YEAR BOOK OF THE
CHICAGO ARCHITECTURAL
EXHIBITION LEAGUE

and

CATALOGUE OF THE
THIRTY-EIGHTH ANNUAL EXHIBITION

1925

The Chicago Architectural Exhibition League, a corporation, not for profit, has been incorporated for the purpose of taking over the functions of a Committee appointed jointly by the Chicago Architectural Club, the Chicago Chapter of the American Institute of Architects, and the Illinois Society of Architects, 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.

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HE 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 permanent 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 architectural study in Europe. With the cooperation 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 Scholarship for 1934 has not been concluded.

Past Winners of the Chicago Architectural Club
Traveling Scholarship

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<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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<tr>
<td>1903</td>
<td>Beulah Rustie Loring</td>
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<td>1908</td>
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<td>1909</td>
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<td>1910</td>
<td>Clarence J. Brown</td>
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<tr>
<td>1911</td>
<td>John Calvin Leavell</td>
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<td>1912</td>
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<td>1913</td>
<td>William B. Betts</td>
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<td>1914</td>
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<td>1915</td>
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<td>W. G. Schaeffer</td>
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<td>1917</td>
<td>Fred M. Hodgdon</td>
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<td>Roy Larson</td>
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<td>1919</td>
<td>Albert T. Wurth</td>
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<td>1920</td>
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<td>1923</td>
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<td>Rudolph Nedwed</td>
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<td>1925</td>
<td>F. Eisen</td>
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<tr>
<td>1926</td>
<td>F. Eisen</td>
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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.
BERTRAM GROSVENOR GOODHUE
1869-1924

"To have been an Architect is to have been a servant of mankind.
To have contributed ably to the world’s architecture is to have been worthy.
To have been a distinguished designer is to have made a rare contribution to civilization.
To have been an Architect and a distinguished designer is to have contributed notably to the great monuments of the world and to have done so at a time when art, appreciation, human sympathy, and even usual opportunity, have been at almost the lowest ebb in history, is to have found a place among the great of the human race. To be born and to die is given to all mankind. Bertram Grosvenor Goodhue is dead."

"He belongs to that rare group of men who have the gift of genius. He has left an abiding influence behind him. He held his standard high, and as a genial, whimsical, earnest, and fascinating companion who had at times the trenchant touch of Heine, and at others the directness of Roland, we shall always miss him from our midst. His loss to the Architectural profession is inestimable."

Neither space nor ability permits an adequate tribute to the genius of Mr. Goodhue. But the sentiment expressed above by contemporaries culled from an extensive volume of personal appreciations gives evidence of the great feeling and sincere respect architects of today had for this man and his ideals, his personality and his attainments.

PIERRE BLOUZE.

*Thomas R. Kimball.
**C. Howard Walker.
From the Journal of Proceedings, American Institute of Architects.
Reredos, St. Thomas Church, New York
Bertram Grosvenor Goodhue, Architect
FOREWORD

This, the Second Annual Exhibition under the auspices of the Chicago Architectural Exhibition League, is the thirty-eighth in line of succession beginning with the exhibitions established and held by the Architectural Sketch Club, which afterwards were held jointly by the Club, the Illinois Society of Architects, and the local chapter of the A.I.A., known originally, and now again, as the Chicago Chapter A.I.A. The Sketch Club, composed originally of the leading and ambitious draughtsmen of the city, changed its name when many of its original members became practicing architects. Now circumstances have made desirable a reversion to the original name and again we have with us the inspiring and inspired band of young workers under the banner of the Chicago Architectural Sketch Club which is one of the component parts of the Chicago Architectural Exhibition League; the two professional societies being the other parts. This much, so that we shall not forget our past.

For many years the exhibition was made up entirely of drawings and sketches by ambitious and altruistic young draughtsmen who sought not only to aid mutually and to develop individually, but also to furnish delectable entertainment to the public and even to educate the public in matters architectural. In all three of these endeavors the young participants were eminently successful. But it was not fair that the burden should be borne by the young men alone, and the older men lent their aid. Hence the establishment of the League.

That the public might see not only sketches and drawings but gain some idea of the relationship between these "instruments of service" and the finished product, photographs of buildings came to form a part, possibly too important a part, of the exhibitions. If the public could be taken to the actual buildings and enabled thus to institute direct comparison between the architect's or the draughtsman's expressed ideal and the real structure it would be wholesomely educational. But it seems impracticable in most cases to take Mohammed to the Mountain or the Mountain to Mohammed, and photographs, mere counterfeit presentations, are resorted to. The public gains some sort of a notion from a photograph; but it is not like seeing the reality. Atmosphere, space, the charm of color, are wanting in the photograph. These characteristics, however, may be imparted by the sketch or the drawing and therefore it is well to have both, using the photograph in a manner as a check. The exhibition this year is delightfully placed; and the eye can turn from drawing or photograph to rest on full sized casts or models which impart a sense of reality. These casts are from real buildings which have played an important part in the world's architectural history; perhaps as important a part as that destined to be played by some as yet unrealized structure which is appealing to the visitor through some modest sketch in this present exhibition.

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Sketch by GEORGE D. CONNER.
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"A TRANSPORTATION INSTITUTE," PARIS PRIZE 1924
Paris Prize Committee, Inc., Beaux Arts Institute of Design, New York City
Won by Hassam K. Bau, Armour Institute of Technology, Chicago Atelier
ELEVATION OF "A TRANSPORTATION INSTITUTE"

Paris Prize 1924, Paris Prize Committee, Inc.
Beaux Arts Institute of Design, New York City
Won by Harry K. Bass, Armour Institute of Technology, Chicago Atelier
"A PUBLIC SQUARE IN THE FLEMISH STYLE"

A. B. Galleon, Department of Architecture, University of Illinois
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AN ARCHITECTURAL EXHIBITION, aside from the point of view of entertainment, serves a fundamental purpose to stimulate better Architecture and better building in the community.

It is brought about by co-operation of Architects in giving of their time and money in the exhibiting of work designed by them, and further made possible by the financial support of Builders, and people interested in the building industry, whose interest in better buildings coincides with that of the Architect and whose generous support is evidenced in the following pages.

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The ashlar field is satin cream enamel in two shades; the pilasters and first story frieze and the diamond panels under windows and the discs in second story window heads, are all black metallic glaze; the second story window trim, pale green; ornament and lettering in first story, gold on black. The margin around diamond panels, the ornament in second story window heads and bed moulding of main cornice, are gold.

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Ringelmann Chart of a recent test run on an Ideal Smokeless Boiler is reproduced below. The boiler under test was a 13-section, 36" Smokeless, operating at 80% of rating. The fuel was particularly smoky—Island Creek Bituminous—and analyzing as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volatile Matter</td>
<td>36.66</td>
</tr>
<tr>
<td>Fixed Carbon</td>
<td>56.89</td>
</tr>
<tr>
<td>Ash</td>
<td>6.45</td>
</tr>
<tr>
<td>Sulphur</td>
<td>1.66</td>
</tr>
<tr>
<td>B.T.U.</td>
<td>14330</td>
</tr>
</tbody>
</table>

At 9:10 fire was leveled with a hoe, incident to developing one and one-half smoke, which subsided to zero in one and one-half minutes.

At 9:15 a charge of fuel was fired, developing number one smoke, which dropped to one-half in three minutes and continued one-half for two additional minutes, dropping to zero one minute thereafter.

Total smoking period during firing: six minutes or practically smokeless. No attention thereafter until stoked at 9:50, when it instantly developed number three for a flash, subsiding immediately to zero four minutes thereafter, etc.

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<thead>
<tr>
<th>Buildings</th>
<th>Architects</th>
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<tr>
<td>Tribune Tower</td>
<td>Howells &amp; Hood</td>
</tr>
<tr>
<td>Strauss Building</td>
<td>Graham, Anderson, Probst &amp; White</td>
</tr>
<tr>
<td>Illinois Merchants Bank Building</td>
<td>Graham, Anderson, Probst &amp; White</td>
</tr>
<tr>
<td>Chicago Union Station</td>
<td>Graham, Anderson, Probst &amp; White</td>
</tr>
<tr>
<td>Palmer House</td>
<td>Holabird &amp; Roche</td>
</tr>
<tr>
<td>Hotel Sherman Annex</td>
<td>Holabird &amp; Roche</td>
</tr>
<tr>
<td>Morrison Hotel</td>
<td>Holabird &amp; Roche</td>
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<tr>
<td>Mandel Brothers</td>
<td>Holabird &amp; Roche</td>
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<tr>
<td>Tower Building</td>
<td>Holabird &amp; Roche</td>
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<tr>
<td>Roanoke Building</td>
<td>Holabird &amp; Roche</td>
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<tr>
<td>Burnham Building</td>
<td>Holabird &amp; Roche</td>
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<tr>
<td>Central Life Insurance Company</td>
<td>Holabird &amp; Roche</td>
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<tr>
<td>Peoples Trust &amp; Savings Bank</td>
<td>Holabird &amp; Roche</td>
</tr>
<tr>
<td>The Fair</td>
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</tr>
<tr>
<td>Union League Club</td>
<td>Mundie &amp; Jensen</td>
</tr>
<tr>
<td>Allerton House</td>
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</tr>
<tr>
<td>Edgewater Beach Hotel</td>
<td>Morgarty &amp; Ogden</td>
</tr>
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<td>University of Chicago</td>
<td>Marshall &amp; Fox</td>
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<tr>
<td>Belmont Hotel</td>
<td>Marshall &amp; Fox</td>
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<tr>
<td>Windermere Hotel, East</td>
<td>Fugard &amp; Knapp</td>
</tr>
<tr>
<td>Bell Building</td>
<td>C. W. &amp; Geo. L. Rapp</td>
</tr>
<tr>
<td>Corn Exchange Bank Building</td>
<td>K. M. Vitzthum &amp; Company</td>
</tr>
<tr>
<td>St. Luke's Hospital</td>
<td>Sharland &amp; Pingrey</td>
</tr>
<tr>
<td>Hartman Furniture Company</td>
<td>Charles S. Frost</td>
</tr>
<tr>
<td>First National Bank Building</td>
<td>Alfred S. Alschuler</td>
</tr>
<tr>
<td></td>
<td>Leonard Construction Company</td>
</tr>
</tbody>
</table>

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