MONTHLY ILLINOIS SOCIETY « OF ARCHITECTS » BULLETIN

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First Statewide I. S. A. Meeting

Springfield Welcomes Illinois Society of Architects

The national election had come and gone and men's minds were again attuned to the normal prosecution of their daily tasks when, on November 7, the Illinois Society of Architects met at Springfield for the first of the annual statewide meetings of the Society. The weather was dry and clear and there had assembled from many parts of the state and beyond a goodly number to attend this meeting. The number exceeded a hundred, for at the dinner in the St. Nicholas Hotel on Saturday evening there were 98 attendants, supplemented by perhaps a dozen to hear the addresses and discussion following the dinner. They came from Springfield, Chicago, Lake Forest, Oak Park, Winnetka, Joliet, Moline, Peoria, Quincy, Alton, Rock Island, East St. Louis, Lincoln, Lovington, Mt. Vernon, Jacksonville, Champaign, Bloomington, St. Louis, Mo., Scranton, Pa., and one member from Bangor, Mich., and they left feeling that this first of the annual statewide meetings had been a success and that continuation was a foregone conclusion. Some brought their wives and others their daughters.

Sunday morning was devoted to a visit to New Salem, until recently a phantom town with but one log cabin standing, a few original wells and a number of earth cellars remaining to mark a town of one hundred or more inhabitants built and abandoned in the ten years between 1829 and 1839 and known to fame as the place where Abraham Lincoln had spent a number of his formative years; where he had kept a store, had studied law and lost his heart to Ann Rutledge. The architects came to New Salem to see with what loving care C. Herrick Hammond and his State Supervising Architect's Office had re-created this simple town of log cabins of Illinois pioneer days.

Lunch was taken at the Wagon Wheel, a two story log cabin built by the State as a restaurant and meeting place in the character of the New Salem architecture. After lunch, the caravan of automobiles proceeded to Petersburg, two miles north, where the travelers paid their respects to the memory of Ann Rutledge at her grave in Petersburg cemetery. Then the cavalcade drove back the thirty miles to Springfield to worship at the reconstructed Lincoln Memorial. From here the company divided, some going to the Lincoln Home in Springfield, others studying the architectural progress of the state capital with its public buildings.

So ended an impressive and memorable meeting of the Society whose members are indebted for its successful consummation to the efficient and hard-working arrangements committee consisting of Ralph C. Harris, Chairman, supplemented by Leo H. Pleins and Leo J. Weissenborn.

The Dinner Session

Shortly after six o'clock, the company assembled in the St. Nicholas Hotel at a happy reception where acquaintanceships were renewed and new friendships established before sitting down to dinner at 6:45. Nothing adds more to a feeling of comfort and contentment than a good dinner, and with this over, President Jensen proceeded by having Secretary McEldowney read skeletonized minutes of the October meeting. Because of the crowded program no new business was considered and President Jensen proceeded with his address, welcoming the attendants, touching on the proposed state building code, the progress and hopes for consummation of the new Chicago Building Code, the interest in the Glessner House, the Society's Monthly Bulletin, the work of the Society's office, the documents it publishes, the architects' handbook and such other functions and committee work comprising the Society's activities.

The President then introduced J. A. Wieland, Superintendent of Public Instruction for the State of Illinois, whose subject was "Standardization of School Buildings." Mr. Wieland dwelt upon the necessity of proper study of community trends, population trends, community income and the like, all of which an architect planning schools for countryside and city, coming within the purview of Mr. Wieland's department, should take into serious consideration. This he found was very often missing and suggested that architects entrusted with such work put themselves in contact with his department which considers it its business to guide school building design and construction so that, in the words of the Mikado, the punishment will fit the crime. Mr. Wieland hoped before long to have a licensed architect attached to his department who would devote himself solely to the guidance of architects entrusted with the design and erection of such school buildings.

The President, in introducing Herbert Hewitt, for years a member of the Examining Board of Architects in Illinois, assured Mr. Hewitt of the Society's efforts to cooperate and reminded the hearers of its achievements in this field. Mr. Hewitt spoke of the examinations for candidates and the examining board's experiences through these examinations. He spoke of building codes in various places, pointing out the fact that in most cases these codes ignored the existence of the license law, thus making the administration of the law all the more difficult. He favored a short, set, state building code which would be fundamental for all community building codes.

The Bulletin Editor was asked to speak upon the Society's monthly publication which is mailed to all members, architectural schools, architectural journals, certain historical societies, and others.

Financial Secretary Palmer, through whose office the business of the Society is conducted, was introduced, appreciation expressed to the working committees, not forgetting Chairman Harris and his committee of arrangements for this meeting, whereupon State Supervising Architect C. Herrick Hammond was introduced, who took for his theme "New Salem and the Restored Lincoln Monument at Springfield."

The restoration of New Salem, Mr. Hammond said, had recently been spoken of in comparison with Williamsburg in Virginia, but the projects were not similar and would not stand comparison. Williamsburg had been a cultured center of the American colonies. There was wealth and contact with the European world. Statesmen and philosophers came there, architecture was practiced as a cultural art, and men and women had leisure to cultivate the social graces. Through the munificence of John D. Rockefeller, Jr., Williamsburg's restoration had been consummated at a cost of $20,000,000.

New Salem, on the other hand, was a little pioneer community of tradesmen and craftsmen organized to cater to and satisfy the needs of a purely farming community. New Salem had come and gone in ten years and would have been completely forgotten had it not been that the Great Emancipator had lived and worked and loved and been loved in this little community and so, after a period of almost complete forgetfulness, had been revived by the State which gave Lincoln to the nation. The cost of New Salem's reconstruction to the State of Illinois has been $47,000. Add to this the work of the Federal Government through CCC and contributions by private individuals and the total expenditure has run up to $147,000.

William Randolph Hearst in 1906 was a Chautauqua lecturer in Petersburg hard by New Salem. During that visit he consummated the purchase of the land, a matter of some hundred acres,

which was the site of New Salem and presented it to the Old Salem Lincoln League. The League turned its holdings over, with Mr. Hearst's consent, to the State of Illinois in 1918 to be used as a state park and the reconstruction under the state's auspices began in November 1932, under the administration of Gov. Emmerson. The work has been continued under Gov. Horner and it is hoped that in from one to three years, depending upon the liberality of the state legislature, the restoration will be complete.

Mr. Hammond dwelt upon characteristics of the plan of individual houses with and without leanto's, the leanto's commonly being added with the anticipation of family growth. James Rutledge and John Camron first built their houses here in 1828 and the next year laid out the town of New Salem and began to sell lots. Petersburg, two miles north on a railroad, became the county seat of Menard County in 1839 and in that year New Salem was abandoned. Lincoln lived in New Salem from 1831 to 1837 as clerk, mill hand, soldier in the Blackhawk War, storekeeper, postmaster and deputy surveyor.

Regarding the Lincoln Tomb in Springfield, which was designed by Sculptor Mead in the latter 1860's, with its obelisk flanked by sculptural groups resting on a pedestal growing out of a balustraded terrace, the latter elevated about fifteen feet above the ground, Mr. Hammond stated that after more than thirty years of complete neglect, it had become necessary to take down and rebuild the monument. The shaft of the obelisk had been lengthened from the original design. Previously, the crypt had housed the tomb of Lincoln at one end and the other space had been used for the storage of this and that and had presented to the visitor a most unfortunate aspect. The State Supervising Architect's Office, besides restoring the monument in its entire aspect, attacked the problem of redesigning the crypt. How successful this work has been, the architects were to see the following day on their visit to the tomb.

Joseph F. Booton, Chief Draftsman of the Supervising Architect's Office, who had devoted endless hours to research on New Salem and whose labors are recorded in a paper-covered book issued by the Division of Architecture and Engineering of the State of Illinois, supplemented Mr. Hammond's talk. Among other things, Mr. Booton dwelt upon Ann Rutledge who held a favored place in Lincoln's heart, and thought that novelists had perhaps over-emphasized Ann Rutledge in the life of Lincoln.

The meeting adjourned to assemble again after breakfast on Sunday for the ride to New Salem.

New Salem

Mr. Hammond's address laid the foundation for what the architects were to visit and inspect this morning. It was windy on the hill of New Salem. The official guide as well as the authorities from the State Architect's Office took the group from house to house, all log cabins in many of which a blazing fire had been built in the fireplace. There was the furniture of the time with the trundle bed pushed under the big bed for grownups. There were the corner cupboards in the dwelling rooms and in the Berry-Lincoln store were the plank tables and benches, the molasses and sugar barrels, the whiskey barrel, the jars for tea, coffee, and herbs. Peter Lukin, who was a blacksmith and after whom Petersburg was named, had a house with special features. There was a Hill-McNamar store, Robert Johnson house, houses of Doctors Allen and Regnier and finally the Rutledge Tavern, the latter now under construction.

The morticing of logs was of interest and two different methods which had been used in the town were shown. It should be added that all logs and lumber used for the restoration are chemically treated to assure longevity.

After a walk to Sangamon River and seeing where the old dam had been, whose reconstruction will be undertaken as part of the restoration, the company assembled first in the museum, a stone building built under a previous state architect. This stone building is out of character with the construction of New Salem and trees and foliage are planted to somewhat hide the more pretentious building, which is a foreign note. Then to Wagon Wheel for lunch, where charming young women in the costume of about 1835 (Sunday costumes, maintained the waitress) served the guests a splendid lunch before a crackling wood fire before their departure for the grave of Ann Rutledge in the cemetery at Petersburg, two miles away.

There is an old stone at the foot of Ann's grave, dark brown in color, with incised letters "Ann Rutledge." For generations that was all. In recent years Edgar Lee Masters and his friends erected a large square block of gray granite at the head of this grave, rock-faced on all sides but where the inscription occurs. This inscription, a rather long theatrical statement purporting to be what Lincoln might have inscribed, is—in this writer's judgment—not at all in good taste.

The thirty mile drive back to Springfield to the Lincoln Tomb was now undertaken.

The Lincoln Tomb at Springfield

Mr. Hammond, in his address on Saturday evening, explained the work done by the State Architect's Office on this monument. This report will confine itself solely to the reconstruction of the crypt.

The visitor enters an elliptical room, sheathed in gray and dark brown American marbles with bronze ornaments, a floor of inlaid marbles of contrasting, though subdued, colors. In the center of this hall stands a pedestal carrying the Daniel Chester French Lincoln in bronze. This is the perfected study to scale by the sculptor for the memorial to Lincoln in Washington. Its size fits the hall, its lighting is fine and, altogether, this hall puts the visitor in a fitting mood to pay his respects to the "Savior of His Country."

The lighting of this room is through concealed lamps back of a slight cornice projection lighting a low, coved aluminum ceiling.

From this room to right and left, corridors extend to a corresponding room opposite the memorial entrance hall. These flanking corridors have niches on whose pedestals stand bronze Lincolns by the various sculptors who have created his image for different cities of America. They are, of course, of scale model size and show the Emancipator at different ages, in different poses, and in different moods. In a semi-circle around the sarcophagus, following the line of the circular pilastered marble wall, are flags of different states that participated in the rebellion. Inside the rail separating the visitor from the Holy of Holies and between the rail and the sarcophagus there stood on Sunday two wreathes, one from Franklin D. Roosevelt, the other from Alfred M. Landon.

Finale

The formal program had come to an end and the company was at liberty to visit the Lincoln Home in Springfield or to make an inspection of the city and its public buildings until such time as their homeward trek was undertaken.

The city of Springfield is still a prairie town of Illinois, though it has monumental buildings of various degrees of merit. The city plan made years ago has not been carried out. While the Capitol dome is on the axis of an important street, the Capitol grounds have as a foreground, one block removed, the main railroad tracks of the town.

The town's silhouette is unfortunate. It is jittery and uninteresting. The commercial streetfronts are nowhere noteworthy. There is the old State House, now the Sangamon County Court House, a Greek Revival composition with a funny sheet metal dome, and, since converted into the County Court House a new or lower story with big office windows to replace the original stylobate, the original walls being of a limestone turned yellowish red, the new lower story of Bedford stone turned black. The composition is not good.

The State House, designed in the later 1860's by A. H. Piquenard, partner of J. C. Cochrane, architects of the original structure, purports to be a French Renaissance conception and illustrates that architecture in Illinois has advanced far since the days when that State House was designed and built and its elongated dome designed and erected by another architect. The dome reminds you for all the world of a rabbit lifted out of a magician's hat. The interior of the main floor is dizzy with colored marbles and nondescript decorations, the legislative halls are located on upper floors and the color scheme in the public halls, as viewed from the first floor under the dome, reminds one of striped stick candy.

Decided progress is shown in Zimmerman's Supreme Court Building, a Renaissance structure, rather small in scale, giving an almost domestic effect; and after that the Centennial Building, built some

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I. S. A. Committees for 1936-37

Building Valuation Committee

Eugene Fuhrer, Chairman; Melville C. Chatten, Samuel S. Oman, Henry L. Newhouse, Joseph Nadherny, Joseph T. Fortin, Carl Hauber, Benard R. Klekamp.

Committee on Education

John L. Hamilton, Chairman; Samuel A. Marx, Emery Stanford Hall, William S. Crosby, Charles Wheeler Nicol, A. S. Alschuler.

Committee on Entertainment

Leo Weissenborn, Chairman; B. Leo Steif, Victor Stromquist, H. L. Newhouse, Charles Bohasseck, Francis A. Flaks, Charles Wheeler Nicol.

Legislative Committee

Paul Gerhardt, Jr., Chairman; Robert L. Franklin, H. L. Palmer, D. D. Corrough, John J. Fox, Alex L. Levy, Ralph D. Huszagh.

Materials and Methods Committee

John J. Davey, Chairman; Ralph C. Llewellyn, E. V. Buchsbaum, William P. Fox, H. L. Palmer, Victor Stromquist, Ronald F. Perry.

Membership Committee

H. L. Palmer, Chairman; Stanley D. Fairclough, George H. Dubin, Clarence E. Frazier, Leon Urbain.

Public Action Committee

Victor A. Matteson, Chairman; Leo H. Weisfeld, Howard J. White, D. D. Corrough, Charles Wheeler Nicol, Richard E. Schmidt, Meyer J. Sturm, William P. Fox, J. Urbain.

State Art Committee

Philip Brooks Maher, Chairman; John A. Holabird, I. S. Loewenberg, James P. Eppenstein, John R. Raftery.

The first of the Illinois Society of Architects' statewide meetings held in Springfield and reported in this issue of the Bulletin has proved the wisdom of the Board of Directors in inaugurating such statewide annual meetings. Those in attendance were deeply interested and new professional friendships were founded. Participants came from no less than twenty-one cities, some from other states. More than a dozen new applications for membership were received.

The addresses were of moment, the visit to New Salem and inspection of the Lincoln Tomb were memorable; reflection on the public buildings in Springfield brought conviction that architectural knowledge and talent have registered marked advance in the sixty odd years since the State Capitol was erected.

The Cincinnati Chapter, A. I. A. and the Allied Construction Industries of Cincinnati have adopted a Report and Working Code setting forth in ten articles its purpose "to eliminate many of the harmful and disturbing practices existing in the local construction industry, establish uniformity of action in the conduct of business, and contribute to the welfare of both branches of the industry."

Many of the articles recite the practice established and followed for years by respected architects' offices. Articles 7. Prohibited Practice; 8. Bidding Procedure; 9. Award of Contract by Awarding Authority, are debatable. The code is pronounced in the text a "gentlemen's agreement."

It is interesting to see introduced and recommended in our day a system of wall construction for one story houses that was used in Roman times and before—rammed earth. We are not the first to again use this method of walling, for Germany, England, France and the Scandinavian countries have been experimenting with it for low-cost houses.

Our own Resettlement Administration is now building a group of rammed earth houses at Birmingham, Alabama, on the theory that a larger percentage of its cost goes to labor than with any other system of walling known. These rammed earth walls, or pisé, are carried out under the direction of Thomas Hibben, architect and author of a book "The Carpenter's Tool Chest." There is also a modern bibliography on this system of construction, which includes a U. S. Department of Agriculture Bulletin.

Mr. Hibben, for his walls, uses three parts sand, two parts clay, one part coarse aggregate and 8% to 12% of water by weight. Forms and tamping are necessary. Walls are 15″ thick. The exterior may be finished with oil paint, sodium silicate, or lime and cement wash, as well as casein whitewash. Interior plaster is applied directly to the earth wall. These walls are fire and termite resistant, have very low thermal conductivity and are eminently permanent, for pre-Revolutionary walls of this character are standing in this country today. The progress of construction is necessarily slow.

The modernization program of the Federal Housing Administration expires by law on April 1, 1937. Since August, 1934 over 1,240,000 separate properties have been modernized with FHA insured loans, including over 236,000 apartments, hotels and other multi-family dwellings, over 87,000 stores, shops and service establishments, and over 24,800 manufacturing and industrial plants. The balance of the properties that have been modernized are homes, farms, schools, churches, theaters, office buildings and other miscellaneous types. Over 6300 banks and other financial institutions have made these loans.

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twenty years ago, done with considerable authority by Schmidt, Garden and Martin. It contains a fine columnar memorial hall, the state library, and other offices of note. It is connected by tunnel with the Capitol Building some 300 feet away.

Now under construction, flanking the Capitol on one side, is the new Armory Building whose architect is Hubert Burnham of Chicago, and on the other side of the Capitol, also under construction, is the new Archives Building, designed by the State Supervising Architect's Office.

In reflecting on capitol buildings in our middle western states, it is interesting to observe the steps from the Cochrane and Piquenard Springfield Capitol to the Cass Gilbert Capitol in St. Paul, done with authority if not originality, to the George B. Pope & Sons Capitol at Madison, again with authority, more severity than St. Paul, but splendid courage and knowledge and lacking in originality, to the culmination at Lincoln, Nebraska, where stands Goodhue's state house, original, courageous, noble, knowing and beautiful.

—A. W.

November Society Chicago Meeting

The pronounced success of the Springfield meeting prompted the Program Committee to repeat with pictures and a lecture by Joseph Booton of the State Architect's office, the story of New Salem with its reconstruction. The meeting was held in the Architects Club on November 24 before a company of 43 members and guests.

After the Secretary's reading of the minutes, the President gave a short review of the Springfield meeting before introducing C. Herrick Hammond, state architect, who in turn introduced Robert Kingery, until recently Director of the Department of Public Works and Buildings for the state under both Emmerson and Horner administrations. Mr. Kingery has recently resigned to again devote himself to the Regional Planning Association, an organization that for years has been doing yeoman service in the State of Illinois. Mr. Kingery made clear that as Director of the Department of Public Works and Buildings, he conceived it his duty to have improvements in state parks carry distinctive characteristics typical of the locality, such as stone buildings where stone is native, and wood where that abounds, and to avoid what was typical in earlier state administrations, namely, the passing fancy of the particular authority of the respective administration, changing with each change of administration. In speaking of New Salem, he said that all the furnishings, equipment and bric-a-brac were furnished and paid for by the Old Salem Lincoln League.

Under the Emmerson administration, state park areas had increased to 5200 acres and now under the Horner administration, the park acreage has reached 13,000. He took up consecutively the improvements at Starved Rock, which had been of the old-fashioned saloon and club type which are metamorphosed through color into modern rooms and structures; Giant City, in the southern part of the state, where stone abounds and where new structures were created that the speaker was particularly proud of; Blackhawk Park, which is within the city limits of Rock Island and has been given a museum filled with Indian lore and relics contributed by a local historian; and Fort Chartres, which echoes the early settlement of the French, succeeded by the British.

Mr. Booton followed Mr. Kingery with pictures and drawings on the screen, covering what had been seen by the Society two weeks before.

Mr. Rupinski was introduced as the designer of the stone buildings recently completed in Giant City.

Resolutions of sympathy on the death of Ernest R. Graham were passed.

Sir Raymond Unwin of London, international authority on housing, has been appointed Director of the Town Planning Studio of the Columbia University School of Architecture. He will be assisted by Carl Feiss, now associated with the Cleveland Plan for Slum Clearance, and by a staff of special lecturers.

What's Wrong!

The Wail of the Lonesome Pine

Members of the learned professions are prone to feel that their troubles are more serious than those of the other professions. Architects are not alone in this view. If one is to judge only by the income tax returns made by architects in the last five years, they certainly have their troubles.

My Committee has made attempts to analyze the underlying reasons for the discontent and pessimism prevailing among architects, and especially the practice on the part of building contractors, specialty manufacturers and so-called "jerry builders," in their attempts to function without the architect. We have determined that this practice is, broadly speaking, confined to three kinds of work—industrial, remodeling and moderate and low-cost residences. Much of this work is done without the services of the architect.

In the industrial field, some contractors operate by hiring an architect or draftsman who has a license and pay a salary or a small fee, and in that way make the owner feel that he is being given complete service. These owners do not realize that they are shut out from the benefit of competition as well as the protection and other advantages that an owner receives through a professional adviser who is not interested from the profit motive.

The well-known fact has been confirmed by this Committee that contractors in this field cannot compete with other contractors where an architect engaged by the owner is in control. Their figures are usually considerably too high.

We, as architects, are concerned with this practice on two points. First, architectural practice is a disinterested professional service without a profit motive. Second, when we invite contractors who operate in this field to tender proposals, we are aiding, if not abetting, those who are by their practice tearing down what the profession is building up.

We have already made progress and will continue to do so if architects will send in to the office of the Society, the names and addresses of contractors, manufacturers and jobbers who furnish plans and specifications for any type of building operation and the names of any operators who build residences for sale without the services of registered architects.

The profession is also interested in the problem involving the practice of some corporations who operate their own building department. In most of these cases, a former architect who "could not make the grade" because of the depression, or a draftsman who has been able to secure a license to practice, acts as the architect for the corporation. His compensation is very much less than what he can earn in reasonably normal times and he is forced to occupy a position beneath his ideal. We know that some of these corporations allow ten per cent of their building costs and some do not know what their costs are. It is safe to say that in most, if not all cases, their costs of architectural services and contractor's costs are materially higher than if an independent architect handles their building operations in the orthodox way.

All of these matters are of vital importance to the profession and means should be devised to combat them. We trust that those architects who read this article will give these matters consideration and give the Committee the benefit of their advice. If any of our readers have reliable information on the cost of operation in corporation building construction departments, the Committee will be glad to have it.

—Howard J. White, Chairman, Committee on Architects Practice.

Forest experts say that prejudice against lumber from dead trees is not justified; that lumber from trees killed by insects or fire is just as good as lumber from live trees of similar soundness.

October and November Chapter Meetings

Walter Portrait

A committee meeting of the Community Fund drew from the Chicago Chapter, A. I. A. monthly meeting falling on October 13, a number of faithful members which left the attendance smaller than anticipated, according to President Merrill. The President prepared his hearers to expect calls, written or otherwise, within the near future from these absent members for contributions to this fund designed to help the needy.

There was a good dinner, followed by the secretary's reading of minutes. The President finding no committee reports or important new business at hand, proceeded immediately to the program of the evening which was the presentation of a portrait painting of Thomas Ustick Walter, one-time architect of the Capitol at Washington, to the Chapter's collection of portraits of distinguished architects.

Irving K. Pond was introduced as presiding officer during the program, in which program he had the principal part, since it was his paper on Walter—read after the unveiling—that formed the climax of the evening. This paper is printed on another page of this issue of the Bulletin.

Mr. Pond called on Portrait Committee Chairman Woltersdorf to explain the efforts and the genesis culminating in the two portraits, the Jefferson and the Walter, added to the Chapter's collection as a loan from the U. S. Government through the Art Institute of Chicago.

He was followed by George F. Buehr of the Art Institute, representing its Board of Trustees and Director. Mr. Buehr unveiled the portrait. It is the picture of a handsome man with a wealth of white hair, with standing collar and stock—the fashion of the day. The original, which hangs in the office of the architect of the Capitol at Washington, is by Francisco Pansas and the Chapter's painting is by Annunziata after Pansas. Mr. Buehr expressed the pleasure of the Art Institute trustees to be of service to the Chapter in this loan and invited the architects to make frequent use of the Institute's galleries and libraries, the architectural library (Burnham) now ranking with the finest in the land.

He turned to the two paintings loaned the architects by the Federal Government, the Jefferson after Thomas Sully, and the Walter. He placed Pansas as a painter in the same school with Thomas Sully—Sully, who in his long life had painted many portraits of distinguished statesmen and other public men, all of which were listed. It was known what Sully had earned through his painting and this divided by the number of portraits he had painted showed that Sully's remuneration had been about $100 per portrait. Of Pansas, the Art Institute had no record, though he was placed in the group of many foreign artists sojourning in this country at that period of our history. Certain painters' tenets of the period were pointed out by the speaker, such as the placement of the forward eye about on the vertical axis of the canvas. Mr. Buehr congratulated the architects on adding this, the twentieth, portrait in the Chapter's collection.

Mr. Pond then read his paper, holding the undivided interest of his hearers, following which he turned the meeting back to the President. Leo Weissenborn, who had spent some years as an assistant in the office of the Supervising Architect of the Treasury, was called upon to speak on the earlier architects of the national capital. An outline of his narration appears in another column.

Education in Architecture

The November Chicago Chapter meeting was held on the 10th of the month in the Tavern Club, sixty-eight members and guests attending. In the absence of President Merrill in California, Vice-President Dennison Hull welcomed the guest speakers—Dean William Emerson of M. I. T.'s architectural school, Eliel Saarinen of Cranbrook Academy of Art and Roy Childs Jones of Minnesota University's architectural school.

The subject under discussion was "Education in Architecture," George C. Nimmons of Chicago, member of the A. I. A. Executive Council of the Committee of Education, presenting the speakers in turn. Professor Emerson held there was no guarantee for an architect's education; that the fundaments for mankind's housing were practicality, good construction and economy; that a teacher's gift to inspire interest went far in imparting knowledge; that the better a candidate's general educational equipment, the better his chance of succeeding in practice.

Professor Saarinen began by saying he knew nothing of architectural education; that his efforts were directed to making the candidate think and investigate for himself; to reflect not on his house alone, but to study the neighborhood and the town plan.

Professor Roy Jones considered the rapid growth of architectural schools in this country, their tendency to become a link or department of universities having many thousand students where the architect students were but a small fraction. This tendency, he said, was unique since it prevailed in no other country.

There was no general discussion.

William Lescaze, New York architect, brought to the Scammon Fund series of lectures at the Art Institute of Chicago on October 6, an argument for modern architecture, his topic being "Classicists of Tomorrow." What we call "classic" today was the living architecture of a past period, said Mr. Lescaze, and because we have not built honestly, with simple, direct forms in their useful places, we have had no architecture in this country since 1850. He explained that modern architecture is not just another style—but an idea, and its basic principles are the same as any former good period, the only difference being that modern architecture applies its principles to human beings living today.

Better Homes in America, Purdue University, has published the first of a series of ten or more booklets, each booklet devoted to the description and cost analysis of one of the series of houses built by Purdue Housing Research. Booklet No. 1 covers House No. 4 of the Housing Research Project, written by C. Paul Ulmer, Technical Assistant. A subscription of $2.00 to Better Homes in America, Purdue University, Lafayette, Indiana, will bring to the remitter the complete series.

Confused architects are absent-mindedly sticking fingers into pencil sharpeners, drawing meaningless lines on telephone directories and tossing in their sleep, as a result of a manifesto from J. Homer Ginsberg, fashionable industrial designer. Addressing the Rush Onward Group of the American Architectural Association, Ginsberg flayed the mossbacks and provincial sentimentalists for not modernizing trees.

"As a matter of fact," said Ginsberg, "trees should either be abandoned or modernized. They can be covered with tin, treated with aluminum paint or even synthetically manufactured. Everybody knowns that old-fashioned trees are not symmetrical, have parasites and, I am told, take years to grow. A tin or chromium tree could be turned out in mass production and at only a slightly higher cost, and could be designed to fit in with the concepts of advanced thinkers like myself."

Mr. Ginsberg, who is greatly admired by front-runners in his field, won further prestige by wearing tin spats as early as last July.—*Ted Cook.*

A unique museum will be built at Dinosaur National Monument in Utah where fossil remains cram the rocks like raisins in a pudding. It is a joint project of the U. S. National Park Service, the state of Utah and the American Museum of Natural History.

The exhibits will be the originals in the place where they have lain buried for unimaginable ages. Carving away the stone matrix and leaving the animals exposed in bold relief is the plan to be undertaken. The area covers a cliff 100 feet long and 30 feet high and the National Park Service will erect a building to protect the exposed fossils from the weather. The north wall of rock will be left in place and opposite this a great mural painting is contemplated, showing how the creatures looked in life. The state of Utah will build the road to this museum, the National Park Service providing parking grounds, water system, all facilities for handling great crowds and maintenance of buildings.

When Mahogany Is Not Mahogany

After petition to the Federal Trade Commission by the Mahogany Association, Inc., supported by the National Better Business Bureau and certain other of the hardwood associations, the Federal Trade Commission has decided that only the mahoganies of the Swietenia variety are entitled to the term *genuine mahogany* and are at liberty to be sold as mahogany without the prefix indicating the country of origin.

GENUINE MAHOGANIES, botanically speaking, are the various varieties of "Swietenia" produced in Central and South America, the principal varieties of which are:

Cuban San Domingan	The old original mahoganies, first on the market and long considered by the trade the only real mahogany.
Mexican Nicaraguan Honduran	Sold more or less indiscriminately under the term "Mexican" mahogany. Softer and lighter than the Cuban or San Domingan. Some of the softer varieties formerly known as Baywood.
Peruvian	One of the latest to come on the market. Harder than the Mexican and more nearly resembles the San Domingan.

The many uses of genuine mahogany include cabinet work, veneers, ship building in former days and many that need not be enumerated here.

PHILIPPINE MAHOGANY marketed in this country is of two varieties, Light and Dark. Several closely related and similar woods are sold under each category, the chief of which are as follows:

Tanguile Red Lauaan	Dark Philippine Mahogany
Almon Bagtican White	Light Philippine Mahogany

These woods resemble each other closely, as, for instance, do our various oaks.

Philippine mahogany has always been sold as Philippine. The botanical name of the chief variety of Philippine mahogany is Shorea Polysperma. No claim has been made by dealers in the wood that it is a *genuine* mahogany, botanically speaking. It was originally named Philippine mahogany by the trade as it had the characteristic appearance of mahogany in the lumber form, and as it came from the Philippines was naturally called Philippine Mahogany, just as African mahogany was called African mahogany by the dealers who first imported it from Africa.

Philippine mahogany varies considerably in texture and weight due to its wide range of distribution over a territory giving wide variations in growing conditions, the wood from some of the southern islands weighing 3 lbs. per board foot as against 3½ lbs. per board foot from some of the northern islands.

The wood is fairly easy to work in the plain grained wood. The figured stock, like the figured pieces in all woods, is more difficult to work. It is handsome and in the heavier, harder varieties takes a good finish. When properly kiln dried or seasoned, it stays in place remarkably well. It is tougher than most other mahoganies except the Cuban and this quality, as well as its resistance to rot (particularly in the Dark variety), and low absorption of water, is probably the reason it is so generally used for planking speed boats, yachts, and fine craft of all kinds.

A few of the chief uses are: boat planking, framing and cabin interior and exterior trim; doors, strip and plank flooring, wide wainscoting and furniture.

AFRICAN MAHOGANY is not of the Swietenia family, the botanical name of one of the more largely used varieties being Khya Senegalensis, though very distantly related and by decision of the Federal Trade Commission is not permitted to be sold except under the prefix African. Nevertheless, there is a determined effort to make the public believe that African is one of the genuine mahoganies by clever and constantly repeated advertising in which African is listed among the genuine mahoganies, and is otherwise held up as a genuine mahogany. It is an excellent wood for certain purposes and it is a pity that it cannot be marketed for these uses on its merits, without the effort to claim a genuineness which is lacking. It is offered for use in the field where the Swietenia prevails. The manufacturers of Flexwood prefer African mahogany from Grand Bassam region on the African West Coast, which is Flexwood's principal supply of mahogany. Three-fourths of Flexwood's mahogany veneer is African.

Scientists Check Steel After 20-Year Test

On the shores of the Severn River, in Maryland, engineers and scientists from all over the East gathered recently to inspect some steel plates which, twenty years ago, were put outdoors to begin a lifetime of corrosion tests.

From the corrosion studies in the salty air of Annapolis, the American Society for Testing Materials has been able to make recommendations to industry on improved corrosion-resisting metals. In the railroad field, as only one example, the steel floor plates in hopper cars now have their useful life increased from four to five years because it was found that a mere two-tenths of one per cent of copper added to the steel made it much more rust-resisting.

Another finding has been that a trace of phosphorous mixed with copper in steel is even better as a corrosion-resisting agent.

Previously it had been supposed that phosphorous in steel was harmful and something to avoid with great care.

Outgrowth of the corrosion studies has been to stimulate research on still higher alloys of copper and steel with the result, very recently, that high strength steels are now on the market which contain appreciable amounts of both copper and phosphorous.

The Annapolis studies have been part of a broader program which included the placing of test steel sheets in the smoky industrial atmosphere at Pittsburgh, Pa., and in a rural type atmosphere in Fort Sheridan, Ill. The Pittsburgh tests continued over six years and the Fort Sheridan project for eleven. The Annapolis plates, now at their 20th anniversary, are far and away the leaders in point of time.

Other corrosion studies include exposure of iron and steel sheets in filtered drinking water, brackish water, acid-mine water and seawater.

—*Science News Letter.*

The weighted averages of compressive tests conducted by the Bureau of Standards on brick samples from 255 plants, representing 37% of the 1929 brick production in the United States are:

Hard brick—7,434 pounds per square inch.

Salmon brick—4,094 pounds per square inch.

Modern Houses 5000 Years Old

The Boston Museum of Fine Arts, together with the American School of Indic and Iranian Studies, have unearthed at Chanhu-daro in northwestern India a 5000 year old town where houses were built of well-fired and well-shaped burnt clay brick. These houses had bath rooms and drains and the inhabitants worked on bronze and copper.

Contributors to this Issue

The Bulletin Editor is the writer of the first page article.

Howard J. White, of Graham, Anderson, Probst & White, continues his discussion of troubles in the practice of the profession.

Irving K. Pond, architect, acrobat, literateur, Past-President A. I. A., I. S. A. and honorary member of the foreign societies R. I. B. A., B. D. A., Austrian Society of Architects, needs no introduction to architects in America.

Leo J. Weissenborn, resident architect of the Chicago Tribune Company, served some years as architect assistant in the Supervising Architect's Office in Washington.

Stanley R. McCandless, A. I. A., is Associate Professor of Lighting at Yale University.

Thomas Ustick Walter

A Paper Read before the Chicago Chapter, A. I. A.

From the Art Institute of Chicago, upon which it is bestowed by a parental WPA Art Project, we are receiving the loan of a copy of a portrait of the second president of the American Institute of Architects to augment the Chapter's gallery of distinguished—in most cases extinguished—architects.

The subject of this sketch or portrait is Thomas Ustick Walter, fifth and last in succession of the illustrious architects who had to do with the mass and outline of our national Capitol as it now stands.

As to the Institute, Walter, who was born on Sept. 4, 1804 in Philadelphia, Pa. where he also died on Oct. 30, 1887, succeeded Richard Upjohn who had occupied the presidential chair from 1857, when the American Institute of Architects was founded, through 1876. For ten years Walter held the office of president and was then succeeded by Richard M. Hunt.

Walter's name, unknown to many of the rising and risen generation, including teachers of architectural history, must have lent itself to informal, even familiar treatment back in the first half of the last century. Echoing through the years you can hear the kids calling out: O! Tom! or, Say! U! or heigh! Walt! and getting a response from the boy who later was to design the august Girard College building with its awe-inspiring, self-supporting marble stairway, and who, still later, in addition to designing its present wings, was to crown the nation's Capitol building with a Cast Iron Dome! Designs for unexecuted wings for the Treasury and the old Post Office in Washington also sprouted from Walter's fertile imagination.

But it is the dome of the Capitol which links Walter with Modernism and should make him the beau-ideal or tin god of the functionalists. If cast metal was good enough for stoves, base burners and store fronts, it was good enough for architectural domes! Walter modeled an overly ornate stove lid along architectural lines and clamped it down on the nation's Capitol. It was prettier than most renaissance domes. It still is pretty against a deep blue sky. But whitewash must be given credit for a great deal of that prettiness. The Crystal Palace had just previously shown the world what could be done on a big scale and unconventionally with cast iron and glass. Walter showed the world what could be done with cast iron and cast iron in place of glass, all in the conventional manner. However, in principle he is of the modernists, who design the outline and fill in with whatever the material man sees fit to furnish them. Only, he designed a pretty outline, where the modernist designs (if the process can be called design) ugly and crude outlines and fills in with rolled iron covered with wallboard jointed with thin insubstantial and temporarily glistening metal. Walter, as to substantiality, had it all over the modernist; but both are smeared with the same pitch to one who cares for and comprehends the essential virtue and inhering ideality of sincere structure.

The scale of Walter's dome made refinement of detail almost out of the question. The nature of the modernist's materials makes detail of any sort impossible. Oh! of course, one can always paint lips and fingernails if one finds, as one so generally does, that an inscrutably benign providence has left the features ugly or unfinished. A society which could deal boldly with cast iron had some sense of permanency; but a society which expresses itself in drawn metal, wallboard and paint exposes its inherent frivolity and superficiality and its oneness with the ephemera which dance in the sun for a moment—and die.

In Walter's last years were paralleled the experiences of many a present-day architect. His investments went wrong and the government refused to pay him valid commissions on plans which were ordered, and by him executed, although no building ever was built from them. He spent his last years as a draftsman in the office of the municipal architect of Philadelphia—as many a present-day architectural bustee is similarly employed by Federal bureaus.

Walter had a high regard for his chosen profession and was well aware of the power for the general betterment which lay on concord and in unity of action. Words of his, which I shall quote, might well be taken to heart by the many little people among us who, holding aloof from concerted action with others of their kind, are ignorant of or hold in low regard the achievements of the American Institute of Architects.

These are Walter's words:

"The improved and improving condition of architecture (in America) by which its standing as a fine art is developed, its field of design expanded, and the power to elevate and purify the public taste made manifest, is the result directly or indirectly of the labors and influence of the American Institute of Architects."

Uncle Joe Cannon recognized the strength and authority of the Institute when, beaten to a pulp in Congress and in a nation-wide campaign in the matter of the Lincoln Monument site in Washington, he wailed: "Where the hell do you get your pull!"—meaning, power and influence. The power was gained by men who worked not for themselves alone, but for and with others toward the general good.

Therefore, this Chapter of that same powerful and influential body gladly accepts, through the Art Institute, the loan of this WPA Art Project copy of a treasured portrait of Thomas U. Walter, the national body's second president, and a virile leader in a great cause.

—Irving K. Pond.

Architects of the National Capitol

Mr. Pond in his paper on Thomas Ustick Walter said that his name was unknown to "the rising and risen generations of architects and teachers of architectural history." He also referred to him as the fifth and last architect of the United States Capitol building, which immediately kindles curiosity as to the architects preceding him.

Let us, therefore, recount briefly the story of the United States Capitol. Major Pierre L'Enfant, who conceived the plan of the City of Washington, also made designs for its principal public buildings. Discharged on February 27, 1792, without compensation, he died a pauper on the Diggs Farm and here he was buried. On May 30, 1928, his remains were removed to the slopes of Arlington Cemetery overlooking the city he had planned.

In a country possessed of no buildings of magnitude, where was the man to be found to design the national Capitol and the President's Palace! Upon the recommendation of President Washington and his Secretary of State, Thomas Jefferson, a public competition was considered and the latter caused an advertisement to be inserted in Philadelphia and other newspapers calling for a brick structure and requiring plans, four elevations, sections showing the construction and calculation of the required cubic feet of brick. The first prize winner was to be awarded a lot in the new Federal City worth 100 pounds and $500 or its equivalent in a gold medal. The second prize winner was to be awarded $250 or a medal of equal value. The cost of the buildings was to be defrayed largely from the proceeds of the sale of government lots in the Federal City. This was, perhaps, the first architectural competition of record in this country.

In time plans and elevations were received from architects, contractors and amateurs, mostly of inferior merit and poor draftsmanship, some of which are now in the archives of the Maryland Historical Society at Baltimore. James Hoban's chaste Italian design for the President's Palace was selected without hesitation, but no decision could be made as to the Capitol. Several were asked to restudy their work, especially Hallet who was a man with French training.

At this period a letter was received from Dr. William Thornton of Tartola, West Indies, stating that he would like to submit a design according to the terms of the original advertisement, which request was granted. The plans and elevations submitted by him were judged by Washington and Jefferson to be so outstanding that

they awarded the first premium to him, and to Hallet, who had made restudies, the second premium, and construction was then begun. I feel that Hallet left an imprint on the work of the Capitol building. He was assistant superintendent and draftsman under Dr. Thornton at a salary of 400 pounds a year, paid quarterly. Thornton later, among other fine mansions, designed The Octagon, the present home of the American Institute of Architects.

When in 1803, Dr. Thornton—cultured and talented in many ways—was appointed Superintendent of Patents, he was succeeded at the Capitol by Benjamin Latrobe, an appointee of Jefferson. Latrobe studied how he could change Thornton's plan and make it his own. He extended the east portico, making it the most imposing entrance, contrary to the ideas of Washington and L'Enfant. L'Enfant's plan of the city proposed the west front, facing the Palace and future Washington monument, to be the principal entrance.

After the burning of the Capitol and Palace by the British in 1814, he gutted the interior. Congress became impatient with the dilatory progress of the reconstruction work, causing controversy and friction which resulted in Latrobe's resignation in 1817 and the appointment by President Monroe of Charles Bulfinch of Boston who had to his credit the Boston State House and who was imbued with the architecture of the Georgian period.

Bulfinch executed the east entrance as it stands today and the old dome, which he materially changed from the Thornton design. Bulfinch was succeeded upon the completion of the building by Robert Mills who was appointed in 1836 by President Andrew Jackson, not as an architect, but with the official title of Superintendent of the Capitol, at a salary of $1800 a year. This salary was soon raised to $2300 and a further allowance of $500 a year, records state, for assistance in drawing and copying. Mills has to his credit as an architect, the Washington Monument, the Patent Office and the 15th Street Colonnade of the Treasury.

In 1850, Congress—finding its accommodations cramped, instituted another competition, again with sadly disappointing results. President Fillmore was charged with the appointment of an architect. He appointed Thomas U. Walter on September 30, 1850, to design the House and Senate wings and a new dome for the Capitol. Was this appointment political? Was it friendship? We think not. So let us look into Walter's qualifications and let them speak for him.

He was a Philadelphia architect, having started practice there in 1830, designing the Philadelphia County Prison in 1831 and Girard College for Orphans with its marble Founders Building, one of his best known works, in 1833. Nicholas Biddle of the College's Board of Trustees, who personally made a trip to Athens to study Greek architecture, followed Walter's design with fatherly interest.

Walter was a professor of architecture at Franklin Institute and contributed articles to its journal, among which are "Architecture of the Middle Ages," "Orders of Architecture," and "Formation of an Artificial Spectrum." In 1849, the year before his appointment as Capitol architect, he received an honorary degree of Master of Arts from Madison University in New York. In 1857 he was given an honorary degree of Doctor of Laws by Harvard University. Walter was the first Secretary of the American Institute of Architects and its second President. He was a member of the American Philosophical Society for thirty years. The Trustees of Girard College had sent him abroad in 1838. He designed a breakwater in La Guaira, Venezuela, showing the engineering skill which stood him well in devising the construction of the Capitol dome. This came to my notice during an inspection tour arranged by Elliott Wood, Superintendent of the Capitol in the early 1900's, when upon the completion of the new Congressional Library, he was remodeling the old Congressional Library quarters, designed by Walter located in the old western extension into House and Senate committee rooms.

Here we were intrigued by the exposure of hand-hewn timbers and hand-forged nails. On being taken out onto the roof of the original structure and landing within the base or podium of the Walter dome, we learned that the old structure was not designed to accommodate in plan the base required by the mass of Walter's new dome. We found four cast iron walls braced in back with cast iron bars, similar to present day billboards, and open below so the water could drain along the old roof behind the stone parapets. The colonnade encircling the new dome was carried on cast iron brackets.

Walter turned the original Senate Chamber into that of the Supreme Court where it remained until recently when a new building devoted entirely to its use, designed by Cass Gilbert, was dedicated. The inclined floor of the original House of Representatives was raised to the rotunda level and became Statuary Hall, and houses the world's most conglomerate collection of statues of national heroes and statesmen.

Upon Walter's resignation in 1865, having clashed with General Montgomery Meigs, who was Superintendent of the Capitol, he was followed by Edward Clark, without the title of architect. Upon his death, Clark was succeeded by Elliott Wood, his chief clerk, who came to the Capitol force as a water-boy, but through his affable ways and by making himself useful to members of Congress, had endeared himself to them. Through the championship of Uncle Joe Cannon, Elliott Wood was appointed Superintendent of the Capitol, notwithstanding President Theodore Roosevelt's decision, on the recommendation of the A. I. A., to appoint Glenn Brown to this position because of Brown's more thorough training as an architect. Elliott Wood had the astuteness to sense this opposition so when the erection of the House and Senate Office buildings became an imperative need, he sponsored the appointment of Carrere & Hastings as associates.

—Leo J. Weissenborn.

Designing with Light

It is only since we have been confronted with the recent developments and startling uses of controlled artificial illumination that the intimacy of light and design has become appallingly apparent.

The word "appallingly" is used advisedly, because of the abysmal ignorance that is shown by the average designer when he departs from the tried uses of natural light and ventures into the realm of controlled artificial illumination. A knowledge of the functions and characteristics of light in the abstract and an acquaintance with the means available today for using it is as essential to the designer as that which is necessary in using any structural or decorative material. The manufacture and development of equipment for the control of light is an engineering problem just as is any building material, but its use lies entirely within the province of the designer. The increased demand for artificial illumination, keeping pace with modern developments, makes apparent the need for a fundamental analysis of lighting as an element of design.

The engineer and manufacturer have spent large sums on development and research, but no sound program of procedure can be established until the designer visualizes the vast possibilities inherent in the use of light and through this realization creates the demand for the proper equipment. The complicated technical aspects demand an evolutionary development which infers a sympathetic partnership between the engineer and the designer, but lighting is first a problem of design and not an ingenious use of equipment that engineering practice has found profitable to manufacture. The designer will continue to be a slave to the machine until he learns how light can be used to serve human beings practically, aesthetically, and even spiritually.

—Stanley R. McCandless.

Ernest Robert Graham (Graham, Anderson, Probst & White), nationally-known architect of Chicago, died at his home November 22, after a brief illness. Mr. Graham was born in Lowell, Michigan, August 22, 1868. He came to Chicago in 1888; became Assistant Director of Works under the late D. H. Burnham of the World's Columbian Exposition; partner, D. H. Burnham & Company 1904-12; senior partner, Graham, Burnham & Company 1912-17; and senior Graham, Anderson, Probst & White thereafter. His contributions to architecture in America are many and widespread. An appreciation of Mr. Graham will appear in a later issue of the Bulletin.

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Lorado Taft, famous sculptor, died in Chicago October 30 at his studio home, aged 76. Born in Elmwood, Illinois, the son of Professor Don Carlos Taft, geologist at the University of Illinois, he graduated from that institution in 1880 with a Master's degree. The next three years were spent in Paris, largely at the Ecole des Beaux Arts. He established his studio in Chicago in 1886. He was on the teaching staff of the Art Institute of Chicago and lectured extensively on sculpture before organizations in the Middle West and beyond.

Some of his best known works are The Fountain of the Great Lakes, Fountain of Time, The Solitude of the Soul, all in Chicago; the Columbus in Washington, D. C.; Thatcher Memorial Fountain, Denver; and the Lincoln at Urbana. Sculpture adorning the Horticultural Building at the Columbian Exposition was modeled by Taft.

He was author of "The History of American Sculpture" and "Recent Tendencies in Sculpture," the latter published in 1921. He was an honorary member of the A. I. A.