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Rockford Welcomes Illinois Society

It was on October 14 that the Illinois Society of Architects met at Rockford on the occasion of its fourth annual statewide meeting and dinner. While the attendance cannot be said to have been large, it was a very interesting and profitable meeting. Most of the members attending were from Rockford and Chicago with its immediate suburbs. Disappointment was expressed at the non-attendance of members from many other Illinois cities, particularly from Springfield, Peoria, and Champaign-Urbana, where the previous statewide meetings had been held. Charles A. Miller, an old-time member of the Society, but for years a resident of Pennsylvania, again showed his loyalty, as he has for many years, by coming to at least one meeting a year, and so he came from Scranton, Pa. to Rockford, Ill. to attend this meeting where he was embraced and welcomed in true Spanish style.

The Chicago contingent came by chartered bus and by private autos. The chartered bus stopped at Belvedere, giving the men an opportunity to inspect the new municipal gymnasium, designed by Raymond A. Orput, the Rockford architect. It is a building of reinforced concrete walls where the concrete forms the exterior facing and the design features parabolic arches.

Rockford was reached in time for lunch and at 3:15 in the afternoon, President Gerhardt called the first session to order. There were 27 members in attendance. The dinner session was at 7 o'clock in the evening, attended by 66, including ladies. Sunday morning an excursion by bus and automobile was made to Stronghold, estate of the late Walter Strong, followed by a visit to White Pines Forest State Park, where luncheon was served. Forty-seven attended the Sunday morning excursion.

The Afternoon Session

President Paul Gerhardt, Jr., in calling the meeting to order, quickly got down to business, attacking one subject after the other in which architects throughout the land are vitally interested. Leo J. Weissenborn functioned as secretary in the absence of Secretary Fairclough.

President Gerhardt chastised mildly the absentees. He spoke of affiliation and unification with the A. I. A. and he called upon Arthur Woltersdorf, the Society's representative on the Committee on State Organization of the Institute, to make a report. His report covered the period of a full year and closed with the action of the State Associations' meeting in Washington on September 24 and 25 and the action of the A. I. A. Board of Directors. This action was referred to on page 3 of the October-November 1939 I. S. A. Bulletin. On this subject spoke Messrs. Orput, Eastman, Jensen, Carpenter, Gerhardt, and Palmer.

The subject of building in Illinois without an architect's plans, lumber concerns and others' advertisements offering free plans to home builders, the lack of teeth in the administration of the architects' license law, brought many members to their feet. A state building code, so much discussed in Board of Directors' and Chicago meetings, occupied its share of the time. Then came the small house problem, with Messrs. Orput, Jensen, Urbanic, and Sheldon speaking in extenso. The FHA representative was in the meeting and he said that their clients preferred architect's houses. Palmer of Chicago referred to the attitude of the Chicago Chapter, A. I. A. on this subject and Messrs. Barloga and Jensen spoke on Heimbrod's investigation and the Heimbrod plan.

The President announced that it was 4:30 and a bus excursion through the city and surroundings had been planned by the Rockford

architects. "Shall we continue this meeting or shall we adjourn to go on the excursion?" The meeting adjourned and took to bus or auto, joining the ladies who had attended a tea arranged by the wives of Rockford architects during the business session.

Blueprints were furnished showing the route and Frank Carpenter directed the cavalcade, first through the industrial section where the extent of the great factories impressed the visitors. Then through residential districts where the fall coloring of the foliage called forth applause, and finally the three huge high school plants under construction were inspected from the conveyance. Each school accommodates no less than two thousand students and the liberality of space and bigness of conception was surprising to many. The architect of these structures is Gilbert A. Johnson, who accompanied the party on the drive.

Dusk fell and the ten miles to the north, where a lovely residence section occurs and where there is a charming old church dating to the early 1840's, was eliminated from the program.

The Dinner Meeting

The dinner was a social affair highlighted by the conversation, color, and beauty of the ladies. Music was furnished by members of the Rockford Symphony Orchestra. President Gerhardt addressed the meeting as follows:

"This afternoon's business session was most helpful in enabling the architects of Illinois, who are unable to attend the monthly meetings in Chicago, to express themselves on subjects of mutual interest and importance. If we could but have these statewide meetings at shorter intervals, I am certain praiseworthy results would be had, particularly in strengthening our Society and the benefits the members of the architectural profession might gain. This brings to mind the suggestion that the local groups should arrange at least occasional luncheon meetings to get together.

"In a general way, the public knows what to expect from a physician, a dentist, or a lawyer, but the average prospective builder looks upon the architect as a mere 'exterior decorator,' one to be avoided if he can persuade his contractor, or so-called builder, to assume such duties. If architecture received only a fraction of the publicity that is given to the medical profession, to dentistry, or to law, there would be little need for specialized information of the nature that is so much neglected as to cause the public to form false ideas and to express unfounded opinions as to the value of architectural services.

"Do we hang our code of ethics too high, or is it that we are indolent in publicizing and benefiting our profession as a group? I regret to say I feel it is basically the latter.

"Architects should instruct home builders how to distinguish between a speculative-built house and a well-constructed building. While not all architects are interested in the residential field, it is the home owner who also builds the commercial and industrial structures.

"It cannot be repeated too often that the profession of architecture is just what its members are willing to make it. We should think and act unitedly and unselfishly if we are to deserve the respect and recognition of the building public."

Elmer C. Jensen presented a resolution calling for a committee of three to be appointed by the President to draw up suitable resolutions on the death of Irving K. Pond.

A resolution was presented and carried bearing on building costs. This resolution reads:

WHEREAS, The progress of the building industry is being seri-

ously hampered throughout the country by existing and contemplated legal restrictions, both local and State, by workers' organizations requiring unnecessary, illogical and expensive methods of procedure, and by various interests in the building material field, causing unnecessary and illogical expense in building, therefore be it

Resolved, That the Illinois Society of Architects, assembled in regular meeting, endorse and offer its cooperation to Assistant Attorney General Truman W. Arnold of the U. S. Department of Justice, in his investigations and efforts to remedy the conditions which retard the progress of the building industry, and

Be it further Resolved, That a copy of this resolution be placed in the hands of the Assistant Attorney General.

Frank Carpenter, the Rockford architect, introduced Rockford's mayor, Charles F. Brown, who welcomed the architects to Rockford.

Fine furniture being an important industry of Rockford, it was peculiarly fitting to have as a principal speaker a furniture designer of national reputation. The speaker, Frank I. Johnson, was introduced as the dean of furniture designers. He said furniture was a seventy year old Rockford industry and then launched into the subject of public taste during this period. Period furniture had its historical parade during this time, beginning with Tudor and passing through Jacobean, the various French styles, Chippendale, Mission, then harking back to French, and now Modern. Modern, he said, was a style of regimentation. Consciously or unconsciously, he made it clear that the furniture designer's success or failure depends upon the manufacturer's judgment on whether the design will go, will sell, in mass production.

Mr. Johnson was followed by Ernest Swartz, a much younger man, who is considered a genius locally. His talk was accompanied by drawings and color photographs on the screen. He, too, stressed the position of the designer in his dependence on the manufacturer's judgment whether his design, when executed in wood and other materials, will sell. The thought was driven home, unintentionally perhaps, that American civilization is one of mass production. Witness the automobile, the kodak, and many other products.

Elmer C. Jensen, Chicago architect, closed the speech-making. In a reflective mood, he spoke of the effort of the architects during his fifty years of personal observation. Lethaby, an English author, years ago had said, "Architecture is the matrix of civilization." The speaker closed with a reflection on statements contained in George Elmslie's recent article "Do Principles of Architecture Change," appearing in the Monthly Bulletin.

To Stronghold and White Pines Forest

It was a lovely drive of some fifteen miles along the Rock River with Lorado Taft's statue of Blackhawk commanding the hills in the distance. Finally the vehicles turned into an estate and came to low-sprung stone arches which opened into an inner court. The court is surrounded on three sides by buildings with picturesque stone towers, high gables, dormers, and interesting ridges. There is a lily pond and fountains and statuary and through the open end the distant landscape. Here the architects alighted.

This is Stronghold, the baronial country home of the late Walter Strong, publisher of the Chicago Daily News. The company was welcomed by Madame Strong. They wandered through these huge rooms, into the library with its dome and secret staircase; into the dining hall with its huge table, seating 24 or more, with its brick oven on one side and, as if to mark the change in time, steam tables electrically connected on the other side; through the pantries into the great kitchen; up stone stairways with wrought-iron rails to bedroom floors with liberal bathroom accommodations; to offices and tower nooks, and finally to the topmost stage of the dominant tower, commanding a magnificent view of Rock River valley for miles around. These walls are decorated by Muralist Samaroff. The architect of the building is Maurice H. Webster.

From Stronghold to White Pines Forest State Park is another thirteen miles of splendid road and beautiful landscape. Arrived in

the park, the architects with their wives wandered among the high pines until lunch time. A long table was set in the lodge where lunch was served and sociability had full reign. The food was good, too, and after the lunch came the parting. All who participated had enjoyed themselves and, it is hoped, profited by the contact and exchange of views.

L'Enfant's Washington Plan Disparaged

During the week of September 25 there was shown at Hotel Willard, Washington, D. C., an exhibition consisting of photomontages, maps, and charts picturing the history of the city and the hope for its future as envisaged by ten Washington architects. The exhibition was sponsored by the Washington, D. C. Chapter of the A. I. A. It was timed to occur during the American Institute of Architects' Convention.

The thesis of these ten architects states that L'Enfant's plan is obsolete—first, because it centers on the Potomac River as a great trade route, and, secondly, because it is an "aristocratic" plan which conceived of the city as a seat of culture, beauty, and government rather than a place for people to live.

The idea of "the city beautiful," dating from the 1893 Chicago World's Fair, is declared also unsuited to the democratic needs of Washington. This ideal is held responsible for the concentration of Washington's architectural showplaces, the public buildings, in a small area. This has created an insuperable traffic problem and neglected the rest of the city, which "sprawls in sordidness and shoddy subdivisions, ugly miles of row houses, streets of dirty little shops, dreary middle-class suburbs—all this behind the monumental facade calculated to overwhelm sightseers with a first favorable impression."

The architects urge not a single plan, but an ever-changing plan, to be revised every six years according to new conditions.

Their program calls for: (1) National competitions for city plans, the winners to become members of a city planning commission and the competition to be aimed at specific problems such as health centers, housing, clearing up particular neighborhoods, etc.; (2) collaborations of doctors, sociologists, political scientists, etc., with the architects, so that various kinds of expert opinion may collaborate on serving the social needs of the city; (3) a city planning institute to serve as an educational and political body to stimulate the ordinary citizen to participate in city programs; (4) a city planning museum, as a meeting place, workshop, and educational center for the expert and the ordinary citizen.

Weakness of Stainless Steel

The inability of stainless steel to resist the corrosive action of seawater may be overcome by the addition of tiny traces of silver, it has been discovered by scientists at Massachusetts Institute of Technology. A salt of silver, silver chloride, is insoluble in seawater. Prof. R. S. Williams and his associates at M. I. T. have found that as little as 0.42 per cent of silver will cut down stainless steel's salt water corrosion more than 80 per cent.

Other advantages claimed for silver-steel is a greater ease of machining and an improved polish. A very uniform and highly polished surface in itself inhibits corrosion. The function of the silver in the alloy is to make chlorides insoluble under the action of seawater which form a thin, guardian layer.

A one-coat finish which can be sprayed on all-metal transport planes is a weight-saving device, as it adds only 15 pounds in contrast to the 40 pound limit allowed for paint.

The task of a vulgarizer of science is no longer confined to mere elementary exposition of principles and procedures. He must indicate, as best he can, what effects new discoveries and inventions are likely to have on individual and community life.

—Waldemar Kaempfert.

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Editor Monthly Bulletin

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Every president and every program committee chairman of an architectural body—be it a purely local group, a chapter of the Institute, or a state society or association—spend hours thinking out programs for meetings that will bring to the respective meetings a large attendance of members. When subjects that should have a direct professional appeal do not draw, these officers frequently turn to subjects, allied or not, that promise to bring out a large attendance.

Often their efforts prove fruitless and attendance is a disappointment. It would seem that the vast majority of the members feel no responsibility for the success of a meeting. They consider only the quality of their interest and their personal convenience.

A recent instance of this was the small attendance at the Illinois Society of Architects' Rockford meeting. President Gerhardt and Program Committee Chairman Weissenborn strained every nerve in making arrangements for the trip and in presenting an appealing program. The Rockford architects and their ladies spared no pains in making the visitors welcome and in entertaining them. Particularly disappointing was the non-attendance of members from Illinois cities where previous statewide meetings had been held—Springfield, Peoria, Champaign-Urbana. It is easy to criticize those who carry the responsibility of making these meetings a success, but the membership owes loyalty and interest to its society.

For the last fifteen years, the Chicago Chapter, A. I. A., the Illinois Society of Architects, Chicago Architectural Club (formerly the Architectural Sketch Club of Chicago), and the Architects Club of Chicago, have held their meetings in the Kimball mansion, 1801 Prairie Avenue. This association of a meeting place has come to an end and the societies are again nomads in a big city. For the time being, the Chapter meets at Normandy House in Tower Court; the Illinois Society in the Empire room of the Piccadilly Restaurant in Michigan Avenue at Van Buren Street; the Chicago Architectural Club still meets at the Kimball mansion, but is looking for new quarters in the loop; and the Architects Club of Chicago has lunch tables reserved on certain weekdays in the Piccadilly Restaurant.

The Kimball mansion, owned since 1924 by Architects' Realty Trust, was a link in a dream plan which never came true. In the early 1920's, a group of architects led by Alfred

Granger felt strongly that Glessner House at 1800 Prairie Avenue, the last survivor in Chicago of H. H. Richardson's work, must be preserved. Through Granger's influence, J. J. Glessner deeded Glessner House to the Chicago Chapter at his death, provided the architects contracted to obligate themselves to protect him during his lifetime from any undesirable tenant in the Kimball mansion. To do this the Kimball property had to be bought by Architects' Realty Trust, organized for the purpose, and the Architects Club of Chicago, with members from every field in the building industry, was organized to operate the house.

It operated it during these fifteen years, during which time the feeling grew that a nearer downtown meeting place would bring out a better attendance at meetings. And so on February 1, 1939, the Architects Club of Chicago vacated the premises, turning over all their assets to the Realty Trust to make up unmet obligations.

Mr. Glessner died in January 1936. The Chapter did not see its way clear to accept the Glessner House deed. The house is now the property of Armour Institute, used for a psychological laboratory. The Kimball mansion has been leased to a boarding school.

On January 12 there will take place the annual architects' ball, the third or fourth held in Chicago in recent years. The advertised purpose of the ball is to raise money for educational purposes to benefit architectural draftsmen through the running of an atelier.

Education along these lines for architectural students has always been the excuse, if not the purpose, of holding these picturesque costume balls. The social public in general and architects in particular have always been appealed to for support of this institution. The cause seems worthy. The committee in charge, however, never saw fit to give out a public statement of expenditures and balances, and how the balance was used. To reduce the growing criticism in the architectural world of such loose methods, particularly by a body of men who should be trained in accounting strictly for expenditure of others' funds—as they must in conducting building operations for clients, the committees in charge of the ball should publish a detailed statement of receipts and expenditures before again appealing for support for this institution in 1941.

At the University of Illinois in Champaign-Urbana, the new Union Building has its walls carried through the second story. The facing brick used are the Williamsburg type. The Library addition is now enclosed, with interior under way. The McKinley Hospital addition is enclosed with the interior nearing completion. The State Surveys Building has reached the cornice line and Gregory Hall has its roof construction on. The architect for the University, Ernest L. Stouffer, is in charge of all this building construction. On some of the buildings there are associated and advisory architects.

On November 15 at Hull House confreres and friends showed last honors to the departed Irving K. Pond. Lorch spoke for architecture and architects; Puttkammer for the literary contingent; Clarkson for I. K.'s oldest friends and the National Institute of Arts and Letters; Collins for the Circus Fans of America; Bridges closing the symposium with an estimate of the whole man—his character, philosophy, life. The one hundred and fifty present liked the simplicity and sincerity of this coming together. They thought it a fitting tribute to I. K. He was a controversialist, but every word of his breathed sincerity.

Good-bye, I. K. Requiescat in pace.

Illinois Society November Meeting

The Illinois Society September meeting was held in Racine; its October meeting in Rockford; and on November 28 it held its regular monthly meeting for the first time during the Society year in Chicago. The old meeting place at 1801 Prairie Avenue being no longer available, the Society met for dinner in the Empire Room of the Piccadilly Restaurant in the Fine Arts Building, Chicago.

There were sixty-three at dinner and for the meeting following the dinner the attendance rose to eighty. It was a representative architects' meeting, drawing upon those experienced in practice and those younger men seeking experience. President Gerhardt welcomed all, had Secretary Fairclough read the minutes of the October meeting, introduced Professor Mies van der Rohe of Armour Institute's Department of Architecture, Francis Plym, honorary member of the Society, and all the new members.

Richard E. Schmidt was called upon to present the resolution drawn by his committee, expressing the sentiments of the Society on the passing of Irving K. Pond.

Leo Weissenborn was announced as a sponsor of the Architects Ball, Inc. The Chicago Chapter, A. I. A.'s invitation to the Illinois Society to join in the Chapter's Christmas party on December 19, was read.

How the echoes of Dr. Giedion's talk of last June in Chicago on the Chicago School have been reflected from the printed page to the spoken word was evident from the program. Program Chairman Weissenborn's correspondence with "some of the white-haired old gentlemen" brought replies from most of them and papers that were read at this meeting from some. These men included Dwight Perkins, Frank Lloyd Wright, Robert Spencer of Orlando, Florida, Max Dunning, Barry Byrne, Myron Hunt, Hugh Garden, Arthur Heun, Arthur Dean, William Drummond, Tom Tallmadge, Richard Schmidt, John Van Bergen and George Elmslie—all of whom were identified with the Chicago School movement, early or late.

President Gerhardt called upon Benjamin Franklin Olson to read the paper submitted by R. C. Spencer. This paper dwelt largely upon the personalities of the participants in this movement, rather than in the discussion of the philosophy held by this man or that. He harked back frequently to Richardson and his influence. Mr. Spencer picked the Winslow place in River Forest as Wright's early masterpiece. Of Perkins he said, "Dwight Perkins built better schools and did much to develop the community center idea in connection with them." Of Arthur Heun: "Very much the artist, but less radical than the others." . . . "To some we were the 'Ten Per Cent Club' because we believed in adequate fees, others called us the 'Ten-for-a-cent Club'."

In reading Barry Byrne's paper "The Chicago Movement," Henry K. Holsman interpolated here and there. Like Spencer, Byrne is reminiscent and, naturally, each man views the men in, and the work of, the movement from his individual angle. Byrne says, "The movement, as such, seemed then to have only been part of the ferment of youth and in most cases it did not withstand the vicissitudes of increasing age and the material considerations incidental to maintaining an architectural practice. . . . The old slogan 'Progress before Precedent' was scarcely the battle-cry of a victorious army, but even though that army dwindled, still it did not disappear. Nostalgic memories of the youthful hopefulness that produced that resounding phrase still haunts the Chicago scene."

The paper by George Elmslie, read by Arthur Woltersdorf, went more deeply into the genesis of the movement than did the others. Elmslie calls his essay "Chicago School of Architecture, Its Inheritance and Bequest." The genesis, says Elmslie, belongs in greater part to England and her men. Pugin in 1843 had written such thoughts as "styles are now adopted instead of generated and ornament and design are adapted to, instead of originated by, the edifices themselves." But England was not open-minded. Viollet-le-Duc in his time said much the same thing, as did the Greeks and Hindus in their respective times, on connotations of form and function. William Morris, in his lecturing period from 1887 to 1894 and in his own arts and crafts shop begun in 1860, gave life to the new movement through tireless energy. The English public responded for a time. Elmslie gives credit to Baillie Scott, Voysey, and Mackintosh for having a salutary influence on modern architecture through their work and says this influence was less generally felt at home than abroad. It filtered to America and when the Chicago Fair of 1893 burst upon the public, there was this group later called the Chicago School, disputing the tenets pre-

scribed by the academic formalists in the creation of modern architecture.

Elmslie closed his paper with, "The Chicago School within the last few years has many meritorious buildings to show for their faith and hope, buildings that will last for many generations."

Richard E. Schmidt contributed extemporaneously to the symposium, as did James Rezny.

President Gerhardt inquired whether Professor van der Rohe cared to add his views. The Professor pronounced his conviction that Richardson, Sullivan, and Wright, through their work published in Europe, had made a strong impression upon European architects. The monumental publication by Wasmuth of Berlin of Wright's works, Berlage of Amsterdam's visit to America and his report of the buildings of these three American architects, which was followed by modern building in Germany and Holland, marked the influence that these three Americans had on the work in Europe. Had these three not appeared, the work of the modernists would have taken a different course.

Webster Tomlinson spoke of the Architectural League of America and George Maher.

A discussion on the small house followed, with reference to the Purdue University experiment. Tague spoke in answer to some remarks on client resistance in the matter of design.

From the Chicago Building Congress

Since the adoption of the Chicago municipal building code, experiences have been recorded showing that the code contains provisions which, when put to the test, operate as negative restrictions against new materials and advanced construction methods. It is alleged that the effect of these restrictions has been to increase materially building construction within the city limits.

Architects and engineers who have encountered any difficulties on account of any restrictive or deterrent features of the Chicago building code should bring their experiences to the attention of the Chicago Building Congress Code Committee, of which Mr. Frank A. Randall is chairman. All communications should be addressed to him at his office, 205 West Wacker Drive, Chicago, Illinois. A survey of the findings of this committee will be carefully studied and made known to the professions.

To Heat Houses with Trapped Sun Rays

Dr. Godfrey L. Cabot's gift to M. I. T. of about \$650,000 stipulated its use "for research on the utilization of solar radiation for the tasks of man." So M. I. T. has built an experimental house to try several types of heat traps to store energy in the basement.

Prof. Hoyt C. Hottel is in charge and he proposes to experiment with several types of heat traps or energy collectors. One scheme is to place in a recess in the building roof a shallow, box-like device whose bottom is a thin sheet of metal, painted black to absorb as much of the sun's heat as possible. Firmly fixed to the bottom is a series of small, thin-walled metal tubes heated by contact with the sheet, the heat passing on to water circulating through the tubes. The box has a series of glass covers separated by dead air through which nearly all the sunlight passes and from which heat cannot escape back to the outside. The sunlight is converted to heat as it strikes the metal sheet. There is a layer of mineral wool beneath it to prevent heat escape in that direction.

Carefully insulated tubes carry the warm water in coils to an insulated storage tank where the aim is to keep the water hot anywhere from a few weeks to six months, depending on the size of the tank. The size of units to be used is not yet determined. A large sunlight trap, one big enough to heat the house directly, will need a smaller storage tank, while a small collector trapping heat all summer with a huge tank, should be capable of hoarding an entire winter's supply of heat.

Prof. Hottel says that the amount of solar heat in New England would make heating by this method uneconomical there, but that there is sufficient sunshine in New England to test the efficiency of heating systems for those localities where the climate is less rigorous.

At the rate soil is washed into reservoirs, in the next 50 years one-third of the existing 10,000 or more reservoirs in the United States will be silted beyond usefulness.

October and November Chicago Chapter Meetings

At the October 18 dinner-meeting of the Chicago Chapter, A. I. A., 33 attended—largely Chapter and Junior Associates. President Roberts had the minutes read, referred to the recent A. I. A. Convention in Washington and what was accomplished there, spoke of the Chapter's resolution which was to be presented to the Convention by Thomas E. Tallmadge and its fate there. He announced that the date of the memorial meeting in honor of the late Irving K. Pond had not yet been fixed.

Mr. Roberts introduced Alfred Shaw, newly elected Regional Director for Illinois-Wisconsin, who in turn introduced Robert Kingery, the speaker of the evening, whose subject was "The Architect in Relation to City Planning."

As always, Mr. Kingery spoke well; he is master of his subject, his presentation is exceptionally fine. Much of what he said regarding Chicago and the region surrounding Chicago was a repetition of what he had said a year or more ago before the Illinois Society of Architects. But he added a further note and that was that architects through their training were best fitted to occupy positions on planning and zoning boards and on the Chicago Plan Commission; that it is seldom, indeed, that you find architects on these boards. They do not push themselves forward and the speaker thought it was absolutely necessary for architects to come out in front and offer their services to appointive bodies. He recommended that Chicago architects write letters to the mayor, offering their services in these capacities and keep on presenting their names to political powers who have such appointments in their control.

Henry Holsman endorsed what the speaker said, insisting architects must do something for the community beyond serving their own clients, and closed on the theme "trees." "Trees," he said, "are the best air conditioners and should be liberally planted in all housing areas." Messrs. Fugard and Rebori followed.

Paul Schweikher, as director of the Chapter's atelier, read an outline of the proposed program of work.

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The November dinner-meeting, instead of being held on the second Tuesday in the month as per by-laws, was also postponed to the third Tuesday, the meeting being held at Normandy House on November 21. Included in the eighty men present were Chapter members, FHA officials, representatives of lumber interests, mortgage bankers and others. Minutes were read by Secretary Senseney. President Roberts addressing Robert Kingery, Manager of the Chicago Regional Planning Association, extended honorary associate membership in the Chapter to Mr. Kingery and presented him with a certificate to this effect, to all of which Mr. Kingery responded with grace and brevity.

The program of the evening was "Large Scale Small House Developments," with Philip Maher as program sponsor. Mr. Maher said he was impressed by the great activity in small house building in the metropolitan area surrounding New York City and wondered why this activity must be confined to New York, as it is to a large extent. So he had enlisted the Edward Hines Lumber Company who had made two films in color of these extensive projects. In showing the film two Hines men explained.

There is a limited variety in design, cost range running from about \$3400 to \$6000 in four-room houses, exterior materials varying from frame to brick and granite veneer. Street and sidewalk improvements and landscaping accompany all this work. The houses are sold from blueprints and construction progress is rapid. One house of a group is completely furnished and a decorator is constantly in the employ of the builder and equity owner to facilitate sales. These new housing settlements are liberally scattered over the Borough of Queens on Long Island and draw their patronage very largely from the tenants of row houses in Brooklyn. The builders and promoters have bought up abandoned farms and defunct golf courses and transformed them into villages.

The second film showed houses of more pretense, ranging from \$7000 to \$17,000 and even \$20,000 in cost. Here again the speculative builder and sub-divider takes the initiative in house building, though he will build on order after any plan the owner determines upon.

All these projects are built with FHA or insurance company loans.

On the screen also were shown comparative figures of small house building operations in the country, arranged by cities to show the volume of business. New York territory showed 45% plus, while Chicago territory only 8% plus.

William D. Sorgatz, Chapter member and chairman of its Small House Committee, read a paper on the subject of the architect in the small house planning and supervising picture. His committee has worked out a plan, approved by the national A. I. A., for architect's services on houses costing under \$7500, where the architect furnishes a client one of a number of stock plans with necessary details and includes five visits to the building during construction, all for a fee not to exceed \$100 per house.

John R. O'Connor, State Director, Federal Housing Authority, pictured the history and the build-up of FHA in this territory and in Illinois. He gave the volume of FHA loans by years in millions of dollars, showing the marked increase in this business since 1936, even though the volume was just a drop in the bucket compared with New York. He said FHA preferred houses designed by architects and under their supervision, but the Authority was not permitted by law to insist upon such service; neither was it allowed to recommend individual architects. If the Chapter succeeded in building up a group of small house architects functioning as a bureau, the Authority would feel freer to recommend prospects to such a bureau.

The less said the better about our noble profession as a paying business! Much more of this and it will fall back into the hands of the Idle Rich, who like a genteel occupation and think "overhead" just means "above." Throughout the city, things are as flat as a draftsman's wallet and housing has ceased to be an important matter among breadwinners.

Yet architects and real estate men, who ought to know, have the temerity to predict a local housing boom—come 1940. I asked no less a realist than Dan Hauser how about it, and learned that he expects a little booming next spring when the Ancient and Honorable Artillery Company holds its election on the Common.

Incidentally this antique crew to which the building industry has contributed its stalwarts, was recently in receipt of unkind remarks from the pulpit (later to be retracted from the rectory). A crowd of "fossilized fusileers," they were called, who couldn't march from King's Chapel to the Common (circa ¼ mile) without a grog ration.

—From Boston Notes by Leon Keach in October "Pencil Points."

The Wizard of Taliesin

A recent example of industrial work has, no doubt, come to your attention, namely, the new Johnson Wax Company building at Racine, Wisconsin, by no less a genius than Frank Lloyd Wright. Clever as many of the innovations introduced may be, and however novel and brilliant, I question the wisdom of the continued acclaim of such radical efforts. Its author has my warmest admiration for what he has accomplished. There is no disavowing the fact that he is one of the outstanding figures in the architectural world, that his influence has been felt in it as perhaps that of no one else, and yet much of his work impresses me as clever feats, unrelated to actual needs and economically wasteful. To me, architecture implies the very opposite—first, observation and solution of practical requirements; second, care in producing the desired results with respect for economy. To me a straightforward, simple and direct solution of any problem is infinitely more desirable than even the most brilliant stunt. At that, we need men to do the unusual, to set the pace, even though their influence for good be not always unalloyed. We need only think back of the leaders in the field, such as Richardson and Sullivan, to realize what harm their work did to architecture in general. Their idiosyncrasies rather than the good in their work were copied by followers of lesser skill. At that, there is no denying the fact that but for innovators, architecture would remain static.

—Albert Kahn

Towns in Roman Britain rarely had more than 5,000 people; London perhaps had as many as 15,000.

Irving Kane Pond

1857-1939

When the history of architecture of our period is written, the name and works of Irving Kane Pond must have a prominent place, not only because of his art, which renounced formalism and tradition-bound design, but also because of his influence for better practices and greater professional integrity. He brought to an archaeological architecture, a new approach and to a superficial and sentimental civilization, some wholesome truths.

Born in Ann Arbor, Michigan, in May 1857, he entered a world ripe for the philosophy and ideas which he later promulgated. He attended the University of Michigan where he majored in civil engineering, graduating in 1879. That same year he came to Chicago, serving in the offices of Architect W. L. B. Jenney, furniture designer Bates, and Architect S. S. Beman. He formed friendships which he retained through life. After a study tour in Europe, he returned to Chicago to practice architecture, and a short time later entered into partnership with his brother, Allen Bartlett Pond. Thus was born the firm of Pond & Pond, which continued uninterruptedly from 1886 until the name was withdrawn in 1934.

Since this is not a biography, suffice it to say that the young firm was successful and a satisfied and enthusiastic clientele was established. This was not only fortunate but inevitable. Fortunate, because this profession was a medium through which I. K. Pond could express something of what he believed about life, civilization, and art; inevitable for two reasons: first, because he gave to his profession and his clients his most painstaking attention and application; second, because his architecture is as individual and refreshing as his life and character.

To him, architecture—the art of building, in contradistinction to the science of building—was an outgrowth and expression of the life and civilization of which it was a part. It must, therefore, combine in the inanimate mass of the building the essence of its function and spirit of its medium. Despising sham and pretense in his personal life, he discarded everything in design that appeared false. This meant the elimination of meaningless ornament and of the slavish repetition of dead classic motif.

This approach is evident in even his earliest creations, where he departed from accepted forms and groped for a truer expression. He experimented with forms, patterns, and mass, guided by good taste and an innate sense of perspective and composition, improving and discarding until, in the Union Building at the University of Michigan, he reached a complete expression; complete in the sense that in mass and detail it satisfied his ideal of design. To a great extent, the detail used in this building formed the basis of the illustrations in his book, "The Meaning of Architecture."

With his theory of design supplying the underlying principle of all his work, there is wide variation in character which is not the result of chance but of thoughtful and conscientious effort to express in each building something of the feeling of its use and setting. For example, the masculinity of the Michigan Union, the femininity of the Michigan League, the somewhat smug opulence of the Royal Neighbors building, were the result of careful analysis and uncompromising adherence to his creed.

He was a patron and, in a measure, a student of all the arts; of music, literature, the theater, the dance, painting, sculpture, and acrobatics. Whether this interest in, and love of, the arts influenced his philosophical and ethical convictions, or whether the contemplation of physical and metaphysical phenomena urged the expression of fundamental facts in design, is immaterial. They were intertwined in his thoughts and are inextricably bound up in his buildings and his writings.

To contemporary architects he gave his time without stint, serving long and faithfully in the A. I. A. and other architectural societies and clubs. He stood for the highest possible professional ethics and did much toward the establishment of architecture as a recognized profession and art in this country and the lifting of the architect to a better position in our social structure.

His keen interest in civic and social problems, as well as artistic matters, led him to support all worthwhile activities leading to better

government, the correction of social evils, and the development of a fuller life. This is evidenced by the clubs and societies with which he was identified, including, among others, the American Institute of Architects, the Chicago Architectural Club, National Institute of Arts and Letters, Society of Midland Authors, Chicago City Club, Chicago Literary Club, University Club, Cliff Dwellers, and Circus Fans Association of America. His wide philanthropic interest provided the inspiration for the designs of many of his buildings.

His deep sympathy with the ideals and aspirations of Jane Addams made it possible for him to produce Hull House, in spite of the limited amount of money available for the buildings. In like manner Chicago Commons, Gads Hill, and other settlement houses were designed and built.

The problem of the then unorganized college students in our large universities was commanding attention. Working with his brother and certain liberal elements in the faculty and alumni of the University of Michigan, he launched the college union idea. Years of unselfish research and study, of heartache and disappointment, finally resulted in the production of the Michigan Union Building. Several more years passed before the soundness and value of the idea were recognized sufficiently for others to want to participate in similar ventures. Then followed the union buildings at Purdue University, Michigan State College, University of Kansas, and the Women's League Building at the University of Michigan, each designed to meet a specific social as well as aesthetic need.

Many honors came to I. K. Pond during his life in recognition of his outstanding architectural achievements. The University of Michigan twice conferred honorary degrees, an A. M. in 1911, followed by Doctor of Architecture in 1930. He was a Fellow and President of the American Institute of Architects, honorary corresponding member of the Bund Deutscher Architekten, Royal Institute of British Architects, and the Central Society of Austrian Architects. His buildings have been widely publicized in architectural and trade journals in America and abroad. His writings lead to a complete understanding of his work.

He wrote extensively for the *Inland Architect* and the *Journal of the A. I. A.*—contributions and observations pertinent to contemporary problems, and, in many instances, prophetic of future trends. His articles relative to the "set back" in city buildings indicated the need and illustrated the solution of the problem long before building codes forced its use. He wrote many papers which he read at the meetings of the Chicago Literary Club, some of which have been published under the title "A Strange Fellow and Other Club Papers."

The universality of interest and appeal common to all his writings is especially noticeable in "The Meaning of Architecture." Written primarily for architects and with a special message for them, it has, nevertheless, such beautiful and convincing observations on art and life that it is lifted out of the realm of the technical. While this is true all through the book, it is particularly noticeable in the opening chapter called "The Animating Spirit." It is an interesting fact that a leading authority and critic of the modern dance recommends this book, with particular reference to the chapter on "Rhythms," to students of that art.

In "Big Top Rhythms" he has shown us his hobby, his love of the circus and acrobatics. An athlete himself of no mean ability, he understood and appreciated the fine coordination and skill required in acrobatics. He felt, however, that there was more than mere physical skill and daring required in the performer. He saw in the perfectly executed performance, the beauty and rhythm which made it a fine art. More than a hobby, his work in the gymnasium and his association with and friendship for the artists of the circus was a recreation and an inspiration.

The world knew him as the architect and the writer, but those of us who were privileged to work with him in his chosen profession, knew him and loved him as the man. We saw him at his best. His unflinching sense of humor, his kindness and patience with our stupidities, made our tasks lighter. He never attempted to force his philos-

ophy or his ideas on others, but he did demand honest craftsmanship and conscientious effort. In return he gave us his confidence and his friendship and the privilege of absorbing as much of his ideals as our capabilities would permit. With his humanity, his charity, and his unswerving honesty, he enriched the lives of his associates and friends as he enriched the world with his works.

—A. L. Lloyd

Architects Should Have National Affiliation

Professional, business, and labor societies or associations which accomplish the most for their members have a national organization which can represent the majority of its members and gain public recognition, as well as carry desirable social, business, and political influence. Architecture is one of the professions that suffers from lack of complete unity of effort on a national scope in the interest of its members.

Many architects in smaller towns and cities appear unconscious of the benefits of membership in a national body. Often they are not even members of a local or state architectural organization. Yet real troubles beset them, to which corrective measures might be applied if they would unite with their fellow architects in solving their problems. The individual alone can accomplish little in these matters, but there is winning strength in united effort. This applies not only to the architects of the smaller cities but to those of the large ones as well, although more architects in the large cities, and in their immediate neighborhood, have come to realize the advantages of cooperative effort. They represent at present the larger portion of the membership in architectural associations.

State organizations can do much to remedy local troublesome problems, such as the adoption, modification, or repeal of local zoning laws, building ordinances, restrictions in the use of materials, unreasonable labor restrictions, and many other items of general public interest, and in addition can materially assist in lessening unfair and unethical practices and competition, establish better standards among architects themselves, and discourage the usurpation of the architects' prerogatives by others.

There are, however, many problems that go beyond the confines of the state and become questions of national extent and interest, which affect architects and their work generally. For the study and solution of such questions, a single national organization, truly representative of the profession in the country as a whole, is the solution which other professions have found to be most practical.

The state architectural associations in their convention in Washington agreed that the American Institute of Architects is the logical nucleus around which to build a still larger and more influential, unified, national architects' organization. The Institute's existence spans many years as a relatively small national architects' organization. It has accomplished many things—too numerous to enumerate here—which have been of benefit to the architects of the country whether members of the A. I. A. or not. The schedule of fees recommended by the Institute, for instance, has been recognized as standard by the courts, and with minor modifications to suit individual cases and circumstances, is almost universally adopted throughout the country. The policy of the government in utilizing the services of private architects in certain classes of government work was adopted as a result of the activities of the Institute, another instance of benefit to architects in general.

At present the affiliation movement has progressed to the point where many state associations and societies have affiliated with the Institute and have a voice in its deliberations without in any way sacrificing their identity or their local activities or jurisdiction. It is expected that the Institute will shortly adopt measures enabling state organizations to adapt their business and ethical standards to those of the Institute, subject to certain minor conditions, preparing them to assume a relationship to the Institute parallel to that of the Chapters, yet without sacrificing their name, identity, or complete autonomy. When all come within this relationship, it may be considered that not only has general affiliation been established, but "unification of the architectural profession" accomplished as well. Architects then will be better known as a real influence in society and the building industry, and will be in a better position to accomplish more for themselves individually.

With these thoughts in mind, architects throughout the country are urged to join existing state societies or associations, or, where such do not exist, to form new ones. Existing organizations are urged to seriously consider the necessary simple steps by which to secure affiliation with the national organization of the architectural profession.

—Victor A. Matteson

From the President's Convention Address

It is proper I should acknowledge here the extraordinarily efficient and self-sacrificing service which has been given in this cause (unification) by the State Association Representative on the Board, Mr. Leigh Hunt. The results of this effort are impressive.

This accomplishment testifies so significantly to the development of a corresponding sentiment for unification on the part of these estranged professional bodies that it becomes more critically important to find for it a final and significant accommodation. To those who have followed the proceedings of recent Conventions, the large merits of the matter need no further discussion. It is now fairly indicated by the experience of our Committee on Membership, even as it reports some improvements over last year, that no substantial increase in membership is longer to be expected from the normal processes of The Institute. In the present nature of its being, our organization may definitely be assumed to have reached its full stature. If we are persuaded that this is intrinsically stultifying, then we must identify our hopes with those possibilities that reside in the larger vision of unification. With a knowledge of its difficulties we now wait the development of this principle in a realistic plan which will commend itself to the well-considered and preponderant opinion of The Institute membership.

—Charles D. Maginnis

City Planning Advisory Board

Mayor Edward J. Kelly, complying with the Chicago City Council's resolution of July 12, appointed 177 citizen members to the City Planning Advisory Board. The appointments are for one, two, three, and four years. In the list of members are found the names of five architects: D. H. Burnham, John A. Holabird, Elmer C. Jensen, Alfred Shaw, and Arthur Woltersdorf.

The City Planning Advisory Board will meet at least once a quarter; all major proposals shall be referred to it for discussion and comment. The fourteen citizen members of the Chicago Plan Commission are to be appointed from the membership of the City Planning Advisory Board.

Architects' Ball

The Committee on Educational Fund of Architects Ball Committee, Inc. announces this function to take place January 12, 1940. The place—a deep, dark secret, guaranteed to be exciting (Trianon Ballroom, according to the daily press). Architects, draftsmen and architectural students are invited to cooperate to help in the decorations proposed and to participate in costume in the pageant. The price to architects and a limited public will be \$5 per person. Certified students in the arts, architectural draftsmen not members in a firm of architects, helping in the decoration, will be admitted at the rate of \$1 per person. The bulk of the proceeds goes into the educational fund, which fund will be placed in escrow.

Chairman of the Educational Fund Committee is John R. Fugard, with Edward D. Lord as assistant. Other committee members are: John W. Root, Alfred P. Shaw, George T. Senseney, Elmer Roberts, Nathaniel A. Owings, Andrew N. Rebori, Philip B. Maher.

The American Embassy group in Tokyo, designed by Van Buren Magonigle, of New York, consists of four rather pretentious buildings in the modern manner, with a touch of Persian and Japanese influence. The buildings are: The Ambassador's Residence, the Chancery (office building), and two apartment houses for resident Americans of the Embassy staff. The site of five acres located in the center of Tokyo is enclosed by a high, reinforced concrete wall, topped with beautiful wrought metal work, imposing entrance gates, gate houses, etc.

Union Piracy at the New York Fair

In recent months architects' organizations in many parts of the country have been agitated by the high cost of building. They have sought the reasons and have come to the conclusion that it is not the established per hour wage of labor nor the generally quoted cost of material that causes this astonishment. It is the high-handed action of labor unions through coercion, and collusion of building material dealers.

At the recent convention of the American Institute of Architects, resolutions were offered seeking investigation and relief and a new committee was named to investigate and study remedies. The subject was made a theme for the next convention. John M. Carmody, Administrator of the new Federal Works Agency, referred to the building industry's troubles as "inefficiencies and incongruities."

The Chicago Chapter, A. I. A. had a committee on this subject and came to Washington with strong resolutions, which inadvertently never reached the floor of the convention. The Illinois Society of Architects at its Rockford meeting on October 14, passed resolutions on this subject which are printed on another page of this issue.

The "American Mercury" for November presents "Labor In A World of Tomorrow" by Stanley High, which shows in detail how exhibitors at the New York Fair were literally held-up by the labor unions in Queens, where the Fair is located, so that some withdrew from the Fair because of this and many others were outraged. As a result, the Fair, instead of promoting good will toward the United States among the sixty nations represented, has created widespread bitterness. And since labor, in general, has suffered by the selfishness of this group of local leaders, the labor movement stands to gain by their exposure. The American Federation of Labor, with whom these unions are affiliated, sought relief for the exhibitors but found themselves impotent, the union locals claiming—according to Burt Kirkman, President of Local 3, International Brotherhood of Electrical Workers—that the members of the union had been through hell during the depression and that they expected to take out of the Fair all that the traffic would stand.

Author High says that the Netherlands building wrote off \$30,000 for excessive labor charges, that the French Commissioner claimed that France's Pavilion cost in overcharges from \$100,000 to \$200,000. Fifty thousand dollars deficit at the Venezuela building is laid entirely to exorbitant labor charges. The Belgians had seven strikes. It cost \$10,000 to settle one. A Roumanian official stated the lowest wages being paid to a workman was \$200 a week. From that it was run up to \$400. Nothing but union labor could be employed at the Fair.

Machines that had been wired in factories by union labor had to have their wiring removed on coming to the Fair grounds and rewired. All this, notwithstanding that two years ago the United States Secretary of Labor issued a permit allowing—as provided by law—foreign participants in the Fair to bring in workers to install and handle special exhibits.

Nevada planned to display a five-ton electrically operated model of Boulder Dam. It had been wired by union labor before shipment. The union at the Fair demanded its dissemblage and rather than comply, Nevada withdrew from the Fair. Belgium's carillon could not be installed by the experts that had crossed the ocean to do it, until American union "stand-bys" had been employed to look on. The Venezuelan Consul in New York City was picketed because six Venezuelan musicians were employed at the Fair to play native music.

Plumbers complained that they had no overtime. The architect for one group of buildings was served with an ultimatum that, unless overtime was provided during the following two weeks, they would walk off the job. Overtime was arranged—at \$4.00 per hour. On a Sunday, the architect turned up unexpectedly. The five plumbers, supposedly working, were found peacefully smoking nearby—at a cost, per day, of \$24.00.

The Venezuelan Building was forced to employ maintenance men at \$33.00 per day to turn lights off and on and to replace burned-out bulbs. Arkansas had to maintain a motion picture machine operator at \$150.00 per week to watch an automatic movie machine.

Union carpenters furnished a refreshing contrast to these hold-ups. There is no record of labor troubles with carpenters involved.

Many more instances might be cited from Mr. High's article,

but enough is enough. What did Thomas Jefferson write in the Declaration of Independence? American citizens are entitled to "Life, Liberty and the Pursuit of Happiness." The Queens Borough unions evidently pursued Happiness.

Importance of the Chicago School

The Editor: This is in reply to Mr. Garden's article in the October-November Bulletin. Mr. Garden, whose buildings of the period I have greatly admired, is, of course, extremely well qualified to write about the Chicago School. Some of the points he makes, directly or by inference, should, I believe, be questioned. By inference, I gather from this article and elsewhere, an incomprehensible attitude of resentment toward men who are attempting to properly evaluate the importance of the architectural pioneers of Chicago in a world movement toward a creative and rational architecture. We would ask, rather, co-operation in the documentation of historical facts by those in possession of such facts. May I also say that the greater importance does not attach to the use of terms, but to the actual buildings under discussion, to the men behind those buildings (their architects), and to the philosophies behind those men.

It is well to remember that the historians of today and tomorrow will use their own systems of classification and nomenclature, and will place their own evaluations on the work of the men referred to as the Chicago School—classifications which may be more clear and evaluations more nearly correct than the opinions of those who lived through the period.

The statements that "the Chicago School is almost forgotten" . . . "In the light of later days and larger undertakings, it is seen that not much of the work done prior to 1910 was important" . . . "its significance as an esthetic expression at a time when American architecture was emerging from chaos into a definite trend remains at least in the minds of a few white-haired old gentlemen" and reference to "the soon-to-be-forgotten Chicago School," are difficult to understand, especially in view of the current discussion, and of the fact that other parts of the article refer to the influence this work has had and is having on world architecture.

In spite of those who lost faith in the movement, the Chicago School is important to today and to the future. The "few white-haired old gentlemen" will not be forgotten, nor will their work.

—Robert Bruce Tague

Dan Everett Waid, nationally known architect, died at his country home in Greenwich, Connecticut, October 31, age 75. Mr. Waid was born at Gouverneur, New York, graduated from Monmouth College, Illinois, in 1887, and studied in the architectural department, Columbia University. He was in the Chicago office of Jenney & Mundie, architects, from 1888-94, beginning independent practice in that year under the name of Waid & Cranford. Winning a competition on their design for a medical school in Brooklyn, the firm moved to New York. The partnership ended in 1898.

For years Mr. Waid was architect consultant for the loan department of Metropolitan Life Insurance Company, and he, in association with other New York architects, designed buildings for the Metropolitan Life on Madison Square, New York, succeeding the buildings of Architect Napoleon Le Brun.

Mr. Waid was President of the American Institute of Architects, 1924-26; President, Architectural League of New York; and was awarded the New York Chapter, A. I. A. medal for distinguished work in 1929. The Octagon, headquarters of the A. I. A. in Washington, benefited by his endowments, as did Monmouth College. He was buried at Monmouth, Illinois.

Julius H. Huber, retired Chicago architect, died at his home on October 21, age 87. Mr. Huber was born in Newark, New Jersey, where he had his early education. In 1869 he was apprenticed to Henry Fernbach, New York City architect. In 1872 he became a student in a Munich polytechnic school. At the end of 1873 he came to Chicago where his father had gone to practice architecture after the Chicago Fire and young Huber became his father's draftsman and assistant, becoming a partner in 1875.

Julius Huber's experience as a practitioner was varied. He was architect for churches, breweries, Brand's Hall at Clark and Erie Streets, and residences and apartments built in the 1880's. He was draftsman and designer for the architect of the then new City Hall.

He was a philatelist and collector of butterflies, which enabled him to entertain his confreres in the Illinois Society at intervals. He was a founder member of the I. S. A. from January 12, 1897 and was made honorary member in February 1929.