

THE AMERICAN ARCHITECT

FOUNDED 1876

THE ARCHITECT AND THE MORE PRETENTIOUS HOUSE

By CARL A. ZIEGLER, A. I. A.

Illustrated by Recent Work by the Author

WHEN in an unguarded moment the writer listened to the lament of the editor of this journal, to the effect that many architects pay no attention to the small house problem, which in the editor's opinion was one of the crying needs of the land if the perennial flood of bungalows upon the hill-sides was to be overcome, and prepared for publication in the February 5th, 1927, issue of THE

AMERICAN ARCHITECT an article on the subject of "The Architect and the Small House," he did not anticipate that the same editor with the same enthusiasm would be pleading the cause of the more pretentious dwelling house and seeking the inevitable copy and photographs,—but then the ways of editors are inscrutable.

Just when a house ceases to be a small house



HOUSE OF MRS. FRANK HASTINGS, ALTOONA, PA.

CARL A. ZIEGLER, ARCHITECT

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HOUSE AT VILLA NOVA, PA.
CARL A. ZIEGLER, ARCHITECT



Photos by Wallace

HOUSE ON WISSAHICKON AVENUE, GERMANTOWN, PA.
CARL A. ZIEGLER, ARCHITECT



HOUSE OF MRS. FRANK HASTINGS, ALTOONA, PA.
CARL A. ZIEGLER, ARCHITECT

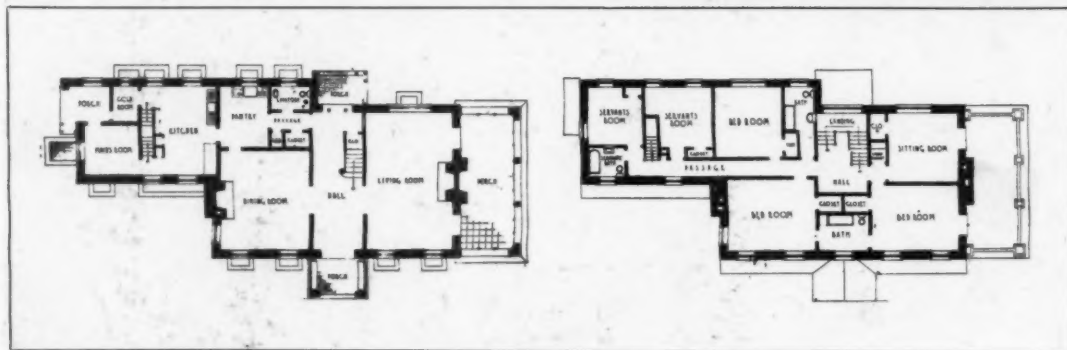


HOUSE OF WILLIAM L. CLAUSE, SEWICKLEY, PA.
CARL A. ZIEGLER, ARCHITECT

and becomes a moderate size house or at what point a dwelling may be referred to as pretentious, it is very difficult to say, but certainly the average architect approaches the two problems in an entirely different spirit and perhaps that is the reason why so many of the more pretentious houses seem to lack the quaint, picturesque quality so often found in the moderate size house, and become stilted and formal. A study of the larger houses published during the past year reveals a certain formality or stiffness in the designing of the exterior which gives one the feeling that they were done with a heavier hand than were the many charming smaller houses published during the same period, and in this connection it is interesting and encouraging to note the very marked improvement that has been made in the designing of houses in all sections of the country. Undoubtedly, the modern country houses of America are superior in design to those being erected in England and France today, which fact has brought forth considerable comment from the editors of architectural publications abroad.

Any architect who has had reasonably long experience in the building of homes for human beings, knows that to regard the project purely as a problem in design, leads to disaster. To the owner, the house is not a problem in design, but together with the usual conveniences and comfort each hopes to secure also that very illusive atmosphere, or proportion or whatever it is, that expresses well being and logical thinking, that vague something which attracts the favorable opinion of the passer-by; but, of course, each individual has a different idea as to how this result may be obtained, and therein lies the architect's problem.

The writer has heard a great deal of comment about the desire of so many owners to have their homes appear pretentious and luxurious, but in a practice covering quite a period of years, he has not found that this demand has been mandatory in very many cases. On the contrary, most prospective home builders insist that their houses shall be kept unpretentious in design, even though the buildings must of necessity be large in order to



HOUSE OF MRS. FRANK HASTINGS, ALTOONA, PA.

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meet the requirements of the modern standards of living. The best proof of this fact may be obtained by studying the residences published in the architectural magazines of about fifty years ago and comparing them with those appearing in more recent publications.

Monumental building in this country (excluding the skyscraper) may not yet have equalled the European standard, but this certainly cannot be said of the country house.

America now has traditions of its own for home building, but not so many years ago it was considered quite necessary to drag a French chateau or a Spanish or Italian villa up by the roots and plant it here in America, regardless of its surroundings, if one would have a residence of any pretensions whatsoever. Now, however, the architect, as well as the layman, has learned that we have in New England the inspiration for white clapboard houses that can be carried to the nth power if desired, and many of the most successful of our modern frame houses, although quite large and pretentious, were

inspired by this simple early New England work. Certainly the well designed, long, low, white clapboard house, set in proper foliage, has every requisite necessary to produce that charm which in houses corresponds to the "IT" which we hear so much of in connection with personality today.

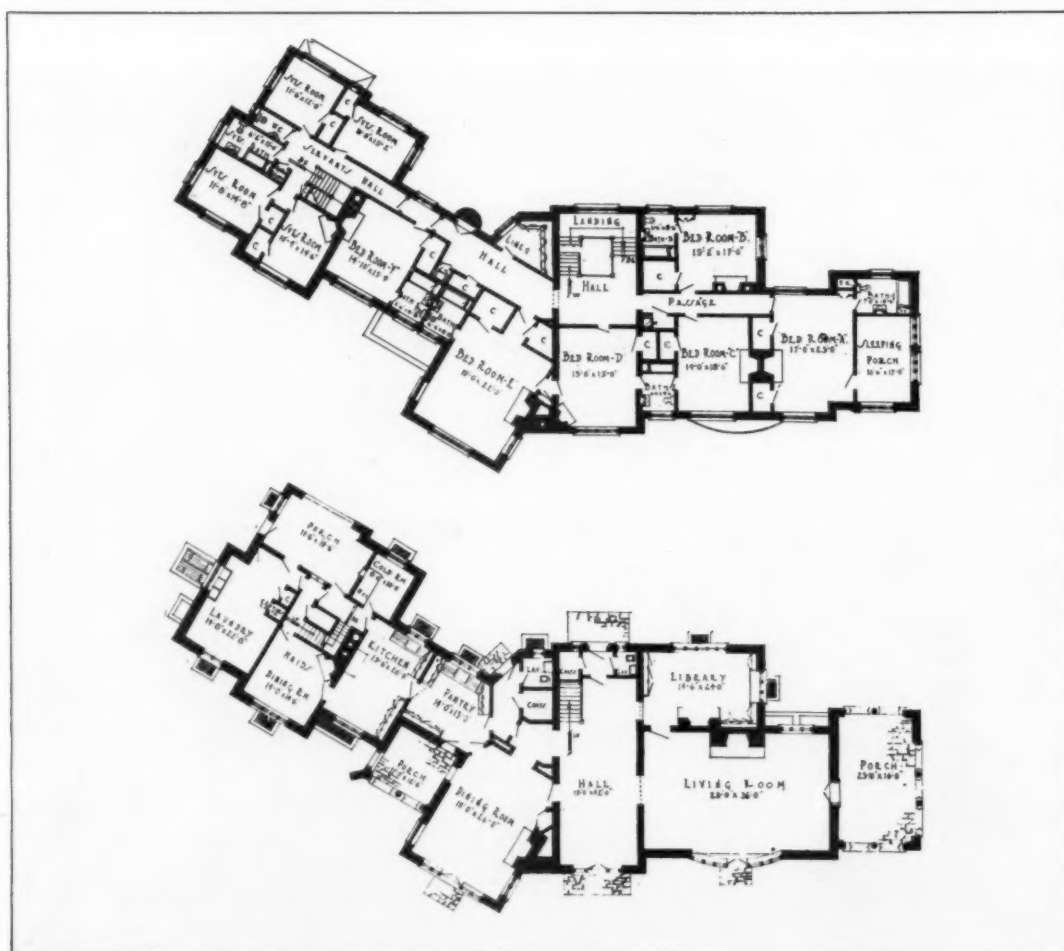
Then in New York, Pennsylvania and Delaware we have the various forms of stone Colonial houses which are capable of being developed into glorified farm houses, not for farmers, but for the most fastidious people of today who still retain, however, a love for the hillside and valley and who object to the castles and palaces which the architects of a generation or two ago pronounced to be the only fitting habitation for a person of means.

In the neighborhood of Philadelphia there is the development of the English Cotswold stone house which, because of the beautiful ledge rock so plentiful in that vicinity, was a most logical development and one which fits well into the rolling country surrounding Philadelphia which is not unlike that found in some parts of England.



HOUSE OF WILLIAM L. CLAUSE, SEWICKLEY, PA.

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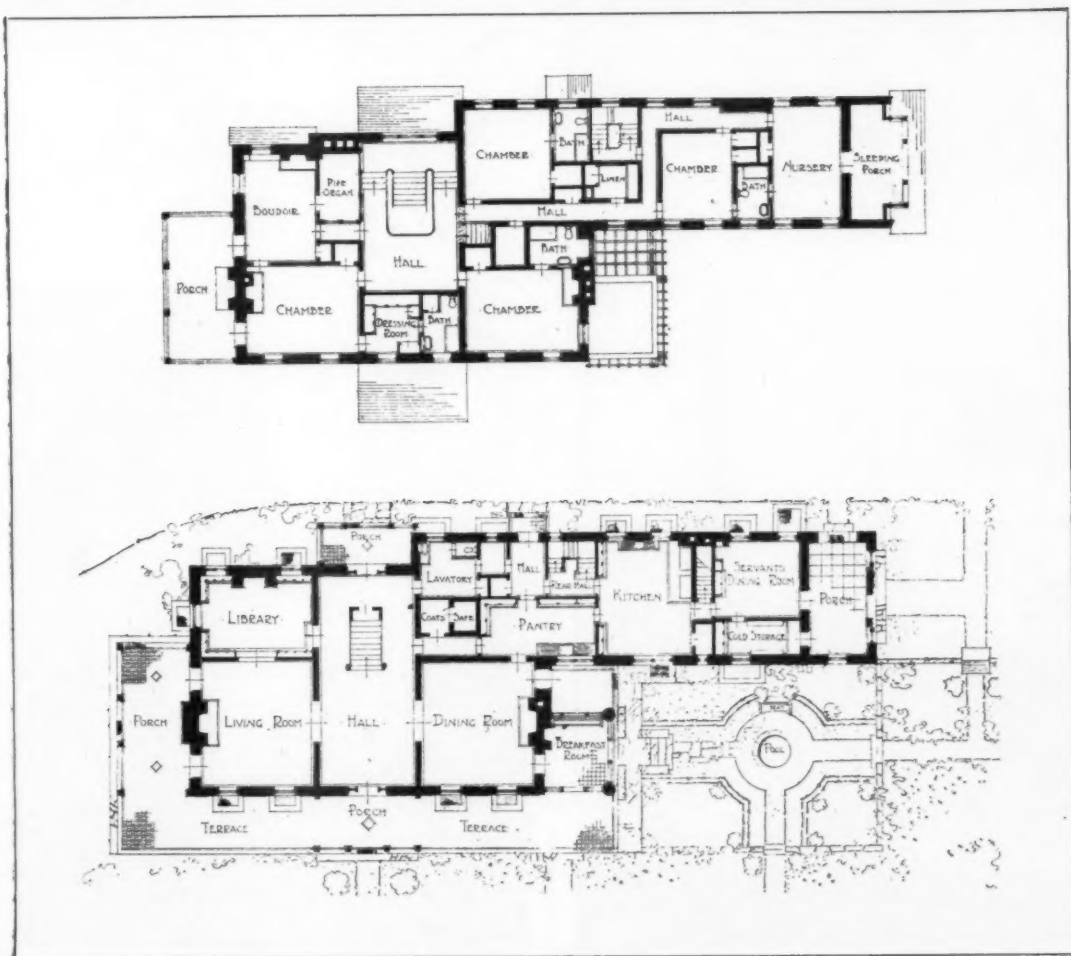


HOUSE OF WILLIAM L. CLAUSE, SEWICKLEY, PA.

CARL A. ZIEGLER, ARCHITECT

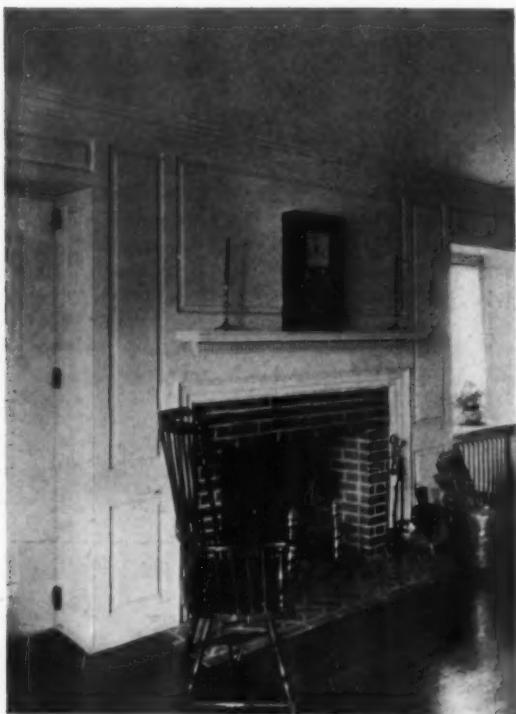


Photo by Wallace



HOUSE ON WISSAHICKON AVENUE, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT



INTERIOR DETAIL
HOUSE OF THOMAS EVANS, GERMANTOWN, PA.



Photos by Wallace

HOUSE AT VILLA NOVA, PA.
CARL A. ZIEGLER, ARCHITECT

In Virginia and the South we have those stately brick Georgian mansions which fairly exude a sense of well being and good breeding and convey better than words can do the spirit of the Cavalier stock which reached the pinnacle of aristocratic life in this country, which perhaps because of the impossibility of slave ownership will never be attained again. Even the most unimaginative person must, upon viewing Mt. Vernon, Westover, Shirley and similar country houses of the South, be able to conjure up visions of fox hounds and thoroughbreds crowding the lawns for a typical Virginia hunt breakfast, or the Yuletide gayety in the splendid Georgian interiors with the Christmas greens and the flowing bowl gleaming in the glow from the great fireplaces.

The traditions of this type of architecture are all American traditions and are just as good today as they were one hundred and fifty years ago if the architect captures the true spirit of the style, but the difficulty is that their charm is very illusive and, even to approximate it, requires infinite pains.

In adopting the Colonial or the English Cotswold or Tudor style of architecture for the home, the owner has the assurance that time will only tend to enhance its beauty, as age is really necessary to bring out the true character of well-designed buildings of this style, especially when the house is built of a stone which weathers.

There has recently been a movement, particu-



larly among operative builders, to "modernize" home building, much as music has been modernized. As near as the writer has been able to observe, the purpose seems to be to shock the beholder through the medium of startling textures and color in stuccos and the use of primitive color effects in tile and painting. There can be no doubt that in this climate such houses begin to deteriorate the day after they are finished and in a very few years appear quite shabby.

In Florida and California there are excellent examples of Italian and Spanish work which harmonize admirably with the luxurious foliage in which these sections abound, but this type of architecture needs the atmospheric conditions found only in the far South to be seen at its best and is never very successful in the North.

One hears occasionally of houses "going out of style," but the writer has observed that well-designed houses, built of materials that have a pleasing texture which will weather properly in this climate, improve from year to year and are never considered "out of style"; whereas those more or less exotic houses which are not indigenous to the soil, soon lose the attraction which they have had when fresh and new, and the deterioration increases with each succeeding year.

The modern real estate promoter has come to the realization that excellence in design has a monetary value, and this fact has already had a

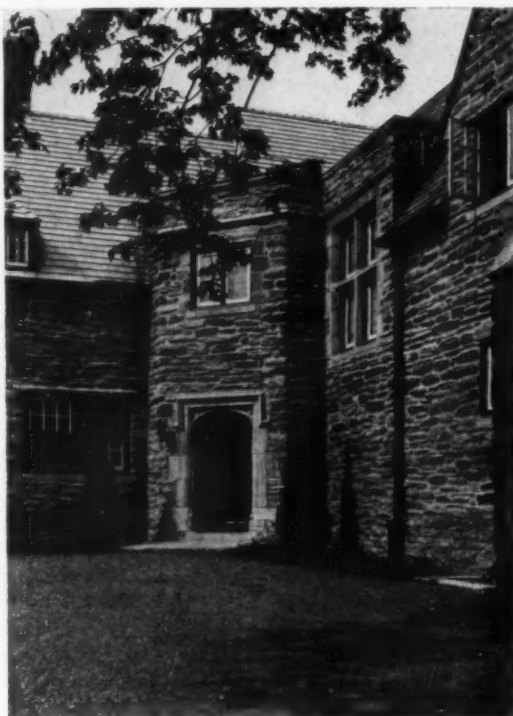
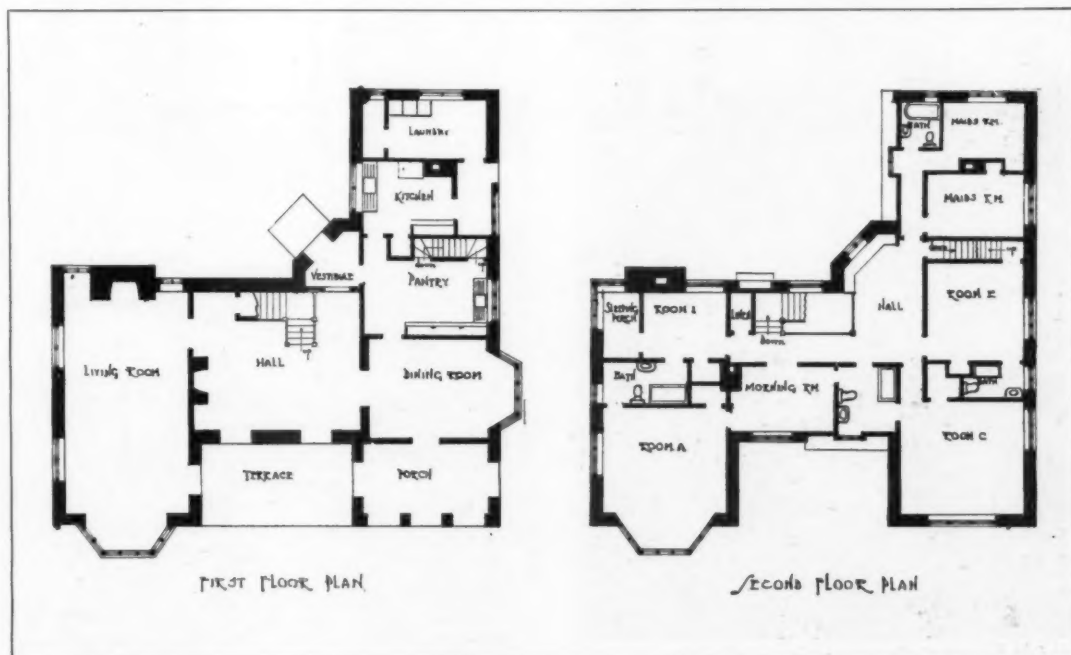


Photo by Wallace

ENTRANCE DETAIL

PLANS OF THIS HOUSE ARE SHOWN BELOW

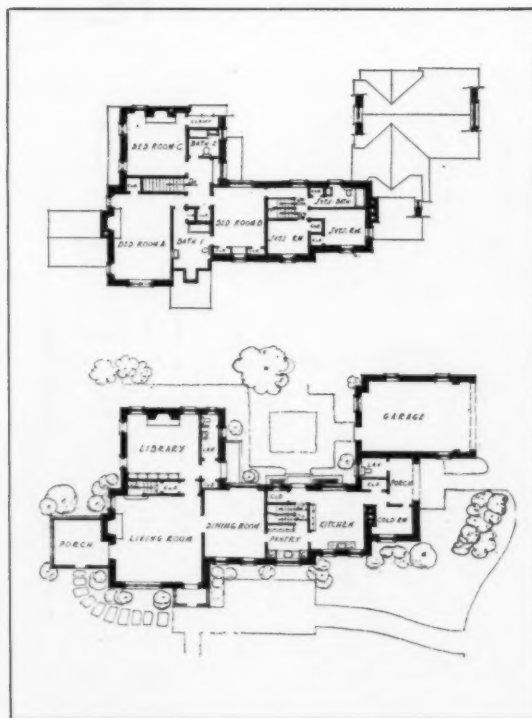


HOUSE AT ELKINS PARK, PA.

CARL A. ZIEGLER, ARCHITECT

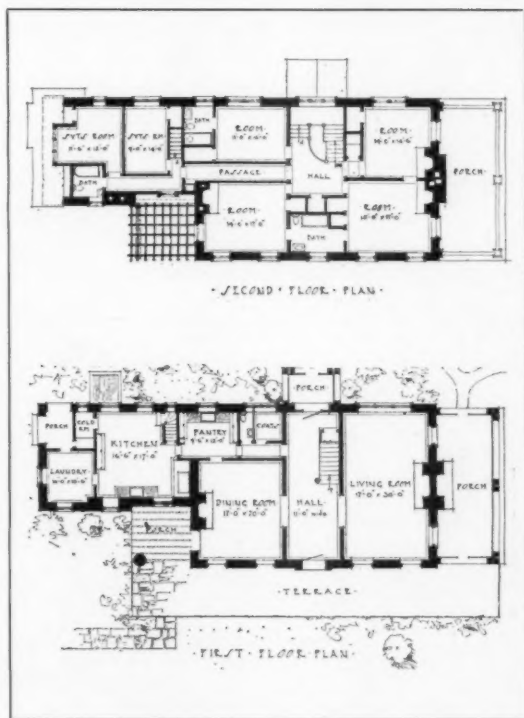


Photos by Wallace



HOUSE OF THOMAS EVANS, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT



Photos by Wallace

HOUSE IN THE HUNTINGDON VALLEY, PA.

CARL A. ZIEGLER, ARCHITECT

marked effect even on the design of speculative developments and augurs well for the future.

Painting and sculpture are not developing as they should in America, and music seems to be suffering from the "blues," but the revival of architecture in America during the past thirty years marks an epoch in our art history.

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EUROPEAN ARCHITECTURAL TOURS

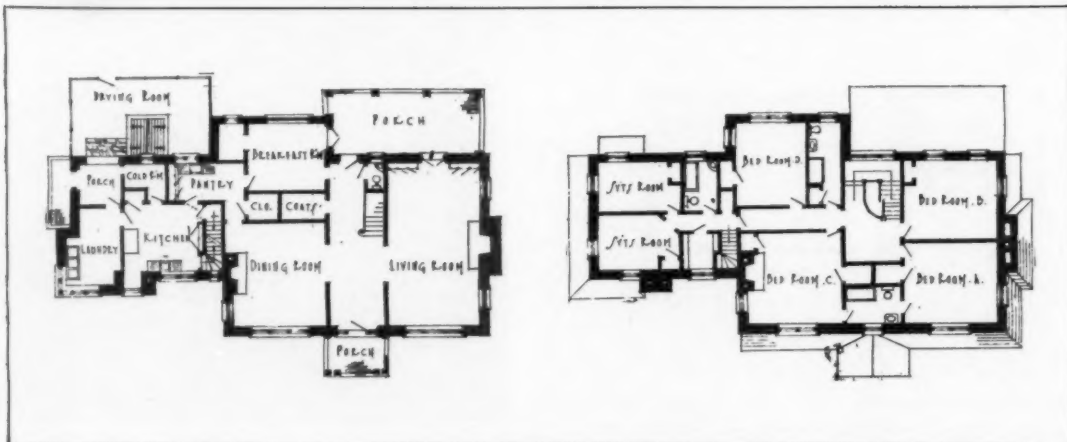
THIS is the season for the announcement of architectural tours in Europe. A two months' tour, visiting England, France, Italy and Switzerland, under the direction of Charles A. Scheuringer, of Philadelphia, and E. E. Williams of Wyncote, Pa., has recently been announced. The itinerary follows the route of greatest interest to architects, including stops at Paris, Rome, Naples, Florence, Venice,

Interlaken and London. The cost, including all expenses except passport visas, is \$449.00. Additional information may be obtained by communicating with either of the above named men.

Another tour, under the direction of the Bureau of University Travel, is entitled "A Vagabond Tour for Architects." It takes a slightly different course from the one above, sailing from Montreal, June 29, and spending the first two weeks in England, visiting Exeter, Stratford-on-Avon, Warwick, Oxford and London; then continuing on to Paris, visiting the chateau country, Dijon, Milan, Venice, Florence, Rome, and return to Paris by way of Arles, Nimes, and Avignon. The cost is \$500, with passports and visas extra. The tour will be under the leadership of Donald Kirby. Additional information may be had by addressing the Bureau of University Travel at Newton, Mass.



Photo by Wallace



HOUSE OF RICHARD P. BROWN, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT



EDITORIAL COMMENT



WHEN, in 1909, the State of New York created the office of State Architect in an attempt to correct highly unsatisfactory conditions in connection with the construction of various state buildings, it took the initial step that has made this State an outstanding example in the recognition of art and architecture. In 1914, further progress was made through making the office of State Architect an administrative department of the State Government. At a later date it gave recognition to the practice of architecture through the adoption of architectural registration laws. The creation of an art commission to pass upon the design of works undertaken by the State gave impetus to the movement toward a sane and correct solution of its building problems. In 1924 the New York voters approved an amendment to the State Constitution which provided for a State Department of Architecture among other specific changes in the reorganization of the State Government. During the past four or five years this State has appropriated such vast sums for the construction of state hospitals, charitable institutions and public buildings, that it has been looked to as a leader and an example to be followed by others in the construction of public buildings.

Is the system, thus set up over a period of twenty years, a failure and an impracticable method of controlling the design and erection of public buildings? If it were not for the fact the system has been tried and proven to be a logical, satisfactory, and practical procedure in both public and private undertakings, this would be the only conclusion that could be drawn from Chapter 66 of the Laws of 1927. Legislation enacted at that time abolished the New York State Department of Architecture and made it a Bureau of Architecture under the control of the Department of Public Works. Legislation has recently been passed under New York State Bill, Introductory No. 28, which still further subordinates the State Architect's functions by permitting the head of the Department of Public Works to terminate the State Architect's control of the work designed by him at the point of contract, and to turn over to the Engineering Division of the Department of Public Works the supervision of construction, including the approval of materials and workmanship, shop drawings, and issuing of certificates for payment to contractors. This procedure reduces the State Architect's office to a mere drafting room for the Department of Public Works. This bill has passed both legislative bodies and at present only awaits the signature of the Governor.

The result which can only bring disaster to

future enterprises authorized under such conditions, is too well known by every architectural practitioner to require argument. That the situation is recognized as grave, a reflection of complete ignorance, not alone of the fundamental principles underlying the practice of all professions, but contradicts also the universally known and established economical procedure in the world of commercial building construction, is indicated by the following statement adopted by The Producers' Council:

I represent The Producers' Council, an organization of national manufacturers and associations of manufacturers, affiliated with The American Institute of Architects.

Our presence here today has nothing to do with local or state problems. We are concerned only with what we conceive to be a national problem which involves the relation of the practice of architecture as a profession, and the construction of public buildings by state units.

We are frank to admit that our interest may very well be called a selfish one. Members of The Producers' Council today are, as you gentlemen undoubtedly are aware, spending millions of dollars in research to make certain that the materials they manufacture are the best that can be made. Their expenditures for educational propaganda—advertising, if you will—are enormous, for if an intelligent use of our products is not made, all our efforts toward better buildings are nullified.

The architect, we feel, by training and education is best qualified to co-operate with us in this effort.

With this thought foremost, the following resolution was adopted at a special meeting of Executive Committee of The Producers' Council held on February 3, 1928, in New York:

WHEREAS The Producers' Council, affiliated with The American Institute of Architects, is an organization of national manufacturers and associations of manufacturers, with an invested capital of nine billion dollars and with four million employees, whose products are utilized in the construction and equipment of buildings; and

WHEREAS the reputation of these products and the financial welfare of their producers depend as much upon their intelligent use as upon the quality and merit of the products themselves; and

WHEREAS the intelligent employment of products in building construction depends almost wholly upon the preservation of the architect's professional function in connection with work of construction; and

WHEREAS one of the purposes of this organization is to maintain and strengthen that professional function;

NOW, THEREFORE, be it

RESOLVED that we advocate the creation of an independent Department of Architecture in every state where the volume of public building construction warrants the practice of architecture as a function of State Government; and that we advocate the creation of an independent Department of Architecture in the State of New York, which Department should be headed by a competent architect. Therefore, be it further

RESOLVED that we urge the defeat of the New York State Senate Bill, Introductory No. 28, and the introduction and passage of legislation re-creating the Department of Architecture as established by the Constitutional Amendment adopted in 1924 and providing for the reorganization of the State Government.

J. C. BEBB, *Secretary*

F. P. BYINGTON, *Chairman*

The architect's interest in this question is two-fold—first, as a member of his profession and, second, as a citizen and taxpayer. The questions of the relation of the architectural profession to the construction of public buildings and of the practice of architecture as a function of government, are not local but national issues. The recent action in New York State can only mean the casting aside of the experience, hard work and progress of the past twenty years, will create in the minds of the people a misunderstanding of the functions of an architect, and very likely mean a return to the chaotic and wasteful conditions prevailing before 1909.

The present situation in New York State would make it appear that it will be some time before sufficient public opinion will be aroused to demand a repeal of the Acts of 1927 and 1928 and a restoration of the legislation enacted in 1924. As a national issue affecting similar action in other states, pressure from every possible direction should be brought to bear to change this legislation in New York State. Architects and all citizens in other states should be forewarned and see to it that proposed legislation of a similar nature in their respective states is effectively defeated. Forewarned is forearmed. The example being set by New York State is serious and a menace to the public welfare in every state of the Union.

WHEN we see a so-called craftsman in a show window, as we did a day or two ago, casting "carved wood panels" in a composition material at the rate of one every four minutes, each panel bearing the grain, tool marks and worm holes of the original model, and see the wide interest which such an operation creates, we wonder if our artistic progress is not lagging away behind our mechanical development. And yet the value of such a product as this must not be overlooked, especially in this day of standardization. There is no question that casting methods have allowed many of our buildings to have much greater interest both inside and out. Cast products have been of special value to designers of buildings of moderate cost; and without doubt the standard of taste in this country, especially among the owners of low cost buildings,—who constitute the masses,—has been raised by being able to afford a product which possesses much of the charm of the original model from which it was cast. But of even greater interest is the fact that the composition material used in casting various products often bears certain properties which make its use more desirable than the original. We like to look ahead, however, to see these products of modern invention and manufacture put to a purely modern purpose. It is in direct line with honesty in the use of materials that design be determined by the physical properties of the product and the methods by which it takes form. The tool marks on the carved wood model indicate the method by which

the carving was produced. The grain is the natural texture of wood. It may not be possible to create a design that suggests cast production, but the casting process does allow for the production of certain forms which it may not be possible to produce in wood; and, if these forms are given a texture which is individual, the criticism that might be raised against a composition product, which is used for casting, would be retracted, and, instead, only praise be accorded it.

JUDGING by the crowds which visited the exhibition of Modern French Decorative Art at Lord & Taylor's store in New York last month, the public has begun to take an interest in what is generally termed the modern movement. While we were very much interested in the various pieces of furniture, fabrics and other elements of room furnishing, we could not help but feel that, in a majority of cases at least, the designs were somewhat forced. In other words, many of the details seemed to us to have been developed solely with the idea of doing something different, rather than suggesting a natural or even logical expression of modern thought. Actually the incentive for a new style is much greater in this country than in Europe. The architecture that has been characteristic of England, France, and Italy during the last four and five hundred years, is their own. We are now gradually evolving, for the first time, a style of architecture that is distinctively American. Style in architecture is dependent upon structural principles.

Harvey Wiley Corbett, F.A.I.A., New York architect, recently stated in an article: "It can be said with accuracy that American architects have only begun within a dozen years or so to recognize that steel construction involves entirely new architectural principles and to treat it accordingly. The extent to which steel has liberated architecture from the burdens of past building methods may be observed in its current use in literally every type of structure. . . . It would appear, then, that America actually has created a new architectural principle. To my mind it is just as great a departure from the masonry arch as the masonry arch was from the post and lintel."

What could give greater inspiration and encouragement to the development of the decorative arts in this country than the evolution of a modern American style of architecture? During the period of tutelage through which we have but recently passed, studying carefully the designs of the master-architects of the sixteenth and seventeenth centuries, if we learned nothing else, we learned that furniture and the other decorative arts are subordinate to the architecture of the interior of a building and that harmony between these two phases of design is necessary to success. With a new and distinct style of architecture, then, fairly well under way, it is logical that our efforts be spent in developing a harmonious style in the decorative arts.

A Series of Plates Illustrating

WILLIAM L. HARKNESS HALL

YALE UNIVERSITY, NEW HAVEN, CONN.

Delano & Aldrich, *Architects*



Photo by Fischer

SEE PLAN ON BACK

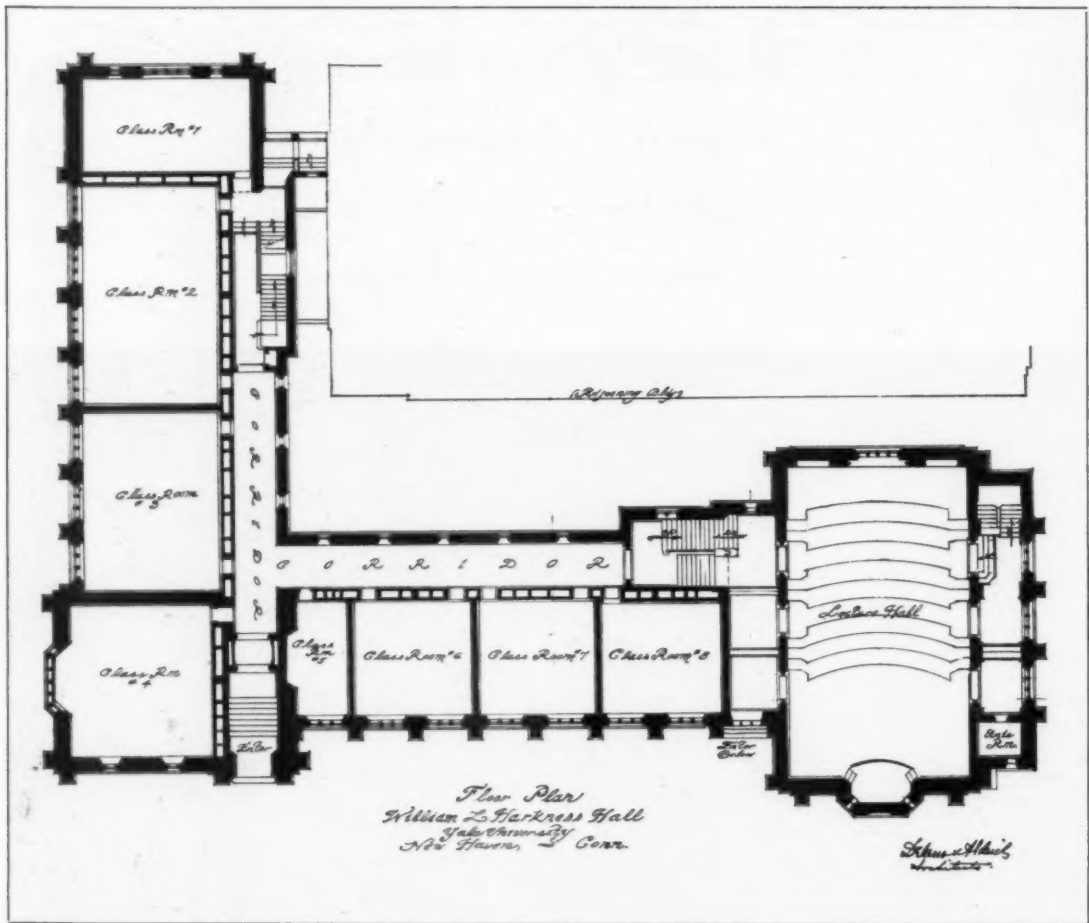




Photo by Fischer

MAIN ENTRANCE TOWER

WILLIAM L. HARKNESS HALL, YALE UNIVERSITY, NEW HAVEN, CONN.

DELANO & ALDRICH, ARCHITECTS





Photo by Fischer

WILLIAM L. HARKNESS HALL, YALE UNIVERSITY, NEW HAVEN, CONN.

DELANO & ALDRICH, ARCHITECTS





Photo by Fischer

COLLEGE STREET FACADE

WILLIAM L. HARKNESS HALL, YALE UNIVERSITY, NEW HAVEN, CONN.

DELANO & ALDRICH, ARCHITECTS





Photo by Fischer

WILLIAM L. HARKNESS HALL, YALE UNIVERSITY, NEW HAVEN, CONN.
DELANO & ALDRICH, ARCHITECTS



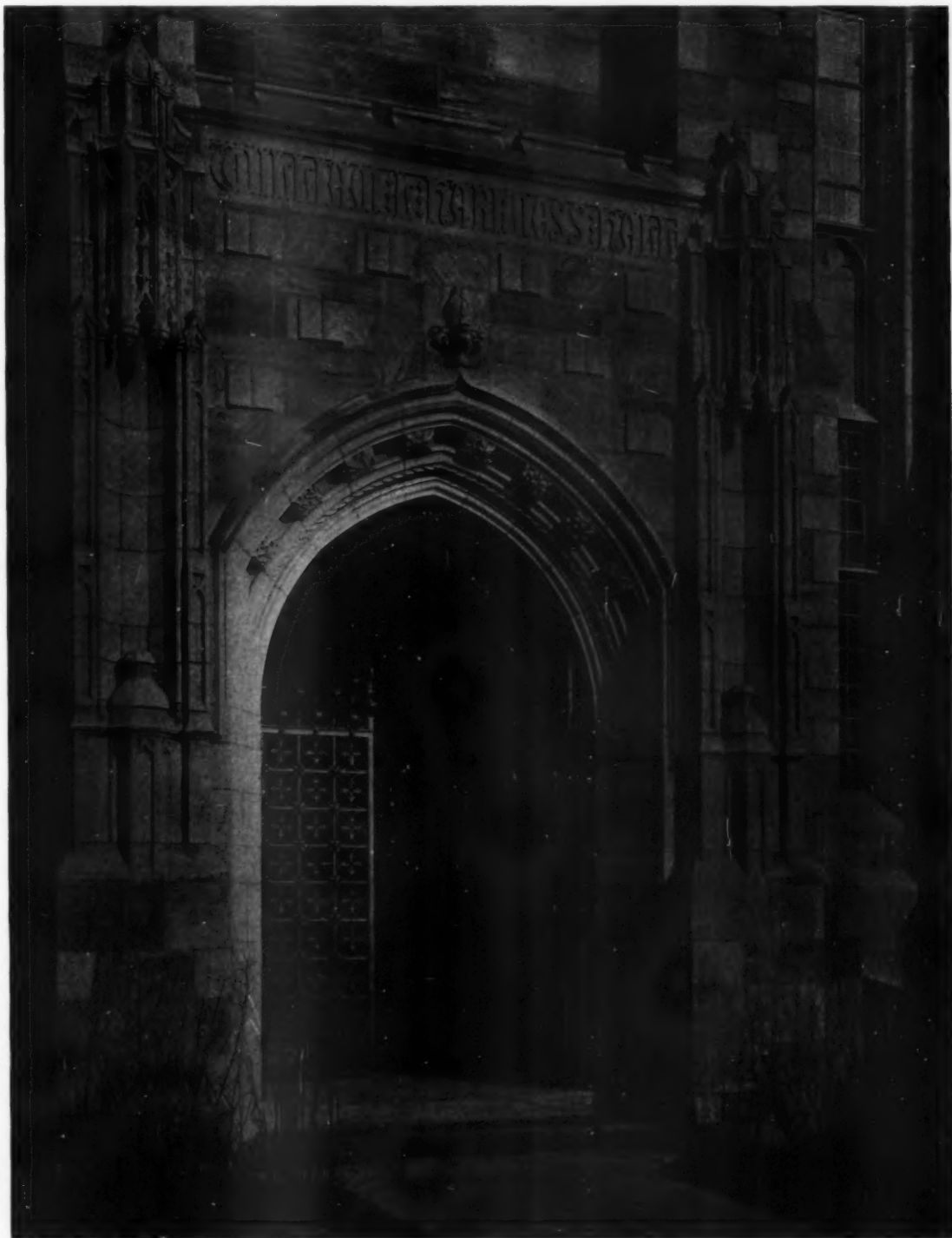


Photo by Fischer

MAIN ENTRANCE

WILLIAM L. HARKNESS HALL, YALE UNIVERSITY, NEW HAVEN, CONN.

DELANO & ALDRICH, ARCHITECTS





Photo by Fischer

CLASS ROOM ORIEL WINDOW

WILLIAM L. HARKNESS HALL, YALE UNIVERSITY, NEW HAVEN, CONN.

DELANO & ALDRICH, ARCHITECTS





Photo by Fischer

LECTURE ROOM

WILLIAM L. HARKNESS HALL, YALE UNIVERSITY, NEW HAVEN, CONN.

DELANO & ALDRICH, ARCHITECTS



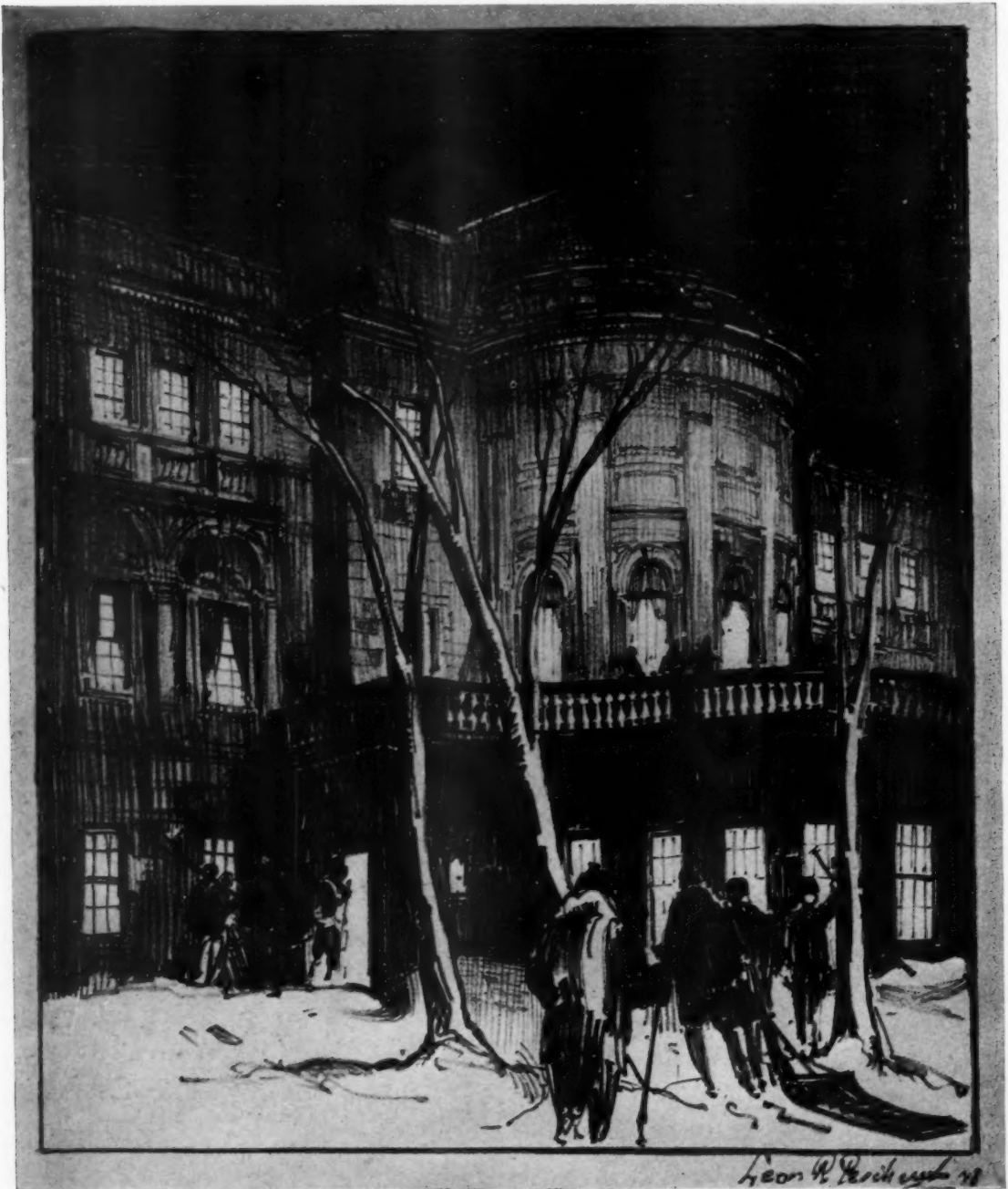


VIEW FROM CAMPUS

WISCONSIN MEMORIAL UNION, UNIVERSITY OF WISCONSIN, MADISON, WISCONSIN

ARTHUR PEABODY, WISCONSIN STATE ARCHITECT

From the Lithograph by Leon R. Pescheret



VIEW FROM LAKE MENDOTA

WISCONSIN MEMORIAL UNION, UNIVERSITY OF WISCONSIN, MADISON, WISCONSIN

ARTHUR PEABODY, WISCONSIN STATE ARCHITECT

From the Lithograph by Leon R. Pescheret

INTERIOR ARCHITECTURE

MODERN—CHARACTERISTIC *of the* PRESENT TIME

IN these days of standardization, when an architect attempts to develop new forms that will better express present-day customs and thoughts, he is considered a modernist. We often forget that modern means simply characteristic of the present time, but rather interpret it as an expression of radicalism. A logical departure from architectural precedent is an indication of progress and development. It would do well for us to remember that the old historic styles and periods were modern when they

were originated. We have often remarked that materials of modern invention and manufacture and modern methods of construction, devised to meet and express modern requirements, are the basis from which a style in architectural design characteristic of the present time will eventually be evolved. There are reproduced on this and the pages following certain photographs of interior architecture which suggest a departure from precedent. Individuality is attained by a logical use of modern materials.



Photo by Herbert

A MODERN AMERICAN EFFECT DESIGNED AND EXHIBITED BY JOHN WANAMAKER, NEW YORK, SHOWING IN THE FOREGROUND AN OUTDOOR PORCH, WITH A GLIMPSE OF THE LIVING ROOM BEYOND. THE CEILING IS DECORATED WITH INTERLOCKING RECTANGLES IN VARYING TONES OF BLUE-GRAY, IN THE CENTER OF WHICH IS A LIGHTING UNIT OF RELIEF GLASS WHICH IS AN INTEGRAL PART OF THE STRUCTURE. THE EXTERIOR WALL IS IN SOFT BLUE STUCCO IN AN UNEVEN TEXTURE SMOOTHED DOWN ON THE SURFACE AND THE FLOOR IS OF RED TILE. IN TREATING THE WALLS THE COLOR WAS AMALGAMATED WITH THE CEMENT BEFORE APPLICATION, ASSURING A DEPTH AND PERMANENCY OF COLOR. THE WALLS OF THE LIVING ROOM ARE IN A ROUGH TEXTURE, OCCASIONALLY DECORATED WITH GEOMETRICAL DESIGNS DONE WITH AN AIR BRUSH. THE WINDOWS ARE HIGH AND NARROW IN ORDER TO DISTRIBUTE LIGHT OVER A LARGE PORTION OF THE ROOM



DETAIL OF ORNAMENTAL FRIEZE

EMPHASIS ON MODERN STRUCTURAL FORMS

ST. GEORGE PLAYHOUSE, Brooklyn, N. Y.

COMPLYING with the economic and practical conditions which the problem presented, the architects of the St. George Playhouse, Brooklyn, N. Y., have evolved a design that is modern only because the building is constructed of modern materials to serve a modern purpose. Interest in the design is due largely to visible construction expressed in forms that are well proportioned and logically related. The theatre, which is small, seating one thousand, is intimate in its plan and design. Appreciating that the theatre is to be used expressly for showing motion pictures, the architects have introduced an interesting innovation in the treatment of the proscenium arch, by designing the architectural frame immediately around the picture screen. A small platform stage is provided to form a setting in front of the screen allowing for any entertainment that might be required, and the musicians are effectively placed in a recessed niche to one side of the proscenium, which space is balanced on the other side by the organ loft and tone opening. The actual beams and slabs of the construction form the architectural treatment of the ceiling, these being stepped down in different planes, meeting the side walls at a point to emphasize the intimate quality which this theatre possesses.

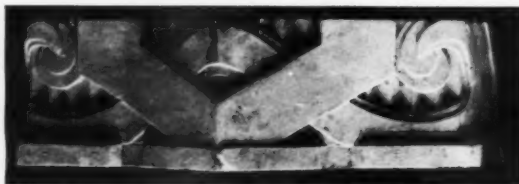
The color scheme carried out in the auditorium is based on a rich, warm gray, relieved by ornament in a large variety of colors, blending into a thoroughly harmonious unit. Additional interest is aroused by the introduction of silver leaf in certain

grooves and crevices of the ornament. In the effort to concentrate interest on the stage, all heavy projections of the architectural treatment on the side walls are obviated, leaving only a simple panelled surface. These panels have been decorated in a motivating design, serving the important purpose of leading the eye to the screen. The main curtain is consistent with the rest of the proscenium treatment and decoration, it being of a mellow gold repp fabric with vertical strips of silver applied.

The lounge is located in the direction of circulation into the auditorium. It is the policy of this theatre to serve refreshments, so that it was necessary to include here an intimate touch again, as well as to provide certain accommodations necessary for such service. The furniture is of modern conception, designed to readily suit its function. The dominant

color in the decorative scheme of the lounge is a dull red. The furniture, fabrics and architecture, harmoniously related, serve to instill an air of theatrical anticipation into the waiting patrons, that is wholly desirable and perfectly in line with the purpose of the room.

Wherever ornament is used, its relation to structure has been carefully considered and its design just as carefully studied. The ornamental frieze in relief above the proscenium is, perhaps, the center of interest in the auditorium. Its movement is logical and interesting, while its simplicity is appealing. The caps of the pilasters on either side of the proscenium are unusual in that they break back



DETAIL OF PROSCENIUM PILASTER CAP



DETAIL OF ORNAMENT IN LOBBY



OVER PROSCENIUM ARCH—P. P. OTT, SCULPTOR

LEND'S MODERN NOTE TO ARCHITECTURE

SCHLANGER & EHRENRICH, Architects

from the line of the shaft rather than project beyond it. The design of the cap, shown in an accompanying illustration, is sincere and understandable.

The entire design of the auditorium is not in any sense theatrical or unreal, but it creates a setting for theatrical entertainment that cannot be denied. Too often is the purpose of the auditorium confused with that of the stage. The purpose of the auditorium is to arouse the audience to a frame of mind that it may enjoy to the fullest the entertainment offered on the stage. The stage itself merely affords space on which an artificial setting, in keeping with the entertainment, may be depicted. The two never compete with each other. They are seen entirely apart from one another. The sometimes bizarre and unreal quality of the stage set should bear no relation whatever to the honest and sincere treatment of the auditorium. Principles of architecture are often shattered with reason on the stage, while, in the design of the auditorium, the fundamentals of architectural and decorative design and composition must ever be observed.

The design of the St. George Playhouse complies fully with these stipulations. Designed as a theatre to meet modern requirements, structure is the basis of the architectural treatment, and ornament which expresses present-day thought has been logically introduced to arouse interest and stimulate enthusiasm without shattering the basic laws and principles on which architecture is securely founded.

The complete breaking away from the use of hanging domes, the elliptical shaped proscenium and the familiar ancestral columns and

cornices, that has been so successfully achieved in the design of this theatre, is in line with progress in architecture in this country. It is obvious that these old forms are more and more being considered as out of place in modern architecture. Evidence of the desire to depart from conventional types in the design of the theatre is shown in the recent attempts of certain architects to introduce scenic outdoor effects on the walls of the auditorium which rightfully belong behind the curtain on the stage.

The St. George Playhouse is erected on a piece of property approximately one hundred feet square. The exterior walls are of toned stucco, trimmed with terra cotta ornament in bright colors. The design of the ornament is similar in character to that of the interior, being suggestive of no particular period, but rather being developed logically to emphasize architectural lines and proportions and to accent structural features. The plan of the theatre, as well as its design, is intended to suggest intimacy. Low ceilings further emphasize this

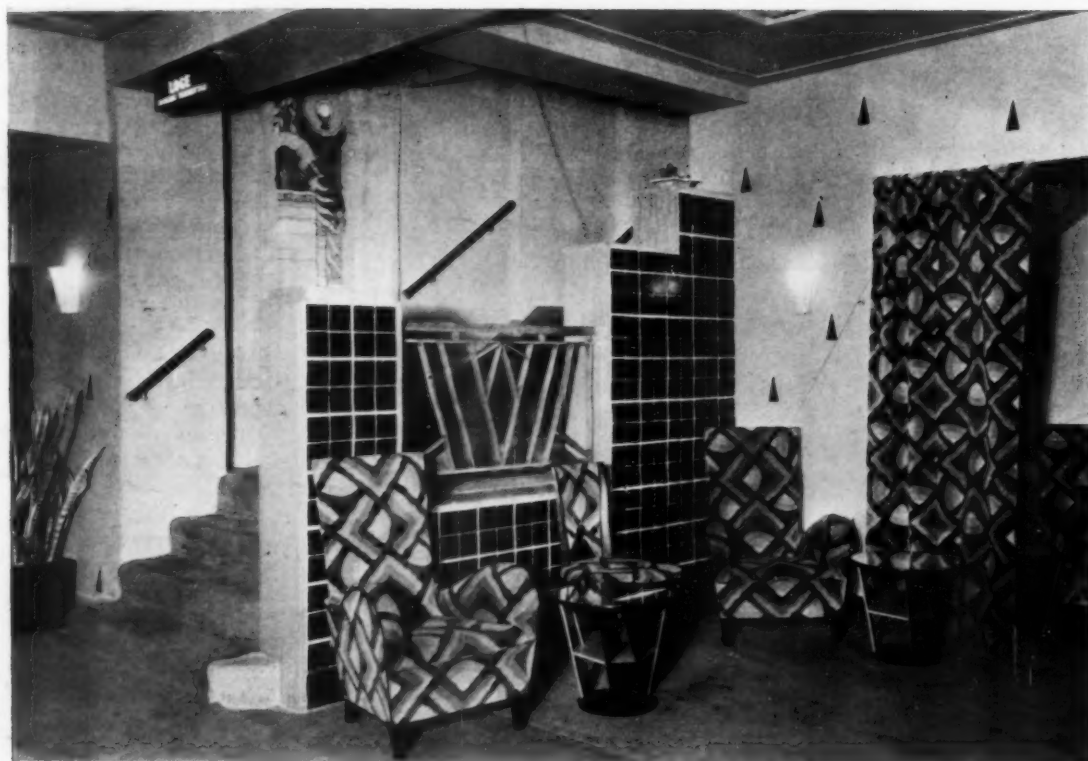
quality. It must not be considered from any of the foregoing statements that the type of architectural treatment carried out in this theatre is in any way limited to the intimate house. It may be employed with equal success to even the largest theatres.

The theatre is provided with rest rooms, a smoking room and men's and women's toilets. There is also an ushers' room. A private office is provided for the manager, and a musicians' room is located in back and to one side of the screen. A complete ventilating and air conditioning and cooling system has been installed.



Photo by Gillies

CORNER OF LOBBY SHOWING TICKET BOOTH



Photos by Gillies

LOUNGE, ST. GEORGE PLAYHOUSE, BROOKLYN, N. Y.
SCHLANGER & EHRENRIK, ARCHITECTS—FURNITURE BY WOLFGANG HOFFMANN



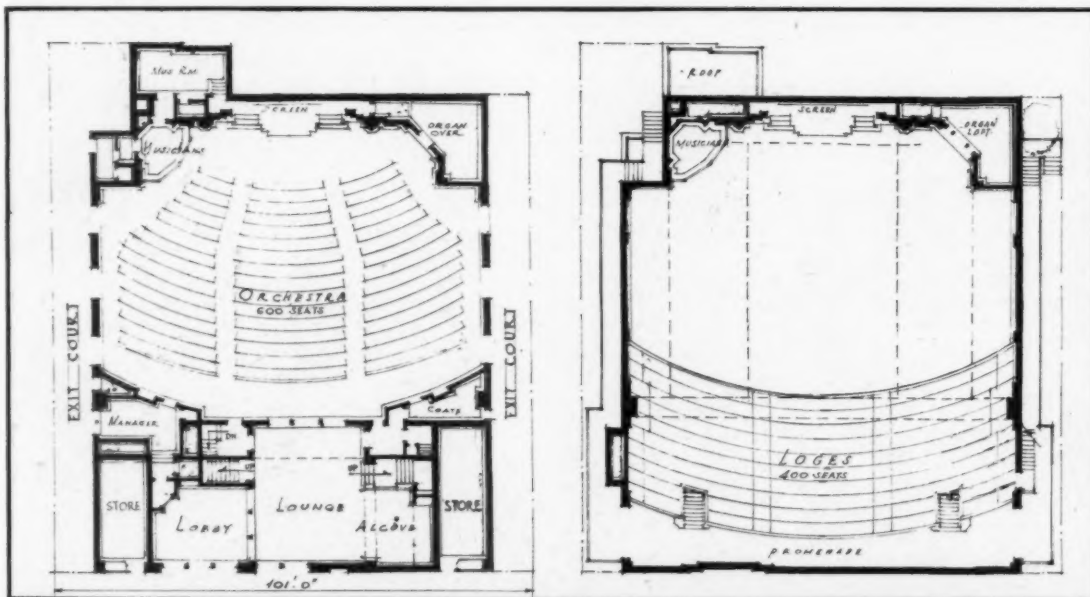
Photos by Gillies

PROSCENIUM AND SIDE WALL DETAIL, ST. GEORGE PLAYHOUSE, BROOKLYN, N. Y.

SCHLANGER & EHRENRIK, ARCHITECTS



Photo by Gillies



ST. GEORGE PLAYHOUSE, BROOKLYN, N. Y.

SCHLANGER & EHRENRIK, ARCHITECTS

A HOUSE AT DES MOINES, IOWA

WILLIAM WHITNEY RASMUSSEN, *Architect*

THE house of Carl Weeks, Des Moines, Iowa, known as Salisbury House, situated on a heavily wooded hill sloping to the south, east and west, commands a wide view of the surrounding country. The plan was so developed as to make it necessary to remove as few of the fine old trees as possible. The property is entered by a winding drive between walls of flint and stone. Work on the building was started in 1923 and practically finished at the close of 1927. Many changes were made during the progress of the work, as it was found that improvements could be effected. Walls were often carried up several feet, taken down again and redone until the proper result was achieved.

The entire house represents a growth of development after the old English manor house. Many of the materials were brought from England. As far as is known, Salisbury House is the only example of English flint work in this country. As it comes from the beds, flint is always covered with a coating of chalk. To secure the flint surface, each piece must be carefully knapped, which entails the revival of an almost forgotten art. Both the knapping and laying of flint are slow and tedious operations. Flint produces a beautiful wall surface.

It is here used in large areas of flat stones; other parts have limestone irregularly placed, while in still other portions flint is worked into patterns combined with stone or brick. The carved stone insets are all antique.

The interior of Salisbury House is finished in limestone, old and new, hand and machine cut, with a variety of textures and color, and all, specially treated to give the effect of age, make the brick look old and worn and weathered. Some of the roofing tile is of the fifteenth and sixteenth century, removed from roofs in England. The removing and shipping of the old tile to this country entailed a fifty per cent loss through breakage. Most of the sixteenth century tile came from Trafalgar Place, Lord Nelson's estate in Wiltshire. The new tile used was hand made to match the old. Lead-work is both old and new; windows are glazed old crown glass and some insets are early stained glass. Doors and exterior woodwork were made in England of sixteenth century oak. In one instance a doorway was removed from a house in England and transported to and erected in Salisbury House. All sun dials, statuary and other garden accessories are antique and were obtained in England.



Photos by Duryea

FLINT AND STONE USED FOR EXTERIOR WALL



OLD TIMBER COMBINED WITH BRICK AND STONE

HOUSE OF CARL WEEKS, DES MOINES, IOWA—WILLIAM WHITNEY RASMUSSEN, ARCHITECT



Photo by Duryea

VIEW FROM TERRACE

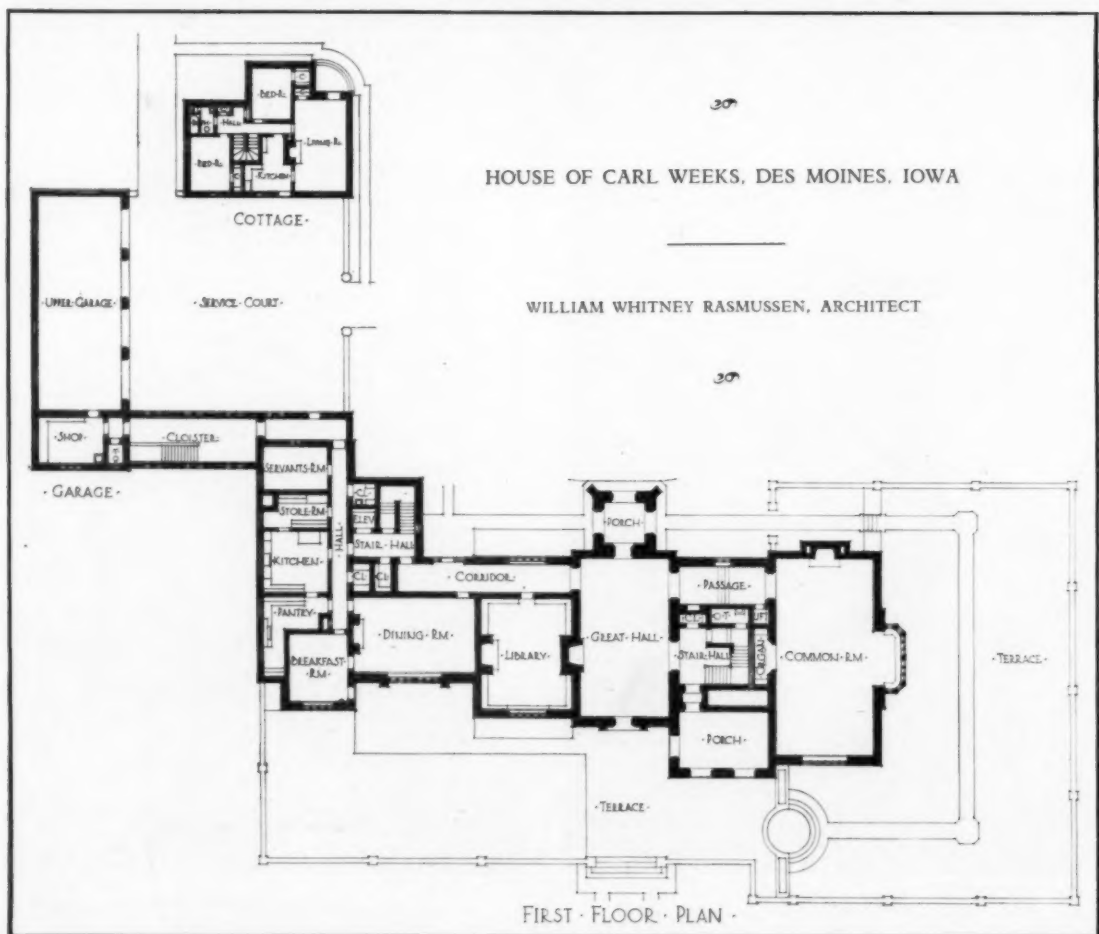
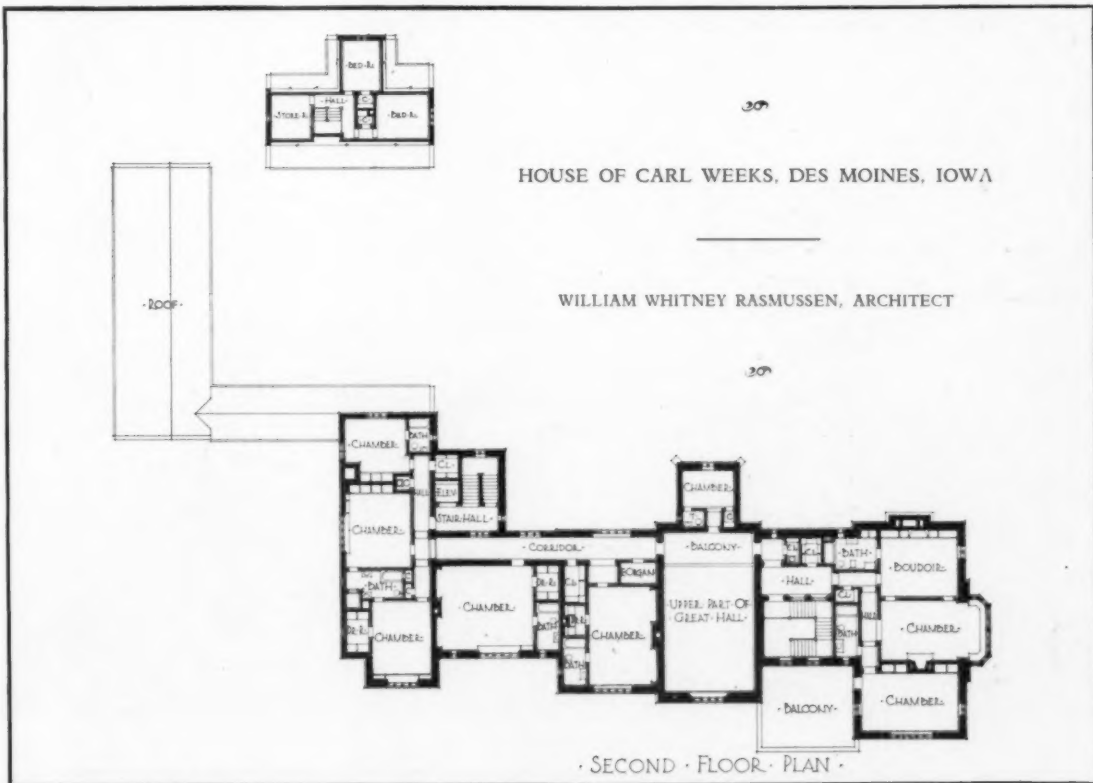




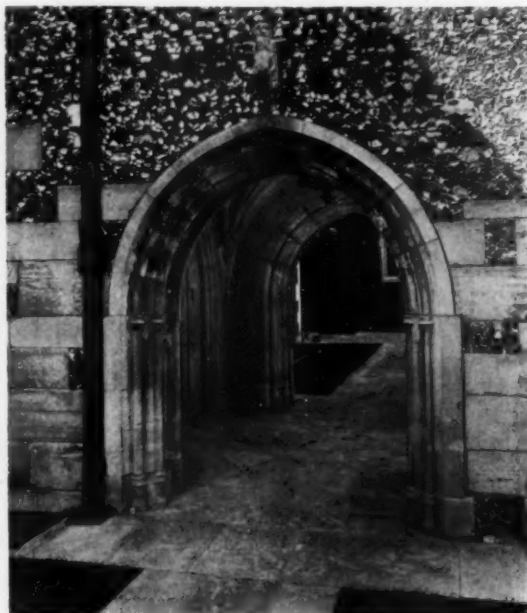
Photo by Duryea

DETAIL OF ENTRANCE





DETAIL OF COURT



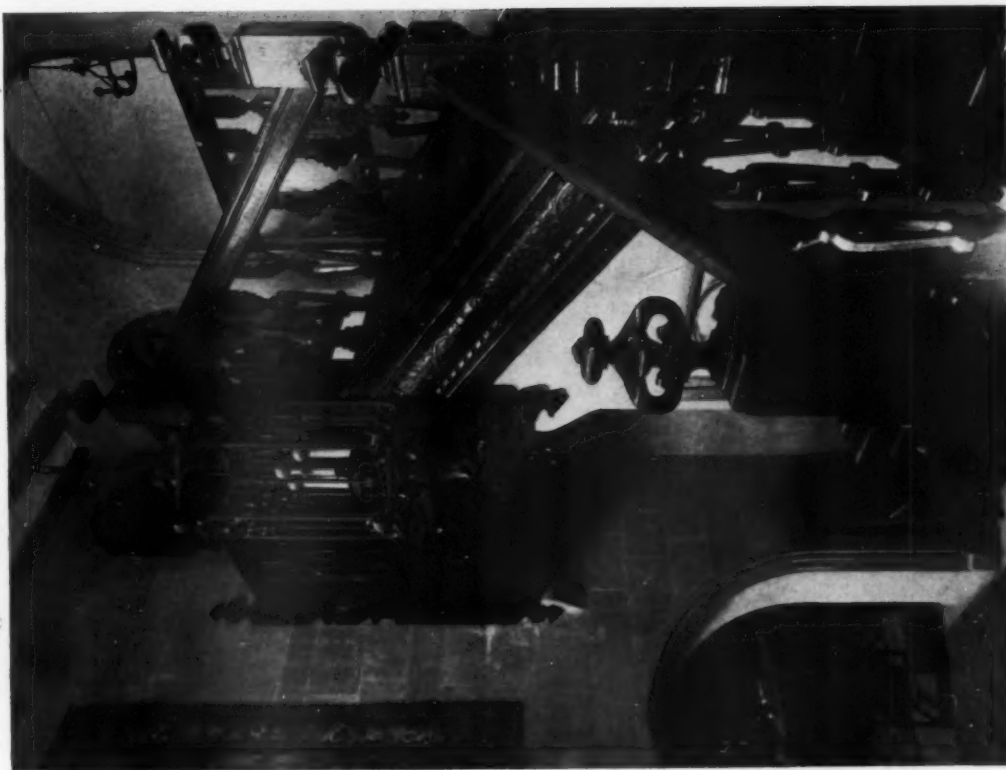
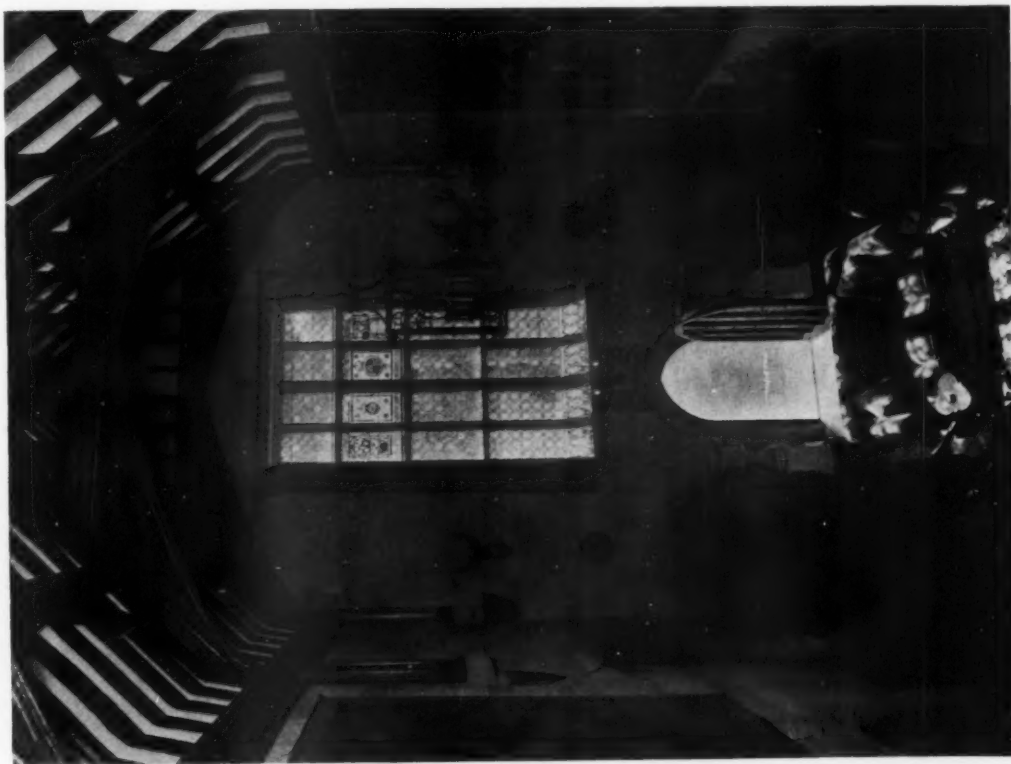
EXTERIOR WALL DETAIL



Photos by Duryea

BEDROOM

HOUSE OF CARL WEEKS, DES MOINES, IOWA—WILLIAM WHITNEY RASMUSSEN, ARCHITECT



Photos by Duryea

DETAILS IN THE GREAT HALL
HOUSE OF CARL WEEKS, DES MOINES, IOWA—WILLIAM WHITNEY RASMUSSEN, ARCHITECT



COMMON ROOM



Photos by Duryea

DINING ROOM

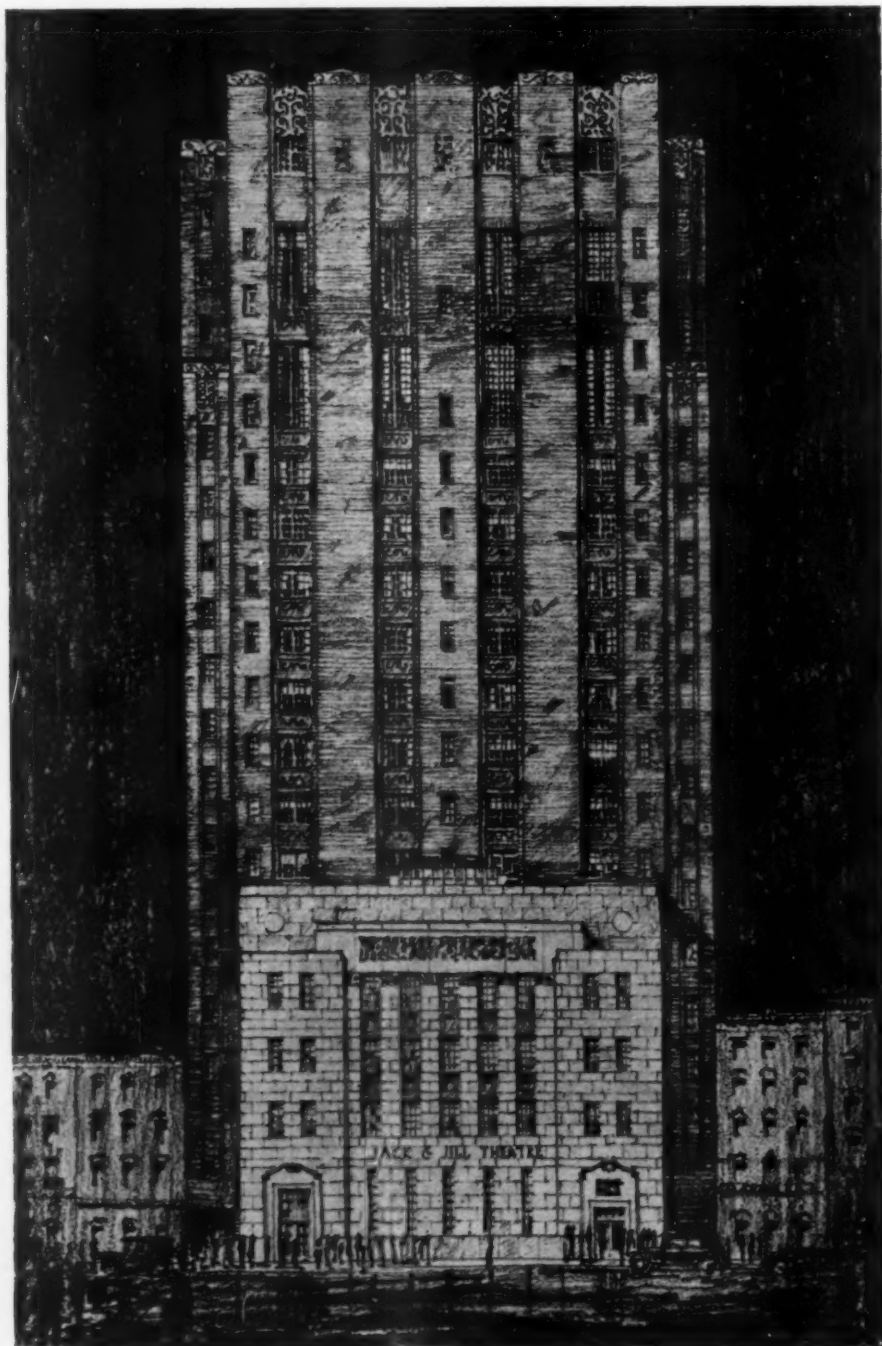
HOUSE OF CARL WEEKS, DES MOINES, IOWA—WILLIAM WHITNEY RASMUSSEN, ARCHITECT



Photo by Duryea

LIBRARY

HOUSE OF CARL WEEKS, DES MOINES, IOWA—WILLIAM WHITNEY RASMUSSEN, ARCHITECT



JACK AND JILL THEATRE, CHICAGO, ILL., SHOWING STUDIO APARTMENT BUILDING IN REAR, DESIGNED AS ONE UNIT

EDWIN D. KRENN AND HERBERT B. BEIDLER, ARCHITECTS

AN "INTIMATE THEATRE" SEATING 500. THE PROPERTY RUNS THROUGH FROM ONE STREET TO THE OTHER WITH A DEPTH OF 172 FEET

A MATTER OF SCALE

THE PROBLEM THAT CONFRONTED THE ARCHITECTS OF A
SKYSCRAPER HOTEL IN NEW YORK

VISITORS to the space occupied by THE AMERICAN ARCHITECT at the last joint exhibition of the New York Chapter of The American Institute of Architects and The Architectural League of New York may recall that over a cleverly designed brick mantel, placed in one of the rooms, there was hung a large photograph entitled, "Old New York and the New." The view was one made from the Southwest corner of Washington Square, looking Northeast, and showed the Arch designed by Stanford White, and also the two blocks of dignified red brick houses that represented the best period of what is known as the "Greek Revival" of architecture in New York City. In a hazy background there loomed a large and lofty hotel, some newly erected apartment houses, and further away but still in the picture, department stores and commercial buildings.

The location of these tall structures on lower Fifth Avenue was believed by old New Yorkers, of whom this writer is one, to foretell a menace to that, to them, Classic neighborhood of which Washington Square may be called the very heart. The traditions born of long association, and a recollection of this interesting neighborhood based on fifty-five to sixty years of close acquaintance, seemed to be seriously menaced. It became known for a certainty that at the Square, the very beginning of Fifth Avenue, which is, perhaps, one of the most interesting streets in the world, there would be erected an apartment hotel that would tower twenty-eight stories. It seemed sure that so tall a structure would dwarf the scale of the old buildings now bordering the Square, and destroy the simple beauty of the place for all time.

The problem of placing so high a structure in a neighborhood marked by rows of old-time dwellings would be one to require the most carefully considered design. In the hands of the unfortunately too common in New York, speculative builders and owners, who dispense largely with trained architectural service, the placing of a twenty-eight story building at Number One Fifth

Avenue would have been nothing short of disastrous. Fortunately the problem was given over to architects who have scored a success so pronounced, that even the most conservative old New Yorker must concede that, if a tall building must be placed in this much venerated neighborhood, the scheme could not have better conserved the traditions of that section, nor could it have been conceived in better architectural treatment.

The beauties of scale with which the neighborhood abounds, in place of being ruined, as many believed would happen, have been accentuated in a remarkable degree, due to the almost entire absence of ornament. Thus does the building in its mass serve as a background for the old houses on North Washington Square, in no way detracting from the beauty of scale, line and color of these historic buildings.

One recalls in visiting cathedral cities in Europe and particularly in England, how the majestic walls of those cathedrals tower above the small buildings grouped about them. How beautifully the scale has been preserved, how majestically the ecclesiastical structure dominates its surroundings, how grandly it rests among the lower buildings that cluster at its base. Number One Fifth Avenue, viewed from several points, suggests in its general



Photo by Van Anda

NUMBER ONE FIFTH AVENUE, NEW YORK

HELMLE, CORBETT & HARRISON, SUGARMAN & BERGER,
ARCHITECTSVIEW FROM THE INTERSECTION OF MACDOUGAL STREET
AND MACDOUGAL ALLEY. IN THE FOREGROUND, THE
FORMER STABLES OF NEW YORK'S ARISTOCRACY, NOW
CONVERTED INTO ATELIER OF FAMOUS ARTISTS. AN OLD
WORLD ASPECT OF A MODERN BUILDING

effect the old cathedrals of Europe as affected by their close surroundings.

In the view looking Northeast from Washington Square South, the two blocks of old Georgian buildings with their low cornice height, do not suffer from any loss of scale. They stand today in as quiet dignity as they did when first placed there half a century ago. They were then occupied by that exclusive group of owners, the very cream of New York society, and among whom were what *arbiters elegantiae*, Ward McAllister, called "the Four Hundred." Descendants of this very exclusive society group in many cases occupy these houses, and we feel sure that they regard Number One Fifth Avenue as a safeguard to any errors in future development of that section. It would be a rash owner and an extraordinarily brave architect who would place any structure in the vicinity, that had been less carefully considered as to mass than has this apartment hotel.

Another view, which is possibly even more interesting than one just referred to, is that taken looking due East at the exact intersection of MacDougal Street and MacDougal Alley. That view

emphasizes the matter of scale in an insistent way, and presents an Old World aspect. To the reader who may not be familiar with this section, let it be known that MacDougal Alley, with its low two story buildings, was originally the stable alley for the Greek Revival houses on Washington Square and those on Eighth Street. The buildings, one time the best appointed private stables in New York, have now become the studios of many of New York's successful artist painters and sculptors. To the writer, no view of Number One Fifth Avenue presents greater picturesqueness than this one, and he feels that the severest critic will agree that the silhouette created is one of artistic charm.

Further commenting on this interesting matter of scale, the attention of the reader is directed to the picture looking West on Eighth Street to Number One Fifth Avenue, and disclosing the group of picturesque low dwellings that form a part of Washington Mews. This Mews development, successfully carried forward by the Trustees of Sailors Snug Harbor, is an attractive spot, and its attractiveness has in no way suffered in the locating, cheek by jowl, as it were, of so towering

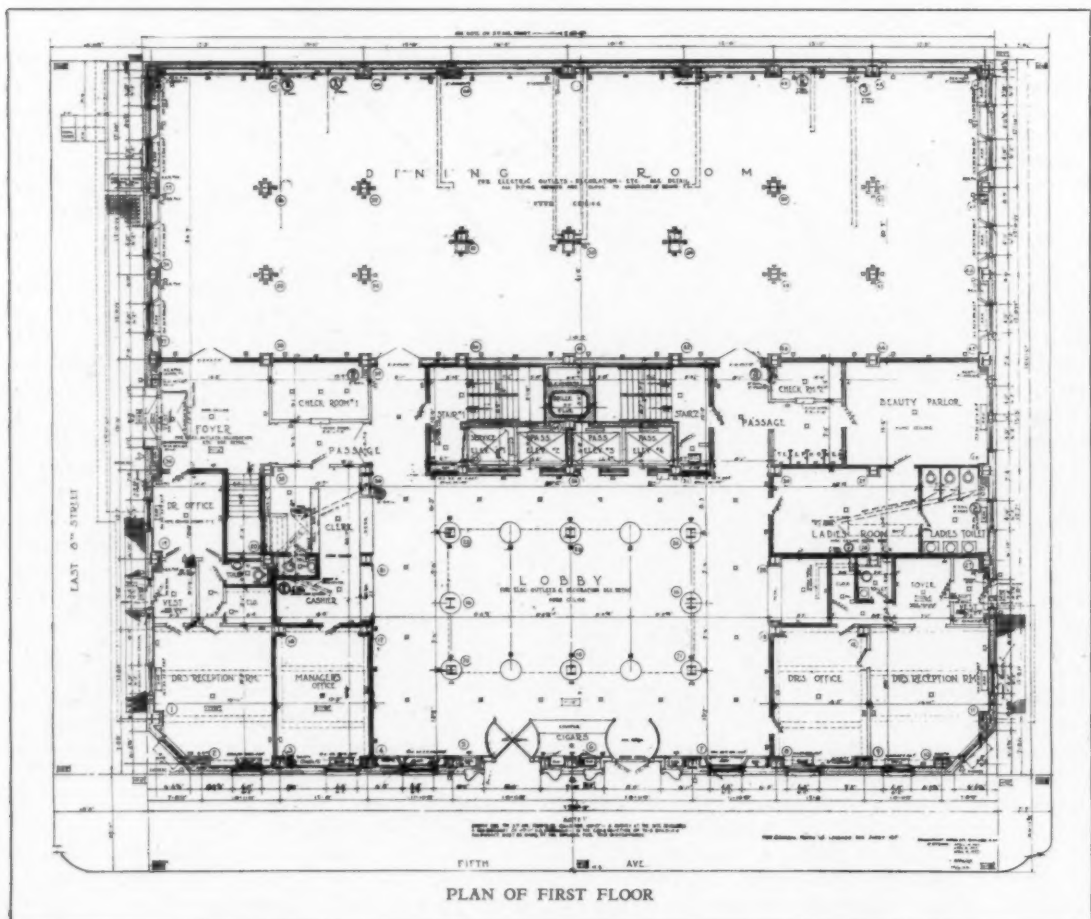


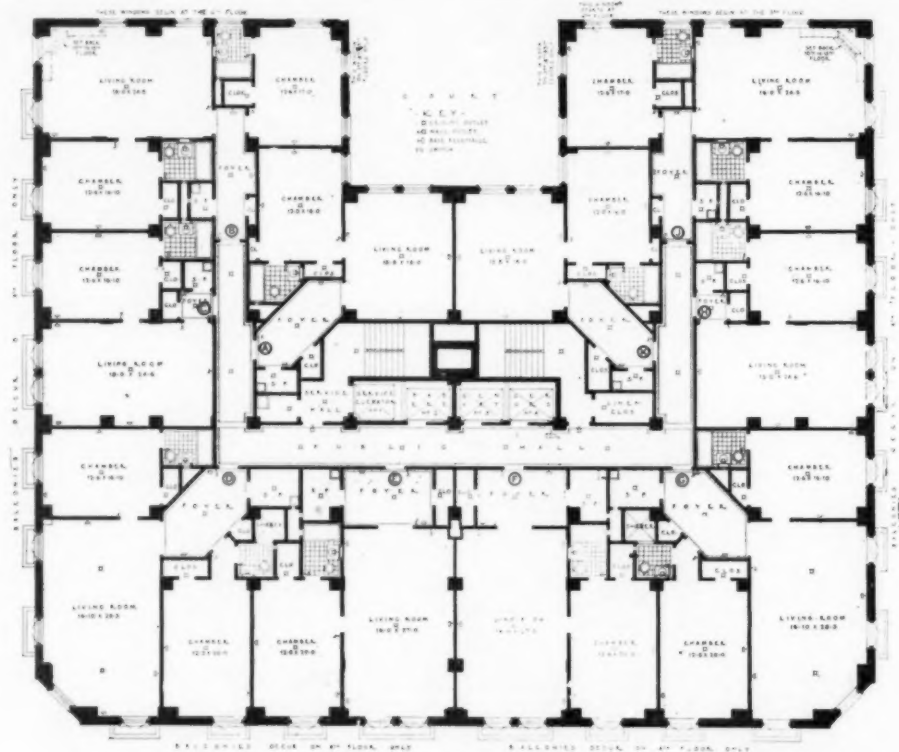


Photo by Van Anda

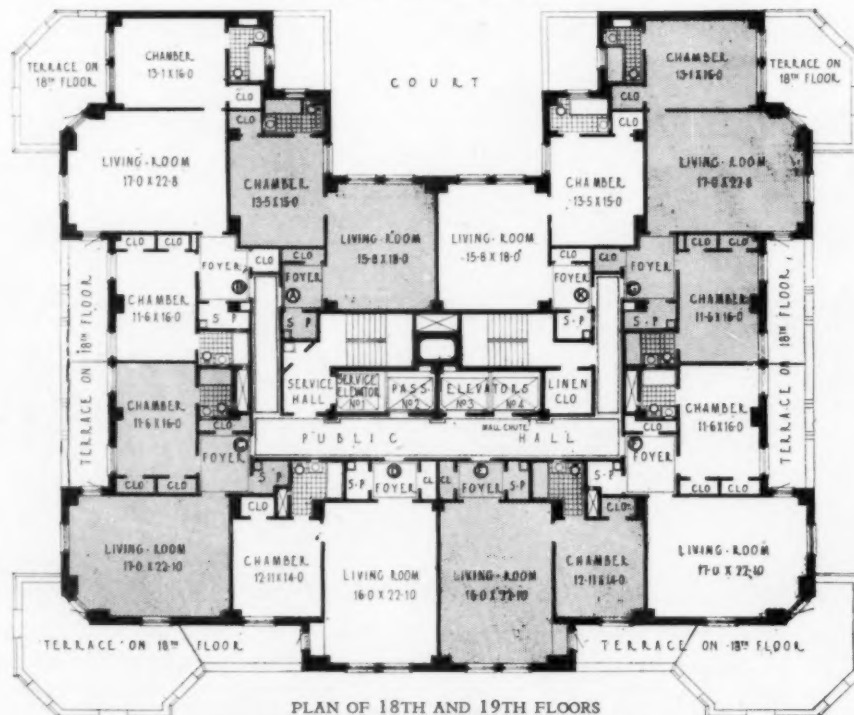
NUMBER ONE FIFTH AVENUE, NEW YORK, LOOKING NORTHEAST FROM WASHINGTON SQUARE

HELMLE, CORBETT & HARRISON, SUGARMAN & BERGER, ARCHITECTS

STANFORD WHITE'S ARCH IN FOREGROUND, THE "GREEK REVIVAL" ROW IN THE MIDDLE DISTANCE. THE APPEAL OF THIS VIEW IS NOT ALONE IN SCALE BUT ALSO IN COLOR. THE ROWS OF HOUSES ARE IN RICH RED BRICK AND NUMBER ONE FIFTH AVENUE IS IN WARM BROWN TONES. THE COMPLEMENTARY OF THE RED BRICK IS FOUND IN THE GREEN TILES ON THE ROOF OF THE PENTHOUSE. THE EFFECT IS UNUSUALLY GOOD



PLAN OF 3RD TO 15TH FLOORS

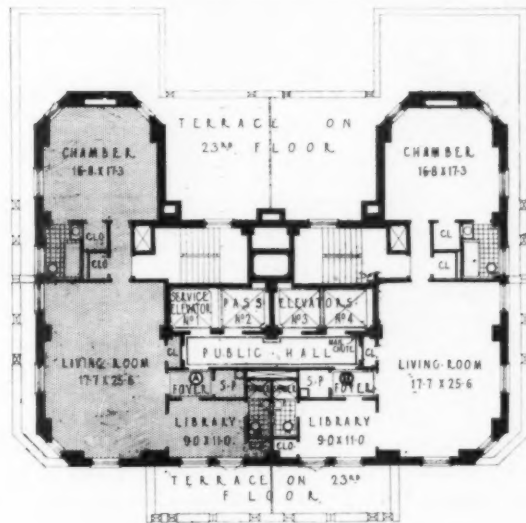


PLAN OF 18TH AND 19TH FLOORS
NUMBER ONE FIFTH AVENUE, NEW YORK

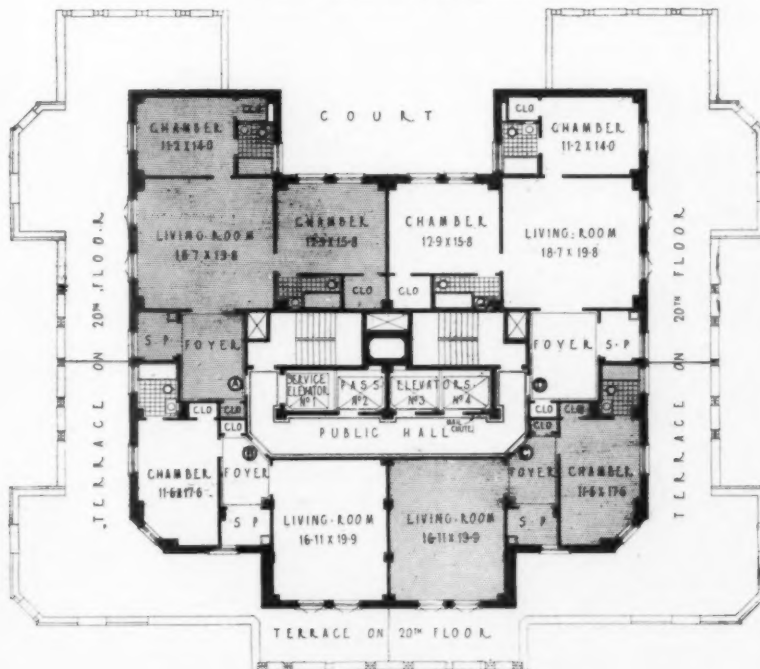
HELMLE, CORBETT & HARRISON, SUGARMAN & BERGER, ARCHITECTS

a neighbor. We shall not attempt to describe the architectural design, materials used or the features of the plans as affected by the various "setbacks," as most of these details are clearly defined in the accompanying illustrations. But we have been tempted to set down these random thoughts by reason of close association with the Washington Square district for more than fifty-five years. From long and

close acquaintance, we naturally regard with considerable affection a location whose park was one time our boyhood's playground. Venerating the neighborhood traditions, jealous of any encroachment that would mar the quiet dignity of the section, we would be among the very first to rise in protest of any act of vandalism. But as regards Number One Fifth Avenue, we are quite content.



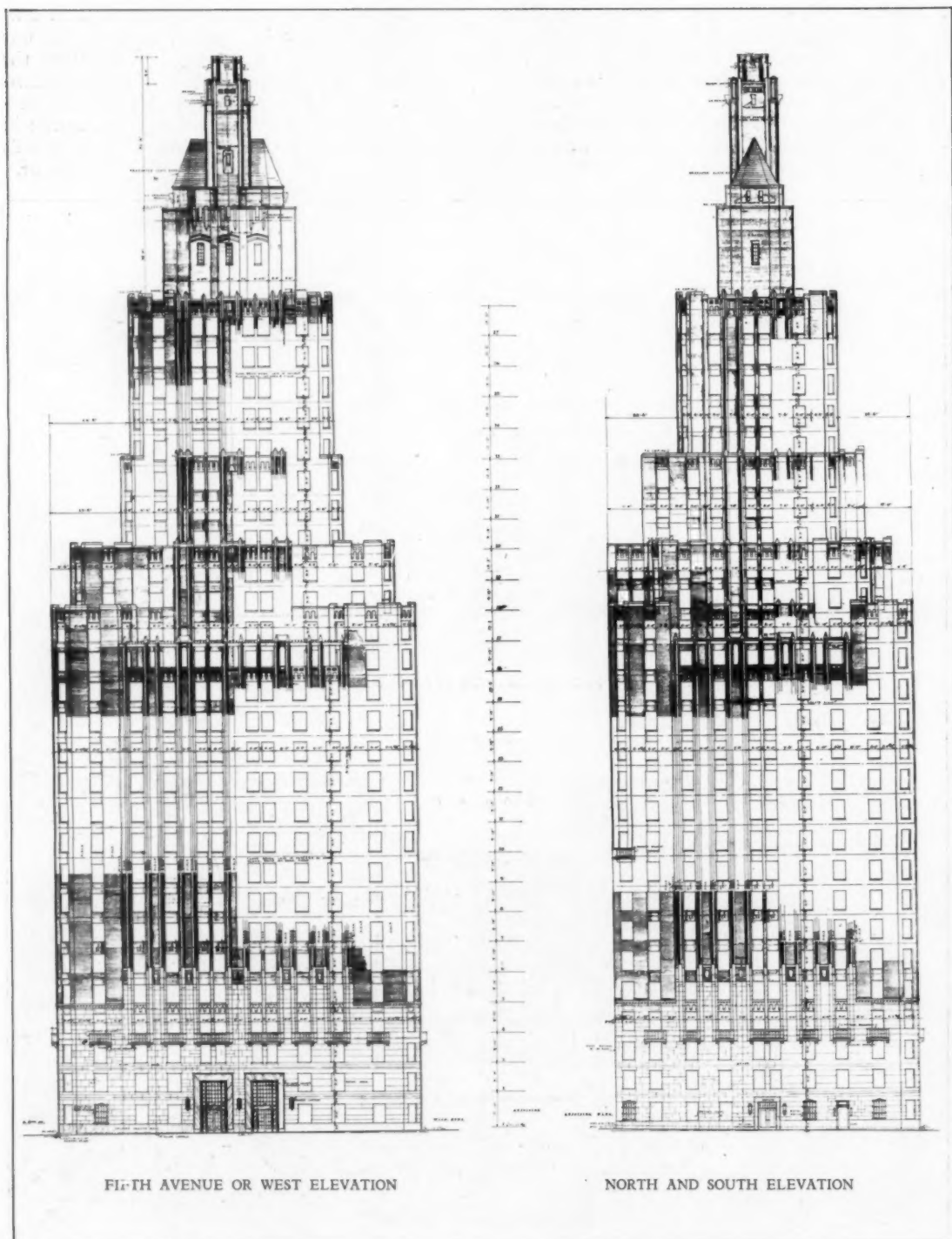
PLAN OF 23RD TO 27TH FLOORS



PLAN OF 20TH TO 22ND FLOORS

NUMBER ONE FIFTH AVENUE, NEW YORK

HELMLE, CORBETT & HARRISON, SUGARMAN & BERGER, ARCHITECTS



FIFTH AVENUE OR WEST ELEVATION

NORTH AND SOUTH ELEVATION

NUMBER ONE FIFTH AVENUE, NEW YORK
 HELMLE, CORBETT & HARRISON, SUGARMAN & BERGER, ARCHITECTS



Photo by Van Anda

NUMBER ONE FIFTH AVENUE, NEW YORK

HELMLE, CORBETT & HARRISON, SUGARMAN & BERGER, ARCHITECTS

THE LOW BUILDINGS AT LEFT, LEADING TO NUMBER ONE FIFTH AVENUE, ARE A PART OF THE SAILORS SNUG HARBOR DEVELOPMENT



OFFICE BUILDING FOR FIRE ASSOCIATION OF PHILADELPHIA, PA.

ERNEST J. MATTHEWSON, ARCHITECT

PLANS INCLUDE A FOUR STORY ADDITION TO THE PRESENT OFFICE BUILDING OF THE FIRE ASSOCIATION OF PHILADELPHIA AT THE NORTHWEST CORNER OF FOURTH AND WALNUT STREETS, AND THE ADJOINING FOURTEEN STORY BUILDING SEEN AT THE LEFT



ENGINEERING AND CONSTRUCTION



DESIGN OF CONCRETE COLUMNS WITH SPIRAL HOOPING

WITH SPECIAL REFERENCE TO 1924 REPORT OF THE JOINT COMMITTEE

By W. C. EELLS

IN connection with the preparation of complete working drawings for a typical reinforced concrete building, it may be generally stated that the effort spent in actual design is small in proportion to the total labor involved. But in the case of concrete columns with special hooping the design may become the principal time consumer unless a good set of tables is at hand.

The 1924 Report of the Joint Committee gives a formula for the total "safe axial load on columns reinforced with longitudinal bars and closely spaced spirals enclosing a circular core." This formula has also been adopted by the American Concrete Institute and the Concrete Reinforcing Steel Institute and will likely be widely used in the future. It may be written as follows:

$$P = A [1 + (n-1)p] [300 + (.10 + 4p)fc]$$

in which

P = total load. A = area of core

p = ratio of vertical steel area to core area

fc = ultimate strength of 28 day concrete based on certain specified tests.

n = ratio of steel to concrete modulus

From a design standpoint it may be assumed the load P has been calculated, the 28 day strength of the concrete decided upon which fixes the values of fc and n , and a tentative core size selected which gives the value of A . The only unknown factor in the equation is then found to be p to determine the amount of vertical steel. In solving for p we run into a quadratic. While quadratics are not difficult of solution they do consume more time than can reasonably be spent in designing columns on the usual job.

If both sides of the equation are divided by A we get: $\frac{P}{A} = [1 + (n-1)p] [300 + (.10 + 4p)fc]$ in which $\frac{P}{A}$ is the average stress over the core area due to the action of the concrete, the spiral hooping and the vertical steel. From the right hand side of the equation values can be tabulated (or curves drawn if they are preferred) based on the 28 day strengths of the concrete with varying values of p , and these values, of course, represent $\frac{P}{A}$. With such a table it is only necessary to divide the calculated total column load by the selected core area and find in the table the corresponding value of p , and the

quadratic solution has been avoided. In case the selected size of core has not been a wise one, the fact is immediately apparent, for the $\frac{P}{A}$ value may not appear in the table or may require too large a ratio of vertical steel for maximum economy. Following this comparatively easy determination of p it is only necessary to multiply the ratio by the core area to get the area of vertical steel required, and thus determine the number and size of vertical bars.

The specification for spiral hooping is the next step in order but, since the Joint Committee recommendation states that "spiral reinforcement shall not be less than one-fourth the volume of the longitudinal reinforcement," our value of p can be divided by 4 to get the spiral hooping ratio. Here, again, a considerable amount of calculation would be necessary to determine the size of wire and the pitch without the use of tables but by tabulating percentage values of spiral hooping (or plotting curves) for various sizes of wire, core diameters and pitch, the required specification can be obtained by inspection.

The writer has made most excellent use of the accompanying set of tables. Table I gives values of $\frac{P}{A}$ for columns calculated as previously described. For convenience a table of core areas corresponding to core diameters from 9" to 42" is included. To avoid the ciphers in the $\frac{P}{A}$ table, the values of p are given in per cent and should be divided by 100 to get the true ratio p . The values of p vary from 1 per cent to 6 per cent which are specified by the Joint Committee as minimum and maximum allowable values.

The percentage tables for spiral hooping give values in per cent of the four wire sizes recommended by the United States Department of Commerce in bulletin number 53 of the Simplified Practice program. The per cent values are given for core diameters of 9" to 42" for pitches varying from $1\frac{3}{8}$ " to 3", conforming to the minimum and maximum pitches specified in the bulletin. Since the calculated per cent of spiral hooping is one-fourth of the per cent of vertical steel, it will always fall between .25 and 1.5, which fact has been taken into account in making up the tables.

The Joint Committee specification which limits the maximum pitch to one-sixth the core diameter may require an excess of spiral hooping in unusual cases of small columns with heavy reinforcement. For instance, 1.5 per cent hooping required on an 11" core could not be supplied by $\frac{1}{4}$ " wire without going below the minimum pitch of $1\frac{3}{8}$ " recommended in government bulletin 53, and $\frac{3}{8}$ " wire would have to be spaced at $1\frac{3}{4}$ " to stay within the one-sixth core diameter limit, which would give a percentage of 2.295 or a considerable excess. Values have been included in the tables to take care of such conditions although recourse to their use would be rare.

There is a certain amount of "overlap" in per cent values between portions of the spiral hooping

tables. This means nothing more than an allowable choice between two wire sizes to give the desired per cent of hooping. For various reasons it is usually best to choose the larger size wire at the wider pitch, except that the $\frac{5}{8}$ " wire is a comparative newcomer for use as column hooping and might not be carried in stock by all fabricators.

As an example of the use of the tables assume a calculated column load of 340,000 lb. to be carried by a spirally hooped column of 2,000 lb. concrete with a 19" core.

$$\frac{P}{A} = \frac{340,000}{283.5} = 11.99 \quad p = 3.66 \text{ per cent (Table I)}$$

$$\text{Vertical steel area} = .0366 \times 283.5 = 10.38 \text{ sq. in.}$$

$$\text{Per cent column hooping} = \frac{3.66}{4} = .915$$

Hooping specification = $\frac{3}{8}$ " Wire, $2\frac{1}{2}$ " Pitch, 19" Core. (Table III.)

SPECIFICATIONS FOR COLD WEATHER CONCRETE WORK

THE Portland Cement Association has issued a bulletin entitled "Specifications for Making, Placing, and Curing Concrete in Cold Weather." These specifications are supplementary to the regular concrete specifications and are intended to cover only such additional work and precautions as would be required when it is known in advance that concrete work will be done during cold weather. The specifications cover protection of work, housing, heating of materials, anti-freeze compounds, accelerators, and preparation and removal of forms. Recommendations are also included for cold weather protection of reinforced concrete work. This bulletin in size conforms to the recommendations of The American Institute of Architects for literature intended to be filed and is indexed with the

A.I.A. file number 4c4. Copies of this bulletin can be obtained by addressing the Portland Cement Association, 50 West Grand Street, Chicago, Ill., or from any of the Association's district offices.

NEW LIGHTING EQUIPMENT CATALOGS

THE Edwin F. Guth Company of St. Louis, Missouri, have recently issued new catalogs of lighting fixtures covering practically all the types manufactured by this company. The catalogs include illustrations of the various fixtures, over-all dimensions and other pertinent data. Ceiling and bracket fixtures for general use, as well as fixtures for special purposes such as schools, hospitals, bathrooms, factories and theatres are shown. These catalogs may be obtained by addressing the Guth Company or THE AMERICAN ARCHITECT Service Department.



HETHS RUN BRIDGE, ENTRANCE TO HIGHLAND PARK, PITTSBURGH, PA.

STANLEY L. ROUSH, ARCHITECT

Values of $\frac{P}{A}$ for Columns, $\frac{P}{A} = [1 + (n-1)p][300 + (10 + 4p)fc']$

"P" in Percent	Values of $\frac{P}{A}$			"P" in Percent	Values of $\frac{P}{A}$			"P" in Percent	Values of $\frac{P}{A}$		
	2000 lb. Conc.	2500 lb. Conc.	3000 lb. Conc.		2000 lb. Conc.	2500 lb. Conc.	3000 lb. Conc.		2000 lb. Conc.	2500 lb. Conc.	3000 lb. Conc.
1.00	661	721	785	3.00	1051	1130	1219	5.00	1530	1627	1740
1.05	670	731	795	3.05	1062	1142	1231	5.05	1543	1641	1754
1.10	679	740	804	3.10	1073	1153	1243	5.10	1556	1655	1768
1.15	687	749	814	3.15	1084	1165	1255	5.15	1570	1668	1783
1.20	696	758	824	3.20	1095	1176	1267	5.20	1583	1682	1797
1.25	705	768	834	3.25	1106	1188	1280	5.25	1596	1696	1811
1.30	714	777	844	3.30	1117	1199	1292	5.30	1610	1710	1826
1.35	723	787	855	3.35	1128	1211	1304	5.35	1623	1724	1840
1.40	732	796	865	3.40	1139	1223	1316	5.40	1637	1737	1855
1.45	741	806	875	3.45	1151	1235	1329	5.45	1650	1751	1869
1.50	750	815	885	3.50	1162	1246	1341	5.50	1664	1766	1884
1.55	759	825	896	3.55	1174	1258	1354	5.55	1677	1780	1898
1.60	769	835	906	3.60	1185	1270	1366	5.60	1691	1794	1913
1.65	778	845	917	3.65	1197	1282	1379	5.65	1705	1808	1928
1.70	787	855	927	3.70	1208	1294	1392	5.70	1719	1822	1943
1.75	797	865	938	3.75	1220	1307	1404	5.75	1733	1837	1958
1.80	806	875	948	3.80	1232	1319	1417	5.80	1747	1851	1973
1.85	816	885	959	3.85	1244	1331	1430	5.85	1761	1865	1988
1.90	825	895	970	3.90	1255	1343	1443	5.90	1775	1880	2003
1.95	835	905	980	3.95	1267	1356	1456	5.95	1789	1894	2018
2.00	845	915	991	4.00	1279	1368	1469	6.00	1803	1909	2033
2.05	855	925	1002	4.05	1291	1380	1482	Core Dia. Core Area Core Dia. Core Area			
2.10	864	936	1013	4.10	1303	1393	1495				
2.15	874	946	1024	4.15	1315	1406	1508	9	63.6	26	530.9
2.20	884	956	1035	4.20	1328	1418	1521	10	78.5	27	572.6
2.25	894	967	1046	4.25	1340	1431	1535	11	95.0	28	615.7
2.30	904	977	1057	4.30	1352	1444	1548	12	113.1	29	660.5
2.35	914	988	1069	4.35	1364	1456	1561	13	132.7	30	706.9
2.40	925	999	1080	4.40	1377	1469	1575	14	153.9	31	754.8
2.45	935	1009	1091	4.45	1389	1482	1588	15	176.7	32	804.2
2.50	945	1020	1102	4.50	1402	1495	1602	16	201.1	33	855.3
2.55	955	1031	1114	4.55	1414	1508	1615	17	227.0	34	907.9
2.60	966	1042	1125	4.60	1427	1521	1629	18	254.5	35	962.1
2.65	976	1053	1137	4.65	1440	1534	1643	19	283.5	36	1017.9
2.70	987	1064	1149	4.70	1452	1547	1656	20	314.2	37	1075.2
2.75	997	1075	1160	4.75	1465	1561	1670	21	346.4	38	1134.1
2.80	1008	1086	1172	4.80	1478	1574	1684	22	380.1	39	1194.6
2.85	1018	1097	1184	4.85	1491	1587	1698	23	415.5	40	1256.6
2.90	1029	1108	1195	4.90	1504	1601	1712	24	452.4	41	1320.2
2.95	1040	1119	1207	4.95	1517	1614	1726	25	490.9	42	1385.4

TABLE I

VALUES OF "P" IN TABLE ARE GIVEN IN PER CENT. DIVIDE "P" BY 100 TO OBTAIN TRUE RATIO "P." JOINT COMMITTEE SPECIFIES MINIMUM AND MAXIMUM VALUES OF "P" AS 1 PER CENT AND 6 PER CENT

Core Dia.	Pitch											
	1/8	1/4	3/8	1/2	2/3	1	1 1/4	1 1/2	2	2 1/4	2 1/2	3
10	27.19											
11		22.95										
12			18.41									
13				15.99								
14					15.70	14.85	14.02					
15					15.71	14.73	13.86	13.09	12.40	11.78		
16					15.78	14.65	13.66	12.77	11.83	11.04	10.52	
17					15.99	14.85	13.91	12.99	12.23	11.55	10.93	9.90
18					15.10	14.02	13.09	12.27	11.55	10.91	10.33	9.35
19	15.50	14.31	13.29	12.40	11.63	10.94	10.33	9.79	9.30	8.86	8.46	8.09
20	14.73	13.59	12.62	11.78	11.04	10.39	9.82	9.30	8.84	8.41	8.01	7.65
21	14.02	12.95	12.02	11.22	10.52	9.90	9.35	8.86	8.41	8.01	7.65	7.32
22	13.39	12.36	11.47	10.71	10.04	9.45	8.92	8.45	8.03	7.65	7.30	6.99
23	12.81	11.82	10.98	10.24	9.60	9.04	8.54	8.09	7.68	7.32	6.98	6.68
24	12.27	11.33	10.52	9.82	9.20	8.65	8.18	7.75	7.36	7.01	6.69	6.40
25	11.78	10.87	10.10	9.42	8.84	8.32	7.85	7.44	7.07	6.73	6.43	6.15
26	11.33	10.46	9.71	9.06	8.50	8.00	7.55	7.15	6.80	6.47	6.18	5.91
27	10.91	10.07	9.35	8.73	8.18	7.70	7.27	6.89	6.54	6.23	5.95	5.69
28	10.52	9.71	9.02	8.41	7.89	7.42	7.01	6.64	6.31	6.01	5.74	5.49
29	10.16	9.37	8.71	8.12	7.62	7.17	6.77	6.41	6.09	5.80	5.54	5.30
30	9.82	9.06	8.41	7.85	7.36	6.93	6.54	6.20	5.89	5.61	5.35	5.12
31	9.50	8.77	8.14	7.60	7.13	6.71	6.33	6.00	5.70	5.43	5.18	4.95
32	9.20	8.50	7.89	7.36	6.90	6.50	6.14	5.81	5.52	5.26	5.02	4.80
33	8.92	8.24	7.65	7.14	6.69	6.30	5.95	5.64	5.35	5.10	4.87	4.66
34	8.66	8.00	7.42	6.93	6.50	6.11	5.77	5.47	5.20	4.95	4.72	4.53
35	8.41	7.77	7.21	6.73	6.31	5.94	5.61	5.31	5.05	4.81	4.59	4.39
36	8.18	7.55	7.01	6.54	6.14	5.77	5.45	5.17	4.91	4.67	4.46	4.27
37	7.96	7.35	6.82	6.37	5.97	5.62	5.31	5.03	4.78	4.55	4.34	4.15
38	7.75	7.15	6.64	6.20	5.81	5.47	5.17	4.90	4.65	4.43	4.23	4.04
39	7.55	6.97	6.47	6.04	5.66	5.33	5.03	4.77	4.53	4.32	4.12	3.94
40	7.36	6.80	6.31	5.89	5.52	5.20	4.91	4.65	4.42	4.21	4.02	3.84
41	7.18	6.63	6.16	5.76	5.39	5.07	4.79	4.54	4.31	4.10	3.92	3.75
42	7.01	6.47	6.01	5.61	5.26	4.95	4.67	4.43	4.21	4.01	3.82	3.65

Notes: Heavy Zig Zag Line indicates Limit of Maximum Pitch equals One Sixth of Core Diameter.

TABLE III

PERCENTAGE OF SPIRAL HOOPING 3/8-INCH ROUND

Core Dia.	Pitch											
	1/8	1/4	3/8	1/2	2/3	1	1 1/4	1 1/2	2	2 1/4	2 1/2	3
9	15.87	14.54										
10	14.29	13.09	12.03									
11	12.90	11.90	10.96	10.20								
12	11.90	10.91	10.07	9.35	8.73	8.18						
13	10.98	10.07	9.29	8.63	8.06	7.65	7.11					
14	10.10	9.35	8.63	8.01	7.48	7.01	6.60	6.23				
15	9.32	8.73	8.06	7.48	6.98	6.54	6.16	5.82	5.51	5.24		
16	8.92	8.18	7.65	7.01	6.54	6.14	5.77	5.45	5.17	4.91	4.67	
17	8.49	7.70	7.11	6.50	6.16	5.77	5.44	5.13	4.86	4.62	4.40	4.20
18	7.93	7.27	6.71	6.23	5.82	5.45	5.13	4.86	4.59	4.36	4.16	3.97
19	7.52	6.89	6.36	5.91	5.51	5.17	4.86	4.59	4.35	4.13	3.94	3.76
20	7.14	6.54	6.04	5.61	5.24	4.91	4.62	4.36	4.13	3.93	3.74	3.57
21	6.80	6.23	5.75	5.34	4.93	4.67	4.40	4.16	3.94	3.74	3.56	3.40
22	6.49	5.95	5.49	5.10	4.76	4.46	4.20	3.97	3.76	3.57	3.40	3.25
23	6.21	5.69	5.25	4.86	4.53	4.27	4.02	3.79	3.69	3.51	3.35	3.20
24	5.95	5.45	5.03	4.68	4.36	4.09	3.85	3.64	3.44	3.27	3.12	2.97
25	5.71	5.24	4.83	4.49	4.19	3.93	3.70	3.49	3.31	3.14	2.99	2.85
26	5.49	5.03	4.63	4.32	4.03	3.78	3.55	3.36	3.18	3.02	2.86	2.73
27	5.29	4.85	4.46	4.16	3.89	3.64	3.42	3.23	3.06	2.91	2.77	2.64
28	5.10	4.68	4.32	4.01	3.74	3.51	3.30	3.12	2.95	2.80	2.67	2.55
29	4.92	4.51	4.17	3.87	3.61	3.39	3.19	3.01	2.85	2.71	2.59	2.46
30	4.76	4.36	4.03	3.74	3.49	3.27	3.08	2.91	2.76	2.62	2.49	
31	4.61	4.22	3.90	3.62	3.38	3.17	2.98	2.82	2.67	2.53		
32	4.46	4.09	3.78	3.51	3.27	3.07	2.89	2.73	2.58	2.45		
33	4.33	3.97	3.66	3.40	3.17	2.97	2.80	2.64	2.51			
34	4.20	3.85	3.55	3.30	3.08	2.89	2.72	2.57	2.43			
35	4.08	3.74	3.45	3.21	2.99	2.80	2.64	2.49				
36	3.97	3.64	3.36	3.12	2.91	2.73	2.57					
37	3.86	3.54	3.27	3.03	2.83	2.65	2.50					
38	3.76	3.44	3.18	2.95	2.76	2.58	2.43					
39	3.66	3.36	3.10	2.88	2.69	2.52						
40	3.57	3.27	3.02	2.81	2.62	2.45						
41	3.48	3.19	2.95	2.74	2.55							
42	3.40	3.12	2.88	2.67	2.49							

Notes: Heavy Zig Zag Line indicates Limit of Maximum Pitch equals one sixth of Core Diameter.

TABLE II

PERCENTAGE OF SPIRAL HOOPING 1/4-INCH ROUND

Core Dia.	Pitch											
	1 1/2"	1 3/4"	2"	2 1/4"	2 1/2"	2 3/4"	3"	3 1/4"	3 1/2"	3 3/4"	4"	4 1/4"
27												
28												
29												
30												
31												
32												
33												
34												
35												
36												
37												
38												
39												
40												
41												
42												

These values "Overlap" with values in the 1/2" & Table

TABLE V

PERCENTAGE OF SPIRAL HOOPING 5/8-INCH ROUND

Core Dia.	Pitch											
	1 1/2"	1 3/4"	2"	2 1/4"	2 1/2"	2 3/4"	3"	3 1/4"	3 1/2"	3 3/4"	4"	4 1/4"
17												
18												
19												
20												
21												
22												
23												
24												
25												
26												
27												
28												
29												
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33												
34												
35												
36												
37												
38												
39												
40												
41												
42												

These values "Overlap" with values in the 1/2" & Table

Note: Heavy Zig Zag Line indicates Limit of Maximum Pitch equals one sixth of Core Diameter

TABLE IV

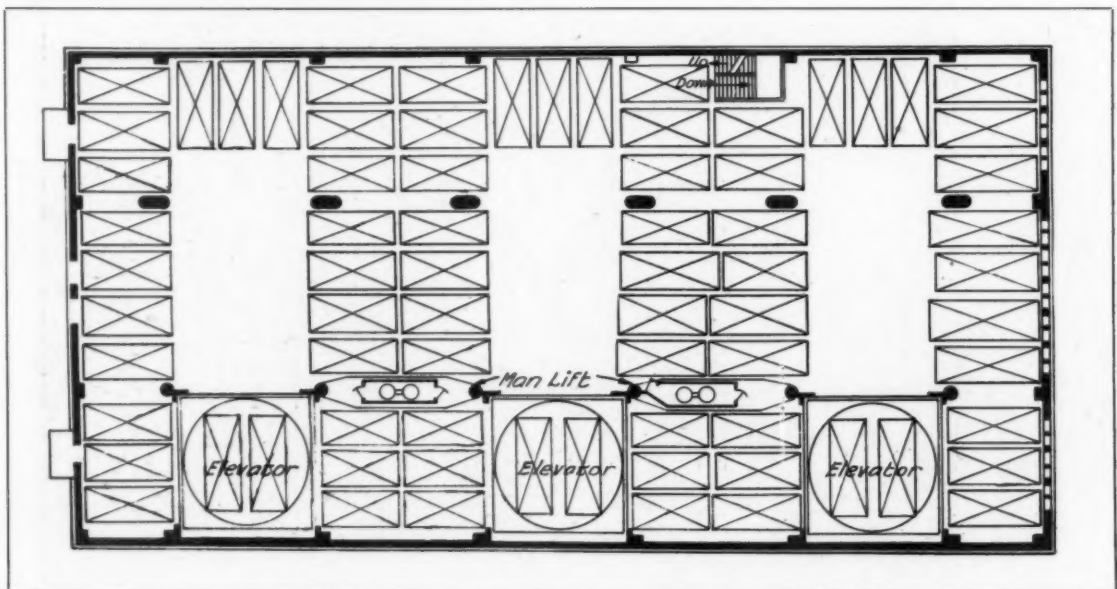
PERCENTAGE OF SPIRAL HOOPING 1/2-INCH ROUND



HILL GARAGE,
LOS ANGELES, CALIFORNIA

KENNETH MacDONALD, JR. & COMPANY, ARCHITECTS

THE SITE OF THE HILL GARAGE IS 78 FEET WIDE AND 155 FEET DEEP. THE BUILDING IS THIRTEEN STORIES HIGH AND HAS A CAPACITY OF ABOUT SIXTY-EIGHT CARS ON EACH FLOOR OR A TOTAL OF APPROXIMATELY EIGHT HUNDRED AND FIFTY CARS. THE BASEMENT AND FIRST TWO FLOORS ARE CONNECTED WITH THE STREET LEVEL BY MEANS OF RAMPS. THREE SPECIALLY DESIGNED ELEVATORS ARE EMPLOYED TO SERVE THE UPPER FLOORS. THESE ELEVATORS ARE SPACED ABOUT FIFTY FEET APART ON ONE SIDE OF THE BUILDING. DOORS ARE PROVIDED ON THREE SIDES OF EACH ELEVATOR. A TURNTABLE ON EACH CAR PERMITS MOVING CARS IN THREE DIRECTIONS AND RESULTS IN A PLAN REQUIRING MINIMUM AISLE SPACE. EACH ELEVATOR IS TWENTY-ONE FEET SQUARE. THE TURNTABLES, TWENTY FEET IN DIAMETER, WILL ACCOMMODATE TWO MEDIUM-SIZED CARS AT ONE TIME. THE TURNTABLES ARE ELECTRICALLY OPERATED UNDER PUSH BUTTON CONTROL. TWO MAN LIFTS PERMIT EMPLOYEES TO GO FROM FLOOR TO FLOOR WITHOUT INTERFERING WITH AUTOMOBILE TRAFFIC



WELDED PIPE USED IN CATHEDRAL OF ST. JOHN THE DIVINE

By A. F. KEOGH

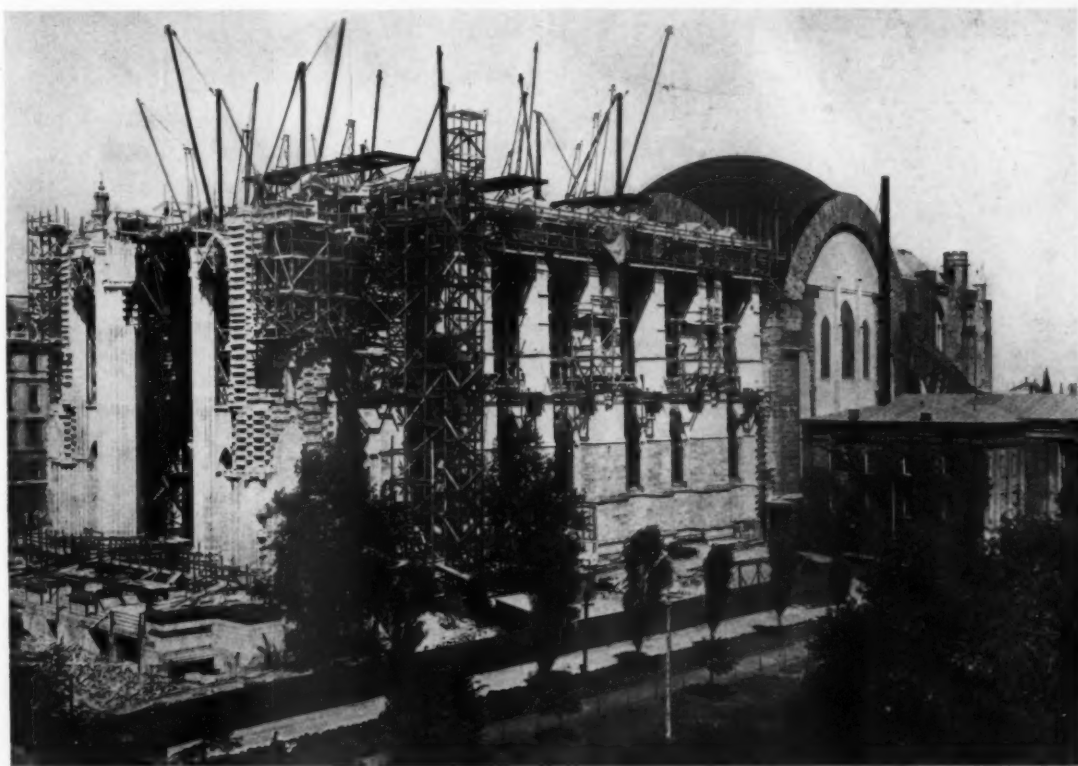
WHEN the crossing, crypt and Seven Chapels of Tongues of the Cathedral of St. John the Divine, New York, were built more than fifteen years ago, the pipe fittings of that portion of the heating then installed were made with vanstone joints. In more recent installations, welded joints have been adopted for this work. Many of these pipes are imbedded in the center of solid masonry from eight to fourteen feet thick and require the most exacting workmanship to forestall future difficulties.

In the north and south walls of the nave there are eight sets of pipes in each wall making a total of sixteen sets, comprising eight 3-inch steam pipes and eight 1½-inch steam return pipes which rise to a height of sixty-three feet and serve concealed radiators at that level. Eight 2½-inch steam pipes used for melting snow also run up through the walls to heights of forty-seven, ninety, and one

hundred thirty-five feet. This unique piping system is run parallel to and used to prevent the freezing of the eight inch copper roof water pipes. The copper risers run to their proper level and at that point a tap is made and a perforated pipe is laid in the gutter to emit steam to melt the snow and ice. A heavy brass mushroom strainer is installed on top of the copper pipe. In the center of this strainer, starting about eight inches inside the copper pipe and running up to the top of the strainer, another perforated pipe is installed to keep the strainer and pipe free from ice and snow.

In the west front there are seventeen pipe groups composed of three 4-inch and three 3½-inch steam mains, four 1½-inch steam return, and fourteen 2½-inch snow melting risers, making a total of twenty-four risers.

All of these pipes are 4 X extra heavy wrought



A RECENT VIEW OF THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

CRAM & FERGUSON, ARCHITECTS



PIPE DELIVERED TO JOB WITH BEVELED ENDS

iron and, as will be noted, range in size from 1 1/2-inch to 4 inches, inclusive. The wall of the 1 1/2-inch pipe is about 1/2 inch; 2-inch pipe, 3/8 inch; 2 1/2-inch pipe, 3/4 inch; 3-inch pipe, 7/8 inch; and 4-inch pipe about 1 inch thick. The pipe was delivered to the job with the ends beveled at 45 degrees. The ends were butted and the weld made by obtaining fusion at the abutting joint. The weld was carried around the pipe and outward to the full size of the pipe. Welded metal was added to



TYPICAL WELDS IN A HORIZONTAL RUN

secure a reinforced weld. Bends required for changes in direction were made in the field.

As the welding of the joints was completed, they were treated with a heavy coat of asphaltum and covered with asbestos as insulation. The pipes were then covered with tar paper and finished with a protecting coat of asphaltum. Welding was selected as a precaution against the development of leaks in the joints. This method has a further advantage in that expansion joints are eliminated.



BENDS ARE MADE ON THE JOB



TYPICAL HORIZONTAL PIPE TRENCH

A GROUP OF BUILDINGS OF MODERATE COST

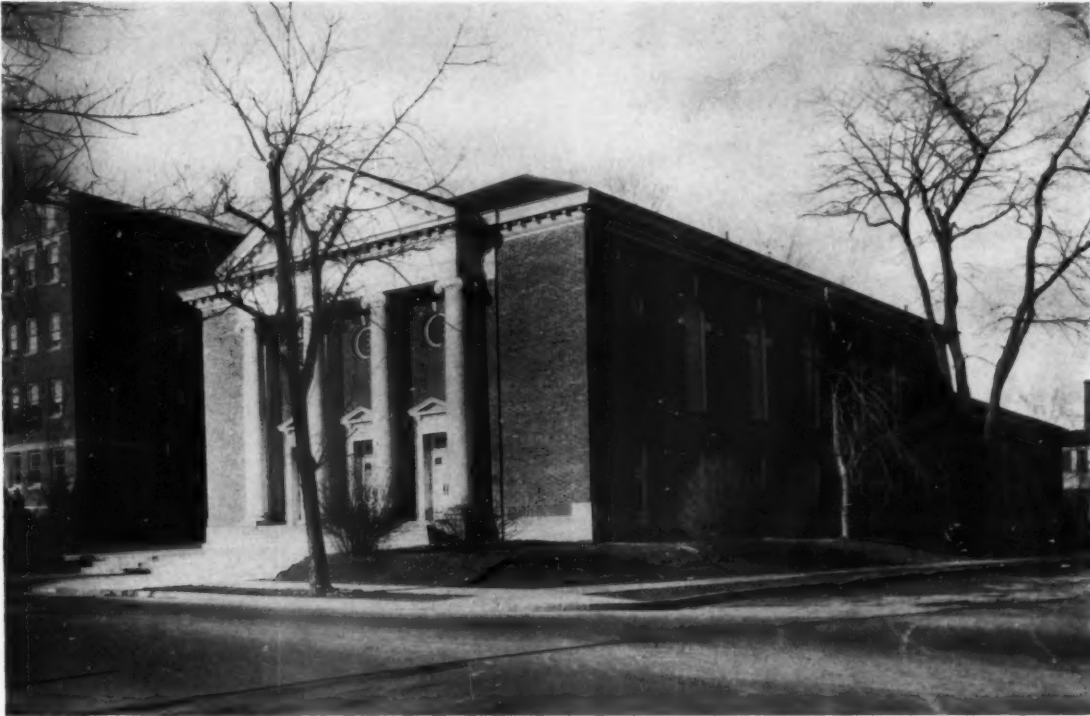
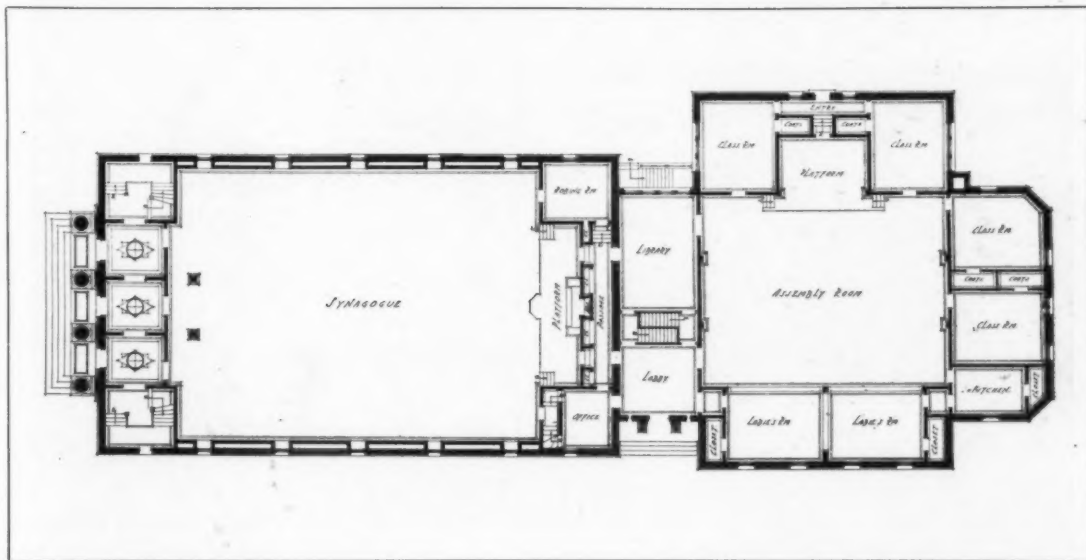
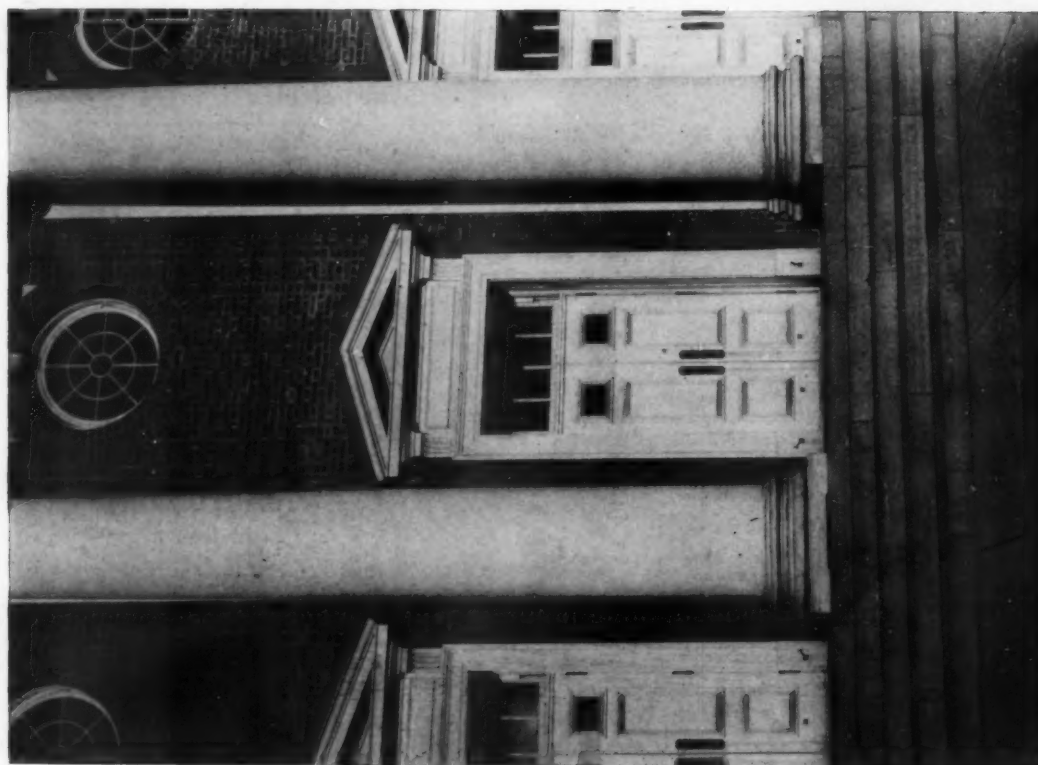
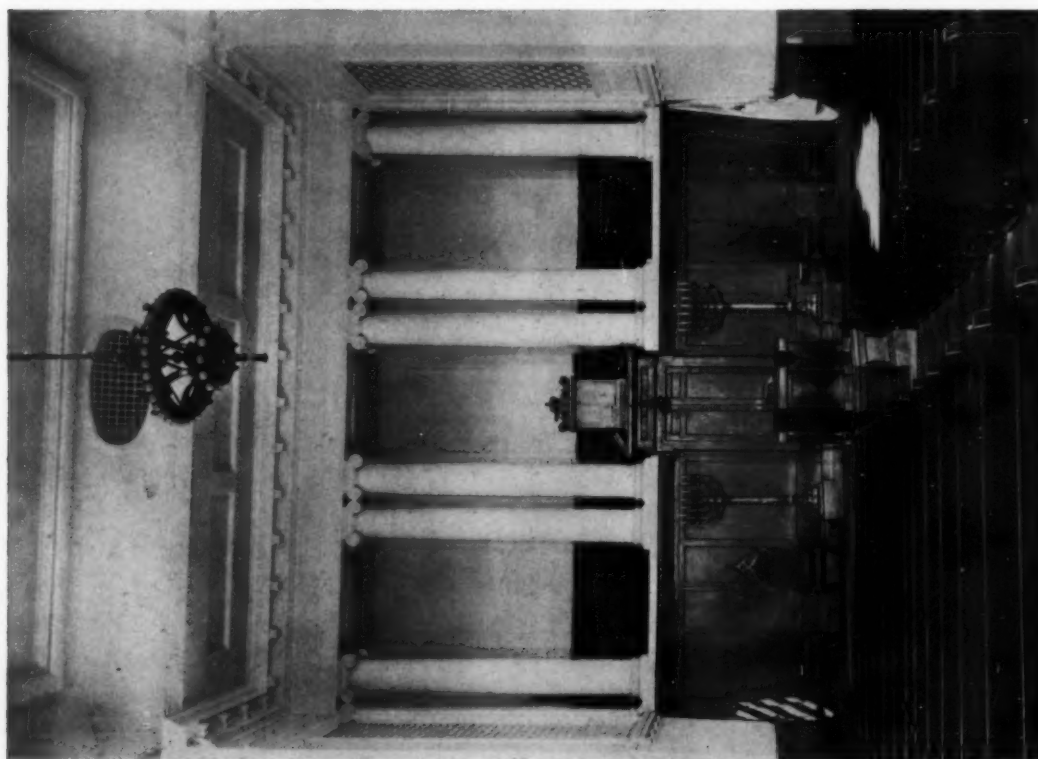


Photo by Gillies



B'NAI ISRAEL SYNAGOGUE, ELIZABETH, N. J.

TACHAU & VOUGHT, ARCHITECTS



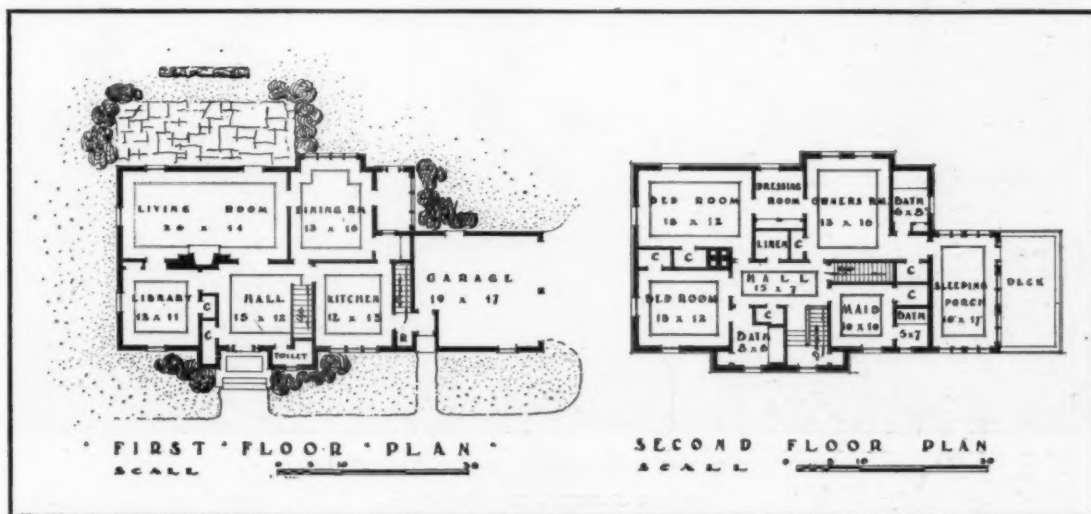
Photos by Gillies

B'NAI ISRAEL SYNAGOGUE, ELIZABETH, N. J.—TACHAU & VOUGHT, ARCHITECTS



HOUSE OF FREDERIC KRULL, INDIANAPOLIS, IND.

BURNS & JAMES, ARCHITECTS





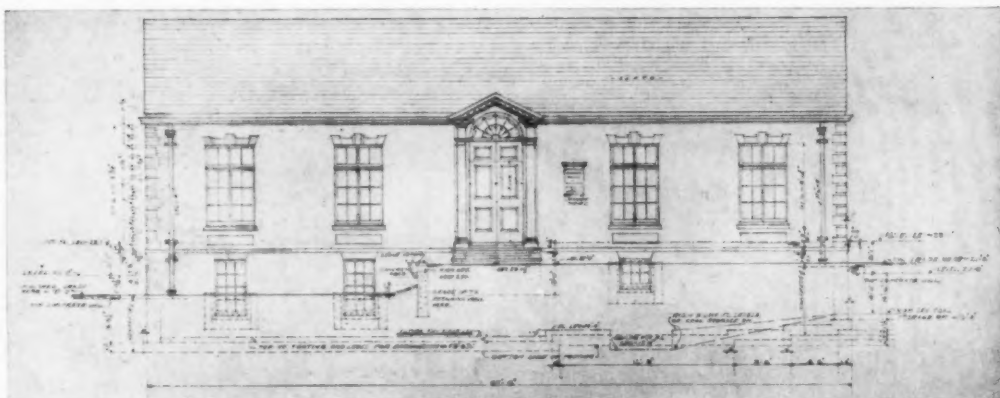
HOUSE OF FREDERIC KRULL, INDIANAPOLIS, IND.
BURNS & JAMES, ARCHITECTS



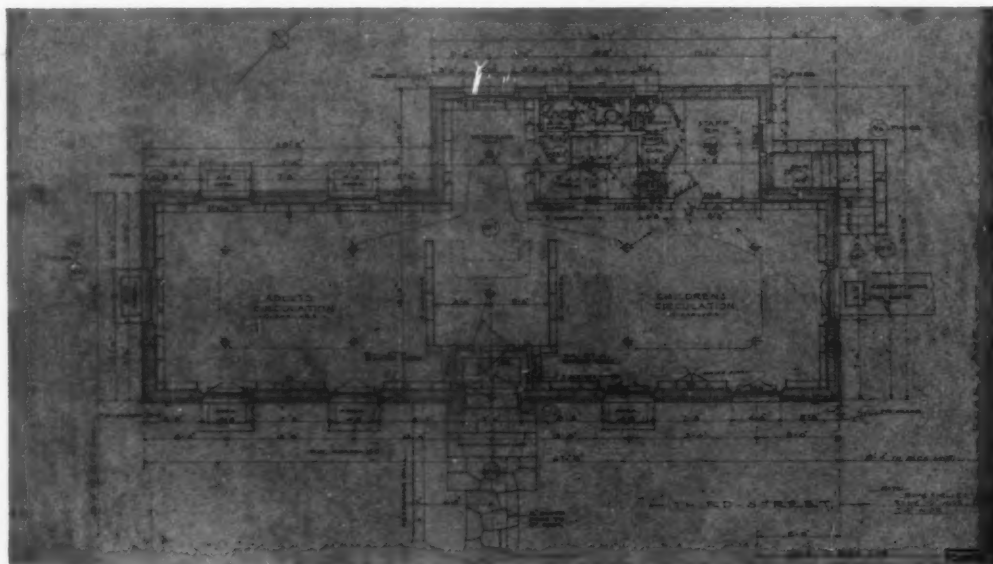
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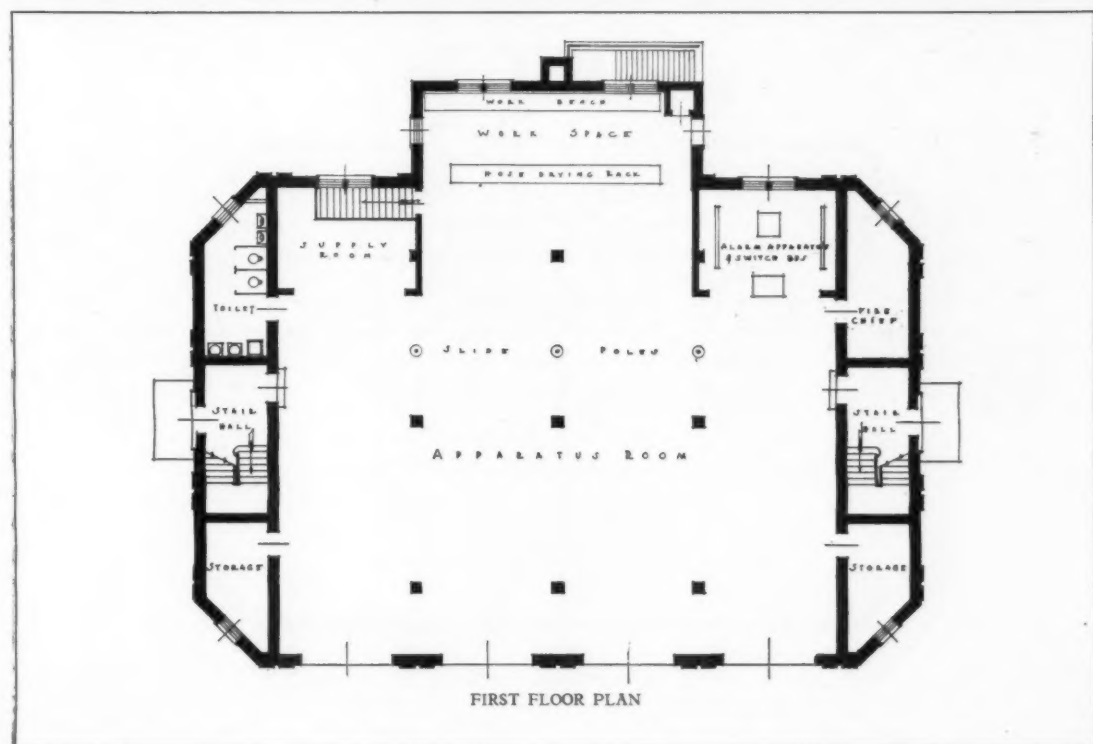


FRONT ELEVATION
SCALE: $\frac{1}{16}"$ = ONE FOOT



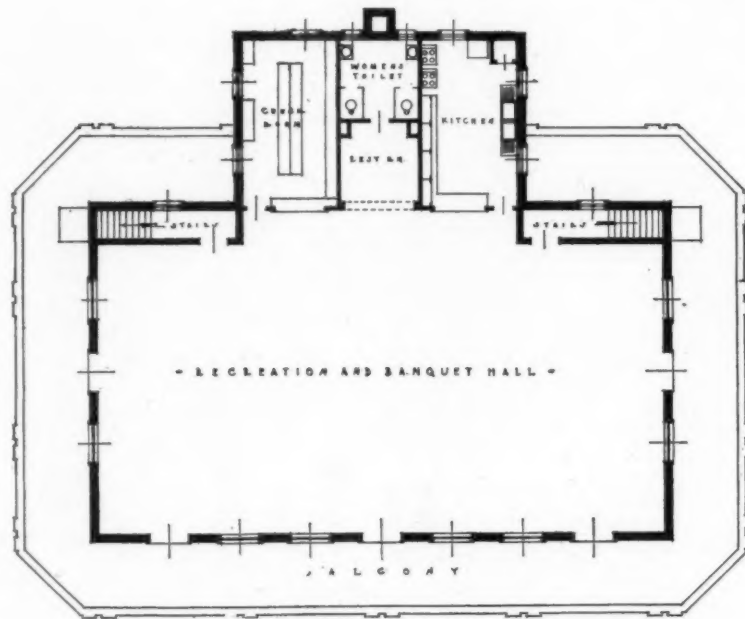
GROUND FLOOR PLAN
SCALE: $\frac{1}{16}"$ = ONE FOOT

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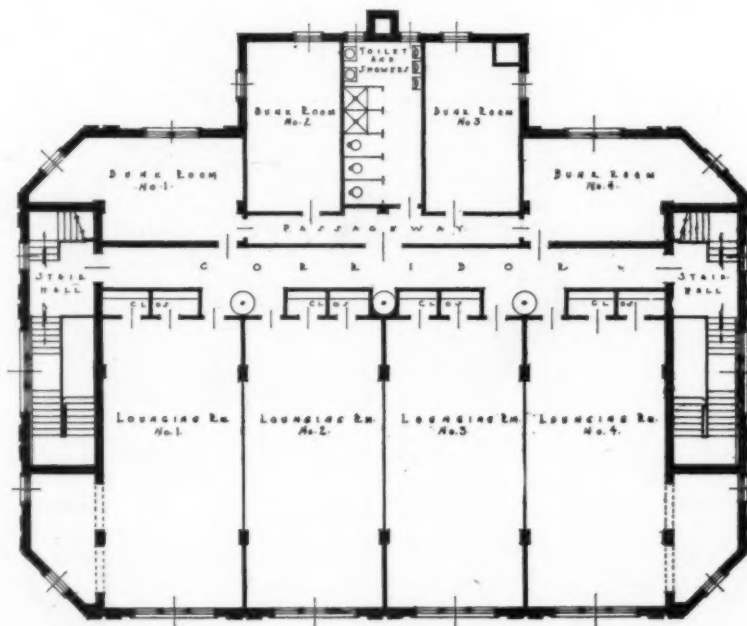


FIRE STATION, MIDDLETOWN, N. Y.—ROBERT R. GRAHAM, ARCHITECT

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THIRD FLOOR PLAN



SECOND FLOOR PLAN

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A.I.A. TO MAKE STUDY OF SAFETY MEASURES IN BUILDING INDUSTRY

HEALTH and safety in the building industry are being studied by a committee of The American Institute of Architects. This committee is working with the Building Trades Employers' Association, the Workers' Health Bureau, and other organizations to safeguard life and to wipe out economic waste.

"Building construction as the second or third greatest industry of the nation faces economic problems which the public have a right to demand shall be studied and solved by all three of the responsible factors of the industry, namely, architects, builders, and working-men," declared D. E. Waid, past president of the A.I.A., and a member of the committee.

"The construction of a modern building in quick time by the mechanics of many trades is a complicated undertaking and in order to be safely, economically, and successfully carried out, requires a carefully organized human machine.

"The primary responsibility for the operation rests upon the architect who designs the building and prepares the specifications; the secondary responsibility for its faithful execution rests upon the general contractor and the active co-operation of each subcontractor; and finally, of equal importance, the intelligent personal care of the mechanics themselves.

"From the point of view of the many contractors concerned on one building and as a matter of economy to the owner, proper safety provisions cannot be expected unless the architect carefully specifies the safeguards to be made and by whom. For example, he may require that the electrical contractor provide temporary lighting for sidewalk bridge and the job office, temporary lights in each toilet room and stairway landing, and for dark recesses; furnish lamps and maintain the installation and pay for electric current during construction; and apportion the cost of maintenance, lamps, and current charges among the various trades using the service.

"The plumbing specification may require that the plumbing contractor shall install water service in each story, the cost of which will be proportioned among the trades using that service. It may call upon the general contractor to pay the cost of having his watchman apply the hose to each valve each night so that in case of fire, protection will be immediately available.

"Scaffolding may be specified to be installed by the general contractor to avoid interference with permanent work and be made available for the several trades, each subcontractor being required to add any special scaffolding necessary for his individual use. Scaffolding is one of the topics which can well be made the subject of advance conferences of the several contractors in order to secure effective, safe, and economical co-operation.

"Specifications may require the subcontractor for floor and roof slab work to safeguard other workmen who may be passing beneath when forms are being removed, and may require that forms shall be promptly piled up and nails removed; and stress the fact that scattered lumber on the floor with protruding nails is a violation of the contract.

"Specifications should be clear in requiring hanging scaffolds for brickwork and the like, provided with overhead protection, toe-boards, and railings to protect workmen on the scaffold and to prevent material from falling from the scaffold.

"The specifications may indicate who shall furnish first-aid kits; who is responsible for various safeguards under the Labor Law; who shall provide protection of stairway and elevator shafts, toe-boards at all open shafts, the protection of piping and other projections from walls in line of passages.

"Specifications may require steel erectors to plank over the floors underneath where riveting is in progress to protect workmen and other trades, and require also the provision of scaffolding to prevent injury to riveters themselves.

"The committee desires to call the attention of all Institute members and the architectural profession generally to the specific duty of individual architects in writing their specifications and drawing building contracts."

37

ALFRED BRANCH HARLOW, F.A.I.A.

IN the February issue of the *Journal of The American Institute of Architects*, E. B. Lee records the recent passing of Alfred Branch Harlow, F.A.I.A., of the firm of Alden, Harlow & Jones, Pittsburgh, Pa., in part as follows: "A true architect of the highest attainments in our profession, a sympathetic and amiable friend at all times, an artist and gentleman of the oldest and best school, is with us no more. He preserved always the best traditions of American art and architecture. Uninfluenced by radical changes, temporary experiments or current fads, he pursued the even tempo of his training and gifts and produced architectural work of sincerity, dignity and soundness of taste, which carried and still carries great influence in our city. Never was he known to be other than poised or even tempered, no matter how great the provocation."

No words of tribute can be added to those so clearly stated by Mr. Lee. It is through the steadfast purpose and loyalty to the ethics of the profession by men of the character of Mr. Harlow, that the architectural profession has attained its present standing in all communities throughout the nation. Mr. Harlow's death brings a distinct loss to the profession as well as his family, associates and the city of Pittsburgh, where he had been in the practice of architecture for almost forty years.

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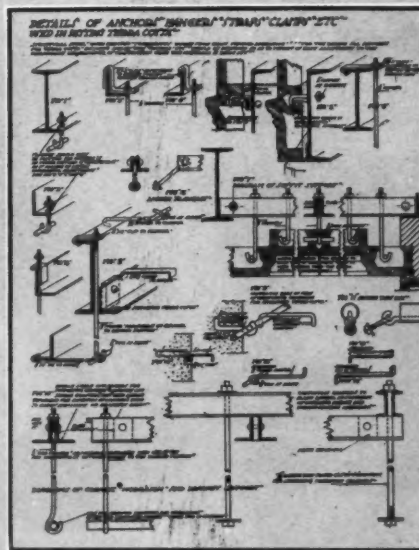
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THE A.I.A. STANDARD CONSTRUCTION CLASSIFICATION

THE architectural profession is today more or less familiar with Document No. 172 of The American Institute of Architects. This Document is the "Standard Construction Classification for Filing" adopted by the Institute. For some years the need for a system that could be used for the filing of manufacturers' catalogs had been recognized, and about seven years ago the Institute appointed a committee to investigate the feasibility of developing a standard filing system. The methods and principles of the systems in use in several large offices were studied, and these convinced the committee that the most satisfactory method would be one based upon the filing of trade literature under general and usual specification headings. This system was adopted with minor changes which were intended to secure flexibility and extend its usefulness.

The first edition of Document No. 172 was published in 1922. At that time there was little argument for the use of the system by architects, since producers did not print file numbers on their catalogs, and by the same token file numbers were not essential because architects were not using the system. After about six years, however, the system is now in general use, and the including of the A.I.A. file number on the cover of catalogs is the general practice rather than the exception. To date, over 12,000 copies of the Standard Classification have been printed and distributed. The first printing of the 1928 edition is at present on the press and will be ready for distribution at an early date. Each revised edition of THE AMERICAN ARCHITECT Specification Manual also contains a complete reprint of A.I.A. Document No. 172 revised up to the closing date of the Specification Manual. The Reference List of Business Literature found in each issue of THE AMERICAN ARCHITECT is also arranged in accordance with the main divisions of this Document.

Main and sub-division guides and folder labels in printed form conforming to the Standard Construction Classification have been made available by the Yawman and Erbe Company of Rochester, New York. To facilitate the use of the system when file numbers have been omitted on catalogs or to locate any particular catalog wanted, this same firm has also prepared an alphabetic cross-index. Information relative to this system can be had from THE AMERICAN ARCHITECT Service Department.

MICHIGAN SOCIETY OF ARCHITECTS

LANCELOT SUKERT, of Detroit, has been elected president of the Michigan Society of Architects which concluded its fourteenth annual convention at Grand Rapids on February 17. George J. Haas, Detroit, was re-elected first vice-president.

Other officers chosen are: Second vice-president, Roger Allen, Grand Rapids; third vice-president, Frederick Beckbissinger, Saginaw; secretary, G. Frank Cordner, Detroit; executive secretary, Talmadge C. Hughes, Detroit; treasurer, Andrew R. Morison, Detroit.

The first edition of the Michigan Society of Architects' Handbook is taking form and at a recent luncheon some very interesting reports were heard. The following committees are working in this connection: Editorial committee: Talmadge C. Hughes, chairman; W. G. Malcomson, Frank Cordner, Alvin Harley, J. Campbell Morrison. Advisory committee: William Weston, chairman; Albert Kahn, Maxwell Grylls, Geo. D. Mason, C. Howard Crane, Walter Meier, Louis Kamper, Charles Kotting, Lancelot Sukert, Marcus Burrowes, John C. Stahl.

EXHIBITION OF ARCHITECTS CLUB OF CHICAGO

THE first annual exhibition of the Architects Club of Chicago will be held at the Clubhouse, 1801 Prairie Avenue, opening during the first week of this month and continuing for a period of two months.

This exhibition will embrace displays by the club members and will represent interesting phases of the building industry. It will include examples of materials and processes, as well as drawings, paintings and models by architects, painters and sculptors.

TWENTIETH NATIONAL CONFERENCE ON CITY PLANNING

THE twentieth annual meeting of the National Conference on City Planning is announced for May 7th to 10th, 1928, with sessions at both Fort Worth and Dallas, Texas. The subjects of zoning and airports are to be given especial consideration. The results of the legislation adopted by the States of New York and California, patterned after the standard act proposed by Secretary Hoover's Advisory Committee, will be presented by Richmond D. Moot, chairman, New York State Federation of Planning Boards, Schenectady, N. Y., and Fred E. Reed, chairman, Oakland, California, Planning Commission. A paper on "Airports and Airways as a Part of City and Regional Planning" will be read by John Nolen, city planner, and another by George B. Ford, planning consultant, on how "A City Plan Can Reduce Debt and Taxes," both of these papers being presented during the May 10th session. The conference will assemble at Fort Worth, where the first day's sessions will be held, and on the remaining days the sessions will convene at Dallas.

Further details with reference to this conference may be obtained by addressing Flavel Shurtleff, Secretary, National Conference on City Planning, 130 East Twenty-second Street, New York City.



Architects:
McKIM, MEAD
& WHITE

The SAVOY-PLAZA

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THE Savoy-Plaza—a towering landmark on the world's most famous Avenue; a modern monument to luxurious living. To be called on to contribute to such a building is a tribute of which any organization might be proud. But to be called on to

install floors in a building of this high rank is no new experience to the Bonded Floors Company.

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DETROIT BETTER HOMES COMPETITION

IN an effort to encourage interest in the artistic development of residential sections of the city and its environs, the *Detroit Free Press* has announced a competition among architects and architectural draftsmen for designs of houses suited to local requirements. The conditions call for a cubage varying not more than twenty per cent above or below a base of 22,000 cubic feet. The house must be suitable for a level lot from 35 to 50 feet in width and from 125 to 150 feet in depth. Construction cost, according to design, may vary between 50 and 60 cents per cubic foot. Complete cost of the house must include expense for working drawings and specifications, but not for superintendence of construction. Drawings must be submitted on or before 12 noon, May 1, 1928. Further information may be obtained by addressing the *Detroit Free Press*, Detroit, Michigan.

LANDSCAPE PRIZE AWARDED

THE Jury of Award in the competition recently conducted by the City Gardens Club of New York City, reference to which appeared in the January 20th issue of *THE AMERICAN ARCHITECT*, has now announced its decisions.

Melvin B. Borgeson, Mount Vernon, won the first prize of \$100 offered by the City Gardens Club of New York City in the landscape gardening competition to beautify the grounds of the Museum of the City of New York at the Gracie Mansion, East Eighty-eighth Street and the East River. Anna B. Freedley, New York City, won the second prize of \$50. Five honorable mentions were also awarded.

Hardinge Scholle, Director of the City Museum, will co-operate with Park Commissioner Herrick and with the City Gardens Club in beautifying the grounds in accordance with Mr. Borgeson's plans.

CONSOLIDATION IN THE BRONZE INDUSTRY

ANNOUNCEMENT has been made of the purchase of the architectural bronze and lighting fixture division of Tiffany Studios by the General Bronze Corporation of Long Island City. The new company also recently consolidated the John Polachek Bronze and Iron Company, Inc., and the Renaissance Bronze and Iron Works, Inc. The announcement states in part: "For a hundred years and more in this country, bronze craftsmanship has been developing without any conspicuous attempts at consolidation, with its obvious advantages, such as have become typical in so many other American industries, with beneficial results to consumer and manufacturer alike." The combining of these companies would seem to place the new corporation in a position for development work that will have a marked influence on the use of bronze in building operations throughout this country.

THREE-DAY CONFERENCE ON SLATE, CEMENT AND STEEL

SEVERAL Committees are now at work toward assuring the success of the Lehigh Valley Mineral Industries Conference to be held April 25, 26 and 27 with headquarters at Easton, Pa. This event will afford a unique opportunity for architects, engineers, draftsmen, builders, craftsmen, college professors, technicians, associations, industries and the citizens of a populous area to acquire a greater knowledge and appreciation of the Lehigh Valley district and of slate, cement and steel as important materials of construction.

In the counties of Lehigh and Northumberland and adjacent territory in the Lehigh Valley it is stated there is produced approximately one-half of the slate and cement consumed throughout the United States and, of course, all are aware of the size and extent of the Bethlehem Steel Company's plant. Around these industries as well as Lafayette College and Lehigh University the activities of the Conference will center.

Not only civic organizations, clubs and citizens of that district but architects, engineers, specification writers, builders and others interested in construction within a two hundred mile radius are invited to participate and those intending to do so should "register" at an early date. The itinerary will include visits to slate quarries and mills, cement and steel plants as well as to Lafayette College at Easton and Lehigh University at Bethlehem with meetings, moving pictures, addresses and entertainment features throughout the three days.

The preliminary program is now being distributed by the Conference Chairman, Professor William B. Plank, Lafayette College, Easton, and the Conference Secretary, D. Knickerbacker Boyd, F.A.I.A., 112 South 16th Street, Philadelphia.

EARLY AMERICAN WOOD FINISHES

SPECIAL arrangements have been made by a manufacturing concern whereby it is privileged to make photographs of the Early American rooms shown in the American Wing of the Metropolitan Museum of Art, New York City, and to reproduce accurately the color effect of the old woodwork. Pratt & Lambert, Inc., of Buffalo, N. Y., are offering an opportunity for architects to obtain photographs of the complete series of rooms, as well as furnishing panels, showing the exact wood finishes used in each of the rooms, to such architects as might be particularly interested. Number one of this series of photographs shows the Old Ship Meeting House, First Parish Church of Hingham, Mass. (1681). In this room, the beams and woodwork are red oak, bearing the marks of the adz, and show the distinctive aged oak tone. This finish is reproduced accurately on the panel which will be sent to architects on request.

This Printed Linen takes its design from an old Korean Painting

An exquisite painted panel done in Korea in the XVIth Century has recently been brought to this country and is now in the Metropolitan Museum. This painting was Schumacher's inspiration for the printed linen shown here.

Korea was a land of a high and ancient culture! The seeds of its fine civilization came out of China. And from its plundered art treasures sprang the great art of Japan!

While most of Europe was still uncivilized, Korea—under the inspiring influence of Buddhism—produced the finest works of old Buddhist art.

Then Confucianism became the state religion and Korean culture became closely identified with the Chinese Ming Dynasty. At the end of the XVIth Century Japan, the envious, invaded

Korea. The country was desolated, its vitality crushed.

Great works and artists were carried off to enrich the culture of Japan. The treasures that were Korea's were scattered over the world.

Taken from a painting done in the last days of Korea's glory, the design of the printed linen illustrated is closely allied to both Chinese and Japanese art.

It has a fine simplicity of composition and theme—a cock and a hen in a tree, distant mountain peaks, and the full moon rising from heavily banked clouds.

The beauty of this fabric, its rich colors and charming pattern make it a delightful material for a screen—or for draperies where the entire design may be seen at a glance.

Decorators, upholsterers or the decorating service of department stores will find in the Schumacher collection fabrics of interesting and authentic designs for every decorative use and purpose.

An interesting new booklet has just been completed which briefly gives the history of fabrics and discusses their importance in successful decoration. It is

This printed linen comes on green, brown, salmon, black, sand or scarlet ground. The panel shown is only one-half the width of the material

now being mailed to decorators, upholsterers and the decorating services of department stores.

"*Fabrics, the Key to Successful Decoration*"—the booklet is called. If you have not received a copy, please write us—And let us explain our special offer, whereby you may send this book to your prospective clients.

F. Schumacher & Company, Dept. P-4, 60 West 40th Street, New York City. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Grand Rapids, Los Angeles, San Francisco and Detroit.



The beauty and richness of its design make this a delightful covering for a screen

**F-SCHUMACHER
& COMPANY**

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Interesting and unusual, this printed linen shows to advantage as window hangings

ARCHITECTURAL TOURS IN ENGLAND

A GROUP of short tours in England for architectural students have been arranged by Sydney E. Castle, F.R.I.B.A., and T. H. Ringrose, and are published in booklet form by International Case-ment Company, Inc., Jamestown, N. Y. They are especially devised for those who are interested in keeping the cost at a minimum and whose time to be spent in the tour is limited. The several tours have been arranged with Plymouth, Southampton or Liverpool as ports of arrival, thus enabling the student to avail himself of the low steamship fares known as "student tourist trips." A map accompanies the description of each tour and information is included concerning the hiring of automobiles and bicycles, hotels, and details of coinage, tips, and so forth. The tours have been arranged to cover the numerous well known ancient architectural masterpieces in various localities. A copy of the booklet, which anyone contemplating a vacation in England will find extremely valuable, will be sent free to architects and draftsmen who apply.

LIME CONVENTION TO BE HELD
IN NEW YORK CITY

THE 1928 convention of the National Lime Association is to be held at the Belmont Hotel in New York City on May 23-24. The most emphatic note in the announcement is that this is to be a convention of the industry, rather than of the Association. To carry out this purpose there is to be no program for the convention. Members and others are submitting questions bearing directly upon conditions which prevail in various sections of the country, and these questions will serve as the basis of a Round Table discussion. It is hoped by all, members and non-members, that from this

discussion constructive plans, important to the lime industry, will be formulated. The chairman of the convention will be S. W. Stauffer, of the J. E. Baker Company, at York, Pennsylvania.

DECORATIVE BOOKCASE DOORS

A BOOKLET recently issued by the Eagle Wire and Brass Works of New York City is of interest, due to the suggestive uses of decorative wire mesh of fine workmanship for bookcase doors. This company has developed an applied design over wire mesh, that may be used in conjunction with a fabric backing to secure many unusual effects in harmony with the decorative character of the room in which the bookcases are used. Old English and French furniture have been studied in developing the many designs available. Special designs can be made to meet unusual requirements. The booklet contains illustrations of standard mesh designs, sizes and finishes. "Decorative Wire Mesh for Bookcase Doors," 8 pages, illustrated. Size, 4¼ x 9½ inches. The booklet may be obtained from the manufacturer or THE AMERICAN ARCHITECT Service Department.

PERSONALS

Wetherell & Harrison, architects, have moved their office from 1012 S. & L. Building to 517 Shops Building, Des Moines, Iowa.

Francis Keally, A.I.A., has opened an office for the general practice of architecture at 101 Park Avenue, the Architects Building, New York City.

Carlton Brush, architect, announces the opening of offices in the Fourth and First Bank Building, Nashville, Tenn., for the general practice of architecture. Manufacturers' catalogs are requested.

HOUSE OF C. E. DAN,

RYDAL, PA.

Photo by Wallace



CARL A. ZIEGLER,

ARCHITECT

(See leading article in this issue)

THE PUBLISHERS' PAGE

THE following advertisement is reduced in size from one prepared and inserted by THE AMERICAN ARCHITECT in the May 1928 issue of *House and Garden*, a magazine widely read by those who should avail themselves of architectural service. This advertisement is intended to promote the more general use

of the architect's service and also to clarify in the mind of the layman the architect's position and relation to his client as a professional advisor. The publishers of THE AMERICAN ARCHITECT will appreciate the comments of its readers relative to this advertisement.

Protect Yourself against Walls of Regret

You would not enter into a legal case involving several thousand dollars without employing an attorney.

You would not consider the performance of a necessary operation except by a competent surgeon.

Should you build your home without an architect, you may live within *walls of regret* for years to come.

Architectural Service Protects You

1: Architectural service is not an expense.

An architect will harmonize your building requirements with your budget. Acting as your agent, he will protect your interests. His plans and specifications are documents that enable you to secure the benefit of the lowest market cost, consistent with quality, through competitive bids. Supervision of construction by the man who drew the plans and specifications insures your obtaining what you pay for.

2: Your individuality will be expressed and your personal requirements will be met.

An architect studies your personality, mode of living, individual family requirements and provides a custom-built house suitable for your needs.

3: It assures a house of greater convenience and character.

An architect imparts good taste and the fundamental principles of good design to the exterior and interior. His knowledge of good planning, applied to your particular problem, will secure greater convenience and a greater proportion of usable space.

4: The House will fit its site and environment.

The architect's experience may be counted upon to design a house that meets the requirements of the site.

5: A well designed house insures low maintenance cost and higher resale value.

The resale value of a house is largely dependent upon the quality of its design, convenience of its plan and low maintenance cost. Competent architectural service will assure these qualities.

[This advertisement is inserted by THE AMERICAN ARCHITECT (founded 1876), a professional journal for architects published in New York City. The staff will gladly supply more complete information about architectural service and its utilization.]



Photo by Hewitt

NICHE IN CIRCULAR GARDEN OF MAIN HOUSE, ESTATE
OF MRS. MARSHALL FIELD, LLOYD NECK, HUNTING-
TON, L. I., N. Y.—JOHN RUSSELL POPE, ARCHITECT

THE AMERICAN ARCHITECT
April 20, 1928