CHICAGO ARCHITECTURAL EXHIBITION LEAGUE 1924
THE Architectural Exhibition has heretofore been given by a committee appointed jointly by the Chicago Architectural Club, the Chicago Chapter of the American Institute of Architects, and the Illinois Society of Architects.

The Chicago Architectural Exhibition League, a corporation, not for profit, has been newly incorporated for the purpose of taking over the functions of this Committee, with the idea that a permanent body could plan its program for a term of years, and with the accumulated experience and good will could produce exhibitions that would reflect credit on the profession.

EAST GALLERIES OF THE ART INSTITUTE OF CHICAGO
MAY FIRST TO THIRTY-FIRST
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1924

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THE Chicago Architectural Exhibition
League desires to commend to all who
enjoy this volume the consideration of
the matter contained in its industrial
pages. The list of advertisers and
their messages have been a subject of
careful study, hoping to give a perma-
nent value to this section. This volume
is worthy of your consideration from
cover to cover.
THE CHICAGO ARCHITECTURAL CLUB
TRAVELING SCHOLARSHIP

Founded 1900

A SCHOLARSHIP has been awarded each year since 1900
with the exception of a few years during the war. A
prize of $1,000 is now awarded to assist the winner in
defraying the expenses of a tour of observation and architec-
tural study in Europe. With the co-operation of the Members
of the Chicago Chapter, A.I.A., and of the Illinois Society of
Architects, the Architectural Club offers this opportunity for
education to its members.

The winner of the Scholarship for 1924 is

MR. F. EISEMAN

Subject: "A Memorial Reading Room."

PAST WINNERS of the CHICAGO ARCHITECTURAL CLUB
TRAVELING SCHOLARSHIP

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
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<tr>
<td>1901</td>
<td>N. Max Dunning</td>
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<td>1902</td>
<td>John H. Phillips</td>
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<td>1903</td>
<td>Birch Burdette Long</td>
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<td>1904</td>
<td>Thomas E. Tallmadge</td>
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<td>1905</td>
<td>Charles Herrick Hammmond</td>
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<td>Herbert H. Green</td>
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<td>1907</td>
<td>Will Reichert</td>
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<td>1908</td>
<td>George Awsumb</td>
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<td>Hugh Dunning</td>
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<td>Frank C. Walker</td>
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<td>1910</td>
<td>Clarence J. Brown</td>
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<td>1911</td>
<td>John Calvin Leavell</td>
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<td>1911</td>
<td>William B. Betts</td>
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<td>1912</td>
<td>Arthur C. Hanifin</td>
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<td>Rudolph G. Wolfe</td>
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<td>1914</td>
<td>W. G. Schaefer</td>
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<td>Fred M. Hodgdon</td>
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<td>Ray Latom</td>
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<td>1917</td>
<td>Pierre Bloum</td>
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<td>1918</td>
<td>Arch. S. Morphett</td>
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<td>1919</td>
<td>Keith Cleatham</td>
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<td>Rudolph Nedved</td>
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CHICAGO CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS

1924

MEDAL OF HONOR

Architecture

THE Chicago Chapter of the American Institute of Architects has established a gold Medal of Honor for award to designers of buildings represented in the Annual Exhibition, the conditions accompanying the award being as follows:

That any architectural work in the State of Illinois, if completed within five years previous to the date of the exhibition, may be offered for consideration.

That the architect or architects who design the work, in order to be eligible to the award, must present for exhibition one or more photographs of the executed work, also one or more drawings, including small scale plan, and shall submit to the Jury such working drawings of the structure as they may desire to examine. Any work presented in the exhibit may be eligible to consideration by the Jury, provided, that at least a plan, and also a photograph of the executed work, shall be brought before the Jury on their request. Only architects or firms of architects maintaining offices in the State of Illinois will be eligible for the award.

That an architect or firm of architects to whom this medal may be awarded once shall be ineligible for a future award.

That the medal shall be accompanied by a certificate setting forth the name of the completed structure which formed the basis of the award, together with the considerations which, in the opinion of the Jury, characterized the structure as worthy of the award.

That the Jury shall consist of seven architects, one the President of the Chicago Architectural Club, one the President of the Chicago Chapter, and five architects appointed by the Chicago Chapter.

That one medal only shall be awarded each year, and four members of the Jury voting for the author or authors of the same work shall be necessary to an award; and that no award shall be made if, in the opinion of the Jury, no work presented is sufficiently meritorious.
THE LAKE SHORE TRUST AND SAVINGS BANK'S
ANNUAL GOLD MEDAL COMPETITION
for
The Best Building Improvements in the
North Central District

IN ORDER to encourage the erection of better buildings and an improve-
ment in the standard of their architectural design, in the North Cen-
tral District, the Lake Shore Trust and Savings Bank instituted an
annual competition in December of 1921, to be carried on under the auspices
of a committee representing the Chicago Chapter of the American Institute
of Architects, and the Illinois Society of Architects. The Committee
appointed for the award of the year 1923 consisted of Mr. Alfred Granger,
President of the Chicago Chapter; Mr. Charles E. Fox, President of the
Illinois Society of Architects; Mr. Pierre Blouke, President of the Chicago
Architectural Club.

The Award for the year 1923, which has recently been made, was:

The Gold Medal for the best new building to Mr. Alfred S. Almgren,
for the London Guarantee and Accident Co.'s building.
The Gold Medal for the best remodeled building to Messrs. Clark and
Walcott, Architects, for the remodeled Parish House for St. Chrysostom's
parish.
Honorable Mention in the new building class to Messrs. Remo,
Wentworth, Dewey and McCormick, Inc., for the Duplex Apartments at
Dearborn and Schiller.
Honorable Mention in the remodeled building class to Messrs. Lowe
and Bollesmacher, for the remodeled building for Clara B. Wells, on
East Ontario Street.

The design for the Gold Medals was the result of a competition held
among the members of the class in sculpture under the direction of Mr.
Albin Polasek of the Chicago Art Institute.

It is a most promising indication of an increasing interest in Architecture
for a private institution such as the Lake Shore Trust and Savings Bank to
incur the expense, and spend the time of its officers, in establishing a
permanent competition of this kind.

The Architectural Profession will welcome every effort, particularly
the layman, to direct public attention to the desirability and importance
of improving the standard of building improvements and their architec-
tural design in every locality.
LOUIS H. SULLIVAN
1856-1924

INDUSTRY, originality, courage, in themselves not transcendent elements, burst into the flame of genius when together they are kindled and combined by a divine spark. We who knew Louis Sullivan have watched the flame mount and sink and mount again and it flashes now from the remarkable drawing which forms the frontispiece of this volume. The "Impromptu" is one of a *collection of twenty drawings done in the last two years of his life and now a priceless part of the thesaurus of architecture—a western island in the realms of gold! Beside their virtuosity, these designs are an exposition of his philosophy of ornament and, complementing his autobiography, form a complete philosophy of life. But Sullivan intended them to be more than that. It was his hope that they would inspire the youth and to him Youth and Democracy were the two perfect and beautiful things which the bounty of nature and the genius of man have given the world; in them for him lay all inspiration and all hope. For these drawings "his pen had gleaned his teeming brain" and when his magic hand had traced the last tendril and penned the last word, his work was finished.

THOMAS E. TALLMADGE, F. A. I. A.

*The property of the Burnham Library, made possible by a fund of which the subscribers were the Burnham Library of the Art Institute, the Armour Institute of Technology, and the Chicago Architects.
"Impromptu"—By Louis H. Sullivan

This drawing is reproduced from "A Treatise of Architectural Ornament" by Louis H. Sullivan. Copyright, Press of the American Institute of Architects, Inc., 1924.
FOREWORD

"What we admire we praise;
And when we praise,
Admires it too, that its worth
Acknowledged, who may admire it too."

Wm. Cowper

EVERYBODY knows what architecture means until he comes to define it, when most people find that while they recognize at once whether a building possesses the character or architecture, or whether it does not, the attributes upon which that character is based, are not so readily arrived at.

It would be easy to prepare a list of buildings that certainly possess architectural character, or of buildings that do not possess such character, but when it comes to particularizing the characteristic that places a building in one of these lists or in the other, it is a much more difficult matter.

It is both interesting and profitable to pause at the outside of a showing of architectural work, such as is set forth in this Thirty-seventh Annual Chicago Architectural Exhibition, and try to define what element it is in a certain building that arrests the beholder with the undisputed quality of architecture.

It is probable that one might truthfully affirm that all building is architecture; equally truly it might be said that all writing is literature. The prime purpose of building is the satisfaction of the physical requirements of civilized man; the providing of shelter for himself and his family. Utility is the common characteristic, but while a mere builder is entirely concerned with the practical uses of the shelter that he has constructed and is satisfied or dissatisfied with his work according to the degree in which it fulfills this purpose, the architect is not content to provide for physical needs, but rather in his mind the ideal disputes with the utilitarian and his building must satisfy the requirements of comfort and convenience, and in addition, that human instinct which craves seamliness and dignity in the created structure.

This struggle between utility and beauty is a continuous contest in the mind of the conscientious architect and runs through all his work. In one man, the utilitarian may control and a practical building result; in another, the ideal may predominate and beauty is achieved at the expense of utility; in a third, these two characteristics are balanced and harmonized to a point that satisfies both elements of the problem and this is, of course, the highest architectural achievement.

The greatest interest in the study of architecture lies in the study of the man at his work. An analysis of the various steps by which he arrives at his result—the utilitarian, the artistic studies,—on to the finished work.

It is the effort of the Chicago Architectural Exhibition League to record in this exhibition something of these steps, as well as some of the creditable finished results, so that the profession and the laity may familiarize themselves with the technique of the professional process to the end that those who produce—the architects—and those who consume—the public—may progress toward a higher quality in production and a finer appreciation in expressing their critical judgment.

Charles E. Fox, A.I.A.
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THE GARDEN HOUSE IN BRIGHT SUNLIGHT
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LA TOUR DE L'OISELLIERE, NEAR ANGOULEME

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Water Color, Interior Cathedral Siena
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DeLano & Aldrich, Architects, New York City

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DeLano & Aldrich, Architects, New York City
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TALLMADE & WATSON, Architects, Chicago
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INTERIOR OF AQUARIUM, LINCOLN PARK, CHICAGO, ILL.
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New York City, Associate Architects

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ELEVATION, "AN OFFICIAL RESIDENCE FOR THE PRESIDENT," 16TH PARISS PRIZE
By H. E. Bog
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“A FLAGSTAFF BASE”
-By Eugen Führer
THE FARNESI PALACE, ROME, AMERICAN ACADEMY IN ROME

By James K. Smith, New York City
VILLA CICOGNA SECTION (WATER COLOR)
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JAMES GAMBLE ROGERS, Architect
SAMUEL YELIN, Metal Worker

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