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and BUILDING NEWS

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JANUARY

1928

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- JOHNSON - JSC - SYSTEM -

The Johnson "ALL METAL" Thermostat



is an important part of the Johnson System of Temperature Regulation for buildings of all types.

By this system the temperature of the important rooms is automatically regulated and the humidity controlled. It assures a comfortable, uniform temperature for every room containing a Johnson Thermostat.

This "ALL METAL" Thermostat is simple, neat, and compact. Harmonizes with any room and is as efficient as it is artistic. Besides, it contains no rubber diaphragms to wear out and cause trouble.

CATALOGS WILL BE MAILED ON REQUEST



Johnson Service Company

MILWAUKEE

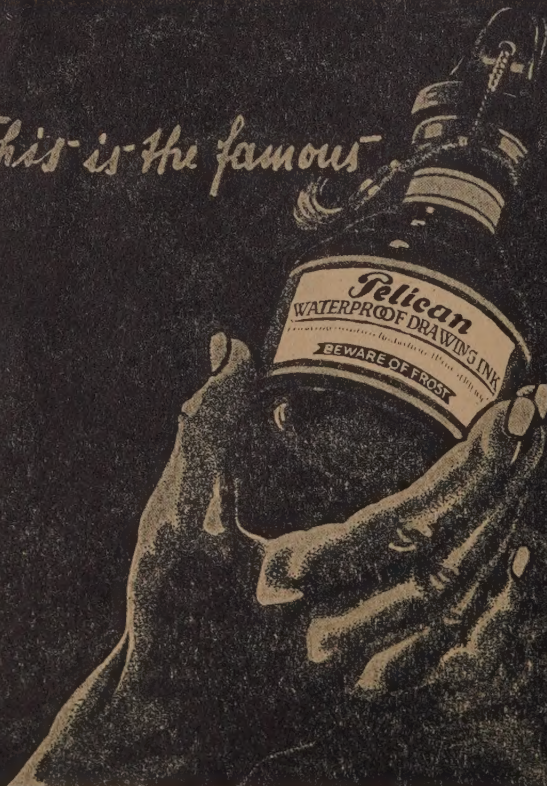
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OFFICES IN ALL LARGE CITIES



TEMPERATURE JSC REGULATION

This is the famous



Pelican
WATERPROOF
DRAWING INK

*You can buy it from Dealers—
all over the world*

Pelican Works Günther Wagner < 34 East 23rd Street, New York City

Entered as second-class matter January 15, 1928, at the Post Office, Atlanta, Ga., under Act of March 3, 1879
General Office, 402-404 Trust Company of Georgia Building, Atlanta, Ga.

RUFKOTE—The Practical Plastic Stone—

That Is Ideal For Every Type Of Interior Wall



RUFKOTE TEXTURES are of practical use in the modern day trend of interior decoration, reflecting and recreating the colorful romance of historic periods as well as modern types, both novel and conservative in design.

RUFKOTE Plastic Stone is enduringly hard but not brittle—elastic but does not crack—and contains no harmful chemical injurious to furniture or wood-work. RUFKOTE, easily and quickly mixed with cold water, sets firmly without shrinking and is not easily marred.

Here, at last, is a perfect plastic stone—developed by one of America's oldest and most experienced manufacturers of wall coverings—that meets every critical requirement of the Architect, Decorator, and Homeowner.

Send for free sample of Rufkote—also details of RING TEST that proves permanence and non-shrinkage of Rufkote textures

H. B. WIGGIN'S SONS CO.

ARCH STREET

BLOOMFIELD, N. J.

Branch Office and Warehouse

4860-64 SO. HALSTEAD ST., CHICAGO, ILL.

OLD ENGLISH FINISH





Detail, Flushing National Bank Building, Flushing, Long Island
W. W. Knowles, Architect—Roberts, Nash & Co., Inc., Contractors

Extruded Bronze as Applied to Bank Fronts

On this operation *effective exterior decoration* was obtained in strict accordance with the Architect's rendering by the use of Extruded Bronze shapes. Cast bronze enrichments were applied to some of the Extruded sections.

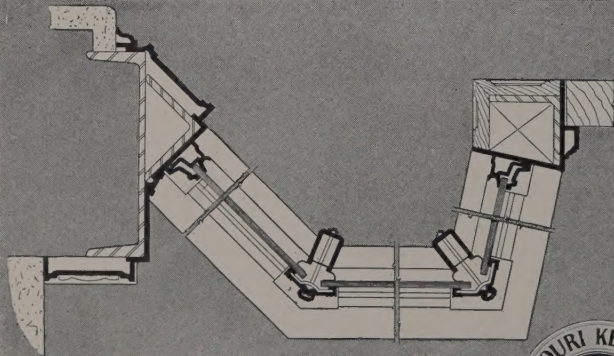
Extruded Bronze can be fabricated to suit any exterior, and we welcome the opportunity of submitting drawings and details.

Modern Bronze Store Front Co.

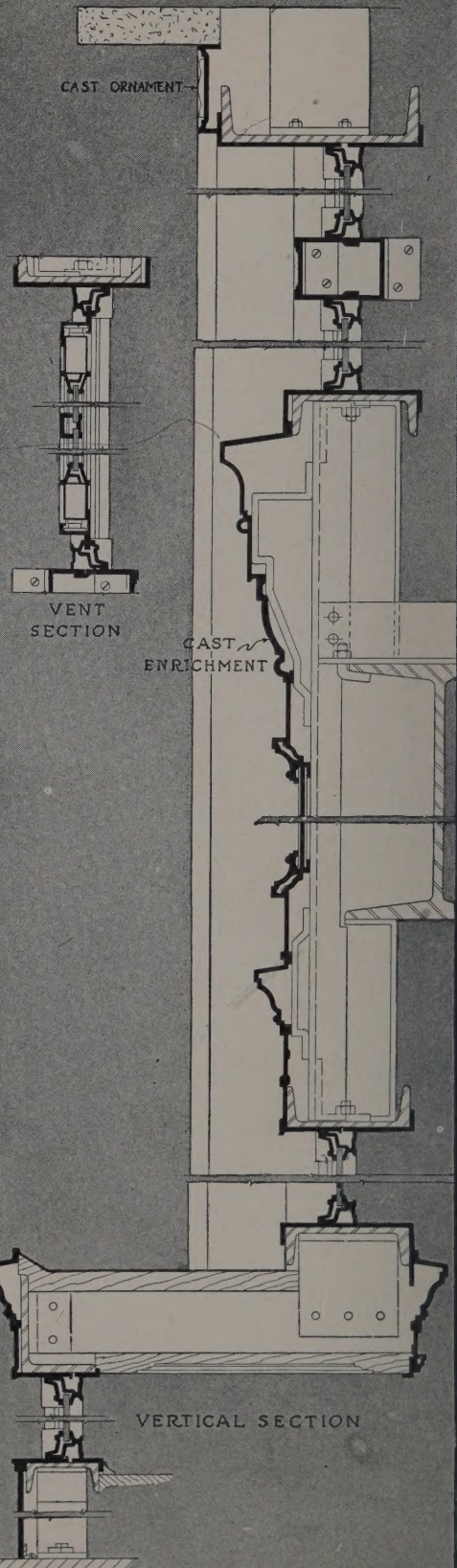
And Associated Companies:

International Distribution  Zouri Drawn Metals Company
International Store Front Company
Standard Store Front Construction Co.
Zouri Company of California
Zouri Drawn Metals Co. of New York, Inc.  Names on Request

Factory and General Offices: Chicago Heights, Illinois



PART HORIZONTAL SECTION



VERTICAL SECTION

A TILE ROOF OUTLASTS ANY HOME



Residence of Walter Boschen, Architect, St. Joseph, Mo. Roofed with IMPERIAL Straight Barrel Mission Tiles in a variety of colors

The hardest-worked part of a home

By far the hardest-worked part of a home is its roof. Day and night, year after year, it must continue to ward off the weather. Therefore, the slightly higher

cost of IMPERIAL Roofing Tiles is more than justified, for their use is assurance of life-long beauty and protection without repainting or repairs. Write for folder.

LUDOWICI-CELADON COMPANY
Chicago, 104 S. Michigan Ave. New York, 565 Fifth Ave.

IMPERIAL

Roofing Tiles





The
WURLITZER
ORGAN

Whether it be for Theatre, Church, Auditorium or Residence, the Wurlitzer Organ is the recognized masterpiece in construction and tonal beauty. The list of Wurlitzer installations throughout the country during the past year is evidence of Wurlitzer supremacy. Wurlitzer Organs are world famous—they possess exclusive features which give the organist an instrument of marvelous flexibility and instant responsiveness to slightest touch.

WURLITZER
Factory, N. Tonawanda, N. Y.

New York	Chicago	Cincinnati
Cleveland	Pittsburgh	Detroit
Philadelphia	Buffalo	Kansas City
St. Louis	San Francisco	Los Angeles

ALL METALWORK *Sealed* IN PURE LEAD!



The Superior beauty and enduring qualities of Pure Lead have been secured for the metalwork of this building, with no more difficulty or expense of fabricating than is usual with sheet steel.

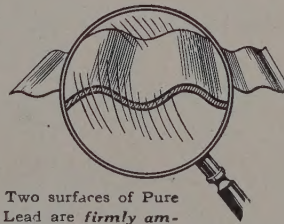
The material used is Superior Lead-Sealed, steel completely sealed within pure lead by an exclusive process. The building is the Dominion Building, Toronto, the largest in Canada. Chapman and Oxley, architects; The Galt Art Metal Co., Ltd., sheet metal contractors; The Albert - Bay Co., Ltd., owners.

*For Sample and Description
of Lead-Sealed write to—*

THE SUPERIOR SHEET STEEL CO.

CANTON, O.—Division of Continental Steel Corp.

Makers of *Super-Metal Galvannealed* Galvanized
and Long Terne Sheets

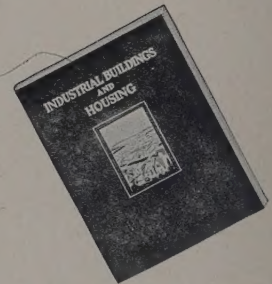
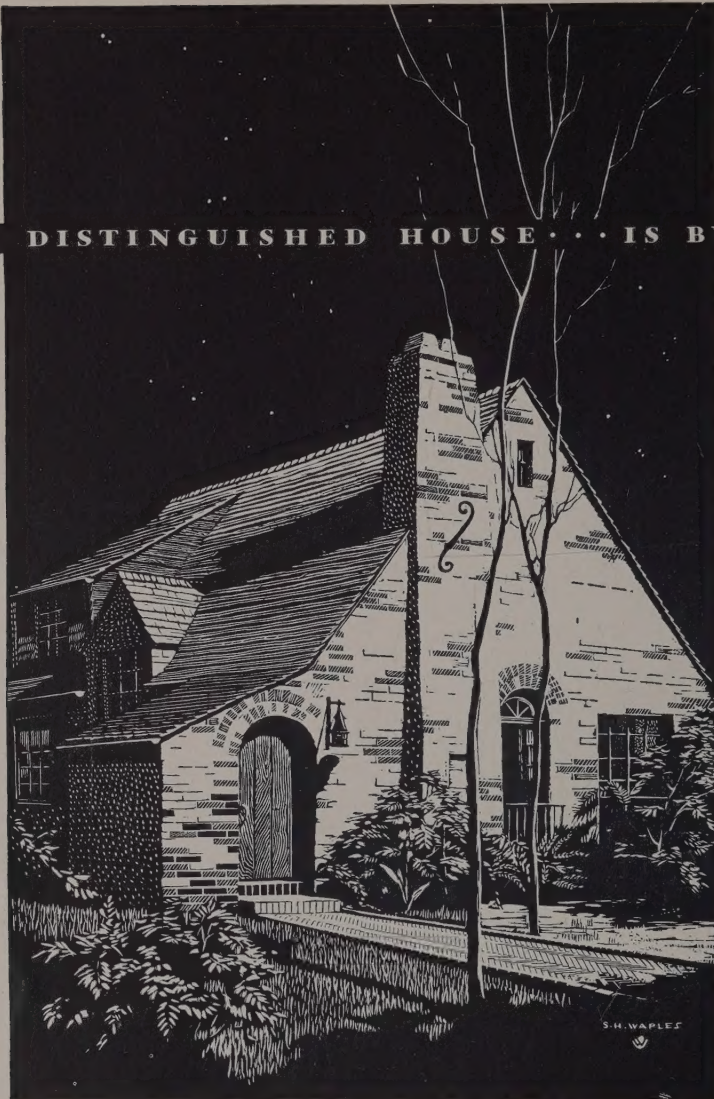


Two surfaces of Pure Lead are *firmly amalgamated* to a core of special analysis, copper content steel. The base metal is sealed.

Superior
Lead-sealed



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Industrial Buildings and Housing

A reference book containing a generous fund of practical information concerning the planning and construction of the modern manufacturers' buildings and employees' communities. Profusely illustrated and well bound. Mailed postpaid to architects for two dollars.

AMERICAN FACE BRICK ASS'N
1758 Peoples Life Building
Chicago, Illinois

Like the canvases of the immortal Whistler, the beauty of many an architectural masterpiece is fast fading into a dull monochrome because the colors of the materials are not permanent. Far-seeing architects are averting such catastrophies by employing only materials which require no paint and whose beauty can never, never fade—

FACE BRICK

—requires no paint or whitewash

Made by
American Seating Company

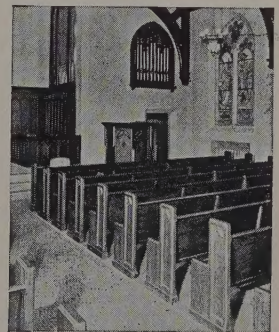


Westminster
Presbyterian Church
Wilkes Barre, Pa.

THOMAS A. FOSTER, ARCHITECT

Experience Counts

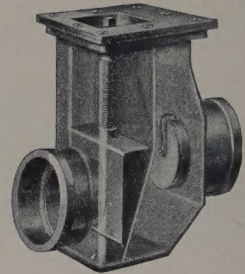
MANY years of successful experience in manufacturing special furnishings requiring fine wood carving and cabinet work by artisans experienced alike in Ecclesiastic design and symbolism, assure architect and client satisfaction and economical handling of Pews, Chancel, Altar or other special furniture of the better grade.



Consultation on plans and estimates given without obligation.



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Boosey Seepage Tile
Drain Sump



No. 109
Boosey Twin
Drainage Valve

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Progressive Engineering Leadership

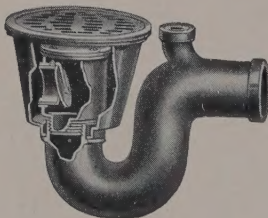
THE DESIGN of every drainage specialty which Norman Boosey Manufacturing Company manufactures today has been carefully developed within their plant. Their efficient methods of solving drainage problems and their plans which include the construction of all types of drainage systems, are recognized everywhere as distinct engineering advances. Our thoroughly experienced engineering department will gladly aid you in solving your drainage problems.

NORMAN BOOSEY MANUFACTURING CO.

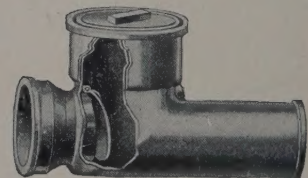
5140 HAMILTON AVENUE

DETROIT

MICHIGAN



No. 108
Boosey Back Pressure
Floor Drain



No. 116
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Check Valve

SPECIFY *Boosey* **EQUIPMENT**

DEPENDABILITY and PERMANENCE • • The True Measure of Quality in Portland Cement



FIFTEEN years ago the New York Central Railroad, insuring—as always—safety, service, and long life, chose Atlas Portland Cement for the Grand Central Terminal and Electric Zone in New York City. (Again in 1924 for the Castleton Cut-Off Bridge over the Hudson, termed by its president “one of the engineering marvels of the age,” the New York Central specified Atlas. (Thus, by repeated choice did this vast engineering organization approve the enduring satisfaction and permanent dependability of Atlas Portland Cement. (Not alone to engineers are

these two factors the real measure of quality in portland cement. Because Architects in ever enlarging numbers, for an increasing variety of structures, are specifying Atlas—“The standard by which all other makes are measured.”

Atlas is the nationally known cement, made so by its quality and many years of consistent national advertising. In the past two years alone, more than 60,000,000 copies of Atlas advertising were distributed. Practically every prospective builder will again be reached by Atlas advertising in 1928. You will find that your clients know and approve Atlas, as soon as the question of cements is discussed. The Atlas Portland Cement Company, 25 Broadway, New York.

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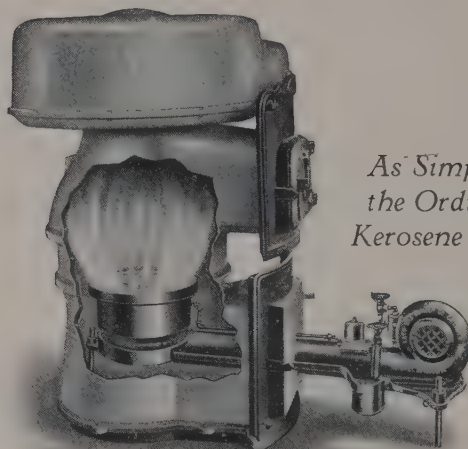
In the Castleton Cut-Off (above), built in 1924, there were used 195,700 barrels of Atlas, everyone of which met all the tests of the New York Central engineers. Eleven years earlier, in 1913, Atlas was also used in the New York Central Terminal (at right). Both are monuments to the dependability and permanence of Atlas.



A vastly enlarged range of artistic possibilities is given to concrete by Atlas WHITE, perfected by The Atlas Portland Cement Company. A true portland cement, it has all the famed qualities of Atlas GRAY Portland Cement—high tensile strength, permanence, economy. In addition, it invites architects to plan varieties of color, to choose from unlimited and widely varied surface textures, to specify even decorative sculpture of concrete.

IT'S EASY TO SWITCH TO THE LACO

--Easier On Your Peace of Mind, too!



*As Simple as
the Ordinary
Kerosene Lamp*

Before you order another ton of coal, investigate how easily you can convert your heating plant to oil burning. It's simply and quickly done without inconvenience.

And what perfect peace of mind it means to be released forever from sooty, dirty, bothersome coal. You'll never stop being thankful for the time you switched to the LACO oil burner.

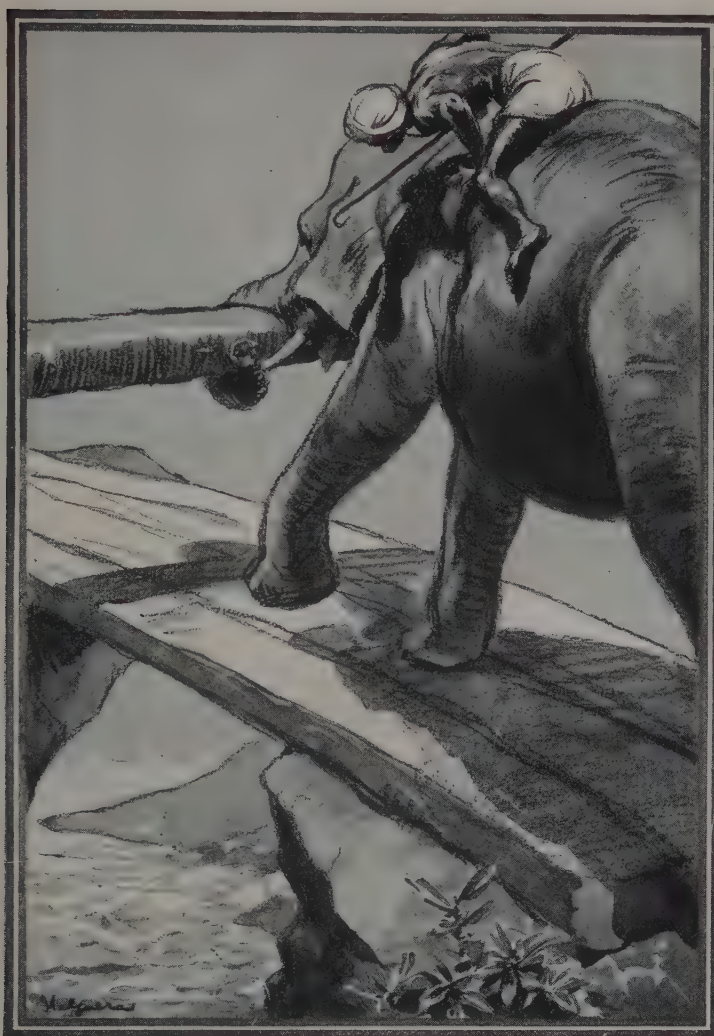
The fickleness of the weather need never bother you again. Whether the thermometer jumps up to the fifties or suddenly declines away below the zero mark, the LACO oil burner will automatically give you just the degree of heat you want—*automatically*.

Most economical in its installation cost, the LACO oil burner is also most economical to operate. It is as simple as the ordinary kerosene lamp—quiet, free from trouble and annoying service calls. It causes no dirt, soot or odor.

The LACO is made in five adaptable sizes, to fit every heating requirement whether it be a small bungalow, a large house or building.

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LACO GAS BURNER CO., 802 Cass St, Griswold, Iowa



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*C*AUTION is instinctive in man and beast. Test is the practical application of caution. In the manufacture of PEELE freight elevator enclosures, in their final installation, each step taken is tested . . . proved . . . results are certain. The architect who specifies PEELE Doors is assured of a definite, specific result . . . the fulfillment of one important detail in his plans that augurs well for their entirety. For by twenty years of caution PEELE has created confidence. *Q*f the PEELE Catalog is not in your files, request a copy.

THE PEELE COMPANY, Brooklyn, New York
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PEELLE Freight Elevator DOORS

“The doorway of America’s freight elevator traffic”

A COMBINATION Bath Tub



Plate 30 E

Semi-Vitreous Porcelain Ware, 44x30 inches to tile in right or left hand corner, or in recess. Glazed white all sides. Only one size made.

One size only
for all size
people

Regular Bath
Seat Bath
Shower Bath
Foot Bath
and
Child's Bath
all in one piece

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Sold Through Jobbers
of Plumbing Supplies

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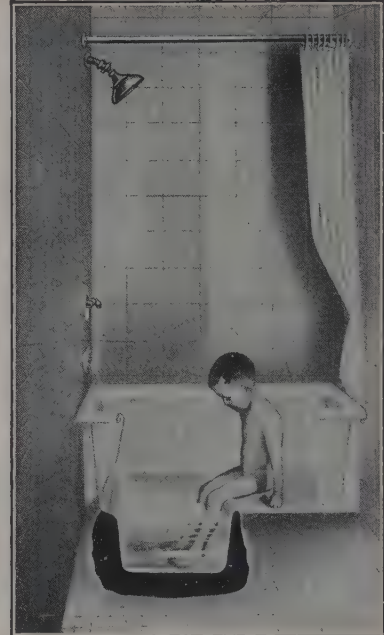


Plate 10 E

Enamel Iron Ware, 44x30 inches to tile in recess, only. Enameled white front. Waste in foot section, either right or left hand end. Only one size made.

Thomas R. Bishop Co.
ARCHITECTS

SUPERVISION OF CONSTRUCTION
SUITE 609—35 SO. DEARBORN STREET
CHICAGO

February 1, 1927

Wheeling Sanitary Mfg. Co.
Wheeling, West Virginia

Attention: Mr. F. W. Wheelock

Gentlemen:

In response to your recent verbal inquiry as to what prompted me to specify and have the forty Plate 10-E Combination Baths installed in the Mira Mar Hotel, located at 6222 Woodlawn Ave., Chicago, the early part of 1925, would say that I recognized, or thought I did at the time, that this bath would enable me to effect a considerable saving in space, which in this instance was of great importance, without at the same time sacrificing in any degree the essential factors so necessary to a well equipped bathroom, for a hotel or for any other type of building where bathing facilities are required.

I am pleased to be able to say that this faith in the Combination Bath was not misplaced. The best evidence I can furnish to substantiate this statement is to cite the fact that the hotel is now being enlarged, and an additional sixty Combination Baths will be installed.

Now if I were not fully convinced that the Combination Bath is as I believe you claim it to be, the best bath for all practical purposes, I would not continue to specify it when other types of built-in baths can be purchased at a lower cost. Frankly, I know you have a wonderful Bath, and am glad I had the temerity to make the initial installation in the Mira Mar, because it has contributed much towards the success of the management.

Mr. William T. Lackey, Manager of the Mira Mar, can, and no doubt will, for the asking, gladly give you the benefit of his personal views on the merits of the Combination Bath. His daily contact with the guests qualifies him to express their views and experiences in this connection far better than I can.

Yours very truly,

THOS. R. BISHOP.

Hotel Mira-Mar

6222 WOODLAWN AVENUE

Chicago

February 1, 1927

Wheeling Sanitary Mfg. Co.
Wheeling, West Virginia

Attention: Mr. F. W. Wheelock

Gentlemen:

When you called in to see me recently, you requested that I reduce to writing the same views as expressed to you at that time, relative to the merits of your Combination Bath, as gained through the experience I have had since taking charge of the Mira Mar Hotel.

I confess having entertained some misgivings at the outset as to how the average guest would like the Combination Bath. However, this uncertainty was soon dispelled and I was fully reassured that we had made no mistake in equipping such rooms as we did with them. As a matter of fact the mistake we made was that we did not equip all the bathrooms with the Combination Bath and Shower, instead of the regular baths that were used to a considerable extent.

As you know, in the addition we are now making to the hotel all bathrooms will be fitted up with the Combination Bath. It goes without saying this would not be the case if we were not thoroughly satisfied that the Combination Bath is superior to any other type.

I believe this answers your question to the same extent it expresses my views and the general opinion of our guests.

I understand order has been placed with your Company for sixty Combination Baths, to be used in the extension now being erected.

Yours very truly,

WM. T. LACKEY,
Manager.

WHEELING SANITARY MFG. CO., Wheeling, W. Va.

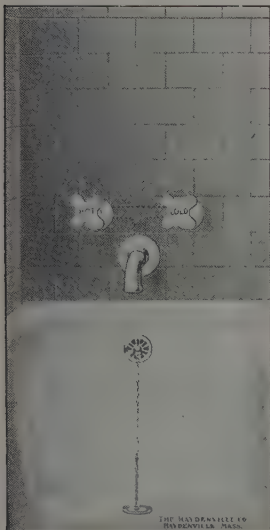
VITREOUS CHINA—Water Closet Bowls, Flush Tanks, Lavatories. SEMI-VITREOUS PORCELAIN—Bath
Tubs, Lavatories, Drinking Fountains, Kitchen Sinks, Laundry Trays, Urinal Stalls. ENAMELED
IRON—Bath Tubes on feet and on base, Lavatories and Kitchen Sinks



HAYDENVILLE



PURITAN



No. 2601

Two New Creations of Merit

Concealed Shower and Bath Fixtures

BUILT to give greater satisfaction to the wholesaler, plumber, and consumer.

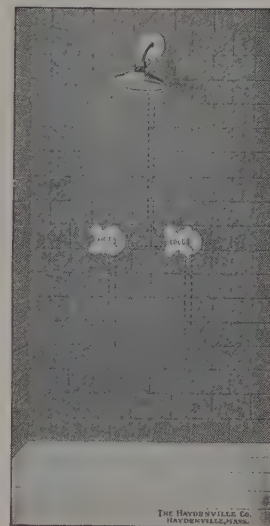
BUILT for longer life on account of all working parts being renewable at small cost.

BUILT to give added joy to the bath.

BUILT along modern lines backed by eighty years of manufacturing experience.

Ask your wholesaler or write us direct for prices or samples

COLONIAL



No. 2625

THE HAYDENVILLE COMPANY

Makers of High-Grade Plumbers' Brass Goods

MAIN OFFICE AND WORKS

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Trimmings



This 24-page booklet with its illustrations will help you select the proper bath room trimmings for either the humble bungalow or mansion. Our "SNO-WITE" products, numbering more than 200 items, include both surface and recessed type trimmings, medicine cabinets and mirrors.

Originators of Porcelain Enameled Bathroom Trimmings

The most important room in the home can also be the most beautiful by equipping with "SNO-WITE" Bath Room Trimmings.

"SNO-WITE" trimmings are made of enameled iron, finished in glistening, vitreous porcelain enamel under a special process originated by us.

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CHICAGO, ILLINOIS

Old European
SLATE ROOFS

of Lasting Beauty

Natural colors growing more
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Greens, Greys, Purples, Reds,
Blacks, in varying shades and
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Send for latest Price List

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E. J. JOHNSON, *President*
355 West 26th Street, New York

STANDARD ROOFING SLATE
STRUCTURAL SLATE
BLACKBOARDS—GARDEN WALKS

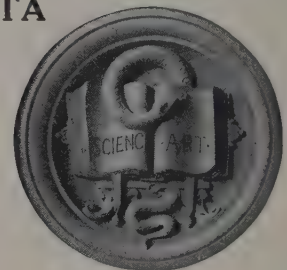


"Peggy's" Play House



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West Palm Beach, Fla.



This was done in a matt glazed
and polychrome treatment, seven
colors being used.

Libraries, Schools, Colleges, Churches, Office Buildings, Store Fronts, Banks, Theatres, Garages, Warehouses, Manufactories, trimmed with ARCHITECTURAL TERRA COTTA, become neighborhood beautifiers. This material has strength, fire resisting qualities, defies time and the elements, and can be produced in almost any color and surface treatment.

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Louis Geib

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Art Stone Mantelpieces

in all periods

Faithful reproductions that embody every delicate detail and artistic quality that made the originals objects of lasting admiration and charm



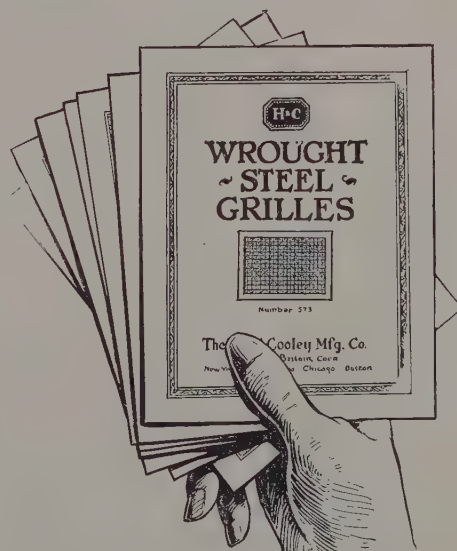
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woodwork*

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*send for these A. I. A.-size
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THEY contain blue-prints, construction illustrations and full technical data. Absolutely no "selling talk"—just clean information, clearly presented.

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Manufacturers of Grilles of Wrought Steel, Brass and Bronze

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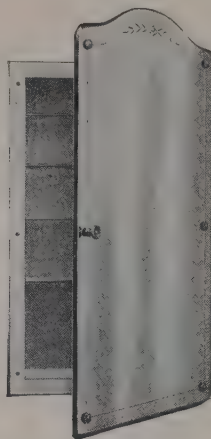
GRILLES

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CABINETS



MODEL "A"

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All Steel—Die Pressed—Duco Finished—Any Color.

Model "C" same as Model "A" except it has narrow frame (1 1/4").

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Complete information or sample on request.

We are interested in making connection with sales agencies who have connection with builders.

THE IDEAL CABINET CORPORATION

"Division of Deslauriers Metal Products Co."

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LEGION FIELD---Birmingham's magnificent municipal stadium

In no type of construction is *enduring concrete* so essential as in a mammoth open air stadium—constantly exposed, subjected to terrific loads and vibrations. The contractors got it with

**ENSLEY'S "ALA CITY"
BASIC SLAG**
CRUSHED & SCREENED

Ultimate seating capacity 98,000; D. O. Whilldin (Birmingham), architect; Foster-Creighton Company (Nashville) contractors.

Photograph by 106th Photo Section, 81st Div. Air Corps; Roberts Field, B'ham.

using, in this case, a 1:1 1/2:3 mix. Incidentally, the South's finest stadium set a record for low construction cost—about \$7 per seat lower than for any other large stadium built since the war.

BIRMINGHAM SLAG CO.

Slag Headquarters for the South
ATLANTA BIRMINGHAM JACKSONVILLE
THOMASVILLE MONTGOMERY OCALA FLA



Harris' New System

(Patents Pending)

Heat, Light
Power



GARBAGE AND
REFUSE COLLECTION
INCINERATION,
VACUUM CLEANING
AND VENTILATION

THIS new system makes possible heat, light, power, garbage and waste collection and incineration, vacuum-cleaning and ventilation for all types of buildings from 4 to 60 stories at a minimum cost less than any other combined system. Every function is completely carried out with this mechanical unit without using several different systems to accomplish the same purpose. We invite architects and engineers to investigate this system.

U. S. PATENT No. 1,648,846, NOV. 8th, 1927
EXCLUSIVE STATE RIGHTS, at \$20 per M. of population.

A few State Rights for the sole manufacture and sale of this product are open for live contracting and engineering firms and we invite you to communicate with us regarding a special offer we can make you.

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J. B. HARRIS, M. D.
Inventor, Patentee and Owner

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General Counsel

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"Globe" Ventilator with
square base

PROVIDE FOR VENTILATION AS YOU DO FOR LIGHT

*it is Equally Important and as
Easily Obtained*

With the Installation of

"GLOBE" VENTILATORS

the matter is taken care of for all time. By exhausting gases, fumes, steam, impure and overheated air, etc., as quickly as formed, "GLOBE" ventilators open the way for fresh air in every part of the building at all times, because they are so constructed as to take the utmost advantage of the natural laws of air movement. There are no moving parts or upkeep expense and efficient, trouble proof ventilation is assured for a long period of years. Let us send our Detail Sheet which gives full information. The attached coupon is for your convenience.

GLOBE VENTILATOR CO., DEPT. X., TROY, N. Y.

Please send Detail Sheet of "GLOBE" Ventilators.

Name
Street
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Interior and exterior views of
New York Telephone Company
Building at Barclay and Vesey
Sts. Architects, McKenzie, Voor-
hees & Gmelin, Lathing Contrac-
tors, Williamson & Adams.

GOOD SENSE DEMANDS THE BEST CLINTON WIRE LATH

Even when the best wire lath is used, the cost is so small a part of the expense of erecting fine buildings that it is folly to use anything else. That is why Clinton Wire Lath was specified in the New York Telephone Building. The architect wished to support the beauty of the costly ceiling pictured above on nothing but the finest base. Clinton Wire Lath adds to the beauty and permanence of any plaster or stucco work.

The wires in Clinton Wire Lath are far stronger than sheet steel can possibly be made. They are woven into a close, square mesh which is then dipped in molten zinc. This thoroughly protects them from rust.

The plaster or stucco penetrates this mesh no matter what direction of stroke is used in troweling. The mortar is gripped in the firmest kind of bond. The horizontal and lateral wires form a double key for the plaster—perfect and continuous.

Clinton Wire Lath is easily handled, quickly put in place. Stock grades furnished in wire gages from No. 18 to No. 21; either plain or with V-stiffeners which act as furring strips.

Write for information and 54-page
booklet on Clinton Wire Lath

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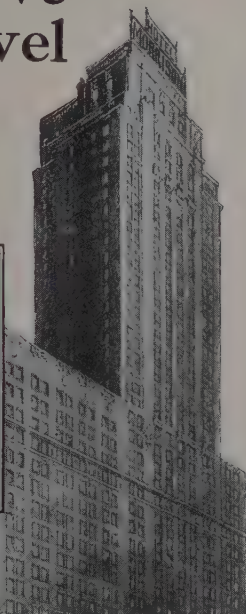


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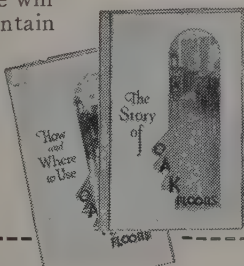
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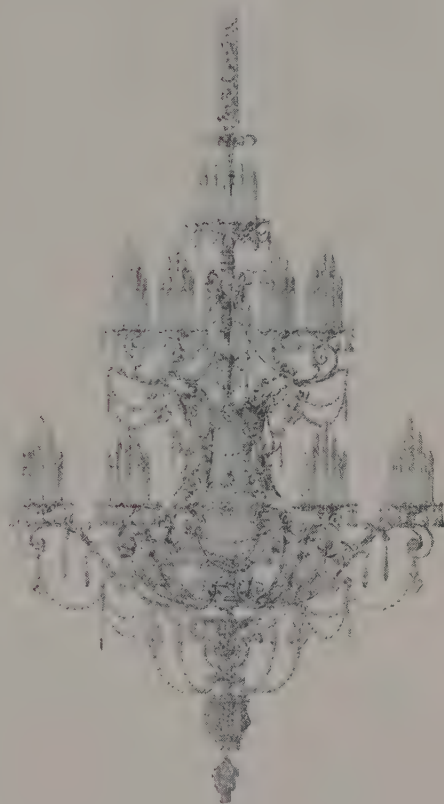
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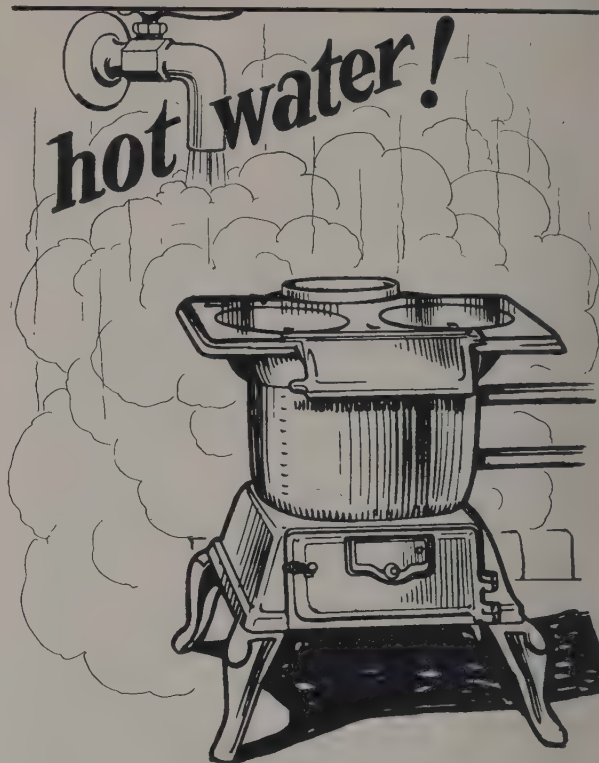
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SOUTHERN ARCHITECT and BUILDING NEWS

VOLUME 54

JANUARY, 1928

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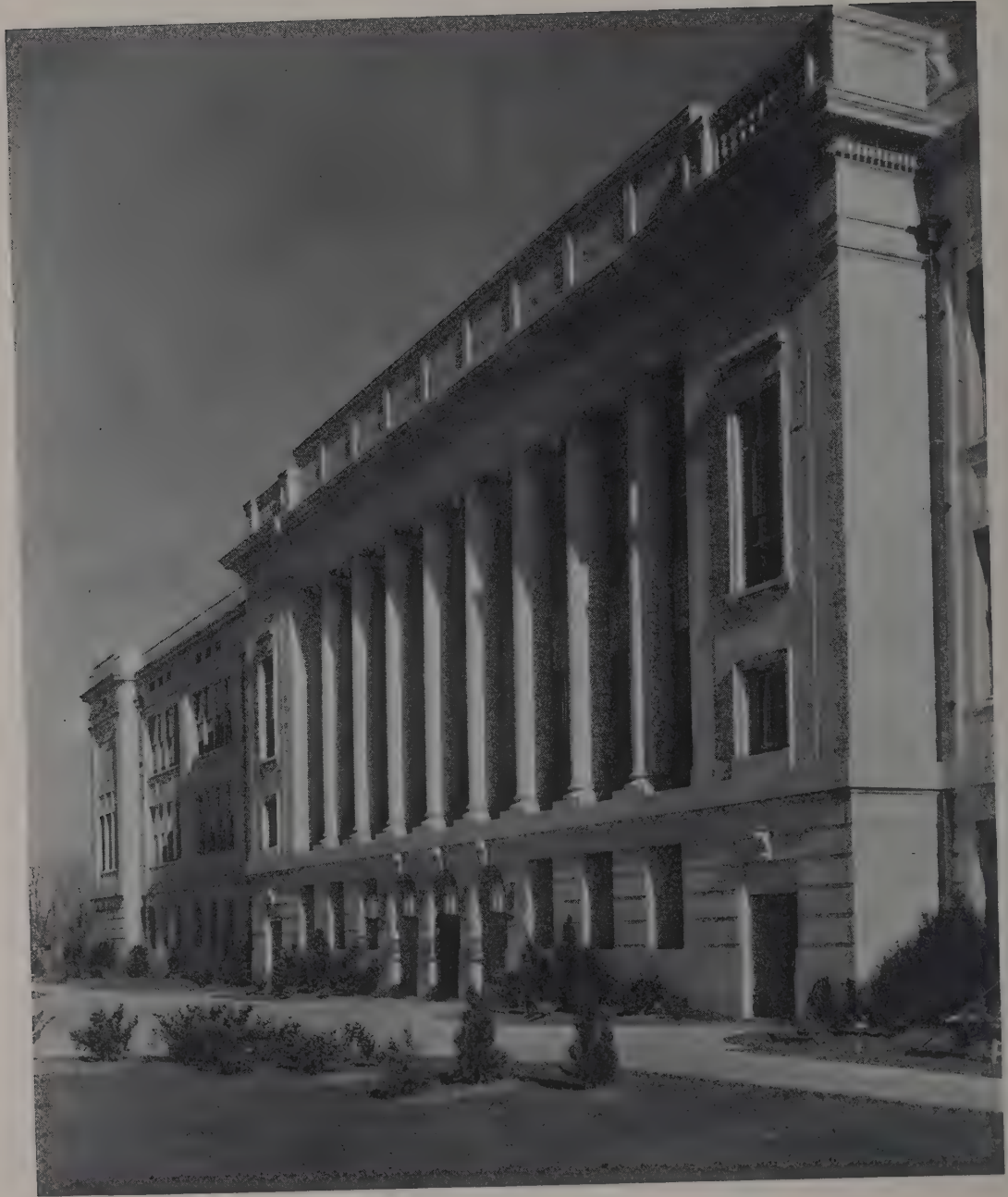


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*Southern Architect
and Building News
January, 1928*

SOUTHERN ARCHITECT *and* BUILDING NEWS

VOLUME 54

JANUARY, 1928

NUMBER 1

Scale as a Basis of Architectural Criticism

By ARTHUR NEAL ROBINSON, A. I. A.

PERHAPS there is no one fundamental principle of architectural design so much abused as that of scale. Every architect at times has felt himself guilty of abusing this phase of composition, and it would seem that no matter how hard we strive to arrive at the correct scale for our rooms, moldings, cornices and the various other composite parts of our buildings, we find ourselves constantly in hot water as to just the right scale required to produce the desired effect. Scale is the white ghost that continually haunts us. It is that margin of a fraction on an inch in scale detail that makes our designs correct or partially or entirely mars them. All in all it is our lack of knowledge of this principle that subjects our work to the greatest criticism. It is by far the most important item to be considered in designing any structure. With the proper scale and proportion we produce good architecture—generally, without scale and proportion our work is hopeless.

Scale and proportion are sometimes considered as one and in reality they are so closely related that we cannot study one without reference to the other. If a single work of architecture is a congeries of proportions mutually related, scale may be defined as the harmony in proportion common to all works of architecture. Since proportions are only referable to one another, it is obvious that a building may have good proportions and yet be entirely "out of scale." Mr. N. C. Curtis, in his book "Architectural Composition" gives us a rather interesting and clean-cut illustration of how this is possible. "Consider the human figure itself. If a man has abnormally large feet or hands, these members are out of proportion; if he is only four feet high, even though

his members are in proportion to his height, he is out of scale. He may be perfectly proportioned and still be out of scale if he is a dwarf or a giant, or he may be both without scale or proportion—in other words, a monster." We have heard scale defined in this manner, "Scale is a sort of imaginary yardstick which is used to bring all the essential details of a building into harmonious proportion. Scale is an adjustment of these elements to the requirements of human beings and to certain limitations in the nature of materials which are derived from usage, tradition, and methods of construction and manufacture." If we apply the same reasoning to buildings and draw a comparison between them and the human figure we find that scale is the bases of our critical thrust.

Scale, however, is really a more subtle thing than is indicated in the above definitions. The mastery of scale depends upon the most highly cultivated taste and instinct for harmony in architecture. To acquire proficiency in applying scale one must have a keen eye and such keenness can only be acquired by constant study and applied effort. To achieve this end scale must be ever present in the mind of the designer. A perfect building, if there ever was one, will be in perfect scale; that is all its parts will seem to be as large as they really are. But there often exist certain requirements in the program that demands a modification of the natural scale in order that certain qualities may be better expressed. For example, in monumental architecture it often becomes necessary to introduce certain familiar elements at a different scale than we are accustomed in order to create the proper monumental impression. And we do not violate the principles of architectural

JANUARY, 1928



Photos: By *Tebbs & Knell, Inc., New York City*
BOLTON HIGH SCHOOL, ALEXANDRIA, LA.

FAVROT & LIVAUDAIS, ARCHITECTS

design in doing this even though the harmony of proportions is disturbed—provided of course, always, that the license is justified by the results. In performing this artifice, however, we are apt to go to absurd lengths and this by all means should never be the case. It is much better to avoid this if possible. For instance, if the protection of a balustrade is necessary in some position where it cannot be seen it would be more logical and far better to substitute some feature of architecture, as a parapet wall, rather than to resort to absurd proportions in order to make it visible. The proportions of architectural features which are seen at an angle or from beneath projecting cornices have to be carefully studied for the positions they occupy; yet as Mr. Hastings remarks, "it is a great risk to lift features so much that they do not look well in elevation." This opinion is corroborated by M. Gaudet who says that the results of perspective "cannot modify necessary dimensions, like the height of the steps of stairs or of a balustrade, neither of which depends on materials or the laws of construction, like the height of cornices or combinations of stonework." This principle would eliminate balustrades six feet high or more, often indicated on drawings and even constructed. A balustrade is proportioned to human needs—to lean upon, and therefore cannot be more than four feet high.

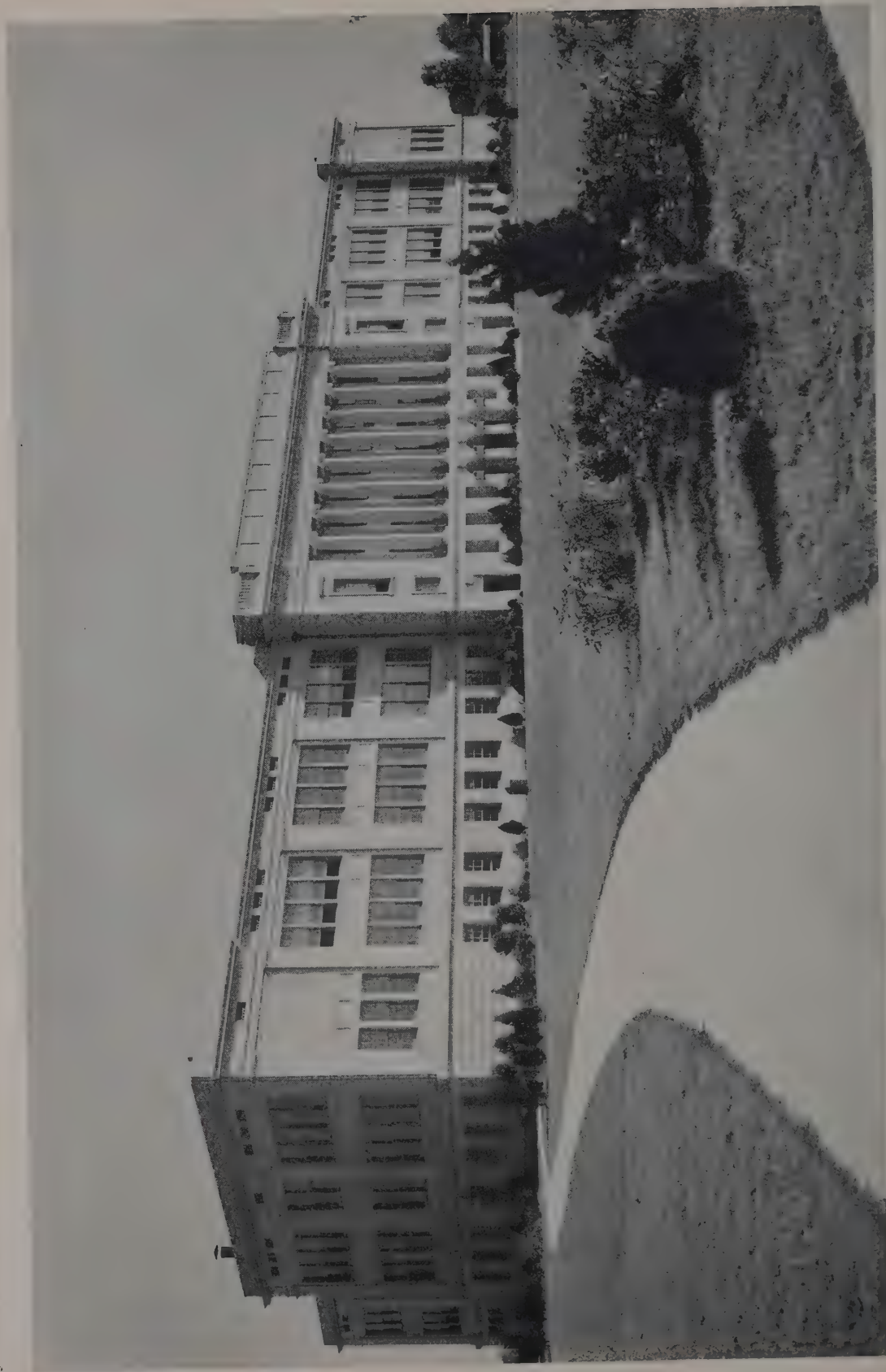
It is scale in its proper relation to proportion that we should always seek no matter what the design. The trained artistic judgment is the only certain means of insuring harmony and consistency in scale as well as in proportion. One of the great merits of the work of the late Charles F. McKim was his realization of correct scale and proportion. This may be said to result almost invariably when respect for tradition and precedent is evident. St. Peter's Rome, is the edifice most frequently cited as an example of enormity in scale. Nevertheless, it is admirably proportioned, possessing two features of composition unrivalled in architecture—its plan and dome. Compare St. Peter's with St. Sophia, Constantinople, an edifice beautifully proportioned and noted for its absolute correctness of scale. The architects of the early period of the Italian Renaissance above all others knew how to design buildings correct in scale and their works, especially palace architecture, should be studied with this end in view. Among buildings in the United States the Boston Public Library is a gem in scale and proportion. There are others that we might refer to for study

and he who would improve his knowledge of this important phase of architectural design would do well to examine often the monograph of the Work of McKim, Mead & White.

Traditional architecture, the great body of the master works of past epochs of architecture, is the store house from which we ought to draw and in most cases to draw all the inspiration that goes to make for the greatness of our contemporary design. On this subject M. Gaudet says, "I know that to speak of tradition now passes far behind the times; the present tendency is to scorn tradition. That means to despise long efforts continued through centuries by the industrious generations preceding us; to seek generally to conceal ignorance by affecting to scorn the unknown in order to avoid the effort necessary to know. Preserve yourselves from this error. Progress is slow and must be sure. Whoever proceeds slowly is sane, and whoever is sane goes far. Do you know what is very strong and original? It is to do very well what others have merely done well. The finest epochs are those in which tradition was most respected, when progress was continually perfecting, when there was evolution and not revolution. Never has there been spontaneous generation in art. Between the Parthenon and the temples preceding it are only shades of difference. Furthermore and especially for studies is tradition precious. To dare to become free from it one must judge it, and to do this it must be known. Tradition is a paternal patrimony; to dissipate it independently, one risks finding himself wandering at random and must at least know how to find himself another shelter."

We have made the above quotations in an effort to impress our belief that a study of the early works of the masters is the most important line of endeavor we can undertake if we are to know more about this troublesome subject of scale and proportion. The elements of architecture are few and must of necessity be used over and over again, and yet an infinite variety exists in their application. While this variety is due largely to the way they are combined, it is due more especially to intrinsic proportions. Compare any two or more structures of like character and you will find the same motives used differently and with an entirely different effect as the result of their use. We as architects must realize our faults if we are to overcome them and in no matter are we so slack, so careless as in the matter of correct scale and proportion. Better scale, better proportion, better architecture and less criticism.

JANUARY, 1928



BOLTON HIGH SCHOOL, ALEXANDRIA, LA.

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EDITORIAL COMMENT

Volume 54

JANUARY, 1928

Number 1

HAIL! THE CHALLENGER OF FINE ARTS

WE have not had an opportunity for comment upon so an important matter in many months as the news that has just come to us of the founding of a Department of Fine Arts at Emory University, Atlanta. This move marks another step in what undoubtedly is a clearly-defined movement away from the strictly utilitarian in the realm of higher education.

Courses in the history and appreciation of the Arts are being offered during the fall, winter and spring quarters by Dr. Malcolm H. Dewey, who spent the last summer at Columbia University in studying methods in use there. A course in architecture is offered this quarter, and courses in painting and sculpture will follow.

"Appreciation, rather than a professional or teaching knowledge, is to be the keynote of these courses," said Dr. Dewey. "Just as a student of poetry does not study Milton or Browning in order to be a poet, so a student of architecture need not study the Gothic or Italian Renaissance in world structures simply because some day he plans to design houses."

The knowledge to be derived from these courses comprises the ability intelligently to discriminate and enjoy, rather than to duplicate. But aesthetic enjoyment is far from being the only end achieved by a study of the Arts.. This work has an infinity of correlations, and its value in other branches of learning is so definite as to be manifest.. The courses offered will be correlated with the study of history, of literature, of philosophy, and of religion, to mention only those fields most closely and obviously related.

Although a study of classic subjects will necessarily form the basis of the arts courses, some attention will be given to works of the moderns, particularly in the study of architecture. The metropolitan skyscraper, a work wholly indigenous to America, will form the subject of some study, outside reading, and report.

Emory draws its students from all over the country, and the Fine Arts Department recognizes the desirability of a knowledge and appreciation of colonial influence upon architecture in Virginia; of Spanish influence in Southern Florida, and the West; and of French influence in New Orleans.

The Fine Arts Library already comprises quite an extensive collection of works used in connection with the architecture course. This includes studies

of classical and modern subjects, histories, and works on general aesthetics. Volumes for the other courses to be offered are rapidly coming into the cataloguing room.

This is a noble undertaking and one that will be far reaching in its effect upon architecture and the other Fine Arts in the South. What Emory University has started let every college and university in the South follow. Every architect in this section should encourage such a movement among their friends who head our educational institutions.

It is a passing thought that the families of some of our deceased architects might glorify the cause for which their loved one lived and worked by contributing their libraries to this department at Emory.

Hail! This challenger. Let us do everything to encourage him.

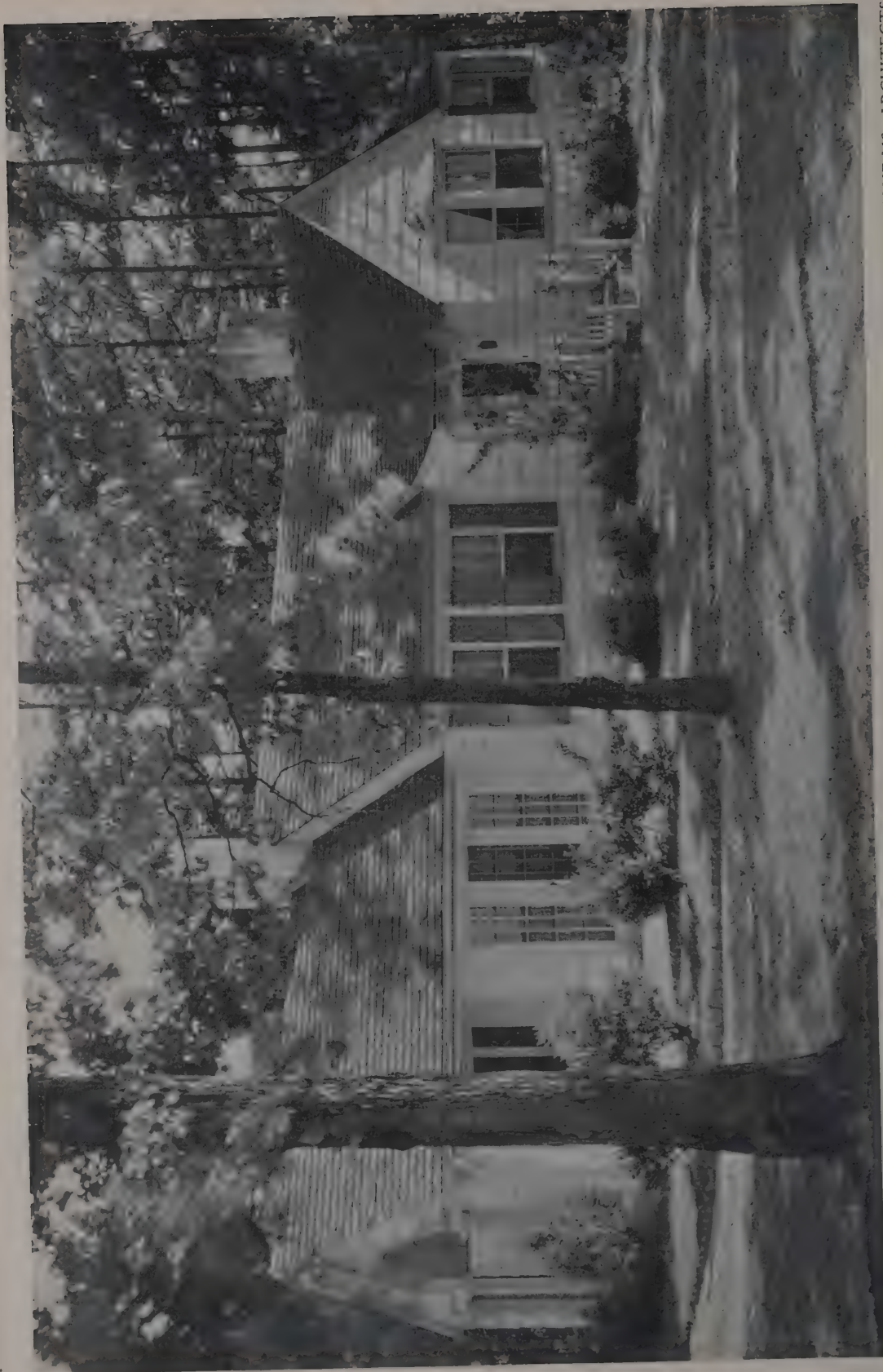
A WISE OLD SAGE ONCE SPOKE FREELY UPON ARCHITECTURAL EDUCATION

IN scanning the preface to Book I, Vitruvius, as translated by Prof. M. H. Morgan (Harvard University Press) we perchanced across this bit of writing by the famous old sage and architect and hasten to inquire how many modern architects can meet the requirements of the curriculum laid down by the old gentlemen?

"Let him be educated, skilful with the pencil, instructed in geometry, know much about history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurist, and be acquainted with astronomy and the theory of the heavens."

No modern architect would deny the importance of draughtmanship and geometry, but the value of the other subjects is less obvious, and Vitruvius's own explanation must be given. The "knowledge of medicine" to which he refers means what we now call "architectural hygiene," and the "opinion of the jurist" represent what we term "architectural hygiene," and the "opinion of the jurist" represent what we term "architectural law." The "history" he mentions would be better defined as "historical symbolism;" the philosophy (including also a knowledge of physics) "makes an architect high-minded and not self-assuming, but rather renders him courteous, just, and honest without avariciousness;" finally, music and astronomy were required in those days for purposes which he explains, but which have lost their significance in modern times.

JANUARY, 1928



Photos: By *Tebbs & Knell, Inc., New York City*
HOUSE OF MR. ROSS HUNTER, ATLANTA, GA.

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Charm and Character of the Colonial Cottage

An Example by LAWRENCE FUNKE, *Architect*

THE small Colonial cottage house adapted from the early examples in this country constitute one of the most interesting and picturesque forms of our domestic architecture. When placed amid the proper setting, no other type of architecture can equal it in quality of charm and what we might call "livableness." It is not only simple and practical but the natural requirements of a straightforward use of materials imparts a truthfulness that is so much desired and so much needed in our contemporary architecture.

Our small houses designed in the true Colonial style have proved to be most successful homes due to the very good reason that the variety of plan afforded meets the demands of the average American family perhaps more so than any other form of residential architecture. This is our style and it has always stood for and expressed most admirably the best in American living. It was the one and only form of construction our pioneer forefathers knew. It served them well as evidenced by the ex-

amples that have been handed down through all the years to us. We should not forget these facts, they are worth remembering when the problem of the small house comes up.

We have gone to Europe for inspiration and from Europe we have gleamed the best from the old work in all the styles, and there is not one of us who will not agree that as a whole we have adapted well. Many of the foreign styles fit our soil admirably, but due to the unrest of the American public and the search for something new and different, we have been demanded to do that which often our better judgment told us was not quite the proper thing. In many instances houses have been actually constructed that are nothing more than pieces of stage setting, momentarily attractive, flamboyant—dream houses that soon turned to nightmares, unsatisfactory to their owners and more unsatisfactory to all who possess any spark of good taste within them.

Our Colonial style tampered with by the cheap builders that have flourished recently at the ex-



This small shingle house in Colonial style is an excellent example of good taste in small house construction



A simple entrance detail and bay window adds charm and refinement to this small house of unusual character. The misapprehension of the poor unknowing public has so degraded the style that people who really know what is good scorn its use. We all know of hundreds of "would-be" Colonial houses that have been erected by these "peace pirates" that have no more resemblance to the true Colonial than Flamingo birds resemble the Mountain Quail. It is no wonder that this style is so misunderstood.

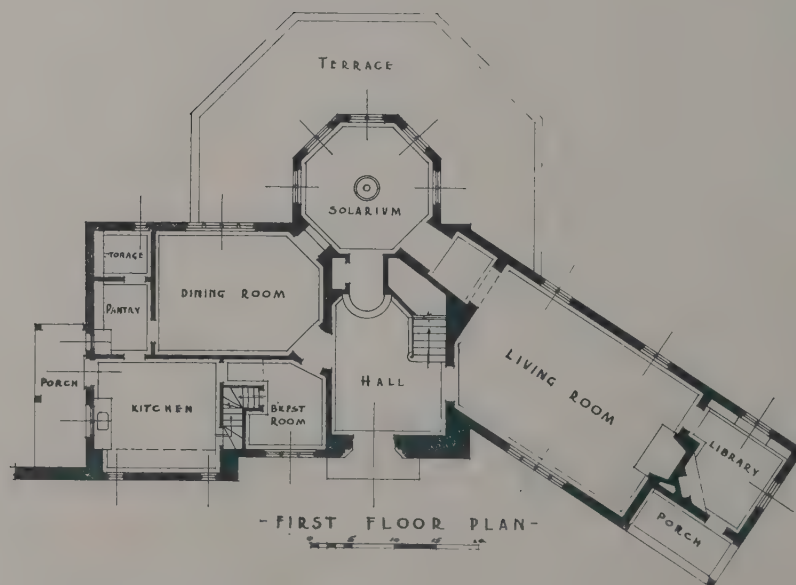
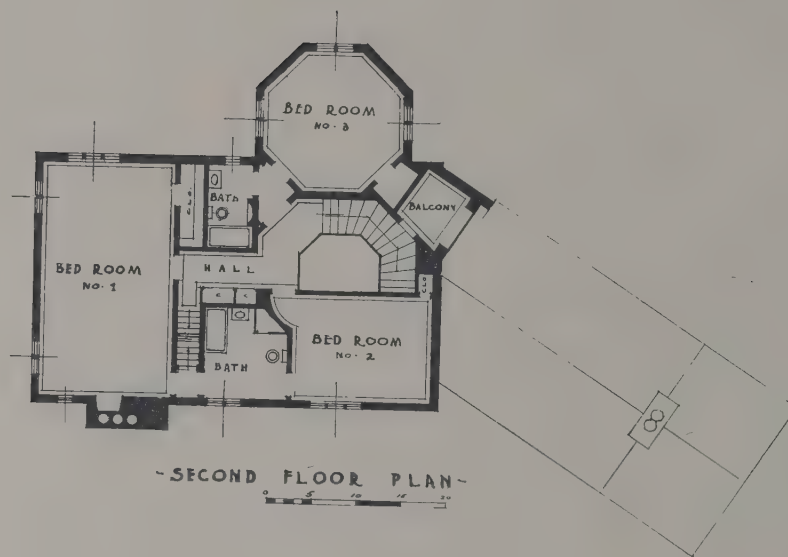
If we are to preserve this style in its true form then it is imperative that we strive diligently to im-

press upon the client the appropriateness of this style to American soil and especially to the southern states. We should not overlook the opportunity this style offers to do houses that are traditionally unsurpassed in appropriateness to our soil, whose materials characterize the strength of character of our pioneer forefathers, whose plan, as we can develop it, meets most satisfactorily the requirements of the average family and whose simple beauty will add much to our American Domestic Architecture.



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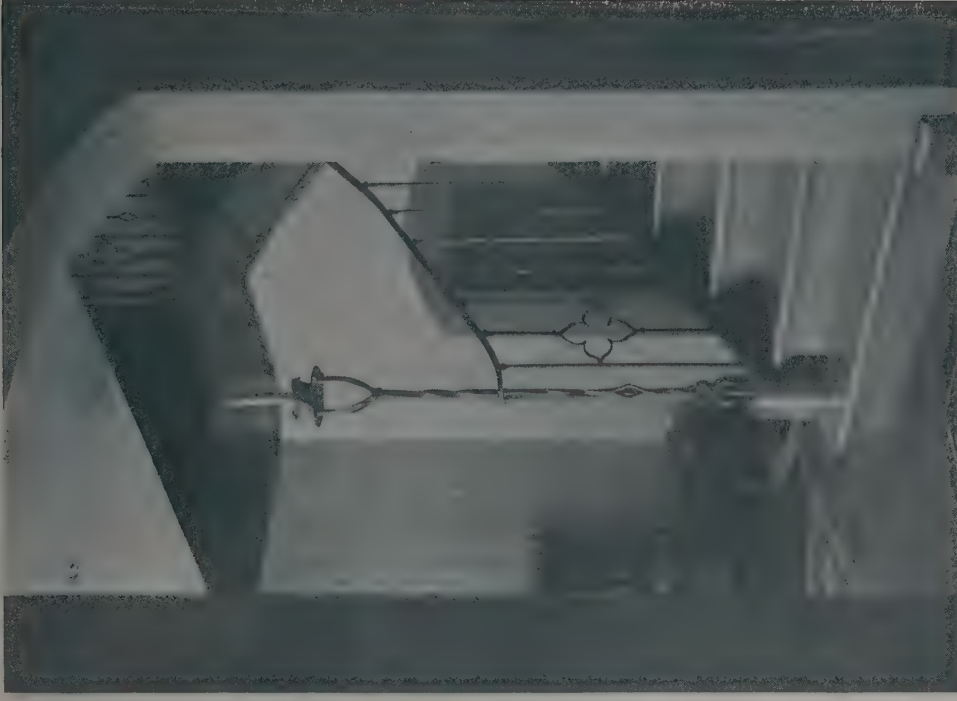


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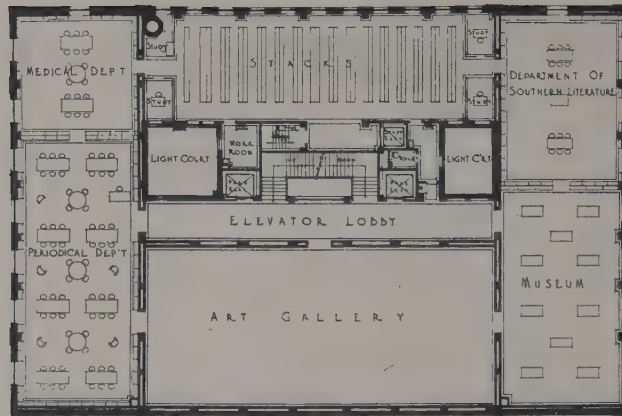


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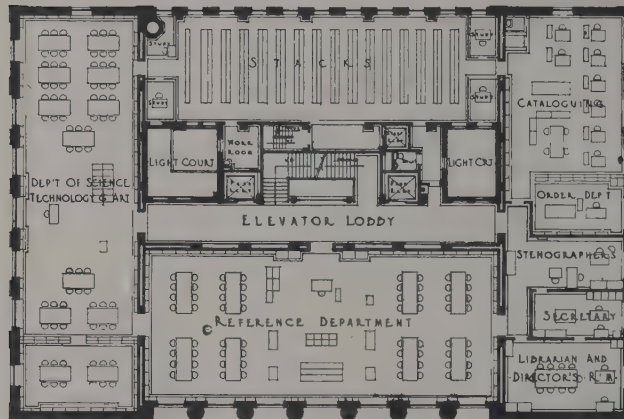


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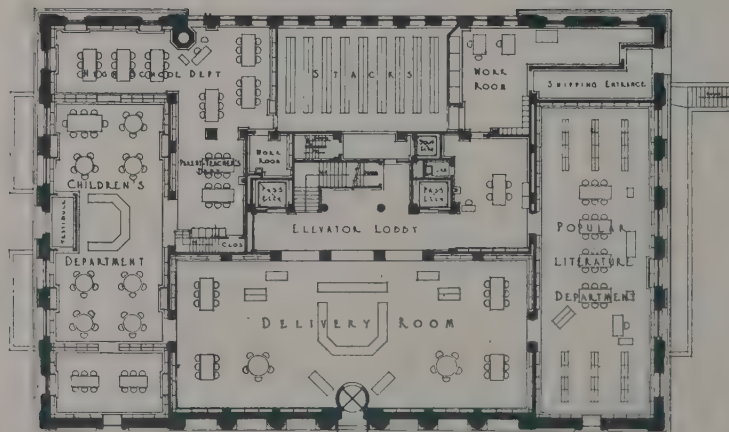
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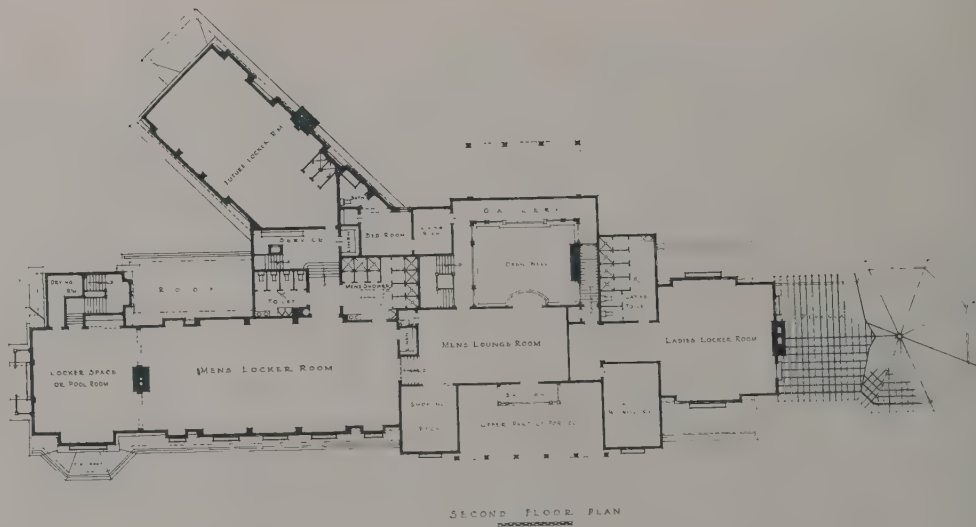


FRONT VIEW



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FLOOR PLANS

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Efflorescence on Brick Walls

By A. F. GREAVES-WALKER

Professor, Ceramic Engineering N. C. State College

WHETHER brick are used for building purposes occasional walls will be found which are covered or partially covered with a white or yellow film or coating, having the appearance of whitewash. It appears at its worst on red brick walls but may be found on brick work of any color. When the walls are new it appears as white blotches at various places. Later it may come out all over the building giving the brickwork a faded or dirty appearance and invariably ruining it from an artistic standpoint.

This film or coating is known as "efflorescence." It is differentiated by the clay products manufacturer from "scum," which is the term used for the same phenomena when it is produced during the manufacturing process in the drying or burning of the product. As scum plainly shows on the brick or other clay products when they are delivered to the job, the architect or purchaser need have no fear of it. Efflorescence, however, is another matter, appearing apparently out of nowhere after the walls are erected.

Efflorescence is simply a film of soluble salts which have been carried from the interior of the brick to the surface by absorbed water and left there after the water evaporates. This film is always worse near the ground, the eaves and downspouts and the sills and water tables.

This film is generally composed of sulphates although it may be any other soluble salt. The common efflorescence forming salts are (1) calcium sulphate (2) magnesium sulphate; (3) potassium sulphate; (4) sodium sulphate; (5) ferrous sulphate and (6) aluminum sulphate. Of these potassium, sodium, and calcium sulphates are the most common. Sometimes all of those mentioned are present in the product especially if the clay from which it is made has been subject to the attack of decomposing pyritiferous minerals.

Efflorescence from potash and soda salts will blossom out on the wall very quickly on account of their solubility. Calcium and Magnesium salts take longer to appear. All of these salts, being soluble, will eventually wash from the wall surface if exposed to rain wash. Walls are often noted on which a white coating will repeatedly appear and disappear. This in some cases goes on indefinitely but will cease when all of the salts have been dissolved out.

All of the above mentioned salts are very soluble in water, except calcium sulphate which is soluble 1:400. This latter is sufficient, however, to com-

pletely ruin brick walls in which it occurs as the surface is small in comparison with the weight. This particular salt, in fact, is probably responsible for half the ruined walls in the country. The sulphates of soda, potash and magnesia will often cause efflorescence when present in the most minute quantities. As little as .01 per cent of any one of these salts has been known to ruin a wall.

There are four ways in which salts are incorporated into the brick: (1) soluble salts in the clay or other raw materials used; (2) soluble salts in the water used for tempering the clay; (3) soluble salts formed in the dryer or kiln by oxidation of minerals in the clay or by reaction of sulphurous dryer or kiln gases on the clay; (4) soluble salts introduced into the ware after burning principally from mortar and ground.

A great majority of clays and shales contain soluble salts, some large amounts, others but a trace. Surface clays are more likely to contain larger percentages than older deposits.

Very often materials are mixed with the clay or shale which carry soluble salts into them. Examples of this are the brick made around London, England, in which ashes are used to reduce shrinkage and aid burning and brick made along the Hudson River and in other parts of the country, in which coal slack is used for the same purpose. Sometimes sand is added which carries a considerable quantity of soluble salts. Such mixtures are only made in case of common brick, however.

Water usually carries salts in solution and many otherwise good clays or shales are injured in this way.

The formation of soluble sulphates during the drying and firing is very common. It often occurs in clays or shales which up to these stages contained no troublesome ingredients. In dryers in which combustion gases containing sulphur come in contact with the product sulphuric acid is formed which reacts with the carbonates and other less soluble salts, converting them into soluble sulphates. This, however, never happens in properly designed or operated dryers.

Sulphur gases and moisture invariably form sulphuric acid in the kiln and all products are subject to attack. Fortunately all clays and shales do not contain ingredients which are attacked or else they are so constituted physically that absorption prevents any soluble salts produced from coming to the surface.

Mortar is one of the most prolific sources of efflorescence on brick walls. The limes invariably contain some soluble calcium and alkali sulphates developed during the burning process. The sand also often contains a considerable amount. Portland cement goes through a burning process as does brick and as it is composed of limestone or marl and shale and is subject to the action of sulphuric acid formed by combustion gases and moisture, soluble salts are often present. Even when they are not present in the original cement the retarders or other additions often cause reactions to take place in the mortar after laying in the wall.

When soluble salts are present in the mortar the moisture absorbed by the wall dissolves them and they are distributed through the pores of the brick only to be brought to the surface later.

Trim, such as concrete sills and caps, is responsible for a great deal of efflorescence. Very often patches are seen under window sills, coping and water tables which are not properly designed. This is caused by the soluble salts leached out of the concrete and deposited in and on the brick.

All soils contain a considerable percentage of soluble salts. Brick walls have a tendency to draw moisture from the ground and with this moisture will come the salts which are later carried to the surface and deposited.

Architects and contractors are often confronted with the problem of removing efflorescence from walls. In a great majority of cases this is impossible. The deposit being superficial and the salts composing it soluble, it can of course, be washed or scrubbed off. However, in the process of washing, the very water used for the purpose will soak into the brick and mortar, dissolve more salts and upon evaporation deposit them on the washed surface. The washing process therefore, sets up a cycle which would only terminate when all the soluble salts had been dissolved out. Furthermore, even if the deposit is removed, it will again appear as soon as conditions are set up which originally produced it.

Where efflorescence is slight it can be removed by sand blasting. Care must be used to prevent high air pressure which will cut the surface of the brick when smooth faced. Sand blasting has the advantage of eliminating the use of water. In this case also the deposit will reappear later if undissolved salts still remain in the walls.

There is really little that can be done and on the whole it is usually necessary to let nature take its course, allowing rain to gradually wash off the deposit as moisture in the walls gradually brings the salts to the surface.

Some clays which contain soluble salts can be

washed and the salts leached out. This may be done by treating piles of clay, after mining, with water and then allowing to dry. This method is only possible with high priced ware on account of the large clay storage necessary. Clays are sometimes allowed to stand in piles for six months or a year so that rain and snow can do the leaching.

In many clays, however, the above treatment would only cause the formation of soluble salts. This would be the case where a clay did not contain soluble salts originally but upon exposure to water or weather insoluble salts were converted to soluble salts. This would occur when iron pyrites were present.

The easiest method of preventing the formation of soluble salts or making them inactive is to treat the clays or water used chemically. This is usually done by the addition of barium carbonate or chloride which converts the salts into insoluble compounds. In case sodium salts are present the barium salts would convert them into sodium carbonate or chloride, both of which are very soluble. These salts are so soluble, however, that rain would wash them off a wall as soon as formed.

When clay products are vitrified, i. e. burned to a glassy or semi-glassy body there is no chance of their efflorescing as they are impervious to moisture. Any soluble salts they may have contained have been combined with silica and alumina and have become insoluble. Hard burned or vitreous clay wares are therefore proof against trouble. Even soluble salts from the mortar or ground cannot penetrate into them but salts from mortar may temporarily be deposited on their faces.

When water is used which contains injurious salts it is only necessary to precipitate them by any of the methods used for water softening.

If barium carbonate is added to the mortar or concrete from which trim is made it will prevent efflorescence just as it does in the case of clays. Any soluble salts present will become insoluble or so readily soluble as to be not injurious.

Not only will such treatment "fix" the salts in the mortar but any excess of barium carbonate added will leach into the brick work and correct any trouble which might originate there.

From 20 to 25 pounds of barium carbonate to each 1000 pounds of mortar will usually be sufficient to overcome trouble. It may be sprinkled over the mixture in the mortar box before the water is added.

Efflorescence may originate in the clay products, lime, cement, water, concrete or ground adjacent to the wall.

Less than half the efflorescence appearing on brick walls originates in the brick themselves.

The Problem of the Small Hospital

By RAY HOLCOMBE

WITH the advent of the Small Hospital in recent years as a big factor in medical science and the care and protection of the nation's health, the architectural profession has been called upon to do many such buildings. How well the profession has met the requirements of the small hospital in plan and design may be understood by examining the hundreds of successful buildings erected throughout the country during the past five years.

In speaking of the small hospital it is generally accepted to be one of from 20 to 50 beds. In even so small a hospital, if it is to function in the proper manner and to the best advantage of the community, it is necessary to make provisions for diagnostic, therapeutic and operating facilities. Though in a building of this kind it is naturally impossible to make the service as complete as in the larger hospitals of from 100 to 500 beds. The same care and thought, however, should be given to the comfort and protection of the patient no matter what size building your hospital is to be. It must be remembered that after all it is the patient who is the principal you are endeavoring to serve.

In planning the patient's room consideration should be given always to air, light, freedom from noise, both from the exterior and interior, facilities for the proper service of inviting meals; color scheme of the rooms, furnishings, draperies, etc., to give cheeriness—all these items are of equal importance as the medical and surgical care the patient will receive from the hospital.

The very old idea that a hospital of necessity must be a building cold and bleak has given way in recent years to the very opposite idea. We should realize that patients, even more than people who are well are effected by their surroundings. The modern hospital and particularly is this true of the small hospital, which because of its size can be made to appear more intimate, should be bright, cheerful, and planned with a view to giving the patient something at least of the atmosphere of an individual home. With this idea clearly in mind the selection of the site upon which to erect the small hospital is most important. We should make our selection with equal care as we would the site for our own home. No one would think of choosing a home site that did not offer pleasant surroundings and an out-



Photos: By Tebbs & Knell, Inc., New York City
Blackman Sanitarium, Atlanta, Ga.

Hentz, Reid & Adler, Architects



Blackman Sanitarium, Atlanta, Ga.

Hentz, Reid & Adler, Architects

look that would at once be inspiring and restful, where the morning sun would flood the principal rooms and the afternoon breezes be refreshing and comfortable. Well laid out grounds, with shrubbery and flowers, ample driveways, with sufficient parking space (always some distance from the building) for automobiles should be of first consideration in beginning plans for the hospital. We

should not forget the entrance to our hospital for it is here that the patient gets his first impression which often has much to do with the effect of the treatment received while in the hospital; for if the patient enters through a stuffy little entrance, without some inviting character, warmth of home atmosphere, this first impression never leaves him and he is not likely to respond very rapidly to the treatment given by his attendants. The entire exterior should be given



Blackman Sanitarium, Atlanta, Ga.

Hentz, Reid & Adler, Architects

as far as possible some semblance of a home in its design and the grounds likewise developed.

With the exterior design in mind we now come to the plan. From experience we have learned that it is most satisfactory to have the offices of attending physicians, the medical and operating departments, the kitchen and service rooms, the laboratory, etc., located on the first floor. And, that most dread-

ed of all portion of the hospital—the operating room, set well back and entirely screened from view of the patients. With the entire service rooms located on the first floor and the bed rooms on the second the patient is never thrown in contact with the unpleasant parts of the hospital. Where nurses' quarters cannot be provided in a separate building (this is more satisfactory) they should be located in a wing or

Mr. Harry E. Harman, Jr., Says—

FORTY-SIX years ago the first issue of the *Southern Architect and Building News*, made its appearance and was welcomed by a handful of workers in the building industry, if you could call it an industry at that early date, in the South. The South was just then beginning to recover from the cruelties of war, a devastating and disorganizing civil war. We were very seriously concerned with getting back on our financial feet, and there was little time for the art of architecture and scarcely any building at all, other than that absolutely necessary for the well being of our health. An architect's name was seldom ever mentioned—there were none. The South, however, was destined to rise from the ashes piled deep upon her soil and to grow strong and finally to become the richest section of America, a position she holds unchallenged today. With the growth of the South in material buildings and architecturally trained men to design them, so has grown the *Southern Architect and Building News*, in character, influence and readers.

Through two generations the publishers of this journal have given liberally of their earnings to make possible a better magazine for the architectural profession in this section and the building industry as a whole. In return they have received the loyal support and co-operation of the architects, as evidenced by our files which show 95 per cent of them as paid subscribers. Other members of this great industry of building have not stinted themselves in encouragement and financial support. I take this opportunity, as publisher, on our forty-sixth birthday to express my appreciation to you our readers and advertisers for your loyal support. May the journal continue to warrant your co-operation.

With the December number you observed a new cover design, new paper stock, with a splash of color that harmonized and gave a bit of life to what would have otherwise been a drab picture. With this number you see another and still more effective sketch by Professor J. H. Gailey of the Architectural Department, Georgia School of Technology. There will be others even more interesting. This issue greets you with an entirely new type, a clean cut classic style that I feel is well suited and most appropriate for an architectural journal. There has been incorporated a plate section in color, which will be continued, and I hope enlarged in the very near future. This issue has been produced by an entirely new organization of printers and they assure me that you will receive your numbers promptly af-

ter the 15th of each month, the date the magazine is due off the press.

The policy of this journal is to record through illustrations the best work being done in the South today, judged by the very highest standards of architectural design. And only will work appear in the future done in the South. The text will be directed especially to problems involved in Southern buildings and discussions of the aesthetic requirements of, style, etc., suited to or adaptable to this section of the country.

With this definite policy established and with your co-operation we are giving the South and the profession in this section a journal that we feel merits your continued support. The editors and publisher will appreciate your suggestions.

THIS LETTER REVIVED YOUR EDITOR

I WISH to extend to you my hearty congratulations on the editorial appearing in your October number under the title, YOUR PROFESSION NEEDS YOUR HELP. It deals with the most vital subject facing the architectural profession in America today and unless we get together and make a united effort under the leadership of such able leaders as are willing to lead, including yourself, we might as well close up our offices and acknowledge defeat.

I am profoundly interested in this question of educating the public to a better appreciation of the architect's service and architecture and will do everything I can for the cause which you so ably champion.

Eugene B. Church, Architect,

Houston, Texas.

MAY THE GODS BE KIND TO YOU

OF particular interest to us was the editorial appearing in your November number entitled "Why Every Southern City Should Have An Art Jury." We feel confident that a wide publication of this editorial would have beneficial results in any community where circulated. With your permission we would like to have a large number of reprints made for distribution among all civic organizations, city commissioners, architects, and building material dealers throughout our territory.

It would be our intention to enlist the co-operation of local newspapers.

I. W. Phillips and Co., Building Supply Dealers,

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JANUARY, 1928



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THE OPEN FORUM

News and Views of and by the Profession

HONOR AWARDS FOR SOUTHERN ARCHITECTS

YOUR idea of "The Open Forum" appearing in the last two numbers is an excellent one and I wish to commend you on including such a department in your interesting magazine.

I am enclosing an article which I think embraces an idea that will help to bring to the attention of the public the outstanding examples of architecture being done in our southern cities as judged by the profession. If you think it worthwhile I will be glad to have you use it, otherwise let it go the usual route of discarded material.

There are in the southern states twenty chapters of the American Institute of Architects, including the states of Maryland, Missouri, District of Columbia, and West Virginia. If each chapter would take it upon itself, through an appointed committee—this committee to be selected as each chapter sees fit, to have the work of its members and non-members as well, reviewed each year and the best work given on honor award, it would go far towards establishing in the minds of the public what really constitutes good architecture. At the same time such a procedure would undoubtedly invoke greater effort on the part of the profession to better design.

The New York chapter of the A. I. A., the Architectural League of New York and the Fifth Avenue Association of New York, have for many years been doing just this thing and much good has been accomplished. In the case of the Fifth Avenue Association, the committee of awards consists of three architects, appointed by the New York Chapter of the American Institute of Architects, and three laymen appointed by the association. This committee is furnished with a list of all new and altered buildings that have been completed during the year. The awards are not given merely to increase the value of the buildings chosen, but to impress as firmly as possible on the public consciousness the civic desirability and the commercial value of good architecture. The association emphasizes the fact that good architecture is not necessarily expensive architecture. It is known that in many instances owners have given their architects greater leeway, in their efforts to obtain the prize, and often hired responsible professional men to design and supervise their buildings, rather than follow the prevalent custom among speculators of buying a standard set of plans and having

construction supervised by a building superintendent, if at all.

Each year the chapters of the A. I. A. on the Pacific Coast make honor awards for outstanding architectural work of merit and the idea is being taken up by other chapters throughout the west. The December issue of "The Architect and Engineer," published in San Francisco, contains the honor awards of the Washington State Chapter of the A. I. A. for the year just ended. I quote an extract from the report of the warding committee, "In sponsoring an honor award competition in Seattle, the Washington State Chapter is only following the precedent established by other Pacific Coast chapters. The institute itself is now considering the possibility of undertaking annual contest of this sort in each chapter, a proceeding which should be conducive to a publicity readily obtained and effective in its results."

"Quite aside from the interest such contests arouse in the general public, they should be stimulating to the members of our profession. An architect is often inclined to look with a sympathetic eye, not only upon his own work, but upon the work of his architectural friends, and he is therefore apt to overlook faults of design which are apparent to the critical eye of a juror who passes upon architectural merits of the buildings, viewed from this light. Buildings he has thought fairly interesting, may disclose, upon careful analysis, quite obvious faults, while other buildings he has regarded indifferently may possess heretofore undiscovered merits."

"One point will be apparent to those who follow jury reports of these judgments, and that is that simplicity of design has appealing force, often far outweighing the use of rich materials and elaborate ornament. Contests of this nature should have, therefore, a wholesome effect upon designers, opening their eyes to the value of restraint, and calling their attention to the fact that good mass, and proportion and interesting fenestration constitute the backbone of good architecture. Of course, that elusive and indefinable quality of charm, plays an important part, over-riding often consideration of design."

I see no reason why the chapters in the South of the American Institute cannot follow the precedent that has been set by other chapters in this matter. I firmly believe that if this idea were followed it would have a stimulating effect upon the public con-

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sciousness creating a desire for better architecture and consequently bringing more commissions to the profession. Aside from the financial remuneration which might accrue from these competitions to the architects it would make us work even harder for better design and as a result better architecture in the South. (*A Subscriber.*)

EDUCATIONAL AND REFRESHING SAYS MR. TRACY

IF you will pardon my delay, I wish to take this opportunity to thank you kindly for the *Southern Architect and Building News*, two issues which I have now received on my subscription.

Let me congratulate you upon the interesting material that you are publishing. I find its pages educational and refreshing.

James B. Tracy, A. I. A.,
St. Petersburg, Fla.

LE BRUN TRAVELLING SCHOLARSHIP COMPETITION YEAR 1928

THE Executive Committee of the New York Chapter of the American Institute of Architects, as Trustees of the Traveling Scholarship, founded by Pierre L. Le Brun, announces a competition for the selection of a beneficiary. The programme will be issued about January 15th, 1928, calling for drawings to be delivered about March 15th, 1928.

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 submit-

ted 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 traveling 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 traveling scholarship shall supplement school or office experience."

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, 1928, To Le Brun Scholarship Committee, Room 530, 101 Park Avenue, New York, N. Y.

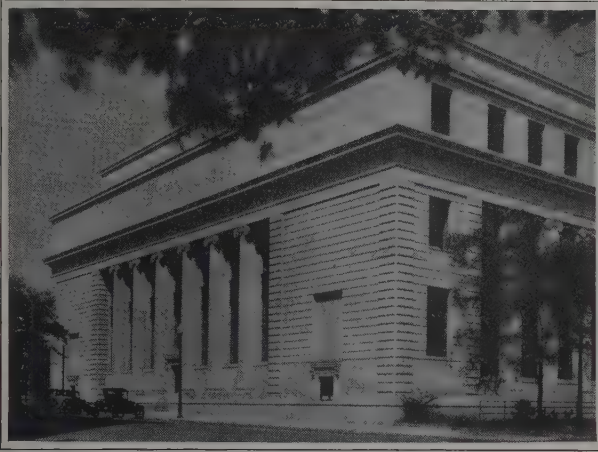
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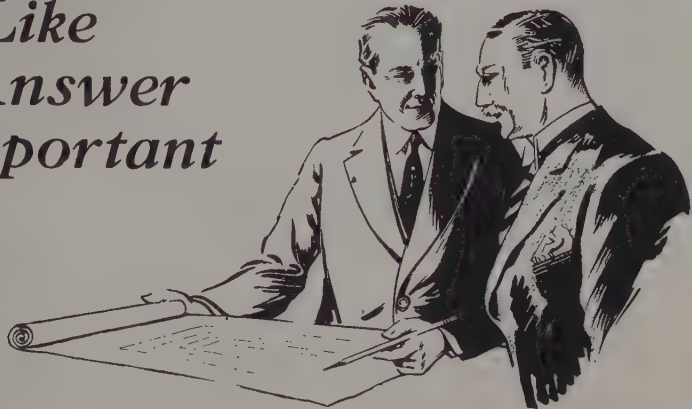
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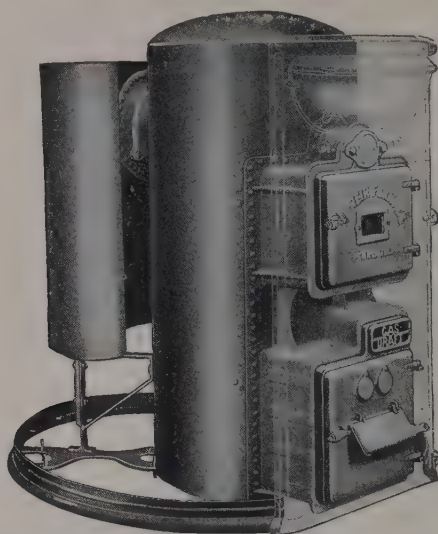
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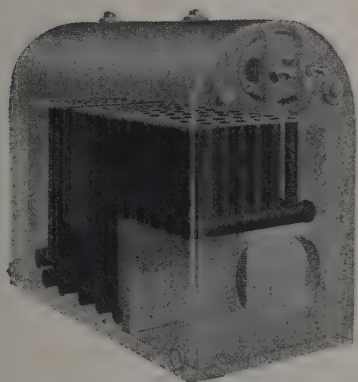
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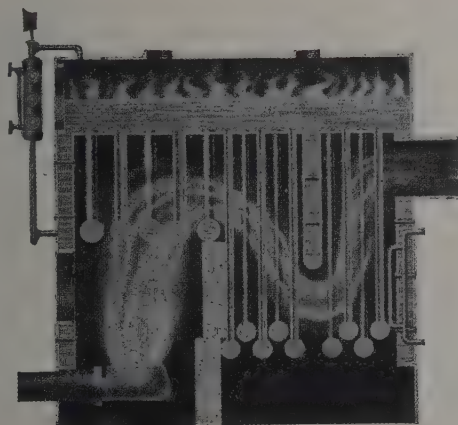
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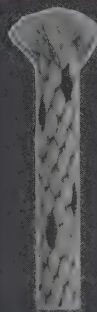
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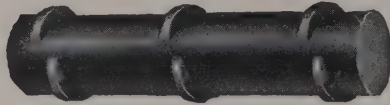
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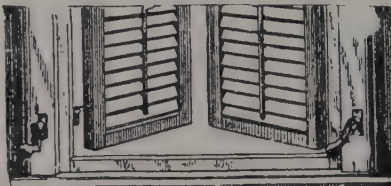
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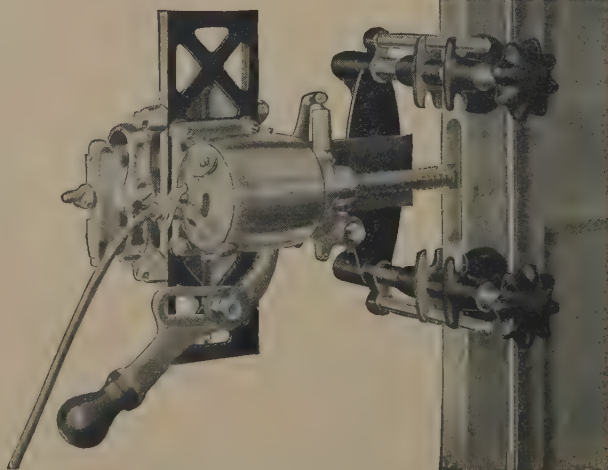
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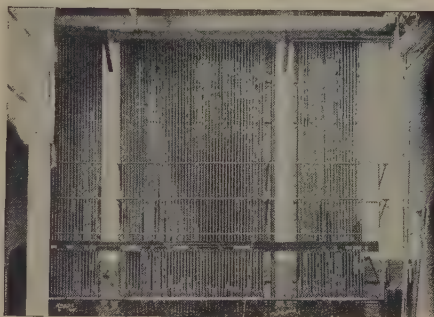
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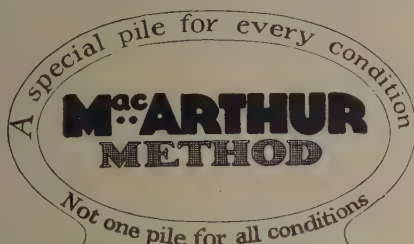
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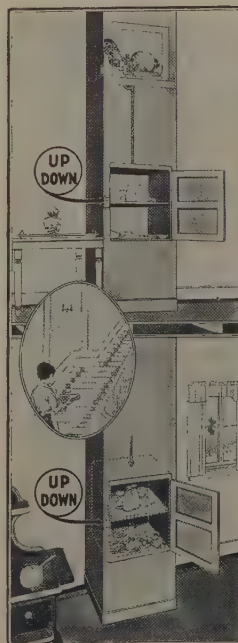
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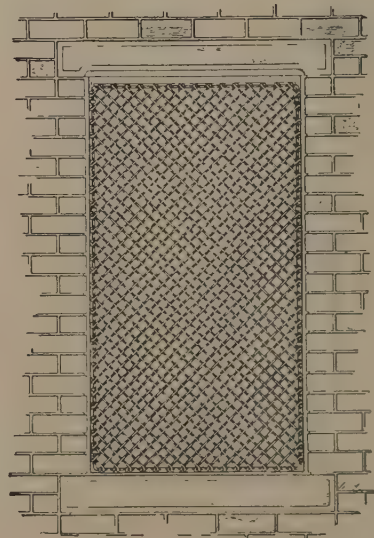
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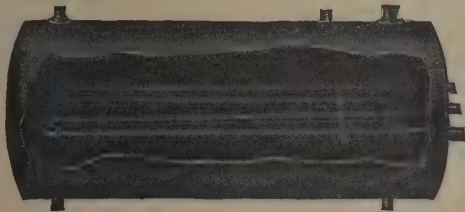
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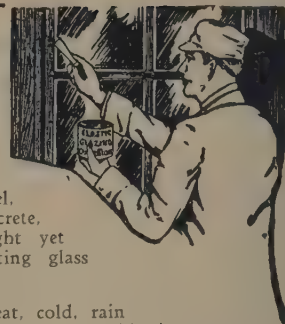
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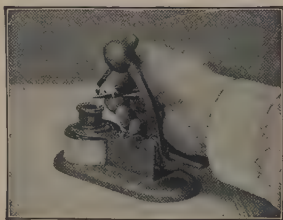
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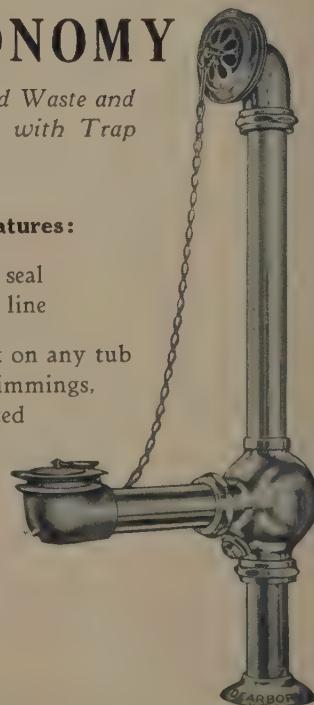
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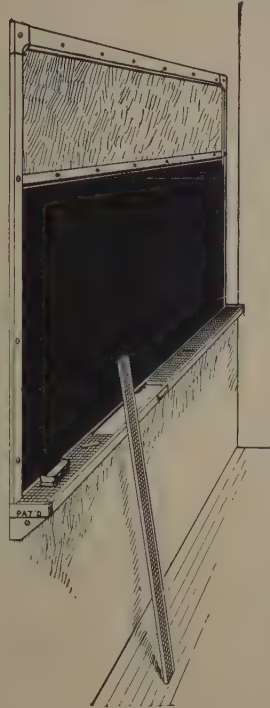
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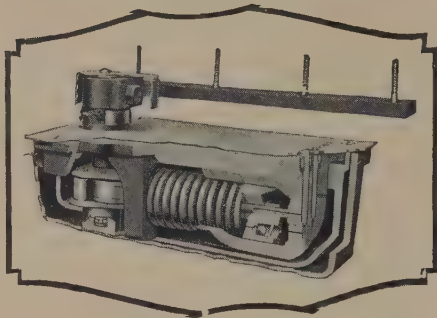


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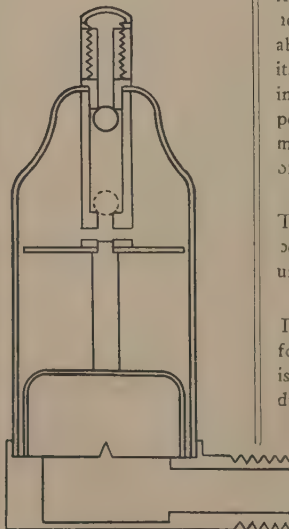
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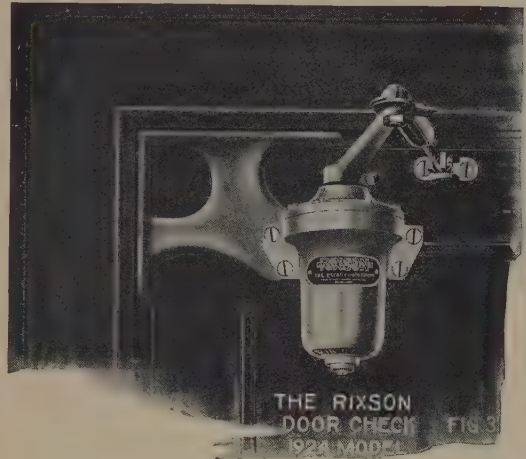
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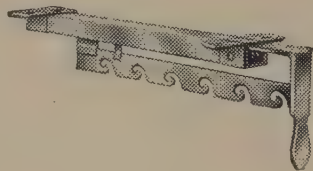
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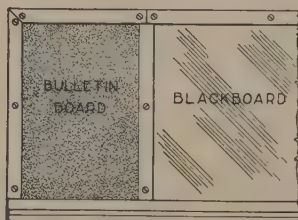
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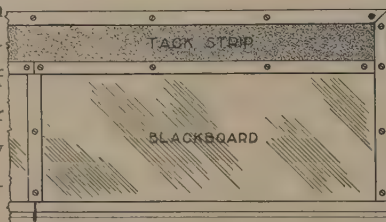


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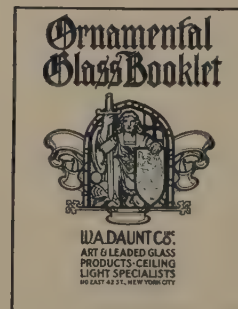
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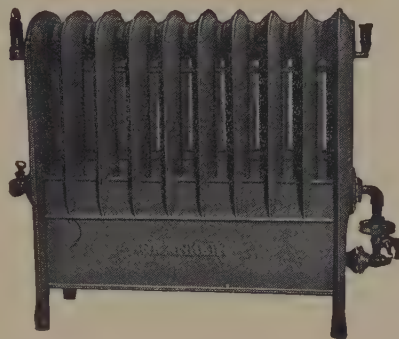
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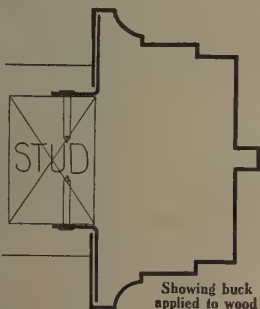


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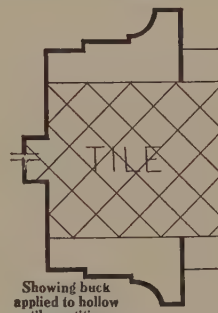
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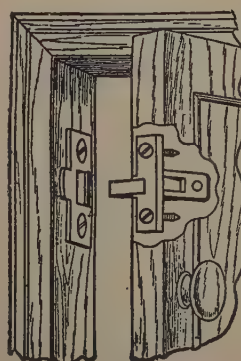
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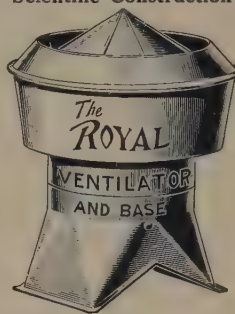
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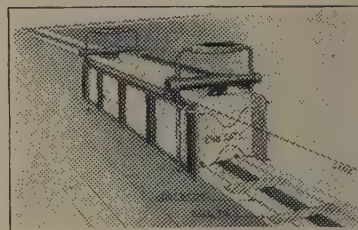
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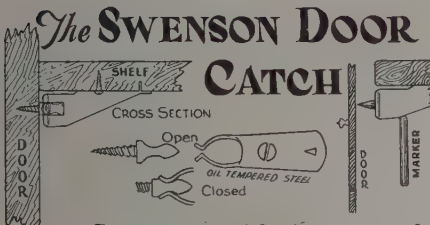
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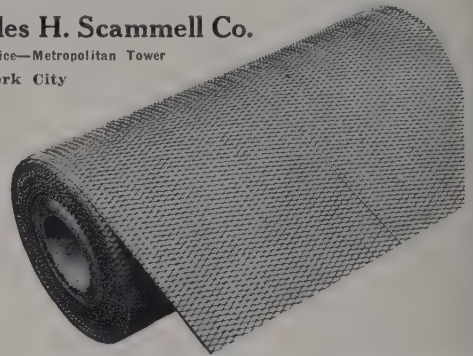
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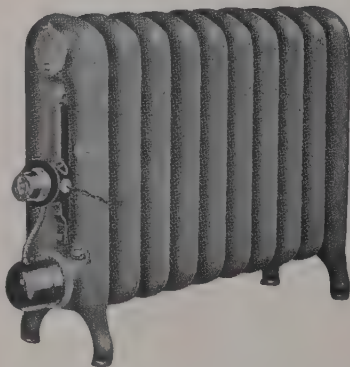
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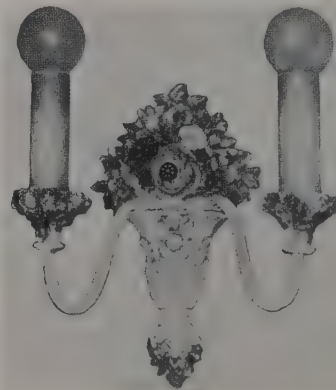
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SPECIFICATION AND BUYERS' INDEX

See Alphabetical Index Page 86

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(See Waterproof Materials)

R

RADIATORS—Steam, Gas, etc.

Trolley Supply Co., Massillon, Ohio

REFRIGERATORS

Herrick Refrigerator Co., Waterloo, Iowa

ROOFING—Slate, Tiles, etc.

Knickerbocker Slate Corp., New York, N. Y.
Ludowici-Celadon Co., New York, N. Y., Chicago, Ill.
Pennsylvania Structural Slate Co., Easton, Pa.

ROOFING—Cork

L. Mundet & Son, Inc., New York

S

SASH CORDS, CHAINS, ETC.

Samson Cordage Works, Boston, Mass.
Smith & Egge Mfg. Co., Bridgeport, Conn.

SASH—Balances, etc.

Caldwell Mfg. Co., Rochester, N. Y.

SEATS—Toilet, etc.

Luzerne Rubber Co., Trenton, N. J.

SLATE—Structural, Blackboard, etc.

Knickerbocker Slate Co., New York
Pennsylvania Structural Slate Co., Easton, Pa.

SLATE—Flagging

Knickerbocker Slate Co., New York
Pennsylvania Structural Slate Co., Easton, Pa.

STAIRS—Folding

Marschke Co., St. Paul, Minn.

STAIR TREADS

American Bluestone Co., New York, N. Y.
Pennsylvania Structural Slate Co., Easton, Pa.

STONE—Limestone, etc.

Bedford Cut Stone Co., Bedford, Ind.
Briar Hill Stone Co., Glenmont, Ohio
Central Oolitic Stone Co., Chicago, Ill.
Coughlan, T. R. Co., Mankato, Minn.
Reed-Powers Cut Stone Co., Bedford, Ind.

STORE FRONTS—Metal, Etc.

Zouri Drawn Metals Co., Chicago, Ill.

T

TANKS—Water, etc.

Cole, R. D., Mfg. Co., Newnan, Ga.

TERRA COTTA

Atlanta Terra Cotta Co., East Point, Ga.
Conklin & Armstrong Co., Philadelphia, Pa.
Winkle Terra Cotta Co., St. Louis, Mo.

THEATRE EQUIPMENT

Peter Clark, Inc., New York, N. Y.

TILES—Flooring, Roofing, etc.

Lloyd Floor & Wall Tile Co., Kansas City, Mo.
McClamroch Co., Greensboro, N. C.
Queen Mantel & Tile Co., Atlanta, Ga.
U. S. Quarry Tile Co.

V

VARNISH

Continental Chemical Corporation, Watseka, Ill.

VENTILATORS

Globe Ventilator Co., Troy, N. Y.
Royal Ventilator Co., Philadelphia, Pa.

W

WINDOWS—Fixtures, Frames, Accessories, etc.

Austral Window Co., New York, N. Y.
Caldwell Mfg. Co., Rochester, N. Y.
Hagstrom Mfg. Co., Glen Cove, L. I., N. Y.
Pearsall, J. R., Mfg. Co., Rochester, N. Y.
Richey, Brown & Donald, Maspeth, N. Y.
Rixson, Oscar Co., Chicago, Ill.
Samson Cordage Works, Boston, Mass.
Smith & Egge Mfg. Co., Bridgeport, Conn.
Sou. Wire & Iron Works, Atlanta, Ga.
Tomlinson, John K. Co., Chicago, Ill.
United Specialties Mfg. Co., New York, N. Y.
Zouri Drawn Metals Co., Chicago, Ill.

WINDOW GLASS

Blackford Window Glass Co., Vincennes, Ind.

The Central Oolitic Stone Co.

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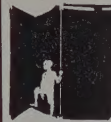
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Medical & Hospital Buildings, Chicago, Ill.
S. W. Straus Building, Chicago, Ill.
Illinois Life Insurance Building, Chicago, Ill.
London Guarantee & Accident Bldg., Chicago, Ill.
First & Old Detroit National Bank Bldg., Detroit
Union Trust Building, Cleveland, Ohio
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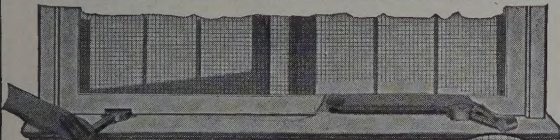
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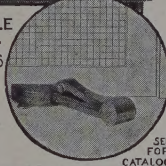
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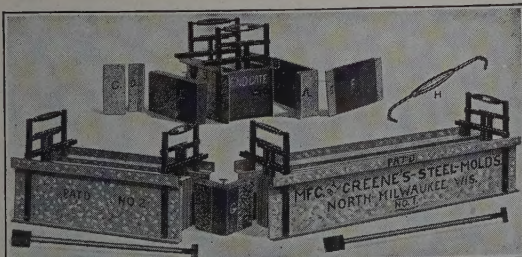
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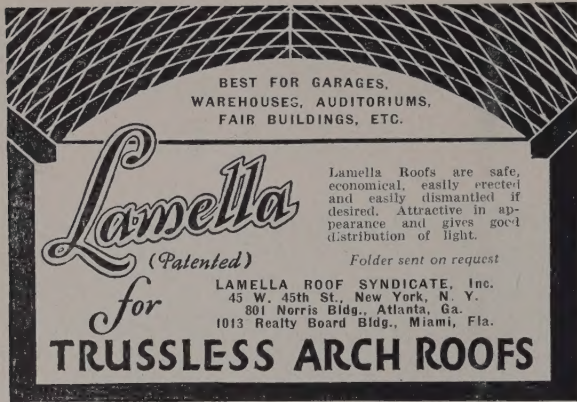
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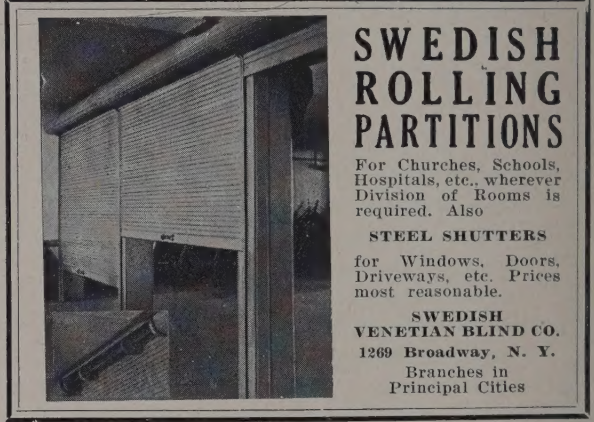
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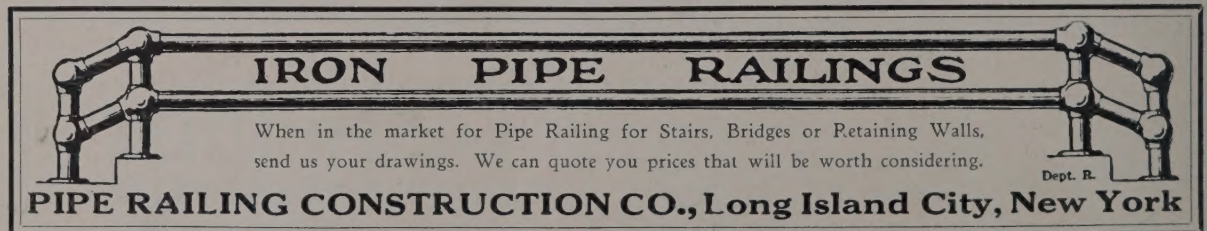
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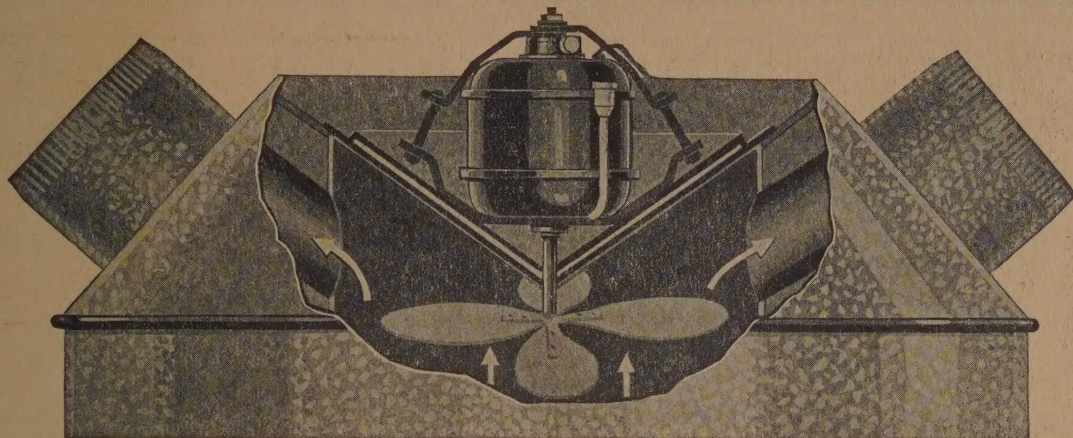
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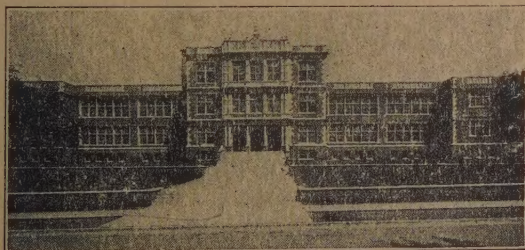
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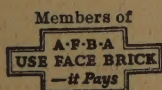
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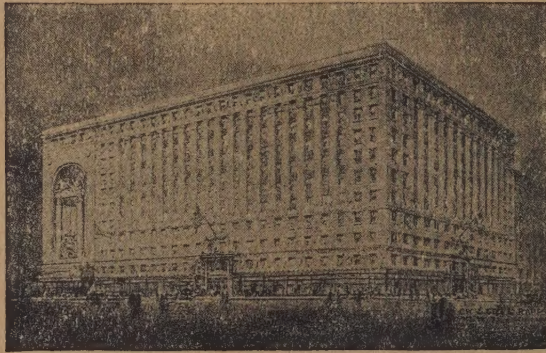
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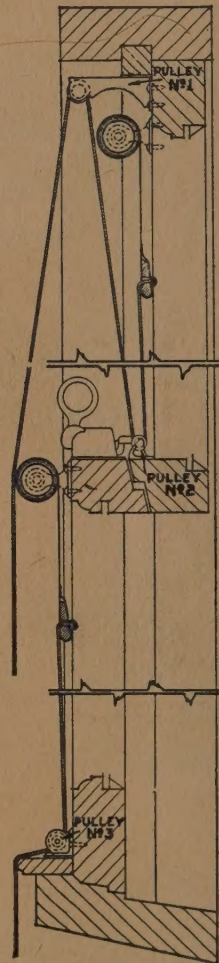
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Section Showing Arrangement of Shades and Pulleys. Upper view: Press Club Building in Washington, Equipped Throughout With Austral Windows, C. W. & George L. Rapp, Architects.

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