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The Evolution Toward Modern Architecture

Any review of other days, as far back as the late 1880's is naturally a bit empurpled by the mists of time and the manifold changes in human values in our later day.

As to the background of our inheritance, which is an open book to all who seek and desire to know, the following may be said if we are, in a measure, to understand and evaluate the situation as it appeared in that early day. It may, perhaps, deflate our vanity a bit, which in some cases is needed.

The genesis of the modern movement belongs in the far greater part to England and her men. In 1843 the distinguished Pugin in his discourses said things, like this, in relation to his arid and fruitless days: "Styles are now adopted instead of generated, and ornament and design are adapted to, instead of originated by, the edifices themselves; ornament should never conceal the purpose, it should beautify and not disguise and designers should only think of the most practical and convenient forms and then decorate them. Every building should be illustrative of, and in accordance with the purpose for which it is designed." This sounds, and is, much like our Form and Function philosophy of nearly one hundred years later.

This system of thinking fell on closed minds in England and nothing recognizable came of it until considerably later in the century. Viollet-le-Duc said much the same thing in his period and we are all aware of the ideas and ideals of cosmic unity and purpose as set forth, in principle, by the Greeks and, for that matter, by the Hindus with natural connotations of form and function.

To William Morris, trained, as he was, as an architect, belongs the great and everlasting credit of aiding, in a most consummate manner, in breaking the manacles of meaningless and literal tradition in his lectures in the period from 1887 to 1894, and in his creative work in the arts and crafts in his own shop dating from 1860, together with his tireless energy in the great cause to which he gave his life. He was also an eminent writer of Anglo-Saxon prose and a poet of rich quality of texture, showing the breadth of his nature as a man among men, much as our Sullivan in versatility.

That we are open minded in a fair degree, today, in relation to the whole field of the arts, we may thank William Morris for his enlightened understanding, as well as for his achievements. He was the first artist in Europe, or elsewhere, in modern times, to realize and state that the arts, which of course included architecture, had lost all root in, and hold on, contemporary life. His influence on America has been on the whole beneficent and part of our heritage. Only yesterday the long neglected Morris chair was declared, by an Easterner, to be the most useful article of furniture for the home ever devised and he begged for its return to family life.

It can scarcely be said that William Morris sprang freshly minted, as did Minerva, any more than did the Chicago School of Architecture. He doubtless felt an impulse arising from the matrix of his people, the more or less inarticulate masses, for a measure of truth and beauty in their lives, as it had in earlier days when the people as a whole, old and young, had a chance to express themselves in their daily work and in their devoirs, at their altars, of faith and hope.

A good deal of gibing and sneering have been done, in these latter days, at William Morris and at the memorable, complex and passionate Celtic figure of John Ruskin. Ruskin has been laughed out of court on account of sundry errancies of judgment and quixotic tiltings at materialism, as he saw it, gone mad.

That he was beaten, for the time, is indubitable, but the cause for which he stood in relation to life and its arts was not a lost

one. The influence of his mind has been potent on many fields and saturates modern thinking to a degree, much as the Greek mind took Rome in hand.

W. R. Lethaby, the distinguished English writer, in epitomizing Ruskin's legacy, has this to say: "Art is not a luxury, it is an essential element of right work. Industry without art is brutality; life without industry is guilt. True work is the highest form of life. An artist, poet, or musician is not properly an acrobat engaged in showing off; his proper office is to teach and inspire. Property must observe propriety. There is no wealth but life. Quality of life is the end of all rational activity. Science is not properly an endless heaping up of facts, regardless of form and direction; choice is involved; it should be wisdom and service. The land is not a mine for exploitation and a dumping ground for refuse, but it is our garden home." So much for Ruskin.

The English showed many charming things in the early days of revival from the pallid and dry Victorianism, with its various disjointed exhibitions of — by name only — architecture, in home planning and designing, especially in the less pretentious types and most of it quite native to the soil.

This work antedated by some years our American work and had a salutary influence on our minds across the pond. These English homes to which I refer had grace of form with livable and interesting room shapes, lovely and wide window groupings opening onto gardens and were manifestly places in which to live, in the English manner, to be sure. Let us not, on the contrary, become enamored of our places to sleep in lest we build sleeping cabinets and forage for food and healthful play.

The work of Baillie Scott in England, in Germany, and in Poland and some done in the United States consisting of houses with furnishing and decorating, was far ahead of its time.

So also was the work of Annesley Voysey, a yet greater man than Scott, and born a year later than our Sullivan. He was a potent influence on the continent from Brussels to Vienna. Voysey had much to do with the vital nature of the machine and its relation to human life, in making things for the common good long before we recognized it here, and antedating Wright's well known and brilliant essay on the machine.

Hermann Muthesius, an eminent architect attached for five or six years to the German Embassy in London around the dawn of the century, wrote a good deal about the fresh and untrammelled architecture showing its face in England. He became the historian for Germany of this period. This writing had an extremely beneficial effect on the minds of the free spirits on the continent in their work in architecture and the allied arts and crafts.

However, Britain, as far as creative work was concerned, and doubtless due to the native quality of inertia of its people, when changes from routine seem necessary, passed out of the picture at the turn of the century and only the impelling power of progress induced them to take up where they left off, in the last decade. Picking up the lost chord and playing it with vigor and distinction and aided in recent years by brilliant exiles, such as Lubetkin, Mendelsohn, Arup, and others who supplied much inspiration.

During this nearly thirty year period work on the continent progressed mightily, notable things were done, until the process began to decay at a sadly rapid rate. Perhaps it was the advent of totalitarianism where man carries the state on his shoulders as an incubus of denial of the free spirit of man and the negation of his creative impulses.

Before this occurred, however, the continental architects and craftsmen of high degree lapped up the philosophy of Pugin, Morris, Voysey, Mackintosh and others with great avidity and did, in many cases, better work on its broad humane basis of reasonableness.

Baillie Scott introduced thick insulated walls for cold climate, great window groupings as specific functions of a room, double glazed casement sash and ends of partitions forming mullions in rhythmical groups of windows, much in the manner of Wright while he was yet a blossom in our Middle West at the opening of his great career.

This English impulse was perhaps less generally felt at home than abroad. It filtered over seas to America. The effect of the power and inspiration of Morris and his philosophy was witnessed in many dwelling places, in many of the arts.

All of this preamble only goes to show that germinating influences were abroad the old world before filtering into our West and where, for a time, they found soil in which to take root in kindred minds and take material form, in our own manner, as our products, in the varied panorama of our immensely vital and protean American life.

The world is a small place after all, hence potent influences for our good are carried, seemingly, on the winds like far coursing seeds from trees and flowers. It will not do to be prideful of achievement, the high gods will take care of that, if need there be.

Youthful pride and candid assurance led a precarious group of gallant spirits in the 1890's to try their hand at breaking away from traditional architecture with its rag tag and bob tail of banalities and ineptitudes. Traditional architecture was taught in all the schools of architecture and out of them, at this time. This teaching declared that the Orders of Architecture, in their full gamut of expression, *were* architecture. The Pillars of Hercules stood at the end of the line. Thus far and no further said the preceptors. The Orders of Architecture *were* architecture, nothing more true was ever said. The glorified Parthenon on the Violet Crowned Acropolis *was* architecture. It *is not* architecture now any more than the Lincoln Memorial, in Washington, is architecture.

Those gallant spirits felt that the naturally fallow field of architecture had become choked with weeds and myriad baleful influences. There seemed nothing salutary on the whole horizon, except, perhaps, vague premonitions, perturbations of a coming dawn already in evidence abroad.

Some of the sister arts in our midst were creeping along in a healthy and robust manner, showing that the native genius and impulse, was, as is natural, on its ever plodding, serious, sensitive way.

Architecture was, as the redoubtable and able George Dean in the early 1900's said "the one art that was asleep."

In 1893, 46 years ago and onward from that time a fine field of men were working in the graphic arts and their work of various kinds was recently shown in a temporary exhibition at the Newberry Library.

The major part of the group was allied with Stone and Kimball of Chap Book and House Beautiful fame. Artists and printers represented in the exhibit included Will Bradley, Fred Richardson, Claude Bragdon, Frederic Goudy, Charles Dana Gibson, Orson Lowell, John T. McCutcheon, Louis Betts, Frank Hazenplug, John Twachtman and others, not all natives of our Middle West but contributing to its welfare. Chicago was very much alive and exciting as this exhibition gave definite proof. So much for what was going on.

The first prophetic utterance in prefiguring the future of architecture in America was disclosed by the generator of all real thinking on Architecture in America, at that time, and with rare exceptions since, Louis H. Sullivan in an essay called "Characteristic Tendencies of American Architecture" and read before the Western Association of Architects in St. Louis in 1885 and published in a journal in London the same year. This essay exhibits, in essence, the whole philosophy of Sullivan. All he wrote in later years stemmed, organically, from it.

It was the writer's privilege and honor to be employed by Adler and Sullivan and later on to be associated with Sullivan when that memorable partnership was dissolved and so has a fair knowledge and understanding of events in the progress of what is called the Chicago School of Architecture, which is as good a name as any, giving it, for the time, a local habitation as well as a name.

The animating spirit was, we all know, the regal-minded Sullivan who with his work and dynamic utterance lead us from our acutely negative avenues of approach to our problems, to positive and truly determinative ones.

Whatever the nature of the problem may have been, Sullivan was a marvelous object lesson in his methods of arriving at a solution. All of his integrations, it may be said, were primarily mental conceptions and fairly complete in detail before transfer to the necessary paper. All that he ever desired was a piece of paper and a soft pencil. He hated hard ones as they, in his mind, implied an etching process not a drawing one. He seldom used an eraser even in his ornamental work with its grace and delicate beauty.

A cunning writer in an English magazine once wrote an article, the sense of which was that with the abandonment of the eraser as an instrument, great improvement in architecture would result, probably more true of London than any other city in the world. Sullivan belonged to that order of procedure and there is a great deal in it insofar as mental discipline is concerned.

Very accurate, very quickly done, and complete in all essentials were his original drawings and subject, in such buildings as the Transportation Building at the Columbian Exposition, the Stock Exchange in Chicago, the Garrick Theatre in Chicago, the Wainwright in St. Louis, the Prudential in Buffalo, the Bayard in New York, to practically no changes from the primary set up, while his contemporaries seemed to glory in a profusion of sketches, showing nothing more than felicity in drawing, even as now. One of Sullivan's favorite expressions, when in his prime, was that there should be in any conception only one idea, one theme, one purpose and its birthplace was within the cerebral cortex, not on the drawing board.

Wright, at Adler and Sullivan's, had not at that time reached the full stature of his capacity and fussed a good deal over the drawing board under the eagle eye of the master, while the writer acted as printers' devil to them both.

A fine sense of camaraderie existed between these two men, at that time, giving and taking with fine accord and equanimity of spirit. Wright, even then, bore all the earmarks of what he has become, the outstanding figure of our day. A Brahms in Architecture, if you like.

Sullivan did not, of course, need Wright, while the latter has emphasized in glowing terms the benefits he received in communion with his master. Wright, however, would have come into his own if he had never met Sullivan. Sullivan did not make Wright in any sense. Each was *sui generis* and both marked men of the ages. One of them has gone, more appreciated now than ever, and one remains exfoliating with serene power while a lessening few group of penny whistlers, as was the case with Sullivan, snap at his heels. Wright laughs; he can afford to.

The writer averred many years ago that Sullivan, was, essentially, a lyric poet. It seems now, in looking over the past that he was just that. I have in my possession some of his unpublished literary work, one of the group is a volume called *The Master*. It is a prose poem and a remarkable document indeed. Objectively it is any master, subjectively it is himself in the deepest mood he has ever expressed, his inner responses to the outer world. The first part was written in the middle 1880's and the final part many years later.

Sullivan's early work, in his twenties, was not of a nature to set our river on fire. He developed gradually. He began sketches on the triple functioned Auditorium when barely thirty and it is the only building I am aware of where he made several tentative sketches for the exterior, finally falling to the Richardsonian mode,

(Continued on Page 7, Column 1)

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Editor Monthly Bulletin

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December 9, 1939 marked the fiftieth birthday of the formal opening of the Chicago Auditorium. On this occasion fifty years ago, Adelina Patti sang there in grand opera. The daily press for weeks before and after the 9th of December last, wrote much of the great personages heard in, and memorable occasions associated through the years with the great hall, but nowhere was much emphasis given to the building itself and the persons responsible for its creation. So the Bulletin will dwell for a few moments on the men who created this best beloved and most famous of Chicago buildings and lay a wreath on their tombs in honor of their accomplishments.

The conception of the Chicago Auditorium Building belongs to Ferdinand W. Peck, a public-spirited citizen, who in the middle 1880's preached unendingly the need and advantages to Chicago of possessing a great public hall, a fine hotel, recital and other halls, as well as an office building, all merged in one great structure. As men became interested in Mr. Peck's scheme, the selection of an architect was all important. They found him in the person of Dankmar Adler, whose buildings marked many sites in downtown Chicago and in other cities, and who had, through the building or rebuilding of most of Chicago's prominent theaters, demonstrated his knowledge and finesse in theater and auditorium planning. Their sight lines were invariably good and the acoustics so good that he had become a consultant to other architects on acoustics. He had as a young partner Louis H. Sullivan, who was attracting notice in the architectural world for the independence and beauty of his designs. So Adler and Sullivan became the architects of the Chicago Auditorium Building.

The exterior carried out was Mr. Sullivan's study of a cutstone facade, influenced no doubt by the work of H. H. Richardson. William Sooy Smith was Mr. Adler's engineer adviser on the building's foundations, which were a wood grillage set below the water line. On this were built the solid masonry piers and walls which carried through to the parapet. More stories were added to the building than contemplated when the foundations were put in and settlement was expected. Particularly at the tower was the tonnage increased most and Mr. Adler very skillfully devised a method of carrying the greater tower settlement into the foundations of adjoining walls in a way to prevent open cracks. The building was a very complicated affair in construction, for with the increase in stories, a

banquet hall was built over the theater, as well as three stories of kitchens over the stage, and an organ chamber suspended over the alley.

Mr. Adler deserves all credit for the planning of the public hall, its sight lines, and its acoustics, while to Mr. Sullivan goes the credit of surface decoration and color. Central Music Hall, designed by Dankmar Adler years before the Auditorium was thought of, was, perhaps, up to the time of the Auditorium, the most perfect hall acoustically in America. After the Auditorium was finished, it took first place among the opera houses of the world for acoustics, for charm, and a hospitable feeling that has not been surpassed.

In 1930 the Chicago Civic Opera House was built, and opera, for a time at least, deserted the old Auditorium. Comparison has not been unkind to the Chicago Auditorium. Today it is as thoroughly enthroned, not alone in the hearts of Chicagoans, but in that of singers, performers, and public speakers throughout the world, as it was when its merits were first realized.

John Wellborn Root, who died in 1890, had said of Dankmar Adler: "Among the highest in all the profession stands Mr. Adler, for some time after the fire a partner of Mr. Burling and the 'designing' member of the firm. Of late Mr. Adler has passed the artistic crayon to Mr. Sullivan, but work designed by him in earlier days — such as the building opposite the Tremont House on Dearborn Street, that at No. 97 Dearborn Street, and Central Music Hall — show a strength, simplicity, and straightforwardness, together with a certain refinement, which reveal the true architect. No professional man has pursued a more consistent and dignified course than he, and no man is more respected by his confreres. The Auditorium, a really wonderful building, stands as a monument to his and Sullivan's talent."

A biographer of Mr. Adler applies to him James Russell Lowell's admonition:

"In life's small things be resolute and great
To keep thy muscle trained; knowest thou when Fate
Thy measure takes, or when she'll say to thee,
'I find thee worthy; do this deed for me?'"

Early on January 1 a fire destroyed the Cancelleria at Rome, Italy, a famous building familiar to all students of Renaissance architecture. It was built about 1490 and formerly occupied by the chancery of the papacy. The name of the original architect has not been discovered. Bramante is often given credit for the design of the court, and the entrance gateway built later is ascribed to Domenico Fontana. Soon after its completion it was occupied by the papal vice-chancellor's offices.

Despite unsettled world conditions, expeditions continue unearthing ruins at Armageddon, King Solomon's seaport of Ezion-geber, Jewish catacombs at Beth Shearim, the city of Van in Turkey, Olympia in Greece, Ostia in Italy, to name a few notable sites.

While we call our times a post-glacial epoch, it may very well be really an inter-glacial epoch. Man, however, would now have no fears if the Ice Ages came again, for his control of environment would permit him to continue to live. It will need only an average drop in temperature of 10 degrees Fahrenheit to bring ice over most of Canada, northern United States and the Scandinavian countries.

—Prof. K. F. Mather of Harvard University

Anticipating "Call Out the Gods"

It was the Chicago Chapter, A. I. A.'s Christmas party held December 19 at the Chapter's Atelier, 230 East Ohio Street, Chicago. There was no formal business meeting. Cocktails began to flow soon after five o'clock and by 7:15 when the buffet supper was being served there were perhaps sixty-five persons in attendance. Before President Roberts introduced Andrew Rebori as toastmaster, he made clear that the theme of the speech-making was the architects' ball falling on January 12, whose prime object is the raising of funds for maintaining the Chapter's Atelier.

John Fugard talked on criticism of last year's ball and its handling. He was elected chairman of a committee on advertising, he said, and that more than \$5000 had been collected to date. Out of this the expenses of the printed program are to be deducted and the balance earmarked for the educational fund. Mr. Fugard introduced a Mr. Lord as the program advertising man. He talked of using ethics in securing ads.

Mr. Welsh, the artist, spoke, after which Nathaniel Owings talked about selling the idea of the ball, securing the Trianon under most favorable terms, including auto parking privileges. Earl Reed spoke on student participation. Alfred Shaw read the proclamation, Alfonso Ianelli spoke on cooperation of painters and sculptors, and Senseney about the decorations. Paul Schweikher, in a more serious vein, hoped enough money could be raised to establish a scholarship in other architectural schools besides the one he presides over.

The Gods Parade on Mount Olympus

"Call Out the Gods" brought no less than two thousand gods and goddesses to the Trianon Ballroom for the Architects' Ball on January 12. Or perhaps it would be more accurate to say January 13, since most of these strange deities did not arrive until after midnight and the frolic continued long into the morning.

A gay and glittering sight it was. The ballroom, transformed into a celestial abode, was dominated by seven tall pillars, hung with clouds of diaphanous material, each pillar capped with a huge greenish-white mask of an ancient god. At one end of the ballroom on a white background a Dali-esque eye watched the Olympian revel without growing weary. Under the direction of Paul Schweikher, the students of the Chicago School of Architecture (the Chicago Chapter, A. I. A.'s atelier for whose benefit the ball was planned) were responsible for these decorations.

For the refectory at the north end of the balcony, the students of Moholy-Nagy's School of Design designed and built in their own workshops a forty foot curved bar. Suspended from a scaffolding in the center of the floor were original conceptions of gods and goddesses done in wire, sheet metal, and various materials. A frame on the north wall exhibited children's ideas about the gods and on the west wall two transparent interpenetrating screens reflected an interesting pattern of color on a white background.

A swing band of colored angels led the pageant of dragons and alligators, with a pagan Venus on the half shell, clad in a heavenly smile in the best Botticelli manner, climaxing the parade. During the pageant the pillars opened and in each a veiled figure appeared and performed the rites of dropping her veils.

Perhaps it should be said that the gods and goddesses themselves obscured the scenery by their very magnificence. One had difficulty recognizing his friends, most of them being disguised with bronze, green, or black grease paint, beards and wigs of floor mops, yarn, cellophane, and what not, or hidden under grotesque masks. Greeks and Romans were in abundance, there were many varieties of Mercuries and Dianas, to say nothing of several Santa Clauses, three Father Devines, and an assortment of angels, a Knight in Armor wearing a sign which identified him as a "little tin god," a green Neptune with red beard and hair, modern and classic gods, and bronze-skinned goddesses not listed in the books on mythology. The prize-winning gods were Mayan: the bat and jaguar gods and their bird of paradise goddesses.

As the night faded into a cold, gray dawn and the revelers reefed in their canvas for the homeward tack, the consensus of opinion was that the architects certainly know how to put on a party. In fact, they're still saying, "What a night!"

—D. G. W.

Audit of the Gods Frolic

"Through the efforts of the Educational Fund Committee of the Architects Ball Committee, Inc., the advertising in the program for the 1940 Ball made it possible to put a goodly sum in escrow for educational purposes. The reports are not complete. We will base our detailed report, which will be forthcoming in the near future, upon the final income."

—John R. Fugard, Chairman Educational Fund Committee

Architects' Gullseye View of Grand Coulee Dam

The December Monthly Bulletin of the Washington State Chapter carries a report of a joint meeting of the Oregon and Washington Chapters, A. I. A. on November 4 and 5 to Grand Coulee Dam "where trainloads of concrete are being flung across a wide valley, and all day and all night the lights on the construction and the thin piping of the shuttle trains form a perpetual mental backdrop for this most amazing and incomprehensible work."

The cavalcade of private autos and one chartered bus started from Seattle at 7 A. M. Saturday morning and reached Mason City Hotel at 3 in the afternoon. There was frost on the bare hills and the nostalgic scent of wood smoke in the air. At the hotel in Mason City the men donned heavy shoes. This proved quite unnecessary for they were not permitted to walk on the dam, could not touch it, did not even get close enough to it to have much comprehension of the size, or the scale, or the character of it. A "dispirited announcer gave information obviously intended for tourists to take back home to amaze their cousins. The speaking was from View Houses carefully placed so that, either in the morning or the afternoon, lectures were given at a time when the sun was near the horizon and directly in the looker's eyes. . . . However much one wanted to be on top of the dam, or even on top of a hill looking at the dam from above, it was not permitted. We saw a model of the dam completed, and another model in sections to demonstrate the great amount of excavation which had been done. We feel this should be called not a 'trip over the dam', but a 'lecture not far away from the dam'. The fact that some of the party under one of the guides got lost in the cement plant, leads us to believe that it was lucky no one was allowed in the dam itself."

"Eventually one went to bed. The general report Sunday morning was that all beds were too short and all blankets too thin; however, those who stayed in cabins enjoyed them for the miniature flower gardens in front, the efficient electric heaters inside, and the smallness which prevented losing either equipment or roommate."

The party returned to Seattle about 10:30 P. M. on Sunday night. "The impression that remains is the immensity of the country near Grand Coulee, the clear cold air, the size of the hills, the cranes on the dam with lights even in the daytime, the power plant foundation with sections actually larger than basketball courts but seeming about 10 by 12, the constant, insistent thin whistle of the shuttle trains signaling on the top of the dam, the amazing meals in the mess hall, the pleasure of seeing so many out-of-town friends and architects, the gay good humor of everyone, and the fine management of the sortie by those in charge."

The Japanese Government sends a certain number of students in architecture and engineering each year to all the well-known countries of the world, particularly to America, and this combined experience is developing design and construction methods to a high standard. Many of these students upon return to their native Japan have become well-known architects and engineers. They are well organized through architectural and engineering societies.

Mechanics of the various skilled crafts are well trained and produce quality work. They are organized through guilds similar to our unions, except there are generally two classes of mechanics in each trade, the Number 1, or best, and the Number 2. These people really serve a long apprenticeship and have to be topnotch to become a Number 1 mechanic.

Color Measurement and Specification

Responding to the call for the January 23 meeting at the Art Institute of Chicago of the Illinois Society of Architects came 100 to dinner, supplemented by 30 more who came after the dinner to hear the program. Invitations had been sent to each member of the Chicago Chapter, A. I. A. to attend. Few came.

At the speakers' table with President Paul Gerhardt, Jr., Secretary Stanley Fairclough and Dr. Isay A. Balinkin, special speaker of the evening, were James Follin, President, Producers Council, here from New York City, Alfred Shaw, A. I. A. Regional Director for Illinois-Wisconsin, who represented President Roberts of the Chicago Chapter, A. I. A., Elmer C. Jensen, President, Chicago Building Congress, Inc., and R. O. White of the Cambridge Tile Manufacturing Co., whose consultant physicist is Dr. Isay A. Balinkin.

The President introduced the guests as well as two new members of the Society, Sidney Morris and D. Coder Taylor. The Secretary read the minutes of the November 28 meeting.

An invitation was read from the Western Society of Engineers to attend a forum meeting at the engineers' quarters, 205 West Wacker Drive, Chicago, on January 30, arranged by the Traffic Engineering and City Planning Section of the Western Society of Engineers, with the thought of getting expressions of professional and lay opinion on traffic and city planning as affecting outlying business districts. At this meeting Elmer C. Jensen is scheduled as one of the principal speakers.

Mr. James B. Rezny, a Society member, proposed a resolution that amendments to the new Building Ordinance, scheduled to come before the Common Council of the City of Chicago, be given to all members of the Society with the notices sent them of Society meetings, referring to the proposed amendments by section and number. It was moved and carried that Mr. Rezny's resolution be referred to the Board of Directors.

Introducing the speaker of the evening, President Gerhardt told that Dr. Balinkin had graduated first from Robert College, Constantinople, with B. S. and M. E. degrees; that from the University of Cincinnati he had his M. S. and Ph. D.; that he was a member of the American Optical Society; Fellow, American Association for the Advancement of Science; had an association with the Colorimetry section of the National Bureau of Standards; and is now Professor of Physics at the University of Cincinnati. Dr. Balinkin came to Chicago from Cincinnati especially for this address and brought with him what seemed a complete laboratory of equipment to make his talk lucid through experiment. He was accompanied by other faculty members of the University. These experiments, introducing his final arguments on color measurement and specification, proved him to be a veritable Doctor Faustus.

He explained the difference in definition of color to the physicist, to the chemist, to the architect and artist. There were many black-outs during the first half of his address, leaving the company in Stygian darkness, and in this darkness the auditors saw running from one pitcher to the other fluid silver. Water in pilsner glasses changed in this darkness from pilsner beer without foam to Burgundy wine, to port, to deep purple, to green, and other colors. The spectrum in this darkness was thrown on a screen and by passing pieces of red, yellow, and blue glass before the lantern, one color after the other was made to disappear.

Dr. Balinkin said that on color concepts the first source came with Isaac Newton in 1666 when he passed light through a prism. Newton's spectrum was thrown on the screen. Liquid light and cold light and color reflections and absorption — all were taken up. The speaker had discs which were revolved before the audience to show how spots and spirals under speed would change in color and sometimes vanish completely. By means of charts he showed colors in disorder and in order and referred to the Munsell System, now so generally accepted in this country as a system of color measurement. He repeated what the Society had been taught at their April 27, 1937 meeting on color, that Munsell lays down three dimensions of color — hue, value and chroma — and referred to Munsell's notation subdivided into hue notation, value notation, chroma notation, and complete notation. But he also admitted errors in the Munsell System which modern science, with the cooperation of the National Bureau of Standards, is now at work correcting. The leader in this correction is a Dr. Judd, who is father of the I. C. I. system specifica-

tion. Under Judd a unit of color has been established and this unit is called a Judd, after the discoverer.

The problem of science today, he said, is measuring color differences, and Massachusetts Institute of Technology and the Bureau of Standards are actively at work on these problems. The Bureau of Standards is at work tabulating as many as 40,000 hues, or colors, which will eventually be designated by number, and architects in time will be specifying colors by number.

The Doctor's final experiment in the dark was to stand before the screen, casting his own shadow on the screen, then walking away and leaving the shadow as a permanent picture on the screen in the dark.

Dropped for Non-Payment of Dues

A resolution passed by the Board of Directors of the Illinois Society of Architects at their regular meeting December 12, 1939, instructed the Financial Secretary to notify all members some years in arrears in their dues to the Society, that unless prompt payment of the obligation, or at least part of the obligation, be made, each such member would be expelled from membership in the Society and a list of those so expelled would be published in the Bulletin of the Society. This authorization to the Financial Secretary by the Board is in conformity with Amended Section 3, Article II, of the Constitution and By-Laws of the Society, passed September 19, 1939.

The Financial Secretary having carried out the orders of the Board of Directors and receiving neither full nor partial payment of the obligation, the Bulletin herewith presents a list of members expelled from membership in the Society in conformity with the amended By-Laws:

Charles Werner Christensen, 845 Ainslie St., Chicago
Paul V. Hyland, 6308 N. Leavitt St., Chicago
Byron H. Jillson, 11646 Hale Ave., Chicago
George F. Lovdall, 1807 Cuyler Ave., Chicago
Paul F. Olson, 130 N. Wells St., Chicago
Albert Ruttenberg, 1319 W. Estes Ave., Chicago
Maurice R. Wallace, 5004 N. Springfield Ave., Chicago

Architectural Club Open House in New Quarters

The Chicago Architectural Club will hold an Open House Smoker on Friday, February 2, at 8:00 P. M. in its new quarters in Room 7-148, Merchandise Mart. This is the first general meeting since the Club moved from Prairie Avenue to the Mart. An announcement of patrons for the Atelier and program will be of particular interest. There will be movies and a special surprise feature. The esquire for the next project will be issued Saturday, February 10, at 2:00 P. M.

The Atelier will carry on along the lines of the Ecole des Beaux Arts with contemporary problems. Students will have the same freedom of work and expression that prevails in the ateliers in Europe. Fine arts subjects will parallel the Atelier program.

In continuous operation since 1885, the Architectural Club is the oldest organization of its kind in the Middle West. It was the first to adopt the Beaux Arts system of teaching in this territory. It established a Foreign Travel Scholarship in 1900, an annual event except for a few years during the depression. It is now resumed.

Members of the American Institute of Architects, Illinois Society of Architects, the Architects Club, and draftsmen and students are cordially invited.

Illinois in Housing Activity

With the establishment of six new housing authorities since the middle of July, Illinois has brought its total to twelve and now has twelve more either in process of formation or in contemplation. The new authorities are completing their organization, making surveys, and preparing applications to the USHA in the conviction that funds will eventually be available to meet their pressing needs for low-rent housing. Twenty-five million dollars in loans were requested in August 1939 by eleven Illinois authorities.

—Public Housing, Weekly News of USHA

Langley Scholarships for 1940

The American Institute of Architects from January 1 to March 1, 1940, will receive proposals of candidates for Edward Langley Scholarships for the year 1940. Awards will be announced about June 1, 1940. Awards may be made to residents of the United States or Canada.

These scholarships are awarded annually for advanced work in architecture, for study, travel, or research, as the holder of the scholarship elects. Awards to undergraduates are precluded, but awards may be made to architectural draftsmen who desire to do undergraduate work or take special courses in architectural schools. An award in a succeeding year to a holder of a scholarship is not precluded.

Competitive examinations will not be used as a method of selection. The scholarships are open to all persons engaged in the profession of architecture. To facilitate making the awards, such persons are grouped as follows:

Group 1.

- (a) Architects in active practice;
- (b) Architectural draftsmen employed by architects.

Group 2.

- (a) Teachers in schools of architecture;
- (b) Students about to graduate from such schools;
- (c) Graduate students of such schools who are engaged in post-graduate work either in college or in travel.

The awards will be made and the grants determined by a Committee of The Board of Directors of The Institute.

Form of Proposal. Every proposal of a candidate shall be made in duplicate on A. I. A. Form S70, which may be obtained from The American Institute of Architects, 1741 New York Avenue, Washington, D. C.

Filing Proposals. All information and data required shall be filled in on the proposal form, and both the original and duplicate proposal shall be sent to The Secretary, The American Institute of Architects, at the address given above, so as to reach there not later than March 1, 1940. Proposals received after that date cannot be considered.

Nantucket Homes and Modern Buildings

It is a far cry from the whaling captains' houses of Massachusetts, with their "widows' walks" and their almost unornamented symmetry, to the geometric spaciousness of Queensbridge Houses or Red Hook. But the basic principles which make four walls and a roof either good or bad, satisfactory or unsatisfactory, pleasing or otherwise, do not change. The Nantucket captains built houses to live in. Of necessity the houses, when the captains bossed the job, expressed the personalities that were to be sheltered there and the kind of lives that were to be lived there. The same thing ought to be true of the modern type of multiple house.

A great apartment development may not seem picturesque to us. Being contemporary, it can hardly seem quaint. Yet, as seen from the air or otherwise, it tells the story of urban life today. In our cities we have no quarter decks to walk and not much room for private gardens. But by building houses to a certain height, throwing backyards and courts into park and playground space, running traffic around instead of through our residential streets, we can do in large groups what we cannot manage as individuals.

The love for old houses, spacious and isolated, will not disappear. We rightly honor those who keep the old villages beautiful. But just as the well-proportioned private house was the most representative of America's architectural forms a hundred years ago so the well-planned apartment development (nowhere near perfection, but making progress) is architecture's most appealing form today.

—*Editorial in The New York Times.*

The School of Design, 247 East Ontario Street, Chicago, under the direction of Professor Moholy-Nagy, announces opening of the spring semester on February 12. Besides the day classes, evening classes and Saturday morning children's classes are conducted.

John McAndrew, Curator of Architecture of the Museum of Modern Art, will lecture at the School of Design on February 5 at 8 P. M. on "The Modern House and the American Tradition," with slides. Architects are cordially invited.

Concerning the Profession of Architecture

A document submitted by a Committee of the A. I. A. to the Institute Board, amended by the Board, and published with the approval of the President, incorporating all substantial changes made by the recent Convention, is offered to corporate members of the Institute and State Association members free of charge upon request, except in large quantities for which a nominal charge will be made.

This document, now published in pamphlet form, is entitled, "A Statement Concerning the Profession of Architecture." It appears in three parts. Part I, Concerning the Duties and Responsibilities of the Members of The American Institute of Architects. Part II, The Architect's Services on a Building Project and How to Select an Architect. Part III, Concerning the Architect's Services, Fees, and Contracts.

For copies apply to The American Institute of Architects, 1741 New York Avenue, Washington, D. C.

New York Architects of 1803

More than 130 years ago, there existed in New York City an architectural society known as the Brethren of the Workshop of Vitruvius. Rawson W. Haddon, delving through New York papers printed about that time, discovered announcements and advertisements of this Society and told of his finds in the August 1915 "Architectural Record."

The first appearance of the Brethren in the public prints was on August 19, 1803 in a notice printed in the New York Evening Post as follows:

"Noble Architects

"The Brethren of the Workshop (sic) of Vitruvius are informed that in consequence of the prevailing Epidemic, the order is adjourned until called together by the M. R. O.

James Newton, F. A. M. R. O."

The epidemic having subsided, the Brethren reopened their shops and on November 9 published notice that there would be a meeting on Friday next at six o'clock at the usual place.

Architecture was not a lucrative profession and practitioners found it convenient to carry on some better paying pursuit such as painting or surveying, upon which they could fall back. Even Asher Benjamin, well known as an early writer on architecture and successful architect, carried on his work from 1816 to 1823 in connection with a profitable paint business of which he was proprietor. Peter Harrison, the English architect, designer of King's Chapel in Boston, the Redwood Library in Newport, and many other buildings, divided his days between architecture and selling groceries. His drafting room was back of his grocery store.

The Brethren are of undoubted interest and of historic importance.

Cave Paintings in South Africa

According to the Greek historian Herodotus, fifth century B. C., Pharaoh Necho sent a fleet manned by Phoenicians from Egypt to sail around Africa about 600 B. C. Until recent years, this was regarded as an unlikely story.

Whether or not Egyptians explored or colonized in South Africa has been frequently argued, and the now reported finding of ancient Egyptian paintings in Northern Transvaal is a valuable clue. Twelve years ago, paintings found on rocks in southern Rhodesia, not far north of the present find, were considered by some observers to be significantly like Egyptian art, but more evidence has been awaited.

"If the architect has lost his direct relation to the primary forces which determine the execution of his plans, he has lost more than his place in society, he has lost the foundations for his art. It is mandatory that the architect search for methods which will make him a potent factor in society. . . . A system which anticipates change, instead of ignoring it until the changed condition has produced complete chaos, should be the core of any city planning program."

—*F. Gordon Pickell, Detroit*

The verdict that two of Mexico's most famous ruins, Monte Alban and Mitla, were built by Indians of the same cultural heritage was reported on the basis of architectural similarities.

(Continued from Page 2)

and letting it go at that. It was on the interior where he began to speak, not in his later poetic manner, perhaps, but he was on his way as may, therein, be witnessed. Busy years were ahead for Adler and Sullivan with which we are all familiar.

The Chicago School of Architecture had an enlightened understanding of contemporary achievements both at home and abroad, such as they were, and was not a group crying in the wilderness as some seem to think. It was a phalanx of courageous and hopeful believers, some of whom, I regret to say, had magnificent courage of Sullivan's conviction, for a while, but when the test came as to their loyalty, many faded away. The final object of their adoration was the Mumbo Jumbo of benighted eclecticism.

Apart from the great Dyad, Sullivan and Wright, who are hors concours in these considerations, among the stalwarts at various intervals were George Dean, Arthur Dean, Walter Burley Griffin, Max Dunning, William Drummond, Hugh Garden, William Gray Purcell, Dwight Perkins, Myron Hunt, Barry Byrne, John Van Bergen, Robert Spencer, and others of a kindred nature.

The World's Columbian Exposition of 1893 was a fateful episode. The sinister nature of its anaesthesia and its chiaroscuro of negation and apathy was recognized by few and by architects hardly at all. It spelled defeat in general for the time, but not for the Dyad and a few of the Chicago School wherein vital precepts and practices were not to be denied, who carried on and who still do.

The process of designing make-believe buildings disclosed at the exposition was in full bloom in the East, at this time, and the effect of our exposition and its publicity was to enable this process of purblind thinking to sweep the country. Sullivan's Transportation Building stood all alone in its integral grace and his beautiful and dramatic golden doorway was the most talked about feature of architectural interest at the Exposition.

"Sullivan and the lost cause" was paragraphed in a book, so witless was the understanding even among those who ought to have known better. The paragraph was revised later; it should never have been written. What the two great men did and preached never died and never will so long as the spirit of the real Chicago School is maintained.

It has been said, of late, that there were only a few grey heads now alive to carry on the faith, and that nothing by them will live, but will follow shortly to the sharp guillotine of time and pass away forever. This is not true and is somewhat of an oblique comment clothed in a curious sense of humor and suggests a protective coloring assumed to cover a manifest failure of the writer to pursue the fair goddess of truth and its involved beauty.

Now we are confronted with the Beauxartians and their kind whose sole idea and ideal is, in some shape or manner, to adapt their obsolete and extensive formulary to the modern way. It cannot be done. The wise thing for them to do is to leave our running brook alone and not, like the cuttle fish, murk its clear and clean waters.

The Chicago School within the last few years has many meritorious buildings to show for their faith and hope, buildings of a public and private nature that will last for many generations to come.

Let us hope for the future and believe, even as did the aged Ulysses in Tennyson's poem,

"Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down;
It may be we shall touch the Happy Isles
And see the great Achilles, whom we knew.
Tho much is taken, much abides and tho
We are not now that strength which in old days
Moved earth and heaven; that which we are, we are;
One equal temper of heroic hearts,

Made weak by time and fate, but strong in will
To strive, to seek, to find and not to yield."

—George G. Elmslie

Thomas Eddy Tallmadge, widely known Chicago architect and nationally known writer on architecture, was killed in a railroad accident at Arcola, Illinois, January 1, 1940, aged 63. He was returning to Chicago from New Orleans. His tragic death has appalled his many friends in and outside of the profession.

Mr. Tallmadge was born in Washington, D. C., April 24, 1876. He studied architecture at Massachusetts Institute of Technology, graduating in 1898 with a B. S. degree. After travel in Europe, he became associated with the office of D. H. Burnham & Company, where he remained for seven years. In 1905 he formed a partnership with Vernon Watson under the firm name of Tallmadge and Watson, Architects, which continued in practice until the early 1930's. From then on Mr. Tallmadge practiced alone with an occasional association with William Alderman.

Always interested in the historic development of architecture, he began writing on the subject many years ago. His name was signed to many contributions in the architectural journals. His two books, "The Story of Architecture in America" and "The Story of England's Architecture" have become standard architectural literature. His interest in skeleton construction as applied to American high buildings caused him to be appointed chairman of a committee to investigate the iron and steel construction used by Architect Jenney in the design of the Home Insurance Building, Chicago, built about 1886, at the time of its demolition to make way for the Marshall Field Office building. Tallmadge wrote the report of this committee which was published in pamphlet form by the Marshall Field Estate. Its title is "The Origin of the Skyscraper." In recent years he was an occasional contributor to the Bulletin of the Illinois Society of Architects.

While his practice of architecture was a general one, perhaps his outstanding works were in ecclesiastical architecture. He designed and his firm was architect for the First Methodist, First Baptist, First Congregational churches in Evanston, Illinois. The completion of St. Lukes Episcopal Church in Evanston was the work of Tallmadge and Watson. They were the architects of First Presbyterian Church, Chicago; Grace Lutheran Church, River Forest; and Mr. Tallmadge was architect and designer of the Colonial Village at the Century of Progress.

Mr. Tallmadge was lecturer on architectural history for the Art Institute, Chicago, and for Armour Institute of Technology; President, Summer School of Painting, Saugatuck; President, Art Commission, Evanston; Chairman, Board of Art Advisers, State of Illinois; member of the Architectural Commission for the Restoration of Williamsburg, Virginia; Vice-President, Chicago Society of Etchers; Director, Chicago Regional Planning Association.

He was a frequent speaker on architecture before professional and lay bodies in different parts of the country. Mr. Tallmadge was a Fellow of the American Institute of Architects; member, Chicago Chapter, A. I. A.; and had been a member for years of the Illinois Society of Architects.

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Emery Stanford Hall, Chicago architect and nationally-known Secretary-Treasurer of the National Council of Architectural Registration Boards, died in Chicago on December 4, 1939, age 70. Mr. Hall was born at Burgess Springs Farm, Chatsworth, Illinois, November 25, 1869. His early training was in Chatsworth and Danville schools. He attended the Preparatory Department, University of Illinois, and then entered the University, graduating with a B. S. degree in architecture.

He began practice at Urbana in 1895, sometimes with partners, sometimes without, in the early years. In 1897 he was in practice in Chicago with Harvey L. Page. The partnerships changed a number of times after that and during these years Mr. Hall's practice was a general one. He built residences and apartments, a number of Baptist churches in Illinois, Indiana, Ohio and Minnesota, and he was architect for the Y. M. C. A. College Building in Chicago. Following the Iroquois Theater fire in 1903, he was architect for the remodeling of nine theaters in Chicago to make them conform with the new city ordinance bearing on theater construction.

But Mr. Hall's larger reputation was that of guard and servitor of the architectural profession, particularly its regulation through state laws to license architects to practice, and the administration of these laws in the interest of the higher standing for the architect in his community as a professional man. He was for years a member of the Committee on Education of the American Institute of Architects; one of the examiners of candidates for practice in the State of Illinois. He was until his death Secretary-Treasurer of the National Council of Architectural Registration Boards. His boundless zeal and expert knowledge, his help in connection with examinations, proposed laws and amendments, his preparation of the Council's publications and administration of its affairs, constituted an outstanding constructive effort and achievement on behalf of his profession.

Mr. Hall was editor of the "Handbook for Architects and Builders" through most of its thirty-five editions, a publication of the Chicago Building Code with other useful data, published under the auspices of the Illinois Society of Architects. He was President of this Society at two different periods and was President of the Chicago Chapter, A. I. A. for two years. He was a Fellow of the American Institute of Architects.

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Alfred Hoyt Granger, well-known Chicago architect, died at Roxbury, Connecticut, December 3, 1939, after an extended illness, age 72. Mr. Granger was born in Zanesville, Ohio, on May 31, 1867. From high school at Zanesville he went to Kenyon College, then to Massachusetts Institute of Technology, after which he entered the Atelier Pascal in Paris and attended the Ecole des Beaux Arts.

Returning to his native country, he served in the offices of Shepley, Rutan and Coolidge, Architects, in Boston and Chicago. He began independent practice in Cleveland, Ohio, February 1, 1893, and returned to Chicago in 1898 to go into partnership with his brother-in-law, Charles Frost, under the firm name of Frost and Granger, Architects. This firm designed many railroad stations along the line of the Chicago and Northwestern Railway system. Crowning this work was the design of the Northwestern Railway Terminal in Chicago. They had previously designed and supervised the LaSalle St. Terminal of the New York Central and Rock Island Railways in Chicago.

With the completion of the Northwestern Railway Terminal, the firm of Frost and Granger was dissolved and Mr. Granger moved to the East. There was an association with a Philadelphia architect for a few years, but in 1924 Mr. Granger was back in Chicago, practicing architecture in the firm of Granger, Lowe and Bollenbacher. On the death of Mr. Lowe in 1926, the firm became Granger and Bollenbacher. Mr. Granger lived in the East the last three years of his life.

To the credit of the last firm stand the Cloisters Apartment Building, Chicago; University of Illinois Medical and Dental College Buildings, Chicago; Chicago Club; Manteno State Hospital; Winnebago County Courthouse, Oshkosh, Wisconsin; and many others.

Besides the work for railroads carried out by Frost and Granger, that firm were architects for Chicago and Northwestern office building, Northern Trust Bank, St. Lukes Hospital, Home for the Friendless, among many others.

Mr. Granger was a Fellow of the American Institute of Architects, and former President of the Chicago Chapter, A. I. A. and of the Illinois Society of Architects. He was the author of a number of books.

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William Edward Parsons, nationally-known architect and townplanner, and Associate Professor of Architecture at Yale since 1938, died at his home in New Haven, Conn., December 17, 1939. Living and practicing in Chicago from 1914 to 1938, he became famous through the work done by his firm, Bennett, Parsons and Frost, in public planning and public buildings.

Mr. Parsons was born in Akron, Ohio on June 19, 1872. He graduated from Yale University with a B. A. degree and continued at Columbia where he was awarded a B. S. He won the McKim Fellowship in 1899, studied at Ecole des Beaux Arts, Paris.

Returning to this country, he entered the office of John Galen Howard, New York, in 1901. In 1905 he was appointed consulting

architect to the U. S. Government in the Philippines. There he was in charge of the execution of the Burnham plans for Manila and Baguio. While there he designed public buildings including Philippine General Hospital, University of Philippines, Manila Hotel, and public parks incorporating the old city walls and moats. He established the standards for public architecture in the Philippines.

In 1914 he came to Chicago, forming a partnership with E. H. Bennett under the name of Bennett and Parsons, architects and townplanners. This firm became Bennett, Parsons and Frost in 1922. They planned civic improvements for Chicago, Joliet, Rock Island, Ill.; St. Paul, Buffalo, Phoenix, Pasadena, and Washington, D. C. They planned the grounds and roads with the bridge across the Wabash at Vincennes, Indiana, in conjunction with the George Rogers Clark memorial, for which competition they were the professional advisers.

Mr. Parsons was a member of the Chicago Chapter, American Institute of Architects.

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Francis J. Plym, honorary member of the Illinois Society of Architects, died at his home in Niles, Michigan, January 12, 1940, aged 70. He was born in Sweden and came to this country as a boy. In time he entered the University of Illinois, Department of Architecture, and graduated in the class of 1897. He worked with other architects for a time, but did not set up an independent practice.

In 1908 Mr. Plym went to Michigan and turned to the manufacture of architectural metal mouldings used in store front work and founded and owned the Kawneer Manufacturing Company, a concern that ranks with the largest of its kind in the world. Its products today are not confined to store front work but extend to all departments of metal building finish.

Mr. Plym never lost his interest in the study of architecture and in 1912 founded and endowed the Plym Traveling Fellowship for architects, which gives a graduate student two years of foreign travel, and in 1922 a like traveling fellowship for architectural engineers.

His plant was located at Niles, Michigan and here he was the owner and publisher of the Niles Daily Star. He presented to the city of Niles a hospital. In 1938 he was knighted by the King of Sweden for his work as chairman of the Swedish-American Tercentenary Committee.

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Frank G. Kartowicz, member of the Illinois Society of Architects, died October 11, 1939.

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Francis M. Whitehouse, distinguished Chicago architect in the last quarter of the 19th century, died at Winter Park, Florida, on March 8, 1938, more than 90 years of age. Mr. Whitehouse was the son of Bishop Whitehouse, second Episcopal Bishop for the State of Illinois. He was born in New York City on October 29, 1848. His education was by tutor at home and abroad. He attended Goettingen University in Germany. Mr. Whitehouse retired from the practice of architecture in 1893 and moved to Massachusetts, never to return to Chicago. Later he maintained a New York City home and one in Winter Park, Florida.

As early as 1878 the pages of the "American Architect and Building News" presented an interesting perspective drawing of Mr. Whitehouse's design for the proposed roofing in of the west market of Chicago, then occupying West Randolph Street between Halsted and Desplaines. Later Mr. Whitehouse was associated in practice with Edward Burling, under the firm name of Burling and Whitehouse. He was architect of the Epiphany Episcopal Church and Grant Monument in Lincoln Park, Chicago, still standing; of Choral Hall in the Columbian Exposition of 1893. He was architect of the proposed Venetian Village for that fair, which was designed to be in the lake on axis with the Court of Honor. This Venetian Village, or the Casino, as it was sometimes referred to, was never built. Many architects remember Arthur Heun's appealing wash drawing, reproduced in the "Inland Architect" in color in the year 1892, of Mr. Whitehouse's Venetian Village.

But most of all Mr. Whitehouse is remembered for the fine residences he built in Chicago and Lake Forest. Three outstanding homes by him on Lake Shore Drive between Burton Place and Division Street — the house built for Gen. A. C. McClurg, later owned by George Reynolds, the Barbara Armour house and the Col. J. Mason Loomis house — are fresh in the architect's memory.

No story of Chicago architecture could be complete without reference to Mr. Whitehouse and his work. He was a member of the Chicago Chapter, A. I. A.