

# MONTHLY ILLINOIS SOCIETY BULLETIN

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Richard E. Schmidt

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## Architectural Activities of the Chicago Park District

The Chicago Park District was established as of May 1, 1934, superseding all park districts of Chicago. It is a consolidation of all the 22 prior park districts, including South, Lincoln and West parks, into one. There are approximately 134 different parks now in the Chicago Park District with a total area of more than 5000 acres. There are 181 miles of paved boulevards under the jurisdiction of the park. Existing buildings in the Chicago Park District to be maintained and operated include: 72 fieldhouses with gymnasium and auditorium facilities; 38 swimming pools with bath house facilities; 6 golf shelter buildings in connection with 90 holes of various park golf courses; numerous beach houses, comfort stations, shelters, service yard buildings, etc.

On October 29, 1935 the Chicago Exposition Authority was given a 25 year lease by the Chicago Park District on 180 acres on Northerly Island in Burnham Park subject to certain provisions. The Chicago Park District will have nothing more to do with the Exposition beyond seeing that the lease is complied with, including the approval of plans and issuing of building permits in accordance with the Chicago Park District's building code. The Exposition Authority is to prepare all building plans as well as administer the operation of the amusement park.

The District's architectural activities for the comfort, convenience and enjoyment of the public are, however, far reaching. They include, for future construction by WPA, the planning and direction of building of the following: 2 golf starter's shanties; 3 shelters and comfort stations; 2 service yards; 55th Street promontory shelter building; 3 swimming pools with bath house facilities; traffic shops; 6 ticket booth buildings; 6 stone English comfort stations; 4 brick Colonial comfort stations. The work is distributed among a great number of parks so as not to slight any particular group.

At present the architectural section of the park is operating at a large scale in helping to make all existing buildings safe and most usable to the public, and all new buildings beautifully designed so as to properly fit in the park. In addition to regular park work, there is the emergency work caused by the government WPA and the PWA, which has added to the six regular architectural designers, twelve temporary designers and some juniors. The new men are the best obtainable for the nominal salary paid and most of them are registered architects formerly in private practice in Chicago. Those with the best education and experience were hired. Due to unemployment among architects at this time, an exceptionally high caliber of men was obtained. The designers are interested in their work and willing to work overtime without compensation with an efficiency equal to that of any private architect's office. The architectural, structural and general drafting work co-ordinates and forms a part of the Civil Engineering Division, as does the landscape architects' section.

The WPA work can be divided into three classes: new building work; remodeling work; the white collar project.

There are over 24 new buildings under construction throughout the various parks at the present time. Sketches, estimates and designs, working drawings and specifications have all been completed since the start of the WPA a few months ago. The designs of all new buildings are submitted to the co-ordinating committee of the Chicago Park District for approval before working drawings can be started. The landscape architect, general superintendent, chief of recreation and chief engineer are all members of the co-ordinating committee and all must agree on the suitability of the design. Each building is designed for its particular location and for the needs of the community it is to serve. Economy and rugged construction influence the design. Ease of maintenance is a most important necessity. Building costs average about 30c a cubic foot enforced by budget. Care is taken to make the structures foolproof with nothing left for unbolting to invite vandalism. Cement floors, glazed brick walls and asbestos cement board ceilings are used in the interiors of most of the new buildings. Many buildings are closed for the winter and plaster is avoided due to past experience.

Remodeling work under WPA comprises investigating the various existing park buildings (many of them old) and remodeling and rehabilitating them to bring them up to date and making them safe and most useful for the community. The recreational department determines the needs and changes required by the adjacent community. The architectural section and the engineering division provide the structural and working drawings. All work is allotted on open bidding and the lowest bidder gets the work. Material is furnished by the government under WPA and the labor is done by skilled union mechanics employed through the park as sponsor's contribution under the WPA. The Japanese Buildings on the wooded island are being completed under WPA.

The white collar project consists of WPA workers employed by the government to aid in the completing of park records. There are many buildings throughout the parks for which no records or drawings have been preserved for the files. These men are furnished with survey parties and make measured drawings in ink on cloth of park buildings for the records. They are also making surveys and examining deeds and titles of the various parks so as to bring the records up to date, showing the exact boundaries of all the parks controlled by the Chicago Park District.

Under PWA the most important project is the completion of the outer drive bridge, which is to be finished in 1937 at a total cost of about \$10,000,000. The original layout was made by the Chicago Plan Commission and the bridges designed by Strauss Engineering. Revisions and details as well as final working drawings with a view towards economy and low maintenance are being made by the engineering and architectural sections. Conservative modern design is used throughout. The bridge houses at the 212 foot bridge (to be the largest bascule bridge in the world) over the Chicago River, are to be 100 feet high



in modern marine character faced with cut stone. Provision is made for a future mezzanine level. Studies, perspectives and models are being made of all main features.

The new Randolph street bridge connection to Michigan avenue from Field Boulevard will be about 2000 feet long, completely cut stone faced above the tracks on the south.—*E. V. Buchsbaum, Architects' Staff, Chicago Park District.*

## Progress in the Use of Concrete

At the meetings of the American Concrete Institute Convention held in the Palmer House, February 25 to 27 inclusive, technical subjects of current interest were discussed following the papers presented by engineers. The fourth floor lobby was used to display concrete craftsmanship in colors and in low relief for use in floors and interior wall decorations.

The convention adopted a report of its special committee 501 for revision of "Reinforced Concrete Building Regulations" known as the A. C. I. Building Code. The revision of this Code has been under way since 1928, and the revised "Building Regulations for Reinforced Concrete" will be available to architects and engineers after publication in April.

The structural provisions of this Code will be adopted with few exceptions in the Revised Chicago Building Ordinance when passed. The principal changes since the 1928 code involve the formulas for reinforced concrete columns, revised to increase the allowable load-bearing capacity for small columns and columns having a small percentage of vertical steel. For larger columns and columns with 6% or more of steel, the carrying capacity is about the same. The new column formulas are based on the gross area of the column rather than the area of the spiral core.

The maximum permissible axial load, on columns with closely spaced spirals enclosing a circular concrete core reinforced with longitudinal bars will be as represented in the formula (22):  $P = A_g (0.22 f'_c + f_{spg})$  in which  $A_g$  is the gross area of the column.

The nominal working stress in vertical reinforcement,  $f_s$  is to be taken at 40% of the minimum yield point value, viz., 16,000 pounds per square inch for intermediate grade steel and 20,000 pounds per square inch for rail steel.

The maximum permissible load on columns reinforced with longitudinal bars and separate lateral ties shall be 70% of that given by formula (22).

There was no great difference of opinion on the factor of safety as such, but owing to the shift from core area to gross area for spiral columns, the increase in steel stress from  $N$  times concrete stress (the old formula) to a fixed stress of 16,000 to 20,000 pounds per square inch increased the carrying capacity of columns, based on the same grade of concrete and steel and the same relative quantities of materials. The increased load-bearing capacity was, in the opinion of some, a radical change which had the effect of decreasing the factor of safety.

For years it has been considered good practice to fire-proof a concrete column as well as a steel column. It has been a question whether there has been a plane of separation between the core and the shells. For these reasons dis-

senters from the recommendations of the committee say that to use the gross area is a radical departure, while the committee says that the fire hazard is too small to penalize the whole building industry by ruling out large percentages of columns as fire protection only, and that the shell must be counted on to take stress in bending.

A strong contention was that unless the design formulas give spiral columns some advantages over tied columns, we should continue to have only tied columns and the spiral column would be discarded. To increase the factor of safety and also to favor the spiral columns, it was then moved that the formula (22) be modified to read  $.22 f'_c$  instead of  $.25 f'_c$  and the ratio of tied to spiral columns be changed from 80 to 70 per cent. This more conservative ruling was adopted.

Other important changes include the following:

The requirement that all concrete exposed to the weather shall have a minimum ultimate 28-day compressive strength of 3000 pounds per square inch.

The allowable unit stress in wire mesh or other steel reinforcement, not exceeding  $\frac{1}{4}$ -inch in diameter, when used in one-way slabs, has been increased from 20,000 to 30,000 pounds per square inch based on recent tests at the University of Delaware.

Important changes have been made in the requirements for flexural computations in the case of structural members spanning in one direction, thereby affording the designing engineer the opportunity of utilizing the principles of continuity which have come into general acceptance since the issuance of the previous Tentative Standard.

The complete revision of the requirements for the design of two-way slabs which are supported on four sides.

Changes have also been made in the requirements for the concrete protection for reinforcement; shear and diagonal tension; bond and anchorage; resistance to wind forces; monolithic walls; and the chapter on flat slabs has been rearranged for more convenient use.

Papers read at the convention included: Maintenance and Repair of Concrete Structures. A Study of the Economics of High Strength Concrete in Building Construction. Isteg Steel for Concrete Reinforcement, a double twisted bar which is elongated during cold twisting, raising the yield strength 50%. Building codes in foreign countries have permitted a unit stress of 27,000 pounds per square inch. Handling Materials at Grand Coulee Dam, which will be the largest concrete mass ever poured, 11,000,000 cubic yards, requiring a continuous supply of gravel and sand at the rate of 2500 tons per hour, taken from the hills nearby, screened, washed and graded. Concrete by Pump and Pipeline, used to place 250,000 cubic yards of concrete at Boulder Dam. This system is said to be able to "push 'em up to Toni" a hundred or a thousand feet on the level; another brief for "technocracy," we suppose.

At the February 26th afternoon meeting, the Honorable Harold Ickes, Secretary of the Interior, spoke briefly in an impromptu talk. He believed that Public Works projects had helped the construction industry, but declared his conviction that if such public works expenditure had been increased during the past three years to more nearly the scale of the decline in normal private construction, it might have brought us out of the depression before this.

The proceedings of this convention may be obtained from American Concrete Institute, 7400 Second Boulevard, Detroit, Michigan.—*Robert L. Franklin.*



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**Editor Monthly Bulletin**

ARTHUR WOLTERS DORF, 520 NORTH MICHIGAN AVE., CHICAGO

In the many references recently published on the restoration of Williamsburg, Va., seldom has the Board of Advisory Architects been mentioned. Architect Perry, in his article on the architecture of Williamsburg appearing in the December "Architectural Record," says: "The Board of Advisory Architects of the Restoration, faithful and devoted to their trust, laid down ground rules in the early days of 1928 before the architects could go far astray. This decalogue is figuratively engraved in each building, roadway, garden, furnishing or decoration, however slight its relative importance."

Members of this board, appointed in 1928, are: Robert P. Bellows, Boston; Fiske Kimball, Pennsylvania Museum; W. Duncan Lee, Richmond; R. E. Lee Taylor, Baltimore; Edmund S. Campbell, University of Virginia; A. Lawrence Kocher, New York City; Thomas E. Tallmadge, Chicago; D. Everett Waid, New York City; Merrill C. Lee, Richmond.

Fuel savings of one ton of coal out of every five burned have been obtained by the use of storm doors and windows on the research home maintained by the University of Illinois. Using a coal-fired furnace with a forced air heating system, the house was maintained at a temperature of 71 degrees Fahrenheit by thermostat control. The results indicate that a saving of 20% in the seasonal fuel consumption could be reasonably attributed to the installation of storm doors and windows. Higher relative humidity can be maintained indoors before condensation appears on the glass.

The Cathedral Church of Ribe in Jutland rested on closely packed chunks of rock lying on a bed of fine sand. In the course of years, and due in part to increasing nearby motor truck traffic, the foundations subsided and cracks appeared in the masonry.

Underpinning the walls with girders was deemed inadequate. It was decided to widen the foundation by means

of chemical solidification in the underlying sand layer. The operation was so successful that the menace to the cathedral structure no longer exists.

The system, known as the Joosten process of soil solidification, consists of injecting into the soil two chemical solutions which combine to form a gel-like material.

The gel material has a high surface tension and acts to draw the sand particles closely together. Loads of 1,100 pounds to the square inch are successfully withstood by the artificially solidified sandy soil.

The two solidifying chemicals are reported to be silicic acid, which is put into the sandy soil first, and an unnamed salt solution that immediately reacts with the silicic acid to form an insoluble colloidal silicic acid gel. For successful operation a careful study must be made of the soil type and use confined to sandy layers. The technique will not work for clay or mud.

In 1914 the City of Chicago built a garbage reduction plant at a cost of about \$7,000,000. The theory was that fats could be extracted from the garbage at a fat saving for the taxpayers. It didn't work.

Today, 22 years later, the WPA is demolishing the buildings and wrecking the machinery, at some more cost to the taxpayers. During those 22 years the buildings have stood unused.

"We don't want to discourage the installation of plants for soybean processing," says Dr. David J. Price, Bureau of Chemistry and Soils, U. S. Dept. of Agriculture. "We do want to urge safety first. There appears to be rapid advancement in methods for extracting oil from soybeans. And since soybeans can be used in so many processed products—from ice cream cones to rabbit feed, and from glue to plastics—the problem of explosions in soybean plants will obviously have to be met, not avoided."

And so a woman took the prize

For her design in architecture.

A World's Fair building will arise

To do her honor, I conjecture.

Thus woman's work takes on new features;

They always were designing creatures.

So spoke *Judge* in 1892 when Miss Lois Howe, an M. I. T. architectural graduate, was awarded first prize for her design in competition of the Woman's Building erected for the World's Columbian Exposition of 1893.

The world moves. Today it is announced that Georgina Pope Yeatman is appointed Director of City Architecture in Philadelphia in the cabinet of the mayor. Miss Yeatman will deal with housing, zoning and city planning for her city. She holds the degree of B. A. from the U. of P. and B. S. in architecture from M. I. T. She has studied architecture abroad and in a Philadelphia office. The lady flies her own plane and is a polo player. She holds memberships in no less than seven clubs and art associations.

The Women's Architectural Club of Chicago will feel encouraged by this advancement of a member of their sex.

A temple that Cleopatra built in honor of her son Caesarion at Armant, Egypt, was destroyed in 1861 and the materials used in building a sugar factory.



## February and March Illinois Society Meetings

February 25, in the Architects Club, there responded to the call to the monthly meeting of the Illinois Society of Architects, 52 members who partook of the dinner and listened interestedly to the program devoted to the use of wood in building. For this program there had been brought to Chicago as an expert, Laurence V. Teesdale, Senior Engineer of Forest Products Laboratory at Madison, Wisconsin—a man who many years ago practiced architecture in Chicago, was a member of the Illinois Society and has faithfully kept up his membership in the organization to the present time. President Jensen's graceful introduction brought out these facts.

Forest Products Laboratory, beginning as a loosely knit organization with experts scattered among universities has, for 25 years now, been a closely knit bureau of the U. S. Department of Agriculture. As such it began with a staff of 40 men, increasing to about 500 during the World War, and now numbers 169, plus relief men and foreign men, the total now numbering 384 people. The number of projects studied requires 40 specialists.

Having laid this foundation, Mr. Teesdale turned to specific subjects. Plywood was one branch of the wood industry that increased steadily throughout the depression and for plywood the cementing compound, glue, is an all-important element. Glue was subdivided into five types: 1. Animal glue, which is not waterproof. 2. Vegetable glue, perhaps the lowest in price and the most common in use, will not withstand moisture. 3. Casein glue is waterproof, though weakens with 20% of moisture. It recovers, however, with the expulsion of moisture. 4. Blood glue is highly moisture-resistant. 5. Synthetic resin glue is highly moisture-resistant and recommended for exterior use. Plywood was considered in its present day use for concrete forms, sheathing, gusset plates, for floor and ceiling glued to joists greatly increasing floor strength and saving joist material.

Three-hinge and bow-string type wood arches built up of  $\frac{5}{8}$ " yellow pine, cemented with casein glue, showed splendid results under test and gave greatest stresses on end. Shrinkage is cut down by proper design. In built-up members, the use of 1-inch rather than 2-inch thickness is recommended because moisture content over 12% causes damage. The speaker held that a better knowledge of glue will expand the use of wood.

For outside painting, woods were divided into four classes—those to which paint adhered best, running down the scale to those least advantageous. Aluminum paint was considered the best primer. Incompatibility of one paint with another was gone into and a lead paint over one of zinc was discouraged.

Moisture inside buildings was considered and suitable building papers discussed. It was brought out that a waterproof concrete wall, 12-inches thick, was in one case not vapor proof at all and the same argument held good for building papers.

In discussing seasoning, the speaker stated that individual homes generally maintained a greater moisture content than flats. Shrinkage retardants were gone into, the speaker holding that final results were still questionable, the subject being in a laboratory stage. He held, however, that timbers could be seasoned without checking by the proper application of chemical salts.

Discussing preservatives, Mr. Teesdale held that creosote was hard to beat. Termite danger in the latitude of Chicago and Madison, he held was over-emphasized. Fire retardants are expensive and still questionable. They may be of value for a limited period after application, but they become impotent in time, even though New York City ordinances require fire retardant applications. Fireproof coatings were pronounced not permanent.

Connectors, a metal detail for joints in trusses developed by the Germans and Swedes immediately following the War, have been studied and construction in wood with connectors has been introduced in this country. A 350-foot high wood radio tower exists and a 600-foot high one is now projected. Radio experts hold that for these towers wood has a decided advantage over steel. The Government's Handbook on Modern Connectors, published in 1933, will soon be supplemented by another giving the result of tests in connector construction on American grown woods.

Flooring of different woods was discussed. For pre-fabricated

houses, glue was declared all-important in that types 1 and 2 were no retardant to moisture and water, while types 3, 4 and 5 are.

Many questions were put and answered.

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Dinner over, fifty men attending the monthly meeting of the Illinois Society of Architects on March 24 heard Secretary McEldowney rapidly sketch the minutes of the February meeting, after which President Jensen, having no new business to report, introduced the program of the evening "Glass Brick—Its Manufacture and Application."

The speaker was Robert R. Clegg, representing the five year old Industrial Materials Division of Owens-Illinois Glass Co. Glass brick is not new, such products having been used in Germany for years, and glass, per se, was used before Christ. There had been difficulties in the past in making hollow glass brick, not alone with the manufacture, generally five-sided with an open end, but also to make this hollow material stand the elements. The speaker thought the problem was now conquered, his unit being cast in two pieces, then joined and fused, maintaining about a 45% vacuum. Translucence, insulation, scorings and effect of color were all gone into. The speaker reminded his hearers that it was not a load bearing material and, though old, was presented in a new form. Maintenance cost and expansion were dwelt upon.

President Jensen contributed his knowledge of the Baltimore fire some thirty years ago. He had visited Baltimore immediately following the fire to investigate and report. A U. S. Government warehouse, built in the 1830's or 1840's, with heavy brick walls, cast iron window frames with double glazing and an air space between the sheets of glass, floor construction of vaulted brick resting on granite piers, the warehouse containing whiskey in bond, was described. He told of the intense heat generated within through the burning of alcohol, the spalling of granite piers, the splendid resistance of brickwork, but above all the remaining intact of this double glazing.

J. P. Cushman representing Corning Glass and A. S. Tyler representing Macbeth-Evans Glass Co. were introduced and respectively they dwelt upon their companies' products, pyrex glass for cooking utensils, and illuminating glassware. Both these concerns were experimenting with structural glass in the nature of brick, though their product was not yet put upon the market. Each of the three concerns had made exhibits in the room.

Mr. Clegg now returned to the floor to present fibre glass, a small bale of which was exhibited. In speaking of its manufacture, he said in substance: "Imagine yourself in a moderate sized room with nothing in it but a reflector-like bowl suspended from the ceiling, a table below on which appears a conveyor in operation carrying the most delicate, snow-like film. You raise your hand through the air and find you have gathered a continuous, delicate spiderweb. This is the material gathered on the conveyor, though you do not see it deposited. This is glass fibre for insulation."

This magic aroused the audience. Many asked for the floor to tell what they knew of magic in glass. I. K. Pond, founder member of Circus Fans of America, told of jugglers with glass balls, of glass-eaters who thrived and got fat on such food, fibre glass hosiery and even glass pants. One after the other wanted the floor to tell what he knew of this magic, until the Chairman, like the Raven perched upon the bust of Pallas, just above the lunchroom floor, cried "Never, nevermore."

There was still an important matter to present and President Jensen called upon J. J. Davey, the Society's representative on the Commission for Revising the Building Code for Chicago, to present the matter. Mr. Davey told of the long and arduous labors of this Commission and their efforts with the City Fathers to further the matter to the end that it be enacted into law. But the City Fathers show little or no interest, politics being uppermost in their minds, and the Commission was getting discouraged in their efforts to present to Chicago a modern, scientific, workable Building Code. To express not alone the feeling of these architects and engineers on the Commission, but the profession of architecture in Chicago as well, Mr. Davey presented the following resolution which was voted and carried unanimously:

WHEREAS, The building industry, consisting of architects, engineers, contractors and builders, material manufacturers, skilled and common labor, has for many years been waiting for the new



and revised Building Code to be adopted and passed by the Common Council of the City of Chicago, and

WHEREAS, The delay in passing this Code (the last hearing being held in June, 1935) has caused many contemplated building projects to be held up or abandoned, and

WHEREAS, The citizens and taxpayers of the City of Chicago are vitally interested in having the new Code adopted and passed by the Common Council at the earliest possible moment in order to proceed with many of these projects, thereby creating work in the building industry,

THEREFORE BE IT RESOLVED, That the Illinois Society of Architects in regular meeting assembled, most urgently request his honor, Mayor Edward J. Kelly, and the Committee on Building and Zoning of the City of Chicago to take immediate action in bringing about the adoption and passage of the new Building Code, and that copies of this resolution be sent to his honor, the Mayor, and also the Honorable Dorsey Crow, Chairman of the Building and Zoning Committee and the Honorable James J. McDermott, Chairman of the sub-committee.

## February and March Chapter Meetings

At the February 11 meeting of the Chicago Chapter, A. I. A. at the Architects Club of Chicago, Secretary Heimbrodt's reading of the December and January meeting minutes was followed by President Hall's announcement of new members, a statement of the number of memberships which would lapse if delinquent dues were not paid by a certain date, and announcement that John O. Merrill, on the program for a talk on "A Cost Estimating Method for Architects," had been called to Washington and hence could not meet his engagement.

Eugene and Max Fuhrer, architect and engineer, respectively, were introduced as the authors and compilers of the Chicago Real Estate Board's new publication "Chicago Building Costs," a compilation that retails for \$10 a volume. The President having reviewed the book, commended its excellence and value to architects for estimating purposes. Eugene Fuhrer, the architect, when called upon, modestly deferred to his engineer brother, Max; and Max spoke briefly and knowingly.

The President referred to the Glessner house which by deed of gift had come into possession of the Chicago Chapter. The Chapter, he said, would take possession after June 1. In the meantime, many details of the occupancy and management had yet to be worked out.

The meeting was now ready to hear the speaker of the evening, Walter Kantack of New York, the American Institute gold medalist in craftsmanship. Mr. Kantack introduced his subject by reading a paper dwelling upon the advancement in lighting and stated that the year 1780 marked the discovery of light control. He showed the comparatively rapid development of modern lighting and showed that the tendency today of light in concealed sources was toward a single lamp rather than a multiplicity of smaller lamps concealed within a given body. He made clear that in design the aim was not necessarily toward modernistic schemes, but rather to suit the design as perfectly as possible to the character of the building or room, be it in the modern drift or harking back to period architecture.

Drawings, diagrams and photographs were thrown on the screen, which Mr. Kantack elucidated. Outstanding among these was the S. H. Kress & Company's new New York building sales-room, illustrated in the February "Architectural Forum." The Irving Trust Company's banking room lighting was dwelt upon and the lighting scheme for the Upjohn Trinity Church on lower Broadway, an ecclesiastical monument finished in 1846, was explained. Here the speaker demonstrated his versatility in handling existing fixtures for new lighting, concealing the lights in a cornucopia base of the old fixture and reflecting the light by means of new metal canopy light hoods, consistent with the existing fixture design. He explained that the Trinity Church lighting was not yet carried out, owing to appropriated funds having to be diverted to replace a subsidiary church destroyed by fire.

There were other and interesting solutions and the speaker closed by illustrating on actual fixtures temporarily wired, the reflectible possibilities of concealed lighting filtering through perforations in the metal, the light leakage being deftly guided on the exposed surface by reflectors on the concealed side.

Fifty men were in attendance.

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After dinner, thirty-six members responding to the call of the March 10 monthly meeting listened to a short exposition by an ambassador from the C. & O. Railroad of the attractions offered by his road to the Institute convention in May at Old Point Comfort and Williamsburg. Following the ritual of the Secretary's readings, President Hall announced that the subject for discussion at the next meeting would be exterior wall treatments. There will be an exhibition at the time.

John Merrill announced that there would be a home building show in the Coliseum in May under the auspices of the Chicago Real Estate Board and the blessing of the FHA.

President Hall announced progress on the report and set-up by the committee created for this purpose to determine feasibility on the part of the Chapter in taking over the Glessner House.

There was balloting for delegates to the forthcoming Institute convention. The Chicago Chapter this year is entitled to eight, two of whom are ex-officio, namely, President Hall and Secretary Heimbrodt. The six others elected are: Thomas E. Tallmadge, John Merrill, Arthur Woltersdorf, Victor Matteson, William J. Smith and Henry K. Holsman. Nine alternates were also elected.

J. Howard Raftery announced that for two or three weeks beginning April 30, an exhibition of the works of H. H. Richardson would be held in the Art Institute under the auspices of the Museum of Modern Art, New York.

As a fitting climax to this meeting a play was given to the now augmented attendance by members of the Architects Club of Chicago, entitled "An Architectural Tragedy." The locale is an architect's office at 9 A. M. The cast consisted of four characters taken by Messrs. Lisle Elliott, Charles Haynes, Paul MacMahon and John Merrill. All went off with éclat and President Hall thanked Authors Elliott and Ross and the players for the skillful and interesting presentation.

## Texas Centennial 1936

The Texas Centennial Exposition of 1936 at Dallas will be different from all other world's fairs since all major exhibit buildings, the various museums of art, horticulture, natural history and the Hall of State will be permanent. Only buildings erected by private exhibitors will be of temporary construction. Built of native stone, the State of Texas Building will be 488 feet wide and 258 feet deep. Its center will house the Niche of Heroes, illustrious figures from Texas history. Its mammoth front wings will be devoted to regional rooms with the Hall of 1836, replica of a Texas mission, and the Hall of 1936 in modern style, occupying opposite ends.

Texas architects have so many sources from which to draw inspiration—the ancient Spanish, the early Aztec, the Indian, French, Mexican and Colonial.

## Epitaph in Churchyard, Pewsey, England

Here lies the Body of  
Lady o'Looney.  
Great niece of Burke  
commonly called the Sublime.

She was  
Bland, Passionate, and deeply Religious,  
also she painted in water colours  
and sent several pictures  
to the exhibition.  
She was first cousin  
to Lady Jones  
and of such  
is the Kingdom of Heaven.

White painted fingernails were fashionable in Egypt, 1150 B. C.



## Third Annual Community-Planning Conference

At the University of Illinois, Urbana, the Third Annual Community-Planning Conference will be held on Tuesday and Wednesday, April 7 and 8.

### PROGRAM FOR TUESDAY, APRIL 7

First Session 2 P. M. "The Community at Work" by A. D. McLarty. Mr. McLarty is Secretary of the Illinois Municipal League, Editor Illinois Municipal Review and specialist on municipal problems. Discussion follows. "The Business Man and His Regional Plan" by A. P. Greensfelder. Mr. Greensfelder is chairman of the Civic Development Committee of the United States Chamber of Commerce, member of the Missouri State Planning Board, chairman of the City Planning Commission, University City, Missouri. Discussion follows.

Evening Session 7:30 P. M. "Recent Trends in Landscape Architecture" by A. D. Taylor, prominent landscape architect of Cleveland, Ohio and President of the American Society of Landscape Architects.

### PROGRAM FOR WEDNESDAY, APRIL 8

Morning Session 9:30 A. M. "A Realistic Approach to Planning" by Harland Bartholomew. Mr. Bartholomew is city planning engineer for various American cities, Professor of Civic Design, University of Illinois, Consultant to the Illinois State Planning Commission and the Missouri State Planning Board. Discussion follows.

Round table discussions covering: a. "American Regionalism," Professor Howard W. Odum, leader; b. "What Women May Do to Promote Planning of Illinois Communities," Mrs. Guy A. Tawney, leader; c. "Citizen Participation in Community Planning," Harland Bartholomew, leader. Mr. Odum is Professor of Sociology at the University of North Carolina, Editor "Social Forces," Secretary of the North Carolina State Planning Board. Mrs. Tawney is prominent in Illinois civic affairs, Illinois League of Women Voters and member of the Illinois State Housing Board.

Luncheon, Men's University Club, 12:30. Dr. R. E. Hieronymus, Community Adviser, Emeritus, University of Illinois, will speak.

Afternoon Session 2 P. M. "The Function of Planning in State Reconstruction" by Professor Howard W. Odum. Discussion follows. "Progress upon the Illinois State Plan" by Col. H. L. Kellogg, Engineer of the Illinois State Planning Commission.

The Twelfth Annual Faculty Art Exhibit of paintings and other works done during the year by the faculty of the College of Fine and Applied Arts will be on display in the East Gallery of the Architecture Building.

## Architects as Appraisers of Existing Buildings

The architect is fitted by training and experience to make appraisals of existing buildings.

It is a part of the every day routine of an architect's practice to analyze the requirements of the buildings he designs, so that the finished building will fully provide all the facilities needed in the proper relation to each other.

The arrangement of the plan is of first importance, for if this does not provide economical use of the space suitable for the intended use, the value of the building is materially lessened. An architect examining a building to be appraised, can, because of his wide experience, determine how well suited the building is to the use for which it was built.

The architect, because of his familiarity with the details of construction and the use of materials, can by an inspection of a building, learn more of its exact condition structurally than would be possible for one with less experience in building operations.

If the examination of the building shows it is substantially constructed and that there is evidence throughout of a good quality of workmanship without extravagance, then a low maintenance cost with resulting higher returns on the investment is assured.

The design of a building has an important bearing on its value, for if the design gives the building character that is suitable to its use, location and environment, it will materially add to the sale value of the building. The successful use of materials, the skillful

selection of color and texture and the fitness of design give a quality to a building that will add to its desirability for rental or purchase.

The architect is able to appreciate and appraise this value. He would, however, realize that an estimate of replacement cost, less depreciation, would not represent the true value of a building.

He would, in addition to the features mentioned, give consideration to obsolescence, operating cost, changing neighborhood conditions, taxation, and the useful life of the improvement.

The well-informed architect, after making this kind of an analysis of an existing building, will be able to make an appraisal that will represent the real investment value of the building.—*Melville Clarke Chatten.*

## The Architect—Furniture Designer

The architect is a new hand at furniture designing, which accounts for many of his recent mistakes. During the period of his initiation, striving strenuously for unity, he tried to make the furniture an integral part of his architectural scheme without sufficient regard for its use. The resulting lines and materials fitted admirably into the setting; but the furniture remained angular and unwieldy. The realization of this defeat threw him into the camp of the mechanist. He called the house a "machine to live in"; the chair a "machine to sit in"; forgetting entirely the basic differences between house and machine.

The essential characteristic of the machine is its capacity for exact repetition—its effort is one-dimensional. Yet the essence of life is variation. In direct contrast with the limited power of a machine. The house which helps articulate us must allow further variation. It must be four-dimensional.

The machine is merely our tool for production and our wonder at its achievement hardly justifies our taking it into the parlor. The sloganist who in an industrial era preaches "living in a factory" repeats the period of the primitive agriculturist who took the livestock (his production machines) into the living room.

The "functionalist's" attitude towards form is as primitive as is the mechanist's attitude towards life. He overlooks the fact that the structure of our machine is still infantile. It has remained a loose conglomeration of working parts and has not yet grown to become an organism. Respect for the achievement of the engineer should not induce us to substitute his form-stuttering for a fully developed form-language. The "functionalist's" chair usually remains a "contraption to sit in," on a level with the products of the nursery; combinations of pieces of wood, metal and string obviously fastened together by the little boy who likes to putter around.

Furniture cannot be designed according to such one-sided slogans. Its matured form is the result of many complex forces to which the architect must submit and which he must keep in proper relations. Unless eggs, sugar and flour have merged to become untraceable in the whole, the combination is not yet a cake.

The architect should not be blinded by temporary constantly changing products of inventiveness. His task leads beyond his own period: the creating and framing of a more human life by means of his new medium—space.—*R. M. Schindler in The Architect and Engineer.*

The newest pile driver in use in Germany has an easily operated explosion cylinder instead of a heavy weight dropped from a high tower. The device operates, in principle, like the explosion in an automobile engine. The expansion drives a piston down on the top of the pile. Although the device weighs 1,100 pounds, it is raised two feet by the recoil of each explosion. Two men are needed for its operation.

A curious stone from South Africa, now being commercially developed, is said to be flexible, elastic, acid proof, weather resistant, and capable of being planed, sawed or turned in a lathe.

Sleeping cars are so arranged that passengers lie "head first" toward the engine because in earlier times soot and drafts were less troublesome that way, explains an ambulance company which considers the opposite way of lying to be more restful in a moving conveyance.



## The Glessner House

*Notes written by Arthur Woltersdorf on a visit to the J. J. Glessner House, 1800 Prairie avenue, on Saturday, February 15, by appointment with Emery Stanford Hall, President, Chicago Chapter, A. I. A.*

Hall met me at the head of the stairs on the main floor. The butler permitted us to wander through the house unescorted. In the kitchen and servants' quarters we met more servants, all of whom seemed to recognize Hall as they would a friendly house cat. They let him wander and snoop everywhere. Except one; he asked who we were and our business.

This was the chauffeur, a Swede, whom we ran across in the bosom of his family in his apartment above the garage. He wanted to know who we were and why we were there. Satisfied, he accompanied us through his department, explaining that the ground floor, now one large room perhaps 30 by 60 feet, with a room about 9 by 14 feet projecting in from the east wall, was the garage—developed from the original horse stalls, harness room, carriage room, etc. Here Hall saw possibilities of transformation into an architects' feeding ground by removing the 9 by 14 room whose brick walls give bearing to second story girders, and suspending the said girders from a roof truss Hall proposes to build in the original hay loft and chauffeur's quarters. This upper story he would convert into an atelier.

At the dividing wall between house and garage, the chauffeur washed his hands of us and we continued our wandering and snooping alone. We did encounter a middle-aged domestic in an upper story corridor. She was large, had a powerful iron-gray pompadour and asked us, in a gorgeous Irish brogue, how we were getting along.

We continued, Hall fascinated by the wealth, the ingenuity and the mystery of the clothes closets. The conservatory in the second story, giving onto the patio, had long since been converted into a workshop for Mrs. Glessner, who was a craftsman in engraving and etching in metals. Our explorations produced three stairways extending through the building; the southeast, a circular stair, we descended to the ground level, a couple of feet below the sidewalk where a door gives exit onto the tunnel porte-cochere on the south. Turning to the north, we entered the School Room, a delightful place where the Glessner children received their tutoring. This room has another approach from the platform at entrance door level, immediately inside the vestibule door. Another school room door leads into the service basement off which, to the east, is a room used—when a Glessner son was a youth—as a chemical laboratory. This laboratory occurs immediately below the great library to be referred to later.

While we were in the School Room, observing the books and fittings, the front doorbell rang and the voice of Tom Tallmadge inquiring for Hall or Woltersdorf was heard. The butler steered him to the School Room. Hall was now satisfied that his two men of the Committee on Historic Monuments of the Chapter had obeyed orders, and conducting them into the library, parlor and dining room, left them in the great stair hall about 4:20 to await the arrival of Mrs. Lee, Glessner daughter, expected back about 5 P. M.

The butler switched on all the library lights and we browsed among the books and pictures, finally settling on a big sofa facing a crackling fire in the fireplace. The butler presented an open box of cigars. To the question whether Mr. Glessner smoked, he replied: "Mr. Glessner never smoked, nor did he drink tea, coffee or liquor." But Tom and I smoked his cigars, sitting on his luxurious sofa and talking of people and their ways in earlier Chicago.

Soon after five o'clock, a lady in black, most cordial, appeared, addressing us by name and welcoming us. Hall had done the preliminaries.

We asked questions. She reminisced. She was Mrs. Lee, daughter of the late Mr. and Mrs. J. J. Glessner. Her father and mother had come to Chicago from Ohio in 1870.

Before moving to 18th and Prairie avenue, they had lived in a house standing in a spacious garden at Washington and Morgan

streets, sharing the frontage to Sangamon street with but one other house. In the early 1880's the neighborhood for residential purposes had deteriorated so that the Glessners did not trust their children on the street. By 1884 Mr. Glessner had purchased the 75-foot Prairie avenue frontage on the southwest corner of 18th street. An unbroken party wall was built along the south line in conjunction with the neighbor.

Ideas for a new home began to be formulated and in 1885 Mr. Glessner held a limited competition for the selection of an architect between William A. Potter of New York and H. H. Richardson of Brookline, Mass.

Richardson won. Mrs. Lee described Richardson's visit to their Washington street house. Richardson's questions and the Glessner answers on plan arrangements were followed by Richardson's sketching freehand in their presence ground plans which, in general, are those built.

Mrs. Lee drew a vivid word picture of Richardson's lionine head and four hundred pounds of avoirdupois.

Two weeks after the Chicago interview, Mr. Glessner called at the Brookline office. Richardson submitted a photograph of an old English building with long eaves to the street, gable end with a wing with ridge cutting into the front and higher roof. Mr. Glessner expressed his liking for the composition. The Glessner house, as built, follows those wall and roof masses. This photo of the English building now hangs in the Glessner library.

Mrs. Lee had discovered old plans and sketches of the building and these were examined. Photographs taken in recent years of the interior were compared with the architect's perspective sketches and found remarkably true to plan.

The great library table and dining room chairs were designed by the architect, some bedsteads and furniture were designed by Francis Bacon and made by Davenport of Boston, while independent chests, cabinets and some bedsteads are by Scott of Philadelphia. Mr. Glessner heard of Scott while visiting the Centennial Exposition in 1876. Scott was a Civil War veteran and a self-taught craftsman. His designs hark back to the Eastlake manner.

Begun in 1886, the house was about one year in building. Before it was completed, Richardson had died and Shepley, Rutan and Coolidge completed the work, Mr. Coolidge giving it his personal attention. In the stonework of the library chimney facing 18th street is cut "1886" and above the date the Richardson monogram.

The parlor walls were decorated by William Prettyman, the decorator—you will remember—who was the color arbiter of the 1893 Columbian Exposition. Rugs in the library, first and second story great halls, are by William Morris.

Prettyman's parlor wall decoration is symbolic stenciling finished in metallic glazes on burlap; all decorating done in the decorator's studio, the burlap strips brought to the house finished, ready for hanging. This decoration has suffered through exposure to light.

Barring one new lavatory, all the old plumbing fixtures are in place and working. Exposed piping under lavatories prevails throughout, an innovation in 1886. Exposed piping and faucets are brass, silver plated, the plating having long since vanished through polishing, the pipes shining today in their brassy honesty. Bowls carry the imprimatur of Myer-Sniffin Co. Bath tubs and sitzbaths are of planished copper. The sitzbaths were used to wash the dog. Humans, according to Mrs. Lee, didn't use them.

The bedroom of Mr. and Mrs. Glessner was on the main floor, south of the entrance, with a dressing room and a bathroom at the south end over the driveway, the latter two a couple of risers above the bedroom. Throughout his life, Mr. Glessner rose at five A. M. In this house it was his practice to go from his bed through the dressing room to the bath, complete his morning toilet and leave for his library or wherever, by a bathroom door giving onto an arm of the main hall. Thus the sleeping spouse was not disturbed.

The walls of this auxiliary hallway are covered with auto-graphed photographs of famous musicians, beginning with Theodore Thomas (whose efforts to create a symphony orchestra for Chicago,



Mr. Glessner so strongly backed financially), down through Schumann-Heink and Stock to Herbert Witherspoon. To this house all musicians of the first water came when they were in Chicago to perform. This collection in the Glessner house is, therefore, not surprising.

Mrs. Lee told of the neighbors and the neighborhood. How her father had been dubbed "pathmaster" for seeing that Prairie avenue for blocks was kept perfect in trees and lawns, sidewalks and street pavement, at the expense of the neighborhood to the complete relief of the city administration. How dapper Marshall Field I would walk downtown to his business, with his spanking team of horses and carriage in the street at his side, ready to pick

## Le Corbusier's Lake Dwellers

*The following article appeared in a Basel, Switzerland, journal of architecture, printed in German and French. It discusses the design of the club house for Swiss students at the University of Paris, France. Le Corbusier is a native of Chaux-de-fonds, Switzerland. The translation is by J. R. W. Anderson of Chicago.—Editor.*

Pilebuilders? Are we lake dwellers?

"Singt Schweizern in der Fremde nie der Herdenreigen Melodie, sonst schwimmt ihr Aug' in Tränen." Or, in free English: "Sing not to a Swiss in foreign lands the melodies of the herder, lest his eyes fill with tears." The reflection on this folksong is, perhaps, the only Swiss reminder of this lake dwelling in Paris. Ever since the wedge of Marxism began to split the Swiss and cause enmity, there exists a minority which believes it has the right to curtail the Fatherland's traditions. When a tendency of this sort develops in Switzerland, not much can be done to prevent it. The logical consequence of every evolution is to do away with the old order and replace it with a new system. But when in Paris, whose city gates were at one time defended by the Swiss guards to the last man, a representative Swiss building is to be erected, it would seem that the Fatherland had a right to express itself in a style reflecting Swiss sentiment.

The inane excuse that a "Chalet" type of building was inappropriate will not fool anyone into thinking that in this international armored fortress on stilts they can hear the sound of scythe and whetstone. Rather would it provide a good rendezvous under its concrete belly for Al Capone's gangsters.

The man from whose drawing-board inspiration this monument to Switzerland grew, hides his simple Jurassic blossom "Jeanneret" behind the nom de plume Le Corbusier.

How is it that such a genius, though discredited in French architectural circles, was selected to administer this humiliation to our country? It is indicative of mental blindness when men in high places are deceived by the machinations of two Swiss and are driven to the erection of this temple of Moscovite spirit.

Because of the great responsibility which every real Swiss should feel toward such a representative building, our Minister Dunant arranged for a national competition by Swiss architects, but the rector of the University of Zurich found this totally unnecessary, having his man already armed and ready to go—Le Corbusier.

And then, in recognition for the realization of these phantasmagoric dreams, this same University conferred the degree of Doctor of Architecture upon our compatriot, Le Corbusier.

At the inauguration of the Swiss House, Mr. Fueter is reported to have expressed the edifying opinion that Le Corbusier's design constitutes good Swiss creation because it reminded him of the daring of Swiss mountain railroad engineers and because its modern form was sure proof that Switzerland was marching in the vanguard of civilization. So it appears that the rector of the University of Zurich speaks in high-flown words and the honorary Doctor of the same University is a high-flying builder.

Below we reprint a few extracts appearing in the Western Swiss press because we feel that the easy temperament of our French speaking citizens would accord to their compatriot, Jeanneret, more lenient comments than the German-Swiss press would allow.

In spite of all this, we congratulate our Swiss students in Paris that they are not limited to this boxlike, bald, hopelessly unimaginative building, for as guests in a friendly country they can revel in the thousand wonders of beautiful Paris.

him up should he get tired. How Marshall Field, George M. Pullman and others played poker for high stakes once a week, meeting in their respective houses alternatively. All this and more she told of the neighborhood and neighbors.

It was now 6:30 o'clock and Tom had said he could not stay for dinner, while I had accepted Mrs. Lee's invitation through Hall. We rose to go, I suggesting that Mrs. Lee must be tired after her day out and the strain of showing us many things and telling us so much, and if it did not discommode her, I thought I had better retire with Tom. She said I was free to choose my own course. So Tom and I left, having learned much of the life in Prairie avenue in its heyday.

From our French-Swiss correspondent:

"It is a home of international and collectivist style. When you arrive in Paris, we recommend a visit to this club house. You will leave it with an ulcerated heart. M. Le Corbusier has committed an affront to our country, forgetting that there exists in our confederation beautiful modern work—power plants, viaducts, city gardens, etc. No, he simply wanted to apply his architectural methods 100 per cent, and without considering that he was erecting an official structure the success or failure of which exposes us to the whole world.

"Now let us look at this Swiss House. It is a house built on piles. Seen from the outside, one would take it for a factory, a sanatorium, or a Soviet home. The facade, if you can still call it a facade, resembles, for all the world, a watertank.

"The interior has the appearance of a clinic, but you look in vain for the operating room or the nurses' veils, and to make it more modern, Le Corbusier's imagination did the chambers in three colors—red, gray, blue and yellow, blue, gray.

"I truly pity the young men who are destined to inhabit these chamber-cells where light and heat enter in great waves and are most aggressive. Surely there is comfort and air, but a disagreeable kind of comfort without nuances. In a word, it would be more suitable for a sporting institution or a vacation colony for tubercular children. But in no case is it a place for meditation or brain work."

## Architect Sen-Mut

How architect Sen-Mut, self-made Egyptian and queen's favorite, buried his not very important father and mother, is revealed in a new tomb discovery at Thebes just announced by the Metropolitan Museum of Art.

The tomb, which escaped plundering by robbers for over 3,400 years, was found intact when the archaeologists entered, says the first report from Ambrose Lansing, director of the Museum's Egyptian Expedition.

Although Sen-Mut held a long string of titles and honors as favorite of the feminist Egyptian Queen Hatshepsut, the tomb of his father and mother shows that they had no official titles. From this, the Egyptologists infer that ambitious Sen-Mut won Egypt's highest honors as a self-made man.

Limestone chips, thrown into the ravine, deeply covered the entrance to the elderly couple's burial, thus protecting it from vandalism that wrecked so many Egyptian tombs.

The tomb which Sen-Mut built for himself, on the hilltop, is almost completely destroyed. The Egyptian Expedition is now re-investigating this tomb and its surroundings, since Sen-Mut's funerary arrangements have proved to be extraordinary. In 1927, the expedition found a second and secret tomb that the queen's favorite built for himself under the very court of a great temple he was building for his sovereign.

An exhibition of the works of Henry Hobson Richardson opens at the Art Institute of Chicago on April 30.

William B. Ittner, architect, of St. Louis, Mo., died January 26, age 71. He was one of the foremost school architects in America, his work appearing in twenty-eight states. Mr. Ittner graduated from Cornell University in 1887. He was made honorary LL.D. by the University of Missouri in 1930. In 1891 he became a Fellow of the A. I. A.