

THE AMERICAN ARCHITECT

FOUNDED 1876

A JOURNEY THROUGH RURAL FRANCE AND ENGLAND

By R. C. HUNTER

The Illustrations are from Original Photographs by the Author

THERE is always a great deal of satisfaction when one carefully plans a certain piece of work, and by the help of good fortune is able to bring it to a successful conclusion. Such was the experience of my brother, J. Duncan Hunter, and myself on a recent trip to France and England in search of minor architecture as inspirational material. The trip originated with the desire to secure a photographic record of picturesque rural dwellings and farm groups which would be of practical value to an architectural designer. While a fairly large quantity of material of this nature has been published, much of it is of questionable value due to inferior photography, probably the result of using small hand cameras. To overcome this our equipment included an eight by ten camera with numerous adjustments and a number of rapid

lenses. Any one who has juggled such a camera with a hundred film holders and two thousand cut films can readily appreciate some of the difficulties under which we worked.

To accommodate our equipment an automobile was fitted with air tight metal containers for films

and carrying cases for holders. To facilitate the safe loading and unloading of the holders, a traveling dark room, in the form of a large, light-tight bag was hung in the tonneau of the car. This bag was of sufficient size to permit one man to work within it, with more or less discomfort.

For some time before finally starting the excursion, we studied the best road maps of France and England that we could obtain. Beyond knowing the nature of the buildings of which photographs were desired, and that these would probably be located off the



GATE LODGE NEAR VARDES, FRANCE

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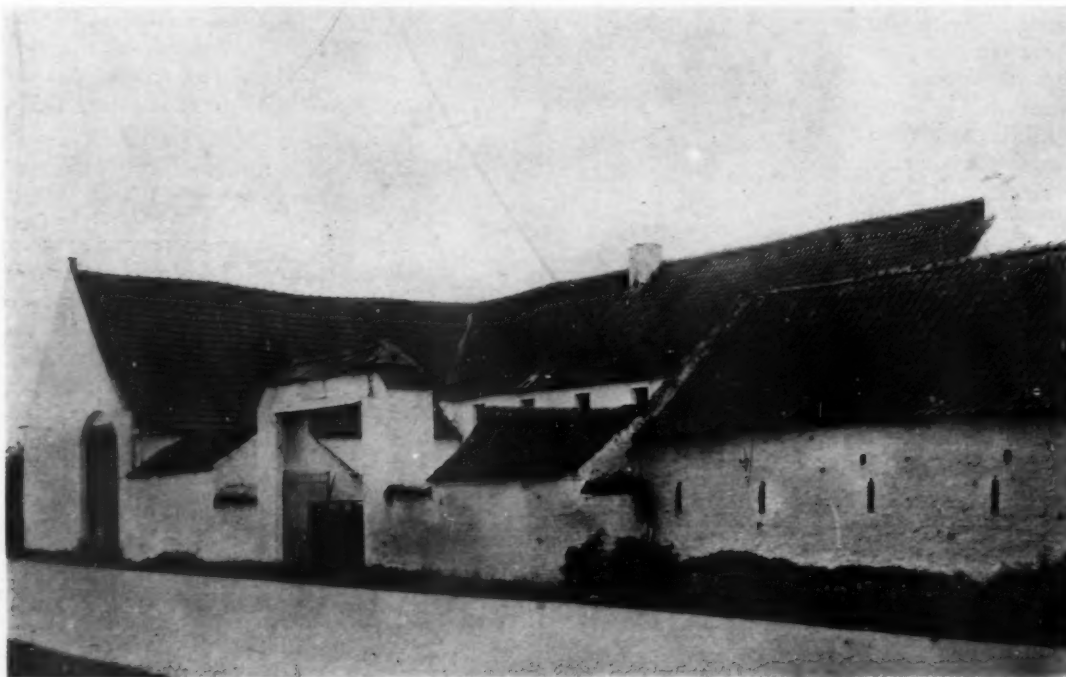


OLD GATEWAY, BURFORD, ENGLAND

beaten paths followed by numerous predecessors, we had no idea of where our journey would lead us. We reasoned, however, that best results would

be obtained by traveling through towns and cities near the coast and along the principal rivers. Our reasoning was later found correct.

It was in May, 1928, that we shipped our automobile as baggage and, on the same steamer, embarked upon our architectural photographic adventure, with Le Havre as the first objective. One evening we saw from an upper deck the dim outline of a distant shore partly obscured by land clouds. Near by we saw a number of small fishing boats with orange hulls and red sails contrasting with a dark blue-green sea. We knew that we had entered the English Channel. This was a welcome sight to all aboard, as we were about two days behind schedule, the steamer—the Ile de France—having had the misfortune of winding up a buoy chain in New York harbor, and thus putting one of the propellers out of commission. Early the next morning the long gray wharfs of Le Havre and a gray day presented a solemn atmosphere under which the car was unloaded, made ready, and equipment assembled and packed. We soon found ourselves on our way for wherever good fortune might lead us and with a sense of freedom that is indescribable. Without definite route or destination, interested only in the things about us and the road ahead; to go where and when we chose without being bothered with schedules or trains; stopping in whatever town night might find us; this seemed



OLD FARM GROUP BETWEEN MONS AND BRUSSELS, BELGIUM

without doubt the right way to see the rural country.

Leaving Le Havre, Normandy was the first area to be traversed, with Beuzeville as the first overnight stopping place. Beuzeville is a typical small Normandy town with the usual market square and fish market stalls. Early morning seemed to be the customary time for cleaning up the inns for the day, and in Beuzeville, as elsewhere, we found it difficult to obtain breakfast before eight o'clock. By packing up before this hour, however, it was possible to be out on the road reasonably early.

The general condition of the main roads of France is good, but the secondary roads are usually in not very good condition. It was a familiar sight to see a man straddling a pile of limestone, which seemed of endless length, cracking the large stones with a hammer into small pieces of suitable size for use in the road bed. This cracked stone was then spread over the old road surface, rolled, covered with wet clay and limestone screenings. The roads when new are all that the tourist could wish—unless it be less white dust, which has a way of penetrating to the remotest corner. This same kind of stone used for building purposes appears to be chalky and softer than that found in the United States. It works easily and weathers beautifully as to color, but eventually breaks down structurally.

One is impressed by the marked signs of thrift

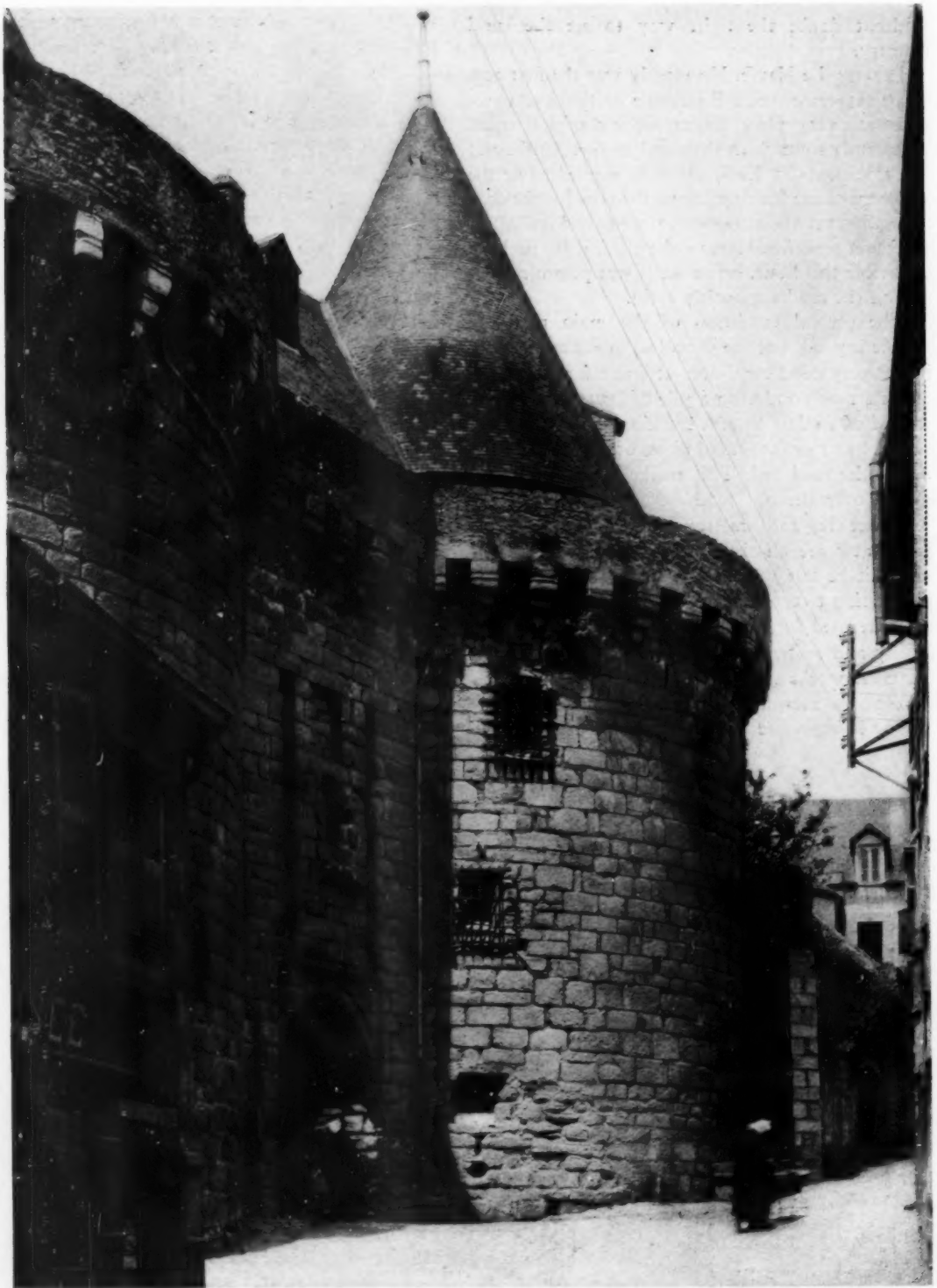


FARM HOUSE, RUE DES TEINTUR, BAYEUX, FRANCE

in Normandy. Nothing is wasted here. Glimpses through the tall trees lining both sides of the road disclose fields cultivated as close to the road as con-



FARM GROUP NEAR MAUVES, FRANCE



MUSEE (CITY GATE), RUE DE LA PRISON
HENNEBONT, FRANCE



ENTRANCE DETAIL OF MONASTERY
TOURS, FRANCE

ditions permit. These trees, trimmed of their low branches each year for fuel, provide an unusual setting for the cottages and farm buildings built close to the ground.

Buildings with timbered walls combined with stucco, brick or stone, and straw-thatched, tile, or slate roofs are typical of the Beuzeville, Caen, Isigny, Coutances and Granville districts. Soon after passing Granville, you enter Brittany. (There is a distinct barrier between Normandy and Brittany—a barren strip of land about thirty-five kilometers wide which is almost uninhabited and of no architectural interest.) Beyond Pontorson stone buildings become more numerous than the timbered types of Normandy. The stone found in Brittany, while appearing much like our granite, is in reality quite soft. Roofs are very much the same as in Normandy, but more black slate is to be seen, laid with small exposure to the weather. Ceilings are low, often so low that one must "duck" under a beam. The buildings are actually small and noticeably small in scale. The exterior walls are com-

monly white-washed. The windows, of good size, are narrow and high, with those in the second story protected by rails or balconies. Single detached cottages are rarely seen, for in almost all instances one house serves two and often more families. There is a feeling of feudalism existing in the stone buildings of Brittany, perhaps due to the scarcity of windows on the street side, deep stone reveals, walls, and gates and shutters that are barred at night. One notices particularly outside stairways and the stone quoins at corners, which are not white washed and stand out in strong contrast. Barns, stables and sheds are often attached to the house or built around a court with the farm buildings near the road and the house and farm buildings facing the courtyard.

Brittany is less fortunate than Normandy, however, in the matter of fields, for the terrain is generally rocky, grass is sparse and the soil none too fertile. The population is made up largely of fisher folk and traders. Two days each week are market days, when within a radius of thirty or forty kilometers the inhabitants drive to town in large or



THE CHARACTER OF THE MASONRY, COMBINED WITH SIMPLICITY IN COMPOSITION, MAKES THIS OLD COTTAGE IN PONTORSON, FRANCE, PARTICULARLY INTERESTING

small carts, many of these carts being richly carved or painted, or fitted with interesting turnings. Horses, cattle, chickens, pigs and crates of farm produce are brought to the market to be exchanged for dry goods and other necessities with the local merchants, who frequently charge more at the market curb than they do in their shops.

Approaching the Loire one begins to see more variety in the architecture than in either Brittany or Normandy, not only in variety of form but in materials as well. This is noticeable in both the minor and the more important structures. One sees also a marked suggestion of Spanish influence. Here one finds the influence of classic tradition in the use of columns, cornices and other details. While Brittany offers a purer architectural type, work along the Loire shows a higher architectural development. This, in all probability, is due to the traffic along the river which many years ago brought to this part of France the ideas of different territories. Turning south of the Loire into the Poitou country, one finds in many old buildings the influence of Spain.

At Bordeaux the car was turned north again toward Paris. It is futile to look for old material in the war sector around Paris, for it is practically all gone, and modern towns of uninteresting brick and tile roofed houses have sprung up. North of Senlis this condition also exists. Valenciennes proved to be a manufacturing town of little architectural interest. At the town of Chartres we left the good highway and traveled over some forty kilometers of the roughest and muddiest road of the whole trip to visit the Cathedral of Chartres. We were well repaid for our trouble, for there is no doubt that this is the finest example of French Gothic to be found.

Upon passing into Belgium, being unable to speak the language, we found difficulty in explaining to the customs officers the purpose of the trip and the photographic equipment. After a search of our baggage, which consumed two hours and a trip to the chief of the Octuri, we were ultimately permitted to proceed on our way.

Except for the cathedrals and public buildings



VARIETY IN ROOF TREATMENT AND PROPORTION OF INDIVIDUAL MASSES LEND A PICTURESQUENESS TO THIS FARM HOUSE IN GRAND VALLEY, FRANCE



ROADSIDE GROUP NEAR ST. OUVEN, FRANCE



FARM HOUSE NEAR ST. MAUVE, FRANCE

INFORMALITY IN MASS AND COMPOSITION IS CHARACTERISTIC OF MINOR ARCHITECTURE IN RURAL FRANCE



TYPICAL STONEMWORK, BURFORD, ENGLAND

ARCHITECTURAL ORNAMENT WOULD BE SUPERFLUOUS WHERE THE MASONRY SURFACE IS SO INTERESTING

in Belgium we found little of architectural interest. The farm houses and other small buildings, all of brick, left the natural color or painted white, soon assume a more or less monotonous sameness. Roofs in Belgium are all of tile, but unlike the tile roofs of Normandy and Brittany, lack variety, due to the mechanical use of the same pattern. As a result we secured comparatively few photographs here.

At Ostende the car was swung on the stern deck of a small boat, amid barrels, bales, boxes and crates, and we crossed the Channel to England. Landing at Dover we found that as at Le Havre, passengers are left to the mercy of the elements on uncovered wharfs. Arriving in a pouring rain, we were drenched before we could reach shelter.

London was made the immediate objective, so that equipment and papers could be straightened out. Then we proceeded northward, passing through many interesting towns but all much alike, on the way to Great Yarmouth. From Great Yarmouth on the way southward we found a great variety in the architecture of the minor buildings, especially along the coast.

In England as in France, by selecting towns along the coast and principal rivers and avoiding the manufacturing centers, a large number of interesting photographs were secured. The English countryside, especially in Essex, Kent, Sussex, Hant Shire, Wilt Shire and Oxford, is exceedingly fertile in architectural subjects. The Englishmen appreciate and love the old buildings and maintain them in unusually good repair.

The natives in the more remote areas traversed,

while familiar with similar expeditions, looked upon us with curiosity. The older people, though they did not understand what it was all about, were retiring, willing to assist, and never interfered with our work. The younger generation, however, assume that every photographer has something to do with the "movies," and were anxious to be in the pictures. On Sundays we often had fifty or more boys and girls trailing us through the streets.

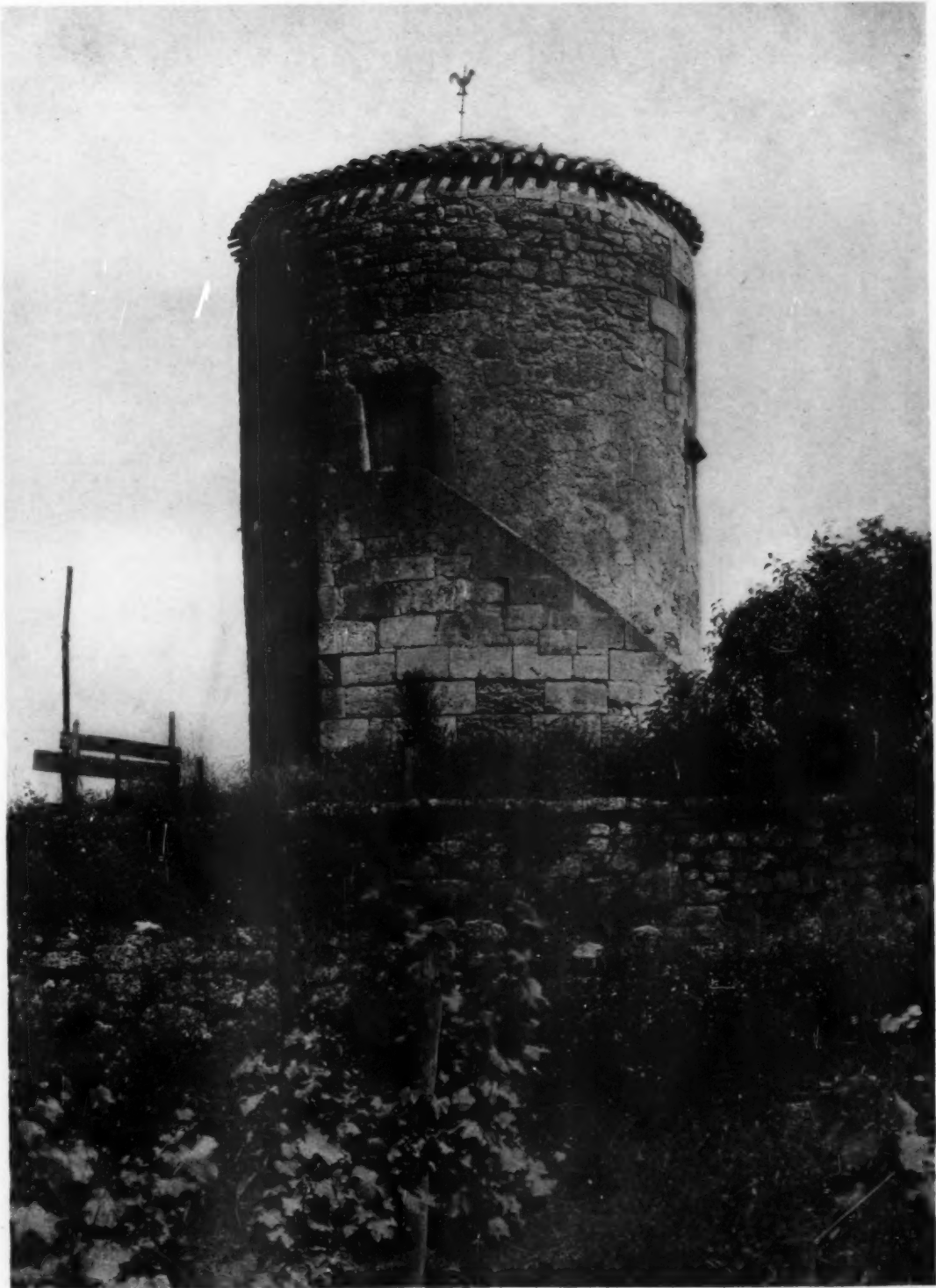
One finds plenty of good food, but cannot be too particular about variety. Beds are comfortable and the inns immaculate. In nearly all of the sections in France through which we passed, we saw housewives washing clothes in brooks and public tanks and wheeling them home to be dried, probably to be hung out of windows. The water supply in towns of France consists of hydrants in the streets from which the water is carried to the house in large pitchers, holding probably three or four gallons. In but few instances are houses and inns equipped with plumbing and running water. There are no sewers other than the gutters in the streets. Water is poured out of the windows into a catch basin which in turn carries it to the street. In spite of this the streets are remarkably clean, since the gutters are thoroughly brushed out each morning.

All films after being exposed were sealed in airtight metal containers and developed after we returned to the United States. We were happily surprised to find that there were very few films that had been ruined through incorrect exposure or focusing. This fact added greatly to the pleasure and satisfaction derived from our vagabond journey.



NEAR LA ROCHE, BERNARD, FRANCE

A CHARACTERISTIC FARM GROUP IN BRITTANY



PART OF A FARM GROUP NEAR ST. ANDRES, FRANCE
A FRENCH TOWER NEVER FAILS TO INSPIRE THE IMAGINATION



BARNS NEAR COWBEECH, ENGLAND

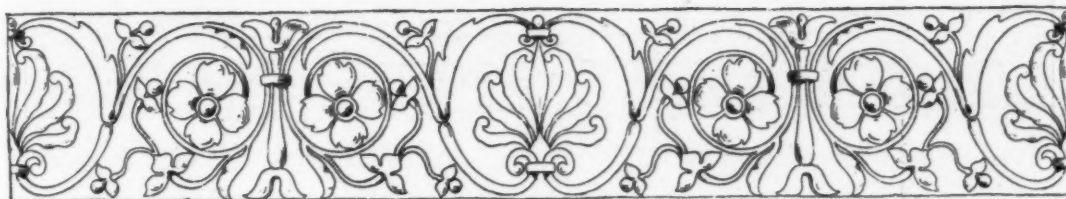


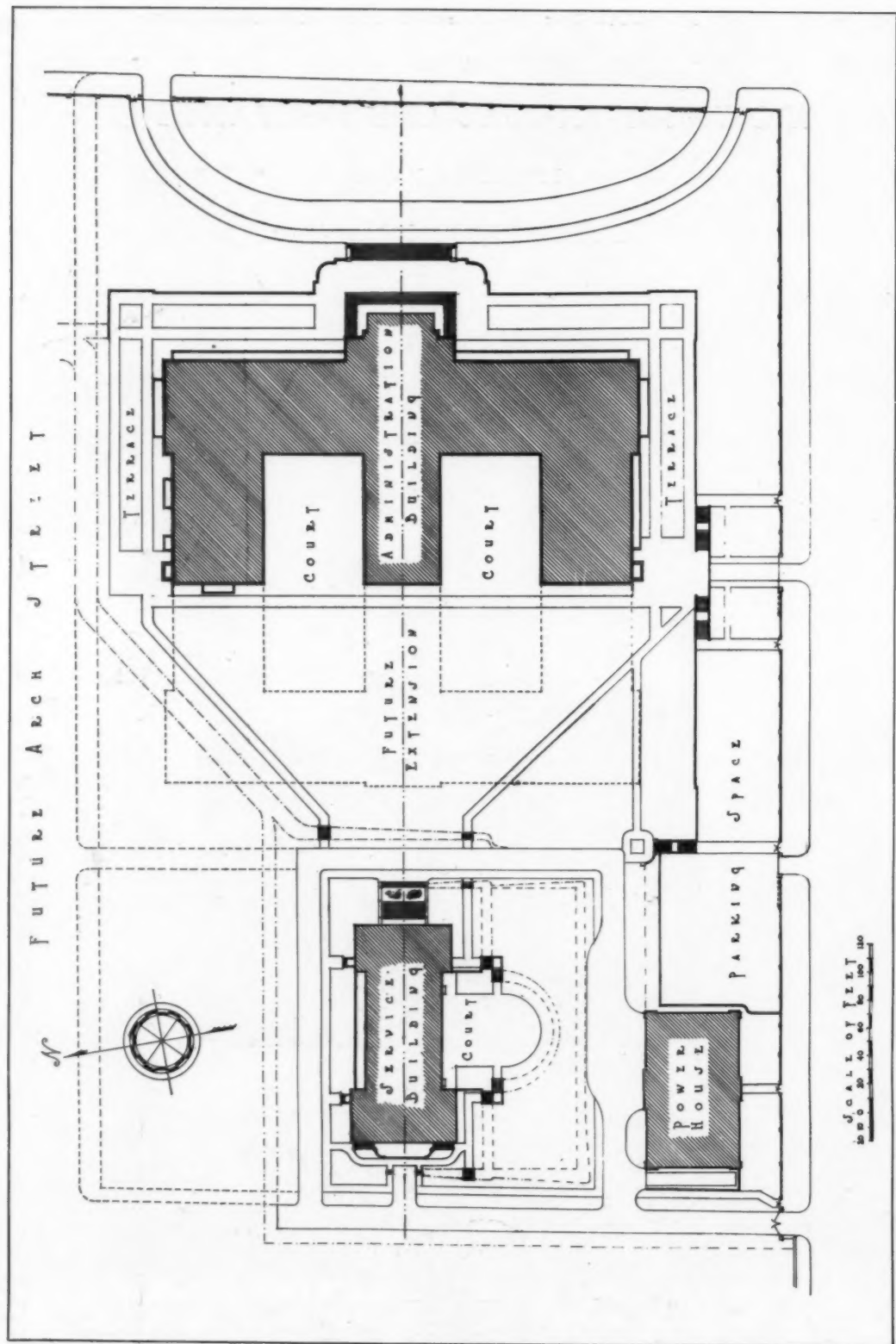
COURT GROUP ON BANKS OF LOIRE RIVER NEAR LA BOHALLE, FRANCE
IN BOTH ENGLAND AND FRANCE PICTURESQUE INFORMALITY IS FOUND WITHOUT LOSS IN DIGNITY

THE ADMINISTRATION AND SERVICE BUILDING
OF THE
PROVIDENT MUTUAL LIFE INSURANCE CO.
PHILADELPHIA, PA.
CRAM & FERGUSON, *Architects*



Photo by Amemya

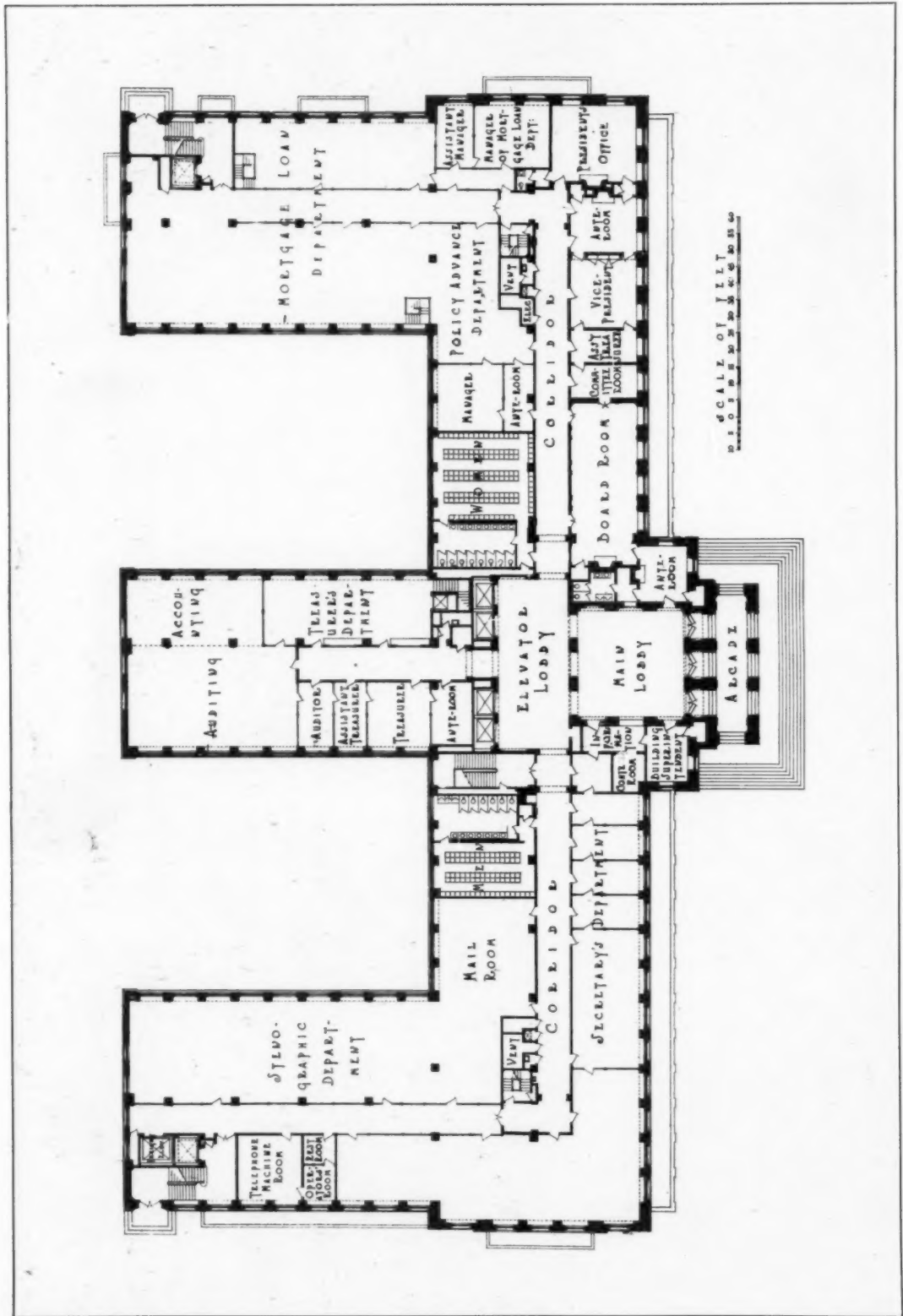




PLOT PLAN, PROVIDENT MUTUAL LIFE INSURANCE COMPANY BUILDINGS, PHILADELPHIA, PA.—CRAM & FERGUSON, ARCHITECTS



Photo by Tabbs & Knell, Inc.
PROVIDENT MUTUAL LIFE INSURANCE COMPANY, PHILADELPHIA, PA.—CRAM & FERGUSON, ARCHITECTS



FIRST FLOOR PLAN—PROVIDENT MUTUAL LIFE INSURANCE COMPANY BUILDING, PHILADELPHIA, PA.—GRAM & FERGUSON, ARCHITECTS

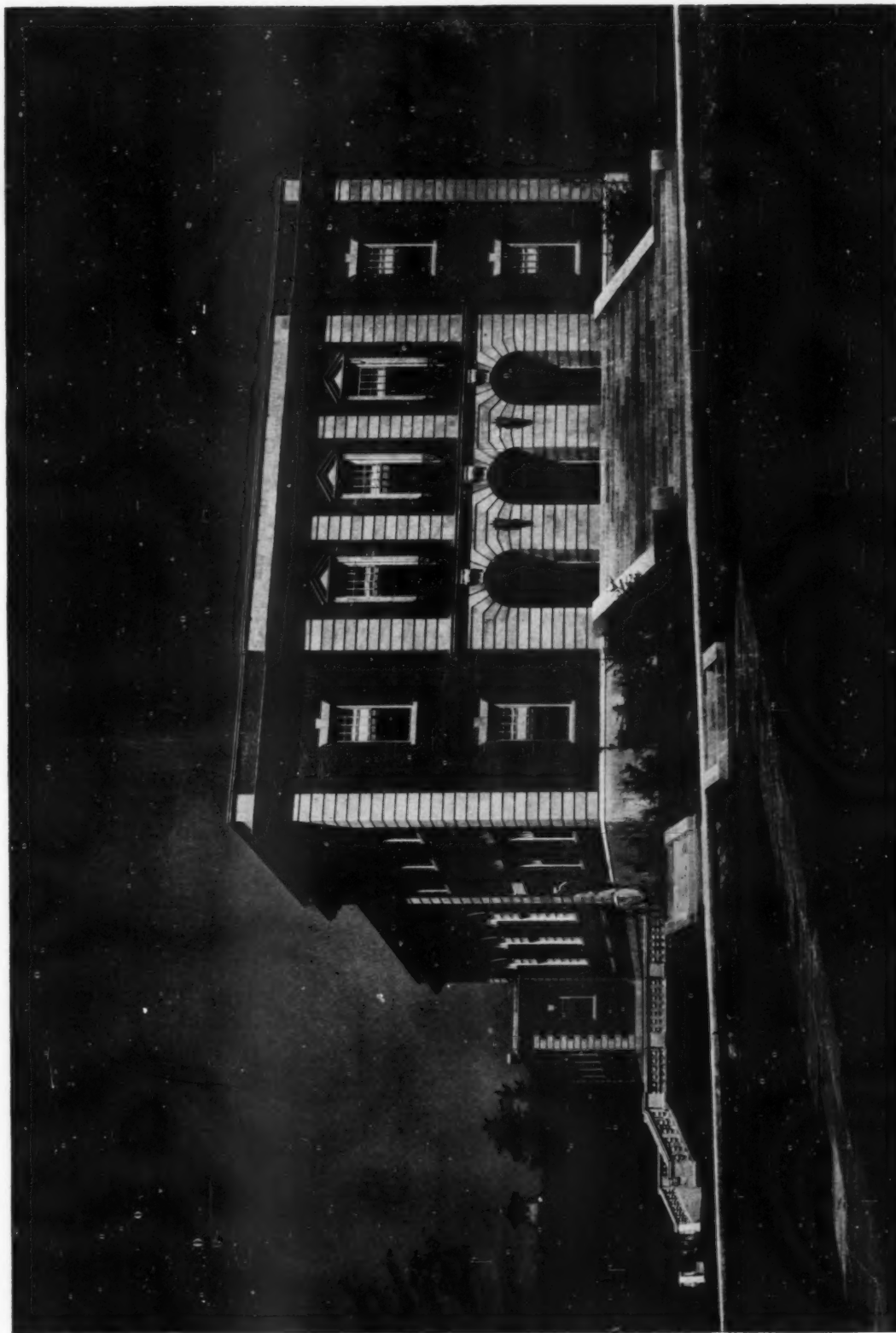


Photo by Telbs & Knell, Inc.

PROVIDENT MUTUAL LIFE INSURANCE COMPANY, PHILADELPHIA, PA.

CRAM & FERGUSON, ARCHITECTS

FIRST FLOOR PLAN—PROVIDENT MUTUAL LIFE INSURANCE COMPANY, PHILADELPHIA, PA.



Photo by Tebbs & Knell, Inc.

PROVIDENT MUTUAL LIFE INSURANCE COMPANY, PHILADELPHIA, PA.

CRAM & FERGUSON, ARCHITECTS



Photo by Tebbs & Knell, Inc.

PROVIDENT MUTUAL LIFE INSURANCE COMPANY, PHILADELPHIA, PA.

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PROVIDENT MUTUAL LIFE INSURANCE COMPANY, PHILADELPHIA, PA.

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Photo by Tebbs & Knell, Inc.

PROVIDENT MUTUAL LIFE INSURANCE COMPANY, PHILADELPHIA, PA.

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Photo by Tebbe & Knell, Inc.
PROVIDENT MUTUAL LIFE INSURANCE COMPANY, PHILADELPHIA, PA.—CRAM & FERGUSON, ARCHITECTS



Photo by Trébs & Knell, Inc.

PROVIDENT MUTUAL LIFE INSURANCE COMPANY, PHILADELPHIA, PA.

CRAM & FERGUSON, ARCHITECTS



Photo by Tebbbs & Knell, Inc.

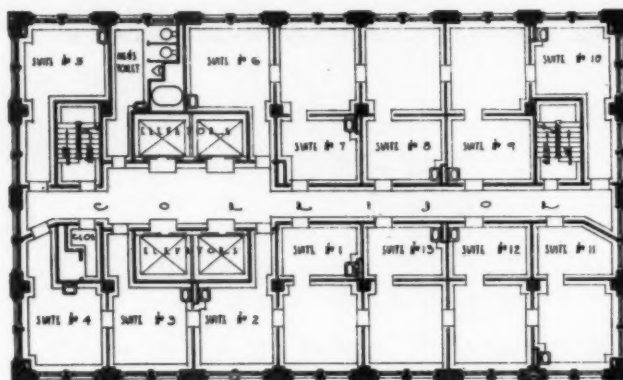
PROVIDENT MUTUAL LIFE INSURANCE COMPANY, PHILADELPHIA, PA.

CRAM & FERGUSON, ARCHITECTS

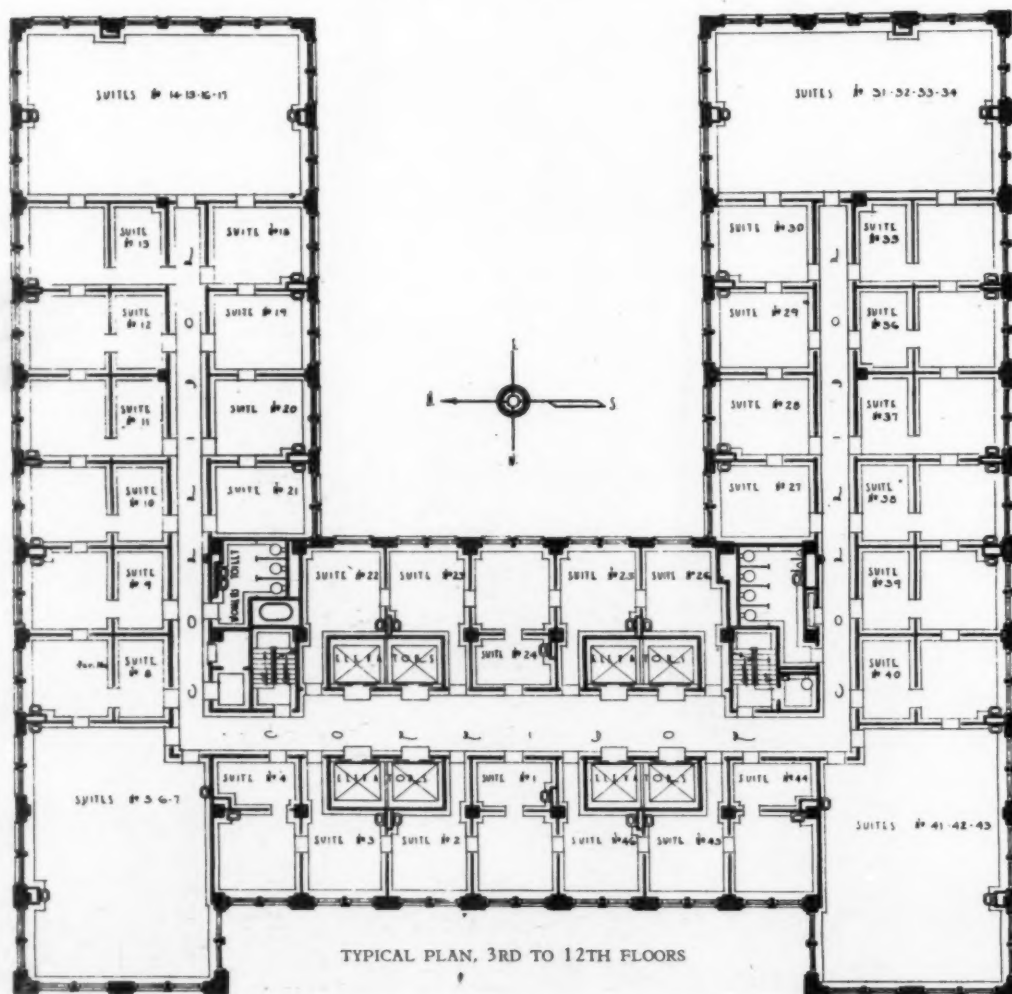


STERICK BUILDING, MEMPHIS, TENN.

WYATT C. HEDRICK, INC., ARCHITECTS

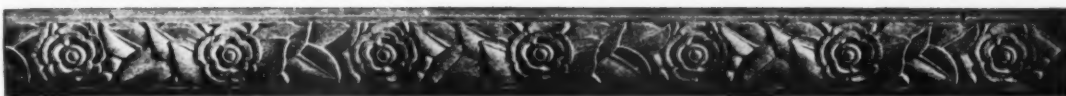


TYPICAL PLAN, 23RD TO 29TH FLOORS



TYPICAL PLAN, 3RD TO 12TH FLOORS

STERICK BUILDING, MEMPHIS, TENN.—WYATT C. HEDRICK, INC., ARCHITECTS

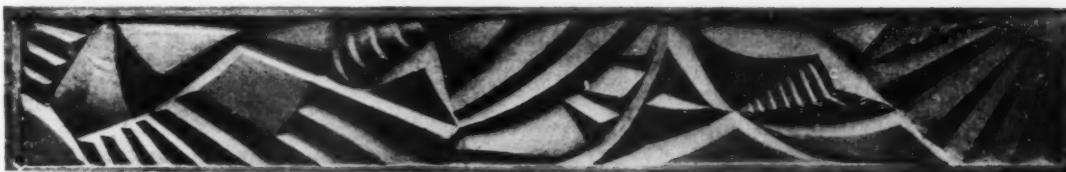


SKYLINES OF MODERN AMERICAN CITIES

Photographs by Ewing Galloway

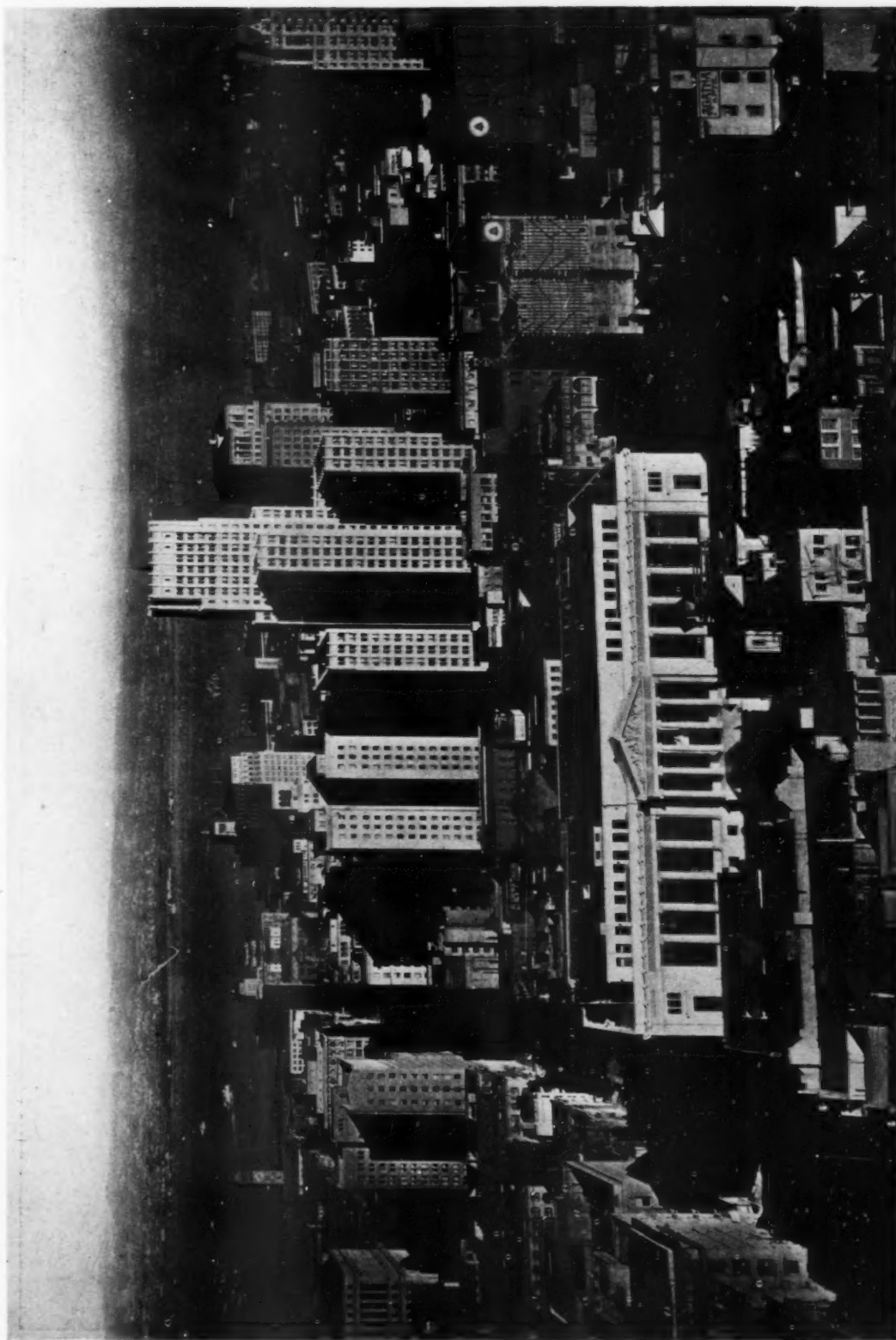


ALONG THE SCIOTO RIVER, COLUMBUS, O.





IN CHICAGO TALL BUILDINGS FLANK THE CHICAGO RIVER



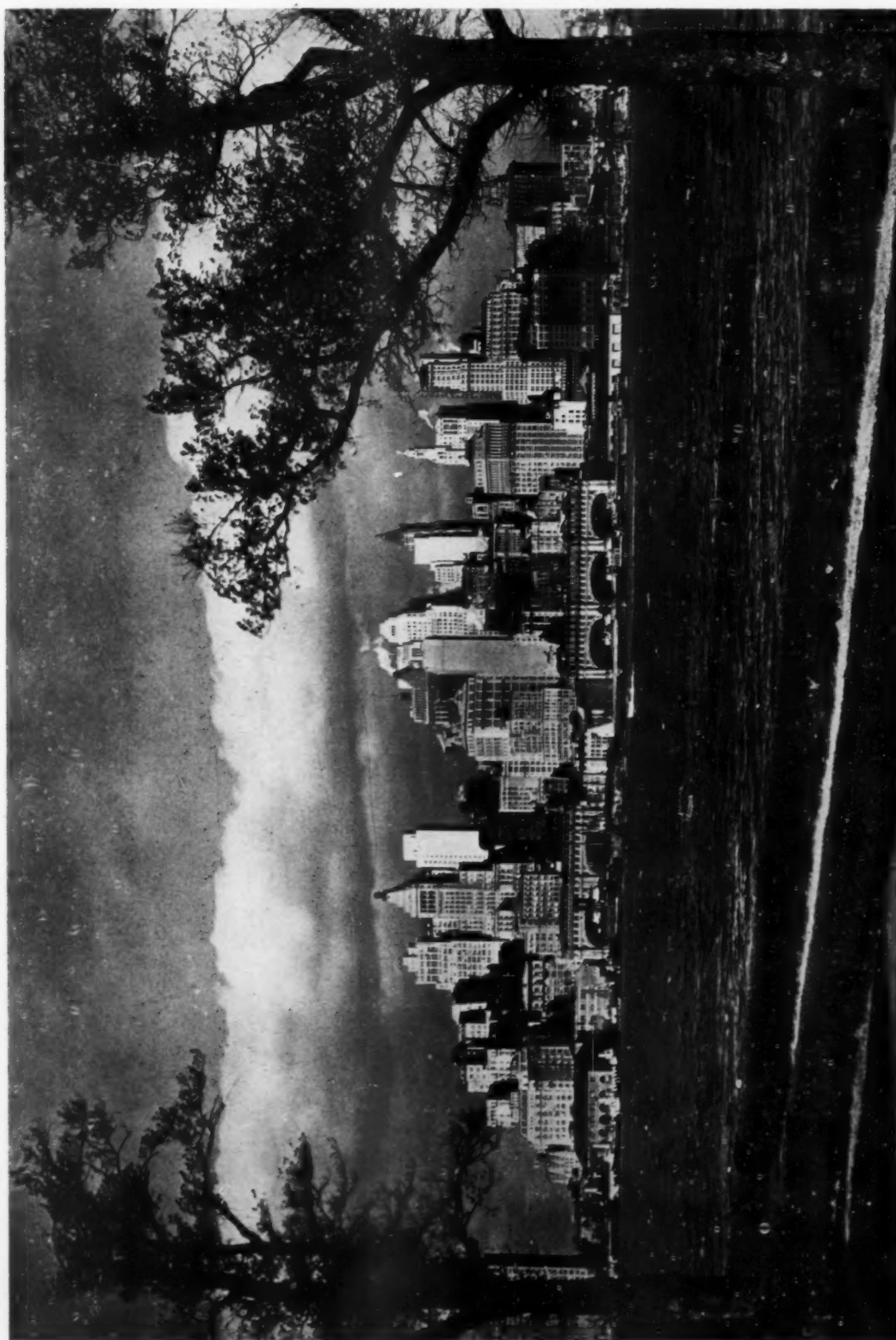
SAN FRANCISCO, LOOKING TOWARD THE BAY WITH THE TOWER OF THE EMBARCADERO AT THE EXTREME LEFT



THE SKYLINE OF HARTFORD ENHANCED BY PLEASURE BOATS ON THE CONNECTICUT RIVER



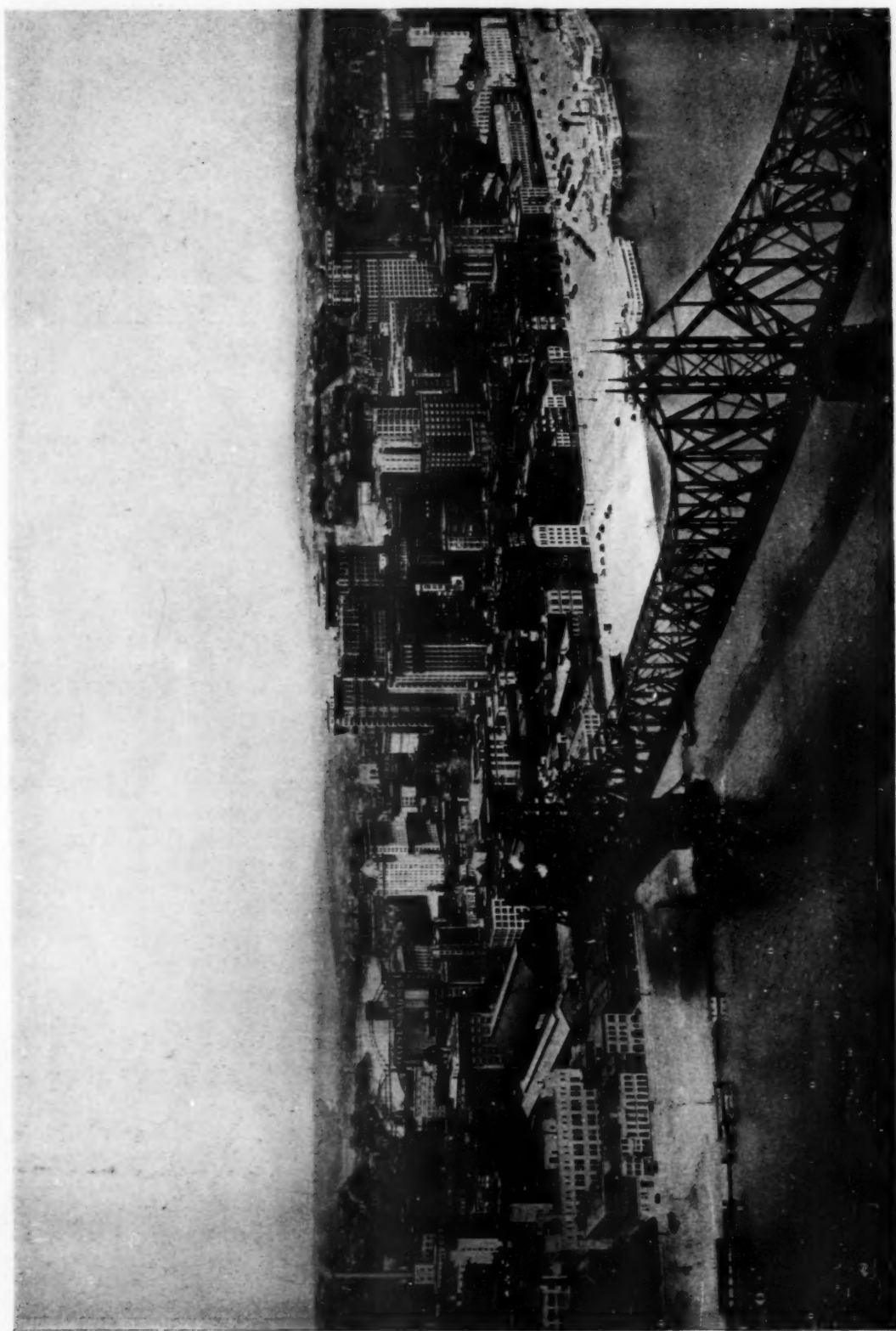
MODERN NEW ORLEANS. SHOWING, IN THE FOREGROUND, THE OLD FRENCH QUARTER UNDISTURBED



NEW YORK AS SEEN FROM GOVERNOR'S ISLAND



THE SKYLINE OF THE CENTER OF THE AUTOMOTIVE INDUSTRY—DETROIT



PITTSBURGH, WITH ITS MASS OF MODERN STRUCTURES



INTERIOR ARCHITECTURE



AMERICAN DESIGNERS' GALLERY

EXHIBITS

MODERN AMERICAN ART



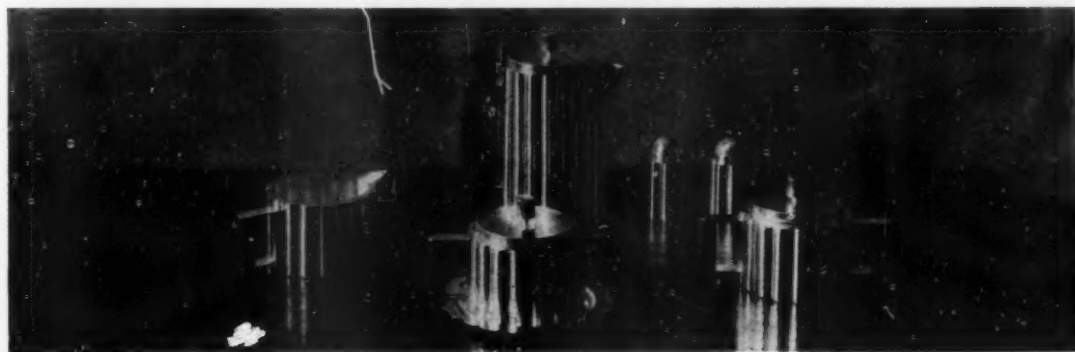
MODERN American Art is seen at its best in the current exhibition of the American Designers' Gallery at 145 West 57th Street, New York City. The Gallery, which is a corporation composed of a group of artists and contemporary designers in various fields with modernistic tendencies, has assembled an exhibition which is more American than anything that we have yet seen. The manner in which the exhibition has been presented suggests unity in thought of those who have participated, as well as complete cooperation offered by certain manufacturers.

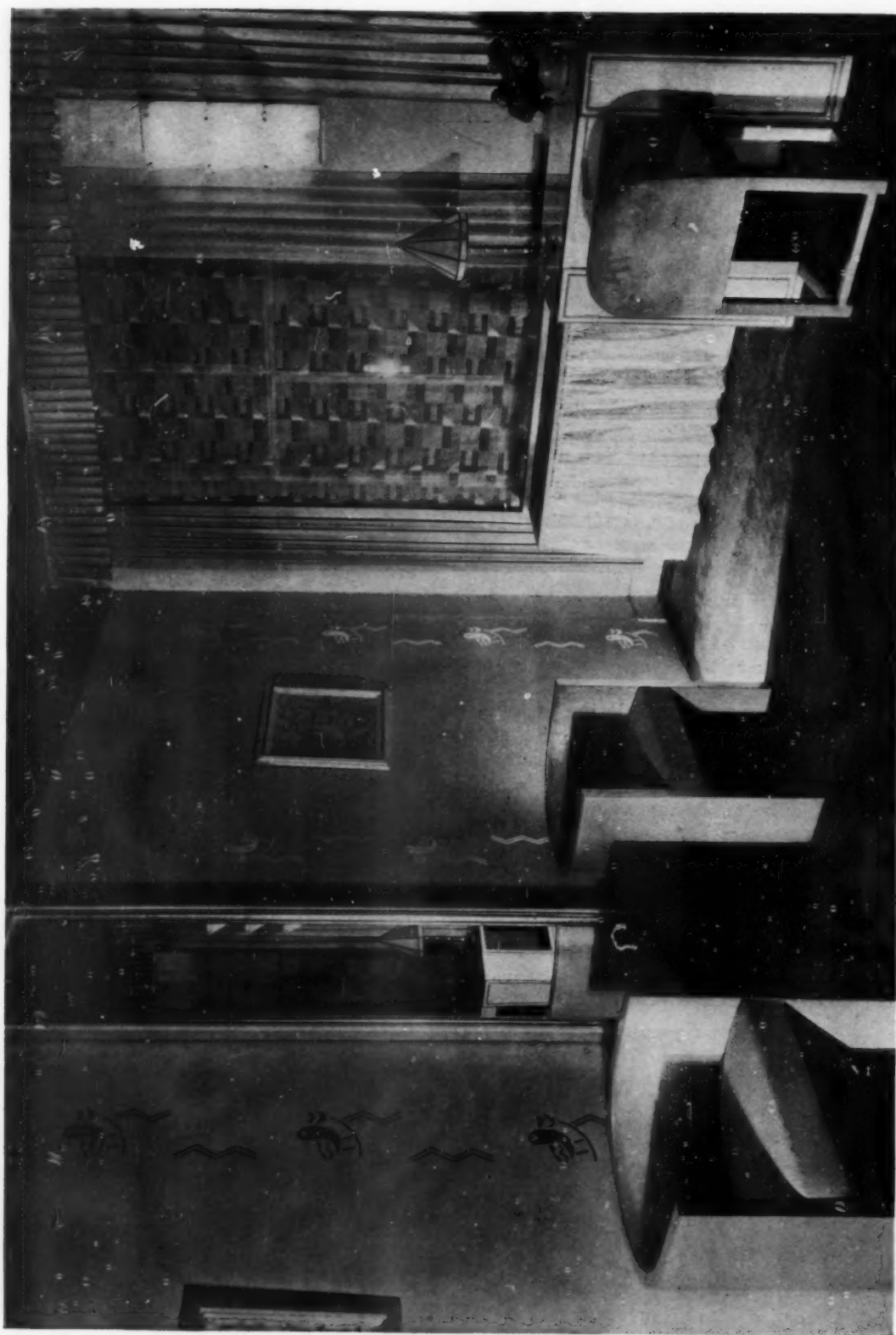
While the feature of the exhibition is, perhaps, a group of rooms completely decorated and furnished in the modern manner, one must not overlook the efforts of those who have contributed various decorative accessories. In fact, the exhibition makes its greatest appeal through the wide range of materials employed. Cork walls are combined with linoleum floors with pleasing results; glass tubing is used with wood for table supports with logical effect, while black glass walls and aluminum ceilings seem not at all out of place.

As suggested above, the observer is impressed with the Americanism of the entire exhibition. There is not here, as in so many previous exhibitions of a similar nature, the feeling of merely

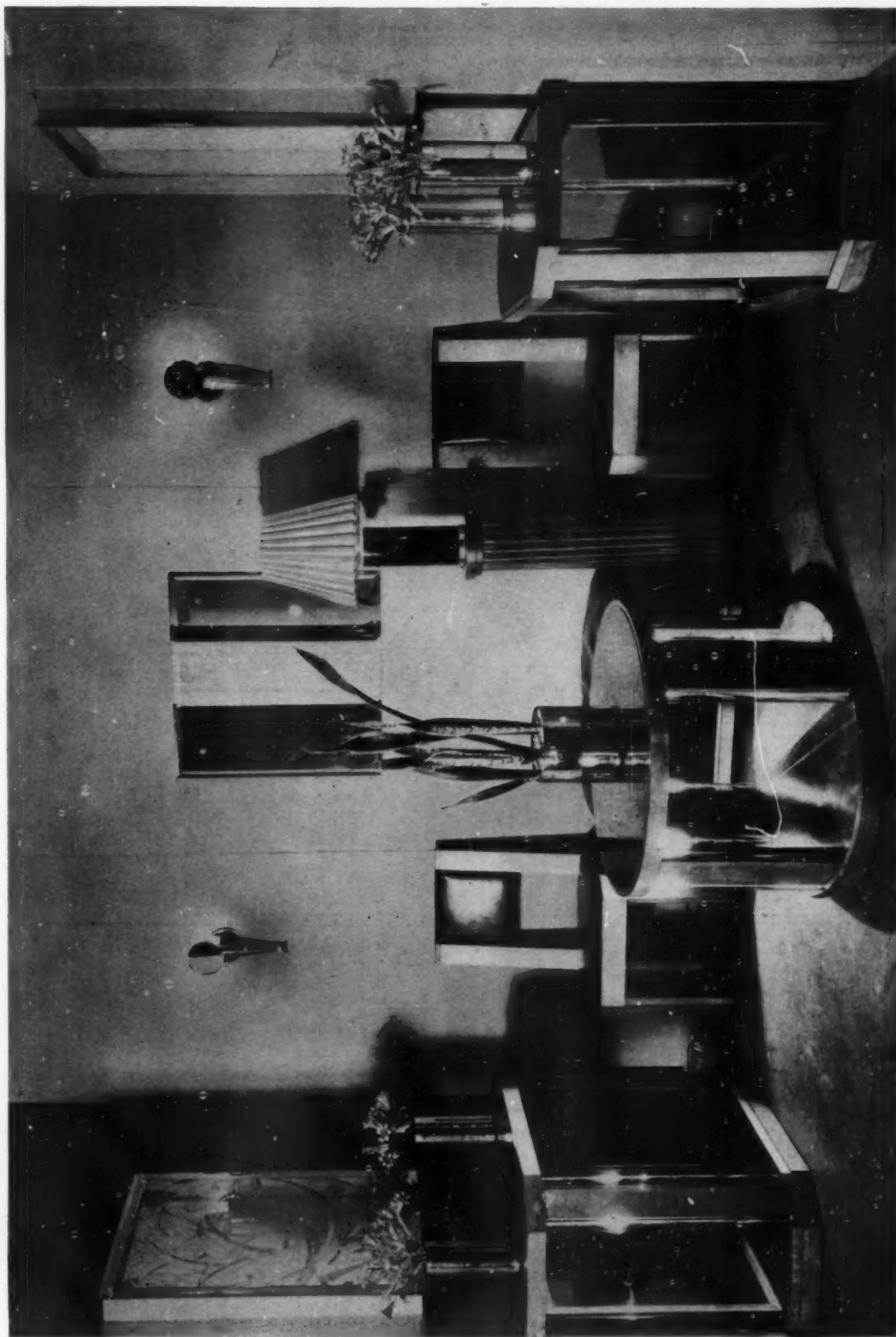
developing designs that are different; one recognizes, rather, creative ability that has eagerly awaited just such an opportunity as this to give itself expression. Those who are seriously looking forward to the development of a distinctive American style of decorative design will appreciate the efforts of the American Designers' Gallery in inviting to participate in the exhibition those who are experienced in the design of various materials. For example, a bathroom, in decorated tiles, has been designed by one who has made a life study of glazed pottery; modern textiles are exhibited by a recognized leader in this field. Architecture is represented by several groups of sketches and models, illustrative of the work of three members of the profession who have been prominent in the progress made in the development of modern American architecture—Ely J. Kahn, Raymond M. Hood and Ralph T. Walker.

Attendance at the exhibition is encouraged, as the photographs reproduced on this and the following pages do not do the work justice. Color, too, which is unfortunately lacking in the reproductions, is a feature of this exhibition which may be said to be the first complete showing of the united opinion of fifteen of the most experienced designers of contemporary art in America.



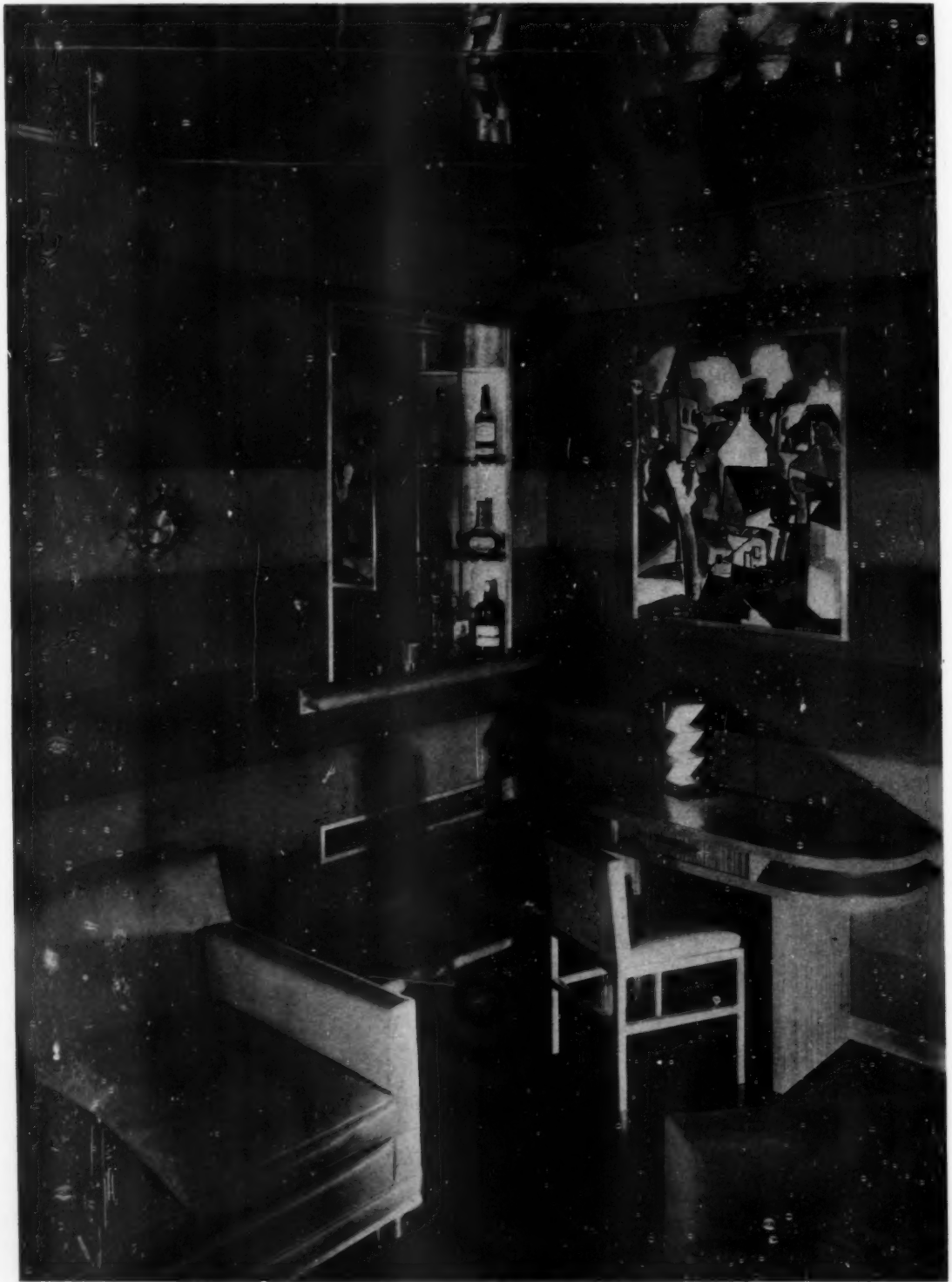


A ROOM FOR THE DAUGHTER OF THE HOUSE—DESIGNED BY WINOLD REISS—THE WARM COLOR SCHEME IN SHADES OF PALE GREEN AND SILVER—HAS BEEN DEVISED WITH CONSIDERATION TO THE NORTHERN EXPOSURE OF THE ROOM



IN SPITE OF WORKING WITH HARD COLD MEDIUMS SUCH AS GLASS AND METAL, ROBERT LOCHER ACHIEVES
LIGHTNESS AND GRACE WITHOUT SENTIMENTALITY

AND SILVER—HAS BEEN DEVISED WITH CONSIDERATION TO THE NORTHERN EXPOSURE OF THE ROOM



A MAN'S ROOM BY DONALD DESKEY, FEATURING CORK WALLS, LINOLEUM FLOOR, ALUMINUM CEILING AND FURNITURE UPHOLSTERED IN PIGSKIN



IN A BATHROOM DESIGNED BY HENRY VARNUM POOR, THE FIXTURES, DECORATED TILE PANELS, PATTERNED FLOOR AND WINDOW CURTAINS ARE CONCEIVED AS A UNIT

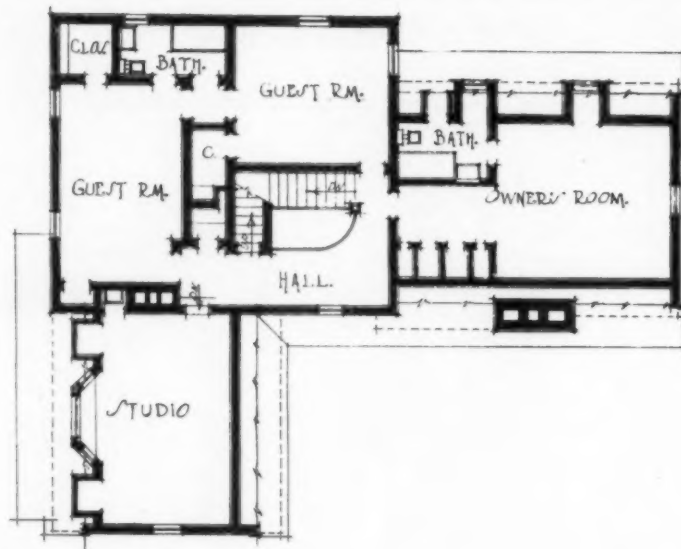


A GROUP OF FURNITURE DESIGNED BY PAUL T. FRANKL, CHARACTERIZED BY SIMPLICITY OF LINE, PERFECTION OF CABINET WORK AND CARE BESTOWED ON DETAILS



HOUSE OF W. C. MURRAY, UTICA, N. Y.

BAGG & NEWKIRK, ARCHITECTS



SECOND FLOOR PLAN.
Graphic Scale 1/8"=1'-0"



FIRST FLOOR PLAN.
Graphic Scale 1/16"=1'-0"

HOUSE OF W. C. MURRAY, UTICA, N. Y.

BAGG & NEWKIRK, ARCHITECTS

EDITORIAL COMMENT

DO MATERIALS INFLUENCE DESIGN?

WE sat in recently on a discussion of the question: Do materials influence design? We have been of the opinion that they do, and have frequently expressed ourselves thus in these pages. We were somewhat startled, then, to hear from the tongue of one of the profession whom we hold in high esteem that there is no such thing as relationship of design to material. We have gone on record again and again as a believer in the principle that material should even dictate design, and it will take more than the argument of one man, no matter what his standing, to cause us to renege. The gist of the argument which this architect advanced to back up his opinion was that if, by modern methods of production, it is possible to produce in granite, for example, certain delicate details which one would more naturally associate with marble, then it is well and good to do so. Similarly, if an intricate design in fine scale, made especially for execution in bronze, can be accurately produced in iron, that is a feather in the cap of the craftsman who performs the job. We have long held to the idea that, generally speaking, one can recognize by the design, almost at a glance, the material in which it takes form. We have been so brought up with this principle in mind that we are even unable to offer an argument to prove its worth. We invite arguments from our readers, however, pro and con, that we may determine what is the consensus of opinion. Do you think materials influence design or not?

30

THE AIR MAIL

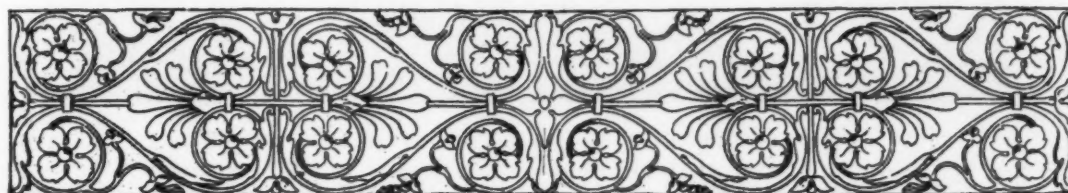
THOMAS EDISON is credited with a statement to the effect that the marvelous developments of recent years have now reached a state where we should stop further invention until the world has had an opportunity to absorb what it now possesses. Perhaps Edison is right, yet we seem to be absorbing our existing inventions with rapidity.

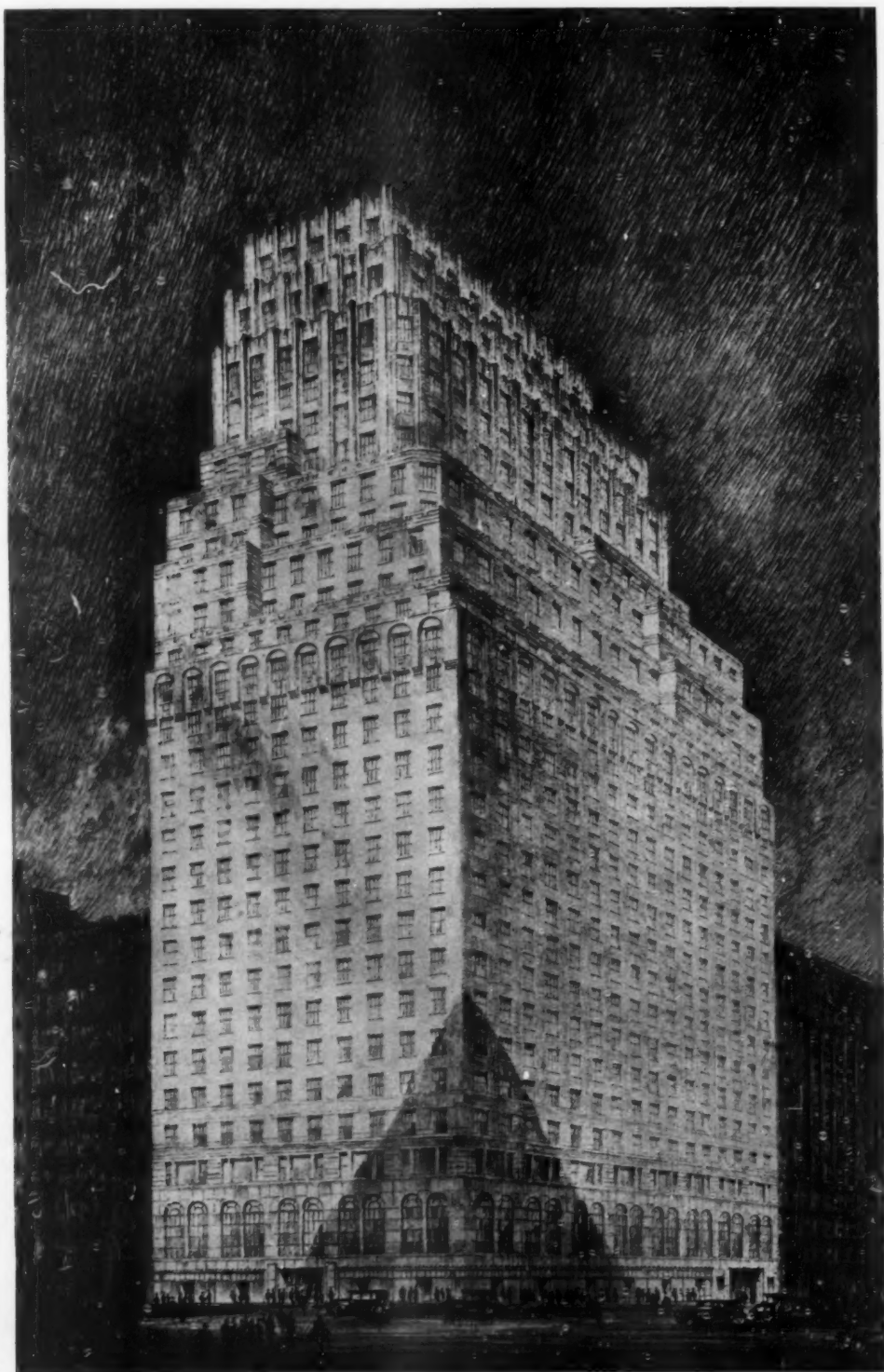
Among these are the rapid improvements in airplane design that have placed it upon a commercial basis, especially for the transportation of mail. Under the impetus of the parcel post system mail, at one time a matter of letters, now includes a diversity of commodities, all of which are capable of quick transportation over the network of air mail lines.

The era of the air mail, not confined to any particular group or groups of users, has at times proven highly useful to those in the building industry. A few instances have recently come to our attention that indicate that architects have found this service of value. In one instance, the bids on a public building in Reno, Nevada, went out in time through one of the air mail routes, in spite of last minute changes required, and although the architect was located in Seattle. A Dallas architect preparing plans for a court house found it necessary to obtain quickly estimates on the cost of marble from contractors in St. Paul. Plans and specifications were mailed from Dallas Saturday, were received in St. Paul on Monday and returned with estimates to Dallas on Wednesday. In another instance, an architect in New York required samples of door locks manufactured in Milwaukee. He telegraphed to Milwaukee on Tuesday and received the samples on Wednesday morning.

We were recently told of a firm of architects in Philadelphia having offices in four different states, that used the air mail to secure action required in all of its offices. The transaction was completed within a week. Had trains been used it would probably have required double that time and several times the cost.

Probably one could go on indefinitely citing similar instances, which after all only show in what a fast moving age we live, and proves that we are fast absorbing the marvelous inventions that permit us to move about and learn of events in a space of time that is nothing if not remarkable.





OFFICE BUILDING FOR 530 SEVENTH AVENUE, NEW YORK

BUCHMAN & KAHN, ARCHITECTS

(From the drawing by Francis Keally)

CLARKE AND HOWE, *Architects*, GAVIN HADDEN, *Consulting Engineer*

Located near the center of the city of Providence, R. I., Brown has for many years had difficulty in finding in convenient locations the land areas needed for athletics. These difficulties have, of course, been greatest in connection with outdoor athletics, where the single ground surface must, of course, suffice and no saving can be effected by building upward in a vertical direction. Years ago a scarcity of open land near the University forced the major outdoor athletics to a piece of property of moderate size located about one and one quarter miles away from the campus. When this property

The first idea was to erect a field-house or locker building in a convenient corner of the general athletic field (Aldrich Field) to house all the necessary rooms and covered facilities for the outdoor



players and their auxiliaries. The University was at the same time badly in need of a new and larger gymnasium, and when it was found that a suitable site for a new building of the size contemplated could not be found at or near the campus, decision was finally made to combine the gymnasium with the field-house and locate all the covered facilities desired for both outdoor and indoor athletics in one building on Aldrich Field. Many of the advantages of such a combina-

tion, in supervision and administration as well as in economy from the elimination of duplications, are obvious. With the transportation obstacle of a mile and a quarter successfully overcome by outdoor athletics it is confidently expected that indoor athletics in spite of their greater difficulties from weather and shorter daylight hours, can achieve the same happy results, and a good start has already been made. Other Universities, similarly situated in large cities, confronted by similar problems, will doubtless watch with interest the operation of this method of solution.

The accompanying plan of Brown Field and



Photo by Ball

TROPHY ROOM

Aldrich Field shows the central location of the new gymnasium with respect to the outdoor facilities, and shows also how provision has been made for extensions and additions to all the structures in the development. The University has additional small fields near the campus for informal athletics and for the "individual" game of lawn tennis. The old gymnasium is still in use, but practically all the formal organized athletics are now conducted in the area shown on the plan.

The unit which is now completed is the principal unit of a group of three, to be eventually flanked on one side by a swimming pool and joined at the rear by a field gymnasium. The accompanying plans show most of the facilities which are contained in the completed building. In addition to the ground floor and first and second floors shown, there is a third floor at the front containing squash courts, and at the rear a similar floor containing a special exercise and apparatus room.

The most important features of the interior of the building are probably the main gymnasium room and the general locker rooms. The main gymnasium



Photo by Ball

BROWN UNIVERSITY GYMNASIUM

CLARKE & HOWE, ARCHITECTS—GAVIN HADDEN, CONSULTING ENGINEER

floor is used primarily for basketball. Three courts, all of the same dimensions, are laid out side by side for simultaneous play and the varsity court, at one end, is surrounded on three sides by five rows of permanent treads for spectators' chairs. Additional temporary seats for spectators are added for important games over the practice courts at the open side. This room with its extensive floor surface, measuring 176'-8"x124'-4", is also useful for many other purposes.

The running track, in the customary suspended gallery overhead, has 13 laps to the mile, with well banked turns and a running surface of cork.

The general locker rooms have been carefully designed to provide for the number of lockers now required and at the same time for considerable increases in the future without undue crowding. These rooms can accommodate together about 1160 lockers of the single tier type now installed, or they can accommodate about 2320 lockers of the double tier type, with all necessary benches and circulation space. As shown each locker aisle obtains direct daylight through a window at the end. With the

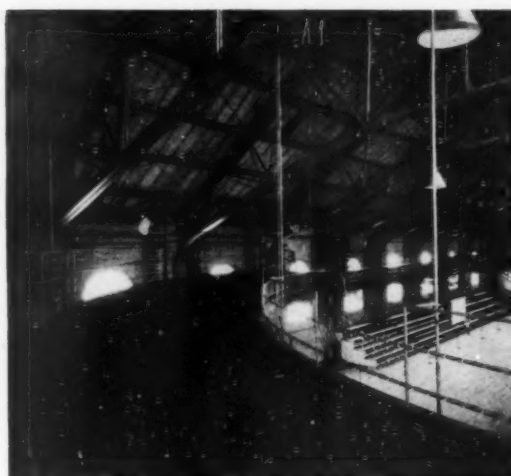


Photo by Ball

RUNNING TRACK

faculty and team locker rooms added, the entire building can accommodate about 1800 single tier lockers or about 3000 lockers if double tiers are installed in the general locker rooms. It will be noted that the interior finish of these rooms is simple and serviceable: brick walls, wood floors and concrete ceilings.

The showers are of particular interest because of the unusual method of heating the water. These heaters employ high pressure steam to heat the

water at each shower individually and are the invention of the University's mechanical engineer. They have been in use at Brown for many years and are claimed to provide a flexible handling of peak hot water loads. Piping through these rooms has been exposed for convenience in maintenance.

The exterior of the building suggests a type familiar in New England, carried out on a large scale necessary to fit its massive proportions. Among the interesting features are the facade on Elmgrove Avenue, with a huge bronze statue of the "Brown Bear" centrally located before the entrance terrace and a four-faced clock in the central lantern sur-

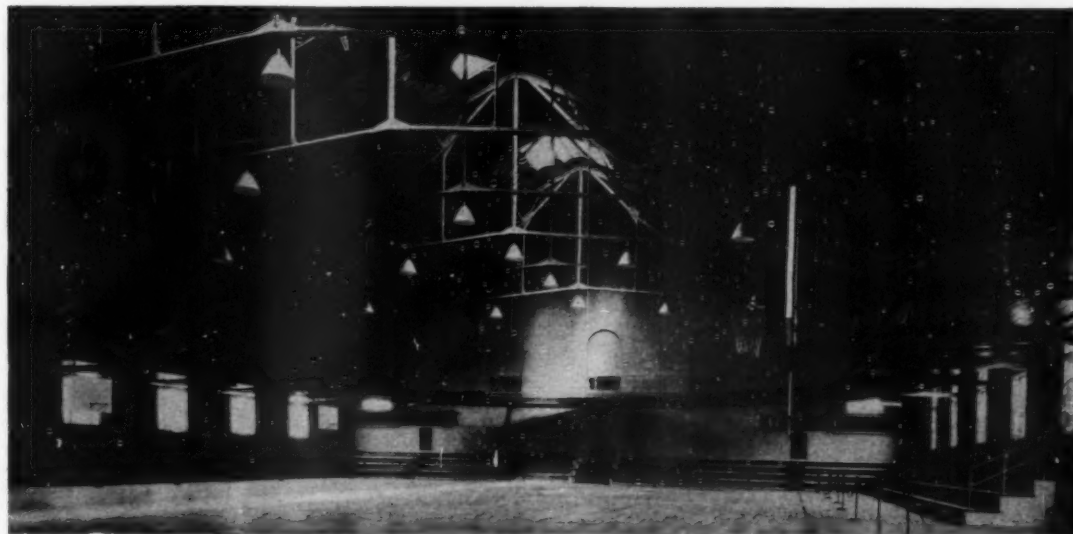
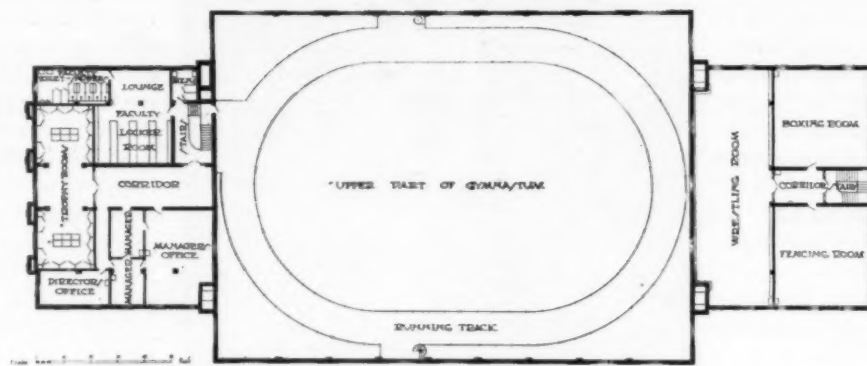


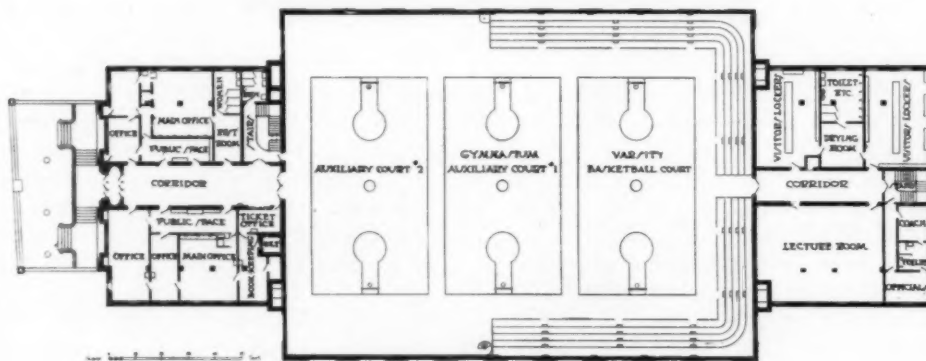
Photo by Ball

MAIN GYMNASIUM ROOM

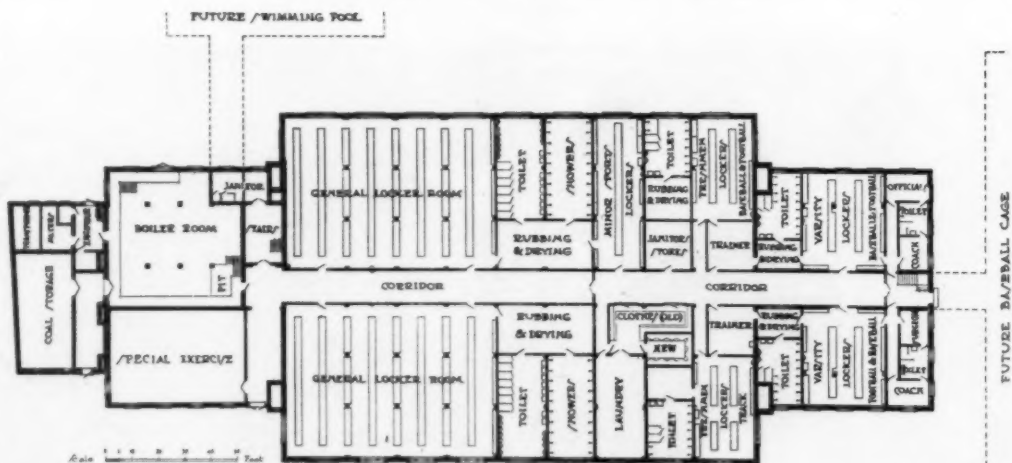
SIZE 128 FT. X 175 FT., AREA 22,400 SQUARE FEET



SECOND FLOOR PLAN



FIRST FLOOR PLAN



GROUND FLOOR PLAN

BROWN UNIVERSITY GYMNASIUM

CLARKE & HOWE, ARCHITECTS—GAVIN HADDEN, CONSULTING ENGINEER

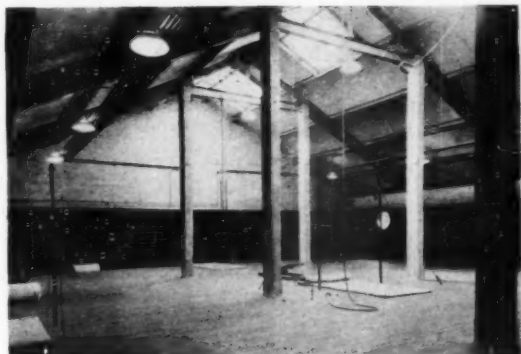


Photo by Ball

SPECIAL EXERCISE AND APPARATUS ROOM



Photo by Ball

TYPICAL SHOWER ROOM

mounting the roof. The hour figures on the clock faces are indicated by the letters in the words "ALDRICH FIELD," singularly well suited to this method of inscription, with the seven letters of "ALDRICH" substituted for the numbers 9 to 3 inclusive (reading clockwise) and the five letters of

"FIELD" substituted for the numbers 8 to 4 inclusive (reading anti-clockwise).

Clarke and Howe of Providence were the architects of the Brown gymnasium and Gavin Hadden of New York City, who designed the outdoor development, acted as consulting engineer.



Photo by Ball

TYPICAL LOCKER ROOM

MOISTURE TESTING DEVICE TO FURTHER AMERICAN LUMBER STANDARDS

A MILL test of lumber, whereby shipments can be passed through a moisture content reading at the loading platform, to assure the meeting of specification requirements, is a development recently announced by the National Lumber Manufacturers' Association. The announcement states that a device recently perfected makes possible the accurate and instantaneous reading of the moisture content in lumber. It is said to be a dependable mechanical aid toward the production of quality lumber.

The device, known as the Heppenstall Moisture Detector, has been sponsored by the Employers Wood Promotion Committee, a group representing the lumber promotion interests of a number of western sawmills. It is understood that with this device it is possible to conduct a moisture content test at the mill or retail lumber yard. It can, if desired, be used for checking purposes on wood that has gone into construction. Application of the test will not mutilate the material nor, it is claimed, cause great delay. The device will apparently have its most effective and most necessary use at the mill.

The new device works on the principle that the electrical conductivity of wood varies directly with its moisture content. By a very simple mechanism this conductivity, or relative dampness, is read by a lighted lamp or on an ammeter scale. The device may be fixed or portable in style, and the wide range of points at which it may be utilized is thought to promise economies likely to offset increases in production costs arising from its use.

The mechanism of the Heppenstall Detector consists of two contact points, a supply of current from a battery or service conduit, and a scale or lamp

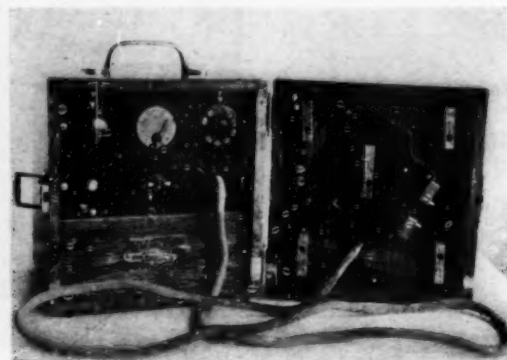
on which the reading may be made. It may be installed where lumber coming from the drying kiln is being unstacked or graded. The too moist pieces can be sent back to the kilns. By the addition of a slightly more complicated mechanism, the Detector can be made to mark these pieces as they pass. The Detector may also be placed on the planer and when a specified order is being dressed it will mark the pieces suited for general purposes but unsuited for the particular specification. It will offer special advantages, however, on the loading platform, insuring moisture content within the specification ranges at the time the shipment leaves the mill.

The Detector can be effectively used at retail yards as a precaution against accidental weathering, and at this point can serve as a final protective check against mistakes in shipments. A similar device can be used by the painter to determine whether wood is in a suitable condition for painting.

During the last decade the lumber manufacturers, in conjunction with the Federal Government and authorized representatives of the several specifying buyers' groups, have practically completed the formulating of uniform standards of lumber grades and sizes. Destined to be designated American Lumber Standards, these have been made as near uniform as the physical limitations of various species would permit. The beneficial effect of this standardization is recognized by manufacturers and purchasers alike. It is to be expected that the next step that concerns the lumber industry and those others interested in American Lumber Standards will be the writing into them of definitions of lumber dryness for the several classes of lumber.



GRADE MARKING LUMBER ACCORDING TO
AMERICAN LUMBER STANDARDS

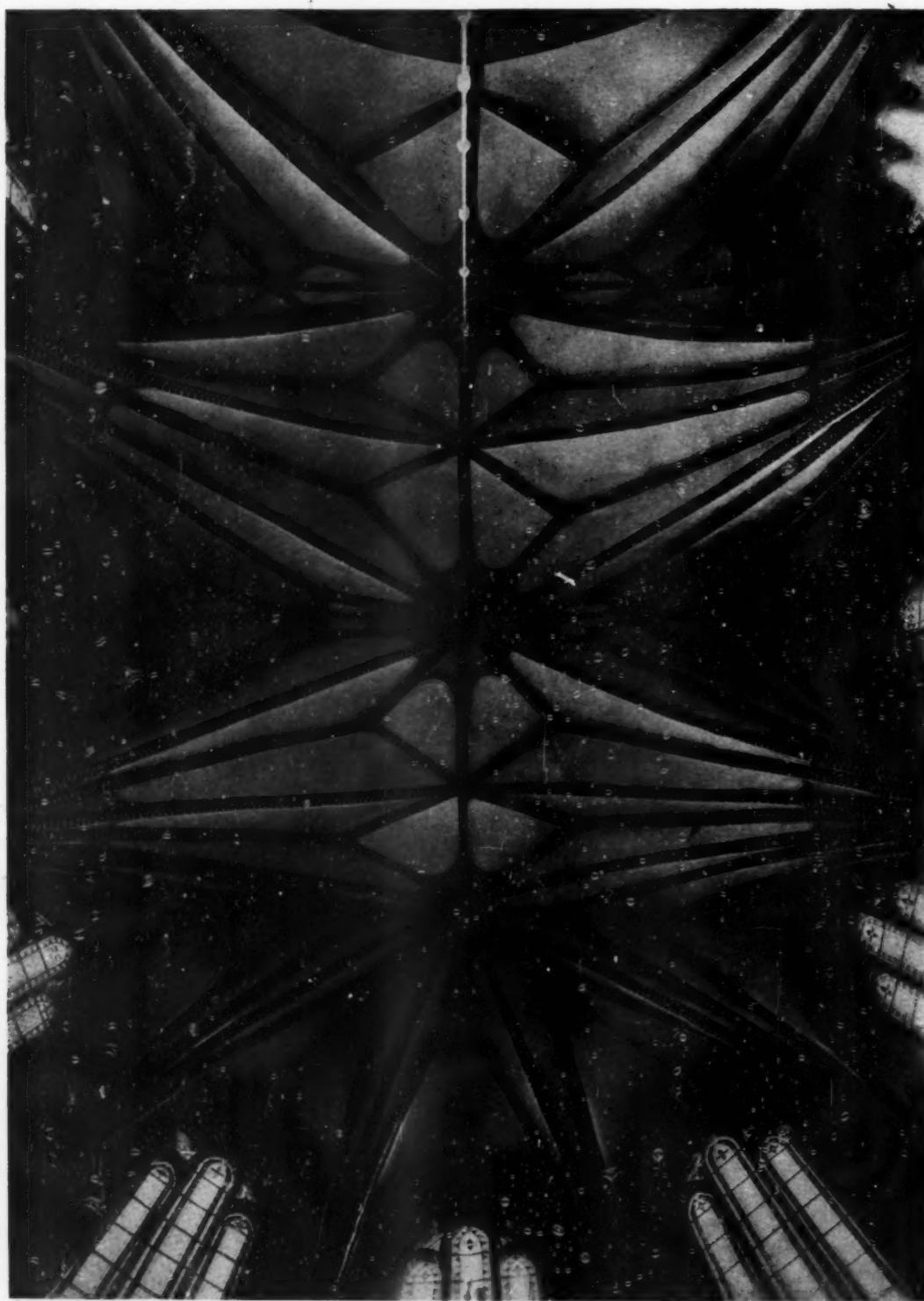


THE HEPPENSTALL MOISTURE DETECTOR, A FURTHER
DEVELOPMENT IN AMERICAN LUMBER STANDARDS



Courtesy Staatliche-Bildstelle

ST. PETER'S CHURCH. WOLGAST. GERMANY



Courtesy Staatliche-Bildstelle

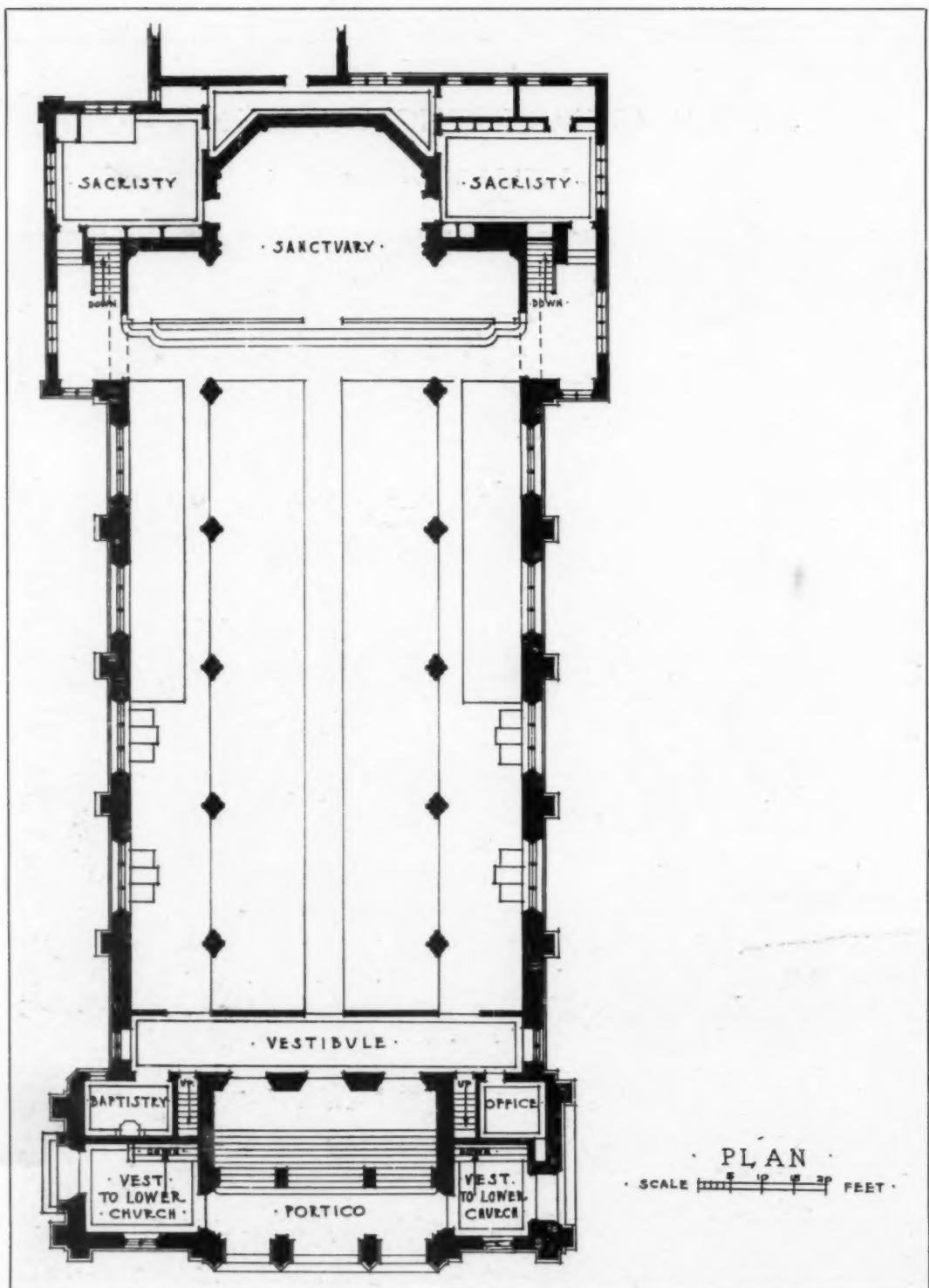
ST. MARY'S CHURCH, STOLP, GERMANY

A GROUP OF PHOTOGRAPHS
ILLUSTRATING
ST. ITAS CHURCH, CHICAGO, ILLINOIS

H. J. SCHLACKS, *Architect*

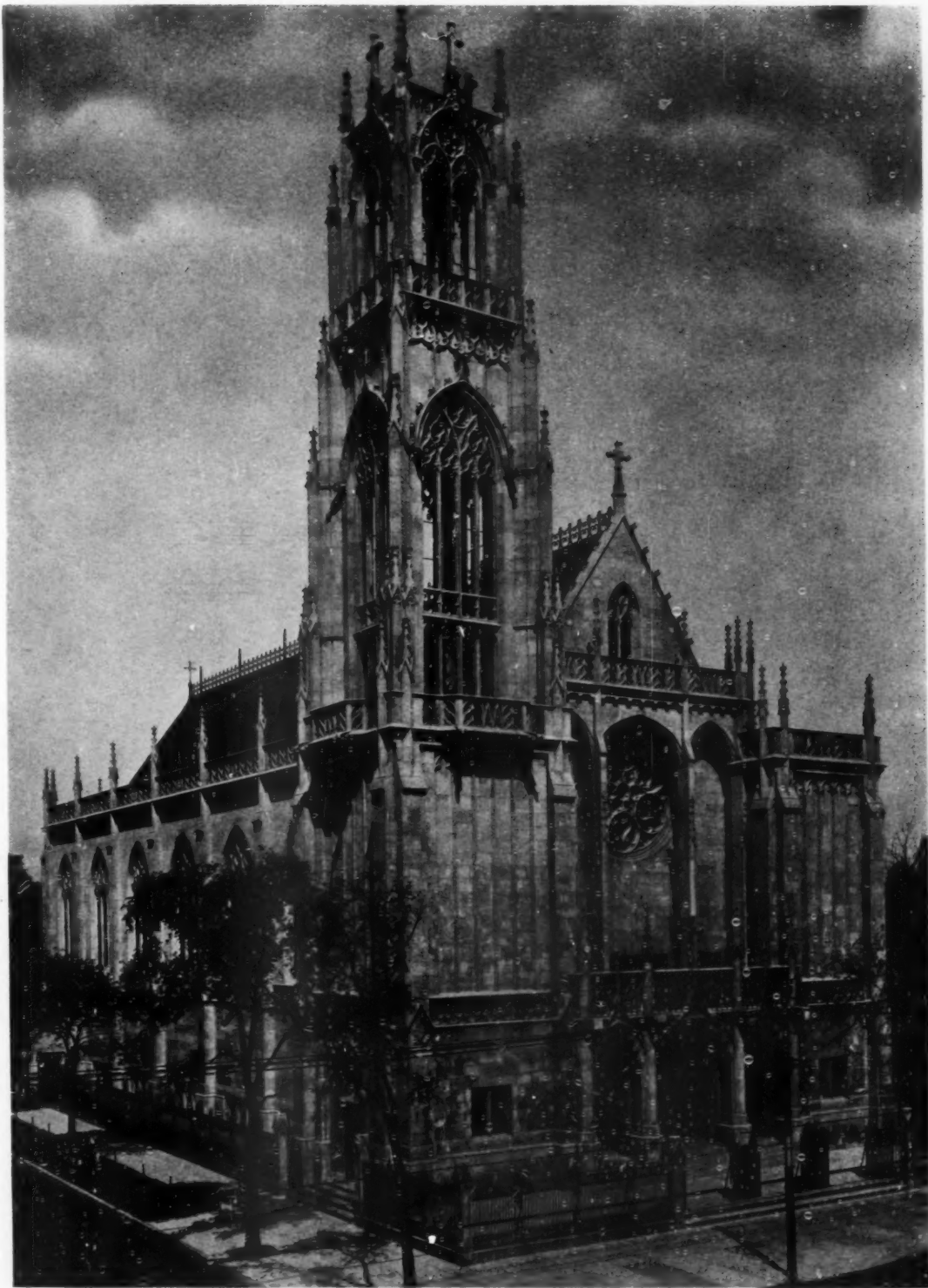


THE NAVE



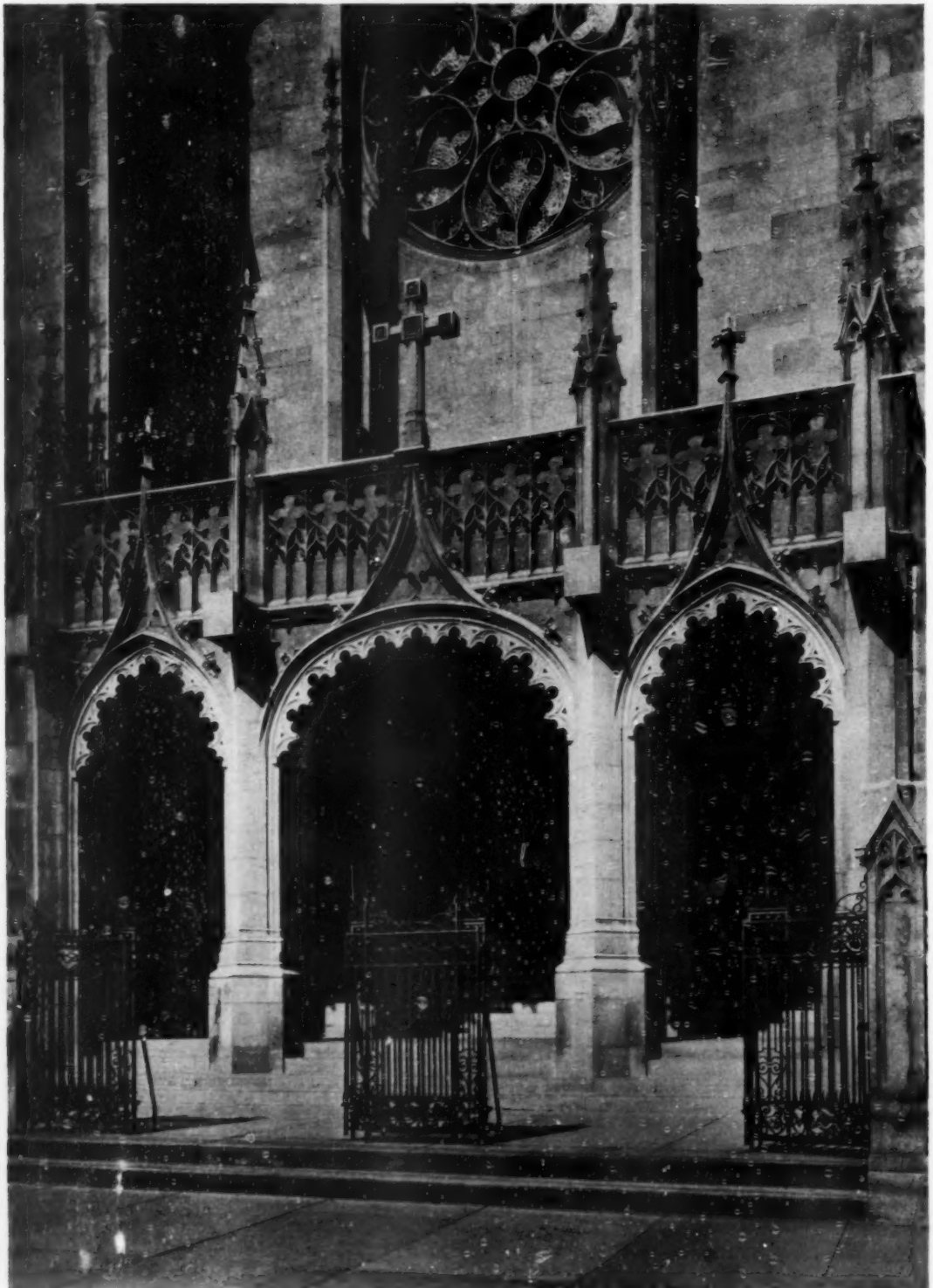
ST. ITAS CHURCH, CHICAGO, ILL.

H. J. SCHLACKS, ARCHITECT



ST. ITAS CHURCH, CHICAGO, ILL.

H. J. SCHLACKS, ARCHITECT

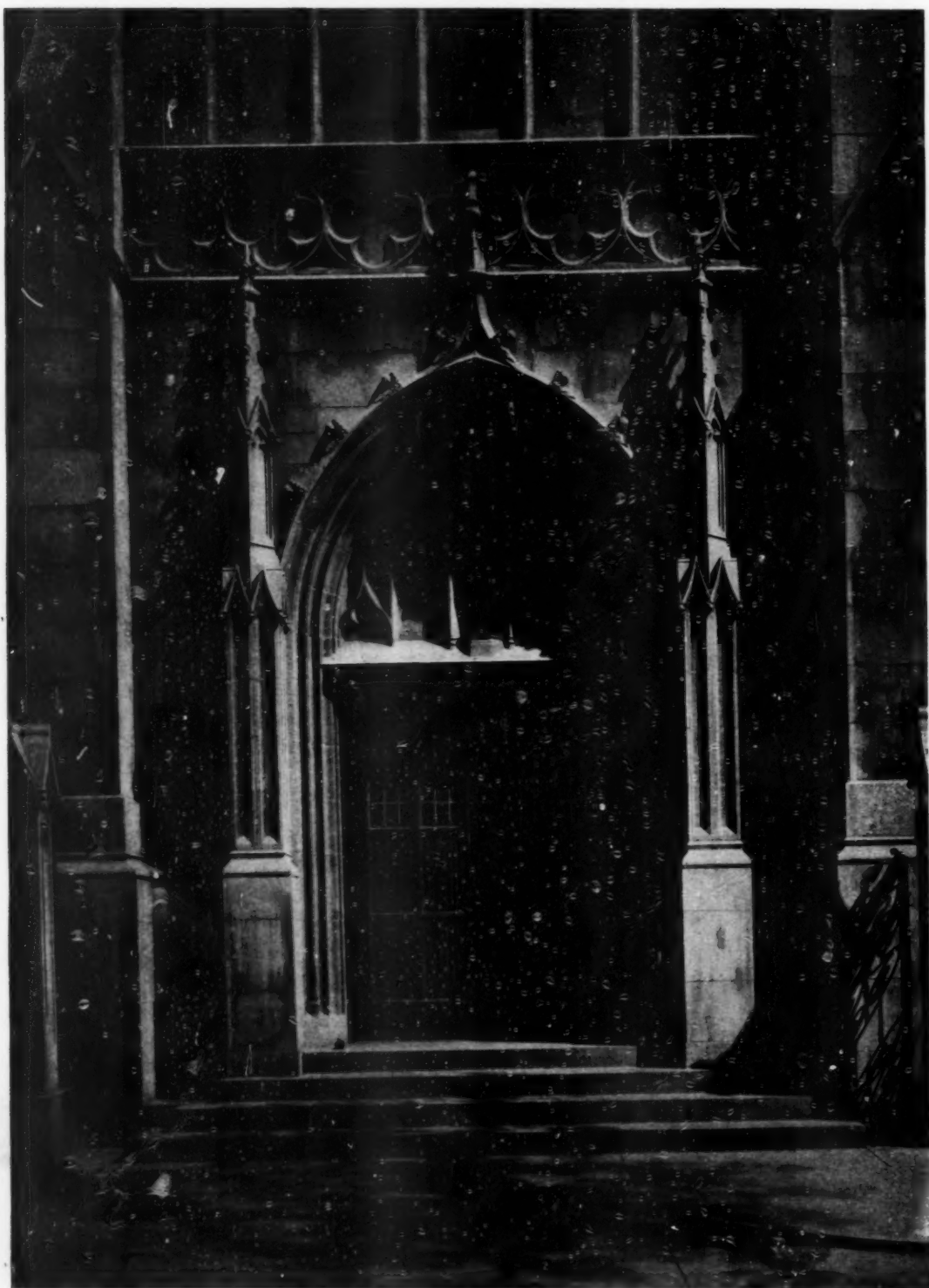


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H. J. SCHLACKS, ARCHITECT



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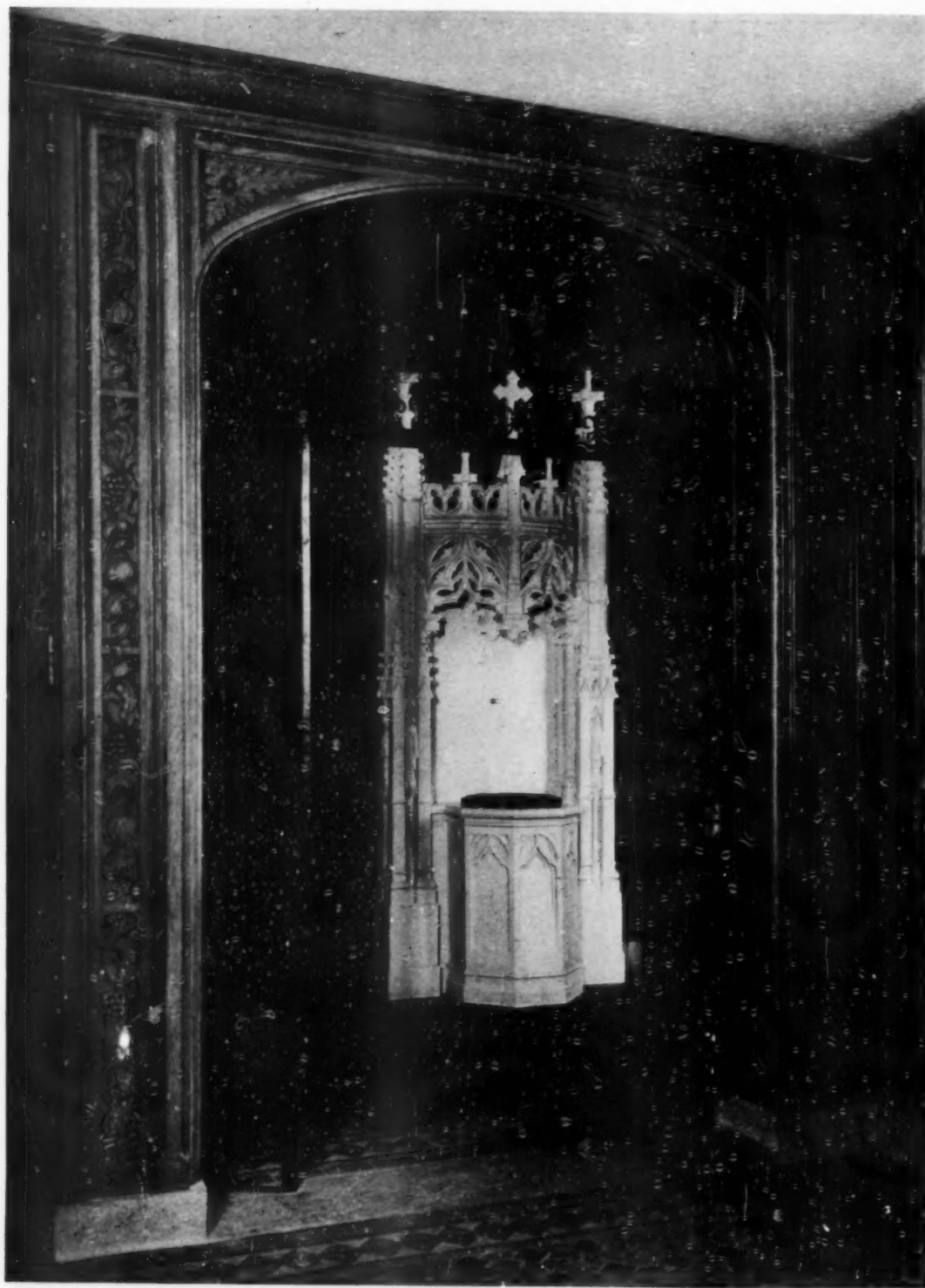


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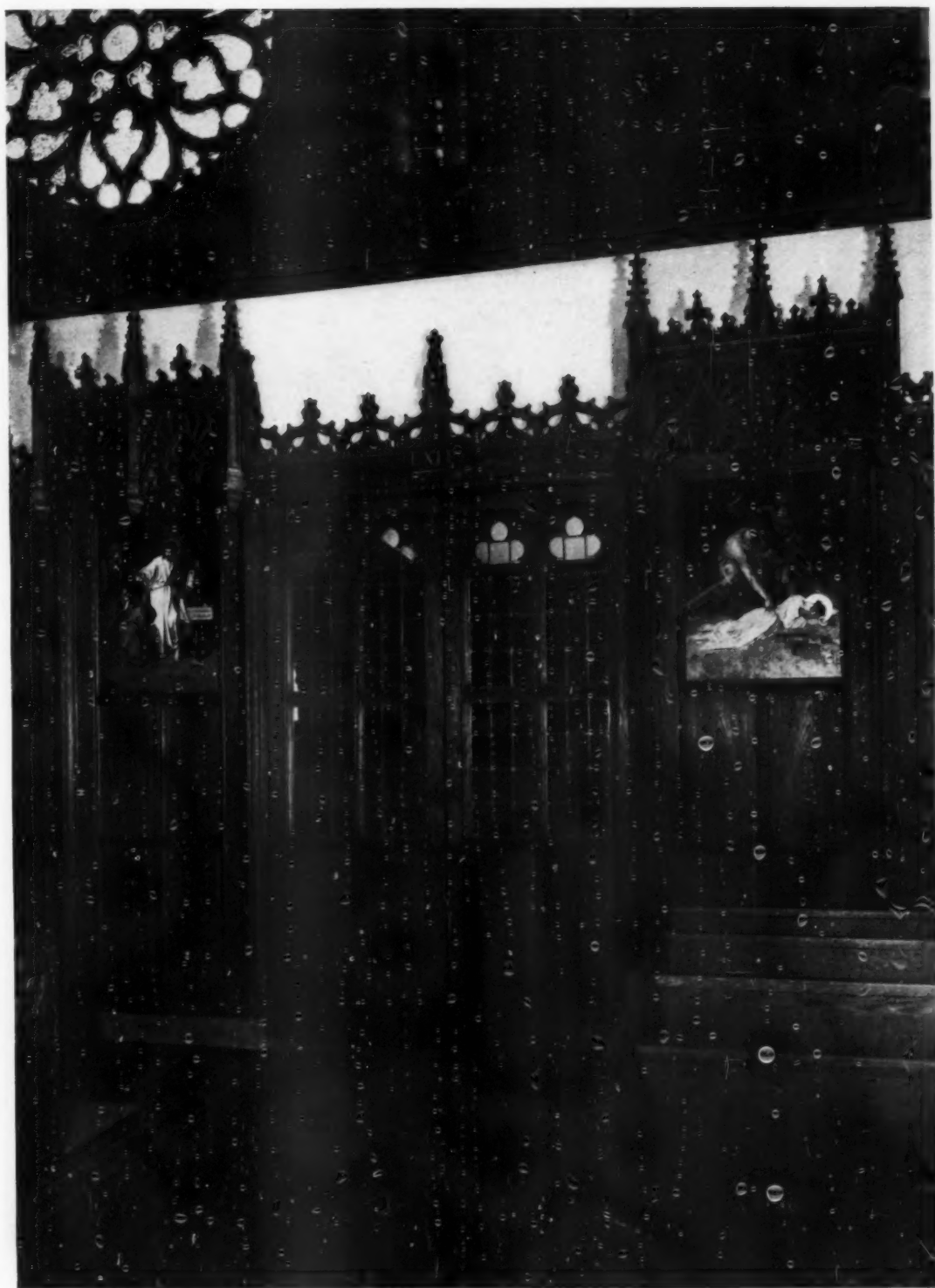


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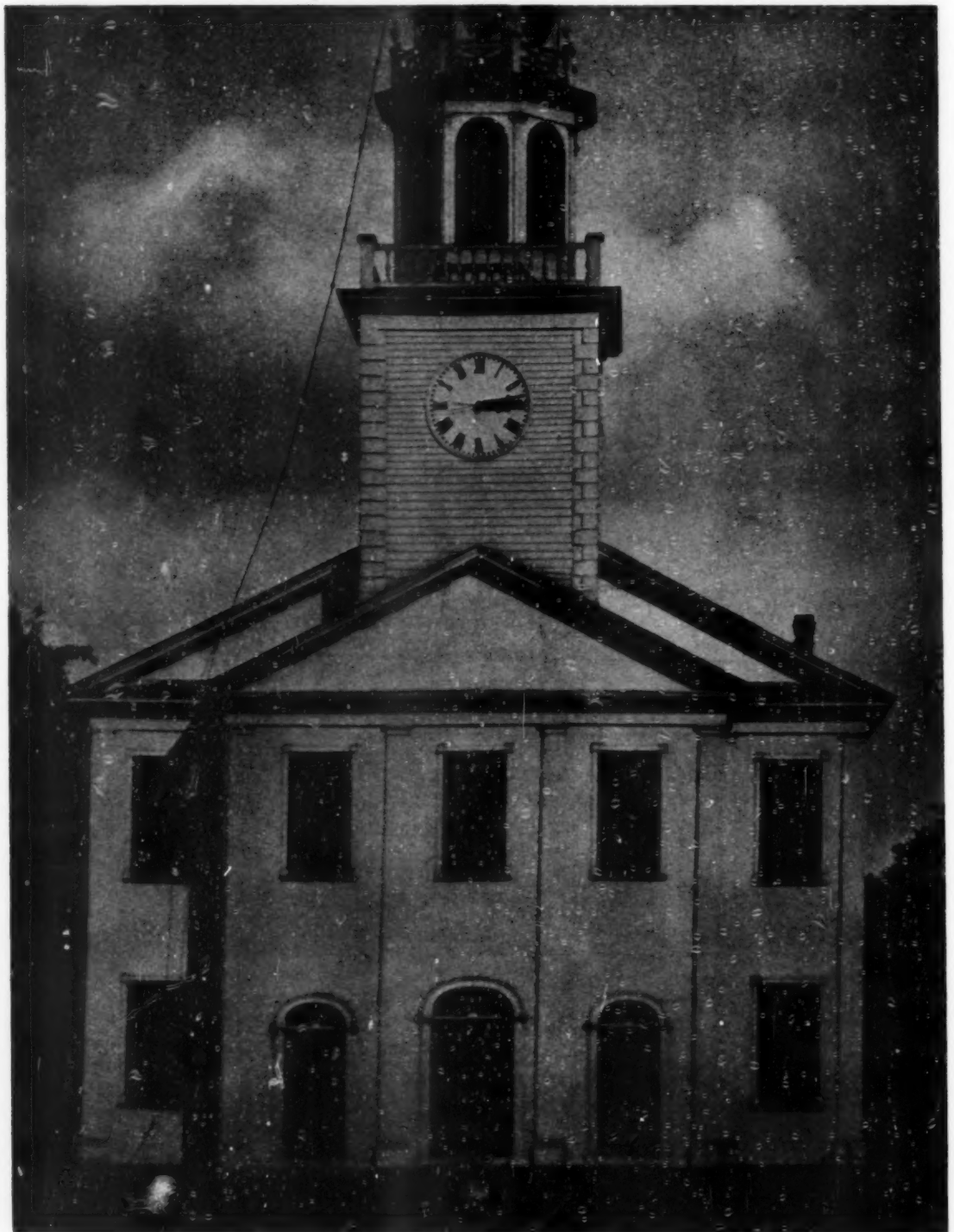
H. J. SCHLACKS, ARCHITECT



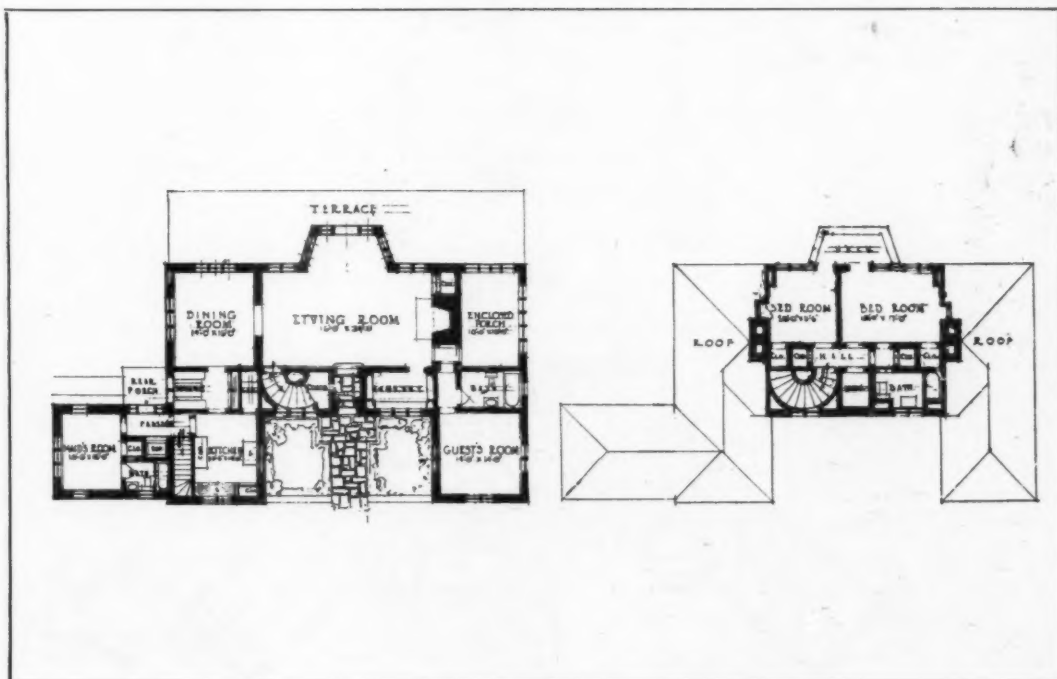
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H. J. SCHLACKS, ARCHITECT



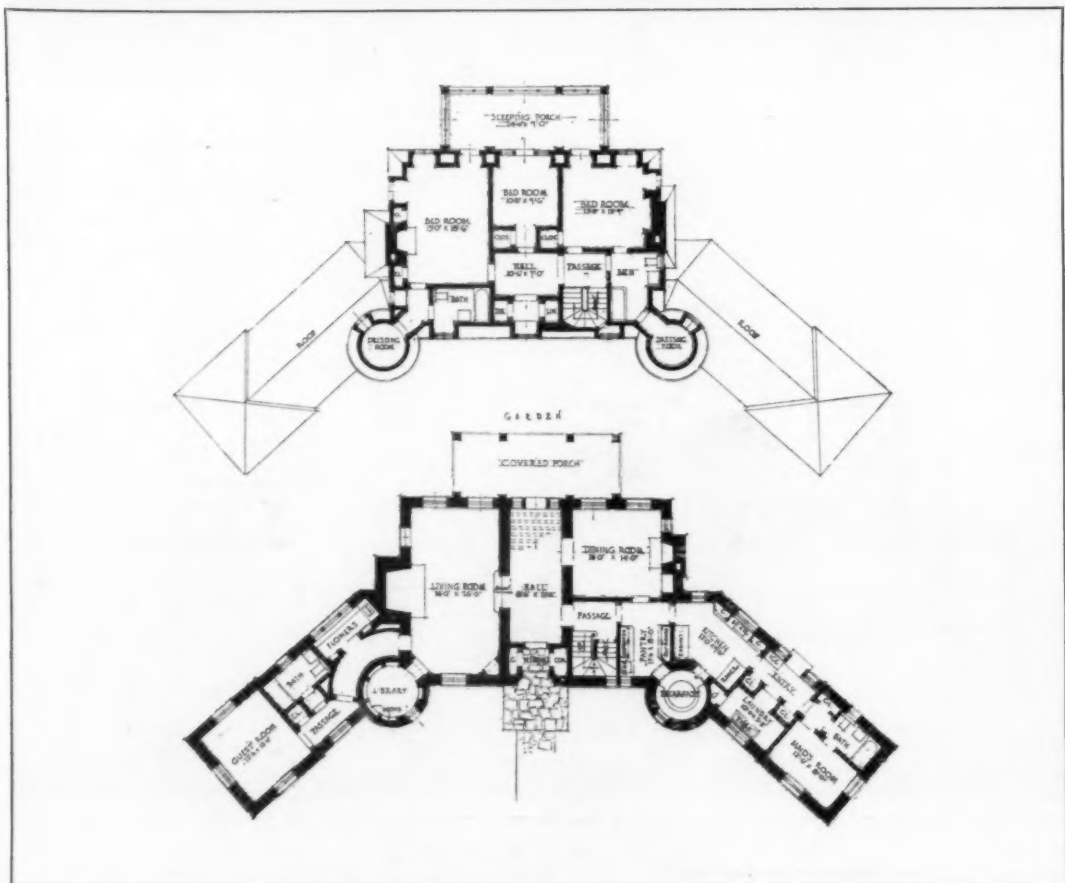
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H. J. SCHLACKS, ARCHITECT



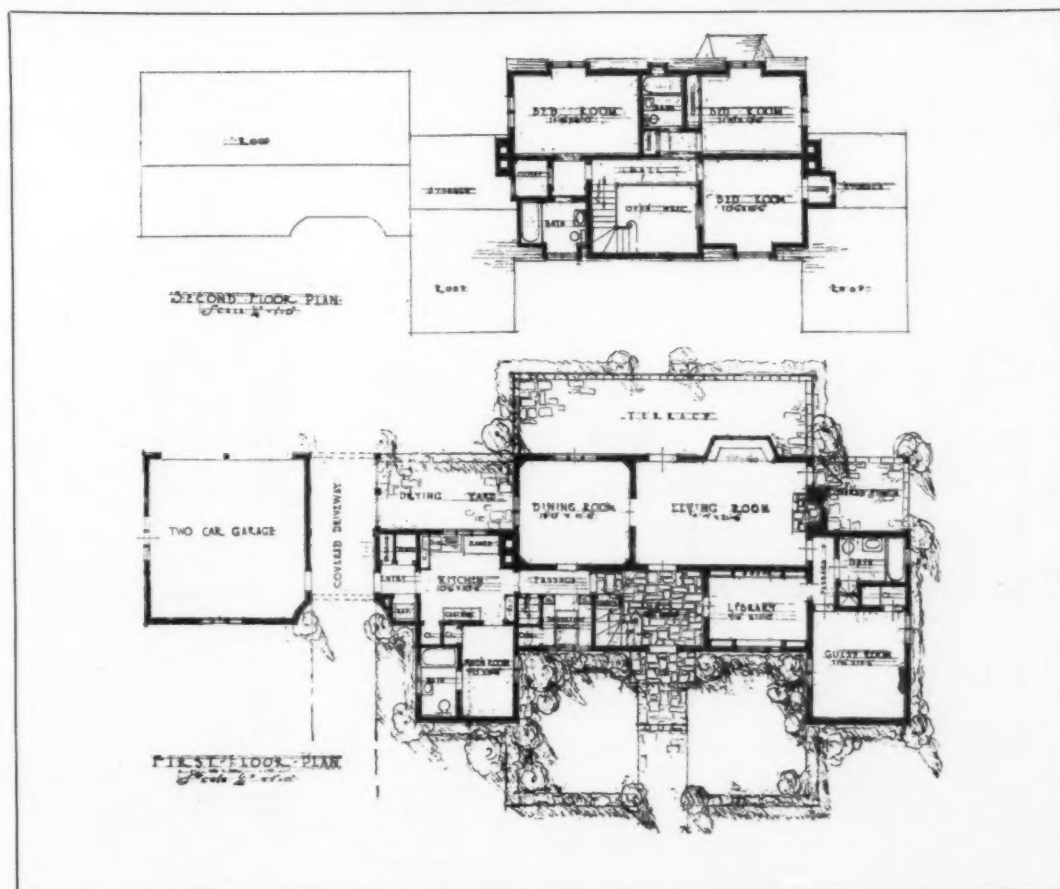
OLD CHURCH NEAR SYRACUSE, N. Y.
FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT



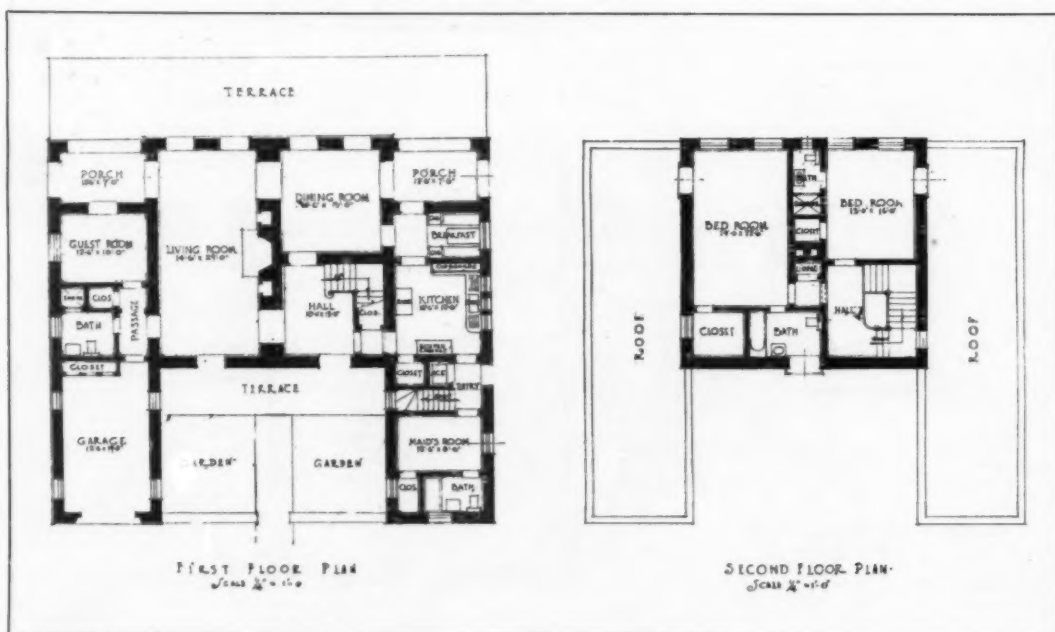
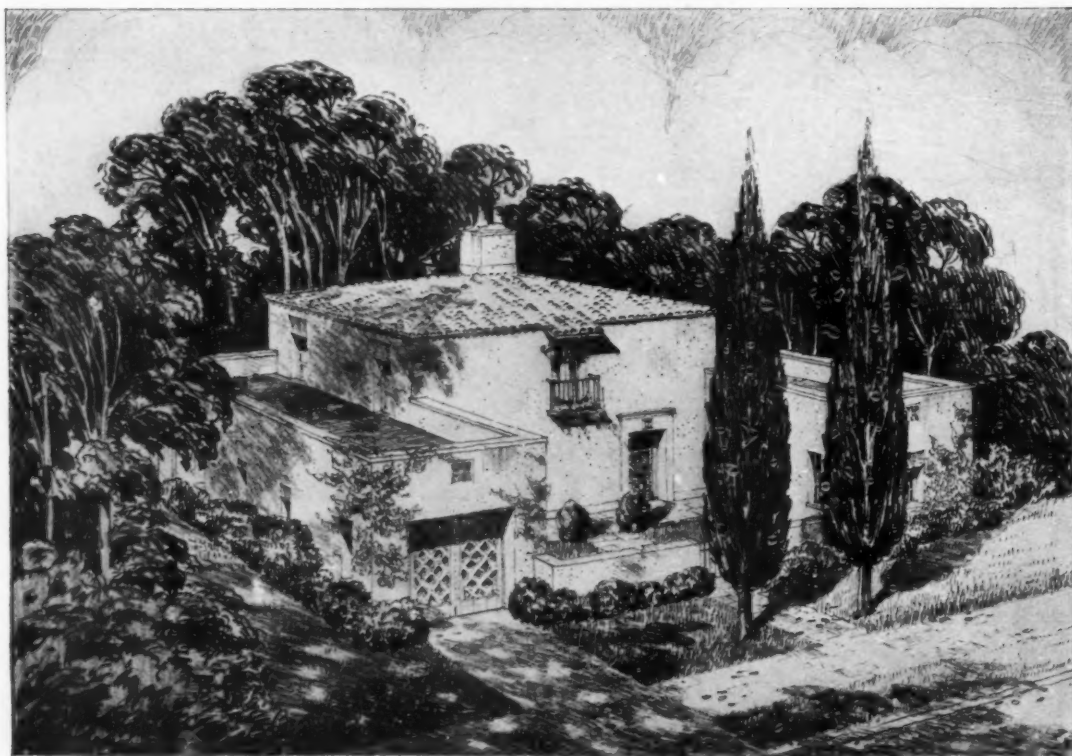
STUDY FOR A BRICK HOUSE
FRANCIS KEALLY, ARCHITECT



STUDY FOR A STONE HOUSE
FRANCIS KEALLY, ARCHITECT



STUDY FOR A WOOD HOUSE
FRANCIS KEALLY, ARCHITECT



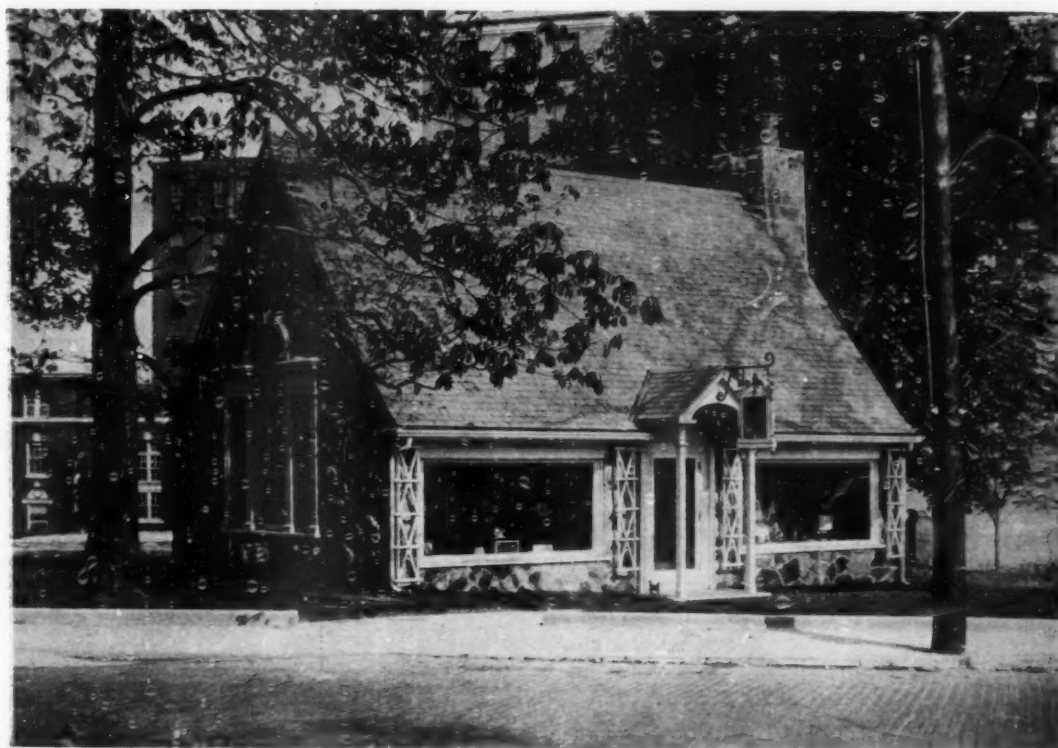
STUDY FOR A STUCCO HOUSE
FRANCIS KEALLY, ARCHITECT



A "COMMUNITY HOUSE"

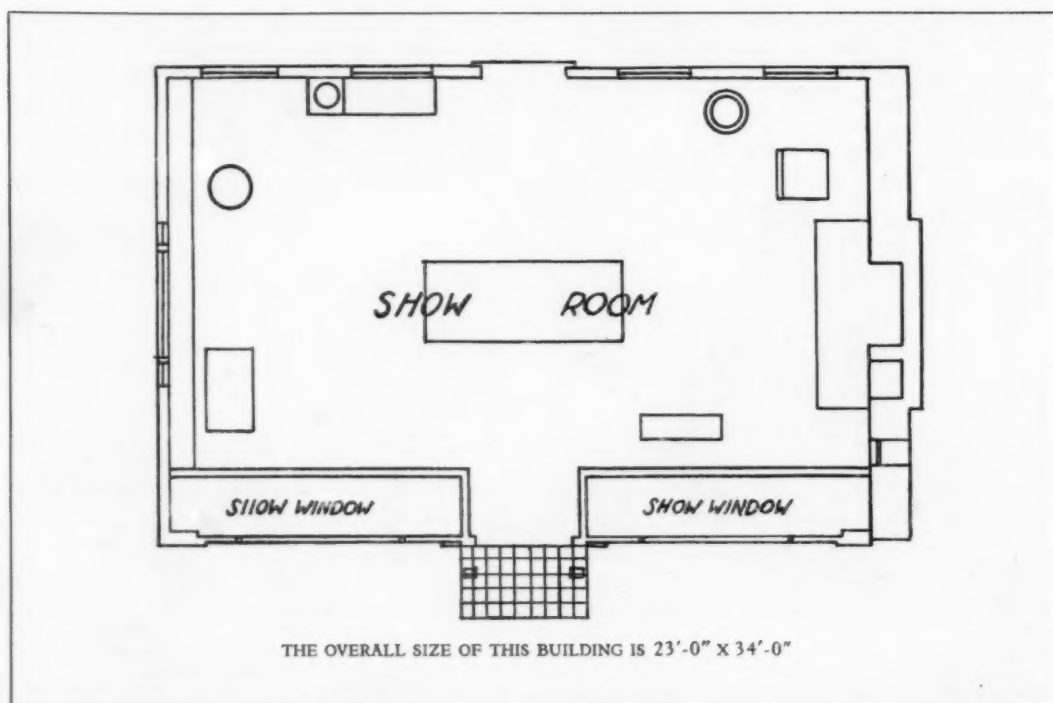
AT NEW LONDON, CONN.

THE "Community House" illustrated on this and the following page represents, we think, an interesting and praiseworthy type of advertising. It is located in the central part of New London, Connecticut, and was designed by Allen W. Jackson, architect, for The Connecticut Power Company of New London, as an advertising scheme. The interior of the building is lent free of charge to civic organizations of a non-commercial character which desire a place to hold meetings. The window spaces are lent, also free of charge, to local merchants for limited periods to enable them to display their merchandise under proper lighting conditions. Because of its central location the building is well suited for both of these purposes, and it has become quite popular. Thus the Power Company, through this building, serves the community in several ways: it furnishes free space for holding public meetings; it makes possible better advertising for the merchants; it adds much to the attractive appearance of the city. The entire idea of the building was to make it available to the community for different purposes, from which comes the name "Community House."



THE CONNECTICUT POWER COMPANY, NEW LONDON, CONN.

ALLEN W. JACKSON, ARCHITECT



THE OVERALL SIZE OF THIS BUILDING IS 23'-0" X 34'-0"

INTERIOR VIEW AND PLAN OF COMMUNITY HOUSE
THE CONNECTICUT POWER COMPANY, NEW LONDON, CONN.
ALLEN W. JACKSON, ARCHITECT

EXPRESSIONS FROM ARCHITECTS ON THE DEATH OF W. H. CROCKER

IT is the irony of fate that one who, like my friend, William H. Crocker, was seeking health and a comfortable prolongation of life in a salubrious climate, should have been snuffed out by a machine which could have done, and does, its deadly work at home as effectively as abroad. But so it was to be—and the pity of it to us who have sustained the loss. Meeting Mr. Crocker many years ago in the pursuit of his professional duties and my own, we came to have a more than professional regard for one another and our relations ripened into personal friendship. I knew Mr. Crocker first as one keenly interested in putting the news of Architecture and of the profession of Architecture before the public and the Architectural profession alike. He gathered and handled the news with discernment and treated the profession always with the high respect which he felt it deserved. He was a man of sensitive nature, regardful ever of the feelings of others. Perhaps in this he may have been over conventional. He did not like to see in the pages of any publication matter which might offend the sensibilities of others; nor would he wittingly allow such matter to appear in the pages of THE AMERICAN ARCHITECT on which, for so many years, he bore graciously the heavy burden of editorship. It was not, indeed, the commercial publisher's attitude of not wishing to alienate subscriber or advertiser—an attitude to which I, myself, have been asked to submit on more than one occasion—but it was a sincere attitude proclaiming the rare sensibility of the man. If, at times, his editorials seemed severely critical as regarding some line of activity in professional organizations, or some opportunity lost, it was not because he was captious or desirous of "making copy" but because he felt there was a wrong to be righted, or some worthy point to be gained.

Aesthetically, Mr. Crocker had a good sense of form; and a fine eye for color not only gave him power to assess a work of art but also to produce, especially in the field of easel painting. His judgment of architecture was keen and he sought the best for his journal for illustration and for comment. If the conventional premediated the fault, at least the fact was to be laid to the producers in the architectural field. I do not believe he ever turned down a worthy example of architectural design. Editorially his paper has always been on a high plane following fine traditions which it established long years ago when it had the field entirely to itself. Under Mr. Crocker the traditions were not permitted to fade, but gained if possible in luster and brilliancy of hue. The architectural profession has lost in the death of William H. Crocker an ardent admirer and a sincere supporter of all its good works; I have lost, besides, a good and warm-hearted friend.

IRVING K. POND.

A seasoned matured mind, and a warm heart; a background of acquaintance with all that is best in architecture in this country and abroad, and an enthusiasm which kept him ever ready to respond to progress of any sort; a man whom we all loved for himself and respected for his warm temperament; such was Mr. Crocker.

He brought to his work a certain detachment from mere professional or academic restraints, and a freedom from any entangling alliances, which enabled him to be a very shrewd and very correct judge of the trend of modern architecture and the possibilities of building development in this country. Our profession owes a debt to him which will be more appreciated with every year that passes, for we need just the independence of judgment and the ability to discern tides and currents which made his editorial work so valuable. The architect in daily practice is too near his own work to have the proper perspective. Mr. Crocker, while closely united to all the good architects in sympathy and in thought, was never blind to our shortcomings, nor unable to gauge properly the value of our apparent dreams. He was not cold blooded in his

criticisms—quite the contrary. He was warm and hopeful, and could always pick out the wheat from the chaff in the vast quantity of work which was presented to him, but he expressed his opinions in so friendly a way and with such a thorough appreciation of the architect's point of view that his judgments never hurt and always helped.

Under his direction for these many past years, THE AMERICAN ARCHITECT constantly gained in its tone, its high purpose, and its faithful reflection of what the architectural profession not only was actually accomplishing, but what it was trying to do; and his comments on the sessions of the American Institute, and his relations generally with professional societies were not so intimate but that he could see and appreciate all sides of every question which came up. We need men like Mr. Crocker. In the daily press of professional life it is easy to forget the quiet influence which month after month was reflected through the pages of this journal, and without which our profession could so easily become caked in academic restraint; and if architecture today in this country is vigorous and full of life, ready to make the best of everything wherever it can be found, and to give its approval on the thoughts which are blossoming so freely, it is very largely because of just such influence, as we now can recognize as quietly emanating from, but consistently accumulating under, Mr. Crocker's direction.

We shall miss him in the future no matter how well his place may be filled, for he was individual and he gave of his very best.

C. H. BLACKALL.

Throughout my professional career I have known and highly regarded Mr. Crocker. I knew him in the early days of THE AMERICAN ARCHITECT. His enthusiasm, love and veneration for the profession found very few parallels even in the profession itself. His departure from the field he loved so well is a distinct loss. His memory will be ever cherished by all those who knew him intimately and worked with him.

Sincerely yours,

WM. B. ITTNER.

As a pioneer in the field of architectural publications Mr. Crocker not only achieved great success in his chosen line of editorial endeavor, but blazed the trail and led the way in the development of the first great magazine in our profession, THE AMERICAN ARCHITECT. Through his cordial and enthusiastic personality he will long remain in the memory of the architects of this generation, both young and old, as a good friend and an inspiring and constructive influence in the development of American architecture.

Sincerely yours,

PARKER MORSE HOOPER.

I cannot tell you how much I was saddened to hear that Mr. Crocker has been taken from us. I have indeed lost a real friend, for whom I had a great affection, and feel that he has done much for the good of our profession; he was most lovable, interesting and always much in earnest.

Please accept my sincere sympathy, as I know how much you will miss him.

Cordially yours,

THOMAS HASTING.

This is a matter of great grief to me, as I have known Mr. Crocker quite intimately for many years. He has been a real contributor to the advancement of the architectural profession on every healthy line, and his being so suddenly taken away is a loss to the entire profession.

Sincerely yours,

ALFRED GRANGER.

Your telegram announcing the death of our old friend, William H. Crocker, resulting from an automobile accident, shocked me. And it grieves me deeply to think that a man with the qualities of head and heart and hand of Mr. Crocker should, after reaching the allotted three score years and ten, in full possession of his faculties, come to the end of his earthly travels through such an accident.

The architectural profession will miss him, for he served that profession as editor of America's oldest and best beloved architectural journal for more years than I can tell.

Accept, if you please, for Mrs. Crocker and her son, as well as for the staff of THE AMERICAN ARCHITECT, my heartfelt sympathy in the loss of this kindly, generous and noble character.

ARTHUR WOLTERS DORF.

In the passing of my old friend William H. Crocker I feel that I have lost an old and valued friend and a comrade in arms in the good cause of architecture; and I cannot refrain from adding my word of appreciation to the many that have doubtless reached you since the news of his death came from the South.

Mr. Crocker was an idealist in the best sense of the word, and he was faithful to all that term implies. To him, standards of conduct meant rectitude of action, noble aspirations, high thinking, sincerity, truth, wise counsel and utter faithfulness to all of the best that is in humanity.

With first class ability, a keen mind and untiring industry he devoted his life to the advancement of architecture in America as a fine art and as a profession.

Mr. Crocker's rare visits to my office were always so interesting to me that I usually dropped everything else and detained him for a long talk which was always stimulating to my thought and imagination and left me with new and helpful impressions.

He knew the architects as perhaps no one else knew them. He knew their point of view and line of thought and appraised them with fine insight and accuracy. He appreciated good work and unselfish action and had a kindly tolerance of human weakness. These qualities won for Crocker the confidence and regard of the whole profession, and he was a welcome visitor at the Institute conventions and in the assemblages of architects wherever gathered or for whatever purpose.

I feel a deep sense of personal loss in Mr. Crocker's death, for he meant to me many years of sympathetic relations with the members of the great craft. He belongs to the time when the group was smaller than it is now but none the less high in hope, aspiration and ability. He had his part in upbuilding the standards of a great profession. He personally knew and loved and was loved by that honorable list of men who laid the strong foundations of architecture in America by courage and sacrifice, sincerity and hard work. He was one of them. He kept the faith to the end. Modest, kindly, honest friend, William H. Crocker's memory is dear to all who knew him.

CASS GILBERT.

It was with the deepest regret that I learned of Mr. Crocker's death in Orlando, Florida.

As Editor of THE AMERICAN ARCHITECT he performed a valuable service in the interest of American architecture, particularly in reference to country house work, and in my opinion the great improvement which has taken place in that branch of building is largely attributable to his efforts as expressed in your magazine.

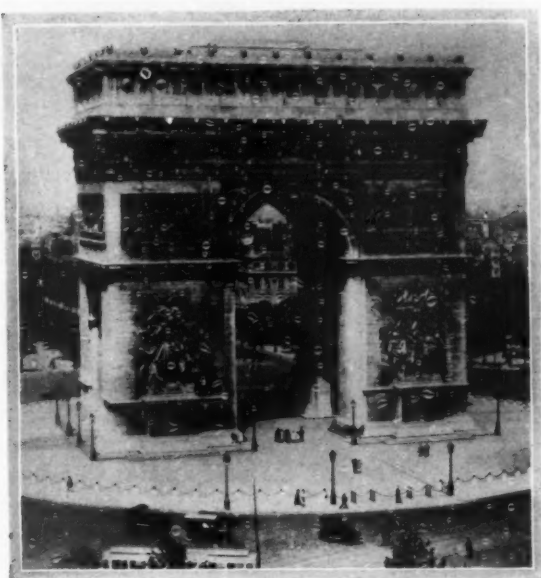
We will all miss the enthusiastic support which he was always ready to give to those who endeavored to raise the standard of architectural practice.

C. A. ZIEGLER.



PRELIMINARY STUDY, ARONIMINK GOLF CLUB, NEAR NEWTOWN SQUARE, PA.

CHARLES BARTON KEEN, ARCHITECT



L'ARC DE TRIOMPHE



Creative Genius

by KANNÉ & BESSANT ^{INC}

*N*APOLEON, Emperor and patron of arts, created an entirely new and utterly beautiful style of decoration and architecture. Into this grand work went all the creative genius of France and of the Emperor. The Little Corporal, who rose to rule half a world, would have approved these original decorations of the directoire school—created by craftsmen of the Guild tradition in the atelier of Kanné and Bessant, Inc.

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



SECOND PRIZE

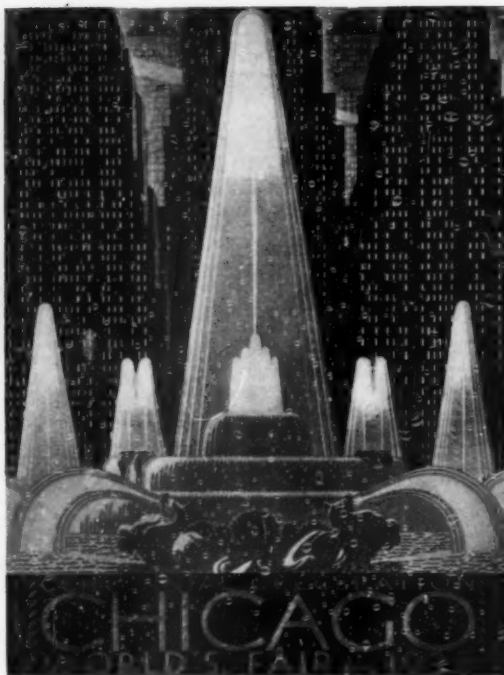
FRED GOOD, DESIGNER

ON THIS PAGE ARE SHOWN THE WINNING DESIGNS IN THE POSTER CONTEST CONDUCTED THIS SUMMER BY THE PUBLICITY COMMITTEE OF THE CHICAGO WORLD'S FAIR OF 1933, TO ADVERTISE THIS FAIR WHICH WILL BE CHICAGO'S CENTENNIAL CELEBRATION. THE JUDGES IN THE CONTEST WERE VICE PRESIDENT CHARLES G. DAWES, LORADO TAFT OF CHICAGO, JULES GUERIN OF NEW YORK AND EUGENE SAVAGE OF YALE UNIVERSITY. SINCE MR. TAFT WAS UNABLE TO BE PRESENT AT THE TIME OF THE JUDGING, HIS PLACE WAS TAKEN BY PHILLIP GOODWIN, AN ARCHITECT OF NEW YORK. DR. ROBERT HARSHE, DIRECTOR OF THE ART INSTITUTE OF CHICAGO, GAVE HIS OPINION WHEN REQUESTED.



FOURTH PRIZE

ANDRE WILQUIN, DESIGNER



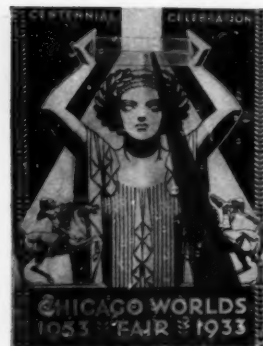
FIRST PRIZE

WILLIAM WELSH, DESIGNER



FIRST PRIZE BY POPULAR VOTE

ANDRE WILQUIN, DESIGNER



THIRD PRIZE

WILLIAM WELSH, DESIGNER

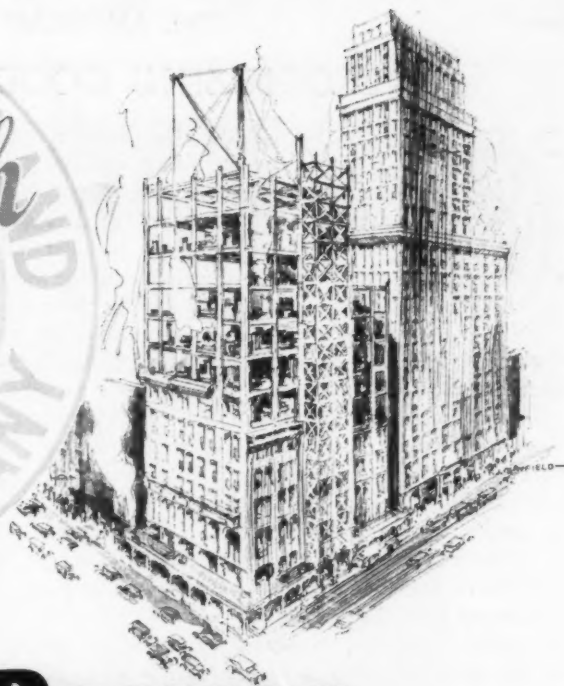
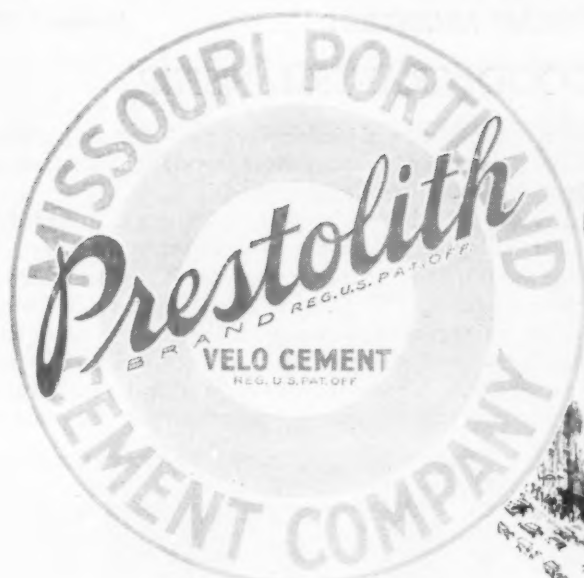
AFTER THE DECISION OF THE JUDGES HAD BEEN MADE, ALL OF THE POSTERS WERE EXHIBITED AT THE ART INSTITUTE FOR A NEW DECISION BY POPULAR VOTE. THE PRIZES IN THIS CONTEST WERE AWARDED FROM A FUND OF \$1,500 WHICH WAS TO BE USED AT THE DISCRETION OF THE JUDGES IN THE ORIGINAL COMPETITION. THE POSTER WINNING FIRST PLACE IN THIS CONTEST WAS SUBMITTED BY ANDRE WILQUIN OF PARIS, WHO WON ALSO THE FOURTH PRIZE BY THE DECISION OF THE JUDGES. THIS POSTER AND THOSE THAT WON PRIZES IN THE OFFICIAL CONTEST ARE NOW ON EXHIBITION AT THE FIRST NATIONAL BANK OF CHICAGO. ALL THE WINNING DESIGNS ARE DECIDEDLY MODERN IN CHARACTER.



FIFTH PRIZE

IGNATZ SAHULA, DESIGNER

PRIZE DESIGNS, CHICAGO WORLD'S FAIR POSTER CONTEST



Earning Power can begin weeks earlier

THE construction of a large office or store building on an expensive site has one objective above all others — occupancy. Earning power must begin at the earliest possible moment.

And now comes a new magic in speeding construction which is hailed as one of the outstanding accomplishments of a generation.

It is Prestolith Velo Cement which makes concrete you can use in 24 hours. In other respects, the characteristic elements of Prestolith Velo are those of portland cement. It is used just as portland cement is used. It has the same setting time. Yet it effects an enormous saving in valuable time at a

negligible increase in cement cost.

The introduction of Prestolith Velo to the building industry indicates an inherent capacity for engineering service which has had a vital part in the rather unusual growth of the Missouri Portland Cement Company.

It represents an absorbing interest in the improvement of construction methods and materials which has prompted the investment of ability and money in the most exhaustive and conclusive tests of Prestolith Velo in the laboratory and in actual work on a commercial scale over a period of five years.

And it represents the vision of complete usefulness which has caused, as a result of these tests, the building of a new \$2,000,000 plant at Prospect Hill, St. Louis, for the exclusive and adequate production of Prestolith Velo.

Write for our booklet, "24-Hour Cement."



This is the emblem of the authorized dealer in Prestolith Velo and Red Ring Portland Cement. Through him, as the representative of the Missouri Portland Cement Company, is available the advice and engineering assistance of this entire organization.

MISSOURI PORTLAND CEMENT CO.

ST. LOUIS • KANSAS CITY • MEMPHIS

Manufacturers of Red Ring Portland Cement; Prestolith Velo Cement; producers and distributors of sand, gravel and Bethany Falls crushed stone.

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

MISSOURI PORTLAND CEMENT CO.
1313 Telephone Building, St. Louis, Mo.

Please send me, without charge, your descriptive booklet, "24-Hour Cement."

Name.....

Firm.....

Street and No.....

City..... State.....

RECOGNIZING GOOD CRAFTSMANSHIP



THROUGH the centuries, great building projects have been known to posterity only by the names of their architects or builders. All that we know of the pyramids is that they were built by the Pharaohs of Egypt. Of the thousands of workmen whose labors made possible the piling of stone on stone, not a record has been left to us.

Today, we have the additional problem of recognizing labor in some way so that pride of workmanship and craftsmanship may remain in spite of the mechanical aids to perfection of work. An interesting development in this attempt to recognize craftsmanship is the plan which is being followed by the Union Trust Company of Detroit in the erection of their new forty-story office building. Several thousand workmen will be employed on this building before it is ready for occupancy. The work of these men roughly falls into thirty-five general classifications of trades.

In considering the problem of making the individual workman feel that the new Union Trust building was his building, toward which he had made a very definite contribution, the company decided to offer a hundred dollar award to the outstanding workman in each of the thirty-five trades. Usually, when a skyscraper is finished, the tablet in the lobby bears the names of the architect and the building committee. The bronze tablet in this building, however, will list the names of the thirty-five outstanding craftsmen who, by their workmanship, have brought that building into being.

In putting the plan into operation, a committee of five prominent Detroiters was appointed to choose the outstanding craftsman from each trade. One of the most interesting sidelights upon the trust company's program of awards is the interest manifested by men as busy as each of these judges in the choosing of the workmen to receive this high honor.

The interest of the workmen was aroused by posters conspicuously placed about the construction work, announcing the terms of the award and the judges' names. In addition, each workman employed for a week or more on the building receives a bronze button, upon which appears a replica of the completed building and the words, "Workman New Union Trust Company Building, 1927-1928." It was feared at first that the buttons would meet with more or less good-natured derision. The trust company has found, on the contrary, that the demand for buttons is so insistent that if one of the men does not receive his immediately upon the

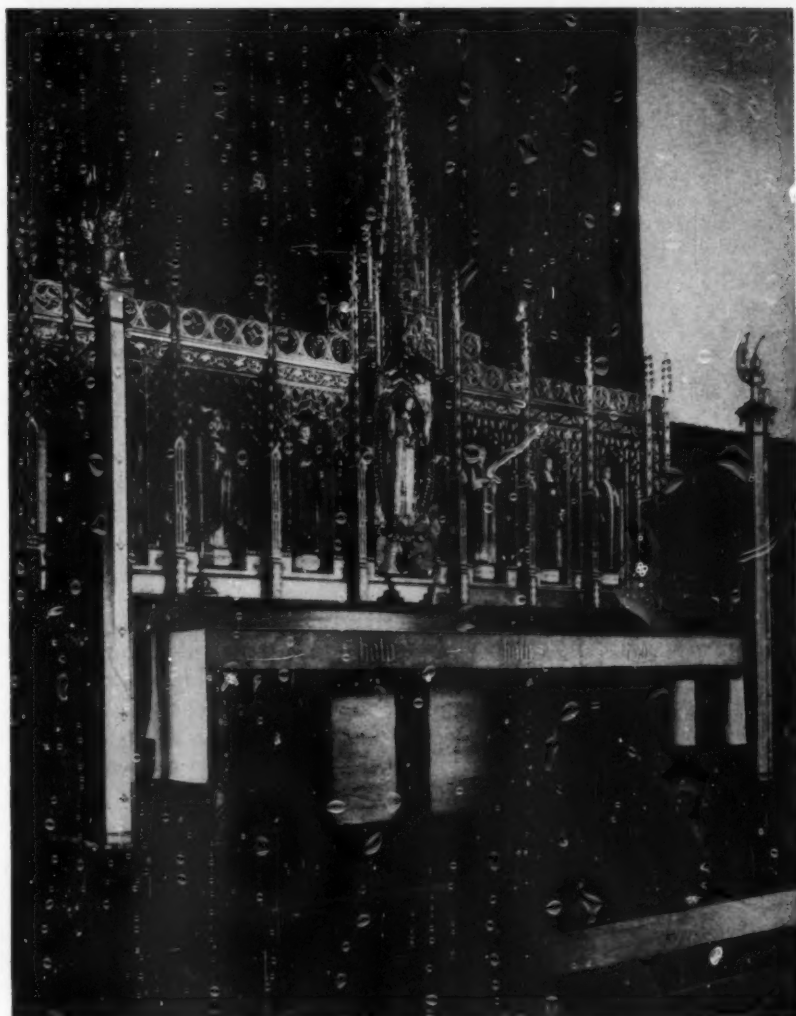
completion of his first week's work on the building, a strenuous protest is sent to headquarters and the button is produced forthwith.

Each button is accompanied by a card, signed by Eugene L. Deacon, vice-president in charge of construction of the new building. These cards read as follows: "The Union Trust Company of Detroit takes pleasure in presenting this token of its appreciation of your proficiency in the erection of its new home. We realize that each worker, by his industry and capacity, participates with us in the pride we



all have in the skillful workmanship evidenced in the new Union Trust building."

The \$100 award and the honors which are attached to it have so stimulated the interest of the workmen on this job that several sub-contractors report that assignment of a workman to this building is considered as something of an award of merit. Many of the sub-contractors have issued a notice to each employee represented on the job in which they set up the standards to be maintained for his trade. These instructions are a testimonial to the fact that quality of workmanship is stressed today, where there is an incentive offered to fine craftsmanship, just as much as it ever was in the past.



ALL SAINTS CHURCH, BROOKLINE, MASS.

Cram & Ferguson, Architects

REREDOS

BY

IRVING & CASSON—A. H. DAVENPORT CO.

601 FIFTH AVE., NEW YORK CITY and 575 BOYLSTON ST., BOSTON, MASS.

Makers of

FURNITURE, DRAPERIES and WOODWORK

For more than fifty years we have been manufacturing thoroughly good quality furniture and woodwork. We feel that it will be to your advantage to consult with us before placing your contract for furnishings and wood trim in homes, clubs, banks, libraries and churches. We are pleased to furnish a single piece of simple design or elaborate and complete furnishings from our own workshops in New England.

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

A RECENT DEVELOPMENT IN HEATING IN ENGLAND

THE Architect & Building News of London contains in the issue of October 26, 1928, the following brief description of a recent development in heating by electricity:

"The transition from gas to electricity is easy. The latest system of electric heating now produced by several firms can be adapted to all purposes; no attempt to vie with fireplace design is made and heat distribution is not concentrated at a limited number of points, but effected by tubes which can be made virtually to surround any apartment, either on the skirting (as in a living room), or below windows from which a down draught may be expected (as in a church clearstory). From figures given, it appears that as compared with hot water heating from coke fired boilers a substantial saving in original capital expenditure may be expected (apart from some saving in building cost if fireplaces and flues have not to be built), with a slight annual saving in actual running cost so long as heating current can be obtained at not over 3/4d. per unit.

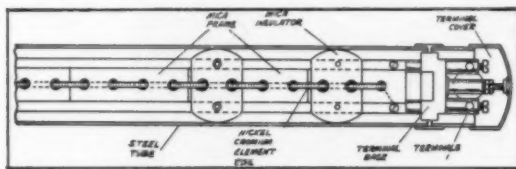


FIG. 2.—THE "CRITT" ELECTRIC HEATING TUBE. (Moore, Yocco, Osmond & Yocco, Ltd.)

This is independent of contingent saving on cost of decoration and cleansing. In many circumstances, the convenience of being free to place heating tubes just where they are needed, without being hampered by circulation, the susceptibility to easy starting and stopping and to thermostatic regulation or control, the elimination of fuel storage space, boiler room, and of the consequent noise and dust of handling, offers very real inducements to try these systems, and it may be hoped that current will soon be available more generally at rates which will make possible more extended uses."

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LE BRUN TRAVELLING SCHOLARSHIP COMPETITION FOR 1929

THE Executive Committee of the New York Chapter of the American Institute of Architects, as Trustees of the Travelling Scholarship, founded by Pierre L. Le Brun, announces a competition for the selection of a beneficiary. The programme will be issued about January 15th, 1929, calling for drawings to be delivered about March 15th, 1929. The following excerpts from the Deed of Gift explain the award and conditions: "Fourteen hundred dollars * * * is to be awarded, * * *, to some deserving and meritorious architect or architectural draughtsman, resident anywhere in the United States, to aid him in paying the expenses of an European trip, lasting not less than six months. . . . The selection of the beneficiary of the Scholarship is to be by means of a competition * * * and the drawings called for * * * are to be submitted for examination and judgment to a jury consisting of at least three practicing architects, no one of whom is to be connected with any school or atelier

for the teaching of architecture. In making the award the jury is to give a full and careful consideration to the records of qualification filed by the competitors as well as to the comparative excellence of the drawings submitted. . . . Any architect or architectural draughtsman, a citizen and resident of the United States, not under twenty-three or over thirty years of age, who shall, for at least three years, have been either engaged in active practice, or employed as an architectural draughtsman and who is not and has not been the beneficiary of any other travelling scholarship, shall be eligible to compete. . . . Every competitor must be nominated by a member of the American Institute of Architects who shall certify in writing that the above conditions are fulfilled, and that in his opinion the competitor is deserving of the scholarship. No member of the Institute shall nominate more than one (1) candidate. . . . Every competitor must engage to remain, if successful, at least six months abroad and to devote well and truly that length of time to travel and the study of architecture otherwise than by entering any school or atelier or attending lectures, it being intended that the benefit derived from this travelling scholarship shall supplement school or office experience. . . . The successful competitor shall write from time to time, but not less than once every two months, to the New York Chapter of the American Institute of Architects, giving an account of the employment of his time."

All those wishing to enter the competition should arrange at once for nomination by a member of the American Institute of Architects. Nomination blanks can be had of the Secretary of any Chapter, A. I. A., or of the Le Brun Scholarship Committee. Nominations should be sent, so as to be received before January 15th, 1929, to Le Brun Scholarship Committee, Room 530, 101 Park Avenue, New York, N. Y.

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COMPETITION FOR DESIGN OF SILVERWARE

THE Holmes & Edwards Silver Co., a division of the International Silver Company, has announced a competition for a pattern design for silverware. The object of this contest is to stimulate new thought and new interest in designing, and to develop a truly American design in silverplate that shall be typical of Twentieth Century beauty. The competition, open to anyone who may care to enter one or more designs, will close January 15, 1929. The jury of awards consists of Charles Dana Gibson, Elsie de Wolfe, and Frank Alvah Parsons. Those who wish to compete for the \$5,000 in ten awards may still obtain instructions and rules.



TERRA COTTA

for

COLOR

in

DESIGN

*I*N the present day demand for color in architecture Terra Cotta adapts itself readily to every requirement and faithfully interprets the architect's design.

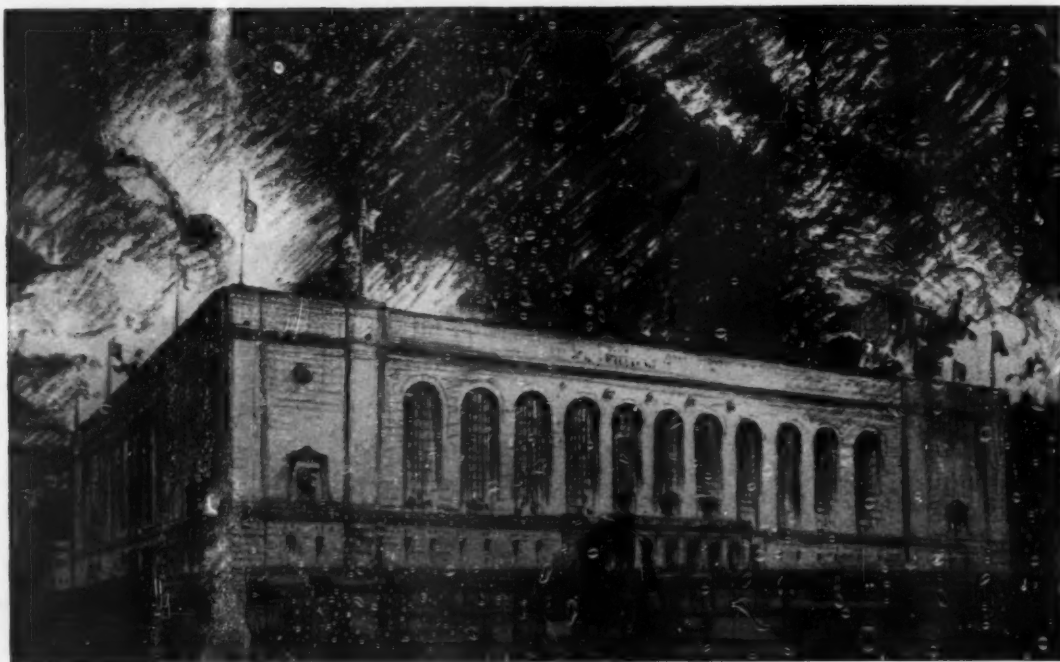
The atmosphere of beauty for exterior and interior can be achieved in durable form with polychrome Terra Cotta.

A chart showing suggestions for color effects in Terra Cotta will be sent on request.

NATIONAL TERRA COTTA SOCIETY
19 WEST 44TH STREET
NEW YORK, N. Y.

(On behalf of the Terra Cotta manufacturers throughout the United States)

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PRELIMINARY STUDY, MUNICIPAL AUDITORIUM, NEW ORLEANS, LA.

FAVROT & LIVAUDAIS, LTD., ARCHITECTS

1929 SOAP SCULPTURE COMPETITION

THE National Small Sculpture Committee announces the Fifth Annual Competition for prizes offered by the Procter & Gamble Company for sculpture in white soap. The program includes a competition for amateurs and one for professionals. A special prize of \$250 is offered to professionals for "work cut or carved with a knife, no other tool used." In addition two special awards are offered for the whole competition, one by the Gorham Company for the sculpture best suited to reproduction in bronze, the other by the Cowan Potteries for that best suited to reproduction in pottery. Entries must be sent between February 1 and May 1, 1929. An exhibition of the entire collection of entries in the competition will be opened to the public during June, 1929. Copies of the announcement and entry blank may be secured on application to The National Small Sculpture Committee, 80 East Eleventh Street, New York City.

PLANS FOR THE ARCHITECTURAL AND ALLIED ARTS EXPOSITION

A SUB-COMMITTEE of the general exposition committee of the Architectural and Allied Arts Exposition for April 15-27, 1929, representing the building trades and the Architectural League of New York, met recently to consider participation

in the exposition by the building interests. The plans discussed include an exhibition of actual building construction, particularly of a group of buildings now under construction in Manhattan. Representatives of the Building Congress agreed to cooperate in the enterprise.

COMPETITION FOR HOUSE BEAUTIFUL COVERS

THE House Beautiful Publishing Corporation has announced the Seventh Annual Competition for House Beautiful Covers. A first prize of \$500 and a second of \$250 and a special student prize of \$200 are offered. In addition a number of the designs will be purchased for \$200 each. The designs must be submitted on or before January 31, 1929. Judgment will be based on the following points: beauty and effectiveness of the design; carrying power of the colors; originality (not eccentricity)—no design known to be a copy of a photograph will be considered; suitability as an expression of the avowed aims and ideals of the magazine. Approximately one hundred designs, in addition to the prize designs, will be selected to form an exhibition which will be shown in important cities from the east to the west coast. Copies of the announcement of the competition may be obtained from The House Beautiful Publishing Corporation, 8 Arlington Street, Boston, Mass.



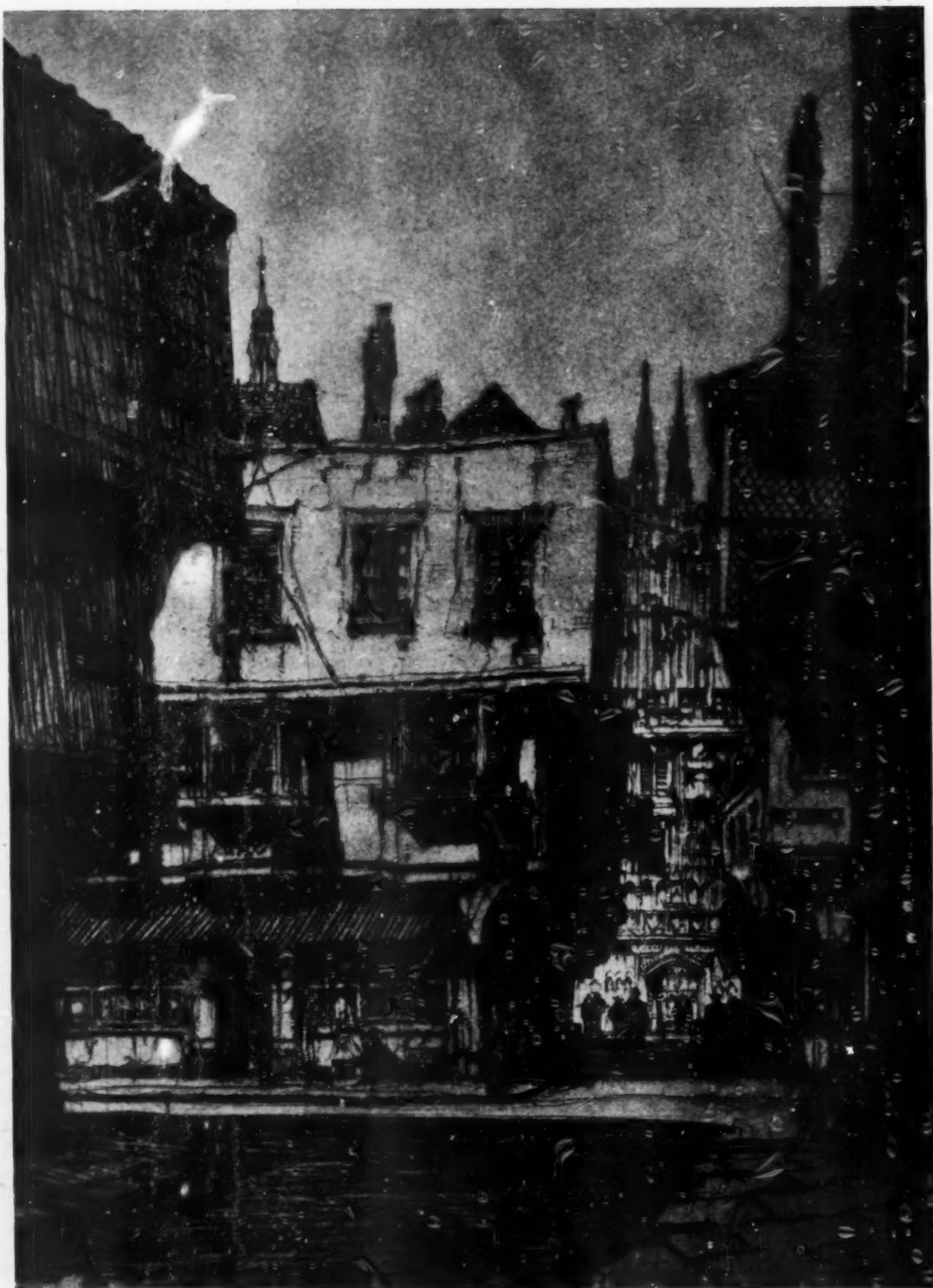
IN this issue there is presented in the Engineering Department what we believe to be an unusually valuable article on the subject of acoustics. We believe that we may conservatively state that all important data on acoustics available during the past half century has been published in this journal. The author of the article in the current issue is F. M. Osswald, a consulting engineer and Privat-Dozent for technical and architectural acoustics at the Ecole Polytechnique Federate at Zurich, Switzerland. We are fortunate in having obtained the publication rights of the buildings which form the Arthur Jordan group at Butler University, Indianapolis, Ind., which have recently been completed from plans by Thomas Hibben, architect. The design is indicative of something new in scholastic architecture in this country. It will be presented in the January 5th issue. The attention of our readers is called to an announcement contained in an article in this issue, commencing on page 851, in connection with the publishing of the Standard Specifications of the New York Building Congress. The index to Volume CXXXIV, which is included in this issue as Part II, is slightly different from those of former volumes. It has been changed in order to make it more nearly uniform with the indices of other architectural papers. Instead of the several groups of subject, location, author, there is now only one alphabetical list. Each text article and each illustration or group of illustrations is indexed by subject classifications, by title, by location and by author. Thus with more complete indexing and a more compact form, the usefulness of the index will, we hope, be increased.

REMOVAL NOTICE

*Our new address is 235 East 45th Street, New York City,
where we have enlarged headquarters and better facilities
than we previously had.*

December 20, 1928

The Publishers



CANTERBURY

(From the original etching by Samuel Chamberlain)

THE AMERICAN ARCHITECT

December 20, 1928