

THE AMERICAN ARCHITECT

FOUNDED 1876

COLOR—THE PART IT PLAYS IN THE DESIGN OF THE PUBLIC SERVICE BUILDING, BOSTON

By HAROLD FIELD KELLOGG, A. I. A.

FEW architects are given a free hand in designing any building. In the conception of the Public Service Building in Boston, the owner was most considerate, taking a trip around the world during the preparation of the plans. On his return, the idea of a completely colored building was suggested, approved and the construction begun. A colored quarter-scale model had much to do with the decision.

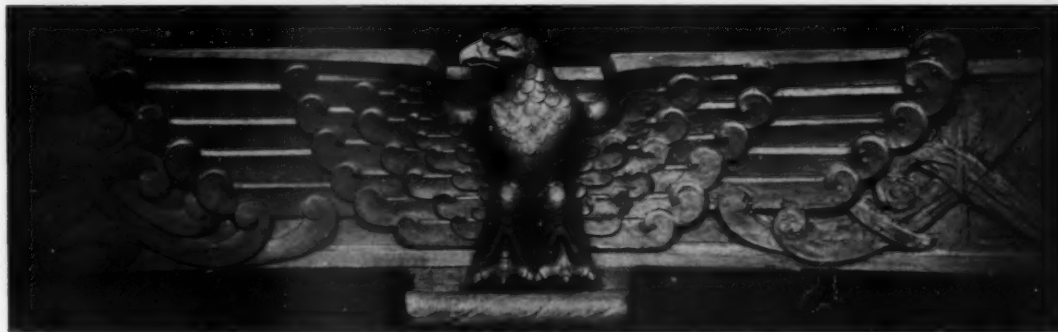
In starting anything new, the pioneer should assure himself that he will have to meet all the hardships and difficulties of blazing any trail into the unknown. For the years, architects have felt that no existing formula: "style" in architecture met the requirements of the modern tall building. A new type of design would have to be born. But where was this new style to come from? To create something from nothing is obviously impossible and has never been successfully done. To express new elements, or interpret new requirements according to the old rules of good design is, however, possible. It means analysis, instead of imitation; diagnosis rather than repetition.

We, of this day and in this country, have a golden opportunity which has been granted to architects but twice before in history. The first development—the temple—reached its height in the age of Pericles in Greece; the second—the Gothic Cathedral—between the 13th and 15th centuries, in France. The first developed the post and lintel; the second solved the arch, and each was given its maximum of beauty.

The tall steel frame building is the problem it is our privilege to solve. What prospect could be more thrilling, considering that this is the richest and most progressive country today?

Since the use of painted hieroglyphics in Egyptian temples, color has played an important part in all design. It is destined to take an increasingly vital part in this new movement—in the creation of a typical American style.

This so-called modern style, if such yet exists, is certainly a vertical type, or has motion upward. What could accentuate this verticality more than the adoption of the color laws found in nature? All colors pale as they recede from the eye, become



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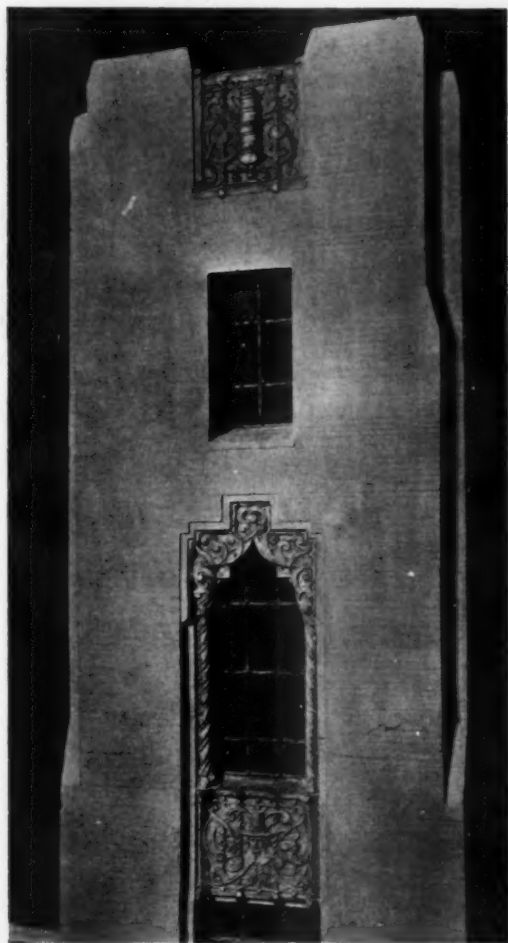
less intense, more neutral. The design of the Public Service Building has been an attempt at development according to this existing law. The whole building is, therefore, graded from an intense heather brown, at the bottom, to a light neutral buff at the top.

Brick was the only well-known material through which this effect could be obtained. Thirty different colors were selected and the gradation made so gradual that no break would be seen. To make this practical, so as not to increase the cost of bricklaying out of proportion to the result, the brick was delivered in such a manner that the masons were not required to select brick on the scaffold. This was accomplished by a mathematical mingling of each story-unit in percentages at the kiln. Blind masons could have laid the brick as delivered on the scaffold, for each shipment was mixed six times — from the kiln to the freight car; from the car to the



truck; from the truck to the lot; then placed on the hoist; from the hoist to the floor at which it was to be laid and from the floor to the scaffold. Although some floors, or units, contained six or eight different colors and a different percentage of each, the mingling was so perfect





that no demarcations are visible in the executed work. The sills, too, were graded by being made of the same clay, fired in the same kiln and at the same time as the brick, which they matched. The clay contained iron and the color was determined by the length of firing. The sill brick are 18" long

and of special shape.

Another difficulty to overcome was the brick joint. A sample of wall was laid up, using common mortar which gave the appearance of grading the opposite way from the brick; that is, light at the bottom and dark at the top, manifestly an optical illusion.

As the brick grades from heather brown at the bottom to light buff at the coping, a separate specification was written for mortar for each story-unit. By having this color packed in numbered containers which could be mixed as the brickwork progressed, this difficulty was overcome. The mortar was otherwise mixed in the usual manner and the excess cost was slight.

For the decorative details terra cotta seemed the logical material in which to obtain the desired effects in brilliant colors. Pul-sichrome or stippled finish, mat glaze to match the brick texture and high gloss to furnish contrast, and coin gold, baked in the terra





DETAIL OF MODEL OF ORNAMENTAL WINDOW TRIM



DETAIL OF MODEL OF ORNAMENTAL DOOR SURROUND

cotta were utilized to give life and variety to the whole.

Cast stone was used only in the lighter colors, and with a multi-colored surface it was selected for copings, rather than terra cotta, as it could be made in larger pieces, to secure fewer joints.

The entire color scheme was kept on the upper half of the spectrum; that is, red, orange, yellow and green. Blues and violets were avoided. Perhaps when color effects are better known and their use more general, as it probably will be, the whole spectrum may be used. The most vivid colors pale, even in large masses, at a distance from the eye and the most vivid or saturated red or green appears gray at a distance.

In designing a building where color is to take a leading part, the general design must be one which explains the color, rather than confuses it. Simple piers, rising from the curb to coping, lend them-

selves to the gradation of color. Lack of cornice, with its necessary shadow, simplifies and emphasizes the color. Colored accents should be secondary to the general color and in key with it, rather than in hard contrast to it.

The play of light and shade must be carefully handled with slight reveals, or the shadows, purple at a distance, will confuse the general warm tone. Deep shadows exist only under arches and balconies of the 3rd and 4th floors in the Public Service Building.

As all tall buildings should have a vertical movement in their general proportions, so all details, no matter what the shape or form, should have a vertical feeling. This can be accomplished by inserting vertical motives even in a horizontal panel. Color will accentuate this verticality. The use of gold, which goes with any color and adds a flicker of brilliancy to the detail, should be used only on

surfaces which catch direct or strongly reflected light.

The only motive used in the details which has been extensively used before is the rope moulding. That was used because it gave the greatest sparkle to a vertical member in gold terra cotta or bronze. The other details consisted of an organic scroll, swirling off from a flowing stem. It might be called "Maya brought up to date" and made exciting and nervous as the first truly American architecture might have been, had it not died out in its primitive form.

As the stone masons of the middle ages incorporated in their carving of detail significant, and often humorous, reflections of their times, so the Public Service Building has included in its decora-

tive motives emblems indicative of the progress of public utilities. These are typified by the clipper ship, the modern ocean greyhound, the covered wagon, the aeroplane, the oil well, dynamo and similar devices. A Revolutionary cannon found in a well on the site is also used in gold terra cotta as a form of decoration.

A touch of humor is added to this Boston building by the inclusion of the Bean Pot and the "Sacred Cod." Boston's Book of Learning and a head of an Early Puritan, who might be mistaken for John Harvard, also add to the decorative scheme.

The making of the working drawings for the Public Service Building was also a problem. If ordinary drawings were made, the effect of color



PRELIMINARY MODEL OF PUBLIC SERVICE BUILDING, BOSTON, MASS.

HAROLD FIELD KELLOGG, ARCHITECT

would be lost. Evidently models were the only salvation. Therefore, several models of the whole building, at $1/16$ " scale, a $1/4$ " scale of one façade and a $1/2$ " scale model of each detail were made, before the working drawings. In each case the model was cast in plaster and colored and shipped to the material men in different parts of the country, who all reported that the unusual features of the work were made easier by having the scale models in color before them.

An interesting feature of the $1/4$ " scale model was the method of studying reveals (building up and tearing down), using cardboard 4 " thick at $1/4$ " scale. Reveals were made 4 ", 8 ", 12 ", etc., depending on the number of thicknesses of cardboard used. By flooding with a strong cross light at 45 degrees, exact shadows were cast, until the desired effect was obtained. Not until after the $1/4$ " scale

model was made were the working drawings begun.

On the $1/2$ " scale models several casts were made of the same detail, shellacked and painted in various color schemes, each being kept relative to the surrounding brick color.

Color is carried into the 1st floor lobby and the elevators, where the gradation of the same colors is used in conjunction with bronze.

The lighting of the lobby is unique, as it is all indirect and by colored glass behind bronze grilles, set in the walls.

How the general-color effect of this building will influence future work, if at all, remains to be seen, but it is known that four other buildings already have been designed to use graded brick. At least a step out of the ordinary has been attempted, carrying out the natural laws of color according to the established principle of design.



FINAL SKETCH OF PUBLIC SERVICE BUILDING, BOSTON, MASS.

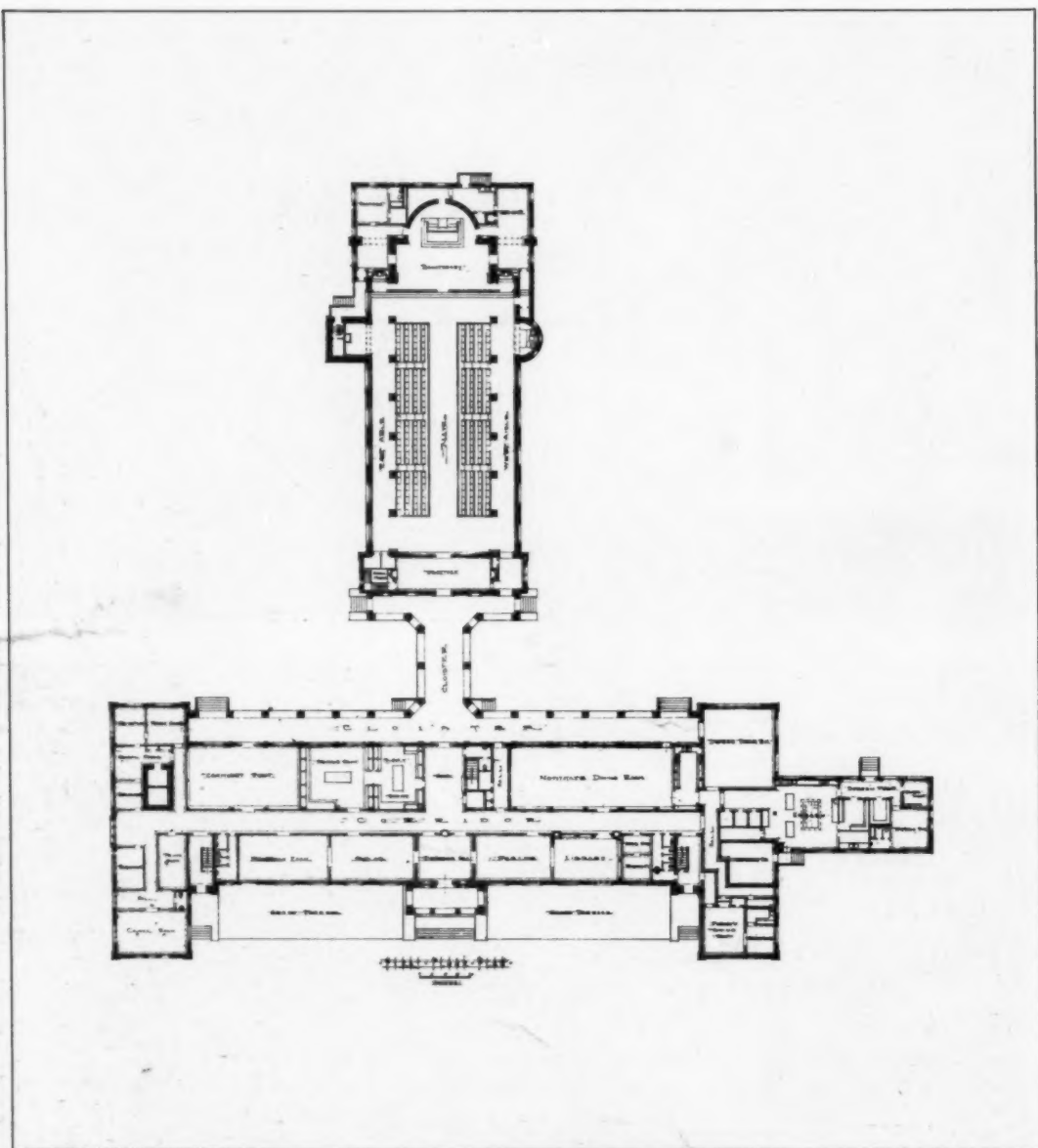
HAROLD FIELD KELLOGG, ARCHITECT



Photos by Eidson Studio

CHAPEL OF VILLA DE MATEL, HOUSTON, TEX.

MAURICE J. SULLIVAN, ARCHITECT



CHAPEL OF VILLA DE MATEL, HOUSTON, TEX.

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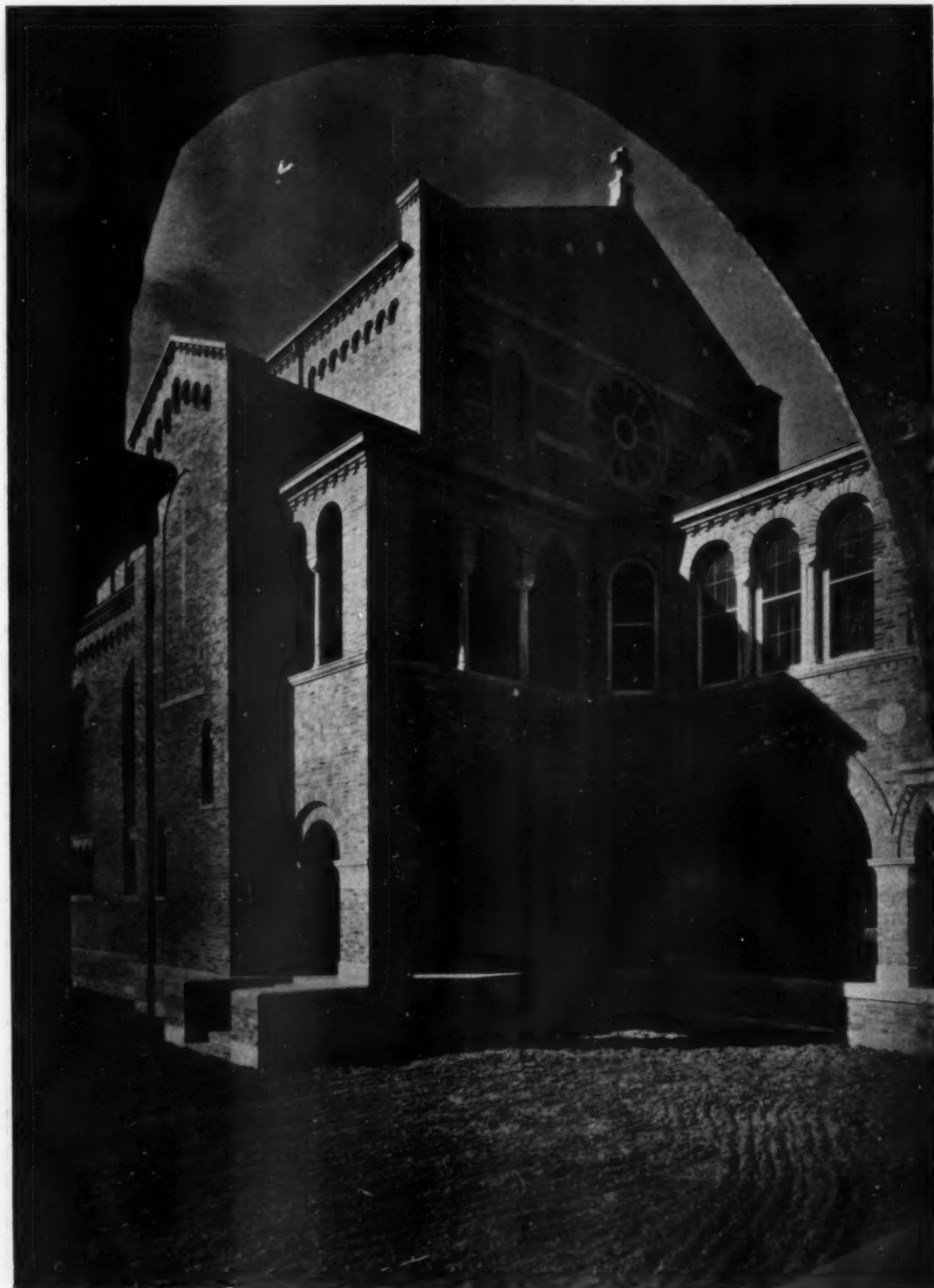
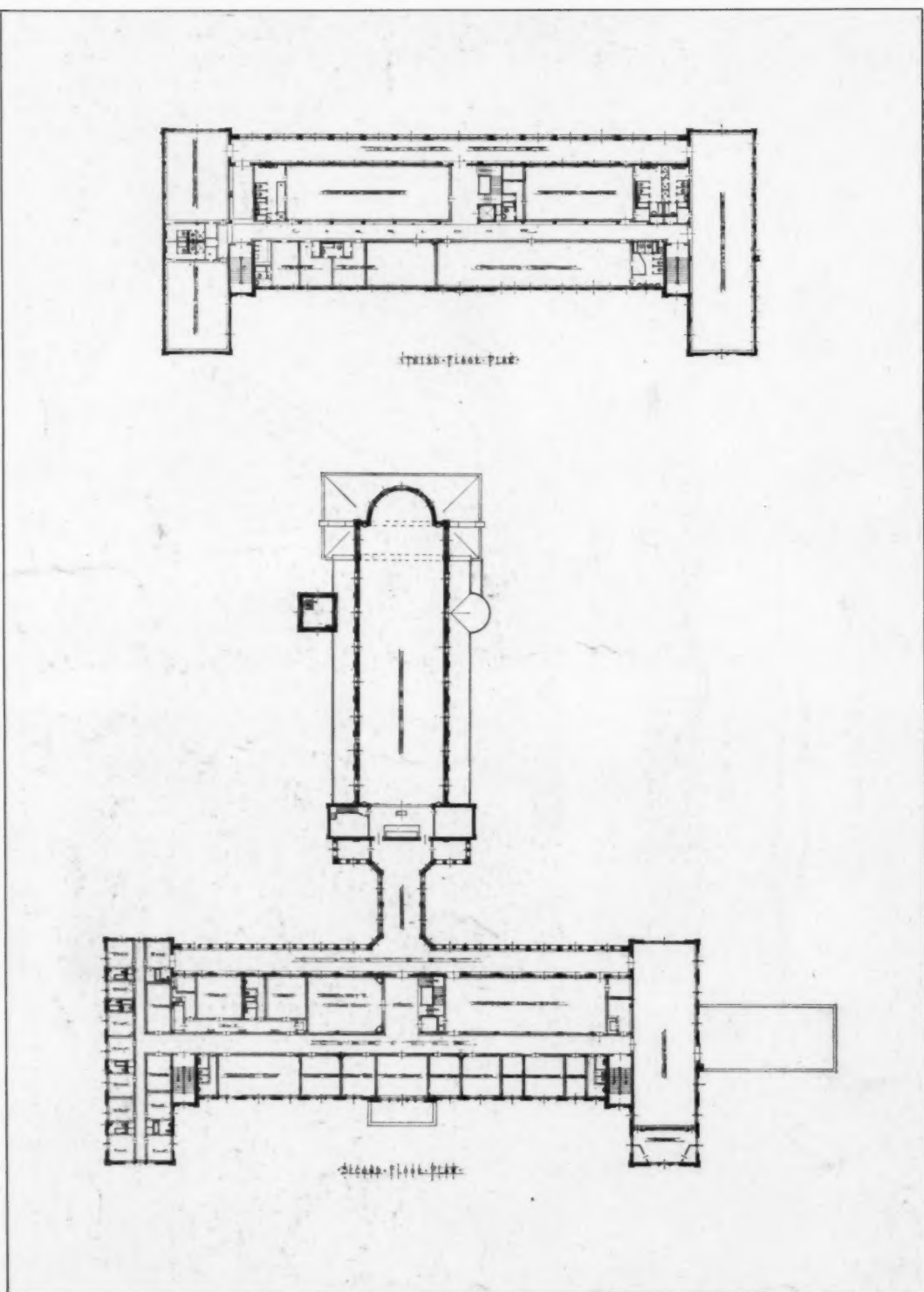


Photo by Eidsen Studio

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Photos by Eidson Studio

CHAPEL OF VILLA DE MATEL, HOUSTON, TEX.—MAURICE J. SULLIVAN, ARCHITECT



Photos by Eldon Studio

CHAPEL OF VILLA DE MATEL, HOUSTON, TEX.—MAURICE J. SULLIVAN, ARCHITECT

HOUSE OF PAUL WATKINS, WINONA, MINN.

CRAM & FERGUSON, *Architects*

By RALPH ADAMS CRAM, F. A. I. A.

IN designing the Watkins house almost the primary consideration was the providing of a right setting for a very remarkable collection of works of old art and craftsmanship gathered during many years from various parts of Europe. This meant that not only pictures, but old furniture, tapestries, metal work, stained glass, rugs, etc., must be provided for, many of the articles being what is known as "museum pieces."

This collection of art work, chosen with notable taste and judgment, determined very largely the type of house that must be made to house them. The style which seemed most generally fitted for this purpose was a modified English XVIth century form, partly Tudor, partly Elizabethan, brick with stone trimmings being chosen for the materials. The central feature of the house is a spacious music room or living room, thirty by sixty feet, with an open timber roof, more or

less suggestive of the hall in an old English manor house. This great room is on the main axis of the house and is seen in its full length by the direct approach from the principal entrance through the staircase hall. The drawing room and dining room are on either side of this entrance hall and these, with the hall itself and the breakfast room, form a long suite across the front of the house, the stairway itself being in its own hallway behind the drawing room.

Not only must this house furnish, as has been said, a proper setting for the superb collection of works of art and craftsmanship; it must also be a thoroughly livable residence. Therefore, the problem was the harmonizing of these two considerations, as much attention being given to matters of comfort and convenience as to that of a sympathetic environment for the works of art.

On the ground floor, the drawing room is



Photo by Fowler

SOUTHEAST VIEW OF STREET ELEVATION

Georgian in style, with panelled walls of painted wood. The dining room is also Georgian, wainscoted to the ceiling in walnut panels of beautiful grain with carved mouldings. On the second floor, the first of the owner's bedrooms is in the same style, in painted wood, and this room connects through a dressing room and a bathroom entirely finished in black and gold marble, with the upstairs library or study, the finish of which is built around a superb Elizabethan mantel of carved oak. The ceiling here is of a Tudor type in delicate plaster design. The main stairway is unusually massive and very richly carved and the lofty mullioned window on the landing gives a setting for a number of interesting and unusual examples of old heraldic stained glass.

The floors are especially successful in patterning and color—parquet in the dining room, drawing room, and the largest of the second story bedrooms; the Great Hall has a floor of wide

teak boards keyed with ebony, and the entrance hall a floor of marble.

The Great Hall, or music room, is reached from an entrance platform with a descent of several steps to the main floor, and at the far end is a concert organ entirely hidden by a grille work of carved wood. On one side is an enormous stone fireplace, on the other a bay window, mullioned, and transomed, showing still more of the examples of ancient glass. From this Great Hall there is access first to a sun parlor or enclosed loggia, and second to a broad terrace with a fountain and stone balustrade.

Every effort has been made to bring all the arts together after an harmonious fashion and the architecture of the house not only includes building as a constructive art, but also metal work, wood carving, sculpture and indeed all the arts that must co-operate with architecture toward the building up of a consistent unity.



Photo by Fowler

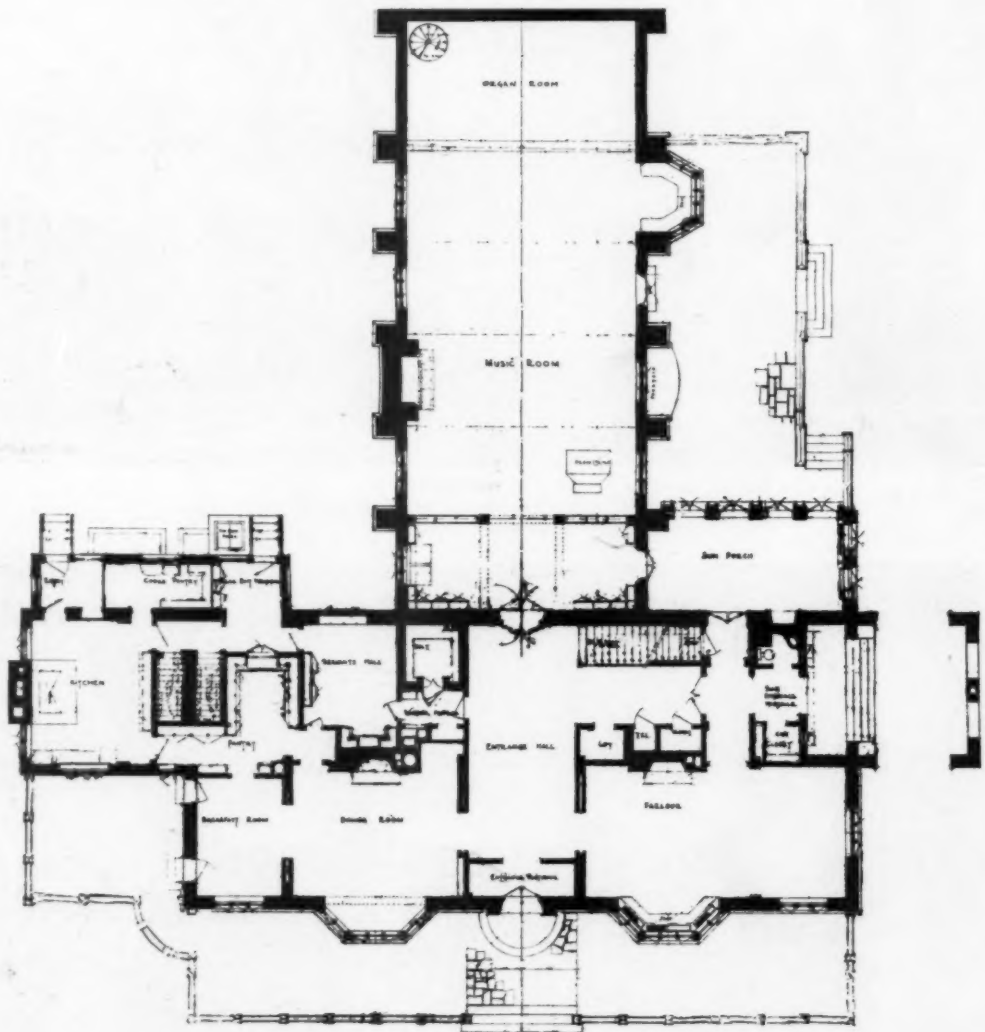
FIREPLACE IN GREAT HALL, WITH AUBUSSON TAPESTRY ABOVE



Photos by Fowler

PRINCIPAL FACADE AND WEST SIDE
HOUSE OF PAUL WATKINS, WINONA, MINN.
CRAM & FERGUSON, ARCHITECTS

(See plan on back)



FIRST FLOOR PLAN
HOUSE OF PAUL WATKINS, WINONA, MINN.
CRAM & FERGUSON, ARCHITECTS

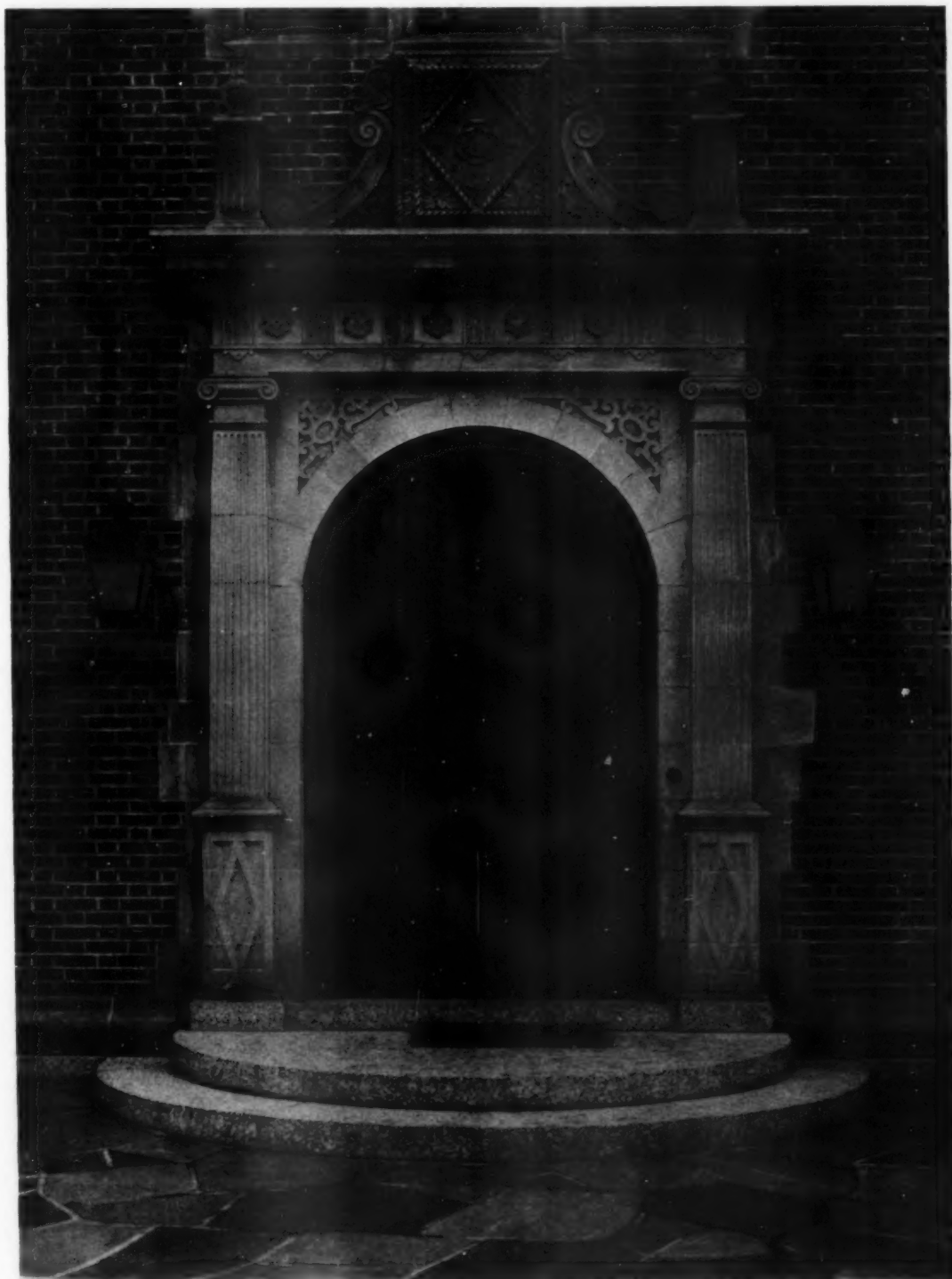
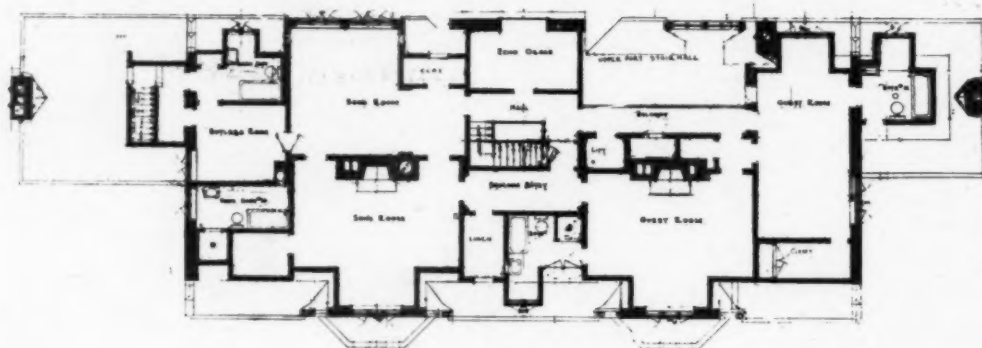


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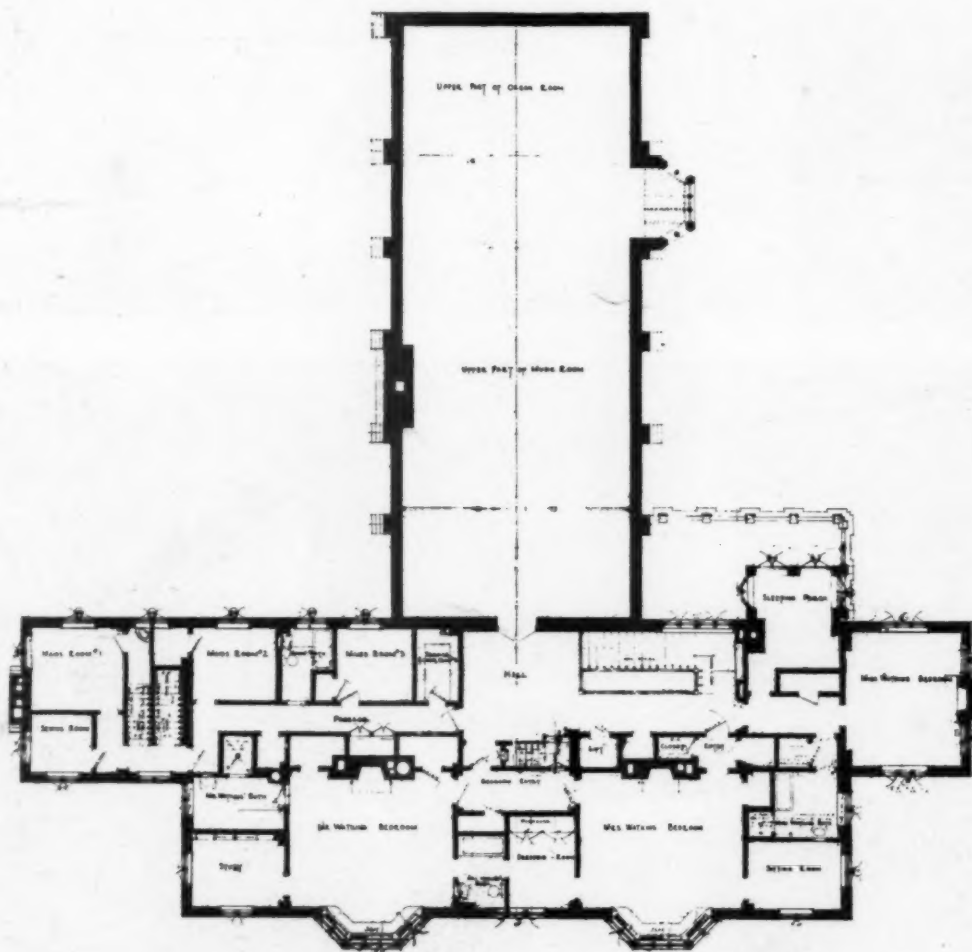
MAIN ENTRANCE DOOR. HAND WROUGHT IRON GATES EXECUTED BY SAMUEL YELLIN
HOUSE OF PAUL WATKINS, WINONA, MINN.

CRAM & FERGUSON, ARCHITECTS

(See plans on back)



THIRD FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF PAUL WATKINS, WINONA, MINN.

CRAM & FERGUSON, ARCHITECTS



NORTH AND SOUTH ENDS OF GREAT HALL SHOWING ORGAN SCREEN, ORGAN CONSOLE, AND MINSTREL'S GALLERY
HOUSE OF PAUL WATKINS, WINONA, MINN.—CRAM & FERGUSON, ARCHITECTS

Photos by Fowler





Photos by Fowler

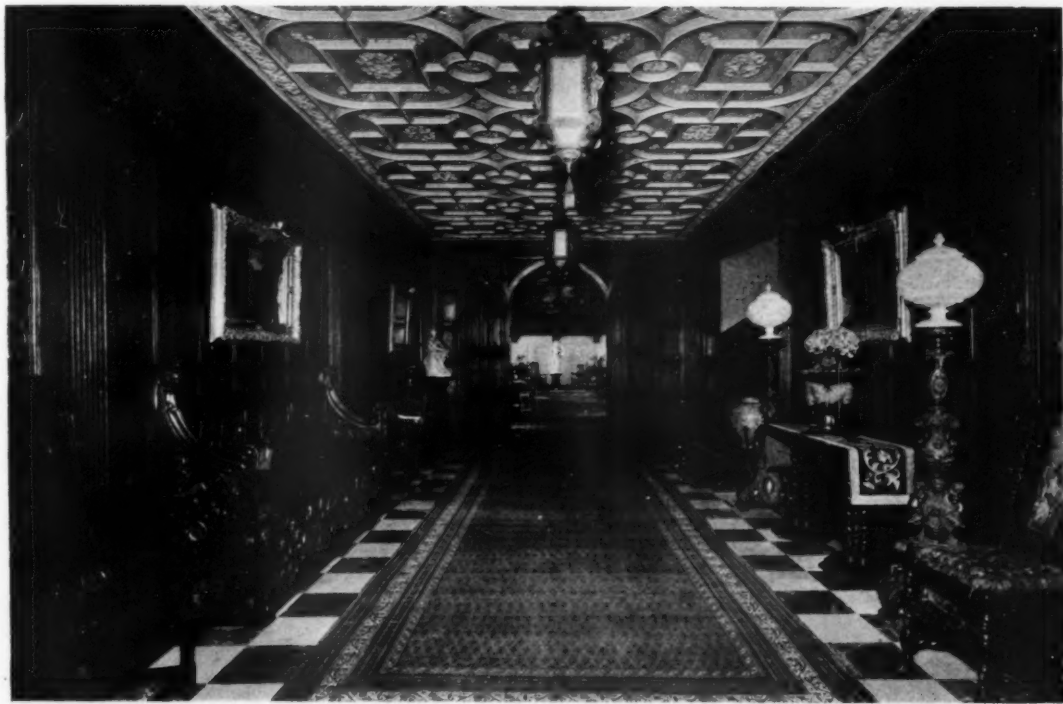
DOORS OF THE VESTIBULE ARE CARVED IN LINEN-FOLDS. THE STAIR WINDOW IS GLAZED WITH ANTIQUE DUTCH GLASS AND 17TH CENTURY STAINED GLASS PANELS

HOUSE OF PAUL WATKINS, WINONA, MINN.—CRAM & FERGUSON, ARCHITECTS





DINING ROOM



Photos by Fowler

MAIN HALL LOOKING TOWARD LIBRARY AND GREAT HALL. PARGET CEILING, FIFTEENTH CENTURY GOTHIC BENCH
AND LANDSCAPES BY SCHREYER, MONET, AND INNESS
HOUSE OF PAUL WATKINS, WINONA, MINN.
CRAM & FERGUSON, ARCHITECTS





ITALIAN HAND WROUGHT IRON GATES BETWEEN LIBRARY AND MAIN HALL



Photos by Fowler

BILLIARD ROOM
HOUSE OF PAUL WATKINS, WINONA, MINN.
CRAM & FERGUSON, ARCHITECTS



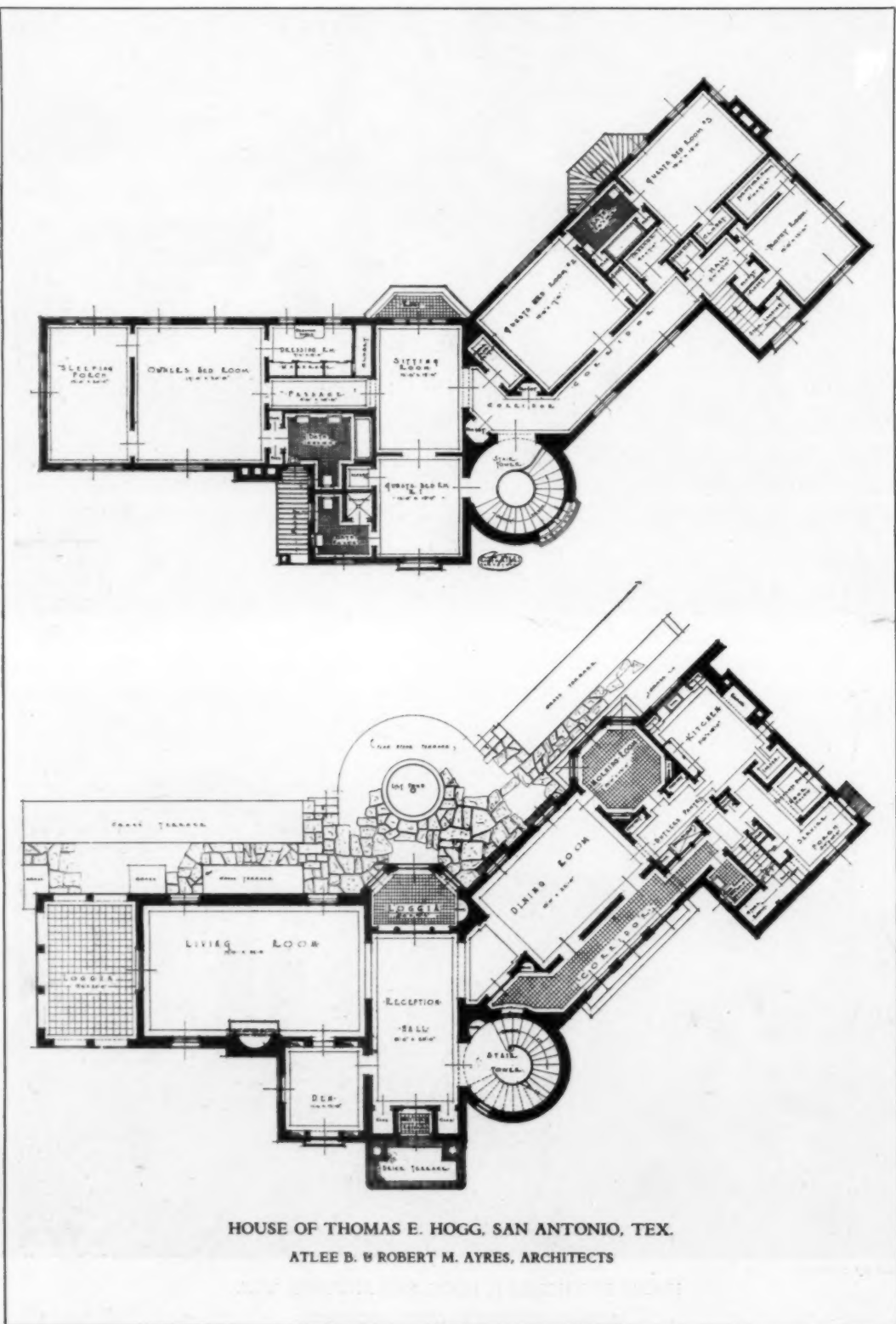


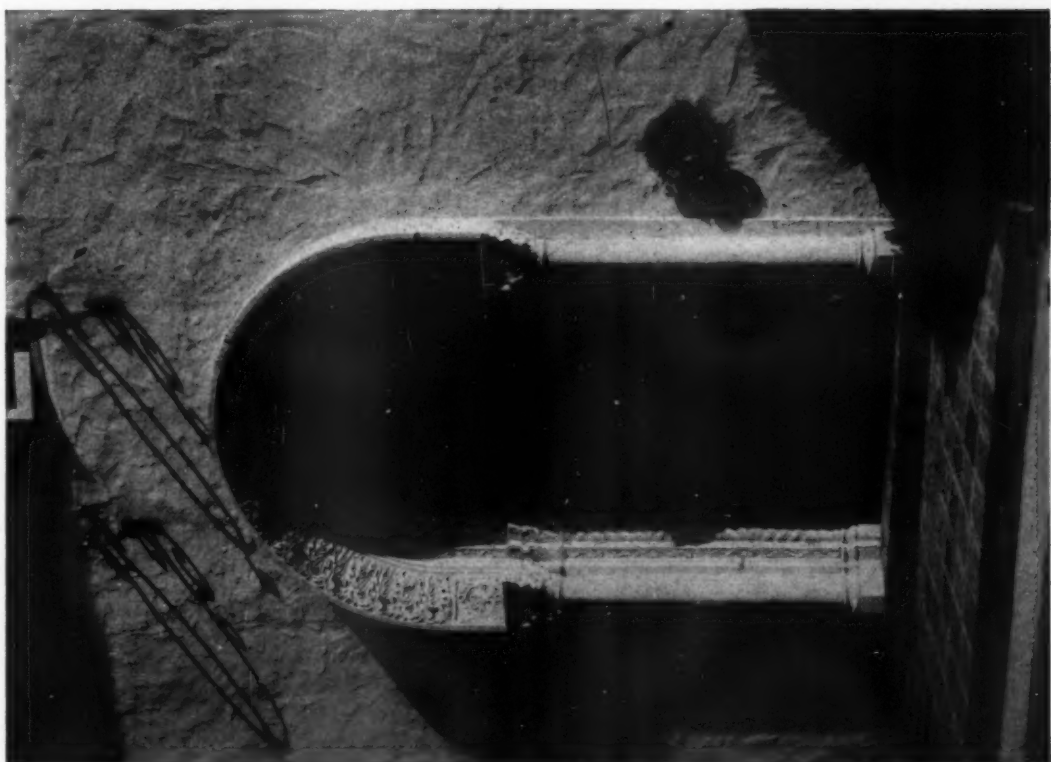
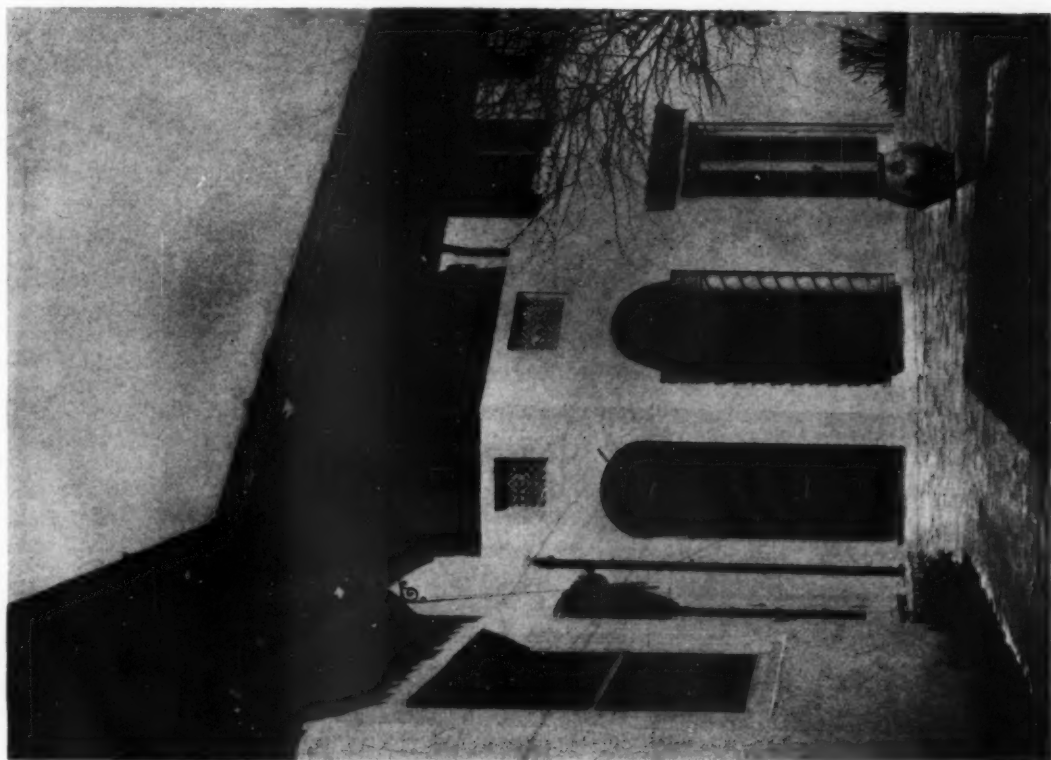
Photos by Patterson

HOUSE OF THOMAS E. HOGG, SAN ANTONIO, TEX.

ATLEE B. & ROBERT M. AYRES, ARCHITECTS

(See plans on back)





Photos by Patterson

DETAILS, HOUSE OF THOMAS E. HOGG, SAN ANTONIO, TEX.—ATLEE B. & ROBERT M. AYRES, ARCHITECTS



FOUNDATION FOR ARCHITECTURE AND LANDSCAPE ARCHITECTURE

By KATE L. BREWSTER

THIS rather clumsy name expresses more clearly than any shorter one could the aims and intentions of an educational scheme whose two experimental years have proved its worth. It has come to stay perhaps as a nucleus of a larger school, perhaps as one of similar institutions in various parts of the country.

The Institute of Landscape Design held by the Lake Forest Garden Club in the summer of 1925, brought to Lake Forest as its director Ferruccio Vitale, distinguished in his art and enthusiastically eager for its advancement. Mrs. Tiffany Blake was at that time president of the Lake Forest Club and the originator of the Institute idea. She was convinced that landscape design needed more special study. As an art, it was not taken seriously enough; as a trade, it was being exploited by the ill-educated and unfit.

Many meetings and discussions took place during that summer and as a result the ideas of Mrs. Blake and Mr. Vitale, modified by those of several others, notably Edward L. Ryerson, resolved themselves into a plan which had its try-out during the summer of 1925.

Collaboration between students of the sister-arts of architecture and landscape architecture is the basis of this plan and special opportunity to study their inter-relation and inter-dependence, not theoretically but practically, under authoritative guidance.

The first year the students were chosen from the four mid-Western universities which include in their curriculum the Departments of Architecture and Landscape Architecture; Illinois, Iowa, Michigan and Ohio. Two honor students from each of the two departments of each of the four universities were sent to Lake Forest not to duplicate the work of the universities, but to extend it to include the detailed advantages which a vast university cannot give, such as field work, free-hand sketching, reconstruction of fine examples of architecture and landscape architecture and criticism by eminent practitioners of all schools of thought in the two arts. Lake Forest was chosen as the seat of the new school for various reasons; a number of people there were already vitally interested in the project; a local college simplifies the housing problem; there are within easy distance many fine examples of domestic architecture and many estates well and variously developed. Also, Chicago is near enough to afford many public resources and although Chicago is much farther from the east than the east is from Chicago, still architects and landscape architects from the At-

lantic coast have heard of it and can be persuaded with little effort to come and see what it is all about and give criticism and instruction.

Professor Stanley White of the University of Illinois was engaged as executive director and Mr. Vitale, aided by a committee composed of Edward L. Ryerson, Mrs. Tiffany Blake, Mr. and Mrs. Walter S. Brewster, Mr. and Mrs. A. A. Carpenter, Mr. and Mrs. Alfred Granger, Mrs. Charles Schweppe, Charles B. Pike and others, coped with the many details and complications which arise during the early days of any successful enterprise.

The first summer was largely experimental and brought out various minor defects, but proved the value and practicality of the plan as a whole. Last year, the crucial second summer was eminently successful. The small failures of the beginning were avoided and the general organization improved in every way. This was largely due to the active interest and co-operation of The American Institute of Architects, the American Society of Landscape Architects and the Alumni Association of the American Academy in Rome, who recognized immediately the value of the new school of higher education. At regular intervals during the three months' session, the Alumni Association sent an architect and a landscape architect to criticize the work of the students and advise with them and the committee. In each case they stayed for a week, long enough to grasp the problem upon which the students were working, give adequate criticism and report their findings and suggestions in detail to the committee which had now become a Board of Trustees, enlarged by the addition of the presidents of The American Institute of Architects and the American Society of Landscape Architects, ex-officio and four professional members, John Holabird and F. A. Cushing-Smith of Chicago, Harrie Lindeberg of New York and Bryant Fleming of Ithaca, N. Y. Several lay members had also been added and the whole Board divided into active committees who met regularly and kept in close touch with the students. Edward L. Ryerson was elected Honorary President and Walter S. Brewster, President. The number of students, sixteen, evenly divided between architects and landscape architects, remained the same but other universities than the four mid-Western ones were represented.

The session of the Foundation begins in late June after the universities have closed. The students accepted must show special talent and possess those qualities which foretell success in their chosen professions. The first year, perhaps,

neither the university authorities nor the students themselves quite appreciated the opportunity offered and the appointments were not in all cases unqualified successes. The second year a better understanding of requirements and advantages was shown, and this year there is the greatest enthusiasm on the part of both faculties and students and the appointments are looked upon as the greatest honor and reward that the departments have to offer to their graduates. The requirements of the Foundation have also been made more exacting, and a high degree of ability is the result.

The plan of work is based upon that of the American Academy in Rome, though so far at Lake Forest only two arts are represented. After a general survey and some reconstruction work at the beginning, the students are divided into teams of an architect and a landscape architect and problems are set upon which they work in collaboration for two weeks at a time. Each problem is judged by a duly appointed jury who explain in detail to the students the merits and defects of their completed work and the fundamental reasons for the awards. At the end of the session a final problem is set and, based upon its solution and upon general excellence during the summer, two European Fellowships, one in architecture, the other in landscape architecture, are awarded by a jury composed of distinguished members of both professions appointed by The American Institute of Architects and the American Society of Landscape Architects.

The winners of these fellowships in the two successive years have been Franklin Scott and George E. Merkel in architecture, and Ralph Reaser and Stanley Brewster in landscape architecture. Each pair has traveled together for a year seeing their particular art in relation to the art of the other. They have all shown unusual ability and great intelligence in the use of this exceptional opportunity. While in Rome, they have enjoyed the many advantages which the American Academy had to offer and wherever they have gone, unusual privileges have come their way. It is interesting that the four Fellows of the first two years are all graduates of Ohio State University.

Not all of the students can win this special honor and opportunity but nearly all have found places in the offices of those architects and landscape architects who have seen their work during the sessions. The professions are grateful for these specially trained young men and the Foundation has proved a stepping stone for the gifted few who without it could not so quickly have proved their ability. Many of them have had little chance to see houses, gardens, public buildings and parks. They have had no chance to acquire the general cultural background without which success in the

two professions they have chosen is impossible. In Lake Forest and along the North Shore to Chicago, houses and estates are thrown open to them. They learn what those who have built houses and made gardens expect and demand and how they live in them after they are built. They see pictures and have access to fine libraries. They meet people whose chief interest is artistic development. Their whole point of view is enlarged, new standards are set, new visions inspired. Their experience is expanded into appreciation. They learn how much there is to learn and how to set about learning it.

It would be hard to enumerate all the individuals and factors that have made possible this really enlightened institution. Pre-eminent architects and landscape architects from all over the country take part in the teaching and judging; such men as Chester B. Price, whose architectural drawings are well known, give definite and practical instruction; enough is packed into three months of intensive aesthetic training to change the ardent but immature boys who are fortunate enough to deserve the trouble expended upon them into potential artists.

Financial difficulties have, of course, existed. The Foundation represents the sort of educational work that seems extravagant to those who believe in the partial education of the mediocre rather than the special enlightenment of the unusually endowed. Fortunately, it has appealed from the beginning to the more distinguished practitioners of the two arts concerned and they have in all cases given their services. It has also appealed to enough people in the immediate vicinity of Lake Forest to meet the rather modest budget, but so far Illinois has borne most of the expense though the Foundation serves through its universities the middle west. The largest expense is the European Traveling Fellowships, \$1,250 for each Fellow. This is now assured by the generous bequest of Edward L. Ryerson, whose death a few months ago is deeply felt by the Board of Trustees. He was one of the Foundation's most interested and kindly supporters and will be seriously missed.

The Foundation began its 1928 session at the end of June and continues through the middle of September. There is a constantly growing and widening interest in its accomplishment and a better understanding of its aims and ideals. It is working for the future of America and its expanding beauty.

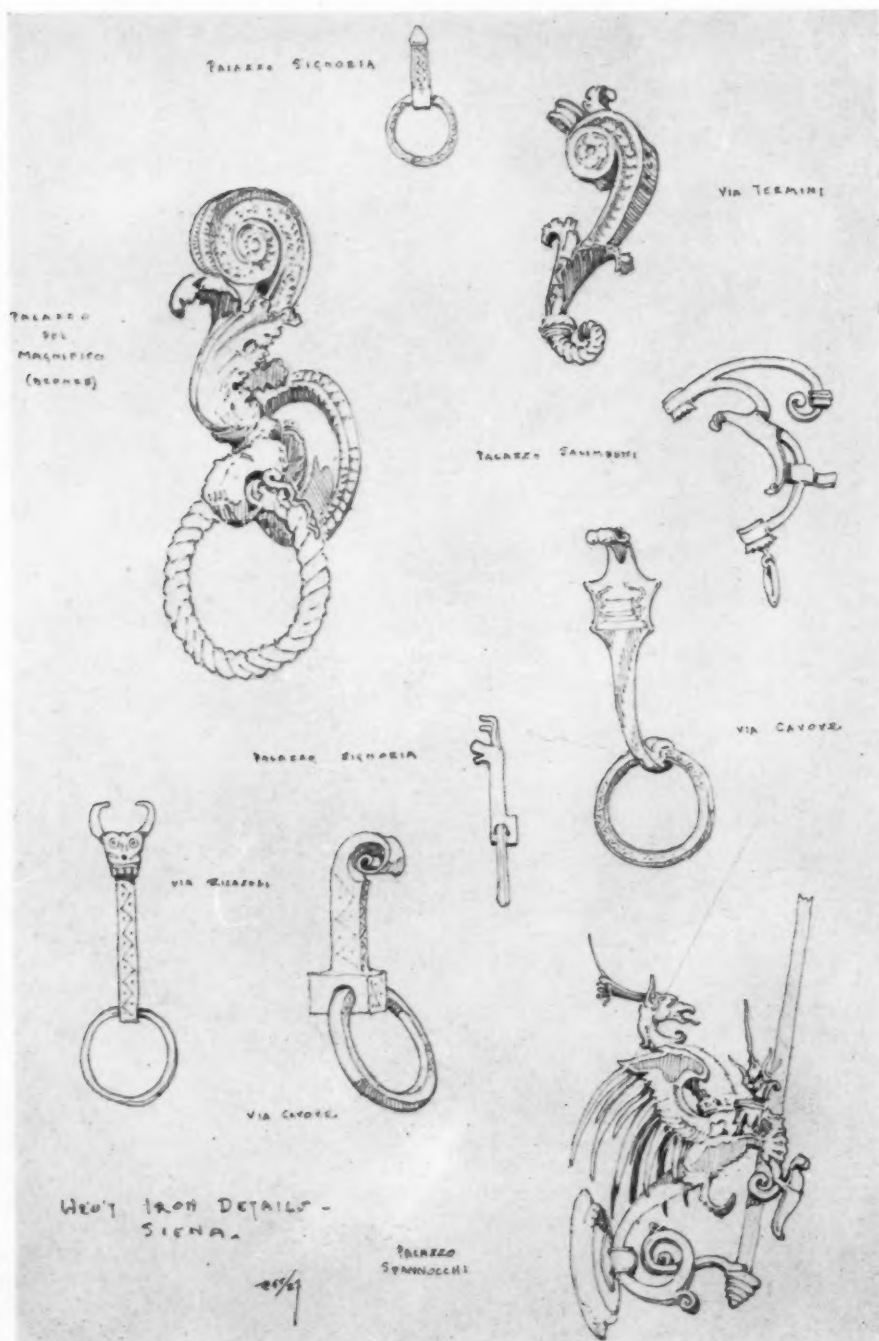
The accompanying illustrations are taken from the sketch book of Franklin Scott, the holder of the first European Fellowship in Architecture and of other student work at the Foundation for Architecture and Landscape Architecture.

THE EDITORS.

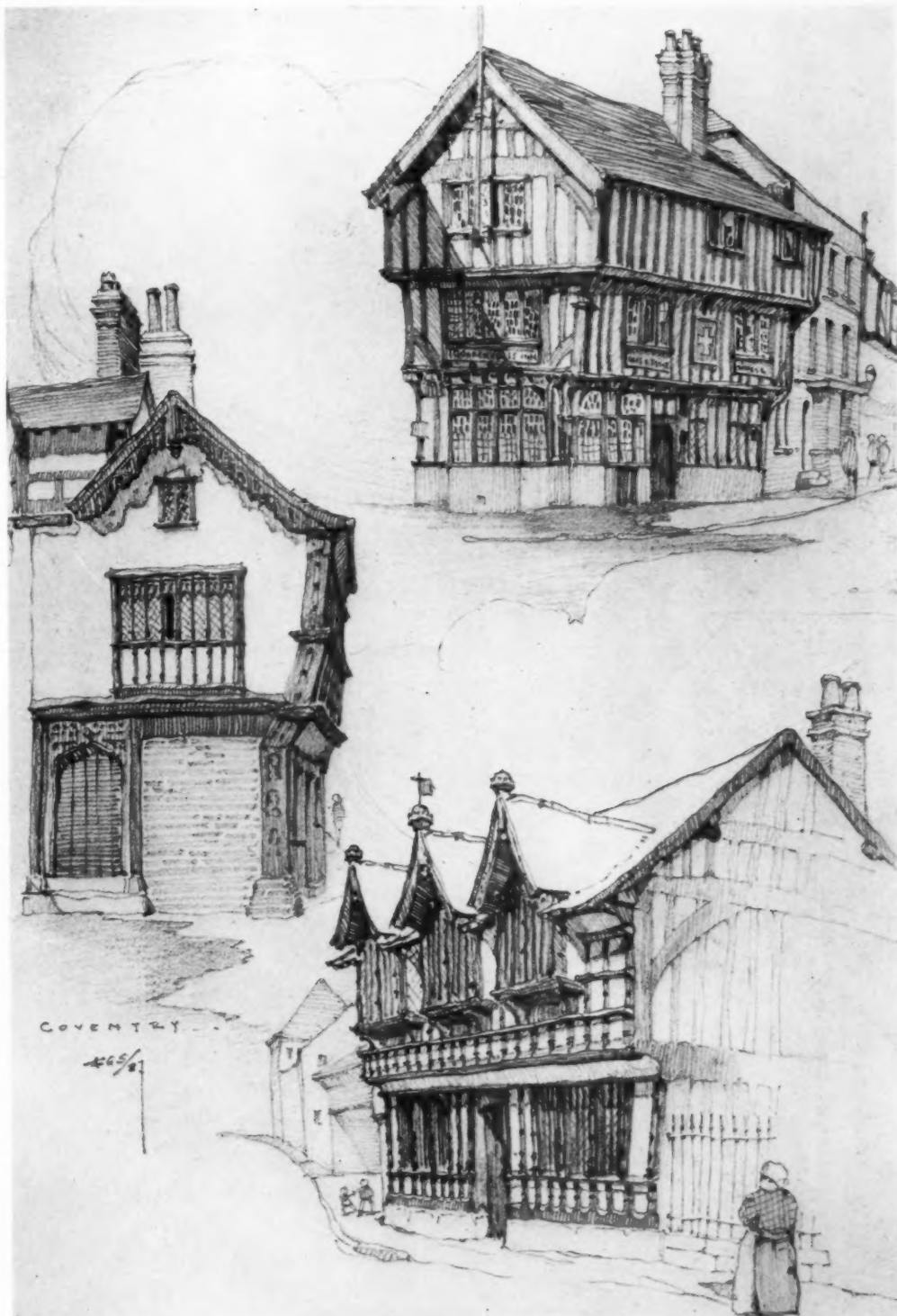


CHURCHES OF CAEN

FROM THE SKETCH BOOK OF FRANKLIN SCOTT
REPRODUCED SLIGHTLY SMALLER THAN THE ORIGINAL



WROUGHT IRON DETAILS AT SIENA
 FROM THE SKETCH BOOK OF FRANKLIN SCOTT
 REPRODUCED AT SAME SIZE AS THE ORIGINAL



COVENTRY

FROM THE SKETCH BOOK OF FRANKLIN SCOTT
REPRODUCED AT SAME SIZE AS THE ORIGINAL



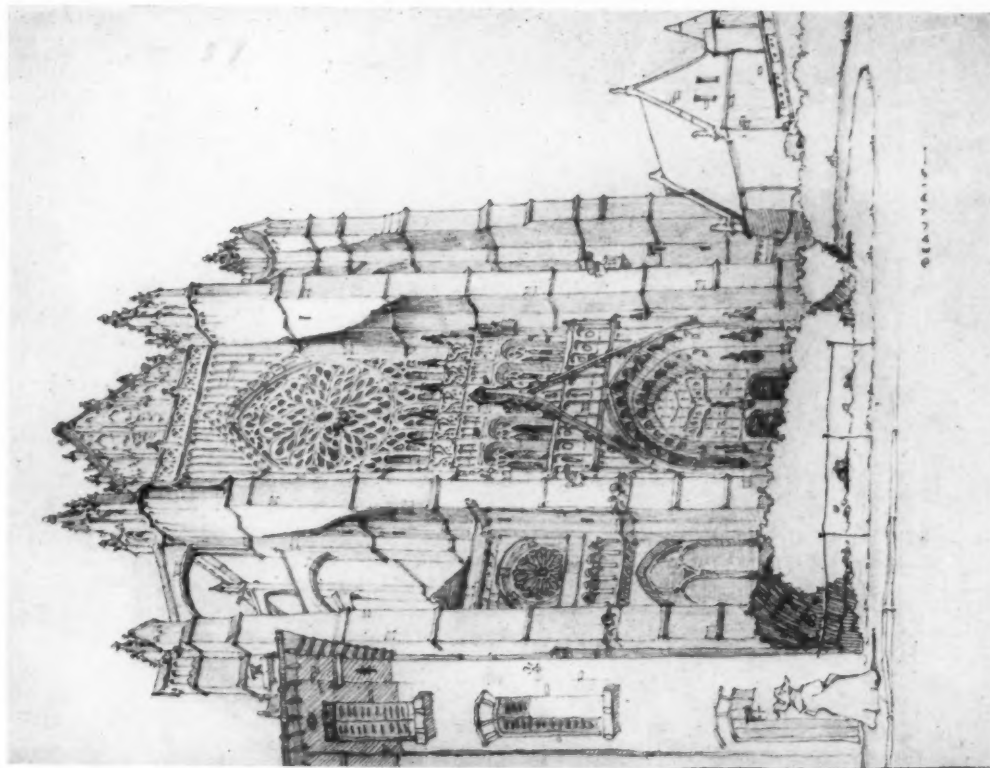
CAMBRIDGE MARKET

REPRODUCED SLIGHTLY SMALLER THAN THE ORIGINAL

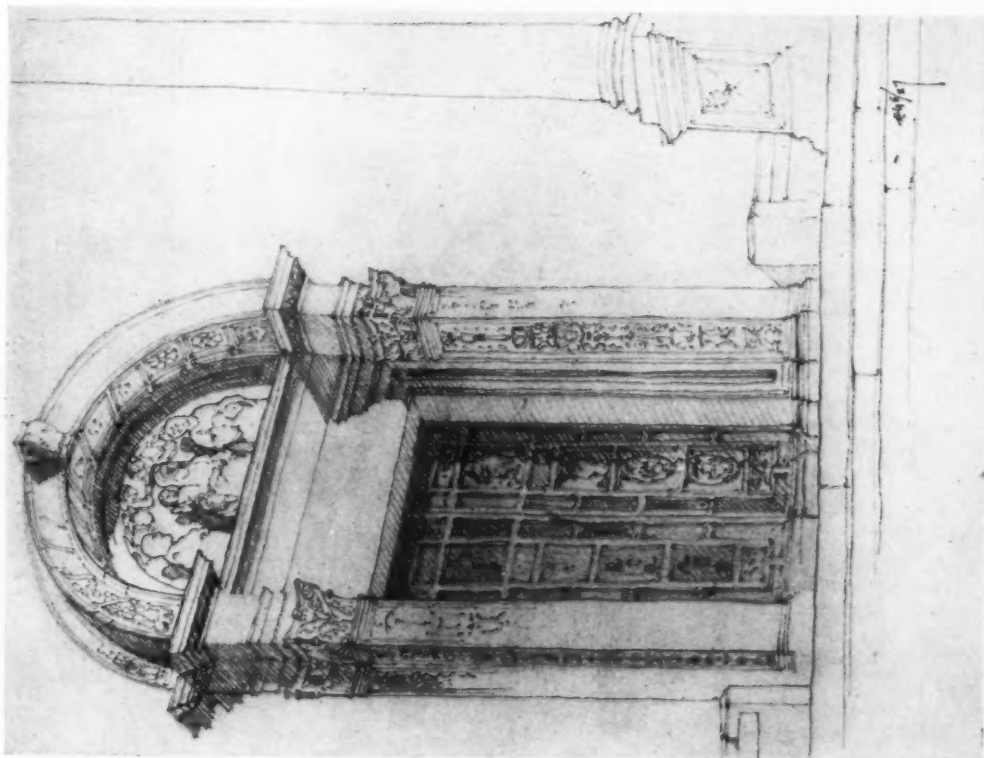


TOWN GATE, RICHELIEU

FROM THE SKETCH BOOK OF FRANKLIN SCOTT
REPRODUCED AT SAME SIZE AS THE ORIGINAL

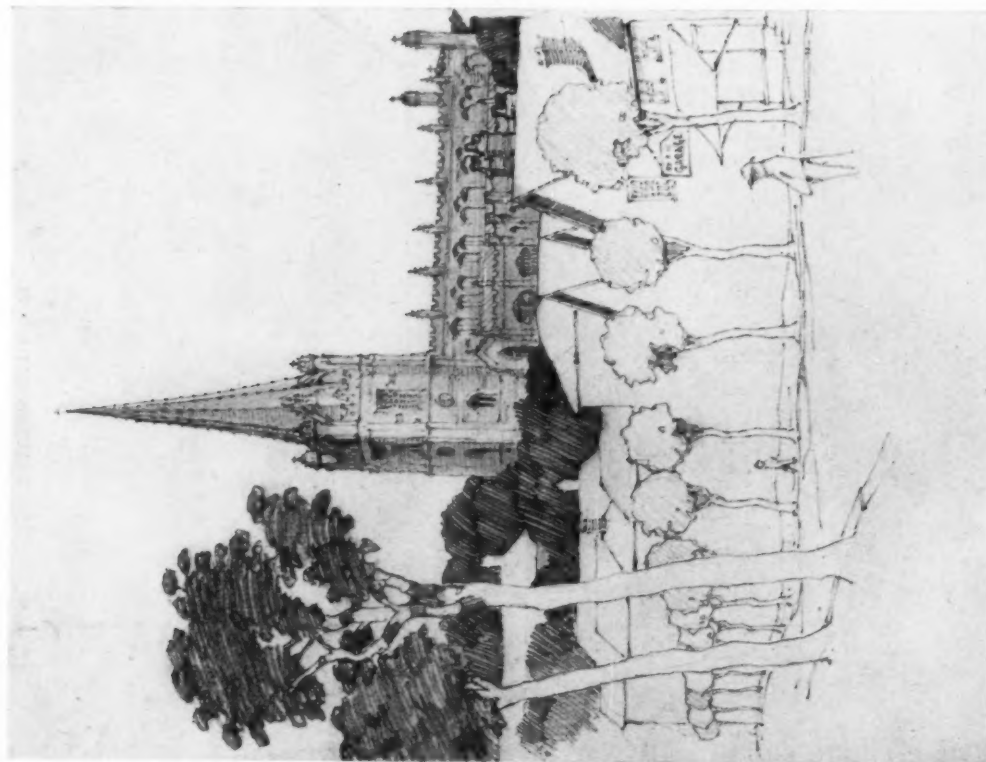


BEAUVAIS CATHEDRAL

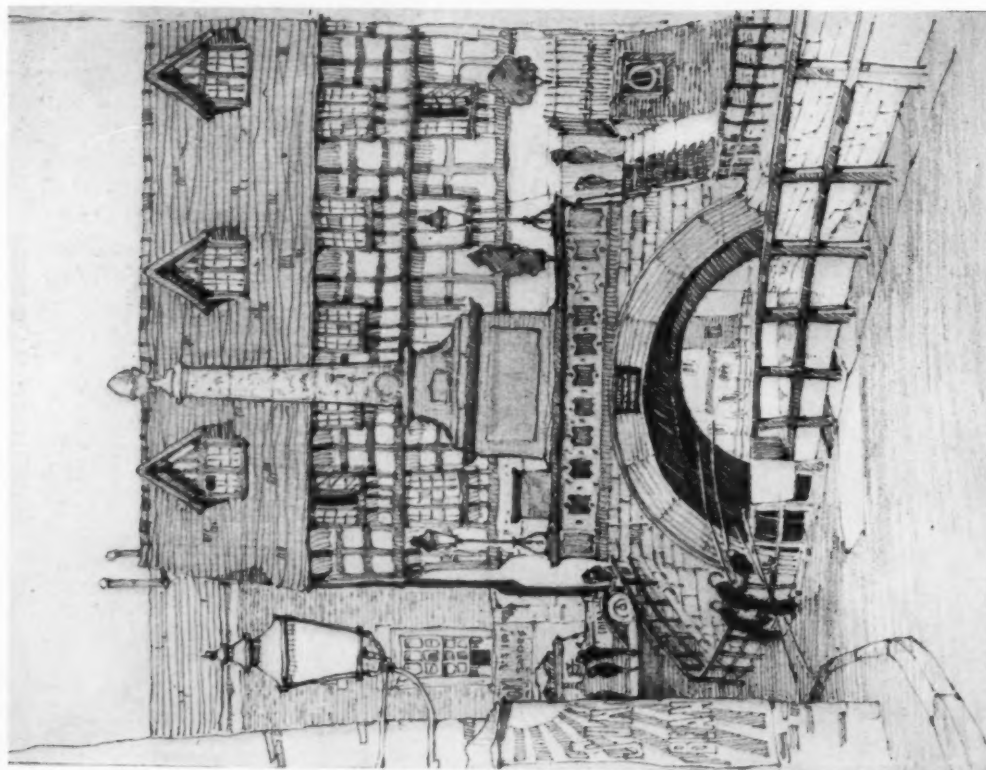


SANTA MARIA DELLA QUERCIA

FROM THE SKETCH BOOK OF FRANKLIN SCOTT
REPRODUCED SLIGHTLY SMALLER THAN THE ORIGINAL



SAFFRON, WALDON

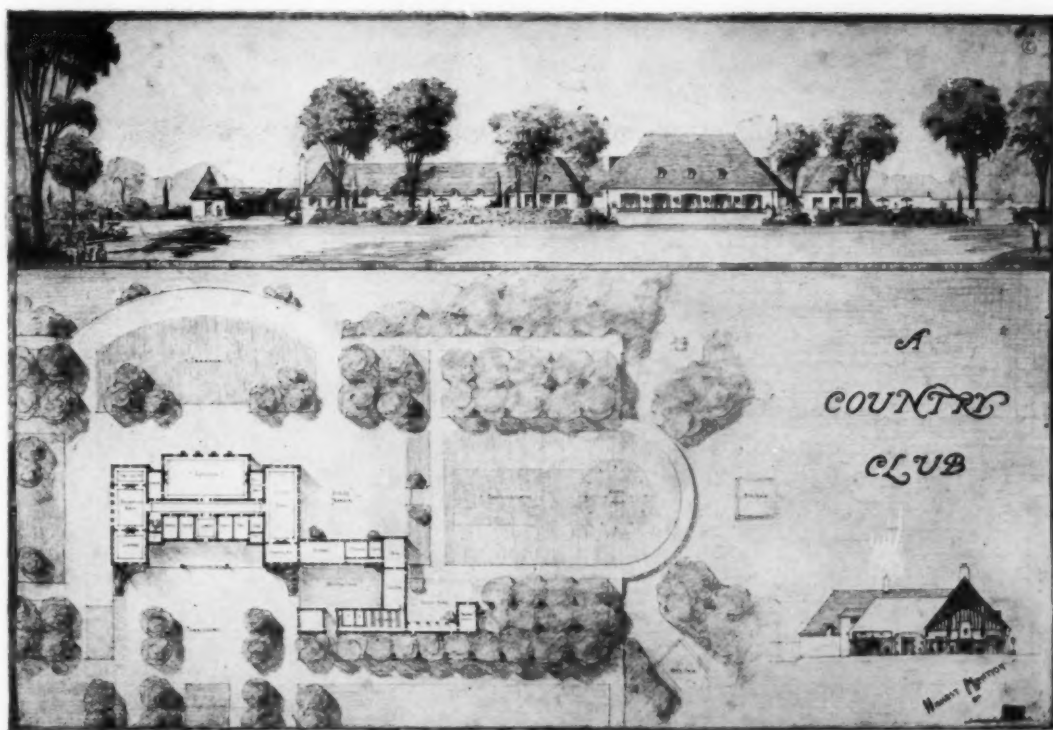


LINCOLN

FROM THE SKETCH BOOK OF FRANKLIN SCOTT
REPRODUCED SLIGHTLY SMALLER THAN THE ORIGINAL



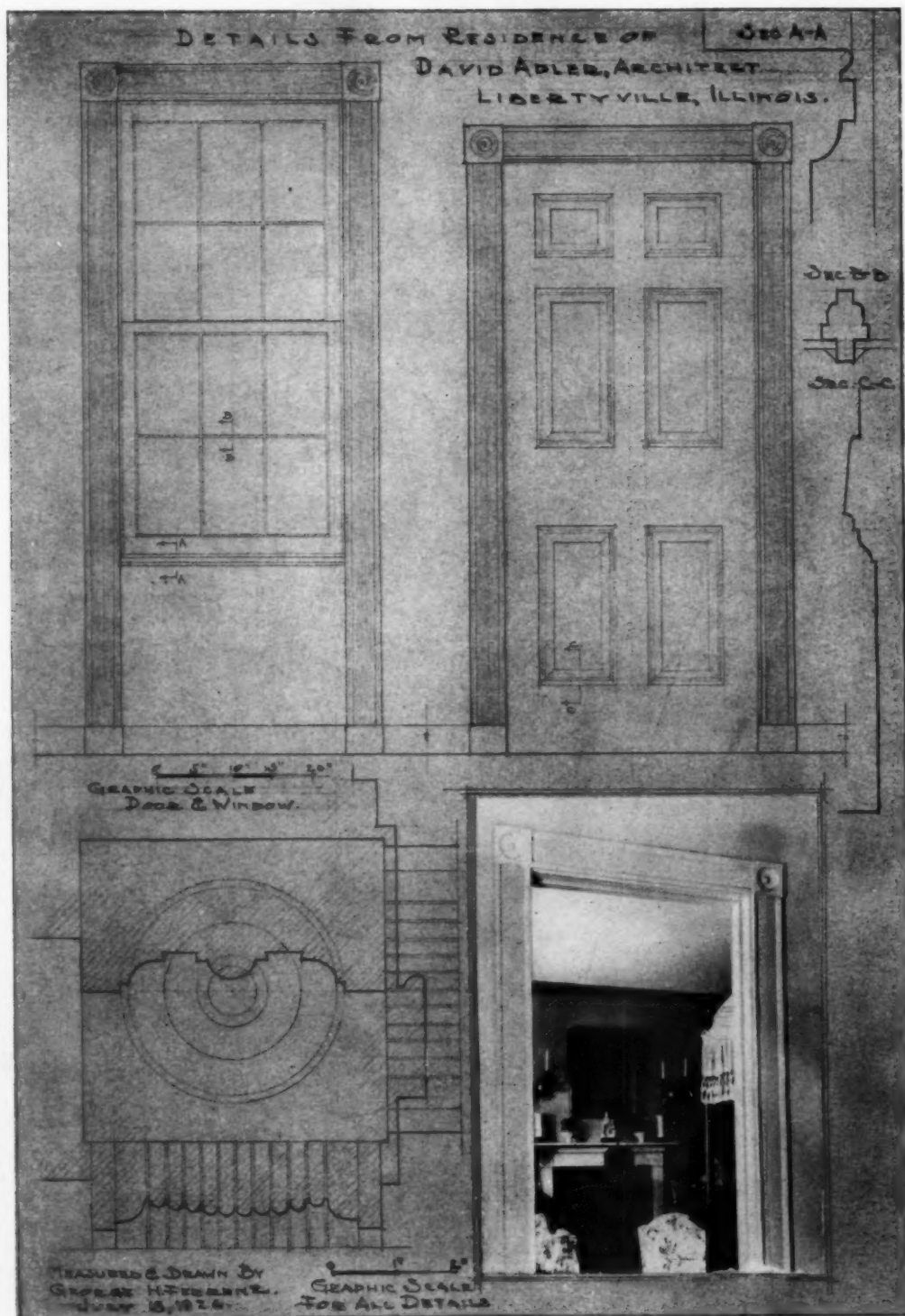
MEASURE PROBLEM BY SCHWERDT & EMERSON



DESIGN PROBLEM BY JOHN S. ROWLAND

WORK AT THE SCHOOL INCLUDES MEASURED DRAWINGS OF NEIGHBORING ESTATES AND HOUSES, AS WELL AS ORIGINAL PROBLEMS, WHEREIN STUDENTS IN ARCHITECTURE AND LANDSCAPE ARCHITECTURE ARE ENCOURAGED TO COLLABORATE

FOUNDATION FOR ARCHITECTURE AND LANDSCAPE ARCHITECTURE



MEASURED DRAWING BY GEORGE H. FERRENZ
FOUNDATION FOR ARCHITECTURE AND LANDSCAPE ARCHITECTURE

INTERIOR ARCHITECTURE

THE PURPOSE OF A COUNTRY CLUB REFLECTED IN ITS ARCHITECTURAL TREATMENT

THE purpose of a club might be described as a cross between a hotel and a private house. Its members might be considered as one big family, while the manner in which they entertain necessitates a building which follows closely the plan and proportion of a hotel. Thus, a successfully designed club must be spacious and dignified, yet comfortable and informal.

The distinction between the design of a city and a country club is practically the same as that which marks the difference between a city and a country private house; one is more formal than the other, in keeping with the formality of city life in general. It is the design of a country club with which we are here concerned, and the illustrations picture various views and plans of the Elizabeth Town and Country Club, at Elizabeth, N. J., designed by Clifford C. Wendehack, architect.

Informality must not in any way be confused with disorderliness. Informality, in the sense in which it is here used, implies rather cordiality. An architectural design which conforms with the laws of symmetry and balance, may be informal and cordial. The arrangement of the furniture, for example, in the lounge of the Elizabeth Town and Country Club, as may be seen by referring to the illustration on this page, is orderly, even symmetrical, yet thoroughly informal and cordial. The architectural treatment, too, reflects the true purpose of a club in the materials employed, as well as in its simple lines and informal proportions. The rough textured walls, the character of the wainscoting and the visible ceiling beams, all emphasize the homelike quality.

The design of this particular club building serves to demonstrate convincingly a point that has been



Photo by Clark

LOUNGE, ELIZABETH TOWN AND COUNTRY CLUB, ELIZABETH, N. J.—C. C. WENDEHACK, ARCHITECT



Photo by Clark

LOOKING FROM HALL INTO FOYER, WITH LOUNGE IN DISTANCE

often made in the articles of this department; namely, that individuality of purpose is reflected first in the selection of structural materials, and that architectural design is, in fact, a matter of lending a decorative interest to the structure, according to the conditions imposed by the various materials selected. It is by developing the designs of both the exterior and the interior of the Elizabeth Town and Country Club, according to these fundamental principles, that the architect has attained success.

In a building of this nature, one must not overlook the importance of the furniture. This holds true both as regards the design of the various pieces and their placing in the rooms. It is not enough that a piece of furniture have intrinsic value; but its design must be definitely related to the other pieces and to the architectural treatment. One will notice on the floor plans of the Elizabeth Town and Country Club, reproduced on another page, how

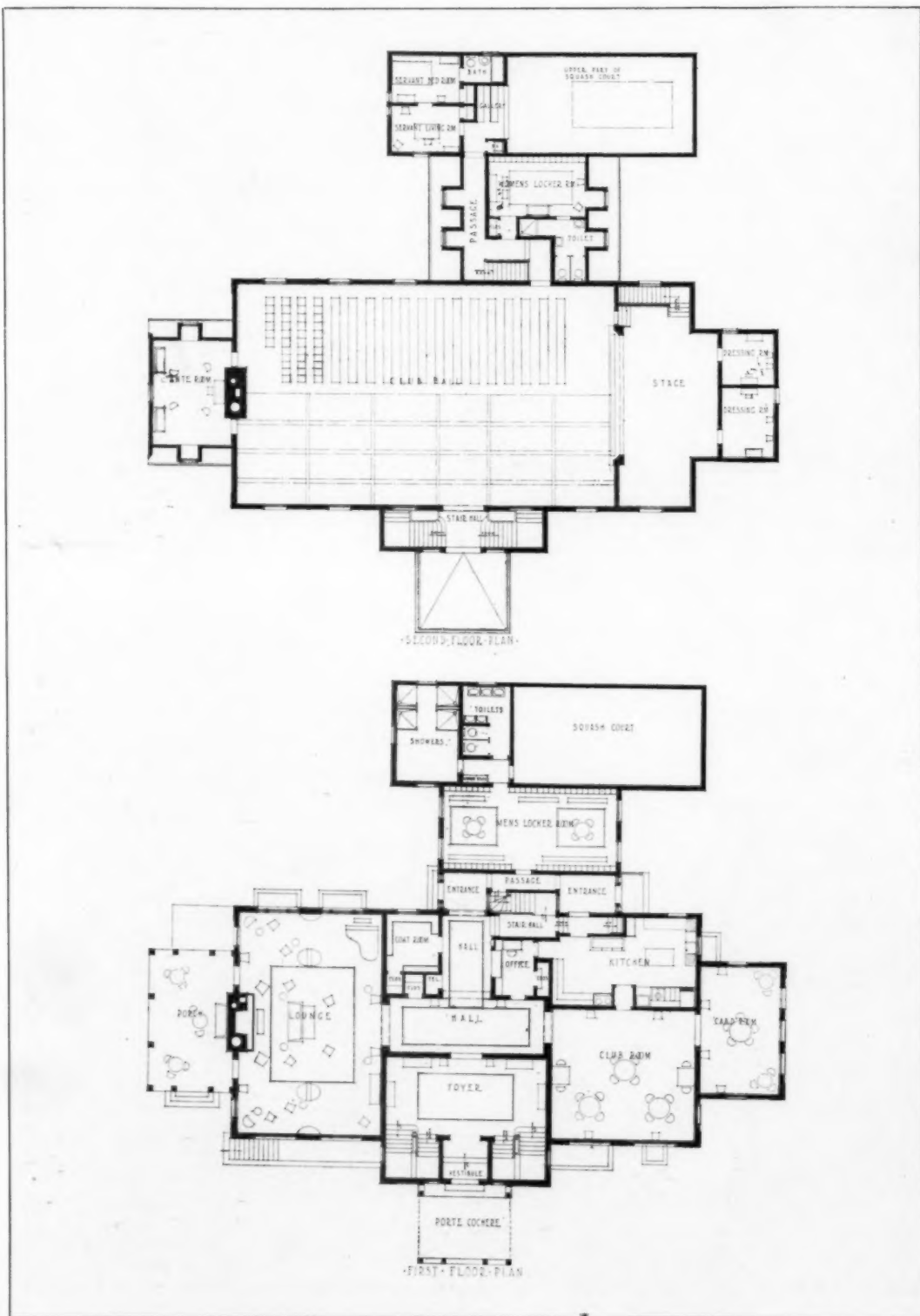
each piece of furniture has been placed to comply with the principles of architectural composition, and a careful study of the illustration of the lounge, shown on a previous page, will convince one of the care with which each piece has been selected to take its proper place in the final ensemble.

It is not uncommon, in these days when interior architecture and interior decoration, or furnishing, are considered as enemies rather than allies, that the line where the one ends and the other begins is still visible when the room is completed. This is a mistake. Although these two phases of the design may be so distinctive that they necessitate the functioning of two minds, their relation to one another is so definite that it should never be discernible where the one ends and the other starts. The purpose of a room should be the inspiration for its architectural treatment and for its decorative or furnishing scheme. Unity and harmony between the two must then result in the final composition.



Photo by Clark

AUDITORIUM, ELIZABETH TOWN AND COUNTRY CLUB, ELIZABETH, N. J.—C. C. WENDEHACK, ARCHITECT



ELIZABETH TOWN AND COUNTRY CLUB, ELIZABETH, N. J.

C. C. WENDEHACK, ARCHITECT



Photos by Clark

ELIZABETH TOWN AND COUNTRY CLUB, ELIZABETH, N. J.

C. C. WENDEHACK, ARCHITECT



Photo by Clark

DETAIL OF ENTRANCE, ELIZABETH TOWN AND COUNTRY CLUB, ELIZABETH, N. J.

C. C. WENDEHACK, ARCHITECT



EDITORIAL COMMENT



The Speculative Builder

THE menace of the speculative builder continues to be a serious handicap to the proper development of the design and plan of small houses. He finds a prototype in the disturbing activities of the makers of cheap furniture and the producers of moving pictures. The furniture manufacturer, having selected some piece for reproduction, that has passed the test of intelligent criticism, at once proceeds to divest it of those qualities that gave it its artistic value, and to cheapen its reproduction all he can. The moving picture producer in a like manner takes the best seller and after distortion that wrings the heart of the author, sends his reels broadcast. To these two classes the test of merit is the selling possibilities of the thing.

In like manner, the speculative builder will appropriate the design and plan of an architect and after paring down costs to the lowest level, he evolves a house that enables him to sell his product to a gullible public at a large margin of profit. Of course, these conditions are not new to architects and the dangers that lurk in such methods have long been recognized. The American Institute of Architects, endeavoring to counteract the activities of speculative builders, gave its sanction to the Small House Service Bureau. Whether or not that Bureau has accomplished the purpose of its creation, is a topic on which there are many and divergent opinions.

Giving the people what they want and giving them what they should have, is the exact difference today between a money-making enterprise and one doomed at the outset to financial disaster. And until the great masses are brought to a better appreciation of the things they really should want, conditions as to speculative building will not be very greatly improved. Naturally the architect thinks in terms of art and naturally he is led to the belief that the people should be equally mindful of the value of good architectural expression. The speculative builder, with a keenly developed business mind, wastes no time on art, but concentrates on the value of a spectacular appeal to a gullible public.

We may have to fight fire with fire in an effort to minimize the evils of speculative building. We shall have to take some recognition of the speculative point of view of the man who buys a house for a permanent dwelling. Forty years ago the young

married man built his house as a home and not as a speculative venture. As his family increased, so the house grew in size. The additions from time to time were evidences of the owner's growing importance and his progress toward affluence. Today the home builder's idea is to put just sufficient money into his house to enable him to "turn a deal" that will insure a profit. The domestic idea is lost in the spirit of speculative building.

Naturally the profession of architecture is seeking a solution of the problem of speculative building. The Institute, looking over a period of two decades, has made progress and at the present time the result is more encouraging than many are disposed to admit. It is not possible quickly to effect a cure of a malady that has reached a chronic state, nor will it be possible to show much progress in the abatement of an evil that has assumed such large proportion. The consensus of intelligent opinion is that the matter is one of education of the masses along the right lines. The reader will not need to be told that such education can only be reached in its fuller sense by years of patient and well sustained effort. We are better off today than we were two decades ago, as we will undoubtedly be further advanced two decades hence.

It is certainly true that "big business" has now a better appreciation of the value of good architecture as a commercial asset than ever before. We may hope to arrive to a similar state as relating to the whole people. But the task is a large one and we shall have to keep everlastingly and untiringly at it. No one will more quickly accept the value of good architecture than the speculative builder when he learns that his profit lies more largely in good effort than in the present dishonest methods by which he seeks to lure the buyer of a ready made small house.

The speculative builder is a real problem for the architectural profession. In certain sections of the United States the problem is fully realized and local architects are making real efforts to find a solution. The situation is one that requires action. THE AMERICAN ARCHITECT will welcome the opportunity of disseminating through its pages what is being done in various communities to better the work of the speculative builder. If you will tell us of the efforts and the results that are being achieved in your locality, it will greatly help other communities that are in need of a plan of action.

Plagiarism

A HEADLINE in a newspaper a few days ago caught our immediate attention. It read: "Award \$781,891 for Plagiarism." Hoping that some architect had finally been rewarded in his efforts to abolish the unfortunate practice of appropriating the designs of buildings, we investigated the article further only to find that the producer and author of a stage success had been forced to pay the said amount to the original author of a manuscript submitted some fifteen years ago. To our mind, nothing is more to be condemned amongst members of the architectural or any other profession than copying another's original creation. We run across this in architecture all too often. It was only in the last three or four issues of this journal that we published a sketch of a building which possessed a marked similarity to one which had been illustrated in THE AMERICAN ARCHITECT a few months previous. It may be that in this particular case the similarity in design was due to inspiration of both architects having been derived from the same source; or it may have been nothing more than a mere coincidence. But, nevertheless, it looked very much like sheer plagiarism. We are inclined to give the designer of the later building the benefit of the doubt, and hope that we have not been placed in the position of publishing a building in which the author has stooped to the undignified practice of copying another's idea.

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The Goodhue Memorial

THE Committee in charge of the erection of the Memorial to Bertram Goodhue recently issued a statement of the cost of the project. The distinguished sculptor, Lee Lawrie, long associated with Mr. Goodhue on various works, contributed the model of the memorial. The cost of carving and of installation will amount to about twelve thousand dollars. Individual subscriptions have ranged from one dollar to five hundred dollars. Substantial gifts have been and will be forthcoming, but it is the desire of the Committee that the greatest number of persons should be included among the donors.

Few architects have so lived and worked that they won the good-will and affection of their contemporaries to the extent of Bertram Goodhue. No doubt exists in our mind but that the amount of money required to erect the memorial to perpetuate the name of an architect of such outstanding personality will be cheerfully and quickly provided by those who learn of the project. Bertram Goodhue probably contributed more to the development of American Architecture in the past twenty-five years, than any other one individual. It is a worthy undertaking to provide this monument to one of such marked genius.

To School or Not to School?

WE were recently asked to help find a job for a young acquaintance of ours who was possessed with the idea that he wanted to be an architect. He was graduated from high school in June, and his idea was to work in an architect's office during the summer and in the fall to make some arrangements whereby he might go to some architectural school on a part-time basis and while holding his job. We found him a job. He at once presented his ideas to the architect, a man whose name we do not feel free to mention. This architect offered to take him into the office but advised the young man not to go to school. He said that it was his experience that men graduated from the Architectural Schools are "crammed full of a lot of book knowledge," but know little or nothing of the practical side, which involves primarily the use of materials and the relation of materials to design. Once more, this architect told the young man that he is going to send him around to various shops, mills and quarries, realizing that the fundamentals of architecture are embodied in a knowledge of materials rather than in being able to draw from memory all the details of the Doric order or the peculiar proportions of a Georgian broken pediment. It is true that a majority of architectural schools in this country fail to impress on their students the importance of the fact that structure is the basis of design; and structure itself is determined by materials. We can readily understand how a practicing architect might be convinced that six months devoted to visiting operating mills and quarries, on the part of an apprentice in architecture, with explanatory assistance, would be of far greater value than four years over a drawing board and in lecture rooms in most architectural schools.

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Wanted: A Capable Architect

A CERTAIN large city has formulated a school building program to cost over forty million dollars. Last year, experts who investigated the school building situation in that city recommended the appointment of "an architect as head of the bureau who is trained in artistic design, thoroughly versed in methods of construction and structural design and possessed of administrative ability." The public education association of that city has asked the Board of Education to appoint a capable architect and is quoted as stating, "It seems strange that a program of such magnitude as the Board now proposes should be formulated and adopted before the essential pre-requisite is met."

It does seem strange that plans should be made for so large a building program without the assistance of an architect. Of course, the experts gave the Board a rather large order, and school boards often have their own methods of solving school problems.



ENGINEERING AND CONSTRUCTION

THE EFFECT OF THE ACOUSTICS OF AN AUDITORIUM
ON THE INTERPRETATION OF SPEECH

By E. C. WENTE

THAT different auditoriums of approximately the same size vary greatly in their acoustic properties is apparent even to the casual observer. In some halls it is an enervating task to follow a discourse which might be understood easily in a room with better acoustics. An auditorium which is acoustically bad for speaking purposes, usually has one or the other of two defects: either the speaker cannot be heard sufficiently well at remote points, or, on account of excessive reflections from the walls, the spoken syllables do not reach the ears of the listener as articulate sounds but as a chaos of tones, from which he can extract the meaning only by concentrated effort.

The most noteworthy studies of the acoustics of auditoriums are those of the late Professor W. C. Sabine. The principles which he established still constitute almost the sole basis for the acoustic treatment of rooms. One of his important conclusions was that, for a given size of room, there is an optimum reverberation time;* for good acoustics the amount of sound absorbing material within the room must be such that the reverberation time does not differ greatly from this optimum value. Most of the data on optimum reverberation time given by Sabine refer to a frequency of 512 cycles per second, which lies near the middle of the musical scale. However, the absorption of sound by most materials varies greatly with frequency. Hence, even rooms having

the optimum reverberation time at 512 cycles may differ widely in their acoustic characteristics. Sabine recognized this fact, but it is a point which does not appear to have been sufficiently stressed, especially with reference to the interpretation of speech. In fact, Sabine was inclined to regard the absorption at 512 cycles as of primary importance, for he wrote, "in the art of telephony it was regarded as the

characteristic pitch determining the conditions of articulate speech." In recent years, however, some data have been made available on the nature of speech and hearing which bear evidence for the belief that it is even more important to consider the reverberation times at other frequencies; in other words, the type of absorbing material that is present in a room is of greater influence than has heretofore been generally supposed. Some of these data taken from the published papers of different investigators are here presented.

As periodic phenomena in general may be resolved into sine wave

components, so speech sounds may be regarded as composites of pure tones of definite frequencies and intensities. The distribution of the energy among the component tones of representative English speech sounds throughout the frequency range of 50 to 5,000 cycles per second has been determined by Crandall and MacKenzie.** Their results are shown in Fig. 1. Curve A gives the relative amount of energy in speech corresponding to the frequency shown

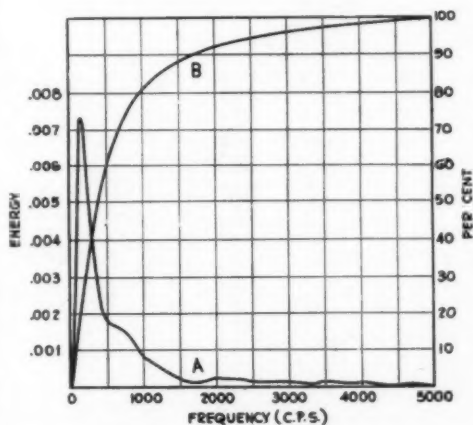


FIG. 1. ENERGY DISTRIBUTION IN SPEECH
A: RELATIVE ENERGY AT EACH FREQUENCY
B: PER CENT OF ENERGY BELOW GIVEN FREQUENCY

*Reverberation time, as defined by Sabine, is the time required for the mean energy density of sound in a room to decay to one millionth of its initial value.

**Phys. Rev. XIX, p. 221, March, 1922.

as abscissa; e.g., in the region about 200 cycles there is approximately forty times as much energy as in the region about 1500 cycles. Curve B gives the energies plotted in a little different way. Here the ordinate gives the fractional part of the energy that lies below the corresponding frequency plotted as abscissa. This curve shows that 60% of the energy in speech lies below 500 and 35% below 200 cycles.

In view of the preceding data we might suppose the low frequency components in speech to be relatively important. However, it has been shown that, although the components in speech lying below 500 cycles are of value in preserving the naturalness of a speaker's voice, they contribute relatively little to the interpretation of speech sounds. The curve shown in Fig. 2 is from a paper by

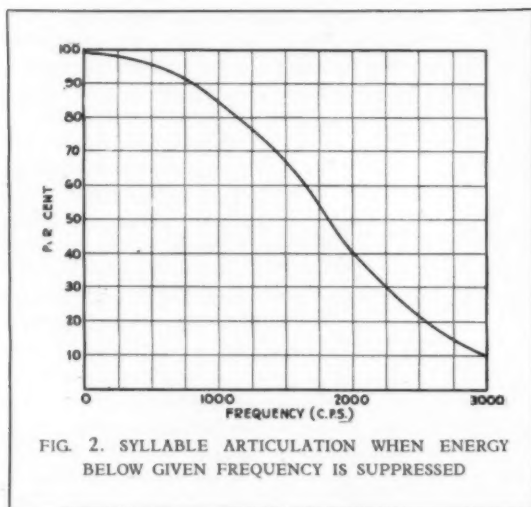


FIG. 2. SYLLABLE ARTICULATION WHEN ENERGY BELOW GIVEN FREQUENCY IS SUPPRESSED

Fletcher.*** This curve gives the percentage of a large group of test syllables taken from the English language which were correctly understood when all the energy below the frequency given as abscissa was suppressed by the transmitting system. For example, when all the energy below 500 cycles was suppressed, the articulation was still within 2 per cent of the maximum, although 60 per cent of the energy in speech lies below this value. This fact points to the importance of considering the absorption characteristics of materials that are used in rooms for damping purposes.

In Fig. 3 is shown the absorption curve, as given by W. C. Sabine, for a layer of hair felt such as is frequently used for deadening rooms. This material is merely cited as an example; many other types of porous materials frequently used in place of hair felt have quite similar absorption characteristics. This material is seen to have large absorption in the upper but small absorption in the lower fre-

quency region. What, then, is the effect on the acoustics of a room into which material of this type is introduced? The average intensity throughout a room is, to a first approximation, inversely proportional to the absorptivity of all the surfaces. Hence, in a room with a relatively large amount of porous materials, the intensities of the tones of the higher frequencies, which we have seen to be important for articulation, are very greatly reduced in comparison with those of the lower frequencies, which are unimportant for articulation. When, then, enough porous material is introduced to reduce the reverberation of those tones in which speech is rich to the point where it is no longer objectionable, the intensities of the important high frequency tones may be below the threshold of audibility at remote parts of the room. Hence, at these points it will be difficult to interpret the speaker's words.

Aside from the distracting effect of the reverberation of low frequency tones, their presence in excessive amounts reduces the ability of the auditor to hear those of high frequency. It has for a long time been known qualitatively that the threshold of audibility for a given tone is raised by the presence of another tone, especially if this tone be one of lower frequency. A quantitative study of this

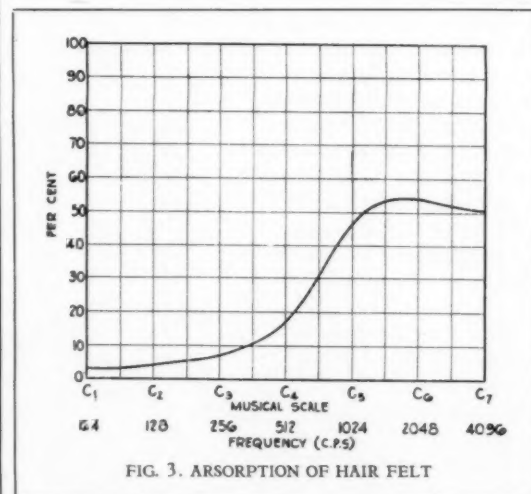


FIG. 3. ABSORPTION OF HAIR FELT

masking of one tone by another has been made by Wegel and Lane,† from whose paper the curve of Fig. 4 is taken. An ordinate of this curve gives the relative power of a 1500 cycle tone that is just audible in the presence of a masking tone of 300 cycles having the power indicated by the corresponding abscissa. Unity power for either tone is taken as its power at the threshold of audibility when no other tone is sounded simultaneously. For example, when a tone of 300 cycles is sounded at an intensity $10^{0.8}$ times its value at the

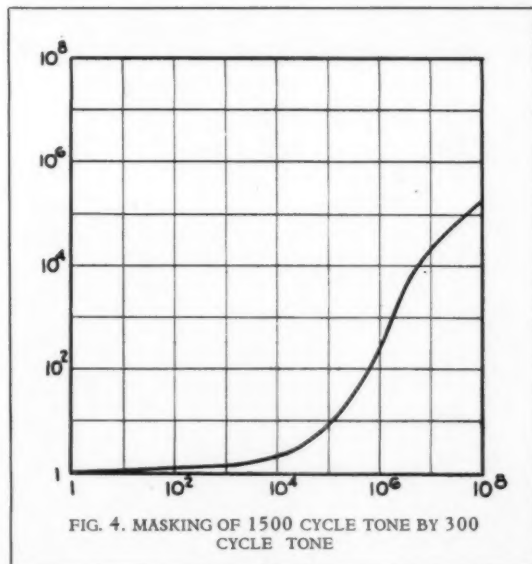
***Jl. Frank. Inst., Vol. 193, No. 6, June, 1922.

†Physical Review, Vol. 23, No. 2, February, 1924.

threshold of audibility, a 1500 cycle tone to be heard must be 10^4 times as intense as when the 300 cycle tone is absent. These values of intensities for the respective frequencies are quite possible for speech, in a room which has its acoustic characteristics controlled by the absorption of ordinary porous materials. The phenomenon of masking further emphasizes the importance of keeping down the average intensity of the lower tones, which for articulation are quite unimportant and yet are delivered in large amounts by the speaker.

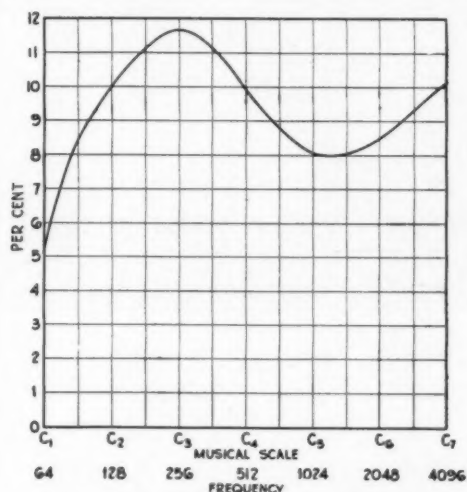
In order to establish definitely the absorption characteristic that a room which is to be used primarily for speaking purposes should have, the characteristics of speech sounds, particularly the duration of the components, would have to be considered in more detail. Yet, we may conclude from the preceding discussion that the absorption of the walls should in general be greater for the lower than for the higher frequency tones. Usually, it would probably not be necessary for the walls to absorb at the upper frequencies at all, except in cases where echoes need to be reduced, since the clothing of the auditors, rugs and other fabrics absorb the high frequency tones selectively.

The values generally given for the optimum reverberation time of a room are based on the



opinions of critics regarding the acoustic qualities of auditoriums having known times of reverberation. Only recently has an attempt been made to measure quantitatively the relative excellence of auditoriums for speaking purposes. V. O. Knudsen* has made articulation tests in halls with various times of reverberation, applying the method used by telephone engineers for testing telephone

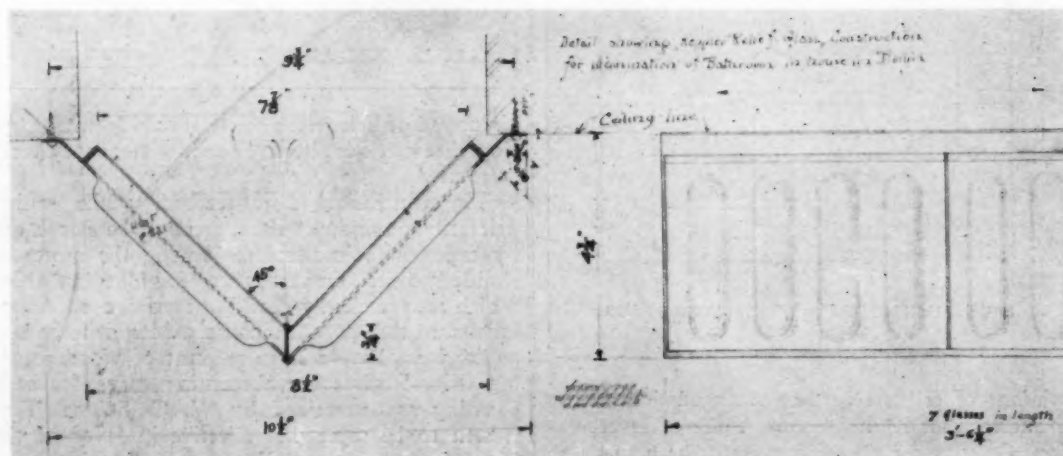
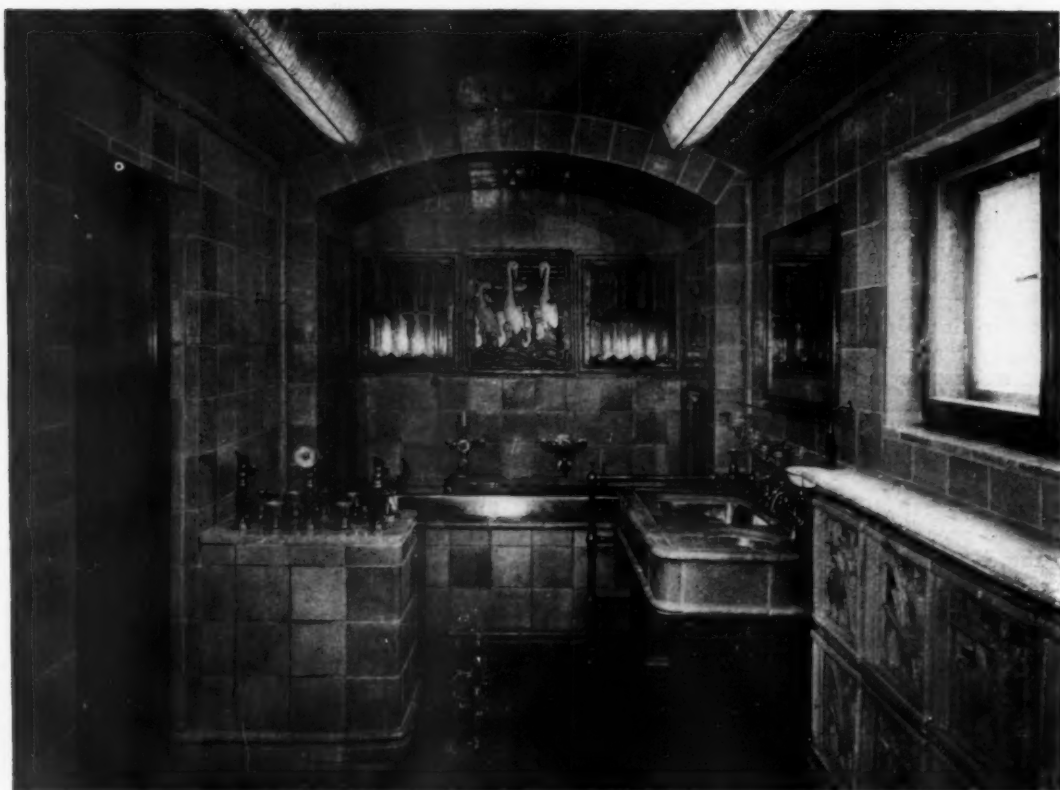
equipment. A list of syllables is read and several listeners record the syllables as they are understood. The percentage of syllables correctly understood is taken as a measure of the articulation. Knudsen found that the articulation continued to increase as the time of reverberation was reduced. Although it is not stated in his paper, the times of reverberation were probably measured at about 500 cycles. The reverberation time was adjusted by means of hair felt, at least in some of his tests. Under these circumstances his results are not incompatible with the preceding arguments, for, in order to get the reverberation time of a room for low frequencies down to a desirably small value by means of hair felt, a large amount of the felt is required. It does not follow, however, that in a large hall better articulation could not be obtained



if, instead of hair felt, a material having an absorption characteristic selective for low frequency tones were used.

The conclusions here reached, while resting primarily on indirect data, seem to be borne out by experience. Auditoriums having the most desirable acoustic properties are found to be those which are sufficiently dead but are free from hangings and other porous materials. Many of the best auditoriums have a large amount of wood paneling. Fig. 5 gives the absorption curve for such paneling as determined by W. C. Sabine. This is seen to be somewhat selective in favor of the lower frequency tones. For a room that is too reverberant we could thus hardly do better than to increase the absorption by covering certain of the walls by some kind of wooden panels. Unfortunately on account of the relatively small absorption coefficient of wood panels this method is, in general, impractical for large halls.

*The Architect and Engineer, September, 1926; January, 1927.



DETAIL OF ILLUMINATION OF A BATH ROOM IN A HOUSE IN BERLIN, GERMANY, USING RELIEF GLASS
DESIGNED BY FREDERICK KEPPLER

IMPROVEMENTS IN WARM AIR HEATING SYSTEMS

By V. W. CHERVEU

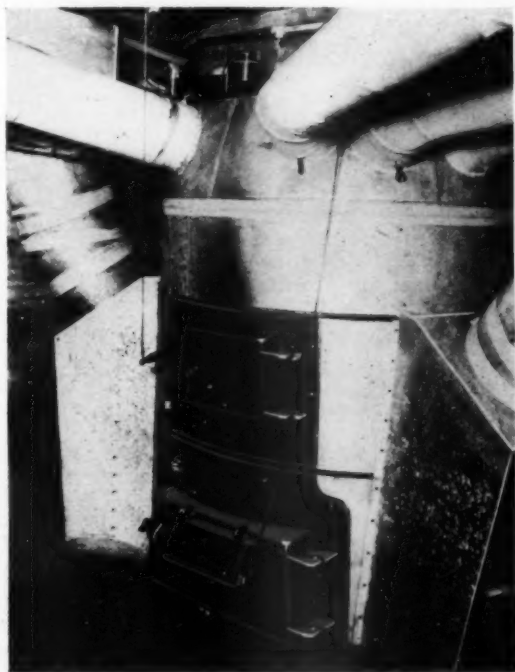
SUMMER-COOLING of houses by the same equipment that heats them in winter, and installation of warm air heating plants in larger residences and in other types of buildings than have been heated and ventilated by warm air heretofore, have been made possible by the recent development of a motor-fan unit in conjunction with other improvements in the warm air plant. These units are applicable to new or old installations. "Super-circulation" of air has been substituted for gravity-pressure, and in consequence, warm air heating and ventilation take on increased importance.

The essential new features of this warm air plant are a $\frac{1}{8}$ H. P. motor of standard make, a six-blade fan of approximately 3,500 c.f.m. capacity, a plenum chamber, an air-filter and a system of valves. The noise of operation is minimized by mounting the motor on standards grounded through the floor at the rear of the heating plant. The fan is attached to the drive-shaft and projects inside the sheet steel plenum chamber. This last is octagonal in plan and fits over the lower half of the plant. Cold air enters the plenum chamber through ducts similar to those in gravity installations. But instead of rising directly to contact the

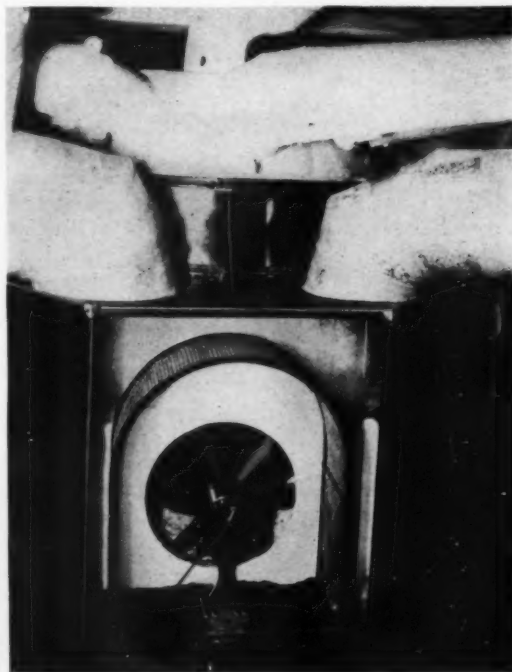
heating surfaces within the plant, the air is drawn by the fan into the air-tempering chamber, thence through a cleansing filter of copper screens into the main air-conditioning chamber. Its return to the outer chamber is prevented by fabric valves mounted on aluminum frames. In the interior chamber it is heated before entering the warm air leaders that distribute it through the building.

Motor-control is exercised through a switch, placed in any convenient location. Operation of the fan is not continuous, because it is stated that the circulating air requires only a "boost" in the morning and occasionally during the day to produce satisfactory temperature conditions.

Operation of the fan-unit has two direct results: first, to increase the velocity of the warm air, as it leaves the registers from an approximate flow of 170 feet per minute, the average in gravity installations, to between 300 and 400 feet; second, to overcome by mechanical pressure the inertia of cold air in long horizontal ducts and the back-pressure of cool air that tends to collect in warm air leaders. The effect of increased air-velocity is to increase the rapidity with which the building may be brought to comfortable temperature. It is under-



WARM AIR HEATING PLANT WITH OVERHEAD TYPE MOTOR-FAN UNIT. COLD AIR INTAKES ARE LOCATED ON EITHER SIDE NEAR THE FRONT



MOTOR-FAN UNIT OF A "SUPER-CIRCULATION" SYSTEM LOCATED AT REAR OF FURNACE. COLD AIR IS DRAWN THROUGH COPPER SCREEN FILTERS

stood that actual installations, which have been in operation a year or more, have shown that the forced-circulation system will accomplish this result within half an hour.

Increased velocity also means improved air circulation throughout the building. Tests which the University of Illinois has been conducting for several years for the National Warm Air Heating and Ventilating Association have developed that there are between $1\frac{1}{2}$ and 2 complete air changes per hour in every room of a building heated by a gravity warm air system. Engineers have found that there are from 4 to 6 changes per hour with "super-circulation," and that more uniform temperatures between floor and ceiling result.

Higher heating-plant efficiency and greater economy are also stated to result from the use of the fan-unit system, due to the fact that forcing of the furnace is not required in the morning and during cold weather. The temperature of the whole system is lowered, the air leaving the registers at an average of 160 to 165 degrees in a gravity system, but only 140 to 150 degrees in the fan system. Heat-loss from the furnace and heat leaders into the basement has been found to approximate $12\frac{1}{2}$ per cent of the total generated.

The substitution of fan-propulsion for the force of gravity in moving air through ducts and leaders largely removes the limitations on warm air heating which the industry has usually accepted in the past. While these limitations have not been fixed and absolute, in general they have been as follows:

First, efficient gravity-operation has been difficult with ducts exceeding 20 feet in length. Second, to give the warm air leaders sufficient pitch as they leave the plant, the basement has had to be at least 7 feet deep, unless the furnace was pitted, which has been regarded as questionable procedure, especially in soils where water is present. Third, 10 to 12 rooms have comprised about as large a house as could be heated efficiently. Fourth, conditions necessary for satisfactory operation of a gravity system have been found rarely in buildings exceeding 2 stories in height.

With a super-circulating system, ducts of lengths prohibited in gravity systems are within the range of efficient operation. Installation in shallower basements is possible, since only 6 or 8 inches of clearance above the heating plant itself are required. With the fan, any number of rooms may be heated, provided the pipes are correctly located. Where other conditions are satisfactory, three story buildings can be properly heated.

There is no circulation of air through the heating plant when a gravity system is not heating, but with the fan, circulation may be had whenever it is wanted, at all seasons. An effect of lowering the temperature from 4 to 10 degrees can be produced by summer-operation of the fan. With the temperatures upstairs at or about 80 degrees, and the tem-

perature of the basement and castings of the heating plant, ordinarily below 70 degrees, air passed over the cool surfaces of the heater cools the circulating air appreciably. The oppressively warm air at and above the breathing-line is continually mixed with the cool air near the floor, and rapidly circulating air has a cooling effect.

The motor-fan unit can be combined with an automatic humidifier. A water-pan evaporates approximately a gallon of water in 24 hours, which increases the average relative humidity indoors from 2 to 3 per cent. Other humidifiers may evaporate as much as 24 gallons in the same period. This results in an indoor relative humidity of from 40 to 64 per cent. The latter, of course, is excessive, since it results in condensation of moisture on the windows and exposed wall surfaces. An automatic humidifier, even in a gravity system, will maintain the humidity at about 40 per cent which is considered ideal from the point of view of health and of preservation of fabrics, instruments and furnishings.

ARC WELDING EQUIPMENT BULLETIN

A BULLETIN discussing two types of equipment for arc welding has recently been issued by The Lincoln Electric Company of Cleveland, Ohio. The discussion covers the cost, operation, and economy of both variable-voltage, single-operator and constant potential, multiple-operator equipment from the engineering standpoint.

Arc Welding Equipment, 8 pages, illustrated, size $8\frac{1}{2} \times 11$ inches.

MAINTENANCE OF INTERIOR MARBLE

THE National Association of Marble Dealers, 648 Rockefeller Building, Cleveland, Ohio, has published a book on the cleaning of marble and the treatment of various kinds of stains. The booklet, entitled "Maintenance of Interior Marble," was written by D. W. Kessler, Research Associate at the National Bureau of Standards. The recommendations contained in this booklet are based upon over 10,000 laboratory tests and experiments; a comprehensive study of numerous marble installations, and the experience of persons who have been long associated with such problems in a practical way.

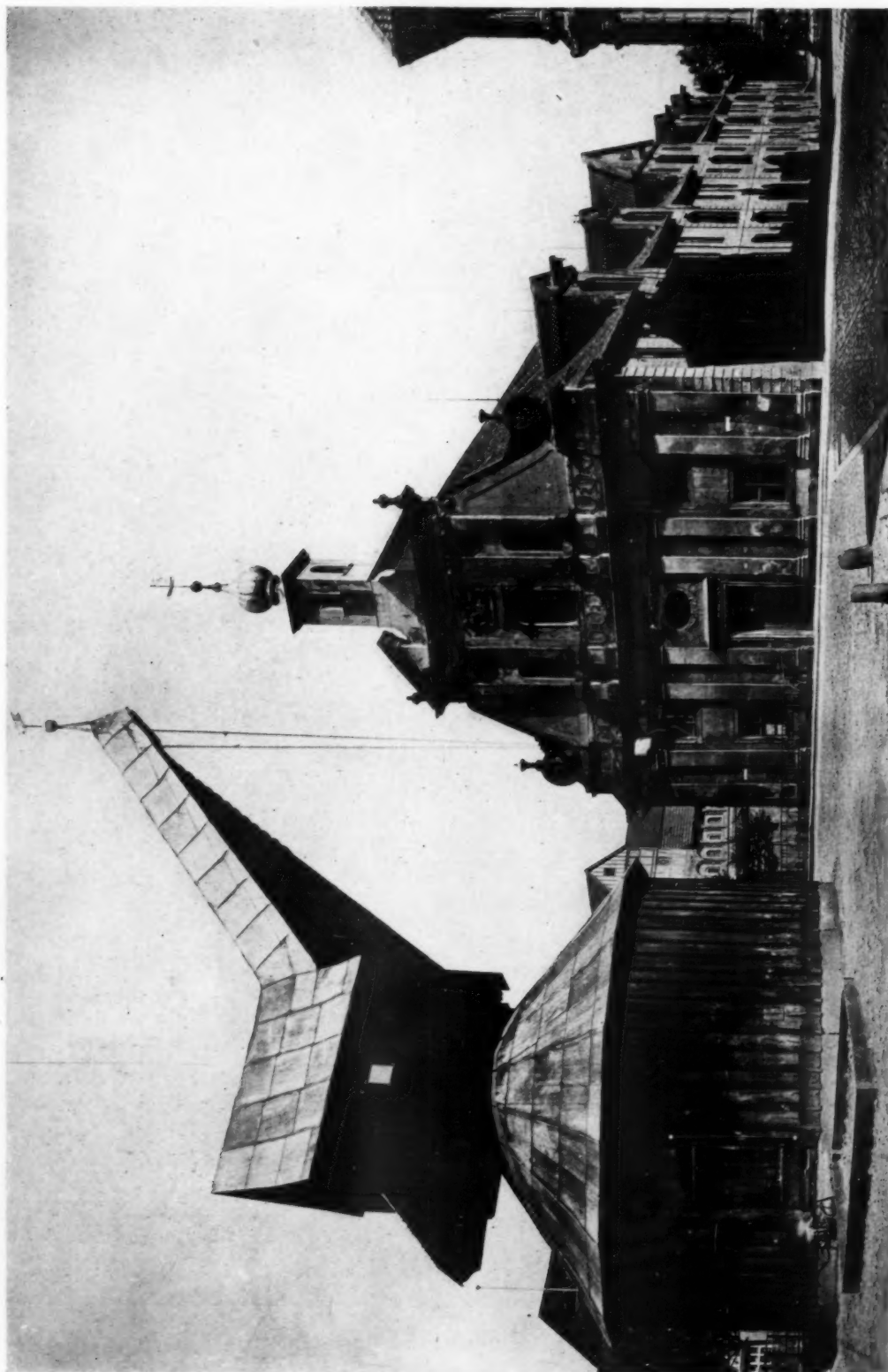
During construction work marble is often stained through the carelessness of other trades. Under these conditions architects will find the recommendations contained in this booklet of value. It will also be found of merit in advising clients as to the maintenance of marble so that its initial appearance may be preserved.

Maintenance of Interior Marble, by D. W. Kessler, 31 pages, size $3\frac{3}{4} \times 6$ inches.



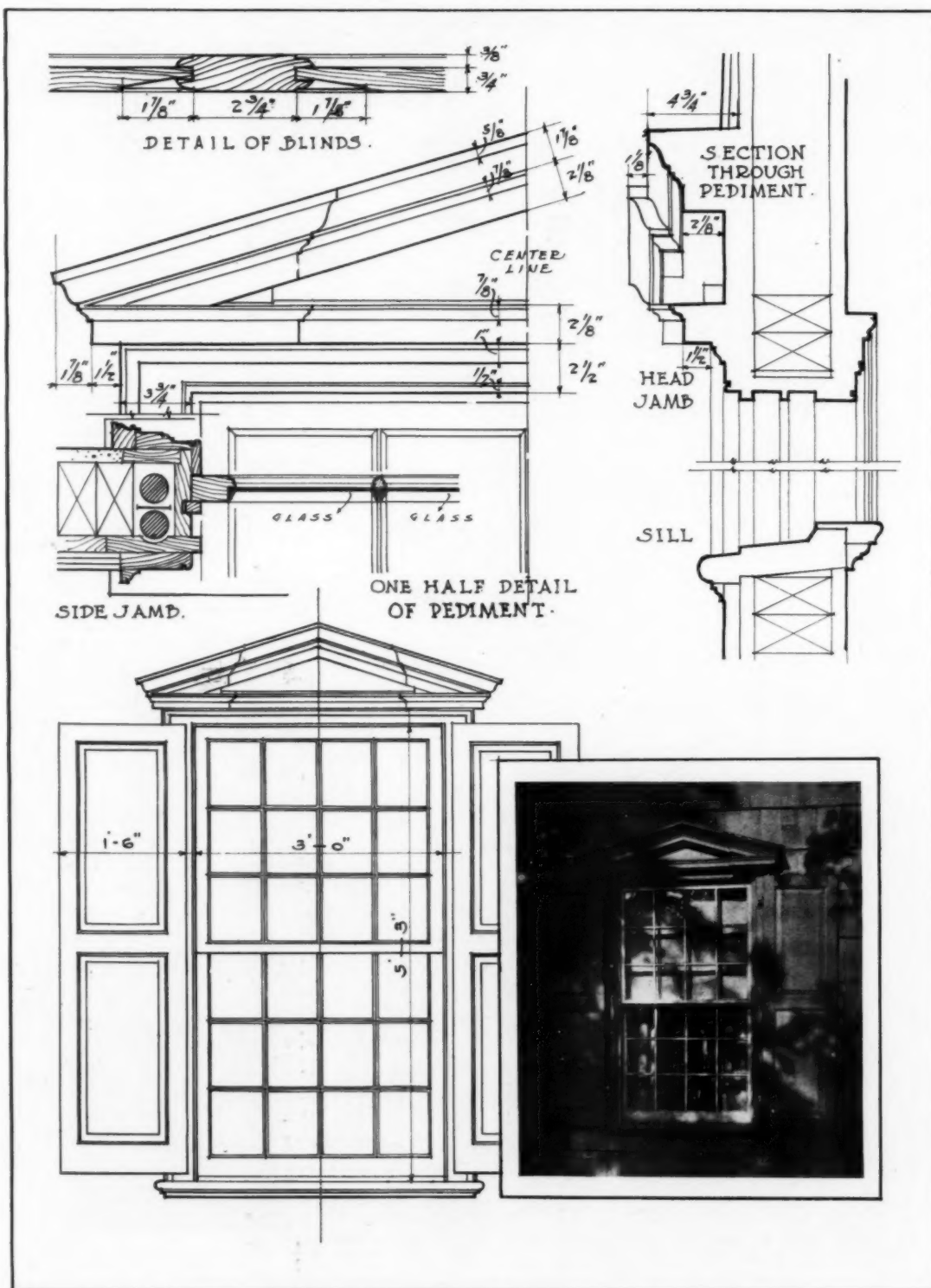
Courtesy Staatliche-Bildstelle

FORTIFICATION CRANE GATE, DANZIG, GERMANY



OLD CRANE AT LUENEBURG

Courtesy Staatliche-Bildstelle



WINDOW DETAIL

HOUSE OF EDWARD H. FRANKLIN, FLUSHING, L. I., N. Y.—ROGER H. BULLARD, ARCHITECT



FINAL SKETCH OF THE REYNOLDS BUILDING, NEW YORK

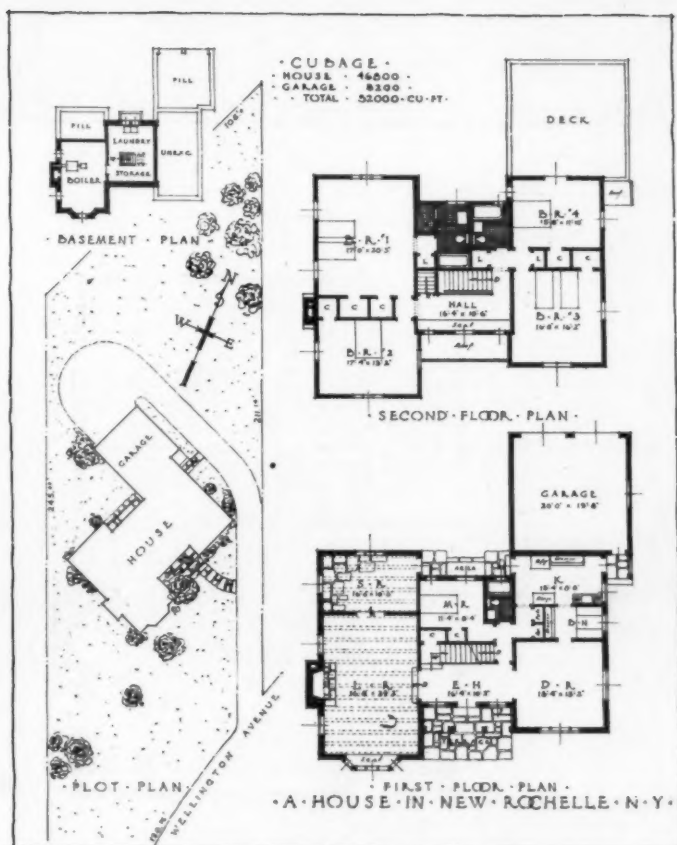
WILLIAM VAN ALLEN, ARCHITECT

IN DESIGNING THE REYNOLDS BUILDING, THE ARCHITECT, WILLIAM VAN ALLEN, HAS DEPARTED FROM CERTAIN OF THE OLD-TIME PRINCIPLES ON WHICH THE SKYSCRAPER WAS DEVELOPED. SINCE ITS FIRST INCEPTION, THE SKYSCRAPER HAS BEEN CONSIDERED AS A HUGE COLUMN, WITH AN ORNAMENTAL BASE, A BARE SHAFT AND AN ORNAMENTAL CAPITAL. THE DESIGN OF THE REYNOLDS BUILDING IS DEVELOPED TO BE OF INTEREST THROUGHOUT ITS ENTIRE HEIGHT. WHILE THE VERTICAL MOVEMENT IS EMPHASIZED, THERE ARE OCCASIONAL HORIZONTAL LINES ACCENTED TO RELIEVE MONOTONY AND THEREBY TO CREATE INTEREST. IN MANY CASES, THESE HORIZONTAL MOTIVES ARE FURTHER EMPHASIZED BY THE USE OF BLACK BRICK.

THE BUILDING, WHICH COVERS A PLOT PRACTICALLY TWO HUNDRED FEET SQUARE IN THE GRAND CENTRAL ZONE OF NEW YORK CITY, IS TO BE SIXTY-SEVEN STORIES HIGH RISING 808 FEET ABOVE THE STREET AND IS TO BE SURMOUNTED BY A GLASS DOME, WHICH, WHEN LIGHTED FROM WITHIN, WILL GIVE THE EFFECT OF A GREAT JEWELLED SPHERE. THE BUILDING IS TO BE OF STEEL FRAME CONSTRUCTION WITH ENCLOSING WALLS OF BRICK. WHITE ENAMEL BRICK AND WHITE TERRA COTTA ARE TO BE RELIEVED AT VARIOUS PLACES BY BLACK BRICK. THE STORE FRONTS ON THE STREET LEVEL ARE TO BE OF LIGHT FRENCH LIMESTONE WITH A BLACK GRANITE BASE. THE BUILDING IS DESIGNED TO ATTAIN THE MAXIMUM AMOUNT OF WINDOW SPACE. THIS IS TO BE COMPLEMENTED BY THE USE OF RELIEF GLASS SPANDRELS, THEREBY EMPHASIZING THE VERTICAL MOVEMENT WITHOUT LOSS OF SPACE OCCASIONED BY DEEP REVEALS.



UNITED SHOE MACHINERY CORPORATION BUILDING, BOSTON, MASS.
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HOUSE OF DR. ASHLEY E. HOWES, NEW ROCHELLE, N. Y.
WILLIAM C. HALBERT, JR., ARCHITECT



Photo by Grant



HOUSE IN LARCHMONT, N. Y.

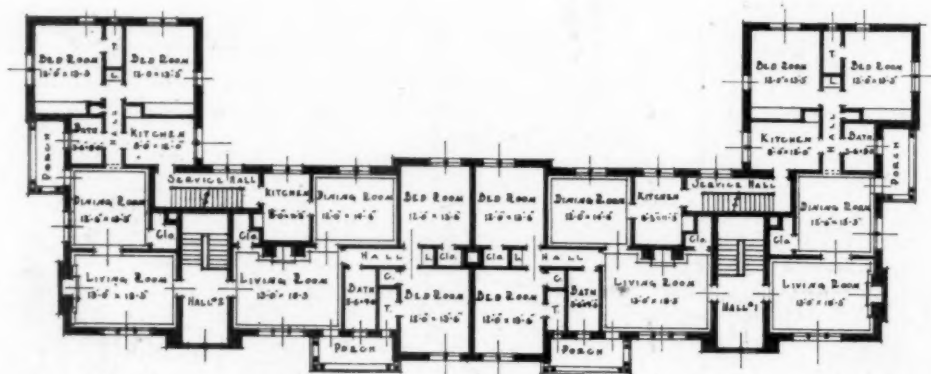
L. J. BEARDSLEY, ARCHITECT



Photos by Ellison

HILLDENE MANOR APARTMENT HOUSE, ANN ARBOR, MICH.

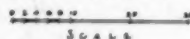
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• SECOND FLOOR PLAN •



• FIRST FLOOR PLAN •



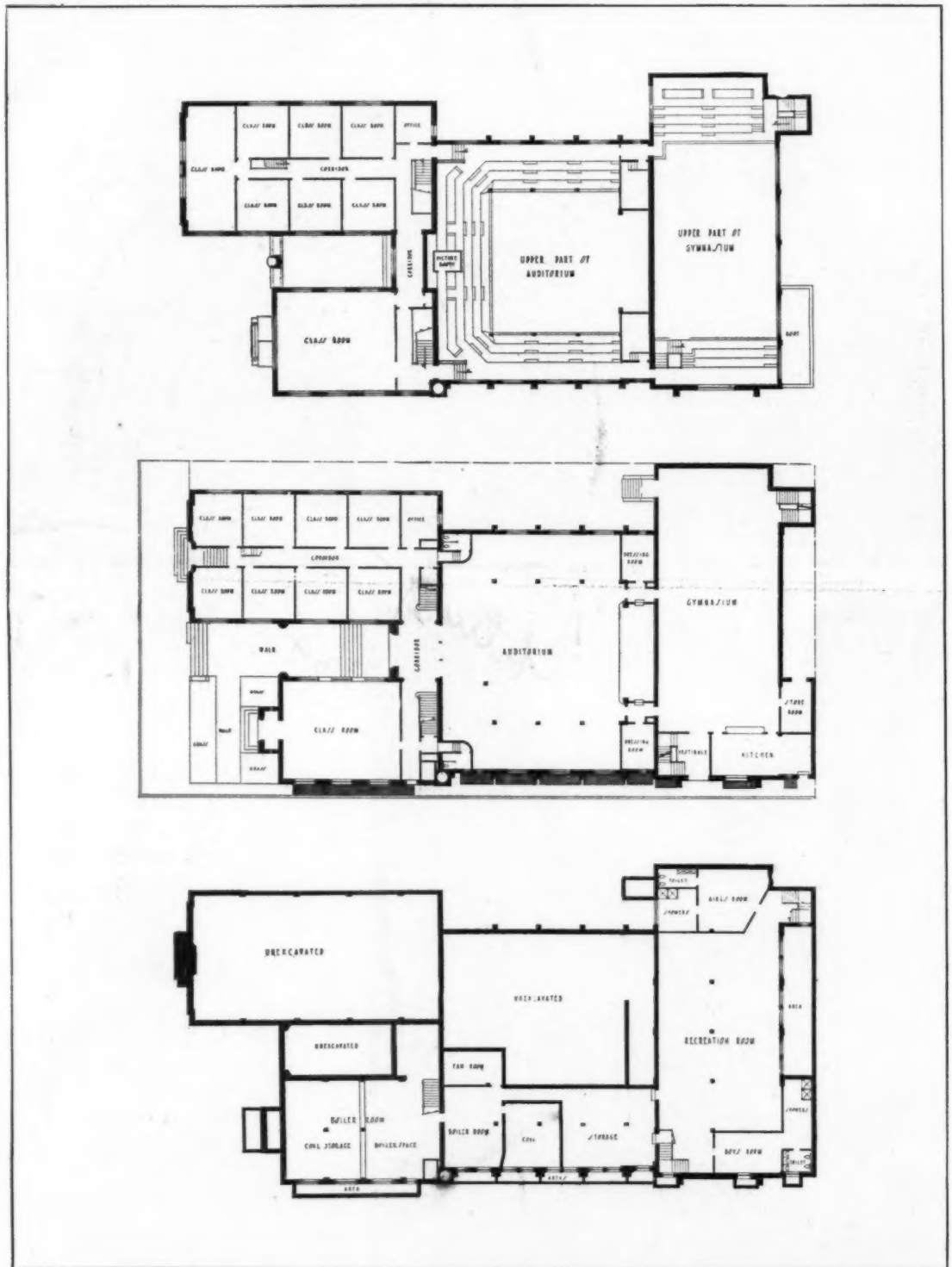
HILLDENE MANOR APARTMENT HOUSE, ANN ARBOR, MICH.

MCGRATH & DOHMEN, ARCHITECTS



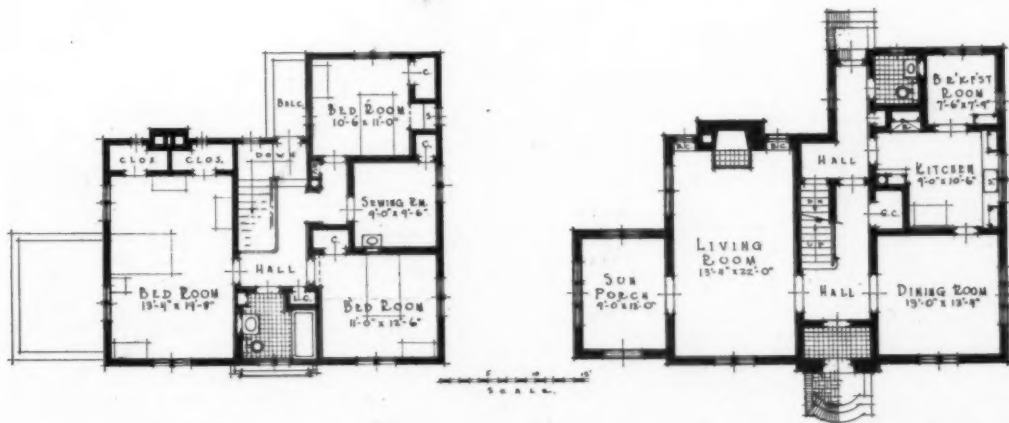
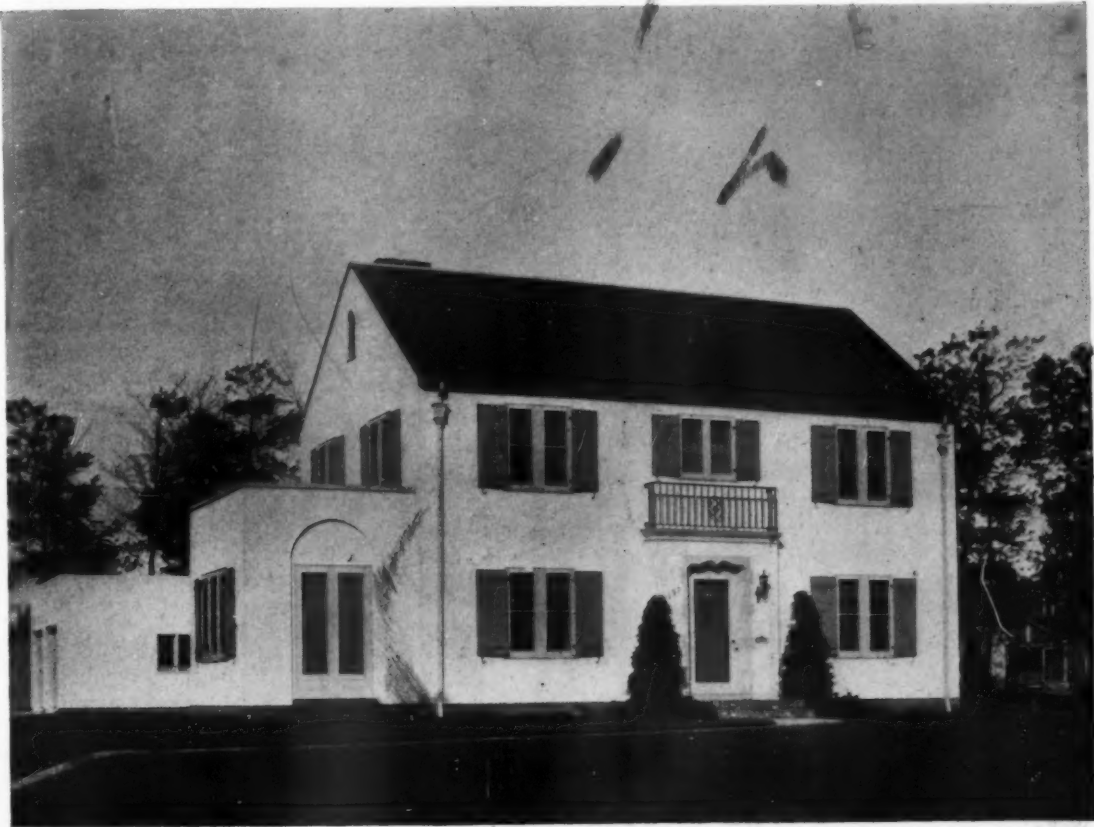
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ARCHITECTS



PLANS, ST. JOHN'S EVANGELICAL LUTHERAN CHURCH SCHOOL, ALLENTOWN, PA.

TILGHMAN MOYER COMPANY, ARCHITECTS



HOUSE OF FRANK GRISWOLD, MINNEAPOLIS, MINN.
LANG, RANGLAND & LEWIS, ARCHITECTS

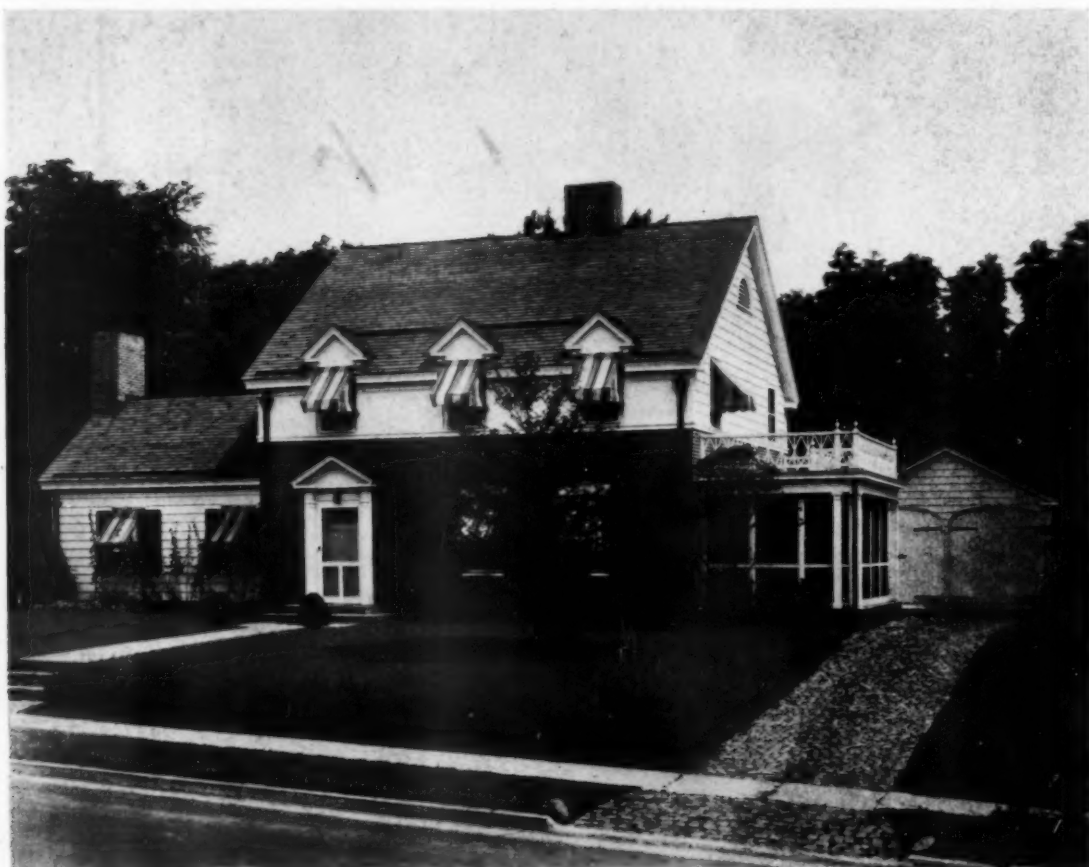
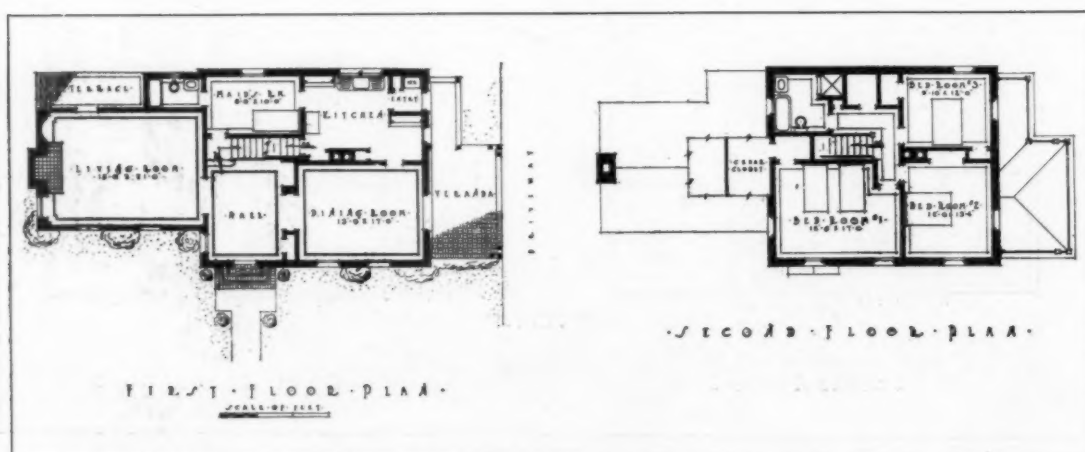
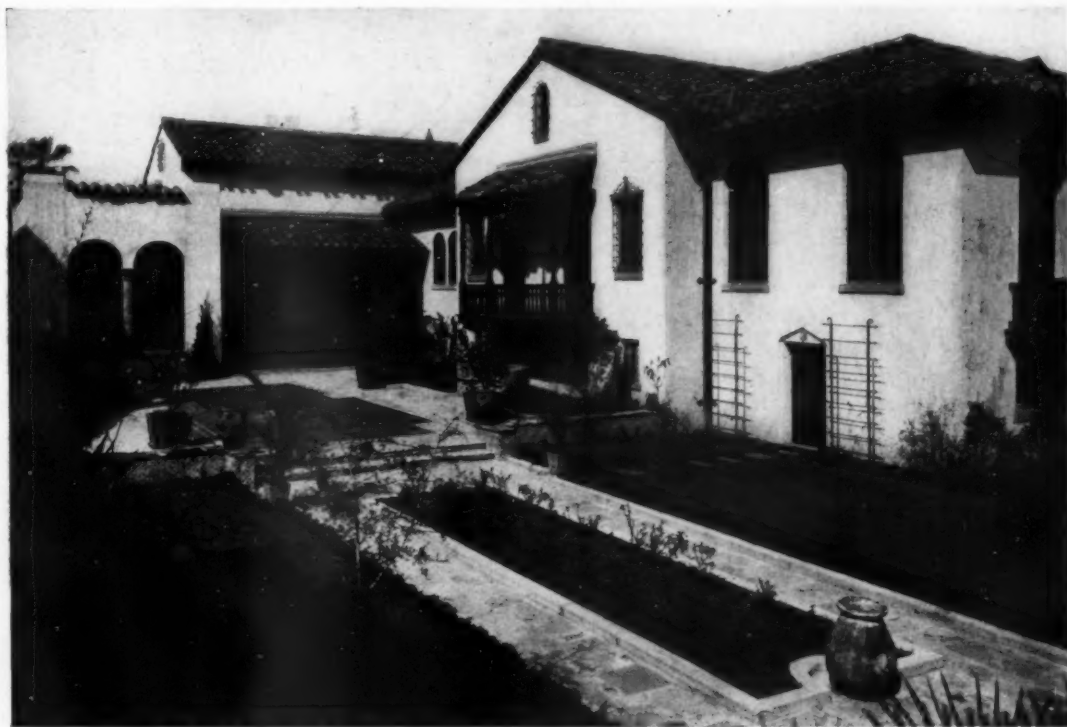


Photo by Peyser Co.



HOUSE OF A. L. BROWNE, SOUTH ORANGE, N. J.

STANLEY & WHEELER, ARCHITECTS



Photos by Fritch

HOUSE OF HENRY C. FLONACHER, NEW ORLEANS, LA.

WEISS, DREYFOUS & SEIFERTH, ARCHITECTS



Photos by Fritch

HOUSE OF HENRY C. FLONACHER, NEW ORLEANS, LA.

WEISS, DREYFOUS & SEIFERTH, ARCHITECTS

Anaconda *now* offers Brass Pipe to meet all conditions

for normally corrosive waters—Anaconda 67 Brass Pipe*
for highly corrosive waters—Anaconda 85 Red-Brass Pipe*

CHANGING conditions due to the chemical treatment of water to insure purity and to the rapid growth of population, with the consequent need of going far afield for water supplies have brought about new problems which seriously affect the average life of water pipe.

Sixteen years ago the American Brass Company, anticipating present day corrosion problems, undertook through exhaustive tests to determine the alloys of copper and zinc which most effectively resist various degrees of corrosion.

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During the succeeding six years these laboratory results were checked by further experiment and actual usage. As a result of this

research, The American Brass Company now offers two kinds of Anaconda Brass Pipe to meet every degree of corrosion.

When normal water conditions prevail—when waters are not of high permanent hardness—Anaconda 67* Brass Pipe is recommended for distribution lines. This pipe contains not less than 67% copper and is semi-annealed, seamless and guaranteed to be structurally sound and physically perfect.

For conveying filtered waters and surface waters, particularly when drawn from sources of peaty origin, which may be high in carbonic acid content and low in alkalinity, Anaconda 85* Red-Brass Pipe is offered as the best corrosion-resisting pipe commercially obtainable. It contains not less than 85% copper, is semi-annealed, seamless and guaranteed.

For underground service lines with threaded fittings, and for other pipe lines subjected to corrosion from the outside as well as the inside, Anaconda 85* pipe is recommended regardless of the water conditions.



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*The trademarks "67" and "85" are registered in the U. S. Patent Office and in Canada.

The Technical Department of The American Brass Company is prepared to cooperate with Architects and Engineers in determining the character of local water supplies and to recommend the correct alloy of Anaconda Pipe to use under specific conditions.

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General Offices: Waterbury, Connecticut Offices and Agencies in Principal Cities
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ANACONDA BRASS PIPE

Specifications of most products advertised in THE AMERICAN ARCHITECT appear in the Specification Manual

BOOK NOTES

DOMESTIC ARCHITECTURE OF RURAL FRANCE

IN a country which can boast of no distinctive style in domestic architecture, American architects generally have relied on inspiration derived from the manner in which architects of foreign countries have solved their problems in designing private houses. The result has been that our country and suburban districts abound in adaptations of English cottages, Italian farmhouses and Spanish haciendas. We often overlook the opportunities for inspiration which the small houses of old France offer us.

"Domestic Architecture of Rural France" is the title of a portfolio of fifty-six full page plates which has recently been published, containing a most extensive collection of hitherto unpublished sketches in lithograph, drypoint, pencil and wash by Samuel Chamberlain. The work of this master of many media is so well known to the readers of THE AMERICAN ARCHITECT through his regular monthly contribution to this magazine, that it is hardly necessary to stress the value of the plates or the charm with which the artist has executed the illustrations. The technique of Mr. Chamberlain's style of sketching makes the publication valuable and intensely instructive to architects, collectors and students of sketching technique. Among the more than two hundred and fifty subjects illustrated, considerable space has been given to measured drawings of ironwork, details of doorways and to many groups of cottages, manor houses and unpretentious chateaux. Varied interpretations of the use of stone, brick and timber are fully illustrated. It is especially interesting to note that the frontispiece is an original signed etching of Bourges, printed in Paris on papier d'arches by Edmond Rigal. Most of the material which Mr. Chamberlain has chosen to illustrate comes from remote crossroads and villages, whose names will be unfamiliar even to those who are well acquainted with the French countryside. An informal descriptive text accompanies the sketches.

Domestic Architecture of Rural France. By Samuel Chamberlain. Published by the Architectural Book Publishing Company, New York. Size 9 3/4 x 12 3/4 inches. Fifty-six full page plates, in portfolio, board covers. Price \$12.50.

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TWO BOOKS ON MODERN ARCHITECTURE

REVIEWED BY A. T. NORTH

THE world's spoken word is made up of many languages and dialects, but few of which can be understood by one person. The fine arts, on the contrary, speak a universal language which is, if you please, also made up of dialects. They are made known through different senses, and architecture is

known by the measure of the line, volume and color. Wherever found, it is the enclosure of space, a basic thing done in various ways.

Our architectural publications present to us the pageant of American architecture and we are thereby able to observe the trend of its evolutionary growth. It is but one of the dialects of the universal language of architecture. Other countries are also developing their architectural dialects, and the well rounded and cultured American architect must have a knowledge of what they are doing and be freed from the restraints of architectural provincialism.

It is, then, with particular interest that we study Professor Wattjes' collection of the modern architecture of Norway, Sweden, Finland, Denmark, Germany, Austria and Czecho-Slovakia, Switzerland, France, Belgium, England and the United States of America. In selecting his examples, Professor Wattjes has apparently chosen the best of the new work, avoiding anything of the fantastic or bizarre. This gives the reader particular confidence in it as a true exposition of the world's best architecture.

The American tower is nothing to boast about, and one cannot help but be interested in the splendid towers designed by the Swedes. They have a cleanness and majesty that are inspiring, not found in other countries except Finland. The German works are well selected and varied. They disclose, along with the Austrian works, an apparent recourse to elementary forms with an ornamentation that is restrained and harmonious. German architecture is a distinct species in which one finds an element of logical analysis and application.

The French work may be a bit confusing, as though it had not yet found itself. Trends are indicated but not yet developed to a stage where the motive is clearly apparent.

The English selections are extremely interesting in view of what we might term historical English architecture. The Adelaide House by Sir John Burnet would well grace any American city and is unexpected in London—it is refreshing. There is an apparent change in the smaller dwelling house designs, almost un-English and perhaps a wee bit American.

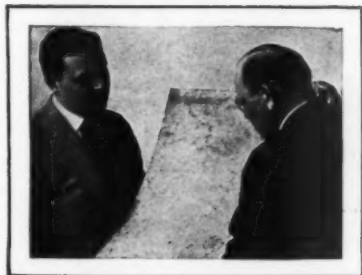
America has no cause to complain of Professor Wattjes' selections, made up of country houses, office and industrial buildings. Among them we find Richard E. Schmidt, Garden & Martin's Bunte Candy Factory, the American Radiator Building, the Shelton Hotel, the New York Telephone Barclay-Vesey Building, the San Francisco Telephone Building. This section concludes with the Penn Athletic Club by Zantzinger, Borie & Medary, too little known to us, but happily appraised by Professor Wattjes.



The St. Clair Hotel, Chicago
Oman & Lillienthal, Architects
Geo. P. Davidson, Decorator



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MARBLE APPLIED WITH A BRUSH

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The book is illustrated, printed and made in the fine manner that characterizes the publisher. It covers a wide field which necessitates a rather slow and methodical study, every portion of which cannot fail to be intensely interesting and improving to the reader.

Moderne Architectur. By Professor J. G. Wattjes. 154 pages, 9 1/4 x 12 ins., 307 illustrations and 57 floor plans; cloth. Published by "Kosmos," Singel 24, Amsterdam, Holland. Price approximately \$6.00.

THE Internationale Neue Baukunst is of a different character from the book just described—it is much smaller for one thing, and very much less conservative in its selections. The examples are the work of sixty architects of twelve countries including Russia and America. The basic elementary forms employed in the buildings selected are much more stark and bare than those selected by Pro-

fessor Wattjes. There is no denying that these buildings are having their influence on European architecture, and possibly to its betterment. Whether we approve of them or not, we cannot afford to ignore them and be ignorant of a movement that is alive and possesses great vitality. They are distinguished by the utmost simplicity—some almost crude.

One interesting feature of this book is the reproduction of renderings which are totally unlike any made by American architects. Being so unique, they are difficult to appraise, and because of this one comes back to them many times with a sustained interest.

This is a small book, well illustrated and printed. It is for many reasons a desirable addition to the architect's library.

Internationale Neue Baukunst. By Ludwig Hilberseimer. 48 pages, 9 x 11 1/2 ins.; 110 illustrations; paper. Published by Julius Hoffmann, Verlag, Stuttgart, Germany. Price \$1.00.



NEW GRAND LEADER BUILDING, FORT WAYNE, IND.—A. M. STRAUSS, ARCHITECT



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From designs by Cram & Ferguson, Architects

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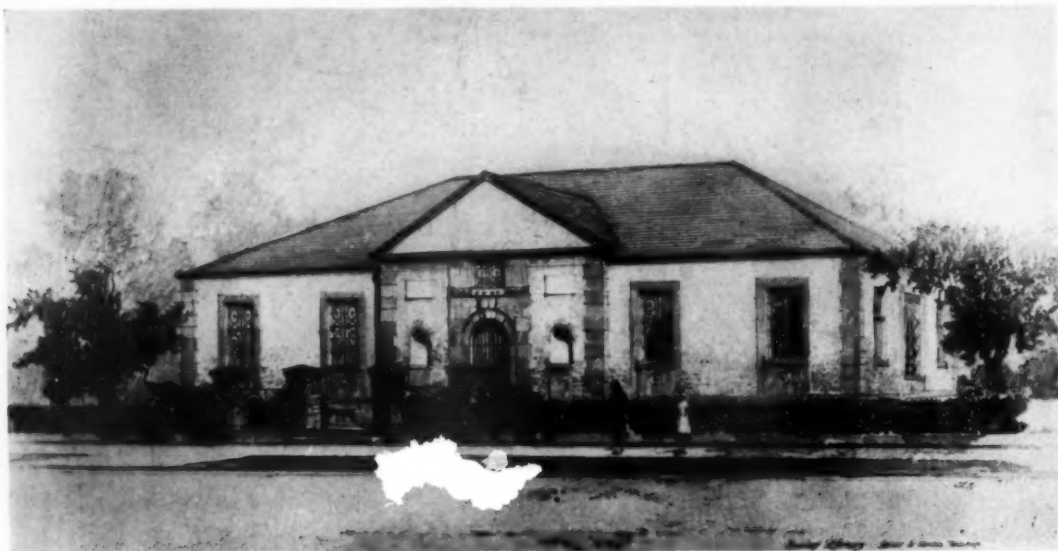
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WHAT IS A GOOD CRAFTSMAN?

BY WILLIAM O. LUDLOW, A.I.A.

THE following definition was part of a talk given by Mr. Ludlow, chairman of the Committee on Recognition of Craftsmanship, to a meeting of Honorary Craftsmen, members of The New York Building Congress, in Carpenters' and Joiners' Hall, Madison Avenue, New York, a few months ago.

A GOOD craftsman, first of all, is a man who does first class work in his trade; he is known by his workmanship; nothing he does is shoddy, ugly or of poor quality.

A good craftsman is loyal. He is loyal to his union, for he believes that no union man has any right to injure either his union or any one in it, and he believes that any man who belongs to a club or a society or a union is bound to help that organization along in any way he can.

A good craftsman is loyal to the men of other trades. He never intentionally or wilfully injures the work of another workman. If he is a carpenter, he doesn't draw pictures on white plaster walls, and if he is a plasterer he doesn't drop mortar on a newly laid floor.

A good craftsman is loyal, also, to his employer and the owner for he knows that he has sold to them his eight hours a day and his skill, and he would no more expect to loaf on the job or do poor quality work than he would expect his grocer to take his money for a barrel of potatoes and then give him the barrel half full, or the potatoes half rotten.

A good craftsman realizes that buildings are

produced by co-operation—co-operation all the way down the line from the owner to the laborer, and he rightly feels that his part in the construction of a building is just as necessary and just as important as the architect's or the contractor's part; he is proud to point out the buildings he has had a hand in building.

A good craftsman, moreover, never forgets to give a word of advice or encouragement to the apprentice or show him how to do a job. He is quick to help his brother mechanic when he needs a hand, and he is the first man to pick up the fellow who meets with an accident. He is never a grouch, and when he is about, things seem to go better on the job.

And, then, a good craftsman is a man with a happy look on his face. Why shouldn't he have a happy look? His day's work is no mere grinding out so many hours for so many dollars; he has given to his work the most precious thing he has, his interest, his skill, his best effort. Every day when he quits, he looks over his work with pride and satisfaction for he knows he has done a good job, and he brings home to his wife and "kiddies" contentment and happiness. Because he is a good craftsman, he is a good fellow, a good husband and a good father, a worth while man in his community—a good citizen.

Now you and I do not know whether the years ahead of us are few or many, but some day perhaps we shall stand before the Great Craftsman who made all things, and perhaps we shall be asked "What have you done?" I think the good craftsman will answer "I did the best work I knew how."

MICHIGAN, TOO, LIKES CARNEY CEMENT!



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University of Michigan
Ann Arbor, Mich.
Architects—Fry and Kasurin
Contractors—Spence Bros.



THE BELCREST APARTMENTS
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Architect—Chas. N. Agree
Contractors—Everett Winters Co.

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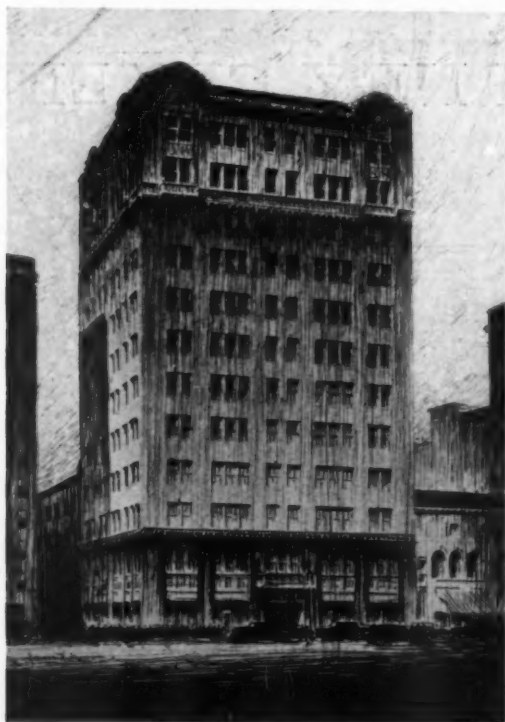
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OFFICE BUILDING, MIAMI, FLA.

(FROM THE ORIGINAL SKETCH BY NORMAN R. MOORE)

GREAT INTEREST IN COLUMBUS LIGHTHOUSE COMPETITION

FORTY-EIGHT countries are now represented in the architectural competition that will begin on September 1, 1928, for the selection of a design of a monumental lighthouse to honor the memory of Christopher Columbus, that will be erected at Santo Domingo, capital of the Dominican Republic, in accordance with the terms of a resolution adopted at the Fifth International Conference of American States.

The total number of architects who have entered the competition is now 699, of which 316 are from Europe, 299 from North America, including the United States, Porto Rico and Canada; 75 from the republics of Latin America, and the remainder from other countries. Of the European countries, the largest number of competitors is from France with 67. Following are Germany with 49; Hungary with 23; Great Britain with 27; Italy with 19; Sweden and Spain with 18 each; Austria with 17; Switzerland with 11; Belgium with 10 and other countries with smaller numbers. A total of 287 architects from the United States have registered for the competition. Among the Republics of Latin America 22 architects have registered from Mexico; 15 from Cuba; 14 from Uruguay; 9 from Argentina and smaller numbers from other republics.

The Permanent Committee of the Governing Board of the Pan-American Union entrusted with the carrying out of the project has in course of preparation a report containing complete details of the conditions that will govern the competition. This will be distributed to the architects who register for the competition shortly before the opening date and in such manner as to have the books reach all competitors at approximately the same time.

30

NOTED FRENCH ARCHITECT DIES

ALEXANDER MARCEL, chief architect of the French government, died at Neuilly Hospital, July 3rd, after being stricken in his office a few days before, on the eve of the dedication of an arch which he had designed as a memorial to the dead of the Lafayette Escadrille. M. Marcel was a member of the Institute of France, officer of the Legion of Honor and holder of many foreign decorations. Among his famous works are the Senate Building at Bucharest, the Rodin Museum in Paris, the hippodrome at Ostend and the restoration of the Royal Belgian chateaus at Ciergnon and Ardennes.

The memorial arch to the Lafayette Escadrille is placed at the edge of the forest of St. Cloud. In the rear of the arch is a crypt built to contain the tombs of sixty-five Lafayette Escadrille pilots who died during the war.

30

JUNE, 1928, TERRA COTTA MONOGRAPH

THE series of terra cotta monographs issued by the Atlantic Terra Cotta Company includes in the June, 1928, issue various buildings executed in terra cotta and designed by Dennison & Hirons, architects. The Beaux-Arts Institute of Design, New York; The State Bank & Trust Company, New York; the Federal Trust Company, Newark, N. J., and several other buildings are illustrated with general views, detail photographs and sketches. The booklet contains 20 pages. Announcement is made that this publication will be temporarily suspended during the summer months.

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A CORRECTION

WE wish to direct attention to the fact that the construction view of the Riverside Church, New York, which appeared on page 112 of the July 20th issue of THE AMERICAN ARCHITECT was incorrectly attributed as to authorship. The architects for this church are Henry C. Pelton and Allen & Collens, Associated, and not Henry C. Pelton alone as published.

THE PUBLISHERS' PAGE

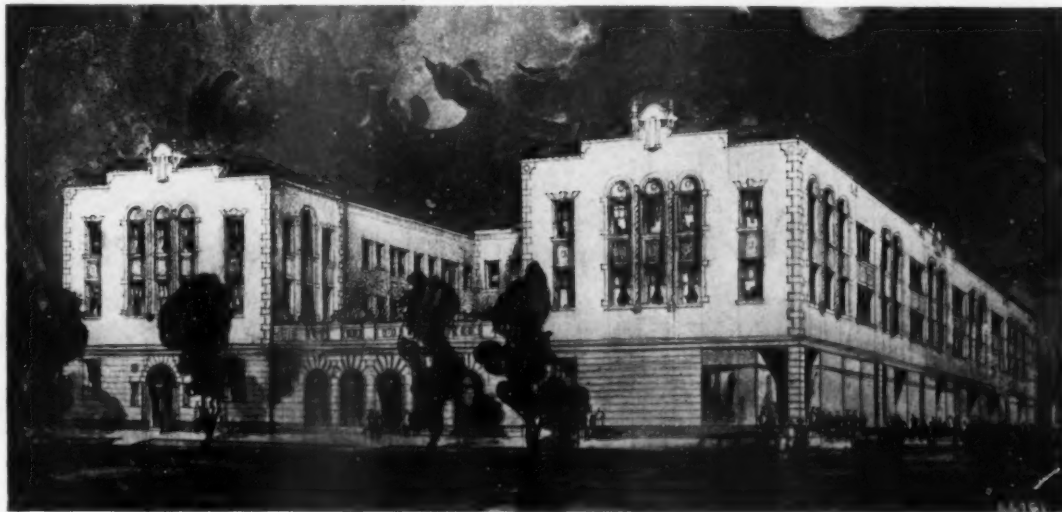
IT is obvious that we must in certain cases refuse to publish material that is offered to us by architects. This is not necessarily due to the fact that we do not think it is worthy of publication; it may be because we have recently published material of a similar type, and, above all else, it is the problem of the editors to distribute material in such a manner that each volume—that is, the issues during six months—will be well-balanced. What interests one group of our readers may have little appeal to another group. We must take this into consideration in the layout of each issue. We cannot publish too many churches in one volume, nor can we illustrate too many buildings which smack of Colonial influence during any six months. The editors, who strive to always make the magazine so that it will have a varied appeal, must be the final judges as to the acceptance of material for publication. Occasionally, no doubt, a subscription solicitor or an advertising salesman or some one who is not in editorial authority may see some photographs which he thinks good, as far as their intrinsic value is concerned, and will even go so far as to state to the architect that he feels sure the editors will publish the same in *THE AMERICAN ARCHITECT*. This is often the start of an unfortunate episode. The architect sends the photographs to the editors with the statement that a representative of this magazine has selected them for publication in an early issue. The editors are obliged to scan all material submitted through different eyes than a subscription agent or an advertising salesman. They

must see the various issues during a six months' period in perspective. With this explanation, we trust that our readers and contributors will have a better understanding of the editors' problem. We hope that you will continue to submit material to us for consideration, but we also hope that you will understand that the return of such material does not mean that we are not interested in your efforts to elevate the standards of architecture in this country.

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WE consider ourselves fortunate in being able to announce that in the September 20th issue we will publish an article by Sir Lawrence Weaver on "The Architect and Industrial Design." Sir Lawrence is an Honorary Member of the Royal Institute of British Architects and President of the Architectural Club of Great Britain. He has always shown a more than unusual interest in the relation of the architect to industrial design and is now the president of the Design and Industries Association of Great Britain. His article is to be fully illustrated with photographs of various types of industrial products manufactured in England which architects have designed.

We are also pleased to announce the early publication of an article by Frank J. Forster, a specialist in domestic architecture in this country, entitled "Stone and Brickwork." This article will be illustrated by photographs made by the author on a recent tour of the rural districts of France.



APARTMENT HOUSE, CHICAGO, ILL.—HALPERIN & BROWN, ARCHITECTS
FROM THE ORIGINAL SKETCH BY CHARLES MORGAN



Photo by Geisler

BETHESDA-BY-THE-SEA, PALM BEACH, FLORIDA

HISS & WEEKES, ARCHITECTS

THE AMERICAN ARCHITECT

September 5, 1928