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The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.

Series.Folder:
28.3

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but with the Daniel Gallery, but is now attached to the Downtown Gallery, is now showing at the latter place his recent production. Since his last public appearance, Mr. Cikovsky has gained greatly in all the arts of picture making. He has greater suavity, greater clarity. His color was always agreeable, and it is now engagingly bright and attractive. His figure pieces are firmly and cleverly painted, one of the best being the "Giri Before Mirror." A beguiling landscape is the "Lake Kenneth Burke." Can it be that this lake is named after "our" Kenneth Burke? Or were there previous Kenneth Burkes who had lakes named after them? The water colors, of which a few are shown, have the same agreeable directness of the oils.

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SPRINGFIELD (MASS.) UNION & REP.
APRIL 16, 1933

OTHER salient events will have
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Now and then we come to a stiff
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stride that an architect—as in the
ingenious observatory house de-
signed by Robert Paul Schweikher
—can play with linear rhythms, en-
riching rather than compromising
the fundamental concept, function-
alism. Noteworthy also is the
elaborately dramatized project for
a Cleveland housing development,
upon which Joseph L. Weinberg

takes you out of Liverpool on the way
to London. But the last word has re-
mained to be spoken by the "inter-
national" architect, the designer of bleak
cube-like habitations such as those
appearing at the Modern Museum.
Look at them in the big project for
Cleveland framed by Joseph L. Wein-
berg and Conrad S. Teare. I don't
doubt that the scheme is practicable
in plan, one conserving light and air,
and appropriate to economic condi-
tions. But it imposes a violation of the
immemorial idea of "home." As for
beauty, it goes unceremoniously by
the board.

A house like that at Hinsdale, Ill.,
by Hubert O. Bebb, is no better than
a bare box; the designs by Robert Paul
Schweikher are no more exhilarating,
and as I go on through a study of the
hard lines and flat planes favored by
George Fred Keck, of Chicago, and
Hans Oberhammer, of Downers Grove,
I am conscious of nothing so much
as of a suffocating depression. One
cheerful moment develops before the
"Cruger Apartments" of Mr.
Keck. He dallied with art there, even
placing a couple of ornamental stone
shields against his brick facade. But
on the whole this exhibition throws
me back upon the illuminating words
of Mr. Johnson: "Modern architecture
... is today seriously considered
by industry, real estate and politics."
Art them in the present business at
any rate, is not at all responsible. With
a light heart it can leave the burden
of proof upon the stalwart shoulders
of "industry, real estate and politics."

NEW YORK
APRIL 16, 1933

New
York
April 15, 1933
The
show
the extent and latest
of the Inter-
national style presented to the
public last year in the
Exhibition of Modern
Architecture now circulating
throughout the United States. The
exhibition at the

APRIL 15, 1933

WORK OF YOUNG ARCHITECTS IN THE MIDDLE WEST Museum of Modern Art

The department of architecture, that was so modest in its beginnings at the Museum of Modern Art, appears to be a more significant and determining factor in this somewhat complexly organized institution than was at first thought. Under the ardent leadership of Philip Johnson, the fresh and vital currents of new thought in the architectural life of Europe and America are being directed toward the Modern Museum, and given a liberal representation, and I am inclined to believe that it is this very liberal attitude toward the newer phases of our architectural life that will, in time, help to give the Modern Museum a truly definitive and properly American form.

While I cannot find anything to get excited about in the current display of work of the younger architects of the Middle West that Mr. Johnson has set before us for critical analysis, yet I am instant in acclaiming that he might see fit to advance in furthering the ideas of the younger architects either here or abroad. As Mr. Johnson points out in the foreword to the catalog: "It seems appropriate in the year that Chicago is the exynosure of architectural eyes that there should be an exhibition of the work of the men whose attitude toward architecture is newer and younger than that of those in charge of designing the buildings for the Century of Progress Exposition. This exhibition is also a logical successor to the International Exhibition of Mod-

ern Architecture held by the Museum in 1932."

It appears that these younger men of the Middle West are revolting against the various existing orders, especially the "Beaux Arts Modernist," and that, coupled with their desire for a pure and expressive style of design, they are becoming increasingly aware of the housing problems of the country from a sociological point of view, as well as from the angle of mass-production in houses. Continuing to quote from the catalog: "The problem in housing goes far beyond architecture into industry, economics, sociology and politics. In the end many experts will have to have a hand in solving it. But it is the peculiar province of the architect, in other words, the artist, not only to co-ordinate the work of city planners, politicians, engineers and economists, but to imagine new solutions of old problems and new ways of living." A variety of models and plans are shown illustrating various solutions to general housing problems and the shaping of the individual home in the latest manner. The Middle West seems to be a logical place for a vast development along modern lines in architecture.

APR 16 1933
TIMES
NEW YORK CITY

West Architect Show
Museum of Modern Art
An exhibition of the work
of young architects of the Middle
West. The show comprises
models and photographs of
buildings as well as housing
plans, all designed in the so-
called international style. This ex-
hibition is a successor to the first
show of architecture held at the
Museum last year.
The predominant characteristic
of the structures shown in
this exhibition is extreme simplifi-
cation. Artificial ornament is dis-
carded with and functionalism
is the catch design. Some of the
buildings illustrated may be studied
in detail from models as well as
photographs in some cases photo-
graphs have been added.
Some of the large housing projects
shown are for the clearance and
rebuilding of a 25-acre area
in the center of Cleveland.
The one and two story struc-
tures have been arranged as to
be seen on any part of the build-
ing. The houses are made of
brick and concrete. The build-
ings are arranged to rest at
the level of 11.50 a room a

NEW YORK (N.Y.) UNION & REP.
APRIL 22, 1933

Designs made by "Young Archi-
tects in the Middle West" go on ex-
hibition at Museum of Modern Art,
New York city.

ART News
April 15th 1933

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NEW YORK NOTES
175

WORK of young architects of the middle west of today will go on view at the Museum of Modern Art next Tuesday, to continue until May 7. This exhibition follows a show of early modern architecture, Chicago, hung earlier in the season, in which such pioneers as Frank Lloyd Wright and Louis Sullivan were represented. Exhibiting in the new show are Howard T. Fisher, General Houses, Inc., Chicago; George Fred Keck, Chicago; Hubert C. Bebb, Chicago; Hans Oberhammer, Downers Grove, Ill.; Robert Paul Schweikher, Chicago; Hamilton and Gwendydd Beatty, Madison, Wis.; and Joseph E. Weisberg and Conrad & Teare, Cleveland.

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NEW YORK CITY

Show by Mid-West Architects. The Museum of Modern Art will open to the public on Wednesday an exhibition of the work of young architects of the Middle West, showing the development in this country of the international style in architecture, the first exhibition of which in New York was opened last year at the Museum of Modern Art and is now circulating throughout this country.

Journal
Madison, Wis.
4/4/33

CHICAGO (ILL.) NEWS & POST
APRIL 8, 1933

CLEVELAND (OHIO) PRESS
APRIL 8, 1933

Architects Honored

JOSEPH L. WEINERG and Conrad and Teare, the Cleveland architects who brought out the best plans and designs so far here for modern housing to rehabilitate the slum areas, are honored by the Museum of Modern Art (N. Y.) next week. Models and plans are included in the museum's exhibit of the work of "Young Architects of the Middle West Today."

Another feature of the exhibit is the pre-fabricated houses designed by General Houses, Chicago.

Under the direction of Philip Johnson, former Cleveland, the architecture department of the Museum of Modern Art has been leading the way consistently for these exhibits in America.

Madison Architects' Model Housing Project



This is the modern architectural housing project planned by Hamilton and Gwennydd Beatty, Madison, which will be shown at the exhibition of Young Architects of the Middle West at the Museum of Modern Art,

New York. At the left is the nine story commercial center. In the center are the apartment houses and the garages and at the right is the school, theater and gymnasium.

Hamilton, Gwennydd Beatty Exhibit at N. Y. Show

Plan for Satellite Community Would Eliminate All Hazards of Traffic

A model of a satellite community in which the hazards of traffic would be eliminated will be displayed by Hamilton and Gwennydd Beatty, Pross Woods, at an exhibition of the work of the Young Architects in the midwest at the Museum of Modern Art, New York City, beginning April 12. Planned for a plot of 50 acres the model community would house 1,000 persons in 12 apartment

houses of 24 homes each. All of the buildings in the plan embody the latest architectural developments emphasizing an abundance of windows.

Face Central Street

They would face a central street, entered through a nine-story commercial building which would house the community's stores and municipal offices. At the opposite end of the thoroughfare the school, theater and gymnasium would be situated. Pedestrians would not have to cross highways or roads at any time nor would the highways be marked by cross walks in this plan.

"This plan does not attempt to create an ideal community, but

CLIPPING FROM

News Dallas (Tex)

APR 10 1933

East to Have Western Show

Gotham Museum to Hold Architects' Exhibit

Opening at the Museum of Modern Art in New York City will open an exhibition of the work of young architects of the

NEW YORK TIMES

APR 11 1933

ARCHITECTS' SHOW SHUNS THE ORNATE

Exhibit of Plans and Models Opening Today Marked by Extreme Simplification.

NEW DESIGNS FOR HOUSING

Work of Young Middle Westerners Includes a Project for Slum Clearance in Cleveland.

The Museum of Modern Art will open privately today and to the public tomorrow an exhibition of the work of young architects of the Middle West. The show comprises plans, models and photographs of single dwellings as well as housing projects, all designed in the so-called international style. This exhibition is a successor to the first show of architecture held at the museum last year.

The predominating characteristic of all of the structures shown in this exhibition is extreme simplification. Artificial ornament is dispensed with and functionalism marks each design. Some of the projects illustrated may be studied

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NEW YORK SUN

APR 15 1933

MILWAUKEE (WISC) SENTINEL
APRIL 12 1933

APR 22 1933
HERALD-TRIBUNE
NEW YORK CITY

Models at Show
The exhibit at the Museum of Modern Art, which opened April 11, is the first of its kind in the West. It shows the work of the most important architects of the modern movement in America. The exhibit is the preeminent work of the modern movement in architecture and photography. The exhibit is the preeminent work of the modern movement in architecture and photography.

The Museum of Modern Art in New York, is holding an exhibition of the work of Young Architects of the Middle West, showing the latest developments in America of the "International Style," first presented to the public in New York last year in the museum's exhibition of modern architecture now circulating throughout the United States. The exhibition will continue at the museum until May 7.

Represented in the exhibition are Howard T. Fisher, General Houses, Inc., Chicago; George Fred Keck, Chicago; Hubert C. Bebb, Chicago; Hans Oberhammer, Downers Grove, Ill.; Robert Paul Schweikher, Chicago; Hamilton and Gwendydd Beatty, Madison, Wis.; and Joseph L. Weinberg and Conrad A. Tsare, Cleveland.

The pre-fabricated house designed by General Houses, Chicago, is a development of the "Gen-er-ation" of the new housing in- first house built along his model is nearing completion.

Directions in the Galleries

Young architects in this is illustrated in the Museum of Modern Art. The West Fifty-third Street, it begins to take its claims to the movements he starts to explain this to build and conserve more time to obtain more in the requirements. Herebefore been their good luck, that great State may not be in the immediate massed production "the people" may important industry—and new young architects themselves.

debut with the Daniel Gallery, but is now attached to the Downtown Gallery, is now showing at the place his recent production. Since his last public appearance, Mr. Cikovsky has gained greatly in all the arts of picture-making. He has greater suavity, greater clarity. His color was always agreeable, and it is now engagingly bright and attractive. His figure pieces are firmly and cleverly painted, one of the best being the "Girl Before Mirror." A beguiling landscape is the "Lake Kenneth Burke." Can it be that this lake is named after "our" Kenneth Burke? Or were there previous Kenneth Burkes who had lakes named after them? The water colors, of which a few are shown, have the same agreeable directness of the oils.

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One of the models a house to be con- the Century of Progress in Chicago. For the the show, which has ed by Philip Johnson, projects rather than ready constructed.

SPRINGFIELD (MASS) UNION & REP.
APRIL 15, 1933

OTHER salient events will have perforce to be touched upon but briefly at this writing.

The "international style" in architecture continues, under the aegis of Philip Johnson, to demonstrate its resourcefulness at the Museum of Modern Art, where young Middle Western architects are exhibiting. Now and then we come to a stiff little box set on stilts that does not carry one away, quite, on a gust of admiration. Yet there are several models that embody functional precepts with unmistakable cogency.

The "international style," one further notes, has so far gained its stride that an architect—as in the ingenious observatory house designed by Robert Paul Schweikher—can play with linear rhythms, enriching rather than compromising the fundamental concept, functionalism. Noteworthy also is the elaborately dramatized project for Cleveland housing development, upon which Joseph L. Weinberg

APRIL 16, 1933

The New York Open House exhibition on Wednesday, April 12, at the exhibition of the Work of Young Architects of the Middle West, shows the extent and latest developments in America of the International Style, first presented to the public in New York last year in the museum's exhibition of Modern Architecture now circulating throughout the United States. The exhibition will continue at the Museum of Modern Art.

LEWISTON (ME) SUN
APRIL 15, 1933

WORK OF YOUNG ARCHITECTS IN THE MIDDLE WEST
Museum of Modern Art

Modern Buildings by Men of the Middle West

On April 11, the Museum of Modern Art exhibited an exhibition of the work of Young Architects of the Middle West, showing the latest developments in America of the "International Style," first presented to the public in New York last year in the museum's exhibition of modern architecture now circulating throughout the United States. The exhibition will continue at the museum until May 7.

Represented in the exhibition are Howard T. Fisher, General Houses, Inc., Chicago; George Fred Keck, Chicago; Hubert C. Bebb, Chicago; Hans Oberhammer, Downers Grove, Ill.; Robert Paul Schweikher, Chicago; Hamilton and Gwendydd Beatty, Madison, Wis.; and Joseph L. Weinberg and Conrad A. Tsare, Cleveland.

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APR 16 1933
TIMES

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Keck.

August
31st
1933

Mr. George Fred Keck,
612 North Michigan Avenue,
Chicago, Ill.

My dear Mr. Keck:

I am very sorry that you were out of town when I was in Chicago. I wanted to tell you what I thought of your house.

As much as I dislike the octagonal form, I must say that I found it by far, the best looking and best built house at the Fair.

In addition, it was a a very good publicity idea to make an octagon, and I hope you are reaping the proper benefits.

I was not at all disappointed that our exhibition in the "Home Planning Hall" was removed. I can well understand that it did not draw and that it looked rather battered.

What a terrible place the Fair is!

If you ever come to New York, do not fail to let me know beforehand.

Very sincerely yours,

Chairman,
Department of Architecture.

P
J
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GEORGE FRED KECK ARCHITECT
612 NORTH MICHIGAN AVENUE
CHICAGO ILLINOIS
TELEPHONE SUPERIOR 2150

24 August 1933

Mr Philip Johnson
Museum of Modern Art
New York

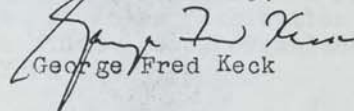
My dear Mr Johnson,

I was very sorry to have missed you when you were in town; I was on vacation, which I needed very badly.

We had to remove the show from the assembly hall in the Home Planning Hall at the Fair because there was nothing left of the models; Coney Island is certainly rough on such things. While it was there, the exhibit filled a much needed void in the Home Planning show, However, it did not draw thousands, and was not a success in the eyes of the Manggement.

With best wishes, I remain

Yours cordially,


George Fred Keck

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Keck

May 31st, 1933

Mr. George Fred Keck
612 North Michigan Avenue
Chicago, Illinois

Dear Mr. Keck:

Mr. Johnson sailed for Europe on Saturday leaving me in charge of the Department. He is very pleased to know that the Exhibition of the Work of Young Architects in the Middle West will be exhibited at the Century of Progress.

We wired Cleveland and Madison immediately upon receipt of your letter, and have received a reply from Cleveland that they will be unable to accept the invitation. As the telegrams requested the architects to get in touch with you, you may have heard from Mr. Beatty by now.

The only condition which Mr. Johnson has made is that the exhibition be kept strictly as a unit. While it is agreeable to him that some additional material by the original group of architects be included, such as the new small house model that you mention in your letter, no work by other men should be added.

For any announcements that may appear and for all publicity in connection with the showing at the Fair, the title of the show should be given as "Exhibition of the Work of Young Architects in the Middle West, organized by the Museum of Modern Art, New York".

The Name "Museum of Modern Art, New York" should appear in lower left-hand corner of each mount and also on each model. We shall send you a stamp as well as a placard which should be given a prominent place in the exhibition room.

I am very anxious to hear the details of your conversation with Mr. Folsom which you said that you would write.

The Museum greatly appreciates your generous cooperation on this exhibition.

Very sincerely yours,

Assistant, Department of Arch.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Keck.

April 24th, 1933

Mr. George Fred Keck
612 North Michigan Ave.
Chicago, Illinois

Dear Mr. Keck:

I trust that you have by now received the copy of the pamphlet which we issued with the exhibition, and I am enclosing a clipping of an article which received very good space in the New York Times.

The public reaction has been most favorable and Mr. Clarence Stein, whom you undoubtedly know as the man who did Radburn with Henry Wright, wrote me a special letter saying how valuable he thought the housing projects in the show. Your house has also been much admired.

With regard to your letter of March 28th concerning plans for the exhibition at the Century of Progress (which I much regret that I have not had time to answer before), I think that if the space is adequate there is no reason why another exhibition should not also be shown, but I do feel most strongly that our show should be kept strictly as a unit. This is important not only because it was planned as such and would lose much of its effectiveness in installation if this unity were destroyed, but also because it would appear under the aegis of the Museum of Modern Art. I have not heard from Mr. Folsom since my letter of February 21st. I hope that you will continue to keep me in touch with the progress of these plans.

I shall appreciate your showing the enclosed clipping to Mr. Bebb for whom we have no separate address.

With best wishes, I am

Sincerely yours,
Chairman.

PJ/f
Enc.

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Mr. George Fred Keck
612 North Michigan Avenue
Chicago, Illinois

Keck

Dear Mr. Keck:

I have been so terribly busy that I could not write you before to thank you for sending your material. I think your country house is especially fine. It is unusual in America to see a house without double exposure in all the rooms and I am grateful to you for the innovation.

There are a few questions which I should like to ask you:

1. The date on the Mira Lago and the date on the Cruger apartments.
2. The perspective on the mount on which is placed the plan of the model is labelled "Residence for the World's Fair". It does not resemble either the plan or the model, and I want to know if it is an earlier version of the same house, and if so, which will be built at the Fair. It would be good publicity for us if we could say that the model is of a house to be built at the World's Fair.

I shall be much obliged if you could let me have this information by return mail.

Very sincerely yours,

Chairman.

PJ/f

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Keck

February 8th, 1933

Mr. George Fred Keck
612 North Michigan Avenue
Chicago, Illinois

Dear Mr. Keck:

The exhibition will not be postponed any further and as it is scheduled to close on April 30th, you will receive the shipment in plenty of time to put it in the exhibit in the Home Planning Hall of the World's Fair.

I think it is a splendid idea to incorporate this exhibition as a unit in the World's Fair exhibit. As the exhibition is officially organized by the Museum of Modern Art, it will greatly expedite arrangements if you will have the officials concerned get in touch with us as soon as possible. It is possible for the show to be a part of the larger exhibit, but I think you will agree that it should remain a unit.

I appreciate very much your efforts in this connection and hope that we may be able to make some arrangement.

Very sincerely yours,

Chairman.

PJ/r

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Nov. 23, 1932

-S-

Mr. Keck

Keck

November 23rd, 1932

like to know what you have decided to do about installing my suggestions were followed or if you have some scheme of your own.

Mr. George Fred Keck
612 North Michigan Avenue
Chicago, Illinois

Dear Mr. Keck:

Upon my return from Europe I find your letter of October 24th, and am sorry to hear that Raben does not find it possible to exhibit with you. I cannot see how this would interfere in any way with his belonging to another group.

I think, however, that the show will be very effective, and am very anxious, now that I am back, to hear in more detail what each of you is planning. Could you also tell me if Mr. Oberhammer expects to return and where I could reach him?

I do not feel that Raben's place need be taken unless you know of someone you especially feel should be included. In that case, I should very much like to see some of his work as I wish to keep the exhibition as homogeneous as possible.

I have just received a letter from Hamilton Beatty which says that he has already started work on his exhibit which, as you know, represents a plan for a residence community for the white collar class. I hope this fits in with what you are planning for yourself. If you are agreed, I will have him send his material here directly to save you trouble.

I think it would be a good idea at some later date for all of you to work on one problem if you wish, but naturally for the purposes of exhibition, different projects by different architects are preferable.

Can you think of any galleries in Chicago that would like to show the exhibition after it has been held here? I shall write to the Arts Club in the hope that they may be interested, but I do not we might, if you are willing, show it at Mr. O'Neill's Gallery of Modern Life.

Please keep me in touch with the plans. I particularly would

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Mr. Keck

-2-

Nov. 23, 1932

November 23rd, 1932

like to know what you have decided to do about installation, and if my suggestions were followed, or if you have some scheme of your own.

Very sincerely yours,
Mr. George F. Koenig
612 North Michigan Avenue
Chicago, Illinois

Dear Mr. Keck:

Upon my return from Chicago I find your letter of October 24th, and am sorry to hear that Fabon does not find it possible to exhibit with you. I cannot see how this would interfere in any way with his belonging to another group.

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I do not feel that Fabon's place need be taken unless you know of someone you especially feel should be included. In that case, I should very much like to see some of his work as I wish to keep the exhibition as homogeneous as possible.

I have just received a letter from Hamilton Betty which says that he has already started work on his exhibit which, as you know, represents a plan for a residence community for the white collar class. I hope this fits in with what you are planning for yourself. If you are agreed, I will have him send his material here directly to save you trouble.

I think it would be a good idea at some later date for all of you to work on one problem if you wish, but naturally for the purposes of exhibition, different projects by different architects are preferable.

PJ/r

Can you think of any galleries in Chicago that would like to show the exhibition after it has been held here? I shall write to the Arts Club in the hope that they may be interested, but if not we might, if you are willing, show it at Mr. O'Neill's Gallery of Modern Art.

Please keep me in touch with the plans. I particularly would

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Keck.

October 25th, 1932

Mr. George Fred Keck
612 North Michigan Avenue
Chicago, Illinois

My dear Mr. Keck:

In Mr. Johnson's absence I have received your letter of October 24th. I shall forward it to Mr. Johnson immediately and shall let you know as soon as I hear from him.

I ~~knows~~ know Mr. Johnson will be sorry that Mr. Raben feels it impossible to exhibit with the group, but I am sure that you will work out a splendid exhibition.

With regard to finding some one to fill Mr. Raben's place, I think it is best to go on as you are until you hear from Mr. Johnson.

Very sincerely yours,

Assistant
Architectural Department.

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GEORGE FRED KECK ARCHITECT
612 NORTH MICHIGAN AVENUE
CHICAGO ILLINOIS
TELEPHONE SUPERIOR 2150

24 October 1932

Mr Philip Johnson
11 West 53rd Street
New York City

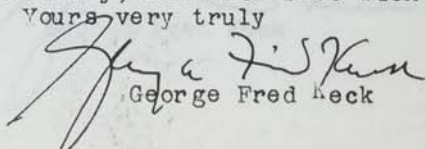
My dear Mr Johnson,

At a meeting the other evening Mr Raben told us he would not exhibit with us at your show. He gave as a reason the excuse that he belonged to some sort of International Group of anonymous architects.

He suggested that the six of us work out one problem for a show; which I especially think a splendid idea. But I ventured that we could not have such an exhibit ready by January 15th, to which he agreed. It was finally settled to let the present show go forward without Raben, and that at a later date we could work out a new and totally different exhibit, which could or could not be affiliated with Raben's group.

Shall I look for some other man to take Raben's place?

Cordially, and with best wishes,
Yours very truly


George Fred Keck

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Beatty
Keck

GEORGE FRED KECK ARCHITECT
612 NORTH MICHIGAN AVENUE
CHICAGO ILLINOIS
TELEPHONE SUPERIOR 2180

12 September 1932

Mr Philip Johnson
11 West 53 Street
New York City

My dear Mr Johnson,

I have your letter of the 9th.

I have just returned from a vacation myself, and am now taking steps to gather the group. I've been up to see Beatty, and he will co-operate. Bebb will, if he has a job and the cost of getting together the photographs, etc doesn't swamp him. Schweikher will be there; he and I are working up a housing scheme just now. It will probably become a part of the show. Raben will co-operate, and so will I. You have heard from Fisher, which completes the list, except Oberhammer.

Yours, with best wishes for a pleasant trip, cordially

George Fred Keck
George Fred Keck

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Sw. III

SE\3\8

August 5th, 1932

Mr. Keck

Mr. George Fred Keck and Misses at Museum of Modern Art
 612 North Michigan Avenue New York City
 Chicago, Illinois

Dear Mr. Keck:

I am sorry not to have written you earlier but the Exhibition Committee had to pass on my proposal for this exhibition. I have now written you and please let me know if you are taking any more or less

As you were kind enough to offer more or less to take charge of the Chicago end of things, I am writing to you first and enclosing a copy of the letter which I shall send to each of the architects. As I have been forced to change the date of holding the exhibition and as the actual opening date has not been settled, the exhibition should arrive here not later than January 15th, 1933.

As it is extremely necessary in order to arouse the greatest popular interest that the exhibition be homogeneous in presentation, the following simple standards should be adhered to. In general the show will be similar in arrangement to the one which you all saw in Chicago and I hope that you will agree that it is the most straightforward and obvious method.

1. Each wall exhibit should be 36" high, the width varying according to the proportion.
2. Fifteen (15) running feet will be the maximum space available to each architect.
3. MODELS should be designed in either 1/4" or 1/8" scale and made of simple sturdy material in order to avoid breakage and facilitate transportation.
4. RENDERINGS should not be elaborately drawn or highly colored. Line drawings with or without simple color or even isometrics are preferable. There should be no borders. The lettering should be as simple as possible, preferably stencilled.
5. MOUNTING. Drawings should be mounted flush on plywood or heavy cardboard as in the International Exhibition of Modern Architecture shown in Chicago at Sears, Roebuck & Co., in May.

PLP
 Enc

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Sw. III

8/2/32

August 5th, 1932

Mr. Keck

Mr. George Fred Keck of the Museum of Modern Art
 612 North Michigan Avenue New York and back to Chicago, Illinois
 Chicago, Illinois

Dear Mr. Keck:

I am sorry not to have written you earlier but the Exhibition Committee had to pass my proposal for this exhibition. I had word of the matter, please let me know if you are planning to take charge of the Chicago end of things. I am writing to you first and enclosing a copy of the letter which I shall send to each of the architects. As I have been forced to change the date of holding the exhibition and as the actual opening date

MR. GEORGE FRED KECK
 612 NORTH MICHIGAN AVENUE
 CHICAGO, ILLINOIS

THE MUSEUM OF MODERN ART IS PLEASED TO HAVE THE
 EXHIBITION OF YOUR ARCHITECTURE TO BE HELD IN THE
 MUSEUM AT 1100 FIFTH AVENUE, NEW YORK CITY, IN
 INSTALLATION TO BE COMPLETED BY YOU WITH THE PARTICIPATION
 PLEASE GET IN TOUCH WITH US AS SOON AS YOU CAN WITH REGARD TO
 ARCHITECTURE

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Charge to the account of MUSEUM OF MODERN ART

Beatty
1228 A

CLASS OF SERVICE DESIRED	
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TELEGRAM	FULL RATE
DAY LETTER <input checked="" type="checkbox"/>	DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	WEEK END LETTER

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WESTERN UNION

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NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

5/25/33

MR. HAMILTON BEATTY
FROST WOODS
MADISON, WISCONSIN

THE CENTURY OF PROGRESS HAS INVITED THE MUSEUM TO SEND THE EXHIBITION OF YOUNG ARCHITECTS TO THE FAIR STOP EXHIBITS MUST BE INSTALLED AT ONCE STOP EXPENSES OF TRANSPORTATION AND INSTALLATION TO BE BORNE BY ARCHITECTS IF YOU WISH TO PARTICIPATE PLEASE GET IN TOUCH WITH GEORGE FRED KECK 612 NORTH MICHIGAN AVENUE CHICAGO

PHILIP JOHNSON

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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GENERAL HOUSES, INC.
220 SOUTH STATE STREET
CHICAGO

For Proper Attention Refer
to Our File No.: 5900

March 21, 1933.

Mr. Philip Johnson, Chairman,
Department of Architecture,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Philip:

I am having a terrible time trying to decide just how to use the floor plans in connection with the material for your exhibition. At the present time I am definitely planning one large photograph of the exterior, ditto for the interior and a series of construction photographs all mounted on one board with its all-over dimension corresponding with that of the other photographs, which will be thirty-six inches high.

If I try to show the plan on a separate mount of similar character it will be too large and will cost me too much. It would also make too much of a contrast with the photographs as it would of necessity look quite different on the wall.

I am under the impression that in connection with some of the large photographs you displayed last year, you fastened a small reproduction of the plan in such a way that it hung down at the lower right hand corner of the photograph. Is my recollection correct in this and if so, would you approve of such a manner of handling the plan in the present case?

In connection with the model, it is also my desire to show a small plan set at the edge of the model at 45 degrees to the top of the model, mounting in the same manner as you did in your previous show.

What is your thought in regard to this? Could you drop me an air mail letter so that I would have a reply by Thursday morning? Don't bother to telegraph.

It was still snowing hard this morning but they expect to finish the exterior construction of the house today. That means that if weather permits we will put the finishing paint on tomorrow and be able to take the photographs Thursday. I certainly hope there will be no further delay.

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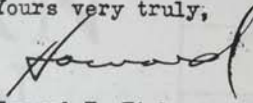
Mr. Philip Johnson.

3/21/33

Looking forward to hearing from you, I am

HTF:G
cu321

Yours very truly,


Howard T. Fisher,
Vice President,
GENERAL HOUSES INC.

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\$ *Fisher* ^{1228 A}

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DOMESTIC	CABLE
TELEGRAM	FULL RATE
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NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	WEEK END LETTER

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

MARCH 15, 1933

MR. HOWARD FISHER
GENERAL HOUSES INC
220 SOUTH STATE STREET
CHICAGO

LETTER RECEIVED STOP FOR UNIFORMITY MOUNTS MUST BE
36 INCHES HIGH BUT POSSIBLE TO PUT TWO PHOTOGRAPHS
ON ONE MOUNT THUS SAVING SPACE AND EXPENSE

PHILIP JOHNSON

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-Fisher

March 3rd, 1933

Mr. Howard T. Fisher
General House, Inc.
220 South State Street
Chicago, Ill.

Dear Howard:

Thanks for your letter of February 24th and enclosure. I very much regret that we are sold out on the mimeographed pamphlet of the Chicago show. This pamphlet contained only the material actually in the exhibition in the form of wall labels and explanatory placards. The pamphlet I plan for this coming exhibition will be a little more elaborate in that it will contain some supplementary material. The biographical data plus the explanatory material which will be attached to your mount will be included for use in publicity and for those who have a closer interest in the subject than merely walking through the exhibition. I am sorry that we cannot afford a catalog.

By "attached to the mount" I meant that it should be in the form of a permanent label to remain there during the show.

I agree with you that the title "Young Architecture" does smack of something. If you only knew how difficult it is to find titles differentiating one show from another and yet sufficiently notative so that people know what they are about to see. What do you think of our alternate title: "The Work of Young Architects in the Middle West"?

Sincerely yours,

Chairman.

PJ/f

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GENERAL HOUSES, INC.
220 SOUTH STATE STREET
CHICAGO

For Proper Attention Refer
to Our File No.: 5900

April 29, 1933.

Mr. Philip Johnson, Chairman,
Department of Architecture,
The Museum of Modern Art,
11 West 53rd St.,
New York, N. Y.

Dear Philip:

Your letter of April 24th has been received. The pamphlet arrived last week and I have gone through it with interest. Many thanks for sending it and also the clipping.

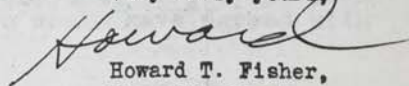
I understand from a visitor to the show that the livingroom photograph, which I paid a lot of good money for, was not exhibited. How come?

The model which you have in your possession is to be displayed this Summer at A Century of Progress and as it is to be exhibited in connection with a lot lay-out including landscaping, has got to have a good deal of work on it. Can you let me know as promptly as possible and as definitely as possible exactly when we can have this model back? What is the closing date of the exhibition?

Please let me hear from you without fail in regard to this last point.

With best regards, I am,

Very truly yours,



Howard T. Fisher,
Vice President,
GENERAL HOUSES, INC.

HTF:G
cu56

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Fisher

GENERAL HOUSES INC.
220 SOUTH STATE STREET
CHICAGO

May 3rd, 1933

Mr. Howard T. Fisher
General Houses Inc.
220 South State Street
Chicago

Dear Howard:

Thanks for your letter of April 29th.

I will send your model off as promptly as I can. I think I can promise that it will leave New York on May 9th. I hope that that will be in plenty of time for your purposes.

I am very sorry about the photograph of the living room. Your exhibit was of course the most effective as the photographs were enlarged and mounted in the best way. We felt however that the view of the interior, both because of the crowding resulting I presume from the difficulties of photographing in such a small room and scalloped valance which stood out most conspicuously, detracted from the excellent design of the exterior.

I regret very much the fact that you spent a lot on this to no avail and hope that perhaps you may be able to use it in some other exhibit. I am sure, however, that if you had seen your unit installed you would have agreed with this arrangement.

I am looking forward to seeing you when I come to Chicago to see the Exposition.

Very sincerely yours,

Chairman.

PJ/f

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Fisher

GENERAL HOUSES, INC.
220 SOUTH STATE STREET
CHICAGO

For Proper Attention Refer
to Our File No.: 5900

April 10, 1933.

Mr. Phillip Johnson, Chairman,
Department of Architecture,
The Museum of Modern Art,
11 West 53rd St.,
New York, N. Y.

Dear Phillip:

I trust our photographs arrived in adequate time for you to hang them conveniently for your opening on the 5th. You may have been somewhat surprised to discover the scallops still in the interior livingroom picture. The truth of the matter is that we took photographs on two separate occasions after this feature had been changed but they were no where near as good as the previous picture so that we decided to go ahead scallops or no scallops and use the best photograph.

Some time if you have a minute, I should be glad to hear from you as to the reception the exhibit as a whole has received and our own part of it in particular. I should also like to receive a copy of your exhibit catalog if one was finally published.

With best regards, I am,

HTF:G
ncu

Very truly yours,

Howard

Howard T. Fisher,
Vice President,
GENERAL HOUSES INC.

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Raben

Out

Mr. Philipp Johnson,
The Museum of Modern Art.

Dear Philip:

I am terribly sorry to write to you this late. But as you might know I am at first very busy and secondly, being out of town so many times, I hardly had a chance to be remembered of this exhibit of yours.

The bad news for you is that I after all decide not to send you meine alten Schinken.

It makes me feel bad that I promised it once but I really don't want to hang these old scetches, being the only ones I have, and which I don't care for any more, besides, I have never made anything for an exhibit as yet and to show projects which never came out of their infancy is bad publicity in my point of view.

You might remeber some of the ideas I pointed out to you that time when you see this week an exhibit on city planing, brought to New-York by O'Neil of Chicago which is somewhat new and different. It is by no means what I would consider as a 100% show. To present the very idea of modern architecture, is not to exhibit a bunch of modern architects to people who are only interested in art and society or of our own profession, but to explain clearly the important change of architecture and to develop a new attitude towards this to the average men should be the leading idea.

Of course this latter is not the reason for not sending my stuff and if you are mad with me, old man, I'll feel guilty and apologize and only hope, that I have something real interesting for your next exhibit.

I thank you for your kind consideration and send you my best regards in which Idka joins me.

Sincerely yours

John

P.S. I am sure I will see you this summer at our great "county fair" which is keeping me busy and away from work which I would like to do.

John F.
Raben
who pulled out of show

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*Calsby - 28
Challant*

EXHIBITION 28 (Apr. 3 - 30, 1933)

WORK OF YOUNG ARCHITECTS
IN THE MIDDLE WEST

MUSEUM OF MODERN ART, NEW YORK

LIBRARY
Museum of Modern Art

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WORK OF YOUNG ARCHITECTS IN THE MIDDLE WEST

FOREWORD

It seems appropriate in the year that Chicago is the cynosure of architectural eyes that there should be an exhibition of the work of men whose attitude toward architecture is newer and younger than that of those in charge of designing the buildings for the Century of Progress Exposition. Some of these young men are working for the Exposition but their work will be lost in the midst of the official architecture which dominates the main pavilions.

This exhibition is also a logical successor to the International Exhibition of Modern Architecture held by the Museum in 1932. The younger generation, now beginning their independent practice, have broken away from academic design. They have not as much opportunity to build as their predecessors, but more to observe and study. As a result this exhibition consists mainly of projects, but projects which show not only research into new problems but great strides away from the Beaux Arts classical (not to mention the Beaux Arts "modernistic").

The two trends apart from the general one toward modern design which deserve comment are: first, that toward housing as a sociological study as well as a problem in design; and second, toward the mass-produced house.

The problem in housing goes far beyond architecture into industry, economics, sociology and politics. In the end many experts will have to have a hand in solving it. But it is the peculiar province of the architect, in other words, the artist, not only to co-ordinate the work of city planners, politicians, engineers and economists, but to imagine new solutions of old problems and new ways of living.

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It is the architecture of housing which is particularly emphasized in this exhibition. It may be that none of the three projects shown will prove to be the cheapest or the most practicable solution of the given problem. They remain, however, important architecturally as suggesting an aesthetic direction in which the practical questions can be approached.

Lewis Mumford's pioneer writing, the work of Clarence Stein and Henry Wright, the recent developments in housing in Europe, have all contributed toward an interest in housing. The carefully prepared charts of the A.I.A. Housing Exhibition summarized the attempts all over the world to solve this problem and presented the facts to the American public.

Of the seven architectural firms invited to participate in this exhibition, four worked out housing programs. It is encouraging to see the interest of young architects turning to live problems of this kind rather than to the mortuary chapels of our architectural competitions.

The mass-produced house which, through analogy to "Model T" the public greeted a year ago with such enthusiasm, has reached a more mature stage. American Houses Inc., of which Robert W. McLaughlin is the architect, has built its first house in Hazelton, Pa., and General Houses Inc., Howard T. Fisher, architect and engineer, has recently completed its first house near Chicago. Both houses are completely modern in appearance as well as in engineering.

Although the hope of future housing lies rather more in land economics and revised financial structure than in Fordized production, standardization, which had reached every field but this one, has at last converted domestic building from a craft into an industry.

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It is no accident that the two important fields open to building today (palaces, churches and state capitols will not be so much needed in the future) are the very problems in which modern architects are most interested. We need no longer fear stool houses masquerading in colonial dress, or large scale housing developments which resemble Cotswold villages.

Modern architecture, so now that two years ago it needed a "Rejected Architects" secession in New York, is today seriously considered by industry, real estate and politics.

Philip Johnson

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①

HAMILTON BEATTY

Madison, Wisconsin

Born in 1907, Madison, Wisconsin. Graduate of the University of Wisconsin. Studied at the Bartlett School of Architecture, University College, University of London. Worked with Le Corbusier in Paris. Now practicing architecture with his wife, Gwendd Beatty, in Madison. He was awarded special prize in the Milwaukee Home Show Small House Competition, 1932.

2
1934
1907
6

EXHIBITS

✓ MODEL: A Contemporary Satellite Community # 33.501

○ MOUNT: Plan # 33.502

○ MOUNT: Typical Houses # 33.503

○ MOUNT: Commerce Centre # 33.504

| A detailed explanation of this project # 33.505
by Mr. Beatty is attached to the model.

○ MOUNT: C.W. Thomas House, Madison, Wis., 1930
Photograph and plan.

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(2)

HUBERT C. BEBB
Hinsdale, Illinois

Born in 1903, Wyanet, Illinois. B. Arch. Cornell University, 1928. Worked in the offices of Armstrong, Furst & Tilton, and Philip Maher in Chicago. Since practicing independently in Chicago, has built his own house and executed various small commissions.

EXHIBITS

100 ✓ MODEL: House for Richard Conover, Hinsdale, Ill. # 33.06
5 ✓ Plan # 33.57

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(3)

HOWARD T. FISHER
Chicago, Illinois

Born in 1903, Chicago, Illinois. After graduating from Harvard University, worked in various offices for short periods of time. Now vice-president of General Houses Inc., of which he is also architect and engineer. Besides various minor commissions he has built a house for Walter T. Fisher, Winetka, Illinois. The first house designed as architect for General Houses Inc. has just been completed in Hubbard Woods, Illinois. Others are in construction, including one for the Century of Progress Exposition.

EXHIBITS

- 100 MODEL: House for the Century of Progress Exposition #33.508
to be built by General Houses Inc. Plan. # 33.509
- 30 MOUNT: Photograph of Ruth Page House #33.510 Plan. # 33.511
- 20 MOUNT: Photograph of Interior, Ruth Page House. # 33.512 not exhibited
- 20 MOUNT: Construction photographs of Ruth Page House. # 33.513

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GEORGE FRED KECK

Chicago, Illinois

Born in 1895, Watertown, Wisconsin. Studied at the University of Wisconsin and the University of Illinois, where he has also taught. Worked in the offices of D.H. Burnham & Co., and Schmidt, Garden & Erikson in Chicago. Since 1926 has been practicing independently in Chicago, doing mostly residential work. Now building a house for Century Homes Inc., at the Century of Progress Exposition.

EXHIBITS

- 200 MODEL: A Country House # 33.514
- 203 MOUNT: Plan of Country House
Rendering of house at Century of Progress Exposition. # 33.515
- 200 MOUNT: Cruger Apartments, 1926. Plan. # 33.516
- 200 MOUNT: "Miralago", 1928.
Small Office Building, 1932. Plan. # 33.517
- 200 MOUNT: PLAN OF "MIRALAGO" # 33.518
In association with R. PAUL SCHWEIKHER
- 200 MODEL: Housing Project "A" # 33.519
- 160 MODEL: Plot Plan of Housing Project "A" # 33.520
- 151 MOUNT: Housing Project "A" - Sections # 33.521
- 151 MOUNT: Housing Project "A" - Detail Plans # 33.522

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(5)

HANS OBERHAMMER

Downers Grove, Illinois

Born in 1904, Brno, Czechoslovakia. Studied under Wilhelm Kreis at the Academy at Düsseldorf. Worked in various offices in Germany, and with Schmidt, Garden & Erikson in Chicago. Since 1930 has worked for the Century of Progress Exposition. He has built office buildings and houses in Europe.

Of his training as an architect Mr. Oberhammer says: "I want to mention the fact that I am a trained bricklayer, my first step to study architecture. This training is required in Germany before entering a technical school. Training based upon this principle should be advocated in America. It would do away with the draftsman-designer type."

EXHIBITS

- 20 MOUNT: Project for Hotel, Muenchen-Gladbach, # 33-523
Germany. 1928.
- 20 MOUNT: Project for Hotel and Bathing Beach, # 33-524
Aussig, Germany. 1930.
- 20 MOUNT: Project for Courthouse, Berlin. 1930. # 33-525
- 20 MOUNT: Project for Hotel, Restaurant, Store, # 33-526
and Cinema, Rheine, Germany. 1929.

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ROBERT PAUL SCHWEIKHER

Chicago, Illinois

Born in 1903, Denver, Colorado. Studied engineering at the University of Colorado. B.F.A. Yale. In 1929 won the Matcham Fellowship at Yale which enabled him to spend a year travelling in Germany. Since his return has worked for several Chicago firms including those of David Adler and Philip Maher. Now practicing independently in Chicago.

EXHIBITS

- 160 MODEL: House for Charles W. Eliason, Jr. # 33.527
- 110 MOUNT: Plan # 33.528
- 10 MOUNT: Rendering of Interior of Eliason House. # 33.529
- 160 MODEL: Small Suburban House Adaptable to Row Houses. # 33.530
- 10 MOUNT: Plan and Isometric # 33.531
- 160 MODEL: House for Vories Fisher # 33.532
- 10 MOUNT: Plan # 33.533

In association with GEORGE FRED KECK

(Listed under George Fred Keck)

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①

JOSEPH L. WEINBERG AND CONRAD & TEARE

JOSEPH L. WEINBERG, Cleveland, Ohio. Born 1890, Omaha, Nebraska. A.B., Harvard. Worked in various architectural offices, including those of Albert Kahn in Detroit, and Walker & Weeks, and J. Milton Dyer in Cleveland. Practiced architecture in Cleveland from 1923 to 1930 in partnership with Charles Morris, building several theatres and an auditorium. Since 1930 has devoted entire time to a housing and slum reclamation project for Cleveland in association with the firm of Conrad & Teare.

WILLIAM H. CONRAD, Elyria, Ohio. Born 1901, Elyria, Ohio. B. Arch. Cleveland School of Architecture, Western Reserve University. Studied at the Fontainbleau School of Fine Arts. Before partnership with Teare, worked in Cleveland in the offices of Joseph L. Weinberg and Antonio diNardo. Member of faculty of the John Huntington Polytechnic Institute, Cleveland.

WALLACE G. TEARE, Lakewood, Ohio. Born 1907, Cleveland, Ohio. B. Arch. Cleveland School of Architecture, Western Reserve University. Studied at the Fontainbleau School of Fine Arts. Before partnership with Conrad worked in Cleveland in the offices of Wright & Hohl, and Antonio diNardo. Member of faculty of School of Architecture, Western Reserve University.

EXHIBITS

- 650 MODEL: Project for Housing Development, Cleveland, O. # 33.534
- 45 MOUNT: Plan of district - today } # 33.535
 Plan of district - as proposed.
- 10 MOUNT: Aerial photographs of district.
- 40 MOUNT: Perspectives # 33.536
- 15 MOUNT: Project in Words. # 33.537

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A CONTEMPORARY SATELLITE COMMUNITY

designed by Hamilton and Gwenydd Beatty

A corporation proposes to go into the business of providing shelter of a quality equal to or surpassing that of the best middle-class home now produced, plus an amount of open space far exceeding even the most advanced current practice. This is achieved by purchasing a block of agricultural land of not less than 150 acres on an interurban highway within easy motoring distance of the metropolitan area from which the residents for the new community are to be drawn. The maximum amount of land which the corporation might purchase depends solely on the price, but 300 acres would provide adequate space without excessive maintenance costs. Instead of conceiving of this agricultural area as a potential city to be liberally sprinkled with parks, the corporation conceives of it as a huge park in which a modern, efficient, liveable community of not more than 1500 people is to be set down. This community is divided into three spheres of activity - a commercial area of 10 acres, a residential area of 30 acres, and an educational and recreational area of 10 acres. The corporation proposes to develop intensively only fifty acres of whatever amount of land it holds, the remainder, with the slight exception of a narrow strip adjoining the highway which will be available for commercial development, being forever kept open and reserved for the inhabitants of the community.

This rural belt is to be utilized in various ways: some of it is to be a park in the English sense of the word, some is to be set aside for garden allotments, and some of it may be let for truck garden or farm use to provide foodstuffs and dairy products for the community. But the particular uses to which this land may be put are not the most important; the salient feature is the fact that the land is to be built on, but it is to be reserved so that its value will never rise so high as to be a hindrance for either commercial or residential development. The corporation fixes at the outset the uses to which the land is to be put and protects itself legally by a covenant which fixes an assessment which re-

The corporation is to be owned only, but tenants may purchase shares of the corporation. It is for a man to "own his own home" that the hardships imposed upon the individualistic real estate owner are to be removed from excess taxation resulting from development because the corporation owns the land and therefore avoids those two major municipal objections. He is protected from objectionable neighbors, but the corporation reserves the right

Correspondence
Work of Young Architects
in the Middle West
(Register)

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The corporation proposes to rent houses only, but tenants may participate in the enterprise by purchasing shares of the company's stock. Thus it is possible for a man to "own his own home" and yet be protected from the hardships imposed upon the home owner by the current system of individualistic real estate exploitation. He is protected from excess taxation re-sulting from wasteful land subdivision and development because the corporation must maintain low rents and therefore avoids those two major municipal pit-falls. He is protected from objectionable neighbors, for the corporation reserves the right

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to exclude those who prove unable to fit into a co-operative social enterprise. He is relieved of much of the slavery which is implicit in the owning of a home; for his grass is cut, his sidewalks are shovelled, and his heat provided by the corporation. He participates in the bargaining power of the corporation in the matter of public services, the maintenance of his house, and the maintenance of the whole community.

The house-holder has a voice, and a powerful voice, in the most direct democratic municipal organization it is possible to create; if his demands as a renter are not met he can move out, and if he is a share-holder he has the opportunity to help determine the policy of the corporation. No matter whether he owns stock or not, his is the voice to which the corporation is to listen if it is to survive.

For its community the corporation sets up the following mandatory requirements:

1. A safe and economical traffic distribution system.
2. An economical system for the distribution of the public services susceptible of rational maintenance.
3. The best possible orientation for every dwelling in the community irrespective of size or rental.
4. A community plan which would provide for the growth of the community as the demand for houses within it increased.

A street system has been developed which completely eliminates through traffic within the community, not only upon the purely residential streets, but upon the central boulevard as well. So completely have vehicular and pedestrian traffic been separated that it is possible to walk between any two points within the community without crossing a motor road. Children have their spheres of activity, such as playgrounds, sports grounds, club centers, and school, well away from motor roads as an additional safeguard.

The distributing system for the public services is distinct from the street system, for the constant digging up of pavement in the search for an elusive leak in the water main seemed too futile and expensive to be tolerated in a planned community. A central service tunnel lying along the center line of the community connects with service corridors which run the full length of the basement floor in each group of houses, so that all pipes and cables are available throughout their entire lengths for inspection and servicing.

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Because over 50% of the length of all service mains is housed in the basement service corridors, this logical system is no more expensive to install than the present make-shift interment process with which we are all too familiar, and, of course, the maintenance is much less.

Economy of piping is achieved by the placing of bath rooms and kitchens directly over these service corridors, which have access to an incinerator for each pair of houses, and are available only to members of the corporation's maintenance department.

Orientation has been scientifically studied for application in the north temperate zone in North America. The houses have been so planned that kitchens, dining rooms, and bath rooms enjoy the early morning sun, while the living rooms have been located to obtain as much sun as possible throughout the day. Dining rooms open onto a paved terrace which is uncovered but so placed that it is shady during the long summer afternoons, but sunny for use as an outdoor breakfast room in spring, summer, and fall. The cardinal points which provide this pleasant orientation can be varied within a range of about 75 degrees so that advantage may be taken of such local conditions as topography, prevailing winds, or a view.

The community plan provides for the natural growth of the population without the usual unnatural overhead of countless streets sidewalks and lamp posts which characterize the average real estate development. By constructing only the number of dwelling groups actually needed, starting with the pair nearest the highway, the central boulevard and service tunnel need penetrate only to the most remote group. As more houses are needed new dwelling units are constructed and the central traffic and service arteries extended link by link as required.

The houses themselves are standardized as to equipment and component parts; four standard house plans are available. A salient feature of this project is the way in which three different house types are provided without interfering with the regular placing of the "master walls" which contain the service connections, stairs, incinerator flue, and steam risers for each pair of houses. The largest house type occurs only at the park end of each row. All transverse walls are bearing walls and are of traditional masonry construction for the sake of economy of construction and upkeep and for sound-proofness. Floor and roof slabs are reinforced concrete and continuous throughout the entire length of each dwelling group. The lateral exterior walls facing streets and gardens are composed wholly of standard steel casements and metal-sheathed insulating panels. The roofs are flat, covered with a membrane roofing, and finished with aluminum paint to reflect the sun's rays.

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The community building is articulated into its component parts so that the sports building and theater may be available to the adult population as well as to the children using the school. The sports building contains a gymnasium and adequate shower and locker room space for everyone. The theater has been planned to serve not only the school but to fulfil the political and social needs of the entire community.

The Commerce Center houses all the corporation's maintenance activities, the municipal service of the fire and police departments, a service and storage garage, a service station, a shopping center complete with both open and enclosed shopping promenades, a community clinic, four floors of office space, and a tier of duplex pent-house apartments. In addition this building serves as a monumental gateway to the community through its function of joining the two complementary systems of foot paths which serve the entire property.

Because this whole scheme is only a pattern for the corporation to use in the development of specific communities outside specific cities, the site of the community proper has been assumed as level and treeless. The stream and woods in the green area surrounding give an indication of the environment with which each community is to be endowed. A tract of land near Toronto, Ontario is being considered as the site of the first of these communities.

- 1. Photograph: [faded] 1934
- 2. Photograph: [faded] 1934
- 3. Photograph: [faded] 1934
- 4. Photograph: [faded] 1934
- 5. Photograph: [faded] 1934
- 6. Photograph: [faded] 1934
- 7. Photograph: [faded] 1934
- 8. Photograph: [faded] 1934
- 9. Photograph: [faded] 1934
- 10. Photograph: [faded] 1934
- 11. Photograph: [faded] 1934
- 12. Photograph: [faded] 1934
- 13. Photograph: [faded] 1934
- 14. Photograph: [faded] 1934
- 15. Photograph: [faded] 1934



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EXHIBITION 23 (Jan. 18 - Feb. 23, 1933)

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11 WEST 53 STREET, NEW YORK.

EXHIBITION OF EARLY MODERN ARCHITECTURE: CHICAGO, 1870-1910.

C H E C K L I S T

ITEMS	BOX
1. Photograph: 33 South Franklin Street	1
1A Label	1
2. Photograph: 221-227 West Randolph St.	1
2A Label	
3. Photograph: Willoughby Building	1
3A Label	
4. Photograph: Leiter Building I	1
4A Label	1
5. Photograph: Home Insurance Building	1
5A Label	1
6. Photograph: Tacoma Building	1
6A Label	1
7. Photograph: Marshall Field Wholesale Store	1
7A Label	
8. Photograph: Glessner House	1
8A Label	1
8B Plan	1
9. Photograph: McVeagh House	1
9A Label	
10. Photograph: Art Institute	1
10A Label	1
11. Photograph: First Infantry Armory	1
11A Label	1
12. Photograph: Monadnock Block	1
12A Label	1
13. Photograph: 200 West Adams	1
13A Labels	1
14. Photograph: Leiter Building II	1
14A Label	1
15. Photograph: Pulitzer Building	1
15A Label	1

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	BOX
16. Photograph: Auditorium Building	1
16A Label	1
17. Photograph: Ballroom, Auditorium Hotel	1
17A Label	1
18. Photograph: Walker Warehouse	1
18A Label	1
19. Photograph: Anshe Maariv Synagogue	1
19A Label	1
20. Photograph: Schiller Bldg. (Garrick Theatre)	1
20A Label	1
21. Photograph: Meyer Building	1
21A Label	1
22. Photograph: Schlesinger-Mayer Building	1
22A Label	1
23. Photograph: Gage Building	1
23A Label	1
24. Photograph: Cable Building	1
24A Label	1
25. Photograph: Mallers Warehouse	1
25A Label	1
26. Photograph: Reliance Building	1
26A Label	1
27. Photograph: Nepeenauk Building	1
27A. Label	1
28. Photograph: Charnley House	1
28A Label	1
29. Photograph: Patten House	1
29A Label	1
30. Photograph: Selz, Schwab & Co.	1
30A Label	1
31. Photograph: Humboldt Park Pavilion	1
31A Label	1
32. Photograph: Carl Schurz High School	1
32A Label	1
33. Photograph: Winslow House	1
33A Label	1

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	BOX
34. Placard: Chronology of the Technical Development of the Skyscraper	
Chronology of the Aesthetic Development of the Skyscraper	1
35. Placard: Biographies	1
36. Model - The All Masonry Building	2
36A Label	2
37. Model - The Masonry Building With Metal Skeleton	2
37A.Label	2
38. Model - The Steel Skeleton Building	2
38A Label	2

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