

Lott, Louis  
2-23  
Feb 23, 1917

Prelim. Fee	Pl. 3/4/17
Initiation	
Unan. Exp.	yes
Exhibits	
On Priv. Com. of	May 12, 1917

### APPLICATION FOR MEMBERSHIP.

To the Secretary of the American Institute of Architects,  
The Octagon, Washington, D. C.

SIR:

I hereby apply for Membership in the American Institute of Architects under Class [A, B, C, or D].

I hereby certify that the following statements are correct:

Name Louis Lott

Address 1004 Commercial Bldg.

Place and date of birth Dayton Ohio July 9 1872

Graduate in architecture Have no diploma Studied in Germany, attended in Paris  
[Give name of institutions and year—Evidence of Diploma or Certificate of graduation to be submitted with application. and traveled]

Holder of Scholarship in architecture.....  
[Give name and year.]

Passed the qualifying examinations of the Royal Institute of British Architects, or the examinations for the first class of the École des Beaux Arts.....  
[State which, and year.—Evidence of Certificate to be submitted with application.]

If practicing architect, firm name Louis Lott

Have been in practice Since 1902 excepting 1905-1909 draughts in N. Y. years

If draughtsman, employed by.....

[State number of years.]

Collegiate and office training Technical schools Cologne Lectures Polytechnicum Munich Office Messier & Koen etc N. Y. city.

I have carefully examined the Constitution and By-Laws of the Institute and the "Circular of Advice Relative to Principles of Professional Practice and Canons of Ethics," and I agree, if elected, honorably to maintain them.

I further agree, if elected to membership in the American Institute of Architects, that if at any time my membership shall cease, either by my own resignation or by any action taken by the Institute, I will then, by that fact, relinquish all rights of any character that I may have acquired by reason of such membership in the property, real or personal, of the American Institute of Architects.

Louis Lott  
[Signature of Applicant.]

I hereby certify that the signer of this application is a member of Dayton Chapter, A. I. A.

Harry J. Schuch Secretary.  
Dayton Chapter, A. I. A.

[To be omitted when the applicant does not reside in the territory of a Chapter.]

We, the undersigned members of the American Institute of Architects, have carefully examined the foregoing statement and believe it to be correct. We know the applicant personally, and consider that his work and practice warrant his admission to Membership.

Harry J. Williams  
Harry J. Schuch  
Clifford O. Brown

[The signatures of three Institute members are here required. In the case of "official endorsement" of candidates by a Chapter, the signatures of its officers only shall be here required.]

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THE AMERICAN INSTITUTE OF ARCHITECTS  
THE OCTAGON, WASHINGTON, D. C.

COPY

2-3

May 28, 1917.

My dear Mr. Brown:

At the recent meeting of the Executive Committee of the Institute the following applicant for Institute membership was considered:

Mr. Louis Lott.

In order that the record may be complete and in order that we may communicate satisfactorily with Mr. Lott, please advise me of the approximate date of his affiliation with the Dayton Chapter.

It is important to know if such affiliation took place before or after the last Institute Convention, December 608, 1916. Those who were affiliated with the Chapter before that date will not be required to pay the initiation fee.

Very truly yours,

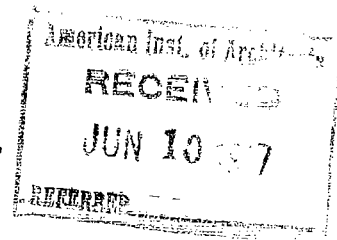
Executive Secretary.

Mr. Clifford C. Brown, Secretary  
Dayton Chapter, A.I.A.  
Dayton, Ohio.

K:C

2 . 3  
PETERS, HERMANN & BROWN  
ARCHITECTS  
1129 TO 1137 REIBOLD BUILDING  
DAYTON, OHIO

LUTHER PETERS, F. A. I. A.  
GEORGE HERMANN  
CLIFFORD C. BROWN



June 8, 1917.

My dear Mr. Kemper.

Ia am in receipt of your request for information in regard to Mr. Lott, and will say that he became a member of the Dayton Chapter Nov. 10, 1914. and is in every way a desirable member for the Institute.

Yours very truly

Secretary  
Dayton Chapter A.I.A.

THE AMERICAN INSTITUTE OF ARCHITECTS  
THE OCTAGON, WASHINGTON, D. C.

COPY

2-3

7  
June 20-1917

My dear Mr. Lott:-

Acting for the Secretary, I am pleased to advise you of your election to membership in the American Institute of Architects, effective June 25th, 1917.

You will later receive the Proceedings of the Fiftieth Convention; and the Year Book for 1917, which in addition to the membership records, contains the official documents of the Institute relating to matters of professional practice.

The enclosed statement for dues should receive early attention, as the engrossed Certificate of Membership is not sent until the dues for the first year have been paid, and election becomes void for non-payment within three months of this date.

May I take this opportunity to say that the office of the Secretary at the Octagon is for the service of every Institute member. Should the occasion arise, we will be glad to give you our best cooperation.

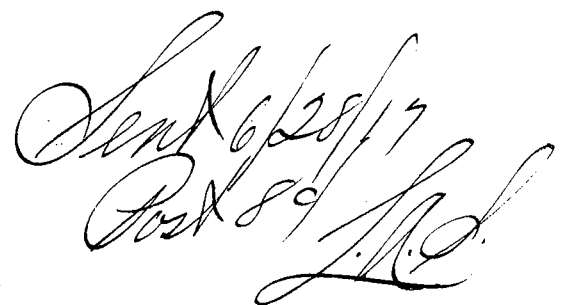
Very truly yours,

Executive Secretary.

Mr. Louis Lott,  
1004 Commercial Bldg.,  
Dayton, Ohio

K:B  
ENC

Copy to the Secretary of the Dayton Chapter



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TERS F. A. I. A.  
MAIN  
BROWN

COPY TO

FILES PRESIDENT SECRETARY TREASURER

Louis Lott  
Architect  
Landscape Architect

Dayton, Ohio, February 20, 1924.

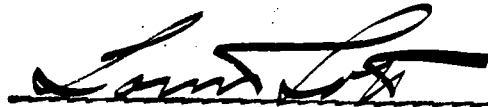
Mr. Edward Kemper, Exec. Sec'y.  
The American Institute of Architects,  
The Octagon House,  
Washington, D. C.

Dear Mr. Kemper:

For the past four or five months, I have not received a copy of the Journal. Perhaps you might be able to find out what is wrong, and why I am not receiving them, and also will you be kind enough to see that I do.

Thanks for your trouble.

Very truly yours,



The Studio Bldg., 35 E. 1st St.,  
Dayton, Ohio.

*Address name  
as in memory  
Lott*

THE AMERICAN INSTITUTE OF ARCHITECTS  
THE OCTAGON, WASHINGTON, D. C.

COPY

February 25, 1924.

Dear Mr. Lott:-

We have your letter of the 20th, and are at a loss to understand why you have failed to receive the Journal. Your address is correctly recorded in the Annuary and we are taking the matter up with the Journal office with the request that they check their records, at the same time sending you the last five issues.

Kindly advise us in due course if you encounter any further trouble in the delivery of the Journal and oblige,

Sincerely yours,

Executive Secretary.

Mr. Louis Lott, President,  
Dayton Chapter of the A. I. A.,  
The Studio Building,  
35 East 1st Street,  
Dayton, Ohio.

K:VB

COPY TO  
FILES PRESIDENT SECRETARY TREASURER  
Copy to the Journal Office.

Louis Lott  
Architect  
Landscape Architect

Dayton Ohio  
June 15<sup>th</sup>/32

The American Institute of Architects

Washington D. C.

Attention Mr. Bergstrom

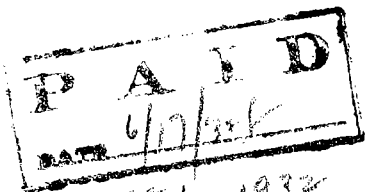
Dear Mr Bergstrom.



Returned a short

time ago from a 10 months Trip thru  
Europe and find your bill for A. I. A  
dues, also your bill for my pledge towards  
your Building and Endowment fund

Enclosed please find my check for  
the former, but I must ask you to  
kindly excuse me for the time being  
from meeting the latter because all of  
my funds are tied up in our local Building  
and Loan associations, from whom I  
am unable to obtain enough to keep going



25<sup>00</sup> for 1932

Sincerely yours,  
Louis Lott.

THE AMERICAN INSTITUTE OF ARCHITECTS  
THE OCTAGON, WASHINGTON, D. C.

2-3  
COPY

June 20, 1932.

Dear Mr. Lott:

We are acknowledging for Mr. Bergstrom, Treasurer of the Institute, your letter of June 15th, and thank you for the check covering your 1932 Institute dues which accompanied it.

We regret to learn that you are encountering difficulties with a Building and Loan Association similar to that encountered by a great many depositors in local banks.

To express optimism where no optimism is in sight is probably unwise, but we cannot refrain from expressing the hope that before another year's dues are payable at least the general economic condition throughout the country will have materially improved, and particularly so insofar as the building industry is concerned.

Sincerely yours,

Executive Secretary.

Mr. Louis Lott, A. I. A.,  
29 East First Street,  
Dayton, Ohio.

K:H:B

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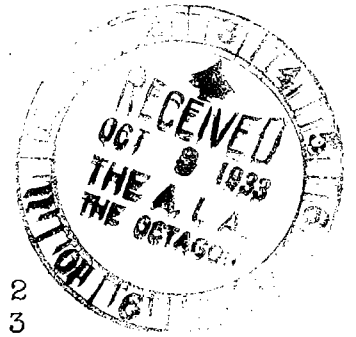
COPY TO

FILES    PRESIDENT    SECRETARY    TREASURER

65



Louis Lott  
Architect  
Landscape Architect  
29 East First St.  
Dayton, Ohio.



Member of A. I. A.  
Reg. Arch. No. 400

Oct. 2  
1933

Mr. E. C. Kemper  
Executive Sect. Of A. I. A.  
Octagon Building  
Washington, D. C.

Dear Friend Kemper;

I received your communication of Sept. 25 in regards to City and Regional Planning Committee. Thanks for the compliment, it is O. K. with me, my respects to Pres. Russel and my Committee Chairman but if I havn't more to do than in the past, the appointment won't mean much. However there is one fly in the ointment, namely my back dues in the A. I. A.. I understand from a letter from headquarters to our local Sect. that those members not having paid their back dues by a given time will be given the gate.

In regards to this may I say that although all American communities have been hard hit in this depression, we in Dayton were handed an extra strong wallop;. Ours was per capita perhaps the strongest Building and Loan town in the country; thru some foolish, frenzied finance manipulations of the officers, the depositors in Dayton will ~~an~~ ultimately lose probably \$ 100,000,000.00 out of \$ 150,000,000.00 deposits. This on top of the failure of our largest bank which took us for another ten million all of which is a great deal for a city of 200,000 pop.

I had practically all of my savings in our Bldg. & Loan Assns. and presume that most of my colleagues here are in the same fix. Besides you can well imagine that under such circumstances there is practically no architecting being done in this community. Consequently with no income and restricted resources what are we going to use to pay our dues. If the A. I. A. feels it cannot give us credit w until we get out of this mess then there is but one thing left, we will have to be "resigned" out of the national organization.

Louis Lott  
Architect  
Landscape Architect

So, if our voluminous organization by-laws stipulate that a member in good standing must have paid his dues, under such circumstances I suppose I am ineligible to any committee appointment.

Since I havn't much else to do than arrange my 30,000 post cards etc. from my European trips I have written this long epistle of ~~ex~~ explanation.

Enclosed is a clipping of an article by myself upon the Chicago Worlds Fair that may be of interest to you. There are several printers mistakes in it that obscure or distort the meaning but I suppose by careful reading one may get my meaning.

Best regards

Very sincerely,

A handwritten signature in black ink, appearing to read 'Louis Lott', with a large, sweeping flourish extending to the left.

EMS.

# Impressions and Criticism Are Advanced by Promi

## Significance of a Century of Progress Exposition and Its Modern Architecture Discussed by Louis Lott After Visit.

By Louis Lott.

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So this is the Century of Progress exposition, or more strictly a fair, as it is called, for a fair it is. At the outset, let me briefly answer a few questions that are generally put, to-wit:

"Is it worth going to see?"

"Yes, very much so."

"How much time does it take to see it reasonably well?"

"Three days. If your underpinnings can stand walking about nine hours a day, exclusive of meal periods and if you do not in general go in for too much detailed study."

It should be remembered here that there is an abundance of facilities for comfortable resting. Also, transportation facilities about the grounds are very good.

"What do you think of the architecture?"

"My opinion is given immediately below."

"Will modernism in architecture last?"

"Yes, in spite of the Chicago fair buildings."

Because this exposition must be judged upon its merits and before attempting a fair appraisal, it must, first of all, be remembered that this is distinctly a depression exposition, which is apparent not only in the general layout, but in the architecture, in the almost total lack of landscape planting and waterworks displays, and at least in some branches of the exhibits themselves. Also, the comparatively restricted area should be drawn into consideration.

### General Aspect.

However, in making an appraisal of this exposition it is almost impossible to compare it with others of the past. But even to one who has not seen these, the impression of this one must be one of jazz. There is a lamentable lack of dignity, of monumentality, of romance, of fairy likeness, of charm and of, in sports, intimate lovely compositions. The entrances shriek of depression, but why should these have been emphasized at all, excepting for tiny ticket houses or booths?

The so-called "grand avenue of flags" from the Twelfth street entrance to the science building is no

while. At that I don't see why some huge electric fountain schemes could not have been installed whereby the same water was used over and over again as in small electric, house fountains.

### The Architecture.

The architects in charge of designing the principal buildings certainly must have had their troubles to meet a severely restricted budget and restricted grounds as to width; even so they certainly were not lacking in monumental nerve to pass their feeble efforts on to the public as the 1932 status of American architects' ability to design in a modernistic way.

There is nothing wrong with modernism in itself. Europe has passed through nearly 40 years of development in it and has produced some very fine modernistic buildings in recent years. The modernistic principles of design to wit: Simplicity, a certain severity, and strict functionalism were here given a fine opportunity to be applied. The trouble seems to me to lie entirely in the fact that all of these architects of the fair were products of the Ecole de Beaux Art school at Paris where they had been originally trained in the styles of by-gone ages and since this was but a temporary affair they apparently confused sensationalism with artistic architectural composition. Besides they apparently designed entirely with the head and none at all with the heart.

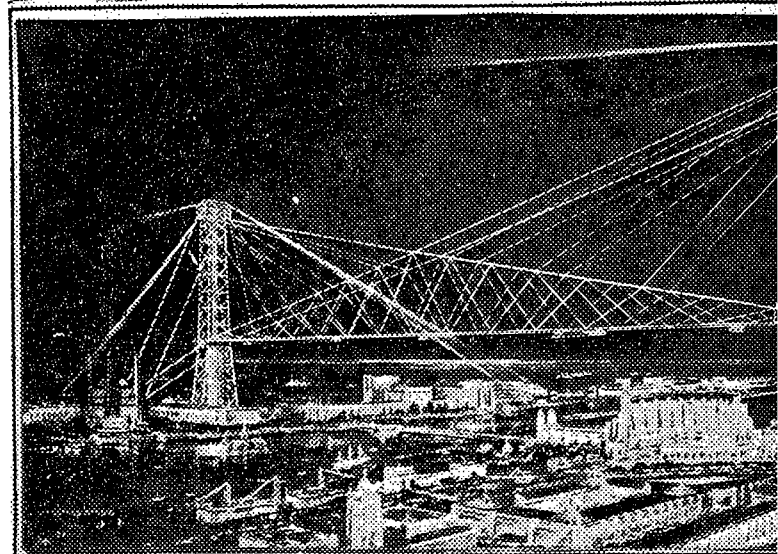
Of course they were handicapped with temporary materials for the exteriors, mostly of sheet character, that exposed its flimsy joints and thereby detracted from a substantial effect. Just the same that does not excuse their lack of ability to produce architectural masterpieces even though they were of but temporary nature. It should be understood that the new architectural style of expression requires much greater shrewdness, carefulness and patience, besides artistic ability than did expressions in the styles that have prevailed up to this time. One could draw upon these centuries-old examples for inspiration and know reasonably well from these what the effect would be.

There was no excuse for the bizarre designs and generally weak

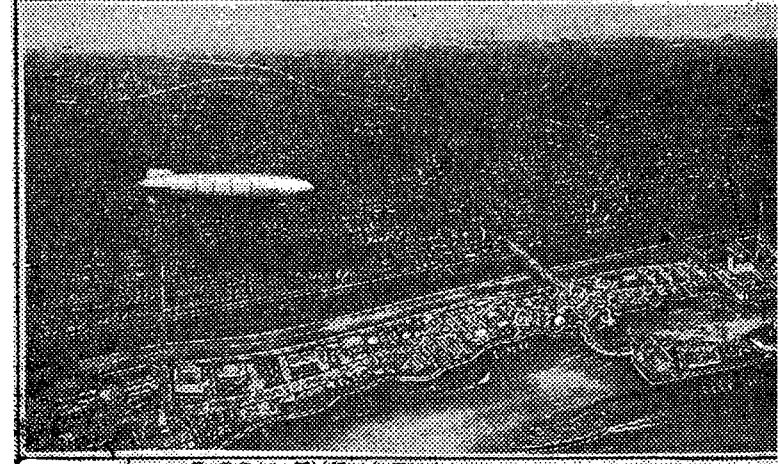
itors of these modernistic houses as to their reaction towards this new style expression in homes. Most of them liked it, some very much, a few were skeptical and only one did not react favorably.

### The Exhibits.

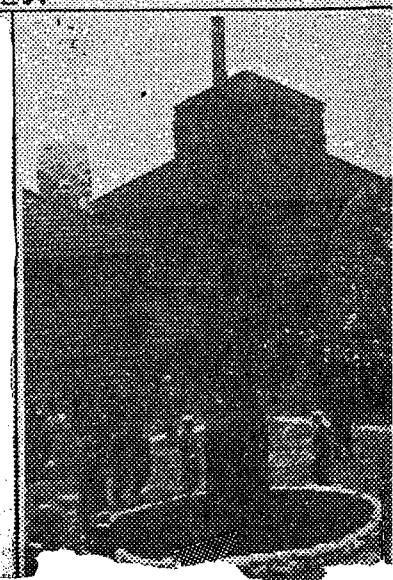
A fair-minded visitor cannot help being impressed with the stupendous amount of work and expense involved in getting together, installing and maintaining the exhibits, and with the generally attractive and interesting way they are arranged. If the visitor is a careful observer he will, among the appalling amount of impressions coming in upon him from all directions, also be conscious of some of the clever designs, of the various exhibitor spaces.



ARCHITECT'S DRAWING OF "/>



BIRD'S-EYE VIEW



of all



grand avenue at all, having less than one-half the width it should have between buildings. The lighting standards following the "Thank You, Mam," contour of the ground certainly help none, and the positively ugly flag standards and the flag idea itself as used certainly do not contribute toward a dignified monumental effect. Besides the avenue is too short.

The court plaza of the science building is also about one-half in area of what it should have been. True enough there were ground limitations in width. However, the lagoon separating the mainland from the island is much too wide for a desirable intimacy of effect. The narrowing up of the lagoon would have furnished the extra width needed. As it is, the intervening space removes the aspect of the island buildings to too great a distance. Besides the excessively jagged curved shoreline of the lagoon is not good. The same lack of monumentality of vistas and buildings goes on throughout the entire grounds. As I understand it there was a squabble between the architects over a more symmetrical and monumental character of the whole. However, the group of architects holding out for the present dissymmetry won out, in my opinion much to the detriment of the whole scheme.

#### Much Ballyhoo.

There has been much ballyhoo made about Josef Urban's loud coloring of the buildings. I consider this courageous experiment an absolute failure. The effect is one of barbaric gaudiness; lack of dignity and extreme restlessness and it contributes much to the general "hurdy gurdy" effect. The buildings are literally torn apart by color instead of bringing out certain effects as in the Chrysler building with its modest lavender tinting of certain surfaces. Such color emphasis as this would, I believe, have been far more appropriate. For this powerful coloring charming lighting effects at night are claimed. I fail to see that also. White color upon generally white buildings with here and there some color would have produced a far greater fairy-like effect. However, it was a bold experiment. Let's hope the idea goes to its everlasting rest along with its very capable and courageous originator, who has since passed away.

As to the night lighting of buildings and grounds themselves. Though such an undertaking in itself is no small matter by any means, however, here there was not alone nothing new shown but in general there is nothing much to boast about.

#### Lack of Funds.

The regrettable almost total lack of landscape planting must, I am sure, be ascribed entirely to lack of funds, which couldn't be helped. More is the pity since the landscape architect in charge, Mr. Vitale, now dead, was one of the most capable men in his profession.

The waterworks display which other expositions made much of and which furnished great delight to the visitors both by day and night, is almost entirely lacking. Much to the detriment of the general impression, that which has been attempted is most pitiful, and one feels that even it should have been omitted if because of expense

mass effects, for the russy small tower of the Science building nor for the ragged sensational composition of other buildings, for example the cupola of the States building bisected by airplane wings on end, nor the far-fetched composition of the cupola of the Transportation building, etc. . . . Considerable credit should, however, be given these lambasted architects for their interesting handling of access to the second floor exhibits by means of ramps, easy stairs and passages from one building to another. The usual undesirable "balcony exhibit" character has here most admirably been done away with.

Some of the other large buildings, however, show excellent design in the modern spirit, but all of these are for private exhibitors. First of all among these is the Chrysler building, of excellent design and incidentally an extremely shrewd exhibit as a whole. Then the Sears-Roebuck building. The Swedish pavilion, simple and to the point, though the color is a bit strong. The Walgreen building, Firestone, Kohler, etc.

The shops group on the bridge opposite the Twenty-third street entrance I consider a very successful scheme tying in a very human element.

#### Modernistic Houses.

Outside of these last named large buildings, the designers of many of the small houses deserve great credit, and so do the decorators. Of outstanding merit among these is the Masonite house, both exterior and interior, the Good Housekeeping strane steel house, interior and exterior, although a few minor improvements might be made on the latter. The Florida tropical house, both interior and exterior, with a few minor reservations. For the more conservative and those leaning towards the old styles, the Slean house (directoire in character), is a fine compromise. The plan is particularly fine. These are the outstanding ones, but there are others with attractive features.

In contrast to the main exhibition buildings the above mentioned small houses present fair examples of the status of modernistic design of today in residence work, and upon which fair judgment as to likes and dislikes can be passed. In regard to the brick house I am wondering if the design and plan are to be taken seriously. I don't think much of it, neither do other people who visit it. As an advertisement it seems to me poor judgment, excepting for the clever showing of the possibilities of reinforced brick construction which, I suppose, was the main object in view. The old adage of people living in glass houses, etc., ought, it seems to me, for a time at least, be uppermost in the mind of an owner of such a house as the 12-sided glass house, clever in plan and construction and not entirely unflexible, and withal a freak that few people would take kindly to. But the idea of a glass house in itself should be entirely feasible. The solution would perhaps be a compromise, of not all glass. The glass brick pavilion shows the possibilities of such a material which in the coming years I believe will find considerable use.

The writer made it a point to

dynamic powerful impressions striking out with great power at your powers of reception, especially in a three-day, almost all inclusive visit. The whole thing is kaleidoscopic. One impression and picture is imposed upon another as is depicted in some of the modernistic murals at the fair and photos such as you have also seen in the movies. One impression crowding in upon the other.

For one who is fortunately possessed of a great curiosity a desire to know and learn even in a superficial way, a visit to the fair is a great experience. Interesting demonstrations, lectures, movies are going on all the time. Of course only a few of these can be given detailed attention but they, with the exhibits, certainly hammer home to me, one of the causes of the depression and why consumption could never keep pace with modern production and they give one a wholesome respect for what the human mind has accomplished. But even at that, I believe the most wonderful thing I saw was a baby, a tiny baby perhaps four months old, lying in a crib, dressed only in a diaper, drawing its little legs up and kicking them out with vigor, the face placid and contented, a bundle of developing human energy. Where it was I don't recall, but there it lay amidst all the hub-bub.

Among the passersby who stopped was a young woman. She looked at the darling thing with a sort of unearthly light in her eye and approached the crib within the booth with a sort of holy awe, love and tenderness showing in her face. Perhaps she had never had a baby of her own. That wonderful picture amid all these man-made contraptions gave one something to think about.

That this is a depression exposition is again hammered home upon one who is observing, for one thing by the almost total absence of furniture and decorator exhibits. The answer is simple. Those in the trade couldn't afford it. The same holds good for decorative tile. Many fine concerns in this industry have been put out of business by the almost total collapse of the building industry, which is now about five to 10 per cent of what it was in 1928 and 1929. If it were not for the resources of our powerful industrial corporations the fair would have been a fizzle.

#### Things to See.

A few of the outstanding things to see are, starting at the Twelfth street entrance, the modern quilt exhibit on the second floor of the Sears-Roebuck building. Then the Swedish pavilion, which has on exhibit some very choice merchandise for sale that does that progressive country great credit. In artistic endeavor I rank this small nation among the very highest in our present day civilization. Its displays in its small pavilion are in strong contrast to much of the junk offered for sale at the fair in countless booths to Americans of indiscriminating taste.

Next the Hall of Science is filled with many interesting exhibits that one unfortunately has not the time to study with care. The exhibits of the medical profession, for example, are amazing. Then

only reproduction of by-gone architecture upon the grounds. True and fine in character this is deservedly popular. The Streets of Paris, on the other hand, are mostly for night life, and I am wondering if Paris feels particularly complimented. There is no French pavilion, neither are a number of the other great powers of the earth represented. Then there is the General Motors exhibit with a complete small plant of Fisher Bodies in operation. The already mentioned Chrysler exhibit across the street is a corker from every point of view. The Mayan temple reproduction nearby with some splendid murals contributes much of interest.

The Transportation building back of the Chrysler building presents much that is interesting, but there seems to me a great lack in the number of airplanes shown. Back of this building, out in the open, are a number of modern trains that are of interest. The railroads in general both in and outside of this building have made a very creditable showing. Then come the most interesting small houses, and a splendid reproduction of Ft. Dearborn. Next to the small houses is the attractive Kohler bathroom fixtures pavilion and next to the Firestone pavilion that of the Standard Manufacturing company of the same industry.

#### Chinese Temple.

The excellent Chinese temple to the right of the Science building should not be forgotten. Japan's exhibit next door is not so hot, but very informative in some things, silks for example. Beyond the Science building is the Time and Fortune magazines pavilion, a bit grotesque, though good advertising in daytime, but the comfortable lounging room is most attractive, especially at night. Then there is a discarded submarine on exhibit. On the island across from Twenty-third street is the Horticultural building, the interior of which presents a similar display to the usual flower show. But instead of showing small bits of gardens inside these may be seen in reality on the outside back of the building. None of the gardens could be classed as representing highest class landscape architecture design, yet as a whole they are attractive and show some good ideas. This spot is a great relief from the general hub-bub of the fair.

Next comes the Electrical building, weird in color and sensational in design with of course much that is interesting shown in the exhibits.

Of the states' buildings group, the exhibits of Wisconsin, California and particularly Florida are of much interest. The balance can be dismissed with a peep through the door if one is in a hurry.

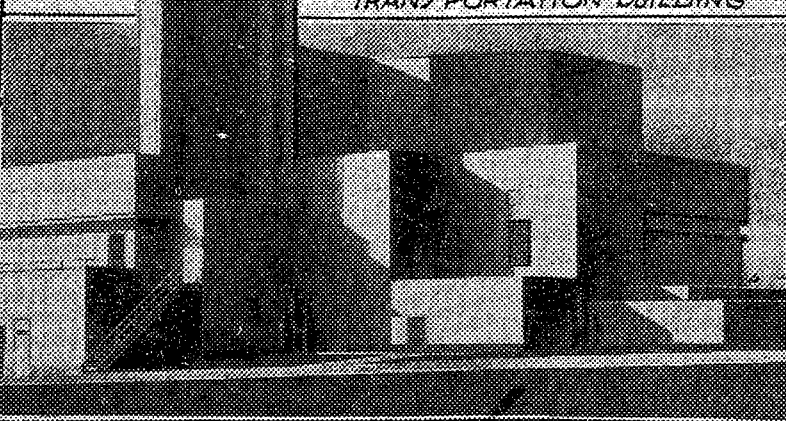
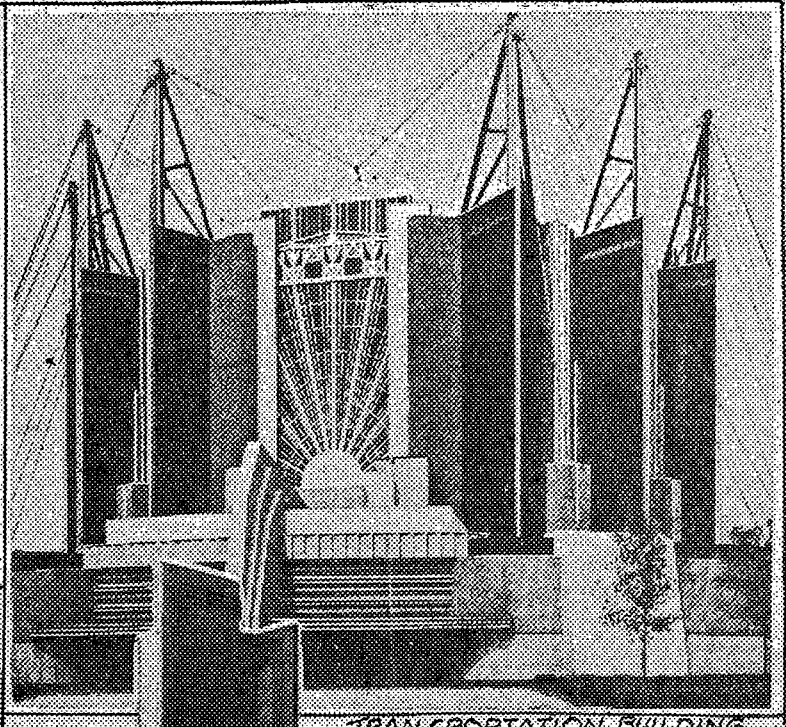
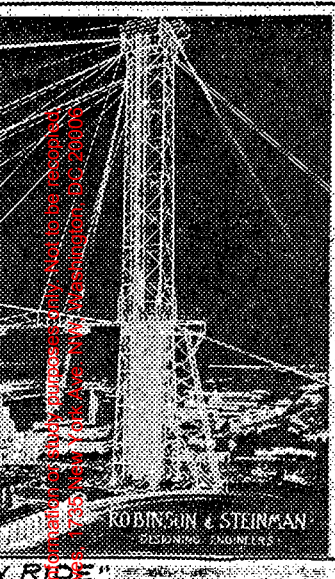
The Social Science building contains much of general interest. This group should at some time have an exposition of its own linked up with town planning.

The Dairy building contains also much useful information and many interesting displays.

These are just a few high spots.



# Plans of Chicago World Fair invented by Dayton Architect



having things antedated and below par, with a consequent loss in equity only a few years after the building has been erected, and since building buildings of all sorts is done partly with surplus capital and credit and in the case of houses ultimately means more or less a man's life savings, the future building public had better take heed and see to it that its money is spent by most competent architects.

### Time Necessary.

Furthermore, it takes time to turn out good work, therefore the former silly attitude of demanding and getting out plans and specifications in a hurry should be dropped once and for all. Such procedure can only result in half-baked, insufficiently studied plans, which will almost invariably result in waste and impaired equity.

In planning, the greatest consideration must be given to reasonable economy to make the investment safe. That however, does not mean designing for low cost alone, but that at the same time aesthetics be given due consideration, otherwise it would be another case of penny wise and pound foolish. All of which means, if anything, a higher percentage paid to architects accompanied with a demand for the greatest competence and sound long time investment.

As I look at the ugly, rottenly-planned buildings in all of our cities, especially the older ones that have been erected up to 1929 in our years of hasty development and construction, I see the period ahead of us to a large extent, one of reconstruction, and elimination of the follies and ignorance of the past. The "New Deal" is indeed a good slogan. That's what it will mean in many phases of life upon which we are entering. Sociology for one. To the mind that is awake, that ought to be the significance of the Century of Progress exposition, with a new century of progress ahead. Think it over.

Now, incidentally, a few words as to expenses to see the fair. One can spend almost anything one likes or can afford. A bright young man in my office hiked to and from Chicago and spent two weeks there for \$28, or \$2 a day. That would seem near a minimum, \$10 a day for total expenses from within a radius of 300 or 400 miles from Chicago would seem a low average. Twenty dollars a day should cover every requirement of comfort, luxury and well being within reason.

trait in the entrance. The Jewry of Chicago is apparently doing much and should be commended and emulated for its contributions of permanent improvement to the justly called Windy city. As remarked, the inside of the building is but a skeleton now, but promises to be a very important institution patterned in its exhibits somewhat after the world famous Deutches museum, Munich, Germany. It seems appropriate to wind up a discussion of the fair by bringing in this rejuvenated severely classic building.

Incidentally, its new use would seem somewhat incongruous and

THE AMERICAN ARCHITECTURE FOR CHICAGO BY DAYTON C. MILLER. QUOTED OR PARAPHRASED BY THE ARCHITECTURE RECORD FROM THE ARCHITECTURE RECORD, 1933, VOL. 1, NO. 16, P. 200.



things of interest you will find, even in the hurdy gurdy sideshow part of the fair.

**Art Exhibit.**

Instead of having this at the fair, it is housed upon the second floor of the art institute on Michigan boulevard. The collection consists entirely of paintings and is (I believe with the only exception of the painting of Whistler's mother) almost entirely privately American owned. Roughly the collection is divided into three groups, one-third old masters, one-third of the Barbazens school and that period, and one-third moderns. The division in my opinion is not fortunate and was made in deference to the name of the exposition, namely Century of Progress.

Although as far as the moderns are concerned I am tempted to dub its centuries of decline. In the old masters' section almost all of the great schools of the various countries and centuries are represented. The place of honor is given to the Spaniards with the great El Greco leading the procession, perhaps rightfully so, since the moderns clasp him to their bosom as one of their own. Anyway his works as a group are perhaps the most important of the collection which in itself is rather astonishing, for to my knowledge there is no collection of his equal to this assembled anywhere in the world, excepting at Toledo, his adopted city, and at the Prado museum in Madrid.

None of the other great masters has fared as well and very few are represented with their very best works which are scattered throughout the world. I am rather sure that even among private collections held in this country, many more important works could have been secured, let alone mentioning the material held by our important museums. Of American painters there is one room devoted to Stuart of the revolutionary period but comparatively few of our painters of the end of the nineteenth and beginning of the twentieth century. For example, Gas Melchers is represented with only one unimportant painting, whereas the nineteenth century French are splendidly represented. There is Puvis de Chevanne, Millet, Manet, Coret, Gauguin, Van Gogh (excellent representation), Cezanne, etc.

The latter (as I overheard one commentator remark) is responsible for all this trouble, this wandering around in the wilderness of our misguided moderns. If this exposition had been held in Paris you could bet all the cotton in Dixie that the division of representation, merited or unmerited, would have been just reversed. That incidentally is one reason why the French are so strong as a nation, first in all things come the French, then they come again, and after they have exhausted their own possibilities then come others.

As to the ultra moderns I have seen art in all countries, excepting the Far East, and thoroughly believing in catholicism of taste, have tried to appreciate what these ultra modernists are driving

had I to live with their paintings shown in this collection, they could not give me more than a dozen of these 300 hundred supposedly ultra modern works. As against modernism in architecture, furniture, interior decoration, handicraft art, (not all) of the products of so-called modern painters and here reserve myself going at least back to the outstanding works of the nineteenth century and the fine old masters of centuries ago.

**Other Things to See.**

Of course a city of the wealth and importance of Chicago has many other things very much worth seeing while attending the fair. Among them are: The Field's museum, a huge pile, another one of these for its purpose misconceived grandiose classic buildings of indifferent worth as to architecture, but housing a very excellent collection in the field of natural history, zoology and ethnology. Then there is the Shedd aquarium, another too expensive classic building with a most admirable plan and splendid collection of all manner of fish. Nearby is the Adler Planetarium, a classic building like the others much worth seeing and attending the lectures upon the heavens given there at intervals.

Further, going out to the south side there is the University chapel to see by Bertram Goodhue. This was one of his last works. He died while the building was in course of construction. Some criticism of this might be justified as to minor matters, but on the whole this is a fine example of ecclesiastic architecture designed in new traditional gothic. There is something fresh and strong about this building that differentiates it from even the better Gothic churches of recent years, but after all why Gothic churches in this day and age of depression, when Europe has some fine modernistic churches to show us and lead the way, and that would cost perhaps no more than one-third to one-half of such stone piles?

Farther along in Washington park stands Lorado Taft's admirable "Fountain of Time" cast in concrete, which incidentally is holding up well excepting in a few spots. This admirable work, a group of figures, perhaps 75 feet long, is very much worth going miles to see.

**Heading South.**

Retracing one's steps and heading south again we are to see the regarmented Fine Arts building of the 1893 World's fair erected under the authorship of Messrs. Kim Meade and White, the famous New York firm of architects, and now being made ready to house an industrial museum. Thanks to Mr. Julius Rosenwald, former chairman of the board of directors of Sears Roebuck and company, the original staff exterior has recently been faithfully reproduced in stone, carving and all, at an expense of about \$5,000,000. He also left \$11,000,000 for public benefit, with an admonishment not to forget his museum. Hats off to this generous

out of keeping with its super-refined architecture. However, rescuing this Beau Art school design from oblivion serves also another purpose, namely as a monument, as it were, to and of the '93 exposition, furnishing a "then and now" comparison, which, of course in its new and permanent garb, does not make the comparison altogether fair with the modernistic designs of the Century of Progress buildings—the old prim Fine Arts building versus the new more or less purely functionalistic, bald, matter-of-fact character of the exposition buildings. For one thing, it shows the greater dignity of the old and more romance, but since these two qualities are more or less out of date (but need not be in this new style expression), and considering the present and for some time to come poverty-stricken condition of our country, beside the new inventions in the building materials field that have come into being since the '93 exposition, it would seem reasonable that the principles of modernistic design should be those to guide us in the future.

**The Significance of the Exposition, the Depression and Modernism.**

The mind is open to speculation—will this new type of architectural expression reflect itself in our future architecture as did the '93 exposition reflect its influence for 40 years after it closed? My opinion is that there is bound to be an entirely "New Deal" in architecture as well as in social life that is ahead of us. The modernistic expression is first of all logical and as before remarked predicated upon a use of entirely new materials that have just a few years back come upon the market and some of which are still in the process of being improved upon. Then in a few years these will be superseded. Isn't it therefore reasonable that the old more or less inflexible styles of architecture should be antedated and be compelled to give way to a more flexible style that will adjust itself to new materials and inventions? That is precisely what is back of the spirit of the designs of the small houses at the exposition. They are an expression of our age, and incidentally just as the old grand sumptuous models of autos are giving way to a large extent to the new Ford, etc., type, just so will the grand mansions of the past to a large extent give way to the new compact, small home for simple house-keeping, "built for the owner's use and not for his friend's nor for display."

They are more practical, simpler and far more economical, which must of necessity be a governing factor for years to come. But if the public be that office building investor, public building authorities, industrialist, small or large home owner or what not, does not stop to think and take notice (which I often doubt, until the roof is on fire over his head) and see to it that the building of the future that he sponsors is not competently, yea super-competently designed, eliminating all waste space and extraneous and unimportant firebels and have his building designed well in advance of the time, when he is building, that is to say, not only up to the minute but ahead of it, then we

World fairs at 20 or 30-year intervals would seem plentifully frequent. They are terrific, unwieldy and tiring. However, for that matter, so are all expositions. The next exposition to be sponsored very shortly, it seems to me, should be one of the building industry, coupled as at Berlin in 1931 with town planning and perhaps social science, including housing, interior decorating, landscape architecture, schools, welfare work, playgrounds, etc. That ought to make a corking show if exhaustively handled and well planned. However, with the building industry of \$7,285,000,000 in 1929, shrunk to at best 10 per cent of that in the year of our grace, it stands to reason that the industry itself would have a hard time financing installation and maintenance of exhibits, let alone paying for the privilege. And since these subjects involve the weal and wee of all the people, it seems to me a large-sized government subsidy should be given to foster such an undertaking, and if possible place at the head of it a man of Barnum's caliber (the man who had much to do with the 1893 exposition in Chicago). That man, if the right one is found, one who understands his subject to start with, an architect with knowledge of architecture, of town planning, landscape architecture, of interior decorating, of an understanding of the public and the psychology back of expositions, should then be made a sort of dictator over the whole project. As such things are now handled by committees, we are per se severely handicapped by lack of perpetuity of those in government authority. The French are wizards at such things. First of all, they have the background of all previous experience in such matters, then they understand the psychology back of such undertakings and are able to assist in making a holiday of such an affair.

Here we have a lot of pencil pushing, committee bickerings and an absence of a grasp of the problem as a whole. Let us hope for whatever good expositions bring with them that a benevolent Providence may guide us into the right track the next time an exposition is undertaken. Chicago did well under the circumstances, but the effort, presupposing a competent dictator should have been much better.

**LODGE INSPECTION SET FOR THURSDAY**

Official inspection of Dayton Shrine No. 13, White Shrine of Jerusalem, will be held next Thursday evening, at 7:30 o'clock, in the Dayton Industries building auditorium.

Inspecting officer for the occasion will be Mrs. Genevieve H. Steineck, of La Grange, supreme worthy high priestess. Thomas C. Carroll, Covington, Ky., supreme watchman of shepherds, will be guest.

Reception will be held at 5:30 o'clock, with banquet following at 6 o'clock and ceremonials at 7:30 o'clock. Patrol drill will be staged at 10:30 p. m.

Presiding officers are Mrs. Martha Chloë Shelow, worthy high priestess, and Walter Kern, watch-

THE AMERICAN INSTITUTE OF ARCHITECTS  
OCTAGON, WASHINGTON, D. C.

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COPY

October 10, 1933.

Dear Mr. Lott:

Code meetings have delayed a response to yours of October 2d.

Thank you for accepting appointment on the Committee on City and Regional Planning. We have so indicated on the record.

With reference to dues, there has been no impairment of your Institute and Chapter membership on account of non-payment. The procedure as it stands at present is shown on the enclosed excerpt.

The whole question of outstanding accounts and the policy of the Institute will come up at the November Board meeting. Full information will be sent after that time, either in THE OCTAGON, or direct to the members concerned.

Many thanks for your article on the Chicago Fair. I saw it last June and can, therefore, read your discussion with added interest.

With personal regards and looking forward to seeing you at the next Convention, I am

Sincerely yours,

Executive Secretary.

Mr. Louis ~~Street~~ ~~St. Louis~~, A.,  
Day ~~East~~ Ohio.

ECK\*B  
Enc.