factory on the east end of the lot on which the Republic Building now stands, at the southeast corner of State and Adams streets. In this factory Bates fabricated many of the fine interiors designed by himself or from the offices of the best architects of the city—Burnham and Root, Burling and Whitehouse, Treat and Foltz, etc. While with Bates I full-sized and made shop drawings for much of this work from the none too well developed small scale drawings of the architects. During the six months I was with Bates, I designed for him much original and at that time "new art" furniture; and this before I had been six months out of an engineering school with the degree of C. E. I designed in color a large one-piece period carpet (Louis XVI as I remember it) for an elegant south side mansion. This was woven in France from my design!

I went to Bates from the office of W. L. B. Jenney, which I had entered in the summer of 1879, and where I worked but a few weeks when the opening at Bates' offered. I left Bates possibly for the same reason that Davis did; because I did not consider my wages commensurate with my responsibilities or my true worth (!) although I never got so little with Bates as Davis says he was receiving a year later. I went back to Jenney and, in the spring of 1880, was called to assist S. S. Beman who had but recently come out from New York to design and build the town of Pullman and his friend "Nate" Barrett, landscape man of New York, who had laid out George M. Pullman's private properties in the East.

Davis finally achieved \$13 per week with Bates. Although getting considerably more than that, I left because of a desire to construct rather than to spend my life on decorative stuff merely. On leaving Jenney, with whom I was getting little other than experience, he advised me to ask Beman for \$4.50 per day as the

engagement bade fair to be but temporary. This I did, well knowing that I was not worth it. We compromised on \$4 per day as Beman had expected to pay but \$3.50! The engagement lasted from the spring of 1880 to the summer of 1886, with the year I spent abroad ('83-'84) taken out, and the salary kept on increasing. Beman offered me a partnership if instead of going abroad I would remain and carry on his private practice which was developing with the impetus derived from his connection with Washington Park Driving Club, the house for which I designed more or less in my spare hours.

Returning to Beman after my year abroad, my first job was to design the marble stairway in the Adams street court of Pullman Building, which structure had been enclosed in my absence and into which Beman had moved his offices from the town of Pullman. In this office I designed and drew free hand, with Joseph Gillott 303 pen the street and lot line elevations of the Studebaker Warehouse on Michigan Avenue, later to become the Fine Arts Building. There were structural innovations in this design later incorporated into the Auditorium Building, but not so successfully as in the Studebaker, which evidently inspired the design of the Auditorium, who was not always successful in the use of unconventional structural expedients. When Adler and Sullivan took Richardson for a model, they were on safe ground; but they were not always happy in following the lead of bolder spirits. Incidentally, it may be noted that while the Pullman Building and stairway antedated the Studebaker, the latter building antedated by a considerable period the Auditorium.

In 1885 my brother, Allen B. Pond, joined me in Beman's office where for all these years I had been head draughtsman, and, under the fine tutelage of Beman's assistant, Brown, my brother grasped the fundamentals of the executive side of the profession. In the Summer of 1886, I having in the meantime been successful in winning competition for the New Detroit Opera House, my brother and I on the strength of that commission embarked together on the uncharted and hazardous seas of architectural practice which for forty-three years we navigated together; with what success the public as the profession are left to judge. Four years ago he was called to the Beyond.

For fifty-four years now I have been following the phantom architecture; but I never cease to smile at the temerity or courage or ignorance of a young cub who, fresh from an engineering school in which a broad culture went hand in hand with technical training and devoid of any architectural background, should immediately tackle the job of designing interiors, furniture, carpets, etc., in the mode; and of managing then and ever since to express an individuality which has been recognized as being a bit in advance of the times. Perhaps I am still too young (at heart) and inexperienced in the ways of life, to realize just what I am implying in the foregoing words.

Yours,

Irving K. Pond

Chicago, March 27, 1933

"Not only is standardized man too mechanically made to admire of the eccentricities of genius, but he is tending more and more to eschew that solitude in which the aesthetic emotion is best communicated. One of the striking phenomena of the new age is the increasing emphasis upon amusements. Dramas, operas, moving pictures, spectacles, pageants, concerts, athletic sports wax, as poetry and the creative impulse wane. Large audiences are conducive to high finish. But high finish by no means always enhances the emotion communicated. 'When a man has made a drawing,' wrote Blake, 'he go on and on he will have a picture; but if he leave it as it was he will have done a better thing.' Painting no doubt has gained urbanity since it moved from the frescoes of chapels to the canvases of aristocratic palaces and now to classified and learned museums; but it is hardly necessary to point out what it has lost. The musician finds in the thought-free song of the peasant something which his conservatory is powerless to give. The formality of a concert-hall, with its fixed hours, its forced lack of spontaneity stifles. Yet we have become so dependent upon the presence of our fellows that we prefer a far weaker aesthetic emotion, provided only it come to us in a crowd. In consequence such forms of art, although beginning at a high level, tend to degenerate, through always trying to please an ever greater number."—A Kingsley Porter *Beyond Architecture*.