

MONTHLY ILLINOIS SOCIETY « OF ARCHITECTS » BULLETIN

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Chicago Building Industries Council

Building construction is one of Chicago's giant industries. Up to the present time all of its branches have not been represented in any one organization or federation. This has now been achieved through recent formation of the Chicago Building Industries Council of which the writer has been elected Chairman. Edgar S. Nethercut of the Western Society of Engineers is Secretary and Carl Heimbrodt, Assistant Secretary.

The purpose of this Council is covered in the resolution adopted at the last meeting: "The purpose of this organization is to take council together concerning all matters of common good in the Building Industry of the Chicago Metropolitan District." This is broad enough to include the many questions of special interest to architects, engineers, builders, manufacturers, material dealers and labor, as well as finance and real estate and the important subject of housing.

Emery Stanford Hall made the keynote address at the first meeting in the Council Chamber at the City Hall, called by invitation of the Presidents of the Chicago Chamber, A. I. A. and the Illinois Society of Architects. Mr.

Hall conceived the idea of the Council and he feels that something must be done by the Industry to restore the confidence of private investors in building loans. This is only one of the many important subjects to come before the Council.

There are many matters to be considered and it is reasonable to assume that the entire Industry rather than its separate elements should function. There are many who find that we are now on the threshold of another period of prosperity which will capitalize many new practical ideas developed during the depression, all of which means a higher standard of living. The Construction Industry must be prepared to cope with the new conditions which will confront it in the working out of these new ideas.

The Industry must take its place in the public eye and contribute its share for the common good.

An executive committee of sixteen members has been elected and the formation of its machinery through important standing committees is under way.—*Elmer C. Jensen, President, Chicago Building Industries Council.*

Architect or Engineer—Which?

In examining their respective NRA Codes, it will be found that very little distinction is made, so far as functions are concerned, between architects and engineers. Perhaps but little difference should exist, if any. The word "aesthetics" seems to cover the principal distinction.

During the later period of the development of architecture as an independent profession, architects have been inclined to lean very heavily on this distinction. The question arises: Has this been entirely fortunate for the architect? Truly, in considering architecture as the "art and science of building," due consideration should be given to the fine arts involved, as well as the sciences. Possibly insufficient care has been taken lest too much emphasis be placed on the fine arts to the end that control is lost of the sciences, which are quite as important to the layman, possibly more so.

The sciences involved in the design and construction of buildings and their equipment have been developed, expanded and refined to the point that most of them have taken on the form of independent specialties. Thus, the architect who once designed an open fireplace connected with a chimney to perform the function of heating and ventilating, now employs a heating and ventilating engineer. It need not be pointed out in detail how the famous work of architect Chick Sale has been almost entirely superseded by the plumbing and sanitary engineer. In the days of gas light, the science of illumination was handled efficiently by the architect. In our day, at least two more specialists have developed—the electrical and illuminating engineer.

Other illustrations of once direct functions of the architect now gravitated into another field called "engineering" occur. Assuming the expertness of the architect in all these specialties, which is super-human, no man could function in all and carry

on the multifarious and increasing duties involved in the design of modern buildings. Hence it has become the custom for the architect handling large projects regularly to include within his organization many of the more important of these specialists. The small architect, however, cannot afford to do so, and therefore there has grown up a number of independent specialists whose services are available when needed by architects. They are also equally available to anyone else who may have use for such service and who may be willing to pay for it. They are called engineers.

To illustrate, an electrical engineer will design the wiring scheme and other electrical details required for, let us say, a house, for a fee paid by the architect who employs him. Also, he will design the electrical equipment for the owner of a factory for a fee paid him direct by the owner. He will also design an electric power plant including the building, hiring and paying an architect, or perhaps only architectural draftsmen under his own direction. His fee to the owner covers the entire job.

The question then arises, is such an expert functioning as an engineer, or as an architect? Who is responsible for the custom of calling a person an "engineer" who undoubtedly is a masterbuilder, who designs, writes specifications, makes contracts, supervises construction, for—let us say—an electric power house? Is not such a person truly an architect? If so, why not admit the truth? Is it not because architects have reserved that word "architect" to describe only those masterbuilders who deal with architecture as a fine art and who are willing to delegate to others the sciences involved, as long as those scientific specialists do not use the charmed word?

Architects had better look out. The tail has been known to wag the dog.—*Victor A. Matteson.*

Illinois Society June Meeting

The evening of June 26 saw an assemblage of perhaps 70 members at the Architects' Club of Chicago to attend the annual meeting of the Society. President Fugard, closing his second year as presiding officer, functioned gracefully in that capacity throughout the evening.

E. S. Hall, newly elected president of the Chicago Chapter, A. I. A., said the architects must take vigorous and active leadership in the construction industry.

Jacob L. Crane, Federal Consultant, National Planning Board, speaking on the subject "The Housing Job" and featured speaker of the evening, came next. He spoke as a private individual, not as a Government official. He referred to the time spent and studies made by the Government in the present administration and then settled down to deductions after these studies. Referring to Chicago, he said two-thirds of the population cannot provide their own housing requirements without subsidy, and where is this subsidy to come from but the Federal Government? This two-thirds comprises about 500,000 families. The future must provide children's vacation areas with inner gardens, etc. Twelve to 20 families per acre of residential ground when Chicago and suburbs have four million people is the goal. Land value will average 40c per square foot. Architects should be on the alert in applying new methods to multiple housing.

Results of the letter ballot election for officers for the 1934-35 year are given on page 3 of this issue.

President Jensen's address was interesting in his historical and otherwise reminiscent references. He dwelt upon the responsibilities carried by the in-coming administration in view of the times in which we live and promised wholehearted and untiring devotion to the interests of the profession.

September Chapter Meeting

On September 11 the Chicago Chapter, A. I. A., under the new administration of President Emery Stanford Hall held its first monthly meeting at the Architects' Club. The program was sponsored by the Educational Committee of the Chapter and brought out many young men newly graduated in architecture, some planted in architects' offices, others hoping to be.

President Hall presided as toastmaster after the dinner, introducing for addresses Professor Emil Lorch of the University of Michigan Architectural School and Professor L. H. Provine of the University of Illinois. Professor Reed's absence was explained in a letter by him read by Charles G. Beersman. Others spoke, all with the idea of helping the young graduates get a correct perspective of the career and its avenues which they had chosen to follow.

Illinois Society September Meeting

The first meeting of the Illinois Society of Architects under the administration of President Elmer C. Jensen was held September 25 at the Architects' Club. The well-known sculptor, Lorado Taft, was a guest and he spoke briefly of meetings he had attended two score and ten years ago of the Chicago Architectural Sketch Club.

President Jensen encouraged participation in the forthcoming Home Modernization and Building Shows arranged for various neighborhoods and suburbs of Chicago. In his introduction of Percy Wilson, Regional Director, Federal Housing Administration, who was the special speaker of the evening, Mr. Jensen stated that the building industry now enters a new era—an era of installment payments—and that prophecy by the knowing was at hand that the era of production houses was not far off; that it behooved the architect to adjust himself to the changing conditions. He also referred to the efforts of the Chicago Building Industry Council whose self-set duty it is to create work for men in the industry.

Percy Wilson, speaking for the FHA plan of private money with government insurance loaned to house owners for reconditioning touched on the same points that are reported in this issue under "Second September Housing Conference." Mr. Wilson was convinced that rehabilitation must be done to produce confidence in building before new building is possible. The speech-making was followed by presentation of the government's talking picture showing how to inspire a home owner to acquiesce in a builder or architect's appeals to rehabilitate his home under the government's installment payment plan.

First September Housing Conference

After more than three years of technicians' planning, innumerable conferences, countless reports that, when printed, consumed tons of paper, and, notwithstanding all these, practically no housing materials of building realized, the National Association of Housing Officials now brings to this country three foreign experts who have achieved housing for wage earners on a large scale in their respective countries. Sir Raymond Unwin of London, Miss A. J. Samuel of Liverpool and Dr. Ernst Kahn of Frankfurt-am-Main are the personages. They are visiting twelve American cities, addressing and discussing with those interested, this subject yet so new in America.

In Chicago, under the auspices of the Metropolitan Housing Council, morning sessions were held on September 6, 7 and 8, the afternoons being devoted to inspection of slum areas by auto and airplane. Public officials, social workers, engineers, town planners, architects, realtors and builders attended the sessions and put questions.

Sir Raymond Unwin is perhaps the world's foremost town planner. He is responsible for such towns as Letchworth and Welwyn. Miss Samuel heads the Council of Women Estate Managers, an organization managing no less than 1200 workingmen's houses. Dr. Kahn is an economist who developed the set-up and management of the great housing projects in Frankfurt.

A precipitation of the views of these specialists from the mass of the discussion is summarized:

SIR RAYMOND UNWIN: I am impressed by the fact that there is no building going on here. The best way to come out of the crisis is to start building. You are not creating a debt thereby, but simply changing idle credit into revenue earning assets, while building a road—unless it be a toll road—doesn't pay its own interest. In England, slum clearance and low cost housing has not competed with private building. The latter has increased enormously. More privately built houses rose last year than before. I predict, on the basis of a 23% increase in the number of families in the U. S., a housing famine that will affect Chicago. In London, with between eight and ten million people, you can buy land in the city's center at cost much less than are quoted in Chicago. We do not let the land value govern the character of building to be put up, but the character of building governs the value of the land. In England building cottages side by side is regarded a more efficient use of land than to pile up tall buildings; and though apartment buildings are used in centers of cities for municipal housing, the size is definitely limited. No building may be more than 100 feet high to the top of the roof. England's problem is simplified through taxing property while considering it in terms of income, rather than of capital value. This philosophy has saved England from any slump in real estate during the depression.

DR. ERNST KAHN: Low-rental housing can no more be done without subsidy in European countries than it can in America. Any subsidy is an evil, but a necessary evil. The greatest difficulty in housing where the plan is good comes after the architect and the builder have finished their work. Amortization, overhead such as janitors, repairs, supplies and the like, are items that play an important part in the success or failure of a project. The American practice of figuring a 30 year amortization makes housing with low rentals impossible. In England 60 and 80 years and in Germany 100 years are allowed for amortization.

High interest rates make this class of housing impossible. 3 to 3½% and never more than 4% for borrowed money, even if in some cases as much as 5% be allowed as a return on the equity is all that such projects can stand. Multiple housing under one roof in large projects compared to individual one, two and three family houses, can be settled only in studying individual cities. English projects generally divide between garden cities and satellite towns. A garden city has no industry. A satellite town on the outskirts of a great city may have industrial plants giving employment to dwellers in the town where the dwellers live in smaller homes and have gardens. Commonly sufficient fruit and vegetables are raised on the plot to take care of the dwellers. Letchworth, planned by Sir Raymond Unwin, is pointed to as a successful satellite town.

America must revise downward its ideas on the rate of return to be earned by any low cost housing project. I should favor paying subsidies not as lump sums in the beginning, but applications that would be called for only from time to time after the project

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Editor Monthly Bulletin

ARTHUR WOLTERS DORF, 520 NORTH MICHIGAN AVE., CHICAGO

Committee on Public Information

S. S. HALL, CHAIRMAN, TIRRELL J. FERRENZ, ARTHUR WOLTERS DORF

On July 10 Mayor Kelly appointed Richard E. Schmidt, architect of achievement and prominence, Fellow of the A. I. A. since 1906, Building Commissioner for the City of Chicago to succeed John Ericsson, deceased. The Mayor is to be commended for his excellent judgment. The citizens are to be congratulated on the acceptance by Mr. Schmidt of this important municipal office.

The office of Building Commissioner was created in 1875. Mr. Schmidt is the fourth architect incumbent. First was L. D. Cleveland; later came W. J. Edbrooke; the third was Simeon Eisendrath, and now Mr. Schmidt.

The Bulletin feels strongly that an architect of training and experience is best fitted to fill the office of Building Commissioner. In view of the new building ordinance to be passed by the Common Council before long, and all the new wrinkles of joining materials, the synthetic products for house building that have come in, it is most important to have in the highest office of the Building Department, an architect of experience and judgment to weigh the wild and the rational projects that will come before his Department for permit.

No one in the country has thought more deeply on the subject of education and registration for the architect than Emery Stanford Hall of Chicago. He has preached this subject for years, in and out of season, and as Secretary-Treasurer of the National Council of Architectural Registration Boards he speaks with authority on this subject.

At the recent convention of the A. I. A. in Washington, his untiring efforts were crowned with success in that the Institute's Committee of Education's report was endorsed and adopted by the national body. The Chicago Chapter, A. I. A., recognizing Mr. Hall's great service in behalf of the profession, elected him President of the Chapter for the year 1934-35. To use Herbert G. Wenzell's words, appearing in the Weekly Bulletin of the Michigan

Society of Architects: "The ability to plan and in a larger sense to design is the especial and peculiar function of the architect. He may be an engineer, a builder or a technical expert in any one or many branches of the building trade, yet without the ability to design he is not an architect. The entire range of economic hazards is due to the inability to design."

For want of imagination, Mayan engineers never discovered the principle of the true arch. They never learned the trick of bonding or overlapping their building stones to make a firmer structure. This is the verdict of Engineer Lawrence Roys, who has just completed an appraisal of the engineering knowledge of America's most famous pre-historic builders. Mr. Roys made his study under the auspices of the Carnegie Institution of Washington.

Where stone was used in artistic expression, it came alive. But the engineers and architects who laid the plans and raised the walls achieved no comparable progress in technique. They do not seem to have tried using wood to supplant stone in their more permanent structures. Their wall building methods set up strains when the foundations settled and resulted in long vertical cleavages. They apparently never racked their brains to avert such mishaps.

As for their greater engineering achievement, Mr. Roys considers this to be the vaulted roof. Somebody used imagination there.

It is impressive now to consider that Indians with not very much imagination for engineering problems nevertheless built the most distinctive, and some critics have said the most beautiful, architecture to be seen anywhere in the Americas.—*Science News Letter*.

Before engineers pour in tons of water to create an artificial lake at the great Bonneville dam on the Columbia River, an archaeologist, Herbert W. Krieger of the Smithsonian Institution, Washington, D. C., will make a research for Indian remains. The region is of particular interest in ancient American events because the Columbia River Valley was one of the natural highways along which migrating groups of people of Asiatic origin would presumably have pushed their way down into the United States.

A document from a "New Deal" given to a country about 2650 B. C. is an exhibit from the Yale Babylonian Collection showing the progress of Babylonian history from 3500 B. C. to about 150 B. C. The New Deal was given to the city of Lagash by King Urukagina, who rose as champion of the people in a time of great unrest and corruption. He brought about changes in government which greatly improved the lot of the common people.

The Illinois Society of Architects' Budget Committee hopes that the response of the membership in the payment of delinquent dues will be generous so that the work of the Society will be effective and the budget balanced.

Herman L. Palmer, Financial Secretary,
Carl Hauber, Secretary,
Ralph C. Llewellyn, Treasurer.

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shall have been realized. In Germany it was the practice to have guarantees from contractors covering the first two or three years for all work on the building. This means that for these two or three years all costs of repairs and upkeep on the structure and equipment is saved the project, thus giving the management that much time to accumulate funds that will be drawn upon later for upkeep and repairs. In low cost housing individualism is impossible.

MISS SAMUEL: The organization I head is not primarily a rent collecting agency. It is a liaison organization in touch with social agencies—not charity—producing 5% return to owners. During my experience managing these 1200 workmen's homes, there have been no defaults in rent and there have been no evictions. Leases as used in America are unknown. Rent is paid weekly in advance and paid by the wife who stays in the house where she makes her family's home. We are very alert in preventing deterioration. Broken or fallen plaster, broken glass, damaged hardware, carpentry, plumbing, etc. are attended to immediately. Orderliness and good condition have a psychological effect upon the tenant and one of my assistants, visiting regularly every week each tenant not alone to collect the rent but to look over the premises minutely, orders the proper mechanic to forthwith make good shortcomings before repairs are asked for. Rent-free quarters do not occur in England. Our dwellers may be on emergency relief. They must, nevertheless, pay rent. The relief organization pays money; old age, accident and unemployment insurance pay money; so every family has some money in hand—a vital necessity.

In Chicago we saw buildings occupied rent-free by people on emergency relief. No money for upkeep was spent on these structures and surroundings. The result—slum conditions. You have many small, individual holdings in a neighborhood where one owner takes an interest in keeping up his property and his garden. Many more hold property only to squeeze it for the last dollar in returns. I feel that individual ownership is a cause of deterioration, producing slums.

Second September Housing Conference

On September 18, morning, luncheon and afternoon sessions, supplemented by presentation in other rooms of the Government's visomatic story—a talking-picture of housing rehabilitation—took place in the Palmer House, Chicago, where Federal Housing Administration Officials spoke. This was the first community conference outside of Washington, D. C., to be followed by many more all over the country, according to the Government's plan. A thousand men and women attended the luncheon meeting.

Percy Wilson, Regional Director FHA for Illinois, Indiana and Kentucky, introduced regional directors from all over the country. Ward M. Canaday, Director Public Relations, was the principal speaker at all the sessions. Among other things he said that 6000 financial institutions have signified their cooperation with the Government in this plan of loaning from \$100 to \$2000 of private money under Government insurance for rehabilitation of homes. Experience has shown that one-sixth of the applicants, after becoming acquainted with the Government's plan, go through with rehabilitation without making use of this financial aid. This housing program should require from two and one-half to four billions of dollars a year, redounding automatically in the spending of more money and producing good times. Newspapers should stress this plan in excess of their stress of the automobile industry.

FHA plans the appointment of 1200 chairmen throughout the country for community campaigns. There are twenty-nine million buildings in the country. Sixteen million need repairs; three million are not worth repairing. It is figured that \$400 will be the average loan for the thirteen million houses in need.

England has thirty million people. England built 300,000 buildings in 1933. U. S. A. built 50,000 buildings in 1933 with a population of one hundred twenty-five million. In England the building revival caused better times. Building material prices in the U. S. A. today are 10% below those of 1926. 400,000 buildings per year is the average in this country for the five years from 1924 to 1929.

For 1935 Mr. Canaday says FHA proposes to expand this loaning program to \$16,000 per house, equal to 80% of the value of land and building. This on a twenty year basis.

Housing in the Eighties—Echoes of Pullman

Just before the receipt of the June-July Bulletin containing Mr. Pond's very interesting historical essay on Pullman, I had noticed—in excavating in some old bound volumes of Harper's magazine—an article by the now well-known political economist Richard T. Ely. The subject is "Pullman: A Social Study" and appeared in February 1885. According to Who's Who, Dr. Ely was at that time head of the Department of Political Economy at Johns Hopkins. There is an embellishment of nine illustrations in the wood cut style of the period, one of which is a vignette of the boxes and proscenium of the theater, the designing of which Mr. Pond tells us was his "relaxation" from drainage disposal and storm sewers, and which Dr. Ely refers to as "Moorish in design."

The opening paragraph reads like an anticipation of the New Deal: "The pretty dream of a perfect, natural order of things brought about by the free play of unrestrained social forces has vanished. . . . The conviction has become general that the divine order never contemplated a social and economic world left to itself."

Quite more than half the material is devoted to the physical side and it is further astonishing to find that Henry Ford was anticipated by George M. Pullman when we read that "on August 18, 1884 (just 50 years ago!) one hundred freight cars were built in ten hours;" and a little farther on, "it is manifest, for example, that a man will obtain hinges at the most favorable rates who orders twenty-five thousand pairs at one time."

Dr. Ely brings this section to a close with a fine tribute to the designers as "no other feature of Pullman can receive praise needing so little qualification as its architecture." . . . "A four room cottage rents for \$17 a month and its cost is estimated at \$1700, including \$300 for the lot."

His comments on the social phases of Pullman are less genial: "In looking over all the facts of the case, the conclusion is unavoidable that the idea of Pullman is un-American. . . . The power of Bismarck in Germany is utterly insignificant when compared with the power of the ruling authority of the P. P. C. C. in Pullman."

On one other occasion which I can recall, Pullman was again the subject of social analysis. This was by the hand of another of our citizens, distinguished for pioneering in sociology, Jane Addams. In a volume of essays published in 1902 with the title "Democracy and Social Ethics," the experiment at Pullman, although never mentioned by name, is extensively developed as a "case" to illustrate "Industrial Amelioration." Miss Addams was far more devastating in 1906 than Dr. Ely had been in 1885.

Miss Addams brings her comments to a close in this sentence: "A few months after the death of the promoter of this model town, a court decision made it obligatory upon the company to divest itself of the management of the town as involving a function beyond its corporate powers. The parks, flowers and fountains of this famed industrial center were dismantled with scarcely a protest from the inhabitants themselves."

Sic transit gloria mundi!

—G. F. Fairbrass.

The Story of England's Architecture A Review

My first impulse to speak of the creator of "The Story of England's Architecture" as Thomas E. Tallmadge, author and architect, is altered, as I read, to refer to him as Tom Tallmadge, companionable fellow-architect of the readers of the Bulletin. For here we find no hushed and austere initiation into Vitruvian mysteries; rather, the author keeps his dignity thoroughly under control and does not hesitate at times to put his tongue in his cheek and retain refreshing bits of service-stairs gossip. An English architectural history truly becomes a story of English architecture, and a very human story—one in which lords and ladies thumb their noses at besieging barons, and owners, with more Classic enthusiasm than taste, sprinkle their roofs with hollow Doric columns for chimneys and Charles Dickens sneezes at the dust of dead citizens in musty London churches. In the later periods where memoirs and other records are most available, this contribution of biographical and personal comment on architect, client and visitor cannot fail to interest the reader to whom buildings lose significance unless pictured against a background of life.

A book undertaking, as this does, to present a complete picture of English architectural development in a single opus—an achievement here performed for the first time, we are told—and doing it in a volume that may be tucked in a corner of a steamer-trunk, cannot find space for profound or detailed analyses. The book is primarily less for the student, therefore, than for the general reader. Explanations of technical matters and architectural theory are phrased in terms homely and easily understood. Agreeing with Lawrence Sterne that "digressions are the sunshine, the life, the soul of reading," Mr. Tallmadge constantly relieves architectural exposition with well selected bits of contemporary prose and poetry. To those who have visited England he recalls the beauty of the English scene, and they see again the countryside singing with beauty, and Odda's chapel looking down on the infant Severn "forever panting and forever young." All in all, the book carries upon a framework of thorough architectural knowledge a catholic appreciation of English tradition, literature, manners and custom that makes the island seem much less than three thousand miles away. The work has been done with evident pleasure and unflagging humor.

An introductory chapter containing some particularly interesting paragraphs on the vices and virtues of restoration is followed by one on the scant vestiges of the Roman occupation, the crude beginnings of Romanesque under the Saxons, and its vigorous development under the Normans. In this and the following chapter on Gothic are given lists of principal cathedrals and other buildings, in which their distinguishing features are pointed out with a clarity that should make them emerge from the confusion so often clouding the memories of the tourist who has seen more than he can digest. The chapters on the renaissance influences percolating from Italy, the later grand Classic manner and the Greek revival of the Georges—this last is particularly sparkling and worth your attention—are built on the theorem that the term *renaissance* may well be given to the entire period from Tudor times until the cataclysmic changes brought by the Great War: this classification may prove very acceptable to future historians, in whose retrospective eyes details merge and centuries diminish. Two chapters on the achievements of Victoria's long reign deal with the Gothic Revival of mid-century and the Queen Anne or Free Classic style of the last quarter. The story closes with comments on Edwardian and post-war structures, with reference to the few but increasing examples of the modern and International schools.

The book is published by W. W. Norton Company of New York. The paper and typography are excellent, as is the binding. Illustrations consist of sketches by the author and half-tone reproductions of photographs; the latter are feebly printed and pale, and are not worthy of the text. At the back is a useful map of England, which would be more useful if it were not so much reduced that many name designations become illegible, even when an enlarging glass is used. This map, with a 36-page finding-list of places and buildings, enables a traveler inadvertently dropped down in an unfamiliar corner of the island to spot nearby examples of architectural interest—a device that assumes value as we remember the tantalizing after-knowledge of worth-while buildings missed by a mile or two on bike and motor trips.

If you buy, borrow or steal a copy of this story of England's architecture, and read it, you will find in it an enthusiasm that you cannot help but share. It will make you want to go to England again.

—Harry H. Bentley.

Metropolitan Housing Council Progress

To date 300 dilapidated and unsightly structures have been torn down under the auspices of Chicago's Metropolitan Housing Council. In all 4000 such buildings had been marked for demolition, 300 of which are now gone. The next task the Council will undertake is a survey of the area bounded by 63rd st., Kedzie ave., Belmont ave., and the lake.

England is trying out electrically heated wallpaper made of copper-nickel wire, as a sort of radiant heating device.

A physical and chemical laboratory recently constructed in England is made of reinforced concrete, even to the cupboards and desks.

Art Institute Building Competition

On July 17 the jury of award for building extension to the Art Institute of Chicago selected the design submitted by Holabird and Root, Chicago architects, for the proposed east wing and future extensions in the competition held among seven invited architects. The jury's report to the Art Institute directors is as follows:

"The jury met to judge the competition and select the architect at 10:30 A. M., July 16, and again July 17, at 10:00 A. M., at the Art Institute.

The report of the professional advisor was presented and accepted.

The jury, after careful consideration, selected and recommends to the Trustees of the Art Institute Plan No. 1.

The reasons for their choice were its strong organized scheme, its flexibility, its simplicity and its accessibility."

Competitors were: Holabird and Root, Bennett, Parsons and Frost, Ernest A. Grunsfeld, Jr., (all of Chicago), and Paul Cret, Philadelphia, Delano and Aldrich, Ralph Walker, and John Russell Pope of New York.

The jury of award was composed of these men: Potter Palmer, Robert Allerton, Frederick Clay Bartlett, Eliel Saarinen and David Adler, Chairman; Robert B. Harshe, Art Institute Director, ex-officio member of the jury; Louis Skidmore, professional adviser.

The Ferguson Fund will furnish the money for the wing now to be executed, costing about \$600,000. Drawings and models submitted by the competitors were on exhibition in Blackstone Hall, Art Institute, for four weeks during July and August.

On Professional Ethics

The Editor: At a recent meeting of the Illinois Society of Architects I mentioned to you in conversation that perhaps some of the younger members of the profession, in and out of the Society, might find much of interest and mental profit from an occasional short article in the Bulletin on Professional Ethics by an old-timer. I had directly in mind my own experience in thought development on the question of the adherence to versus disregard of a Code of Ethics.

The architectural schools do not stress the question extensively. Much is left to experience. It is possible to aid experience, of course, as every one knows. On further consideration, I realize that education in professional ethics is not an ultimate aim but a means only. It is sometimes discouraging to compare the strength of various professions one with another. Any impetus which can be given to the prestige of architecture is not to be discounted.—Dana D. Corrough, Highland Park.

Raymond M. Hood, distinguished architect, member of the Illinois Society of Architects; American Institute of Architects; Architectural League of New York; Diplôme, École des Beaux Arts, Paris, died at his home at Stamford, Conn. on August 14, aged 53. He was a B. S., 1903, of M. I. T.; trustee Beaux Arts Institute of Design; decorated Chevalier, Order of Crown of Belgium. In association with John Mead Howells he designed and carried out Chicago Tribune Tower and New York Daily News Building. He was architect for American Radiator Company's building, New York, the New York McGraw-Hill Building, and associate architect on Rockefeller Center.

Thomas R. Kimball, architect, President of the A. I. A. 1918-20, died in Omaha on September 7 after a long illness. A man of great talent and pronounced personality, he was adviser to the government in the selection of the architect for the New York City Customs House and more recently he served in the same capacity to the Nebraska State House Commission. It was Mr. Kimball's pride to have chosen Bertram Goodhue as the architect for the Nebraska Capitol. He was born in Linwood, Ohio, in 1862. He was architect in chief for the Trans-Mississippi Exposition at Omaha in 1898; C. B. & Q. Station, St. Cecilia's cathedral, Hotel Fontenelle in Omaha, and many other fine structures.

John E. Youngberg, member of the I. S. A. and Chicago Chapter, A. I. A., died in St. Luke's Hospital on September 17. Born in Sweden in 1865, he came to the U. S. in 1870; in '91 to the office of Burnham and Root, Chicago. In '98, after studying at the Beaux Arts, Paris, he entered private practice in Chicago, continuing to 1927. After that he traveled extensively, making Southern France his home.

Villages at the Fair

The Fanfaronade of the 1934 Exposition

Among those who frankly liked, disliked, or became inveigled into countenancing the official architecture of A Century of Progress 1933, the opinion prevailed pronouncing the medieval Belgian Village its dominant achievement in popular interest—architecturally, pictorially, sentimentally and financially. The Belgian Village, therefore, became the prototype and Queen Mother of a baker's dozen of distinctive villages for A Century of Progress 1934. They followed it and its vis-a-vis and contender in public favor, the Streets of Paris, to a marked degree, in plan, in types of shops, and in the nature of entertainment.

Both are here again—Belgium, with its age-weathered stone towers and brick facades still more weathered, and its winding cobbled streets echoing the rattle of dog-drawn milk carts, epitomizing the life of a Flanders village; and the Streets of Paris, with evidences of new paint and a few minor changes, presenting the same tattered appearance over the parapets of its Ericksen Drive enclosing walls. The same brazen attractions prevail in Paris as in 1933, which, proving profitable, are being aped by some of the newer villages.

Most of the successful villages have been designed and executed in the same manner as was the Belgian Village, namely, from exact drawings, color sketches, rubbings, and moulds made directly from the ancient buildings which are here represented. On their respective Fair sites, plaster casts were made from these moulds which, when placed on wood sub-structures and properly jointed and colored, faithfully reproduced the weather-worn appearance of their originals. This we will call the third-dimensional method of reproduction. In the Streets of Paris, however, the method employed was largely scenic, the shades and shadows of the facades being the work of an artisan's brush, which we will call the quasi-method of reproduction. This year, in a few instances, these two methods were used together to good effect, particularly in the Black Forest and Merrie England.

The villages are all alike in having a central open space (be it called a village green, piazzetta, plaza, or market square) which is necessary and logical for entertainment centers and major café sites, at least one winding narrow street for shops, and a dominant tower or steeple to punctuate its landscape. Let us tour these villages as they are found in wandering south from the "Mother" village.

ITALIAN VILLAGE: We enter through the gateway of Signa which is flanked by the Campanile of San Gimignano. But why this choice when so many better known and far more beautiful architectural monuments could have been chosen, such as the Canon's Tower of Sant' Ambrogio in Milan, or the Campanile of the Palazzo del Commune in Verona which, with many other like examples showing Moorish influence, would have lent themselves to a better transition with the adjoining Tunisian Village?

This village follows more the plan of the Streets of Paris in its shops and its come-on entertainments. The component facades are of different periods in Italian history, have an Italian character, but are less happily composed than in the Belgian Village and many of the newer villages. The fragment of Roman columns erected at the top of a terraced street looks as forlorn as Cleopatra's Needle transplanted to the Thames Embankment. Casting one's eyes lakeward over its Pizzeria La Boheme, there is a reproduction of the 11th century Asinelli Tower in Bologna, 130 ft. high, which presented a structural problem to the architects. They resorted to a cluster of pilings at the four corners, to which its steel skeleton was anchored to counteract the pull from high wind velocities. This, however, did not prevent the wall-board exterior from opening up at the joints and showing most unnatural fissures in the red brick-work executed in the quasi-method. The location of a leaning campanile from the inland city of Bologna seems unfortunate in consideration of the lagoon site which could be likened to the Giudecca and the Piazzetta of St. Marco in Venice. The Campanile of St. Mark would have been of greater interest and less stunted to reproduce than the Torre di Bologna. Native characters strutting about and painted Sicilian carts drawn by donkeys in gay harness help to give an Italian atmosphere to the streets.

The designer was Hugh Garden of the firm of Schmidt, Garden & Erikson, architects.

TUNISIAN VILLAGE. We are next intrigued by a tall tower crowned with Ghibelline battlements which is a part of the Tunisian Village of Northern Africa. There is little of interest here except perhaps the Arabian inhabitants—a dirty, ragged horde of juggling and sword swallowing men, begging women and naked children. Donkeys, goats and camels are led about the streets. One is pestered by merchants with shoddy wares and by fortune tellers galore, and there are no distinctive or enticing cafés. Recalling de Thulstrup's painting of the Streets of Cairo at the World's Columbian Exposition of 1893, we departed from these dung-laden streets of Tunisia for its neighbor, the Spanish Village.

SPANISH VILLAGE: This is the largest of them all, covering three acres, and architecturally one of the most homogeneous ensembles, rich with native atmosphere. Nevertheless, its approach through the gates of Avila is somewhat repellent due to the unnaturalness of its reddish color and of the stonework of the outer wall in which the large stones are set vertically. Upon inquiry you will be informed that this is authentic. The ugly red will fade out before the summer is over.

Upon entering the small square from which the village radiates, you are immediately aware of the faithfulness of detail and fine choice of material covering structures dating back to the 11th century and representing a half dozen provinces. The nucleus of the village is the spacious plaza mayor with unmistakable Spanish feeling enhanced by real Spaniards who are members of a choral society commanded by the Spanish Government to perform here. They render programs of 12th century songs to the accompaniment of bag-pipes which we are told were originally introduced into Spain two hundred years before the birth of Christ. One of the most charming spots is the Claustro de Poblet, a patio or cloister with a lovely glazed tile fountain playing in the open center, whose beauty superlatives fail to describe. You will wish to linger long to examine its detail and enjoy its air of solitude. Adjacent is the beautiful tower of the claustro whose base is here desecrated to the use of privies.

In circulating you pass on into the Calle de Sevilla, through the Arco de Mercado, into the Plaza de la Fuente where you find a lovely arcade, the inner wall of which is faced with old glazed colorful ceramic tile. Passing on through the Calle de Cervantes, one is tempted to dine in the large Alhambra café facing the lake on one side and the plaza on the other, from which the entertainment can be seen and heard; then to stroll on through this village so masterfully conceived by the architects, D. H. Burnham, in collaboration with the Dutch creator of the Belgian Village, Alfons De Rijdt. The night illumination is very subtle and most compatible with its environment.

MIDGET VILLAGE: Our next stop is at Midget City, the Midget Village of last year, with its former medieval wall and battlements removed. The houses give the impression of being erected of cardboard just as they are pictured in juvenile books on legendary Lilliput. As we have no special interest in their architecture, it can be passed by without further comment.

IRISH VILLAGE: The Irish Village is an amateurishly conceived conglomeration of historic landmarks which may be likened to crude woodcuts illustrating the pages of an old history and void of defined detail. The buildings and round towers are all small, characteristic of rural Ireland. The names of some of the seemingly most important—Tarra Hall, Reginahl's Tower at Waterford (dated 1103)—may impress an Irishman sentimentally, but hardly anyone esthetically. The high street wall with a tower executed in the quasi-method and in an unnatural stone texture, reminds one of the crackle of a cloisonné vase. The entertainment is by no means Irish, but fashioned after that of American night clubs.

COLONIAL VILLAGE: Notwithstanding the attraction it has for American visitors, and with due respect to its designer, Thomas

Tallmadge, the Colonial Village is, in my opinion, the most far-fetched of all the village ensembles, being composed of models of well-known historic early American buildings to be found in Massachusetts, New York, Pennsylvania and Virginia. Some are brick originals, some are wood, and all have faithfully reproduced details, and still some are often out of scale with their neighbors. They are huddled together in a manner not imaginable to the Colonial scene, nor has the village the pleasing haphazardness of the foreign villages. I cannot pardon the frankly admitted liberties such as an added portico to the Old North or Christ's Church of Boston. However that the similar collection of Colonial reproductions at the recent Sesqui-Centennial Exposition in Philadelphia where they were assembled on a single High Street with intervening open spaces, was happier, even if its Olde Blacksmith Shop and Franklin Print Shop were distanced by walls of classic structures. Would it not have been better to have turned about the replica of Mount Vernon so that the garden facade and not its river facade faced the village scene? And, again, would it not have been better to have reproduced the flanking buildings, revamped for restaurant purposes, rather than to have used the Wayside Inn at Sudbury, Mass., and the Raleigh Tavern in Williamsburg for such? The license taken with these buildings and their environment makes them unrecognizable to anyone familiar with these shrines. Examples of Germantown stone buildings and of Spanish Colonial do not occur, and wisely, for the village would then have been more mongrel.

The vista looking south down the main street terminating with Old North Church is very effective and has Colonial glamour. At night its steeple is floodlighted, a la Wrigley Building, missing another chance to lend typical atmosphere in a traditional manner by using for illumination signal lanterns of high candle power hung in its belfry—"One if by land and two if by sea."

MERRIE ENGLAND: Of all the villages, built in as many weeks as they represent centuries of time, Merrie England is among the largest and quaintest. It is equally as interesting to an architectural student as to a layman from the time one enters its gates to the last drop of the curtain in the Old Globe Theatre where excellent tabloid Shakesperian plays are given.

Here the entertainment, restaurants and shops are most nationalistic and genteel in character. A faithful reproduction of the Cheshire Inn in London where pork and kidney pie are served in true English style, is a favorite haunt.

Architecturally the village assumes a 16th century character and is carried out largely by the quasi-method. But so cleverly executed as to give astonishing illusions! The several historical houses are grouped in nuances forming a rhythmic whole. Wood and stucco walls are used and the roofs covered with genuine burned-clay tiles. The designers, Holabird and Root, have registered many successes; however, here it seems as if the shade of Martin Roche returned to direct their hands into the spirit of the old firm's University Club.

BLACK FOREST VILLAGE: Now we stand in front of the Black Forest Village, or *Schwarzwalddorf*, which, speaking in the idiom of an artist, is the masterpiece of them all, and, judging by its continuous capacity attendance, has the acclaim of the general public. Its Erickson Drive facade is done in the quasi-dimensional method, but as one enters its portals and becomes entranced by the magnificence of the picture, it is difficult to define where this mode of construction ends and the third dimensional begins. Many details are authentic in form and materials; the winter landscape, however, is created by synthetic snow on the roofs, synthetic icicles hanging from eaves, frosted window panes, and the realistic snow-covered Alpine background. On an artificially frozen pond, professional skaters perform hourly on the ice. This and other entertainment features are in entire keeping with the character of the surroundings; in fact, an integral part of the masterpiece becomes animated.

Long needle pines give color where needed and numerous beautifully formed barren trees complete the illusion of a winter scene. Everywhere the traditional German *Gemeinlichkeit* prevails, be it in *Wirtschaften*, shops or on the streets. The creator of this picture is Paul Fuller, a German-Swiss and an artist on the staff of Marshall Field & Co.

SWISS VILLAGE: By way of similarity and to complete the tour of the mainland villages, we next visit the Swiss Village which also has a remarkable painted background of pastoral mountain scenery reminiscent of Andermatt and including an occasional *zugs-*

pütsi in which a Matterhorn or Jungfrau are discernible. Passing through the main entrance, one finds oneself in a street of interesting Swiss shops selling authentic foods and wares. By way of a tunnel through the mountain, one comes into the village square from which the Alpine scenery is perceptible. The square is flanked by restaurants and well executed wood chalets gayly decorated in colored stencil designs. Stone terraced steps similar to those in the Belgian Village lead toward the mountainside. They give a fine vantage point from which to view the folk dances executed by Swiss *meitschi* and *buebe*.

On the writer's second visit very late one evening, he spied an 11 year old lad in native costume overcome with homesickness whom he had heard on a former visit artfully playing a concertina solo. Upon being accosted in English as to whether there would be more folk dancing that evening, he presented a blank face. Then on being addressed in German, he suddenly became responsive and with a brightening face uttered, "Parlez vous Francais, Monsieur?"

The William Tell Inn is the leading eating place. It is an authentic, conspicuously located reproduction of a Swiss inn. The interior is quaint with its wood figures, Swiss pottery, walls covered with brightly painted murals, and the emblems of the 22 cantons. Three Swiss innkeepers brought with them a German, a French and an Italian chef who know how to prepare and serve *Rohschinken* and *Buendnerfleisch*, besides Swiss dairy products. This may answer an often asked question, "Are the denizens of the villages real natives?"

There is a deep bear-pit off the village square in which two brown bears, sent over by the school children of Berne to those of Chicago and later to be housed in Lincoln Park, amuse the visitors. Cows brought over from Switzerland graze at the base of the painted mountain. Fine specimens of St. Bernard dogs lend reality to the Alpine scene.

STREETS OF SHANGHAI: Crossing to Northerly Island and traversing the new Midway sector, the Streets of Shanghai are entered between two towering temples. Its *raison d'être* seems to be to provide a place for dispensing Chinese food, wares and mystic entertainment.

DUTCH VILLAGE: Proceeding south along the lake shore, which makes a free bathing beach in the village possible and affords water for its canals, one reaches the Dutch Village, as the large windmill would indicate. It depicts a Volendam fishing village with very small and vividly painted houses constructed mostly with wood siding, but roofed with clay tile. The canal is enlivened by a cheese boat at anchor and the quack of ducks and geese. Other attractions are diamond cutters, silversmiths, and a wooden-shoemaker's shop; besides the ever present portrait artist and silhouette cutter.

While watching the wooden-shoed boys and girls executing the Dutch Kermis festival dances, including typical numbers such as the egg dance which dates back to the Fifteenth Century, we remember that there is still the far distant Mexican Village to reconnoiter.

MEXICAN VILLAGE: The little symphony of them all! With its pleasing tower, dome and gates it has long lured us from afar. We were, consequently, not disappointed in exploring its characteristic streets and serene patios. Its architecture of carefully chosen specimens faithfully reproduced in detail and color, and serenading minstrel groups, make it distinctively Mexican.

A ride in a donkey cart can be had for ten cents and, returning to the entrance plaza, you may hesitate on spending another dime for the privilege of climbing up the steep stairs of the Church of Sacramento to enter and see the Miracle of Our Lady of Guadalupe.

Excellent ballet and operatic entertainment is given in the plaza which is surrounded by unique cafés. An attempt has been made to provide decoratively painted chairs and tables of a Mexican character in harmony with the environment, a harmony the lack of which has been a source of criticism in the other villages. Leaving, we spied a placard on a door reading "Fritz Schoultz & Co., Official Costumer" and wondered in how far we had been deceived in the thought of elbowing bona fide citizens of Mexico.

This village is the work of Burnham Brothers—Hammond and their master associate, the Dutch architect, Alfons de Rijt.

Adios, I waved as I looked back on Mexico's portal and then was lost in the throng milling towards an exit, out of the world of make-believe and into the work-a-day and materialistic city.

—Leo J. Weissenborn.

Houses at the Fair—Edition 1934

The August-September 1933 I. S. A. Bulletin presented a review of "Houses at the Fair." These same houses, barring the Sloan house, are again shown in 1934. They have stood through the winter without and with repair. It must be said that sunlight is the most dependable detective. It tells you by shadow where boards and sheet steel exteriors have warped. It shows you uninvited cracks.

The Armco-Ferro House of '33 shed its sheet steel exterior in the early spring and put on a new dress of the same material. The Stran-Steel house acquired a new baby for 1934.

The July 1934 "Architectural Forum" presents the new edition—General Houses, Inc., Stran-Steel House, Evolution of the House (eleven models in Home Planning Hall by Farwell Bemis and John Burchard II), and the Crystal House—by picture, plan and description. It fails to include what are perhaps the most interesting additions to house models exhibited at the 1934 Fair.

About one-half mile north of the general group is the handsomest house and garden of the entire Exposition. It has no competition, since no one else attempted to bring these two elements together. It is the exhibit of "Good Housekeeping" magazine, with a modernized classic pavilion having loggias flanking an enclosed room giving onto a formal sunken garden. One enters the exhibit through iron garden gates, passing over gravel walks flanked by clipped hedges, garden seats and attractive nooks which intrigue the visitor. Fountains occur in the sunken space. The whole design of house and garden is beautiful. To Architect Dwight James Baum goes the credit for the architecture and to Annette Hoyt Flanders for the garden design.

At 36th street is built the model fireproof farm house, exhibition of "The Country Home" magazine. This house rouses more interest, perhaps, than any of the model houses in the Fair. The materials of construction are of the tried and true kind, yet the method of handling and joining together is new. The walls are of brick cast in panels a full story in height. These panels are cast flat on the ground; that is, a 2 x 4 wood frame, 4 feet wide, more or less, with ¼ inch rods, 8¾ inch centers in both directions, extending through holes in the 2 x 4's, is laid on a level bed of sand. A laborer or, if need be, bricklayer, lays three bricks in each space with face down onto the sand. The brick direction is alternated to give an effect of basket weave. Then a cement grout is poured into all the joints and left 36 hours to harden. A derrick grips the panel by the projecting steel rods, swings it to its place on the wall where it is lined up. This process is continued until all panels are in place.

Then comes a plate over the entire over which the spans of the second story floor construction are laid. After the pans are filled, the process continues in the second story. The eaves are set over the plate as were the pans for the second floor. The steel pans form the finished ceiling in the first story and in the rooms of the second additional height is achieved by letting the ceiling follow the line of roof to the axes of the respective rooms, where the pitch down to the other side creates a handsome and inexpensive construction. The walls are but 4 inches thick, furred and insulated within. It cannot be said that the walls have the quality of bricklaying—so-called. They have the quality of cast brickwork and as such are handsome. The designers of this system of wall construction as well as the architects of the building are Holsman and Holsman, of Chicago.

The system recommends itself for the permanency of the materials exposed to the weather offering possibilities inconceivable in a sheet of steel.

Garrick Theater Addition—A Criticism

Vital appreciation of a work in any of the Fine Arts, or in literature, is based, primarily, not on the product itself but on the nature of the concept as it existed in the creator's mind and in the manner in which he carried out the concept.

Varied and various views have been expressed throughout the ages as to the relationship of the creative artist to his work, but the consensus of modern opinion appears to be crystallized into this simple and natural principle. Therefore, whether one likes the final product or not, of the artist or architect is immaterial in true criti-

cism. With this viewpoint in mind for criticism one may look at an art work with an open mind without fear or prejudice and evaluate it on its merits as the crystallization of an idea, if an idea existed in the author's mind. Of course, there are many forms in which an idea may exist in an author's mind, various as is the mind itself, but it is inevitable that there is only one way in which a single and simple idea may be truly carried out. It must be a true reflection of his thought, no more, no less.

Just what the thought was in the author's mind when one seeks to evaluate the latest addition to Chicago's architectural aberrations is hard to say, but not difficult to analyze in the crystallization of the author's thought as it now exists in the lower two stories of the Garrick Theater in our fair city.

The building as it was before this unsanctified addition was made, had—by and large—a fine and wholesome integrity that gave it just fame, far and near. It was the product, as all know, of two master minds, Adler and Sullivan. Sullivan, of course, conceived the idea, and every characteristic shape, inside and outside, was his alone. This building, with its set-backs for light and air was conceived as an organism and carried to its conclusion as one. Criticism of this and that in regard to it matters not at all in the face of its great and simple unity; and its place in the history of American Architecture is assured.

Does the addition to this building suggest the existence of an idea in the author's mind? I am afraid not. Does it suggest competence in carrying out an idea if one had fortuitously arrived in the brain of the producer? I am afraid not. Does it suggest anything at all? Yes, indeed it does, it suggests many things. It suggests the utter lack of responsibility in regard to the trust imposed on the author and his blind, impudent and insufferable arrogance in relation to it, as carried out.

There is no basis for criticism of the design itself because there is no idea in it, and by idea I mean a true emanation of the spirit of man in relation to the work entrusted to his care and guidance. It seems that such a problem, such an imposed trust, might have given pause to any one of serious mind, but alas, it did not to the designer, whoever he may be. They have totally destroyed the architectural value of the lower two stories of a fine building in probably the most ghastly and scandalous way in which it could have been done. Did they think they were adding to the fair appearance of the building as it was? I am afraid they did. Did they think they were going to show up the work of a great master? I am afraid they did. Were they deaf to the still, small voice of the building itself which should have been their inspiration? I am afraid they were. Were their pride and insolence so great that they thought they were putting over a fine modern work? Good Lord! I am afraid they were.

Would they add a stanza to Shelley's Adonais, a line to Keats' Ode to a Grecian Urn, or a paragraph to Lincoln's Gettysburg Speech? They would indeed (if asked), as based on the work they did on the proud Garrick Theater.

There is little use in commenting on the use of materials—the bizarre and preposterous arrangement of forms, the farrago of trivialities and the illiterate use of things good enough in themselves.

Let us think about this reflection of Wordsworth and forget, if we can, the witless aberrations and maladroitness of performances of the day.

Still glides the stream and shall forever glide;
The Form remains, the Function never dies;
While we the brave, the mighty, and the wise,
We men, who in our morn of youth defied
The elements, must vanish;—be it so!
Enough, if something from our hands have power
To live, and act, and serve the future hour,
And if, as toward the silent land we go,
Through love, through hope, and faith's transcendent dower,
We feel that we are greater than we know.

—George G. Elmslie.

The addition of calcium chloride to ingredients used in concrete permitted the opening of a thoroughfare in Washington, D. C., to heavy traffic nine hours after the concrete had been placed.

It is estimated that there are 2,300,000 stones in the Great Pyramid.