

THE ARCHITECTURAL RECORD	
CONTENTS	
IN THE CAUSE OF ARCHITECTURE: THE WORK OF FRANK LLOYD WRIGHT. Frank Lloyd Wright.....	Page 155
Illustrated.	
AN INTIMATE AUDITORIUM: THE INTERIOR OF THE NEW STUDY THEATRE IN NEW YORK	223
Illustrated. Arthur C. David.	
MONTGOMERY, WARD & COMPANY'S NEW WAREHOUSE, CHICAGO 228	
Schmidt, Garden & Martin, Architects.	
NOTES AND COMMENTS.....	229
The Parker Building Fire—Municipal Action Necessary—Lake Shore Drive Apartment House, Chicago—Modern Landscape Gardening—Spring Garden Branch, Carnegie Library, Philadelphia—Borje Building—The Los Angeles Plan—New Haven's Awakening—Residence of Mr. Henry C. Butcher—A Cathedral for Halifax—Town Planning Suggestions—Municipal Art—Public Building Sites—Municipal Art Society Meeting—Foreign Thoughts on Town Planning.	
PUBLISHED BY	
THE ARCHITECTURAL RECORD CO.	
President, CLINTON W. SWEET	Treasurer, F. W. DODGE
Vice-Pres. & Genl. Mgr., H. W. DESMOND	Secretary, F. T. MILLER
11-15 EAST 24TH STREET, MANHATTAN	
Telephone, 4430 Madison Square	
Subscription (Yearly) \$3.00	Published Monthly
THE ARCHITECTURAL RECORD CO. NEW YORK	
TWENTY FIVE CENTS	TWENTY FIVE CENTS

OFFICE OF PUBLICATION: No. 11 EAST 24th STREET, NEW YORK CITY
WESTERN OFFICE: 841 MONADNOCK BLDG., CHICAGO, ILL.

The Architectural Record

Vol. XXIII

MARCH, 1908.

No. 3.

In the Cause of Architecture

The reader of architectural discourses encounters with increasing frequency discussions on American Architecture, Indigenous Architecture. These are generally to the effect that in order to establish a vital architecture in the United States, it is necessary for the architect to sever his literal connection with past performances, to shape his forms to requirements and in a manner consistent with beauty of form as found in Nature, both animate and inanimate. Articles in this strain have appeared, from time to time, in this and in other architectural journals, and have been in most cases too vague in their diction to be well understood, either by the lay reader or the architect.

The sentiment for an American architecture first made itself felt in Chicago twenty years ago. Its earliest manifestation is the acknowledged solution of the tall office building problem. An original phase of that early movement is now presented, in the following article and illustrations, the work of Mr. Frank Lloyd Wright.

—Editors of THE ARCHITECTURAL RECORD.

Radical though it be, the work here illustrated is dedicated to a cause conservative in the best sense of the word. At no point does it involve denial of the elemental law and order inherent in all great architecture; rather, is it a declaration of love for the spirit of that law and order, and a reverential recognition of the elements that made its ancient letter in its time vital and beautiful.

Primarily, Nature furnished the materials for architectural motifs out of which the architectural forms as we know them to-day have been developed, and, although our practice for centuries has been for the most part to turn from her, seeking inspiration in books and adhering slavishly to dead formulae, her wealth of suggestion is inexhaustible; her riches greater than any man's desire. I know with what suspicion the man is regarded who refers matters of fine art back to Nature. I know that it is usually an ill-advised return that is attempted, for Nature in external, obvious aspect is the usually accepted sense of the term and the nature that is reached. But given inherent vision there is no source so fer-

tile, so suggestive, so helpful aesthetically for the architect as a comprehension of natural law. As Nature is never right for a picture so is she never right for the architect—that is, not ready-made. Nevertheless, she has a practical school beneath her more obvious forms in which a sense of proportion may be cultivated, when Vignola and Vitruvius fail as they must always fail. It is there that he may develop that sense of reality that translated to his own field in terms of his own work will lift him far above the realistic in his art; there he will be inspired by sentiment that will never degenerate to sentimentality and he will learn to draw with a surer hand the every-perplexing line between the curious and the beautiful.

A sense of the organic is indispensable to an architect; where can he develop it so surely as in this school? A knowledge of the relations of form and function lies at the root of his practice; where else can he find the pertinent object lessons Nature so readily furnishes? Where can he study the differentiations of form that go to determine character as he can

ady them in the trees? Where can that sense of inevitableness characteristic of a work of art be quickened as it may be by intercourse with nature in this sense?

Japanese art knows this school more intimately than that of any people. In common use in their language there are many words like the word "edaburi," which, translated as near as may be, means the formative arrangement of the branches of a tree. We have no such word in English, we are not yet sufficiently civilized to think in such terms, but the architect must not only learn to think in such terms but he must learn in this school to fashion his vocabulary for himself and furnish it in a comprehensive way with useful words as significant as this one.

For seven years it was my good fortune to be the understudy of a great teacher and a great architect, to my mind the greatest of his time—Mr. Louis H. Sullivan.

Principles are not invented, they are not evolved by one man or one age, but Mr. Sullivan's perception and practice of them amounted to a revelation at a time when they were commercially inexpedient and all but lost to sight in current practice. The fine art sense of the profession was at that time practically dead; only glimmerings were perceptible in the work of Richardson and of Root.

Adler and Sullivan had little time to design residences. The few that were unavoidable fell to my lot outside of office hours. So largely, it remained for me to carry into the field of domestic architecture the battle they had begun in commercial building. During the early years of my own practice I found this lonesome work. Sympathizers of any kind were then few and they were not found among the architects. I well remember how "the message" burned within me, how I longed for comradeship until I began to know the younger men and how welcome was Robert Spencer, and then Myron Hunt, and Dwight Perkins, Arthur Heun, George Dean and Hugh Garden. Inspiring days they were, I am sure, for us all. Of late we have been too busy to see one another often, but the

"New School of the Middle West" is beginning to be talked about and perhaps some day it is to be. For why not the same "Life" and blood in architecture that is the essence of all true art?

In 1894, with this text from Carlyle at the top of the page—"The Ideal is within thyself, thy condition is but the stuff thou art to shape that same Ideal out of"—I formulated the following "propositions." I set them down here much as they were written then, although in the light of experience they might be stated more completely and succinctly.

I.—Simplicity and Repose are qualities that measure the true value of any work of art.

But simplicity is not in itself an end nor is it a matter of the side of a barn but rather an entity with a graceful beauty in its integrity from which discord, and all that is meaningless, has been eliminated. A wild flower is truly simple. Therefore:

1. A building should contain as few rooms as will meet the conditions which give it rise and under which we live, and which the architect should strive continually to simplify; then the ensemble of the rooms should be carefully considered that comfort and utility may go hand in hand with beauty. Beside the entry and necessary work rooms there need be but three rooms on the ground floor of any house, living room, dining room and kitchen, with the possible addition of a "social office"; really there need be but one room, the living room with requirements otherwise sequestered from it or screened within it by means of architectural contrivances.

2. Openings should occur as integral features of the structure and form, if possible, its natural ornamentation.

3. An excessive love of detail has ruined more fine things from the standpoint of fine art or fine living than any one human shortcoming—it is hopelessly vulgar. Too many houses, when they are not little stage settings or scene paintings, are mere notion stores, bazaars or junk-shops. Decoration is dangerous unless you understand it

thoroughly and are satisfied that it means something good in the scheme as a whole, for the present you are usually better off without it. Merely that it "looks rich" is no justification for the use of ornament.

4. Appliances or fixtures as such are undesirable. Assimilate them together with all appurtenances into the design of the structure.

5. Pictures deface walls oftener than they decorate them. Pictures should be decorative and incorporated in the general scheme as decoration.

6. The most truly satisfactory apartments are those in which most or all of the furniture is built in as a part of the original scheme considering the whole as an integral unit.

II.—There should be as many kinds (styles) of houses as there are kinds (styles) of people and as many differentiations as there are different individuals. A man who has individuality (and what man lacks it?) has a right to its expression in his own environment.

III.—A building should appear to grow easily from its site and be shaped to harmonize with its surroundings if Nature is manifest there, and if not try to make it as quiet, substantial and organic as She would have been were the opportunity Hers.*

We of the Middle West are living on the prairie. The prairie has a beauty of its own and we should recognize and accentuate this natural beauty, its quiet level. Hence, gently sloping roofs, low proportions, quiet sky lines, suppressed heavy-set chimneys and sheltering overhangs, low terraces and out-reaching walls sequestering private gardens.

IV.—Colors require the same conventionalizing process to make them fit to live with that natural forms do; so go to the woods and fields for color schemes. Use the soft, warm, optimistic tones of earths and autumn leaves in preference to the pessimistic blues, purples or cold greens and grays of the ribbon counter; they are more wholesome and better adapted in most cases to good decoration.

*In this I had in mind the barren town lots devoid of tree or natural incident, town houses and board walks only in evidence.

V.—Bring out the nature of the materials, let their nature intimately into your scheme. Strip the wood of varnish and let it alone—stain it. Develop the natural texture of the plastering and stain it. Reveal the nature of the wood, plaster, brick or stone in your designs; they are all by nature friendly and beautiful. No treatment can be really a matter of fine art when these natural characteristics are, or their nature is, outraged or neglected.

VI.—A house that has character stands a good chance of growing more valuable as it grows older while a house in the prevailing mode, whatever that mode may be, is soon out of fashion, stale and unprofitable.

Buildings like people must first be sincere, must be true and then withal as gracious and lovable as may be.

Above all, integrity. The machine is the normal tool of our civilization, give it work that it can do well—nothing is of greater importance. To do this will be to formulate new industrial ideals, sadly needed.

These propositions are chiefly interesting because for some strange reason they were novel when formulated in the face of conditions hostile to them and because the ideals they phrase have been practically embodied in the buildings that were built to live up to them. The buildings of recent years have not only been true to them, but are in many cases a further development of the simple propositions so positively stated then.

Happily, these ideals are more commonplace now. Then the sky lines of our domestic architecture were fantastic abortions, tortured by features that disrupted the distorted roof surfaces from which attenuated chimneys like lean fingers threatened the sky; the invariably tall interiors were cut up into box-like compartments, the more boxes the finer the house; and "Architecture" chiefly consisted in healing over the edges of the curious collection of holes that had to be cut in the walls for light and air and to permit the occupant to get in or out. These interiors were always slaughtered with the butt and slash of the old plinth and corner block trim, of dubious origin,

and finally smothered with horrible millinery.

That individuality in a building was possible for each home maker, or desirable, seemed at that time to rise to the dignity of an idea. Even cultured men and women care so little for the spiritual integrity of their environment; except in rare cases they are not touched, they simply do not care for the matter so long as their dwellings are fashionable or as good as those of their neighbors and keep them dry and warm. A structure has no more meaning to them aesthetically than has the stable to the horse. And this came to me in the early years as a definite discouragement. There are exceptions, and I found them chiefly among American men of business with unspoiled instincts and untainted ideals. A man of this type usually has the faculty of judging for himself. He has rather liked the "idea" and much of the encouragement this work receives comes straight from him because the "common sense" of the thing appeals to him. While the "cultured" are still content with their small châteaux, Colonial wedding cakes, English affectations or French millinery, he prefers a poor thing but his own. He errs on the side of character, at least, and when the test of time has tried his country's development architecturally, he will have contributed his quota, small enough in the final outcome though it be; he will be regarded as a true conservator.

In the hope that some day America may live her own life in her own buildings, in her own way, that is, that we may make the best of what we have for what it honestly is or may become, I have endeavored in this work to establish a harmonious relationship between ground plan and elevation of these buildings, considering the one as a solution and the other an expression of the conditions of a problem of which the whole is a project. I have tried to establish an organic integrity to begin with, forming the basis for the subsequent working out of a significant grammatical expression and making the whole, as nearly as I could, consistent.

What quality of style the buildings may possess is due to the artistry with which

the rationalization as a solution and the expression of a specific problem in these limitations has been considered. The types are largely a matter of personal taste and may have much or little to do with the American architecture for which we hope.

From the beginning of my practice the question uppermost in my mind has been not "what style" but "what is style?" and it is my belief that the chief value of the work illustrated here will be found in the fact that if in the face of our present day conditions any given type may be treated independently and imbued with the quality of style, then a truly noble architecture is a definite possibility, so soon as Americans really demand it of the architects of the rising generation.

I do not believe we will ever again have the uniformity of type which has characterized the so-called great "styles." Conditions have changed; our ideal is Democracy, the highest possible expression of the individual as a unit not inconsistent with a harmonious whole. The average of human intelligence rises steadily, and as the individual unit grows more and more to be trusted we will have an architecture with richer variety in unity than has ever arisen before; but the forms must be born out of our changed conditions, they must be true forms, otherwise the best that tradition has to offer is only an inglorious masquerade, devoid of vital significance or true spiritual value.

The trials of the early days were many and at this distance picturesque. Workmen seldom like to think, especially if there is financial risk entailed; at your peril do you disturb their established processes mental or technical. To do anything in an unusual, even if in a better and simpler way, is to complicate the situation at once. Simple things at that time in any industrial field were nowhere at hand. A piece of wood without a moulding was an anomaly; a plain wooden slat instead of a turned baluster a joke; the omission of the merchantable "grille" a crime; plain fabrics for hangings or floor covering were nowhere to be found in stock.

To become the recognized enemy of

the established industrial order was no light matter, for soon whenever a set of my drawings was presented to a Chicago mill-man for figures he would willingly enough unroll it, read the architect's name, shake his head and return it with the remark that he was "not hunting for trouble"; sagacious owners and general contractors tried cutting out the name, but in vain, his perspicacity was rat-like, he had come to know "the look of the thing." So, in addition to the special preparation in any case necessary for every little matter of construction and finishing, special detail drawings were necessary merely to show the things to be left off or not done, and not only studied designs for every part had to be made but quantity surveys and schedules of mill work furnished the contractors beside. This, in a year or two, brought the architect face to face with the fact that the fee for his service "established" by the American Institute of Architects was intended for something stock and shop, for it would not even pay for the bare drawings necessary for conscientious work.

The relation of the architect to the economic and industrial movement of his time, in any fine art sense, is still an affair so sadly out of joint that no one may easily reconcile it. All agree that something has gone wrong and except the architect be a plain factory magnate, who has reduced his art to a philosophy of old clothes and sells misfit or made-over-ready-to-wear garments with commercial aplomb and social distinction, he cannot succeed on the present basis established by common practice. So, in addition to a situation already complicated for them, a necessarily increased fee stared in the face the clients who dared. But some did dare, as the illustrations prove.

The struggle then was and still is to make "good architecture," "good business." It is perhaps significant that in the beginning it was very difficult to secure a building loan on any terms upon one of these houses, now it is easy to secure a better loan than ordinary; but how far success has attended this ambition the owners of these buildings alone can testify. Their trials have been many, but each, I think, feels that he has as much

house for his money as any of his neighbors, with something in the home intrinsically valuable besides, which will not be out of fashion in one lifetime, and which contributes steadily to his dignity and his pleasure as an individual.

It would not be useful to dwell further upon difficulties encountered, for it is the common story of simple progression everywhere in any field; I merely wish to trace here the "motif" behind the types. A study of the illustrations will show that the buildings presented fall readily into three groups having a family resemblance; the low-pitched hip roofs, heaped together in pyramidal fashion, or presenting quiet, unbroken skylines; the low roofs with simple pediments countering on long ridges; and those topped with a simple slab. Of the first type, the Winslow, Henderson, Willits, Thomas, Heurtley, Heath, Cheney, Martin, Little, Gridley, Millard, Tomek, Coonley and Westcott houses, the Hillside Home School and the Pettit Memorial Chapel are typical. Of the second type the Bradley, Hickox, Davenport and Dana houses are typical. Of the third, Atelier for Richard Bock, Unity Church, the concrete house of the Ladies' Home Journal and other designs in process of execution. The Larkin Building is a simple, dignified utterance of a plain, utilitarian type with sheer brick walls and simple stone copings. The studio is merely an early experiment in "articulation."

Photographs do not adequately present these subjects. A building has a presence as has a person that defies the photographer, and the color so necessary to the complete expression of the form is necessarily lacking, but it will be noticed that all the structures stand upon their foundations to the eye as well as physically. There is good, substantial preparation at the ground for all the buildings and it is the first grammatical expression of all the types. This preparation, or watertable, is to these buildings what the stylobate was to the ancient Greek temple. To gain it, it was necessary to reverse the established practice of setting the supports of the building to the outside of the wall and to set them to the inside, so as to leave

the necessary support for the outer base. This was natural enough and good enough construction but many an owner was disturbed by private information from the practical contractor to the effect that he would have his whole house in the cellar if he submitted to it. This was at the time a marked innovation though the most natural thing in the world and to me, to this day, indispensable.

With this innovation established, one horizontal stripe of raw material, the foundation wall above ground, was eliminated and the complete grammar of type one made possible. A simple, unbroken wall surface from foot to level of second story sill was thus secured, a change of material occurring at that point to form the simple frieze that characterizes the earlier buildings. Even this was frequently omitted as in the Francis apartments and many other buildings and the wall was let alone from base to cornice or eaves.

"Dress reform houses" they were called, I remember, by the charitably disposed. What others called them will hardly bear repetition.

As the wall surfaces were thus simplified and emphasized the matter of fenestration became exceedingly difficult and more than ever important, and often I used to gloat over the beautiful buildings I could build if only it were unnecessary to cut holes in them; but the holes were managed at first frankly as in the Winslow house and later as elementary constituents of the structure grouped in rhythmical fashion, so that all the light and air and prospect the most rabid clinet could wish would not be too much from an artistic standpoint; and of this achievement I am proud. The groups are managed, too, whenever required, so that overhanging eaves do not shade them, although the walls are still protected from the weather. Soon the poetry-crushing characteristics of the guillotine window, which was then firmly rooted, became apparent and, single-handed I waged a determined battle for casements swinging out, although it was necessary to have special hardware made for them as there was none to be had this side of England. Clients would come ready to accept any

innovation but "those swinging windows," and when told that they were in the nature of the proposition and that they must take them or leave the rest, they frequently employed "the other fellow" to give them something "near," with the "practical" windows dear to their hearts.

With the grammar so far established, came an expression pure and simple, even classic in atmosphere, using that much-abused word in its best sense; implying, that is, a certain sweet reasonableness of form and outline naturally dignified.

I have observed that Nature usually perfects her forms; the individuality of the attribute is seldom sacrificed; that is, deformed or mutilated by co-operative parts. She rarely says a thing and tries to take it back at the same time. She would not sanction the "classic" proceeding of, say, establishing an "order," a colonnade, then building walls between the columns of the order reducing them to pilasters, thereafter cutting holes in the wall and pasting on cornices with more pilasters around them, with the result that every form is outraged, the whole an abominable mutilation, as is most of the architecture of the Renaissance wherein style corrodes style and all the forms are stultified.

In laying out the ground plans for even the more insignificant of these buildings a simple axial law and order and the ordered spacing upon a system of certain structural units definitely established for each structure in accord with its scheme of practical construction and æsthetic proportion, is practiced as an expedient to simplify the technical difficulties of execution, and, although the symmetry may not be obvious always the balance is usually maintained. The plans are as a rule much more articulate than is the school product of the Beaux Arts. The individuality of the various functions of the various features is more highly developed; all the forms are complete in themselves and frequently do duty at the same time from within and without as decorative attributes of the whole. This tendency to greater individuality of the parts emphasized by more and more complete articulation will be seen in the plans

for Unity Church, the cottage for Elizabeth Stone at Glencoe and the Avery Coonly house in process of construction at Riverside, Illinois. Moreover, these ground plans are merely the actual projection of a carefully considered whole. The "architecture" is not "thrown up" as an artistic exercise, a matter of elevation from a preconceived ground plan. The schemes are conceived in three dimensions as organic entities, let the picturesque perspective fall how it will. While a sense of the incidental perspectives the design will develop is always present, I have great faith that if the thing is rightly put together in true organic sense with proportions actually right the picturesque will take care of itself. No man ever built a building worthy the name of architecture who fashioned it in perspective sketch to his taste and then fudged the plan to suit. Such methods produce mere scene-painting. A perspective may be a proof but it is no nurture.

As to the mass values of the buildings the æsthetic principles outlined in proposition III will account in a measure for their character.

In the matter of decoration the tendency has been to indulge it less and less, in many cases merely providing certain architectural preparation for natural foliage or flowers, as it is managed in say, the entrance to the Lawrence house at Springfield. This use of natural foliage and flowers for decoration is carried to quite an extent in all the designs and, although the buildings are complete without this efflorescence, they may be said to blossom with the season. What architectural decoration the buildings carry is not only conventionalized to the point where it is quiet and stays as a sure foil for the nature forms from which it is derived and with which it must intimately associate, but it is always of the surface, never on it.

The windows usually are provided with characteristic straight line patterns absolutely in the flat and usually severe. The nature of the glass is taken into account in these designs as is also the metal bar used in their construction, and most of them are treated as metal "grilles" with glass inserted forming a simple

rhythmic arrangement of straight lines and squares made as cunning as possible so long as the result is quiet. The aim is that the designs shall make the best of the technical contrivances that produce them.

In the main the ornamentation is wrought in the warp and woof of the structure. It is constitutional in the best sense and is felt in the conception of the ground plan. To elucidate this element in composition would mean a long story and perhaps a tedious one though to me it is the most fascinating phase of the work, involving the true poetry of conception.

The differentiation of a single, certain simple form characterizes the expression of one building. Quite a different form may serve for another, but from one basic idea all the formal elements of design are in each case derived and held well together in scale and character. The form chosen may flare outward, opening flower-like to the sky as in the Thomas house; another, droop to accentuate artistically the weight of the masses; another be non-committal or abruptly emphatic, or its grammar may be deduced from some plant form that has appealed to me, as certain properties in line and form of the sumach were used in the Lawrence house at Springfield; but in every case the motif is adhered to throughout so that it is not too much to say that each building æsthetically is cut from one piece of goods and consistently hangs together with an integrity impossible otherwise.

In a fine art sense these designs have grown as natural plants grow, the individuality of each is integral and as complete as skill, time, strength and circumstances would permit.

The method in itself does not of necessity produce a beautiful building, but it does provide a framework as a basis which has an organic integrity, susceptible to the architect's imagination and at once opening to him Nature's wealth of artistic suggestion, ensuring him a guiding principle within which he can never be wholly false, out of tune, or lacking in rational motif. The subtleties, the shifting blending harmonies, the ca-

dences, the nuances are a matter of his own nature, his own susceptibilities and faculties.

But self denial is imposed upon the architect to a far greater extent than upon any other member of the fine art family. The temptation to sweeten work, to make each detail in itself lovable and expressive is always great; but that the whole may be truly eloquent of its ultimate function restraint is imperative. To let individual elements arise and shine at the expense of final repose is for the architect, a betrayal of trust for buildings are the background or framework for the human life within their walls and a foil for the nature efflorescence without. So architecture is the most complete of conventionalizations and of all the arts the most subjective except music.

Music may be for the architect ever and always a sympathetic friend whose counsels, precepts and patterns even are available to him and from which he need not fear to draw. But the arts are today all cursed by literature; artists attempt to make literature even of music, usually of painting and sculpture and doubtless would of architecture also, were the art not moribund; but whenever it is done the soul of the thing dies and we have not art but something far less for which the true artist can have neither affection nor respect.

Contrary to the usual supposition this manner of working out a theme is more flexible than any working out in a fixed, historic style can ever be, and the individuality of those concerned may receive more adequate treatment within legitimate limitations. This matter of individuality puzzles many; they suspect that the individuality of the owner and occupant of a building is sacrificed to that of the architect who imposes his own upon Jones, Brown and Smith alike. An architect worthy of the name has an individuality, it is true; his work will and should reflect it, and his buildings will all bear a family resemblance one to another. The individuality of an owner is first manifest in his choice of his architect, the individual to whom he entrusts his characterization. He sympathizes with his work; its expression suits him

and this furnishes the common ground upon which client and architect may come together. Then, if the architect is what he ought to be, with his ready technique he conscientiously works for the client, idealizes his client's character and his client's tastes and makes him feel that the building is his as it really is to such an extent that he can truly say that he would rather have his own house than any other he has ever seen. Is a portrait, say by Sargent, any less a revelation of the character of the subject because it bears his stamp and is easily recognized by any one as a Sargent? Does one lose his individuality when it is interpreted sympathetically by one of his own race and time who can know him and his needs intimately and idealize them; or does he gain it only by having adopted or adapted to his condition a ready-made historic style which is the fruit of a seed-time other than his, whatever that style may be?

The present industrial condition is constantly studied in the practical application of these architectural ideals and the treatment simplified and arranged to fit modern processes and to utilize to the best advantage the work of the machine. The furniture takes the clean cut, straight-line forms that the machine can render far better than would be possible by hand. Certain facilities, too, of the machine, which it would be interesting to enlarge upon, are taken advantage of and the nature of the materials is usually revealed in the process.

Nor is the atmosphere of the result in its completeness new and hard. In most of the interiors there will be found a quiet, a simple dignity that we imagine is only to be found in the "old" and it is due to the underlying organic harmony, to the each in all and the all in each throughout. This is the modern opportunity—to make of a building, together with its equipment, appurtenances and environment, an entity which shall constitute a complete work of art, and a work of art more valuable to society as a whole than has before existed because discordant conditions endured for centuries are smoothed away; everyday life here finds an expression germane to its

daily existence; an idealization of the common need sure to be uplifting and helpful in the same sense that pure air to breathe is better than air poisoned with noxious gases.

An artist's limitations are his best friends. The machine is here to stay. It is the forerunner of the democracy that is our dearest hope. There is no more important work before the architect now that to use this normal tool of civilization to the best advantage instead of prostituting it as he has hitherto done in reproducing with murderous ubiquity forms born of other times and other conditions and which it can only serve to destroy.

* * * * *

The exteriors of these structures will receive less ready recognition perhaps than the interiors and because they are the result of a radically different conception as to what should constitute a building. We have formed a habit of mind concerning architecture to which the expression of most of these exteriors must be a shock, at first more or less disagreeable, and the more so as the habit of mind is more narrowly fixed by so called classic training. Simplicity is not in itself an end; it is a means to an end. Our aesthetics are dyspeptic from incontinent indulgence in "Frenchite" pastry. We crave ornament for the sake of ornament; cover up our faults of design with ornamental sensualities that were a long time ago sensuous ornament. We will do well to distrust this unwholesome and unholy craving and look to the simple line; to the clean though living form and quiet color for a time, until the true significance of these things has dawned for us once more. The old structural forms which up to the present time, have spelled "architecture" are decayed. Their life went from them long ago and new conditions industrially, steel and concrete and terra cotta in particular, are prophesying a more plastic art wherein as the flesh is to our bones so will the covering be to the structure, but more truly and beautifully expressive than ever. But that is a long story. This reticence in the matter of ornamentation is characteristic of these structures and for at least two reasons; first, they are the expression of

an idea that the ornamentation of a building should be constitutional, a matter of the nature of the structure beginning with the ground plan. In the buildings themselves, in the sense of the whole, there is lacking neither richness nor incident but their qualities are secured not by applied decoration, they are found in the fashioning of the whole, in which color, too, plays as significant a part as it does in an old Japanese wood block print. Second; because, as before stated, buildings perform their highest function in relation to human life within and the natural efflorescence without; and to develop and maintain the harmony of a true chord between them making of the building in this sense a sure foil for life, broad simple surfaces and highly conventionalized forms are inevitable. These ideals take the buildings out of school and marry them to the ground; make them intimate expressions or revelations of the exteriors; individualize them regardless of preconceived notions of style. I have tried to make their grammar perfect in its way and to give their forms and proportions an integrity that will bear study, although few of them can be intelligently studied apart from their environment. So, what might be termed the democratic character of the exteriors is their first undefined offence—the lack, wholly, of what the professional critic would deem architecture; in fact, most of the critic's architecture has been left out.

There is always a synthetic basis for the features of the various structures, and consequently a constantly accumulating residue of formulae, which becomes more and more useful; but I do not pretend to say that the perception or conception of them was not at first intuitive, or that those that lie yet beyond will not be grasped in the same intuitive way; but, after all, architecture is a scientific art, and the thinking basis will ever be for the architect his surety, the final court in which his imagination sifts his feelings.

The few draughtsmen so far associated with this work have been taken into the draughting room, in every case almost wholly unformed, many of them

with no particular previous training, and patiently nursed for years in the atmosphere of the work itself, until, saturated by intimate association, at an impressionable age, with its motifs and phases, they have become helpful. To develop the sympathetic grasp of detail that is necessary before this point is reached has proved usually a matter of years, with little advantage on the side of the college-trained understudy. These young people have found their way to me through natural sympathy with the work, and have become loyal assistants. The members, so far, all told here and elsewhere, of our little university of fourteen years' standing are: Marion Mahony, a capable assistant for eleven years; William Drummond, for seven years; Francis Byrne, five years; Isabel Roberts, five years; George Willis, four years; Walter Griffin, four years; Andrew Willatzen, three years; Harry Robinson, two years; Charles E. White, Jr., one year; Erwin Bargebaugh and Robert Hardin, each one year; Albert McArthur, entering.

Others have been attracted by what seemed to them to be the novelty of the work, staying only long enough to acquire a smattering of form, then departing to sell a superficial proficiency elsewhere. Still others shortly develop a mastery of the subject, discovering that it is all just as they would have done it, anyway, and, chafing at the unkind fate that forestalled them in its practice, resolve to blaze a trail for themselves without further loss of time. It is urged against the more loyal that they are sacrificing their individuality to that which has dominated this work; but it is too soon to impeach a single understudy on this basis, for, although they will inevitably repeat for years the methods, forms and habit of thought, even the mannerisms of the present work, if there is virtue in the principles behind it that virtue will stay with them through the preliminary stages of their own practice until their own individualities truly develop independently. I have noticed that those who have made the most fuss about their "individuality" in early stages, those who took themselves

most seriously in that regard, were inevitably those who had least.

Many elements of Mr. Sullivan's personality in his art—what might be called his mannerisms—naturally enough clung to my work in the early years, and may be readily traced by the casual observer; but for me one real proof of the virtue inherent in this work will lie in the fact that some of the young men and women who have given themselves up to me so faithfully these past years will some day contribute rounded individualities of their own, and forms of their own devising to the new school.

This year I assign to each a project that has been carefully conceived in my own mind, which he accepts as a specific work. He follows its subsequent development through all its phases in drawing room and field, meeting with the client himself on occasion, gaining an all-round development impossible otherwise, and insuring an enthusiasm and a grasp of detail decidedly to the best interest of the client. These privileges in the hands of selfishly ambitious or overconfident assistants would soon wreck such a system; but I can say that among my own boys it has already proved a moderate success, with every prospect of being continued as a settled policy in future.

Nevertheless, I believe that only when one individual forms the concept of the various projects and also determines the character of every detail in the sum total, even to the size and shape of the pieces of glass in the windows, the arrangement and profile of the most insignificant of the architectural members, will that unity be secured which is the soul of the individual work of art. This means that fewer buildings should be entrusted to one architect. His output will of necessity be relatively small—small, that is, as compared to the volume of work turned out in any one of fifty "successful offices" in America. I believe there is no middle course worth considering in the light of the best future of American architecture. With no more propriety can an architect leave the details touching the form of his concept to assistants, no matter how sym-

pathetic and capable they may be, than can a painter entrust the painting in of the details of his picture to a pupil; for an architect who would do individual work must have a technique well developed and peculiar to himself, which, if he is fertile, is still growing with his growth. To keep everything "in place" requires constant care and study in matters that the old-school practitioner would scorn to touch. . . .

As for the future—the work shall grow more truly simple; more expressive with fewer lines, fewer forms; more articulate with less labor; more plastic; more fluent, although more coherent; more organic. It shall grow not only to fit more perfectly the methods and processes that are called upon to produce it,

but shall further find whatever is lovely or of good repute in method or process, and idealize it with the cleanest, most virile stroke I can imagine. As understanding and appreciation of life matures and deepens, this work shall prophesy and idealize the character of the individual it is fashioned to serve more intimately, no matter how inexpensive the result must finally be. It shall become in its atmosphere as pure and elevating in its humble way as the trees and flowers are in their perfectly appointed way, for only so can architecture be worthy its high rank as a fine art, or the architect discharge the obligation he assumes to the public—imposed upon him by the nature of his own profession.

Frank Lloyd Wright.

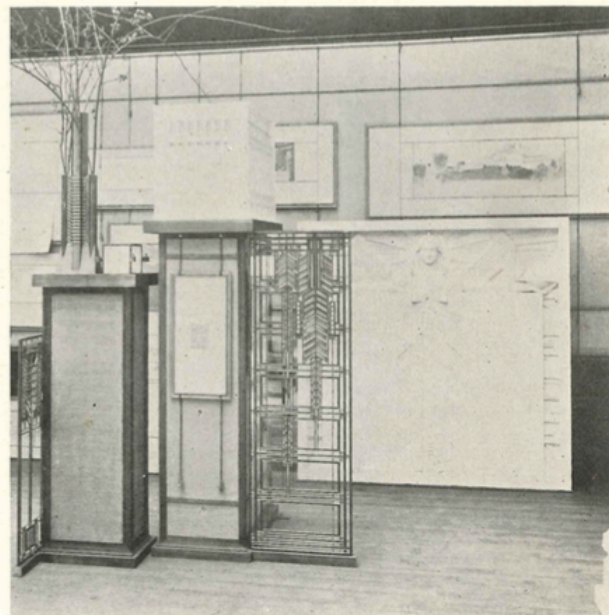


EXHIBIT OF FRANK LLOYD WRIGHT AT THE CHICAGO ARCHITECTURAL CLUB, 1908.