

# THE AMERICAN ARCHITECT

FOUNDED 1876

## THE FOUNTAINS OF VITERBO

By SAMUEL CHAMBERLAIN

*Illustrated with Lithographs and Sketches by the Author*

DIM centuries have left their marks on the present site of Viterbo. The convulsions of many a conflict have left its walls torn and shell scarred. Its formidable ramparts, studded by bleak feudal towers, still manage to enclose a goodly part of the town, and give it the appearance of a mild Avila. (This if you don't mind a slight stretch of the imagination.) From one angle, Viterbo rises gently out of a dusty plain, meek and calm; from another, it appears to be a fierce fortified stronghold propped on the brink of a precipice. Yet when one pene-

trates the Baroque gateway, powdered with a week's dust, which is the principal entry to the city, there remains no ferocious touch, save a glowering chateau and an impotent brick tower or two. Viterbo becomes the picture of modest tranquility. At once, you stumble on a fountain. It is the Fontana Della Rocca, the largest in the city. It glistens in the sunlight, draped with silver garlands of splashing streams, a first pleasant intimation of the fountained treasures in store farther on.

There does not appear to be a single guide in



FOUNTAIN, VITERBO

FROM THE ORIGINAL LITHOGRAPH BY SAMUEL CHAMBERLAIN

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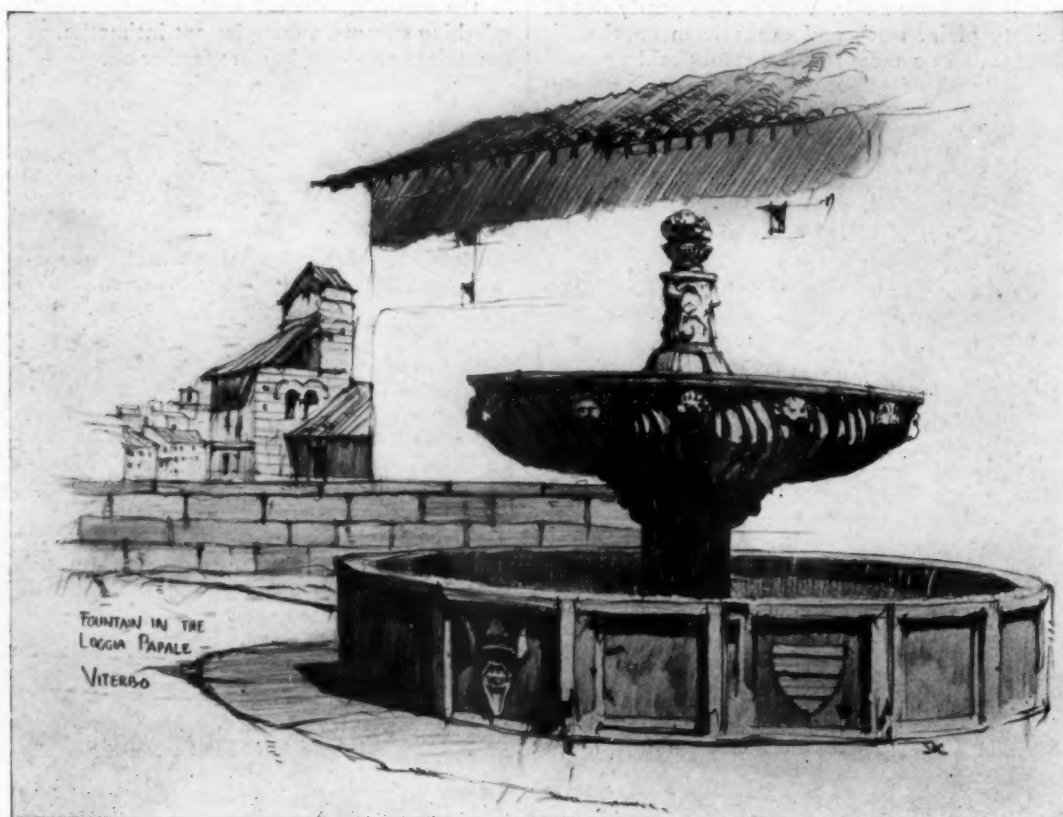
Viterbo, (rumble of distant cheers), and even maps of the place seem unobtainable. The increasing animation of the streets leads one, however, past one scorching little piazza into another, until one strikes the heart of Viterbo, where, *Dieu merci*, there is a beer terrace screened from the sun. Even though this Italian brew had all the savor of a glass of Vichy, it proved extremely welcome.

Suddenly you encounter the Piazza Comunale, a dazzling square bordered with classic palaces whose surfaces are caressed by long noon-day shadows from overhanging cornices. Rich coats of arms of the patrician families of Viterbo garnish the palace walls. Quasi-Venetian columns supporting sleek lionesses decorate odd corners of the enclosure. There is an ornate tomb embellishing one facade. It is supported by consoles in such a fashion that it strangely resembles a vast Baroque fireplace. Curiously enough, in this square where a fountain would serve as a monumental climax, there is none. Fiacres with dozing nags and entreating coachmen fill the shady side of the plot. One notes, with no small pleasure, that automobiles are five times as rare as donkeys or push carts.

Peering over the square, like a lean and inquisitive giraffe, is a grotesquely thin clock tower of

brick, almost as slender as a factory chimney. A bronze bell hangs at its summit, dangling from a cagework of iron brackets. It is the last intact reminder of the days when Viterbo bristled with more fortified towers than San Gimignano.

Enter the arcaded Palazzo Comunale and you have framed for you that celebrated vista of the balustraded fountain on the edge of the ravine, silhouetted in sunlight against an animated background of umbrella pines and watchtowers, of whitewashed houses and the calm, majestic lines of the church of San Agostino. No picture book of Italy would be complete without it. The palazzo is buzzing with animated citizens trying to get papers signed, with bashful couples announcing nuptial intentions or presenting a new bambino for registration. Exquisite fragments of detail plaster the walls of the inner court, veiled by the delicate branches of budding shrubs. The central member of this fountain group is not without fantasy. Two sportive and distended dolphins support the central shaft, while the climax is provided by two baby lions on their hind legs who are endeavoring to shake coconuts from a miniature bronze palm tree. The niches on either flank, one of which is



FOUNTAIN IN THE LOGGIA PAPALE, VITERBO



VITERBO

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

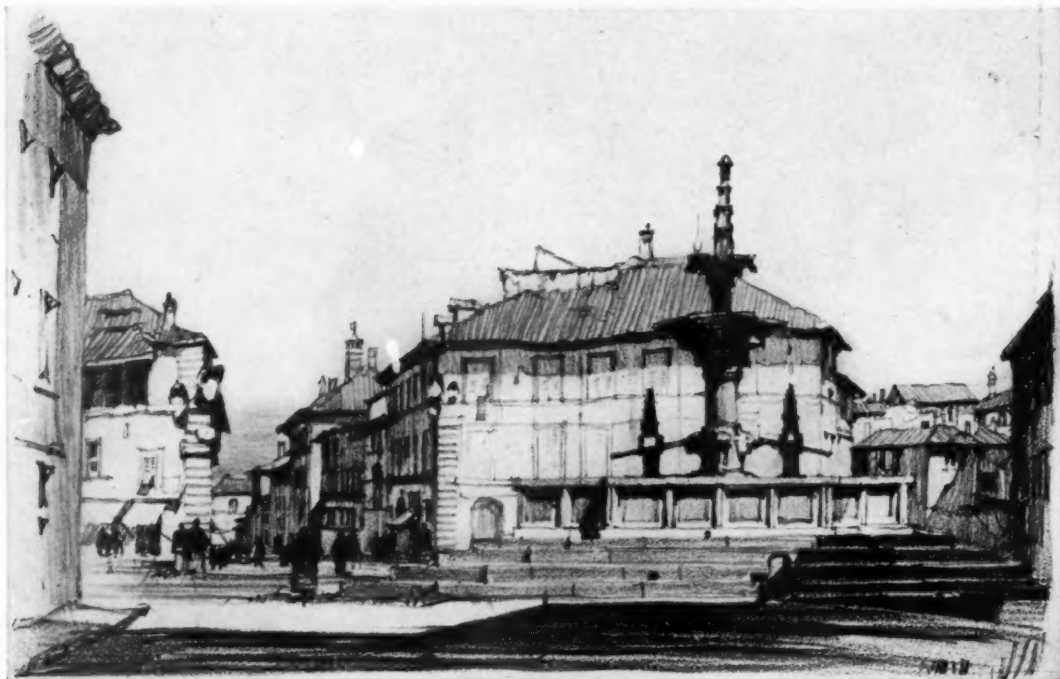


hastily sketched herein, show considerable graceful restraint for their epoch.

Viterbo's sloping market place glitters with one of the most famous fountains in Italy, the Grande Fontana, a beautiful bit of proportion and blending of circular and rectangular motifs. It is far more individual than the little lithograph suggests. Here again the surrounding buildings are busy with es-cutcheons, scraps of rustication and rescued slabs of detail. The market is a riot of wagons and disorder. A barbecued pig is being sold piecemeal, between gestures, by a tremendous man with bushy hair and a battered straw hat, who never ceases his

basilica, brightened by two crouching beasts; a string of simple old houses completes the picture, *et comment.*

Viterbo is built on an undulating, U-shaped plateau, not unlike Sienna, from whose banks run steep cobbled streets. Tortuous streets they are, dipping precipitously into the ravine and finally degenerating into mere foot paths. Grass grown remnants of an ancient arch bridge them here and there. Balconies and exterior stairways jut into their already hectic narrowness. The principal arteries of Viterbo are more navigable, however. One of these leads to a far fringe of the plateau



FONTANA GRANDE, VITERBO

FROM THE ORIGINAL LITHOGRAPH BY SAMUEL CHAMBERLAIN

stentorian monologue. There is the bedlam and clatter of competing vegetable barons, the hoarse bickering of octopus dealers and the guttural exhortations of salami salesmen. Street singers warble melodiously to a circle of gaping listeners, and wine dealers keep time to their ditties by clinking bottles of musty spumante. It was not the ideal setting for a quiet little sketch.

In contrast to this, there is a little opera-set piazza, sun-drenched and deserted, which is a perfect subject. It might be a movie set when all the actors had gone out for lunch. The fountain is built up entirely of cylindrical forms. Its superb silhouette is stained black by the overflow of water. On a brilliant sunny day, this is probably the sunniest spot in Viterbo. In the background is a baby

where the cathedral spreads its insipid, almost oppressive facade. The glorious capitals on the columns of the nave do their best to atone for the unloveliness of the exterior. The piazza before the cathedral is unexceptional enough until one gazes to the North, where the fantastic old Papal palace places a screen of Gothic richness across the vista of a populous ravine. A delightful and unprecedented building this is, particularly the richly detailed loggia, now moss-grown and seedy, which must have been a scene of much splendor at one time. The loggia rests on a wide, vault-supported area, in the center of which blossoms the agreeable old fountain illustrated in these pages. Water has not played in it for many a generation. Apparently the spread of the vault alarmed the builders, for





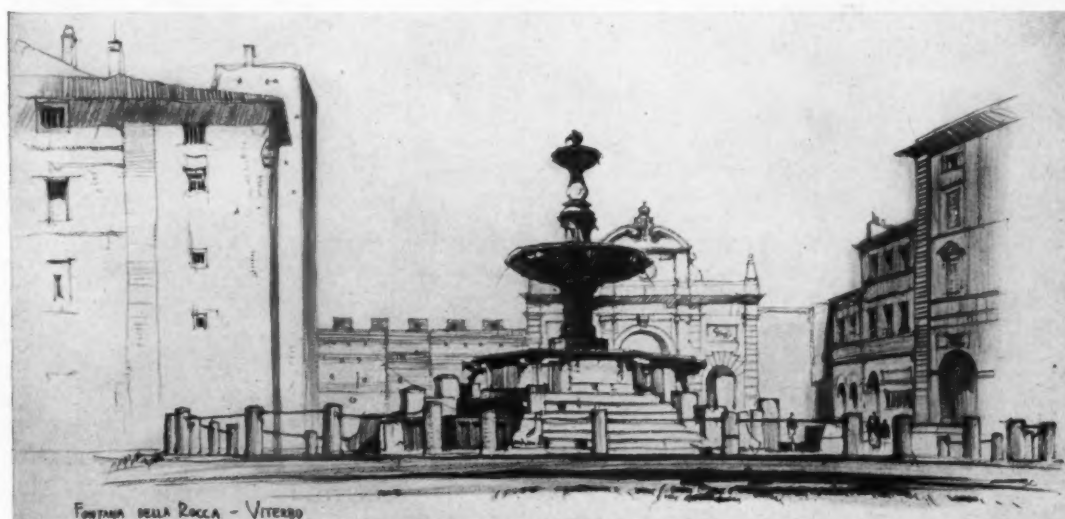
VITERBO

underneath it they have constructed an uncouth supporting column of elephantine thickness. Its coarse shadow is the only discordant note in a sublime silhouette. The impotent bluster of the little parapetted castle adjoining the loggia does not injure the effect of its agreeable mass and detail. From the depths of the valley, moreover, it assumes a formidable bulk indeed. Soaring buttresses have been called into play to prevent it from tumbling pell-mell down the hill.

For centuries sculptors have come to Viterbo, enchanted by its fountains; poets have lyricized its bubbling sources and playwrights have woven scenes about them. Strangely enough, the inhabitants of the city do not seem to consider their fountains to be of particular interest. Yet no city of similar size in Italy has as many or as fine fountains as these. Wander up an unexpected side

street and the chances are more than good that you will find a mossy veteran bubbling away. Their number is really remarkable. I counted nineteen in a few days of wandering about the town, and there must be others in obscure corners. Their abundance is due of course, to the restless streams which descend from the distant gallery of mountain peaks, pausing for an instant to bubble through Viterbo's pleasant fountains and then rippling onward to the sea.

There is a striking similarity of *partie* to most of the fountains. The round open fountain, panelled in stone and approached by two or three steps is repeated many times. A small shaft, round or hexagonal, sprouts up in the middle, and on this is squandered the detail. A few of the fountains are decidedly Baroque, bristling with defiant lions and writhing with undulating mould-



FONTANA DELLA ROCCA, VITERBO

ings, but most of them have the medieval serenity of an early Romanesque church. Some are framed in feathery spring foliage which casts phantom wisps of shadow, some lie moist and odoriferous, hidden from the sun by towering tenements, and others, like the Fontana Della Rocca, repose in the dusty wilderness of a vast piazza. Wall fountains

are strangely lacking in Viterbo, and the familiar motif of a rich cornice supported by two slender columns seems to be equally neglected. But sculptors will continue to gaze and poets will indite more stanzas to Viterbo's placid fountains. They have a unique and undisputed place among the treasures of Italy.

#### NOTED FRENCH CHURCHES GO

FRANCE has only recently lost two historic churches, it is learned from news despatches. At Paris, Saint Denys de la Chapelle, where Joan of Arc is known to have prayed, has been demolished to make way for a more imposing basilica—to be built with the money subscribed in case the "City of Light" was spared an invasion by the Germans in the Autumn of 1914. And at Montpellier the famous Eglise de Sainte Claire has been turned into a moving picture theatre.

The edifice at Montpellier is said to be by far the more famous. The first church, built in the tenth century, was destroyed by Louis XIII in the siege of Montpellier in 1623 and rebuilt by the Protestants, who occupied it until 1873, when it became first a printing office and then a garage.

Charles Napoleon Bonaparte, the father of Napoleon I, was first buried in it pending the arrival of the monument which his famous son

never allowed to be completed. At the time of the Restoration the body was removed to its present resting place in the Eglise de Saint Leu Taverny, in the canton of Montmorency.

#### ROMAN THEATRE FOUND IN NORMANDY

A ROMAN theatre, apparently the largest built in Roman Gaul, has, it is learned, recently been discovered in Les Andelys, France.

By its form and vast dimensions it offers the greatest interest to archaeologists and students of the history of the Roman occupation. Excavations made up to the present show that its diameter is nearly 400 feet, which, it is estimated, would give a seating capacity of more than 60,000.

The theatre at Orange, hitherto regarded as the largest in France, has a diameter of only 335 feet with accommodation for 42,000.



PARK CLUB, BUFFALO, N. Y., NOW UNDER CONSTRUCTION

CLIFFORD C. WENDEHACK, ARCHITECT

OSCAR REYNOLDS, LANDSCAPE ARCHITECT



Photos by Reeves

WEST ELEVATION

## Y. M. C. A. BUILDING, ST. PETERSBURG, FLORIDA

WOOLPERT & BROWN, Architects

By JAMES B. TRACY, A. I. A.



THE St. Petersburg Y. M. C. A., its cool dignity enlivened with delightfully crisp touches of color, is one of the most pleasing contemporary buildings on the West Coast of Florida. Woolpert & Brown, of St. Petersburg, Florida, were the architects. The building is located at the corner of Fifth Street and Second Avenue South, in the heart of the business district of the city. It offers relief, to the artistic eye, from the surrounding

commercial buildings, without seeming to demand another setting.

Clarence J. Brown was responsible for the design of the building. He was provided with a small scale sketch of the arbitrary juxtaposition of the various departments of activity of the Y. M. C. A. by the Central Bureau of International Y. M. C. A.

Committees. This bureau has worked out, over a period of years, what it considers a practical and workable system. Mr. Brown did, however, succeed in making a few minor transpositions to facilitate economy in construction. The plan, generally speaking, was arbitrarily served to be seasoned to taste.

The central light and air court was developed into an interesting and delightful patio of sub-tropical flavor. The floor is of soft textured tile and the wainscot is glazed tile in brilliant colors. Additional interest was created by placing around the walls the seals and coat-of-arms of the various civic clubs and organizations whose aid made the building possible. The balcony or terrace was created by a setback in the wall at the second floor level. The east wall is sufficiently low to admit the morning sun for cool weather, while the south and west walls protect the patio from the heat of the sub-tropical sun through the warmest hours of the day.

The men's lobby is a happy combination of tile, travertine, wrought iron and decorated cypress beams that add an appropriate masculine touch. The floor, as can be seen by the illustration, is of



unique design in aztec figures worked out in co-operation with E. L. Marshall of St. Petersburg. The mantels of the men's lounge and boys' lobby are also the work of Mr. Marshall.

The purpose of the men's lounge is expressed in an intimate and restful medium of oak floors at random width, and textured plaster walls in soft brown colors. The boys' lounge has the freshness of youth and a light and buoyant atmosphere about it. The floor is of broken tile of many colors laid at random. The wainscot is of colored tile

fashion of travertine, has in the recessed portions, a purple shadow hue that blends harmoniously with the smooth surfaces. The trim is of limestone and terra cotta. The terra cotta panels under the gymnasium windows on the south facade are of brilliant hue and individual design. The cornice of this section of the building is cypress panels painted with colorful geometric designs, with the field and brackets stained brown.

One of the most striking evidences of the care with which detail was handled is the sign which



Photo by Reeves

MEN'S LOUNGE

that harmonize with the floor. The room, although decorative, suggests stability and resistance to strenuous youthful activity. The entrance door to the boys' lobby is framed with tile panels, in low relief, embodying the various symbols of the boy scouts.

The informal atmosphere of the exterior has been produced by the broken roof lines and the happily placed arcades and balconies. The fenestration is particularly pleasing, although, unfortunately, windows, rather than French doors, open onto some of the balconies.

The color effect of the whole structure is in keeping with the brilliant atmosphere of Florida. The stucco has a delicate reddish cast, such as might be seen after a sunset in a clear western sky. The texture of the stucco, something after the

graces the main corner of the building. It is illuminated by lights under the roof on which the peacock stands, and also by the lantern which the bird holds in his beak. The triangle of the Y. M. C. A. is in evidence. The figure that supports the sign, unfortunately, is not the one that Mr. Brown designed and executed originally. Had the committee allowed the monkey to have continued his task we feel that the effect would have been even better than it is now. But the committee feared, we suppose, that Florida was not far enough away from Tennessee.

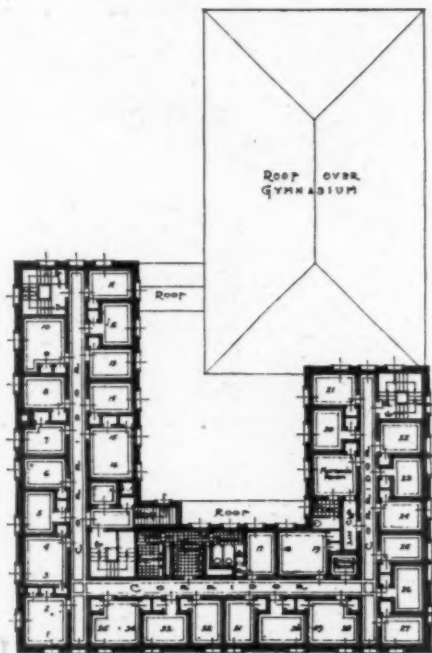
The St. Petersburg Y. M. C. A. is a "citizen factory" with an air of intimate charm, and its presence here is a material promise of the development of an adequate regional architecture, an architecture adapted to the setting and the climate.



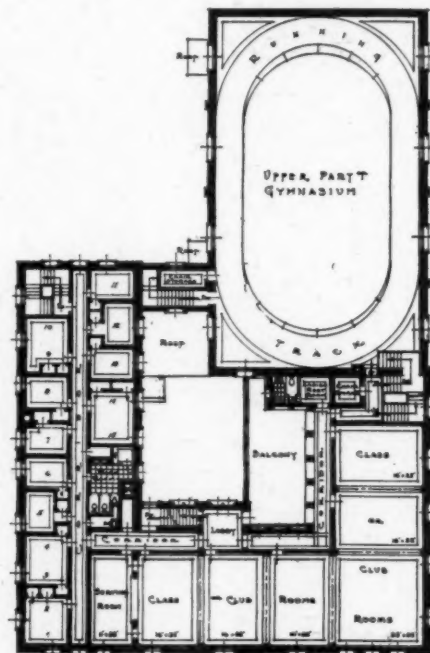
*Photo by Reeves*

PATIO

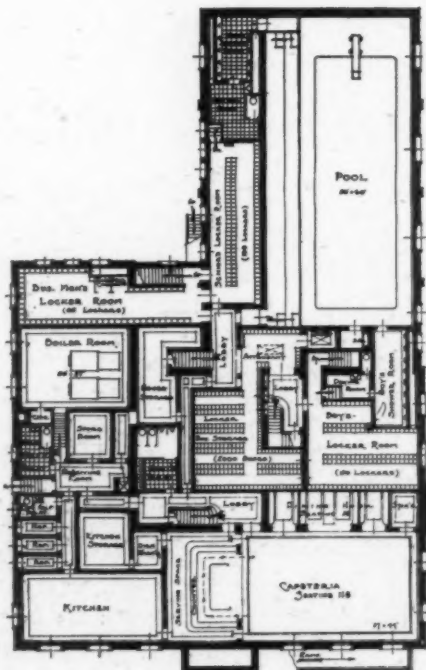
Y. M. C. A. BUILDING. ST. PETERSBURG, FLA.—WOOLPERT & BROWN, ARCHITECTS



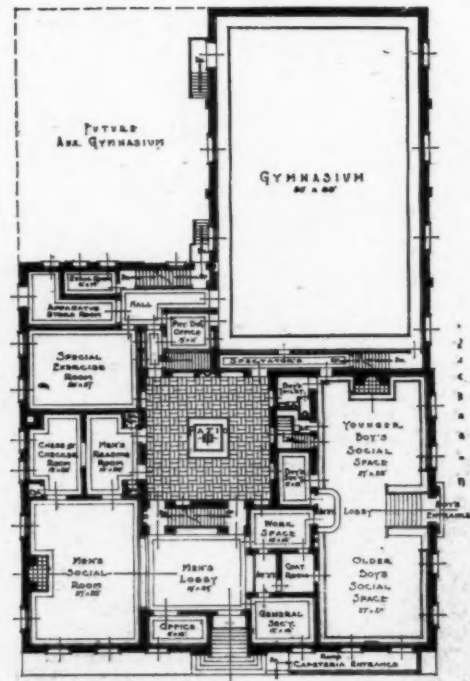
THIRD AND FOURTH FLOOR PLANS



SECOND FLOOR PLAN



BASEMENT FLOOR PLAN



FIRST FLOOR PLAN

Y. M. C. A. BUILDING, ST. PETERSBURG, FLA.—WOOLPERT & BROWN, ARCHITECTS.





*Photo by Reeves.*

PATIO

Y. M. C. A. BUILDING, ST. PETERSBURG, FLA.—WOOLPERT & BROWN, ARCHITECTS



BOYS' LOBBY AND LOUNGE



*Photos by Reeves*

MEN'S LOBBY

Y. M. C. A. BUILDING, ST. PETERSBURG, FLA.—WOOLPERT & BROWN, ARCHITECTS



## EDITORIAL COMMENT



IT is always interesting to learn the impressions of a foreign architect on his first visit to this country. He is naturally astounded by the stupendousness of our buildings, the unusual skyline and the boldness of its conception. Without, however, an understanding of our economic and mechanical activities and the complex problems of our modern mode of living, his criticisms are of no more value than is the criticism of one architect on the design of some building designed by another without taking into consideration the intricate conditions under which the problem was solved.

Maurice Chauchon, 1928 winner of the French Travelling Fellowship of The American Institute of Architects, who recently arrived in this country to begin a six months' study of American architecture under the Fellowship award, recognizes in the application of our mechanical methods and economic enterprises the development of a distinctive American style of architecture. After a close inspection of New York architecture, he pays a glowing tribute to our architects. He believes, as do so many of us, that elevated railroads not only have a disparaging effect on our architecture by darkening the streets, but that they materially impede traffic. He suggests that they, together with street cars, be entirely done away with. He is in accord with some of us, again, in being astonished at the classical tendency in the composition of facades of buildings that are essentially modern in their functions. He is especially impressed with Columbia University as a "splendid example of the happy realization of very special conditions in its plan and in its architectural expression," and goes so far as to state that the New York Central and Pennsylvania Railroad stations surpass any in Europe. We might well ponder over these constructive criticisms of an architect who understands the fundamental principles on which architecture since time immemorial has been so firmly established.

IN discussing the problem of designing a tall commercial building of the skyscraper type with an architect recently, we ventured the question—Do you find that clients hesitate to put their approval on designs which depart from conventional lines and show decided original tendencies? We rather expected the answer to be "Yes," as we had found it to be in other previous cases. The architect in this particular instance, however, brought up a new point. He said that it was not the client who registered disapproval so much as the building and loan

company. He went on to state how often good design must be sacrificed for a few additional cubic feet of space. The zoning law necessitating setbacks has made the architect's problem from the angle of the renting agent doubly difficult. The architect with whom we were discussing the subject called attention to a particular case to illustrate how the difficulty is sometimes overcome. He was designing a thirty-four story office building, and, to effect certain results in the composition of the exterior design, he had introduced a break at the corners of the building above one of the setbacks. In examining the design and figuring the cubage, the loan broker discovered that this small break in six floors brought about a loss of space approximately the size of one entire floor. The problem was discussed from both angles, and the architect finally solved it by adding another story to the building. It is logical that difficulties like this arise, for it is only so that the design of buildings becomes a problem which only those who are versed in the intricacies of the practice of the architectural profession can successfully solve. And one of the greatest of these difficulties is that in which the art in architecture becomes complicated by questions of money.

BY means of a questionnaire which has been distributed amongst architects throughout the country, the Architects' League of Hollywood, California, is striving to arrive at an authentic cost accounting system for architects. Although much valuable information has already been received and compiled, considerably more data is desired to prepare the final cost report. Good architecture is vital and necessary to the nation; and if a high architectural standard is to be maintained, architects must demand sufficient for their services in order to create designs in keeping with this high standard. The fact that some architects are not making money out of the practice of their profession, is a fault that can be laid at their own doorsteps. The public certainly is not to blame, because it pays what the architects ask. It is vital, therefore, that architects know their production costs. To attain good architectural results on a successful business basis, architects must make complete, well studied plans and specifications; plans that illustrate enough details so that the general and sub-contractors can intelligently figure the job and finally construct it. By well studied plans are meant those in which the plan arrangement has been very carefully analyzed in

style, and the artistic phase of the building has been carefully considered and enough details made to accomplish the desired result. Further than that, architects must know how much it will cost to produce the abovementioned services. They will also have to know what constitutes profit and they will have to develop moral courage and backbone to fight for it. With a knowledge of true costs, half the battle is won.

The table embodied in the questionnaire, which members of the profession are invited to fill in, is entitled a "monthly average architects' overhead." Such items as rent, heat and light, stenographic service, telephones, insurance, magazines, architectural books, and blueprints are listed. Information at hand shows that in an average small office the over-

head per year runs approximately \$15,000, or \$1,250 per month. Architects are urged to recognize the importance of the business side of the profession. They are responsible for the distribution of vast sums of money for building purposes and naturally have to study finance, interest, upkeep, overhead, returns, etc., to convince clients of their ability to produce a structure which will prove to be a profitable investment. Yet frequently, they are notoriously ignorant of their own costs of production, of why they charge certain fees, and what their profits are.

Those who have not yet received and desire to obtain the cost data sheets, may do so by communicating with the Architects' League of Hollywood, California.



FILM CENTER BUILDING, NEW YORK

BUCHMAN & KAHN, ARCHITECTS

(From the original drawing by F. Keally)





*Photo by Mott*

ARCHITECTS' BUILDING, LOS ANGELES, CALIF.

CARLETON M. WINSLOW; DODD & RICHARDS; McNEAL SWASEY; REGINALD D. JOHNSON;

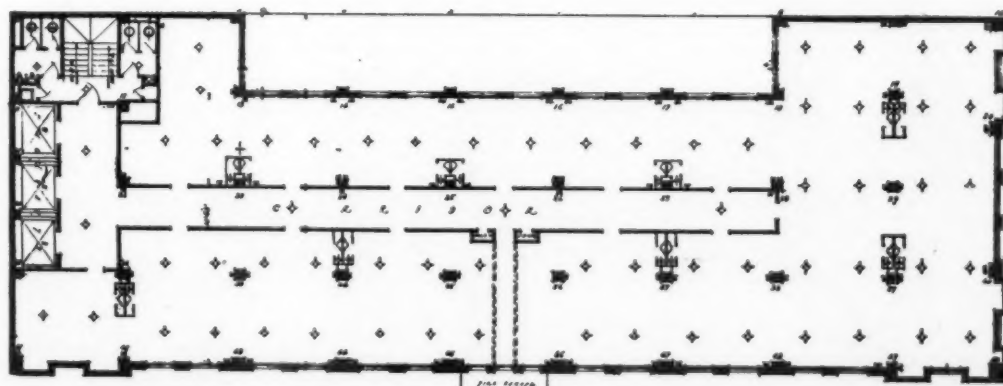
ROLAND COATE; WITMER & WATSON, ARCHITECTS





Photos by Mott

DISPLAY WINDOW AND ENTRANCE DETAILS



TYPICAL FLOOR PLAN

ARCHITECTS' BUILDING, LOS ANGELES, CALIF.

CARLETON M. WINSLOW; DODD & RICHARDS; McNEAL SWASEY; REGINALD D. JOHNSON;

ROLAND COATE; WITMER & WATSON, ARCHITECTS





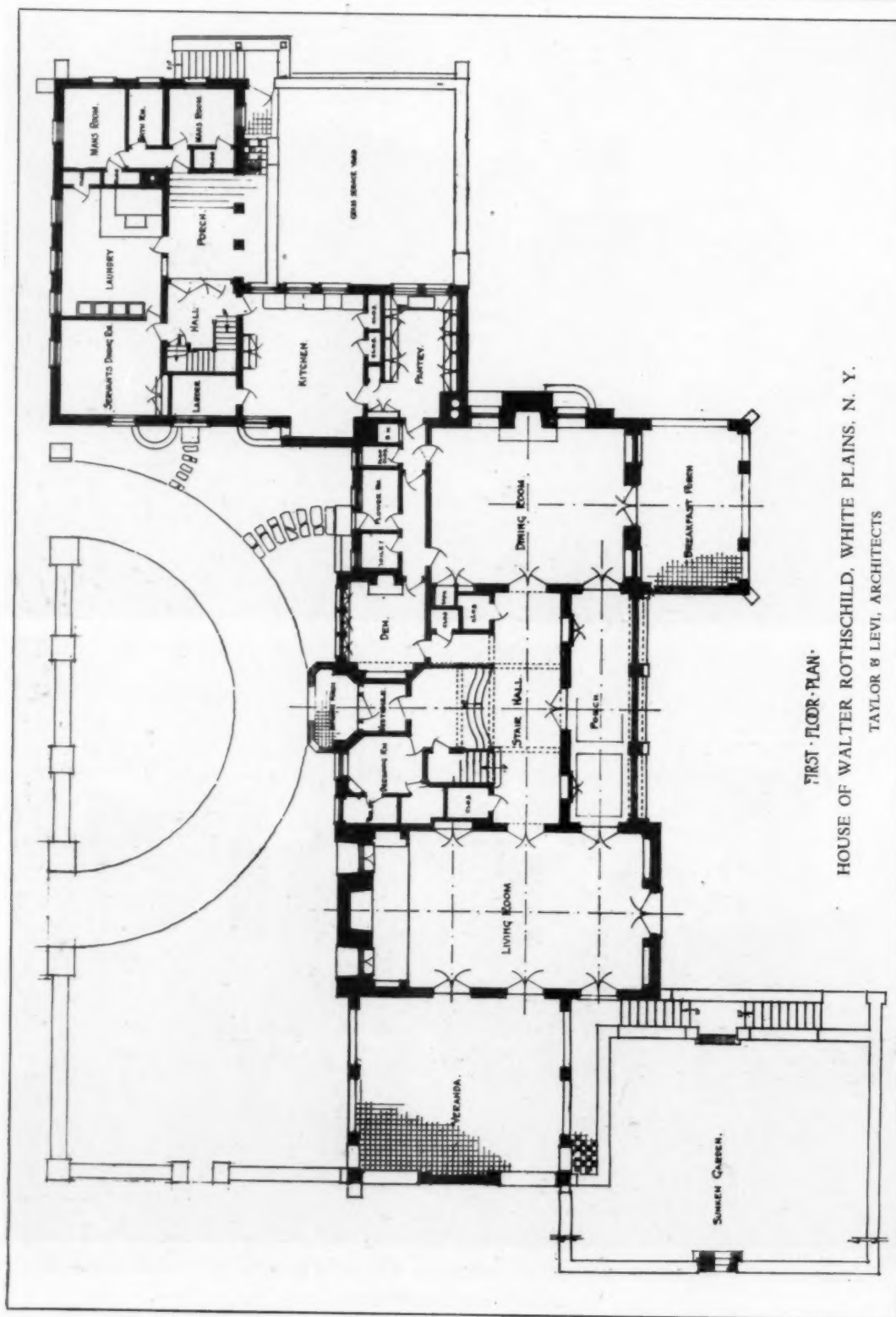


*Photos by Van Anda*

HOUSE OF WALTER ROTHSCHILD, WHITE PLAINS, N. Y.

TAYLOR & LEVI, ARCHITECTS

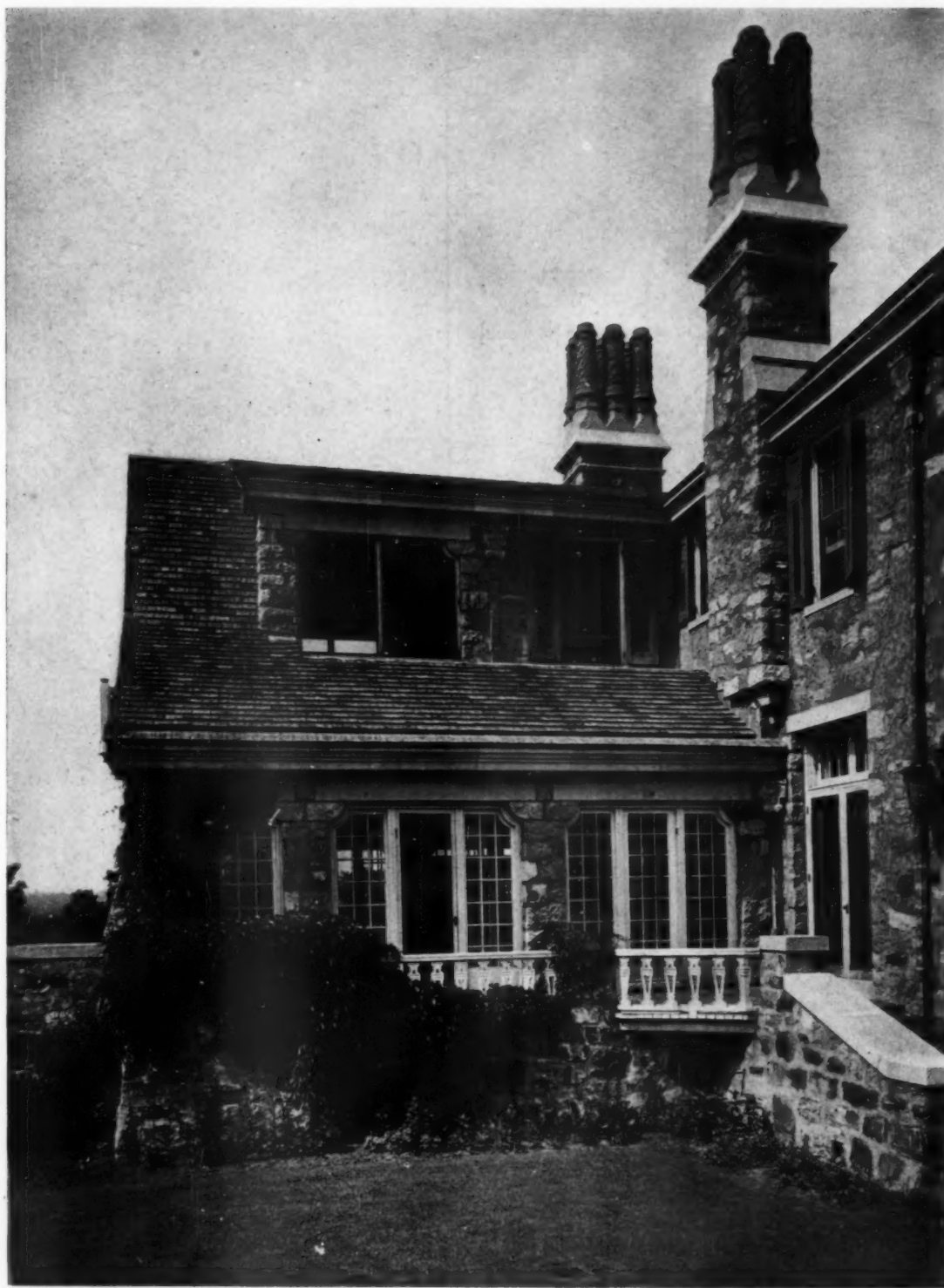
*(See plan on back)*



FIRST FLOOR PLAN

HOUSE OF WALTER ROTHSCHILD, WHITE PLAINS, N. Y.

TAYLOR & LEVI, ARCHITECTS

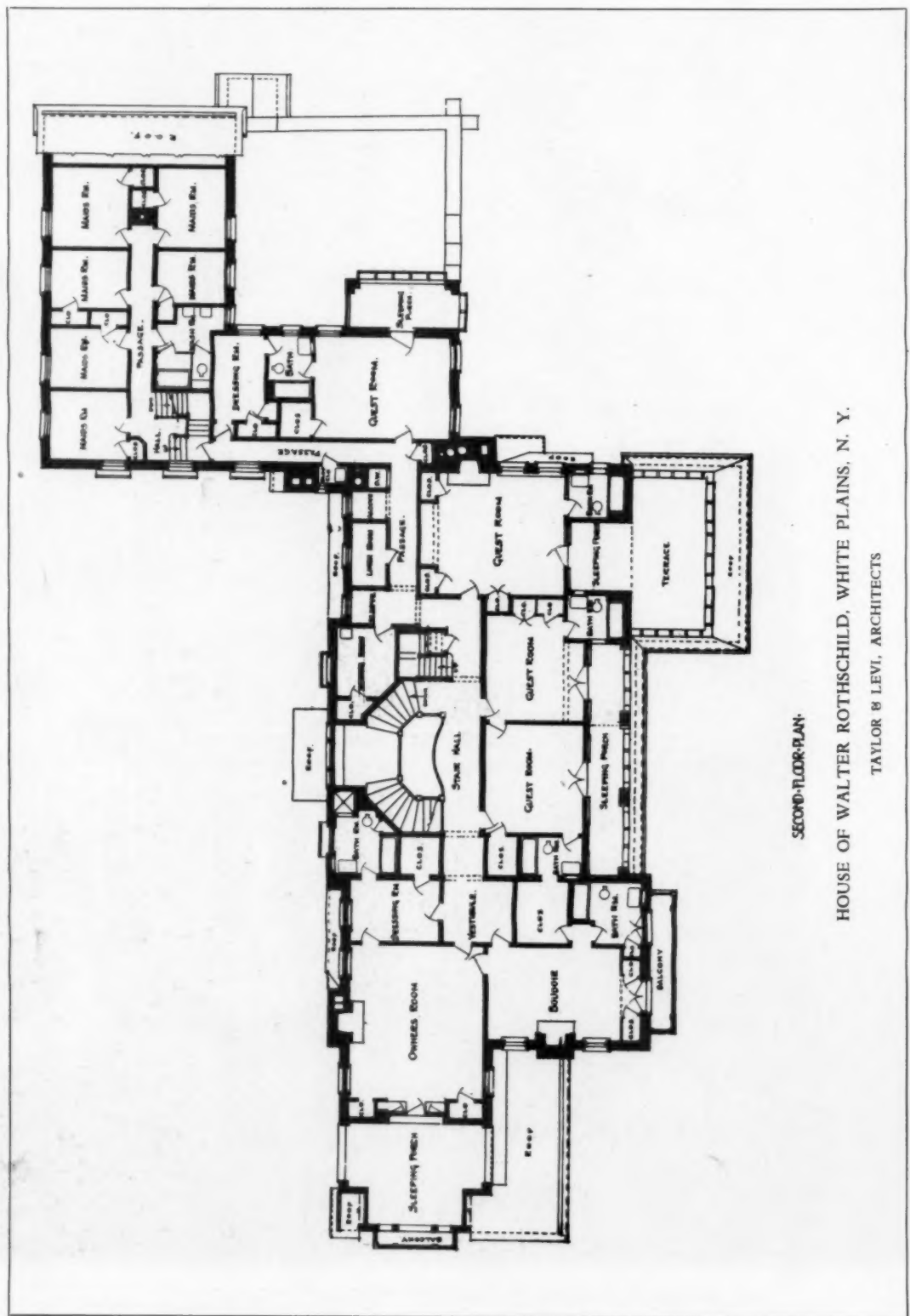


*Photo by Van Anda*

HOUSE OF WALTER ROTHSCHILD, WHITE PLAINS, N. Y.

TAYLOR & LEVI, ARCHITECTS

(See plan on back)



SECOND-FLOOR-PLAN.

HOUSE OF WALTER ROTHSCHILD, WHITE PLAINS, N. Y.

TAYLOR & LEVI, ARCHITECTS

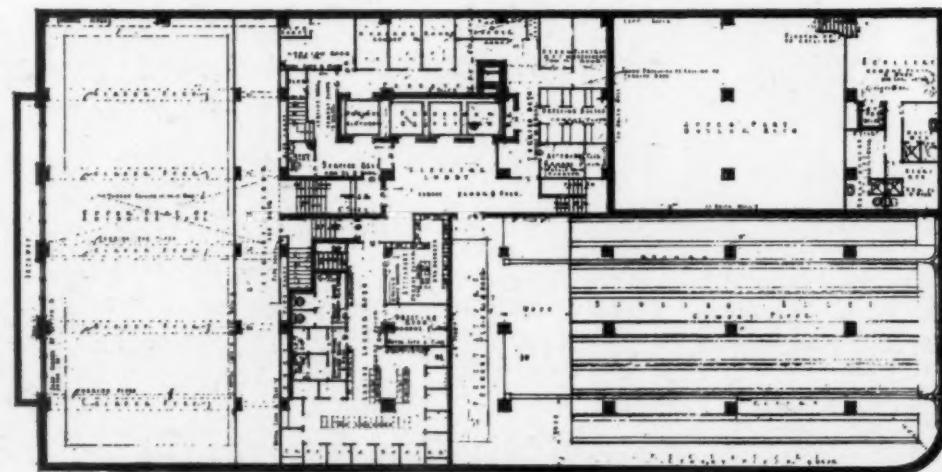
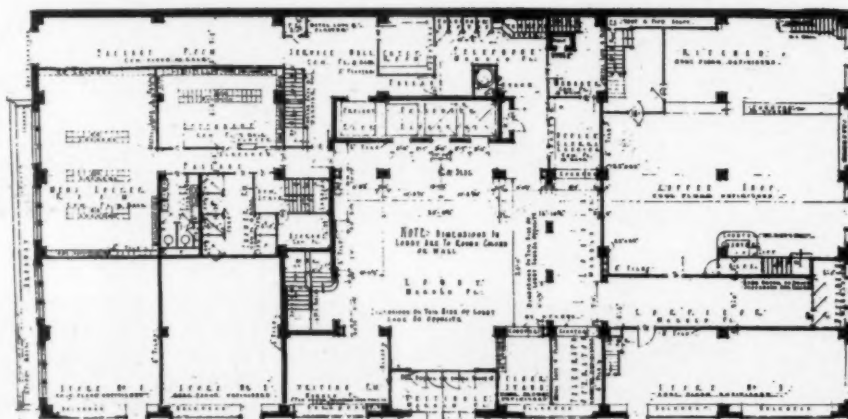
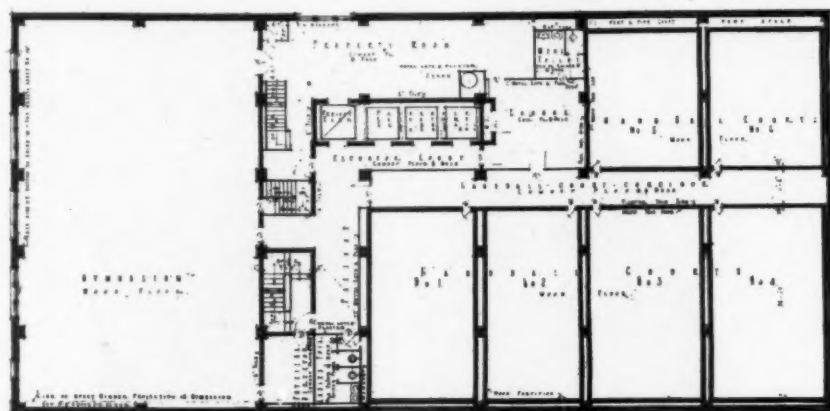




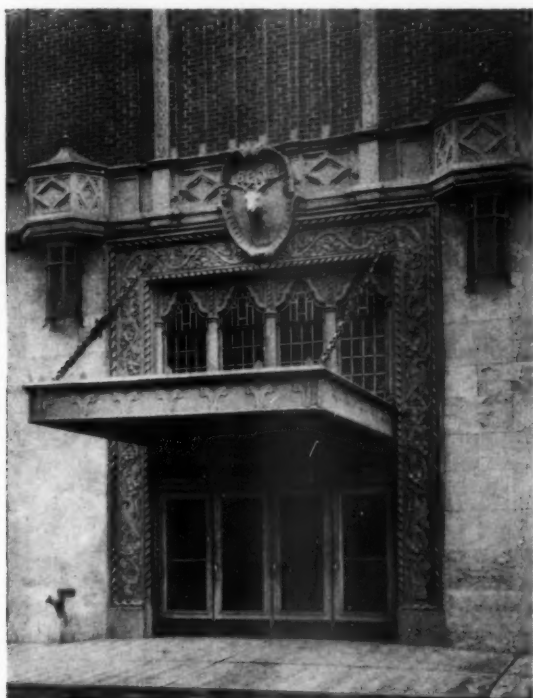
ELKS' CLUB BUILDING, MEMPHIS, TENN.

GEORGE MAHAN, JR., ARCHITECT

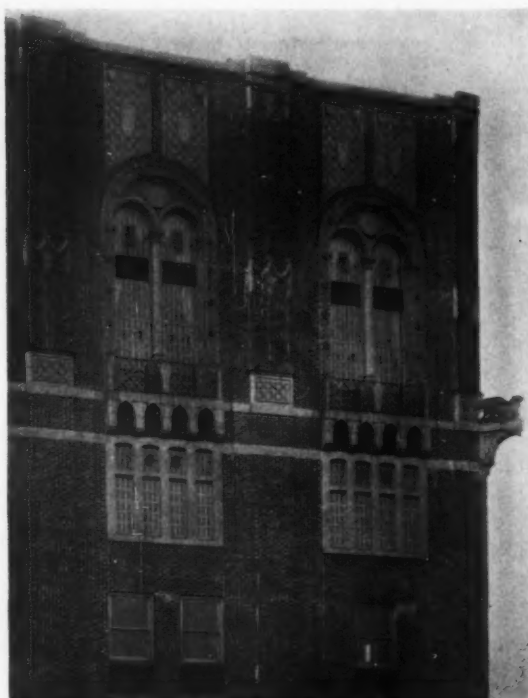
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FIRST, SECOND AND BASEMENT FLOOR PLANS  
ELKS' CLUB BUILDING, MEMPHIS, TENN.  
GEORGE MAHAN, JR., ARCHITECT



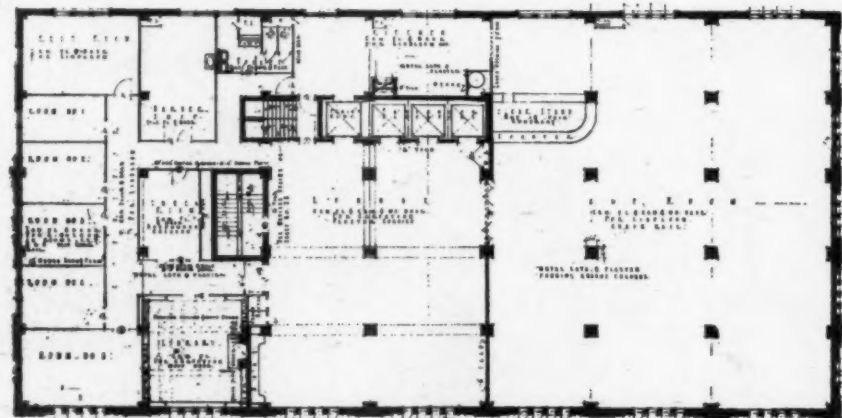
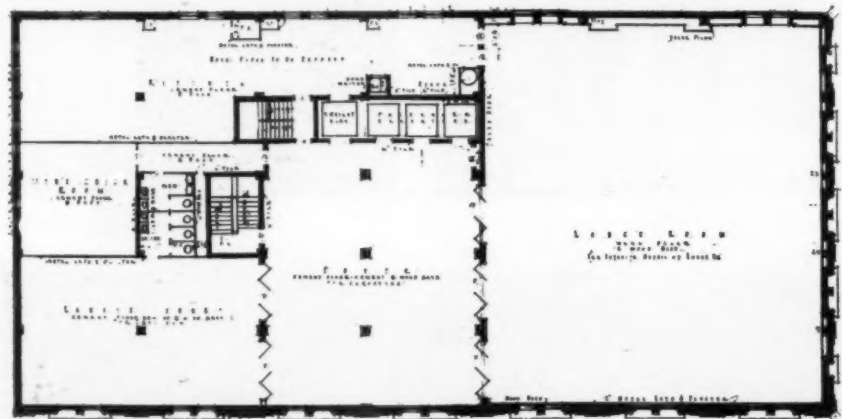
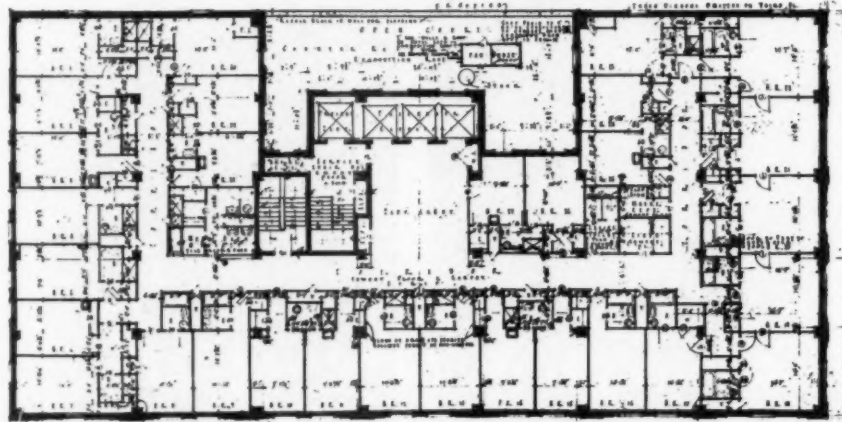
DETAIL OF MAIN ENTRANCE



DETAIL OF UPPER STORIES

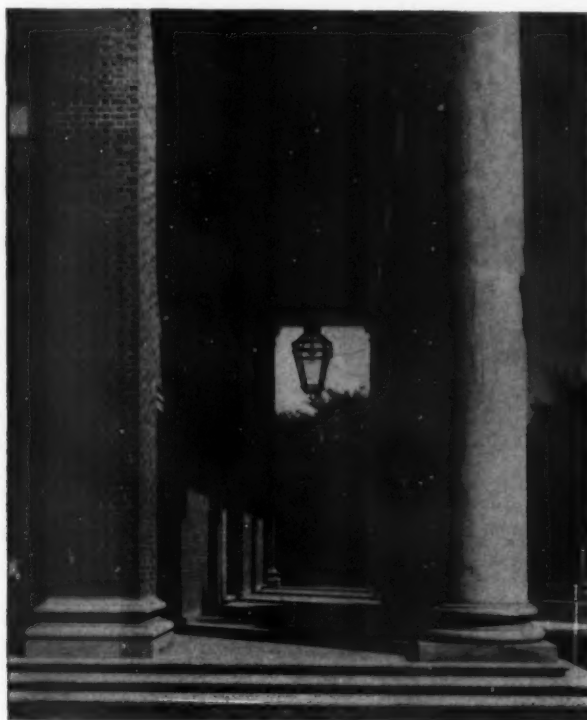


BALL AND LODGE ROOM  
ELKS' CLUB BUILDING, MEMPHIS, TENN.  
GEORGE MAHAN, JR., ARCHITECT  
*(See plans on back)*



EIGHTH, NINTH AND TYPICAL FLOOR PLANS  
ELKS' CLUB BUILDING, MEMPHIS, TENN.  
GEORGE MAHAN, JR., ARCHITECT



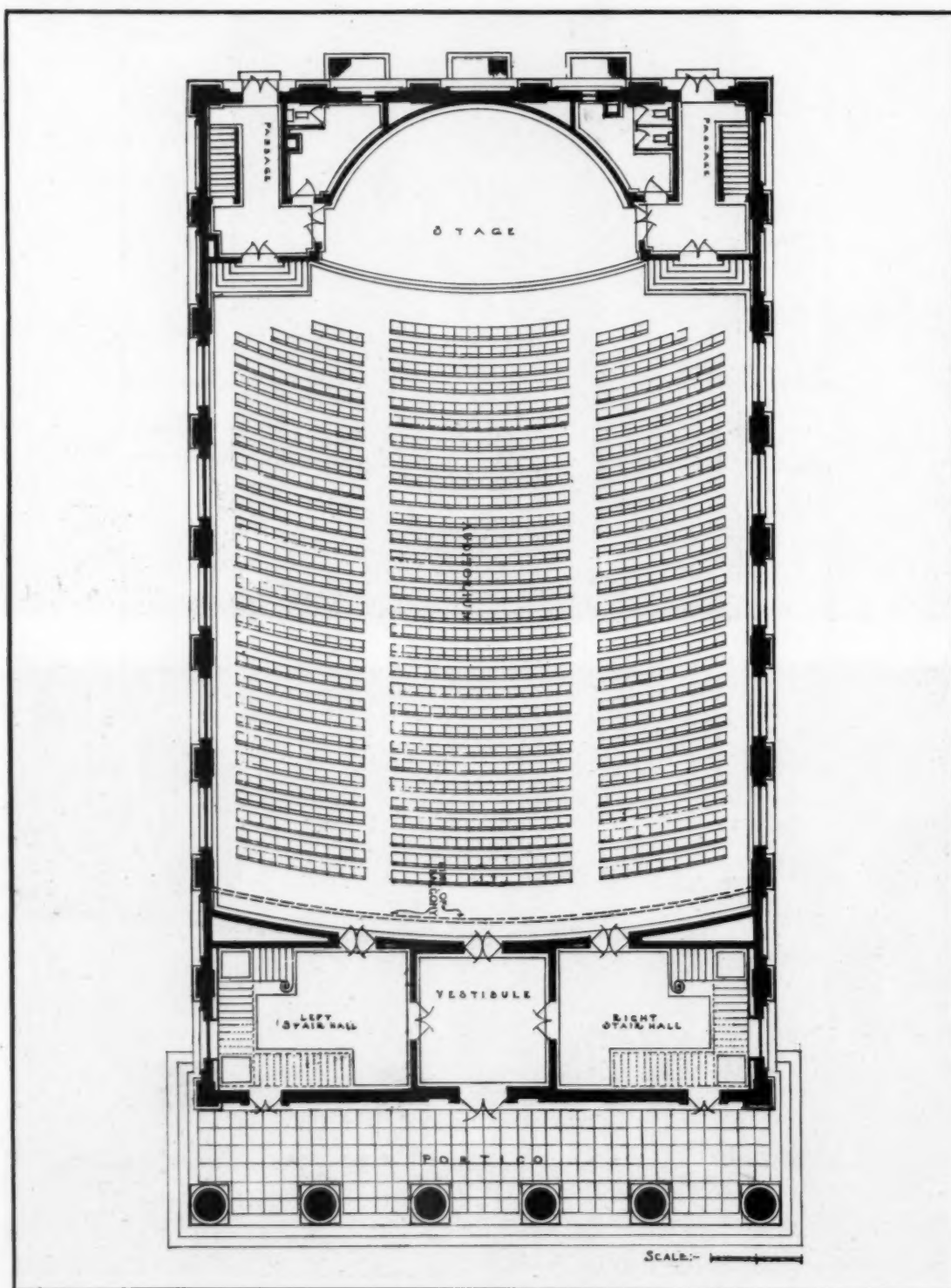


*Photos by Tebbs & Knell, Inc.*

CHAPEL, SPELLMAN SEMINARY, ATLANTA, GA.

HENTZ, ADLER & SHUTZE, ARCHITECTS

*(See plan on back)*



CHAPEL, SPELLMAN SEMINARY, ATLANTA, GA.

HENTZ, ADLER &amp; SHUTZE, ARCHITECTS



*Photos by Tebb & Knell, Inc.*

CHAPEL, SPELLMAN SEMINARY, ATLANTA, GA.  
HENTZ, ADLER & SHUTZE, ARCHITECTS





## INTERIOR ARCHITECTURE

### BUSINESS REFLECTED in GOOD ARCHITECTURE

IT is surprising how many people—members of the profession and laymen alike—cling to the now old-fashioned idea that art and commerce do not mix. Architecture is, in simple language, the art of building or the means by which the design of a building is given a certain art quality. To design a building, whether it be a house, a church or a commercial structure, that does not possess certain artistic qualities or that is not the embodiment of good lines and proportions, is not architecture. Architectural design is based on certain established principles. One of the most important of these principles stipulates that the purpose to which a building is to be subjected should bear a very decided influence on its design. But, no matter what its purpose, the quality of the architectural design need never be lessened. Certain characteristics of business in this country today—prosperity, honesty and fearlessness—lend themselves readily to architectural expression. The high standards which American business maintains are logically interpreted in good architecture. To presume that a building to be devoted to business purposes must be ugly and entirely lacking in refinement, as do so many people, is not only a rebuke to architectural art, but carries with it a disgrace to the business which the building houses.

The new building of the National American Company, New York, which was awarded the first prize this year by the Fifth Avenue Association for

commercial buildings, is fully illustrated on this page and those immediately following, because its design proves conclusively how good architecture may be embodied in a commercial structure. Joseph H. Freedlander, F.A.I.A., the architect of this building, states his ideas on so-called commercial architecture, as applied to the design of the National American Company building, as follows: "In regard to the matter of design, an effort has been made to give to the entire building, both inside and out, a distinctly architectural character, although the structure is purely commercial in its purpose and devoted entirely to business. There is no reason why our commercial buildings, our

lofts and stores should not be studied as to design with the same care that is bestowed upon more monumental structures. It is merely a matter of devoting a little more time and study to the design. And this does not mean that all the technical and practical requirements, such as maximum amount of rentable space, light and air, and the greatest possible return on the investment, need be neglected. On the contrary, they are the framework and the foundation of the problem, requiring only the proper architectural clothing to make a successful, income-producing property.

"Beauty in architecture and great expense are not synonymous, as seems to be so generally understood. In most instances, in fact, a well-proportioned and consequently good architectural design costs far less than an over-elaborated and unstudied



Photo by Van Anda

MAIN OFFICE, NATIONAL AMERICAN COMPANY, NEW YORK

JOSEPH H. FREEDLANDER, ARCHITECT

one. Simplicity of expression in architecture, as in all of the other fine arts, is the quality most difficult of realization. Nor does this mean that efficient and modern business organization in an architect's office is not required. It goes without saying that this is an essential requisite; but it may go hand in hand, successfully and harmoniously, with good design, as well as with some of the inglorious facades of commercial buildings which cast so ugly a pall on our city streets."

The architect has given, too, just as much thought and study to the design of the interior of the National American building to create an interesting architectural treatment and harmonious furnishing scheme that shall allow the several rooms satisfactorily to serve the purpose to which they are put. We note, with pleasure, an absence of certain details which we have for so long a time become accustomed to associate with business activities. Considering that the average man spends sixty per cent, perhaps, of each day in his place of business, it is only natural

that some effort be extended to make him comfortable, as well as to interest him, so that he may be afforded greater enjoyment in the performance of his daily task, with the result that he naturally accomplishes more than he would under adverse conditions. The directors' room, illustrated on page 678, might be referred to as an example of the ap-

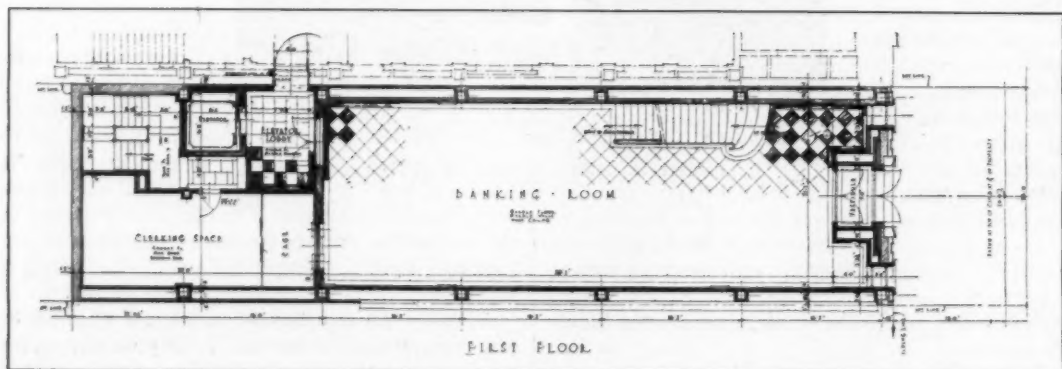
plication of this principle of the elimination of so-called commercialism in rooms devoted solely to business. The walls are panelled in knotty pine, the proportions of the panels, the design of the door surrounds and the treatment of the chimney breast retaining an architectural character that is refined, interesting and cordial. We note, too, the absence of the conventional elongated table in the center of the room, allowing the directors in session to discuss their business problems on a more friendly basis with a greater degree of comfort and sociability, around an open fireplace.

Particular attention has been given throughout the interior of the building to the furnishing scheme. Mr. Freed-



Photo by Van Anda

ENTRANCE DETAIL

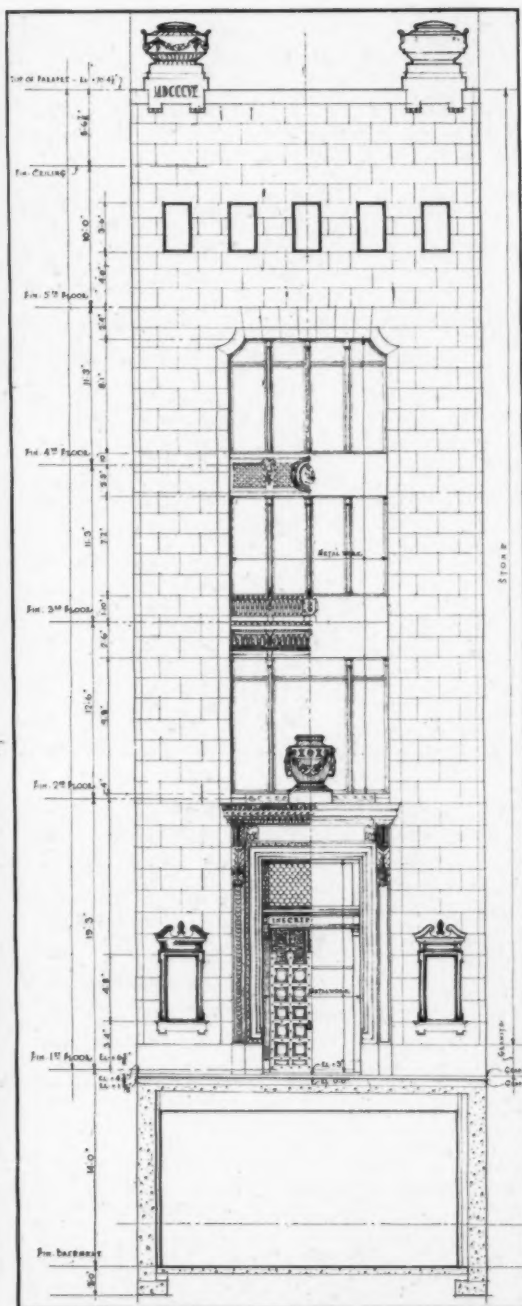


NATIONAL AMERICAN COMPANY BUILDING, NEW YORK

JOSEPH H. FREEDLANDER, ARCHITECT



Photo by Van Anda



NATIONAL AMERICAN COMPANY BUILDING, NEW YORK

JOSEPH H. FREEDLANDER, ARCHITECT

landers ideas on the design of interiors are identical with those of THE AMERICAN ARCHITECT, as so generously and regularly expressed in the articles of the department of Interior Architecture, in that the development of a complete room or interior is an architectural problem. He emphati-

cally believes that in the conception of a building, from the very first sketch, the architect visualizes each room completely furnished. To allow another to take over the room in an unfinished state and introduce elements which may have intrinsic value, but which are not in sympathy with the original



DETAILS OF VARIOUS ELEMENTS EMPLOYED IN THE ARCHITECTURAL TREATMENT OF THE MAIN BANKING ROOM



Photos by Van Ande

NATIONAL AMERICAN COMPANY  
BUILDING, NEW YORK  
JOSEPH H. FREEDLANDER, ARCHITECT

THE COMPOSITION, OF WHICH THESE SEVERAL DETAILS ARE A PART, IS SHOWN IN ITS ENTIRETY ON THE OPPOSITE PAGE. THE CEILING AND BEAMS ARE OF CHESTNUT, DECORATED IN COLOR; WALLS, INCLUDING CARVED ORNAMENTAL MOTIVES, ARE OF TRAVERTINE; FLOOR IS OF MARBLE BLOCKS OF CONTRASTING COLORS; ORNAMENTAL OVERDOOR PANEL, BALUSTRADE AND LIGHTING FIXTURES ARE OF BENEDICT NICKEL AND BRONZE. THE WHOLE SCHEME IS REFINED, SINCERE AND STRAIGHTFORWARD, LOGICALLY EXPRESSING THE CHARACTERISTICS OF THE BUSINESS OF THE COMPANY WHICH THE BUILDING HOUSES





*Photo by Van Anda*

BANKING ROOM

NATIONAL AMERICAN COMPANY BUILDING, NEW YORK

JOSEPH H. FREEDLANDER, ARCHITECT

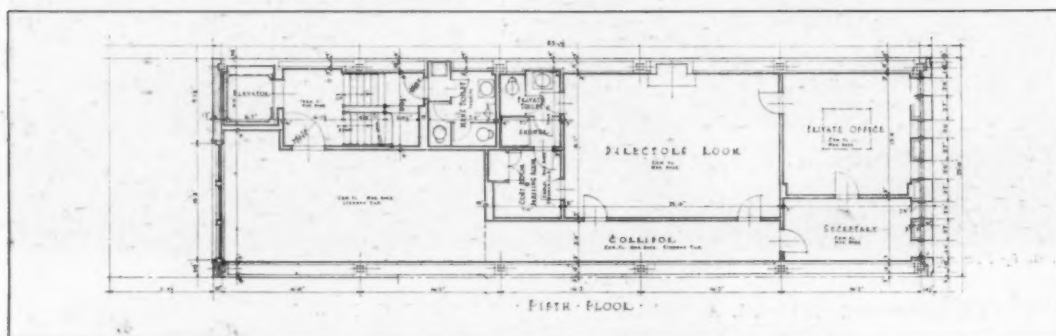


Photo by Van Anda

DIRECTORS' ROOM, PANELLED IN KNOTTY PINE

conception, is not only illogical but is contrary to all the fundamental laws and principles on which architecture as an art is so firmly established. In the case of the National American building the architect designed or selected the furniture, rugs, lighting fixtures and other decorative accessories, and the result is proof of the success of this procedure. Unfortunately, it is not possible to judge from black and white reproductions the harmonious quality of the color schemes of the various rooms. Color is just as truly an element of archi-

tectural design as is the proportion of the shaft of a column or the contour of a moulding. An architect's visualization of an interior is in color and he selects the various materials and details the various members to take their proper place in the complete color scheme. The relationship of color to design—meaning, in this case, detail—must not be overlooked; while, in a complete color scheme, harmony, upon which success depends, is only attained by proper relationship, in quality and proportion, of one color to another and to the whole.



NATIONAL AMERICAN COMPANY BUILDING, NEW YORK

JOSEPH H. FREEDLANDER, ARCHITECT



*Photo by Van Anda*

DETAIL OF DOOR AND SURROUND OF KNOTTY PINE, DIRECTORS' ROOM  
NATIONAL AMERICAN COMPANY BUILDING, NEW YORK  
JOSEPH H. FREEDLANDER, ARCHITECT



PRESIDENT'S OFFICE ON FIFTH FLOOR  
THE WALLS ARE PANELLED IN OAK



PRIVATE OFFICE ON THIRD FLOOR  
THE WALLS ARE PANELLED IN KNOTTY PINE

Photos by Van Alada

NATIONAL AMERICAN COMPANY BUILDING, NEW YORK

JOSEPH H. FREEDLANDER, ARCHITECT





*Photo by Van Anda*

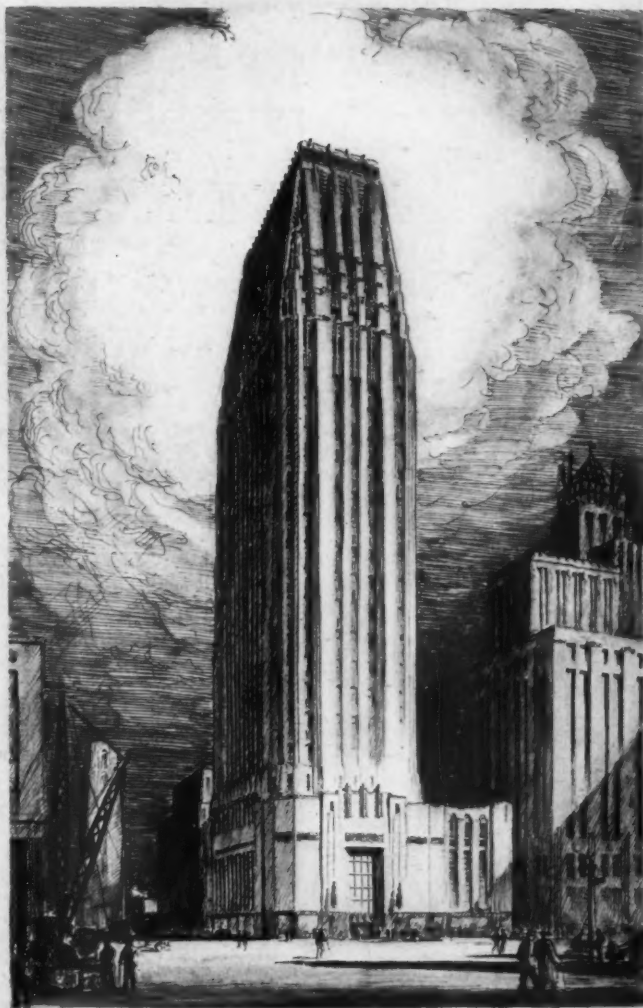
PRIVATE OFFICE OF THE PRESIDENT, J. C. BULL, INC., NEW YORK

THIS OFFICE IS LOCATED IN THE PENTHOUSE OF THE ARCHITECTS' BUILDING AND IS CHARACTERIZED BY A LACK OF ANY SUGGESTION OF WHAT WE COMMONLY DESCRIBE AS COMMERCIALISM

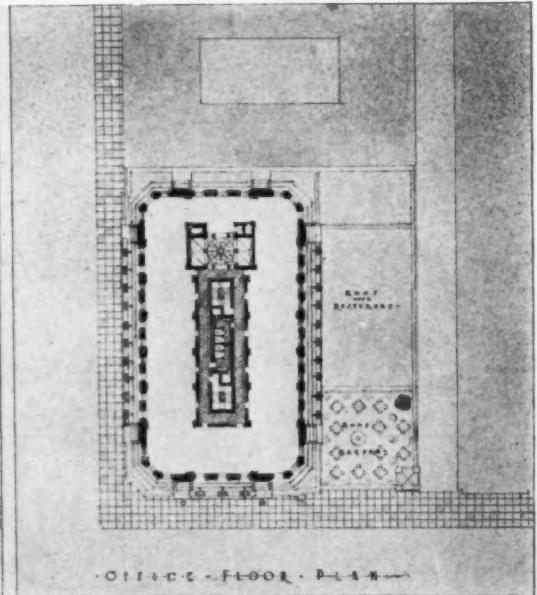
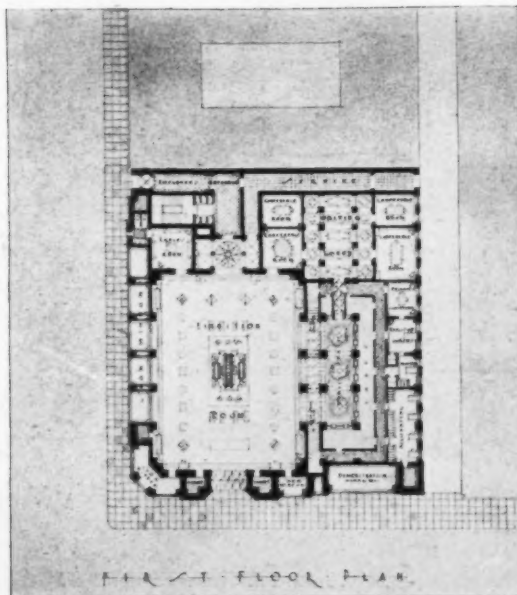
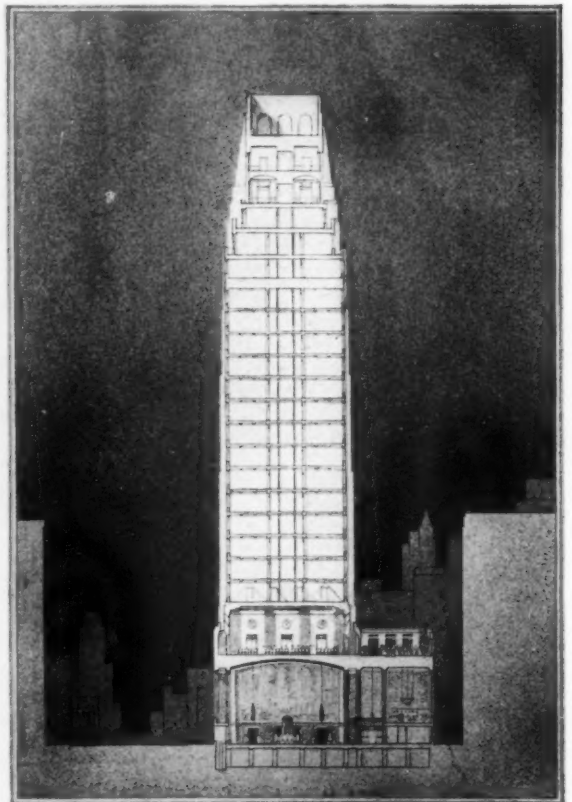


*Photos by Amemya*

PRIVATE OFFICES, EQUITABLE TRUST COMPANY, NEW YORK  
TROWBRIDGE & LIVINGSTON, ARCHITECTS



PRIZE WINNING DESIGN FOR A PUBLIC UTILITIES OFFICE BUILDING IN A MODERATE SIZED CITY  
LE BRUN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928  
WILL RICE AMON, ARCHITECT



PRIZE WINNING DESIGN FOR A PUBLIC UTILITIES OFFICE BUILDING IN A MODERATE SIZED CITY

LE BRUN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928

WILL RICE AMON, ARCHITECT





ROOF OF MAIN HANGAR IS OF GLASS IMBEDDED IN CEMENT

## INTERNATIONAL AIRPORT, PAU, FRANCE, WINS GAUDET PRIZE

MAURICE CHAUCHON, *Architect, 1928 French Travelling Fellowship, A. I. A.*

THE International Airdrome, as planned, is 370 feet wide and 260 feet long. It will hold three giant commercial planes, the wingspread of a continental commercial passenger plane being about 130 feet. There will be a restaurant, hotel, cus-

tom house, which will be in the front of the main airdrome with every facility for the convenience of passengers. Daylight illumination is provided in the main hangar by a roof of glass slabs set in reinforced concrete.



Photos by Hamilton Wright

AIR VIEW SHOWING GENERAL LAYOUT OF THE FIELD

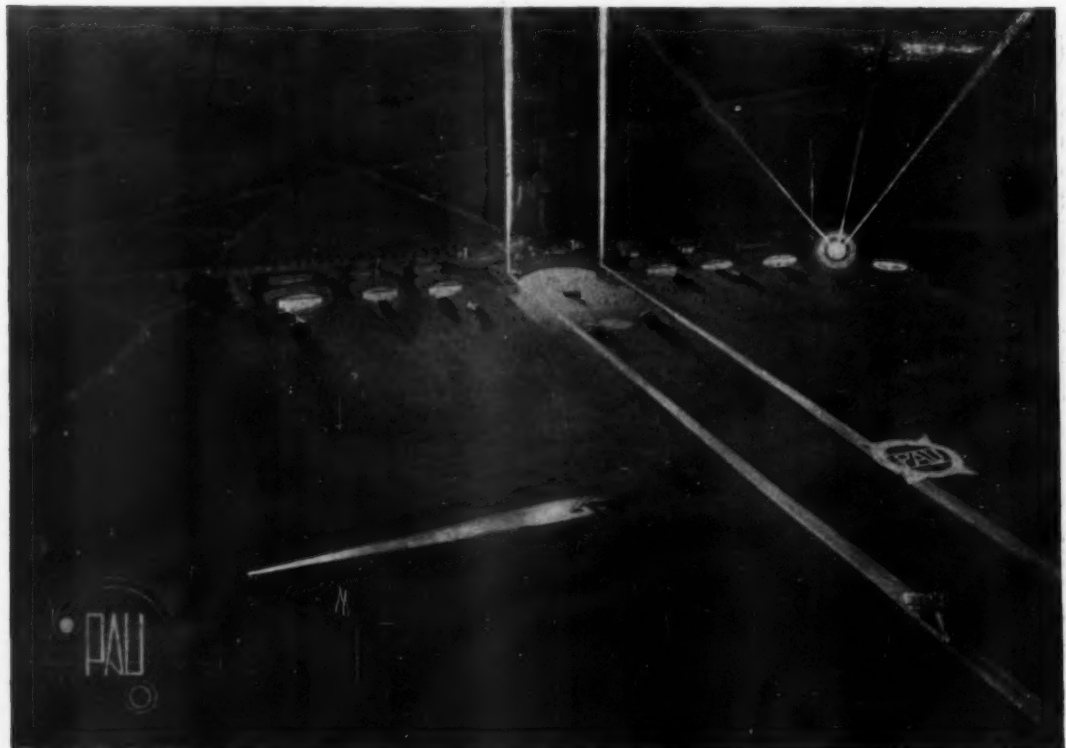


HANGAR IS 370 FEET WIDE AND 260 FEET LONG

One of the illustrations shows a night view of the airfield. The two vertical beams ascending from either side of the airdrome are each of a million candle power and are especially adapted for foggy weather. They will not be necessary in clear weather. The two lateral beams can be deflected over the ground to indicate the best angles for landing, with reference to the direction of the

wind. A permanent light will always be displayed in the right hand corner of the field. The name of the airdrome, PAU, in letters 70 feet high, is sunk in the ground and illuminated. Planes can taxi over it without harm.

Mr. Chauchon's design, which won for him the Gaudet Prize, is at present on exhibition at the French Chamber of Commerce in Paris.



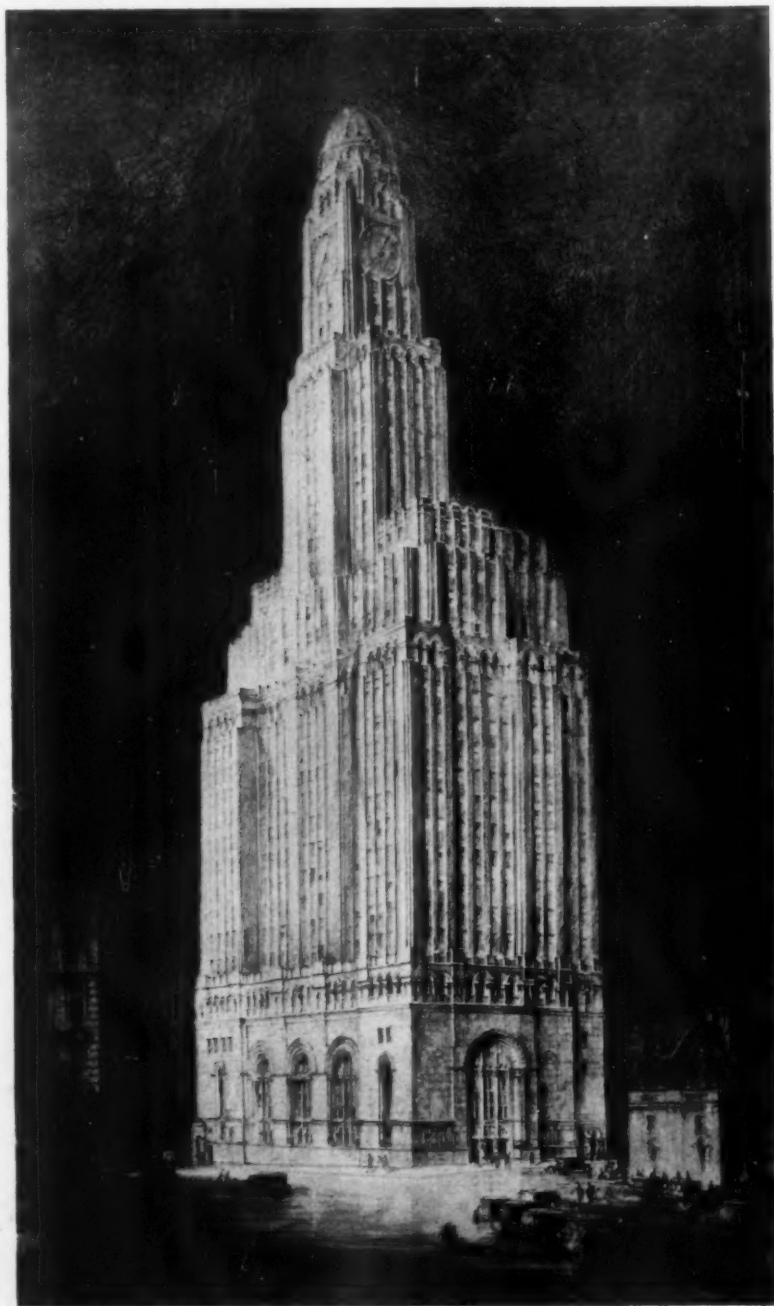
Photos by Hamilton Wright

NIGHT VIEW SHOWING SPECIAL LIGHTING FACILITIES



BUILDING FOR THE FOREMAN BANK, CHICAGO, ILL.

GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS



WILLIAMSBURGH SAVINGS BANK, BROOKLYN, N. Y.

HALSEY, McCORMACK & HELMER, INC., ARCHITECTS

*(From the original sketch by Theodore de Postels)*



## ENGINEERING AND CONSTRUCTION

### LARGEST INDOOR SKATING RINK IN THE UNITED STATES INSTALLED IN OLYMPIA ARENA, DETROIT

C. HOWARD CRANE, Architect; ELMER GEORGE KIEHLER, BEN A. DORE, Associates

By TERRY MITCHELL, M. E.

THE Olympia Arena, opened in the Fall of 1927 in Detroit, offers the public everything in the way of sports and amusements, from a hockey game to a circus. Six-day bicycle races, prize fights, Wild West rodeo, indoor track meets, expositions, conventions, and numerous other attractions are staged in this building.

This article deals chiefly with the ice-skating feature of the enterprise, the rink being the largest in the United States and employing a much improved system of refrigeration.

Before discussing the refrigerating system, it is of interest to give a brief description of the building itself, supplied by the office of the architect, C. Howard Crane.

"The location of the Detroit Olympia was selected primarily because of easy accessibility and because it was within one-half mile of Detroit's center of population, on a main thoroughfare, and on a four-way crosstown electric line. The building has a frontage of 178' on Grand River Avenue, angling off to 375' on Hooker Avenue and has a width on Hooker Avenue and on McGraw Avenue of 350'.

"The exterior of the building, Romanesque in character, is faced with dark red brick with brown buff terra cotta trimmings. The front of the building from grade to top of pediment is 107'. The height from arena floor to underside of trusses is 90'. The inside of the walls is lined with mat face

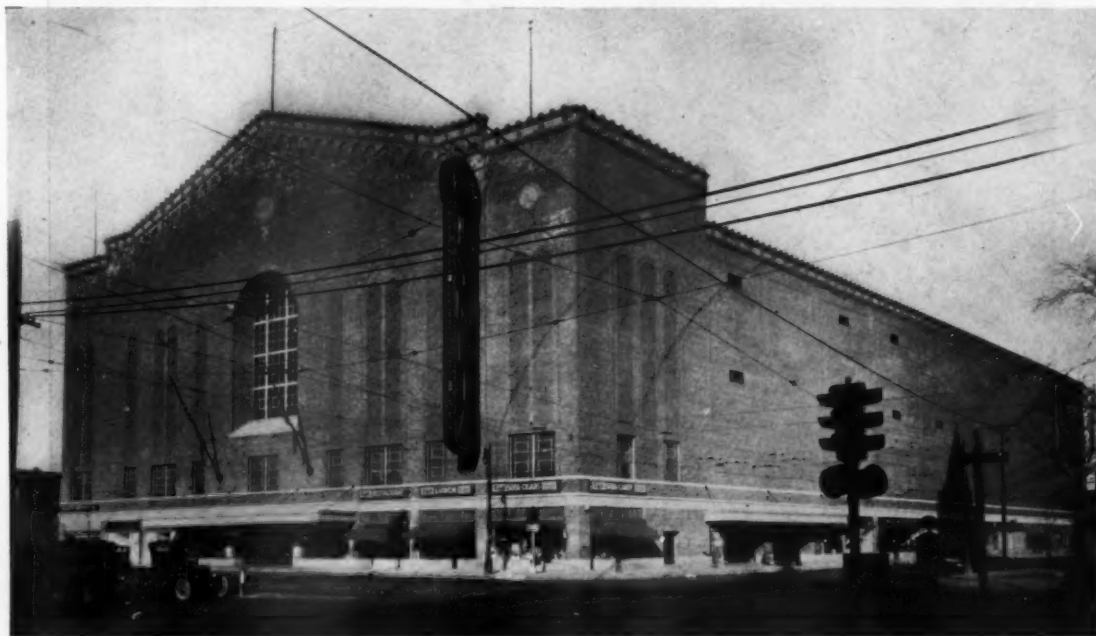


Photo by Ellison

OLYMPIA ARENA, DETROIT, MICH.

C. HOWARD CRANE, ARCHITECT; ELMER GEORGE KIEHLER, BEN A. DORE, ASSOCIATES

THE EXTERIOR WALLS ARE FACED WITH DARK RED BRICK AND BROWN BUFF TERRA COTTA TRIMMINGS. THE HEIGHT OF THE BUILDING FROM GRADE TO TOP OF PEDIMENT IS 107 FT.

tile of light buff color, selected because of its reflecting value.

"The construction is of steel and reinforced concrete. The main trusses have a clear span of 186'. The roof proper is of I-plate construction covered with two thicknesses of insulation and an asbestos roof. This type of roofing weighs less than 5 pounds per square foot, and materially reduces the load on the main trusses and columns, and at the same time is of great insulating value.

"The walls and ceilings of the promenades, passage ways, vomitories, etc., are of sand finish plaster decorated in buff, red and green.

"The building contains 7,229,000 cubic feet; has a floor area of 77,393 square feet and was built at a cost of \$1,500,000.

"Seating capacity for hockey is 11,500 and approximately 16,000 for conventions, boxing bouts, and other events where the floor of the arena is used for spectators, although over 17,000 people have been accommodated at one time. On this occasion, the Heine-Risko fight, 17,000 spectators left the auditorium within four minutes after the sounding of the last bell."

The ice surface is 242 ft. long by 110 ft. wide, with the ends rounded on a radius equal to half the width. This gives a sheet of ice so much larger than the standard hockey rink that for this sport a temporary boundary wall is set up in the arena.

The floor piping is covered with concrete with a granolithic top wearing surface designed to transmit refrigeration to the surface of the floor and also to resist the action of expansion and contraction due to the varying changes of the temperature of the brine. When the ice is being installed the refrigerating machines are operated in the usual manner, the temperature of the brine being lowered in the brine coolers and the brine circulated through the pipe system under the arena floor. Water is sprayed on the floor and a sheet of ice is formed directly on top of the wearing surface. As long as the temperature of the brine is below freezing, the sheet of ice is bonded to the concrete, and makes it possible to play hockey, or skate upon ice one-half inch in thickness without breaking through. This fact enables, due to the size and efficiency of the refrigerating plant, the installation of a usable sheet of ice in six to eight hours.

Through a patented system, it is possible when desired to by-pass the brine around the coolers and the brine tank and run it directly through brine heaters. These heaters raise the temperature of the brine and accelerate the speed of defrosting the floor. The brine quickly raised above the temperature of freezing, loosens the bond between the ice and the floor. This thin layer of ice is broken up and scraped off into a melting pit, where it is further thawed by means of steam coils and wasted into the sewer.



Photo by Ellison

#### OLYMPIA ARENA, DETROIT, MICH.

ARENA FLOOR WITH SURFACE PREPARED FOR SKATING. THE HEIGHT FROM THE ARENA FLOOR TO BOTTOM OF TRUSSES IS 90 FT. MAIN TRUSSES SPAN 186 FT. TYPE OF ROOFING USED WEIGHS LESS THAN 5 LBS. PER SQ. FT.

This process was first perfected in connection with the Madison Square Garden, New York City. The process and the construction are controlled by patents.

The construction of the rink consists of a layer of special concrete aggregate, containing metal shavings in place of the usual stone, poured over a 4-inch layer of corkboard. The brine pipes, consisting of 1 1/4" steel pipes, spaced 4 inches on centers, are buried in the concrete.

The top of each pipe is 1 1/4 inches below the surface of the granolithic floor. One-inch square iron bars, resting on oak strips or sleepers, 2 inches by 3 inches, support the pipes. Galvanized clips are used to secure the pipes and bars to the wooden sleepers. At intervals of about five feet, the concrete has been provided with an expansion joint running across the width of the rink.

The low concrete curb, surrounding the ice surface, is separated from the face of the concrete work supporting the seats for the audience, which overhangs the trench in which the brine headers are located. The curb was poured as a part of the main floor, the whole being supported or cushioned on a bed of sand to permit free movement. The advantage of building the floor in the form of a floating slab, independent of the rest of the building, is obvious when it is learned that after the installation

was completed and the floor was covered with ice, contraction of the concrete aggregate caused the curb to move out from the face of the wall about 3/8 of an inch on each side of the arena.

The unusual width of the rink made it advisable to arrange a long brine header on either side, the brine entering the cooling pipes from one header and flowing straight across the floor to the other, which serves as a return. These headers are 10" in diameter at the large end, and are gradually reduced to 5" in diameter at the opposite end. Where the rink is curved, the headers are bowed to fit into the trough behind the wall surrounding the ice floor. In order to maintain balanced pressure and an equal flow of brine in all the 1 1/4" pipes, the main return header is doubled back on its way to the coolers, in such a way that the distance travelled by the brine is the same throughout all parts of the system.

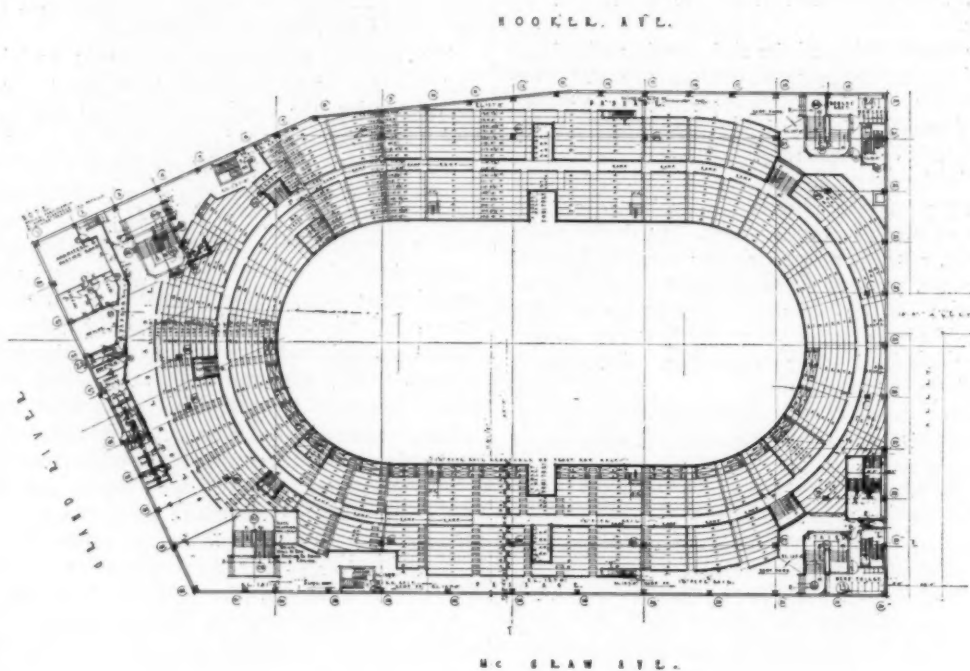
Gate valves are placed at the top of the risers for connection to special small headers for purging air from the system, without loss of brine. Each of the distributing headers connects to a group of the straight floor pipes. Drain valves are fitted to the individual floor pipes at one end only. In operation, it is found advisable to throttle each of the feed valves to the floor pipes, so that the proper ratio of header diameter and resistance to flow will be estab-



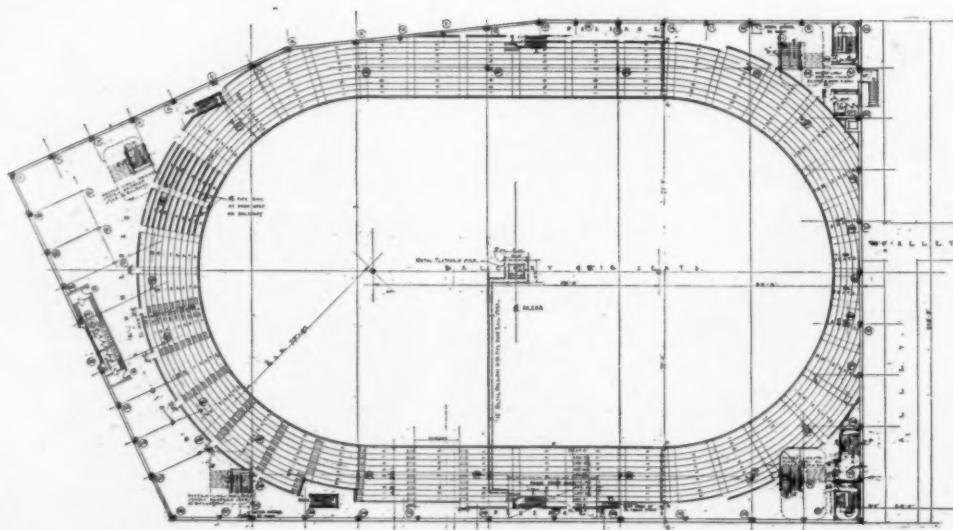
Photo by Ellison

#### OLYMPIA ARENA, DETROIT, MICH.

ARENA FLOOR ARRANGED FOR A BOXING MATCH. INSIDE OF EXTERIOR WALLS IS LINED WITH LIGHT BUFF MAT FACE TILE. WALLS AND CEILINGS OF PROMENADES, PASSAGEWAYS, ETC., ARE SAND FINISH PLASTER DECORATED IN BUFF, RED AND GREEN



MAIN FLOOR PLAN

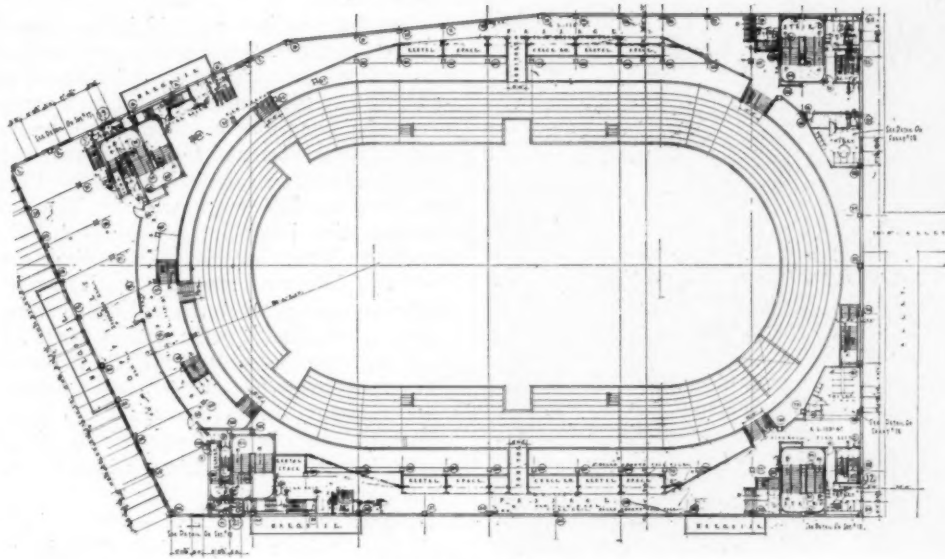


BALCONY PLAN

OLYMPIA ARENA, DETROIT, MICH.

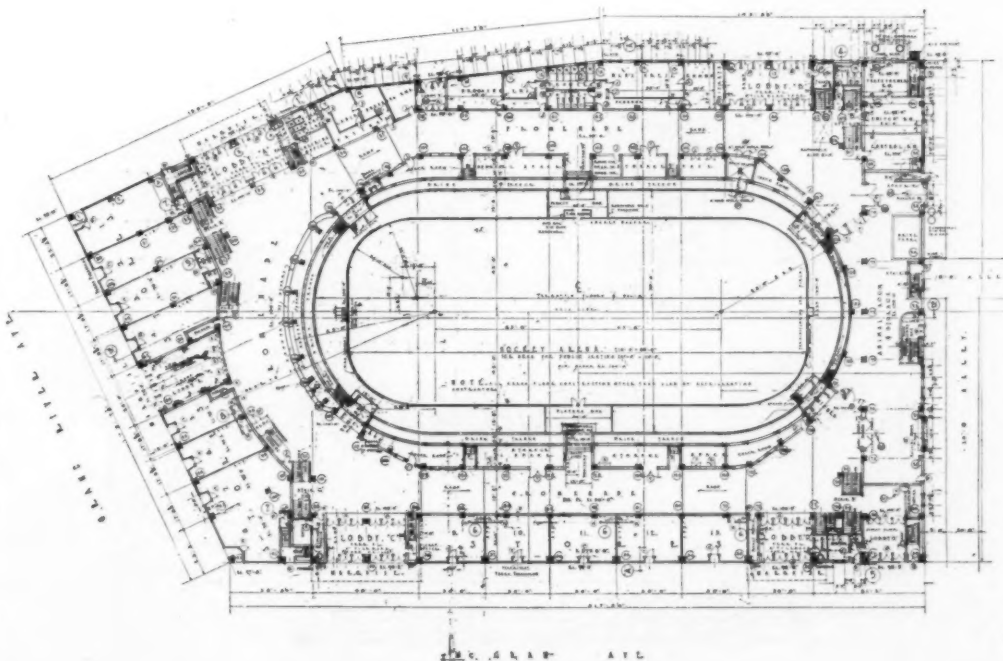
C. HOWARD CRANE, ARCHITECT; ELMER GEORGE KIEHLER, BEN A. DORE, ASSOCIATES





MEZZANINE FLOOR PLAN

- ROULETTE AVE.

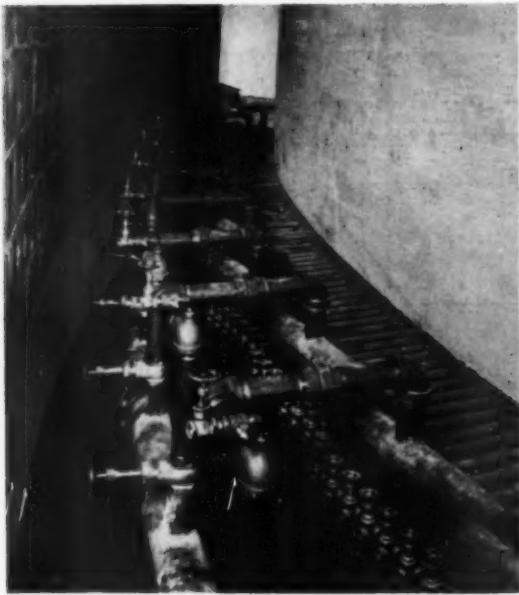


- R. G. L. AVE.

MAIN FLOOR PROMENADE

OLYMPIA ARENA, DETROIT, MICH.

C. HOWARD CRANE, ARCHITECT; ELMER GEORGE KIEHLER, BEN A. DORE, ASSOCIATES

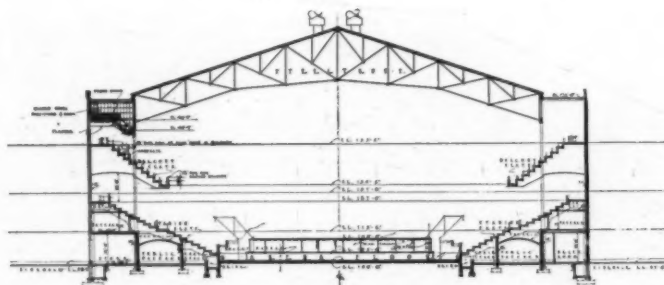


REFRIGERATING PIPE HEADERS AT ONE END OF THE ARENA

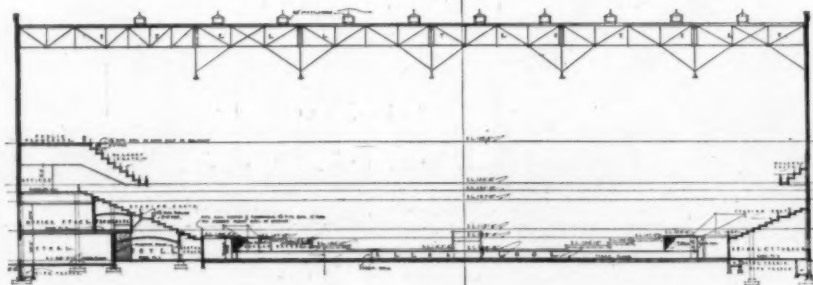
lished, and to secure a uniform freezing of the entire sheet of ice.

Two large coolers, each 42 inches diameter and 18 feet long, are provided for cooling the brine. The coolers are placed in the basement machine room, close to the compressors, with an accumulator mounted above the cooler shells. The complete ammonia system is isolated from the arena proper, the condenser being outside the building on the ground level just above the machine room. There are two double-suction brine pumps, one of 1,200 g.p.m. capacity and the other 800 gallons, direct-connected to 40 and 30 horsepower motors. The pressure of the brine after passing through the coolers is 19 pounds per sq. in. A brine storage tank, 20 ft. by 14 ft. by 10 ft. deep, is located on the floor above the coolers, in the space underneath the seats in the arena. A supply of cold brine is stored in this tank so that the ice surface can be produced quickly when needed. The tank has a heavily insulated wooden cover.

By-pass connections also serve to isolate the coolers and brine tank and direct the brine through a steam heater, for use in thawing the ice from the floor. The heater is connected to the boilers which



CROSS SECTION A.



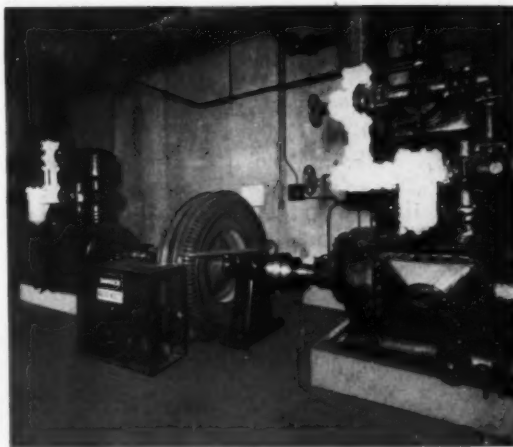
LONGITUDINAL SECTION B.

LONGITUDINAL AND TRANSVERSE SECTIONS OF THE OLYMPIA ARENA, DETROIT, MICH.  
C. HOWARD CRANE, ARCHITECT; ELMER GEORGE KIEHLER, BEN A. DORE, ASSOCIATES

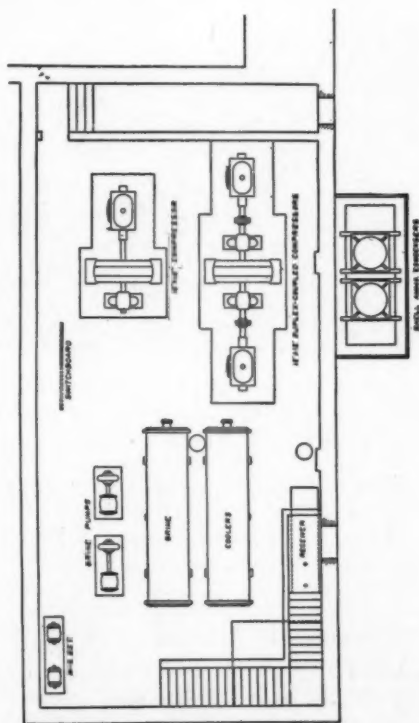
also supply steam to the heating and ventilating system for the entire building.

Three 12" x 12" enclosed type compressors are provided to carry the refrigerating load. Two of these machines are duplex-coupled to a single motor, the third unit having its own individual drive. The large motor is of 250 horsepower. The smaller motor is 125 horsepower. Both drives operate at 200 R.P.M. and have the necessary flywheel effect incorporated in the rotors; they utilize three phase current, 60 cycles, at 4,600 volts. There are two motor generator sets. Automatic starting panels are installed.

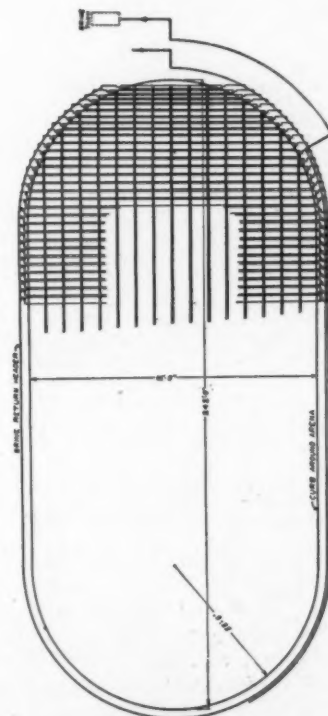
The two ammonia condensers are the shell type, each being 36 inches in diameter by 14 feet long. The receiver is 30 inches in diameter by 12 ft. 6 in. long and has fire-welded heads, crimped over, in accordance with the Detroit Safety Code. Automatic devices are provided for shutting down the compressors in case of excessive head pressure or brine temperature that is too low.



REFRIGERATING MACHINE ROOM SHOWING TWO OF THE THREE 12" x 12" ENCLOSED TYPE COMPRESSORS INSTALLED IN THE OLYMPIA ARENA. TWO ARE DUPLEX COUPLED



LAYOUT OF REFRIGERATION MACHINE ROOM



LAYOUT OF REFRIGERATING PIPING UNDER ARENA FLOOR

OLYMPIA ARENA, DETROIT, MICH.

C. HOWARD CRANE, ARCHITECT; ELMER GEORGE KIEHLER, BEN A. DORE, ASSOCIATES

In operation, the temperature of the brine as it enters the headers is about the same as for usual ice-making systems, and is kept at a somewhat higher temperature for public skating, depending partly upon the number of skaters. The higher temperatures produce a slightly moist or "greasy" ice, which is not only softer and more pleasant to skate on, but is necessary to prevent cutting and breaking-off the ice, which would expose the concrete floor.

Provision has been made to protect the floor from the effects of standing water. The ice can be loosened

in approximately one hour's time, and is removed bodily, by machinery, in from two to four hours. The ice is not allowed to melt on the floor. The expansion joints in the floor are kept caulked and watertight.

The heating and ventilating system consists, briefly, of a number of fans and air ducts, discharging through steam radiators placed at the outlets of the distributing ducts. There are heating elements near the ceiling, on the wall under the balcony, and in hallways, lobbies and entrances on ground floor.



ICE SKATING FLOOR PRIOR TO POURING THE CONCRETE SURFACE SHOWING THE REFRIGERATING PIPING UNDER THE ARENA FLOOR. THE PIPING SYSTEM SHOWN REQUIRED 74,880 FT. OF 1 1/4 INCH PIPE. BUILDING CONTAINS 7,229,000 CUBIC FEET AND HAS A FLOOR AREA OF 77,393 SQ. FT.

#### CATALOG OF ELECTRICAL SUPPLIES CONTAINS MANY NEW DEVELOPMENTS

**PUBLICATION** of the 1928-1930 catalog of electrical supplies of the Westinghouse Electric and Manufacturing Company has recently been announced. This catalog presents the electrical and mechanical features and application information for all supply apparatus and appliances manufactured by the Westinghouse Company, and in addition describes and illustrates a representative list of large motor and generating apparatus.

New equipment and modifications of former designs described in the new catalog are numerous and cover a wide variety of applications, such as instruments and relays, switchgear, traction, marine, aviation, farm lighting and motor apparatus.

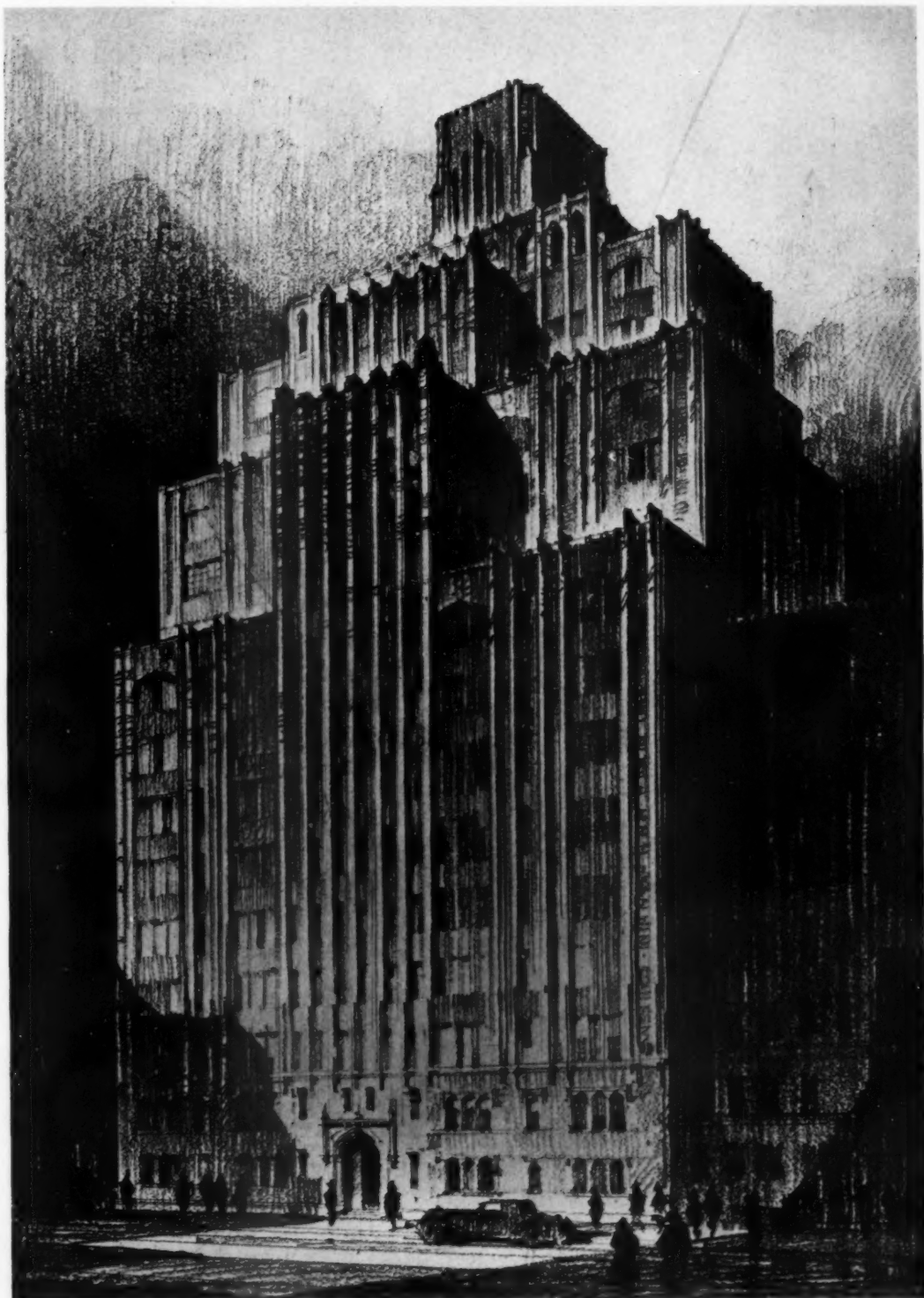
The new catalog contains approximately 1,200 pages. It is fully illustrated, 8x11 inches in size, and has in it a large volume of information for the practicing engineer.

30

#### STEEL JOISTS AND STANCHIONS HANDBOOK

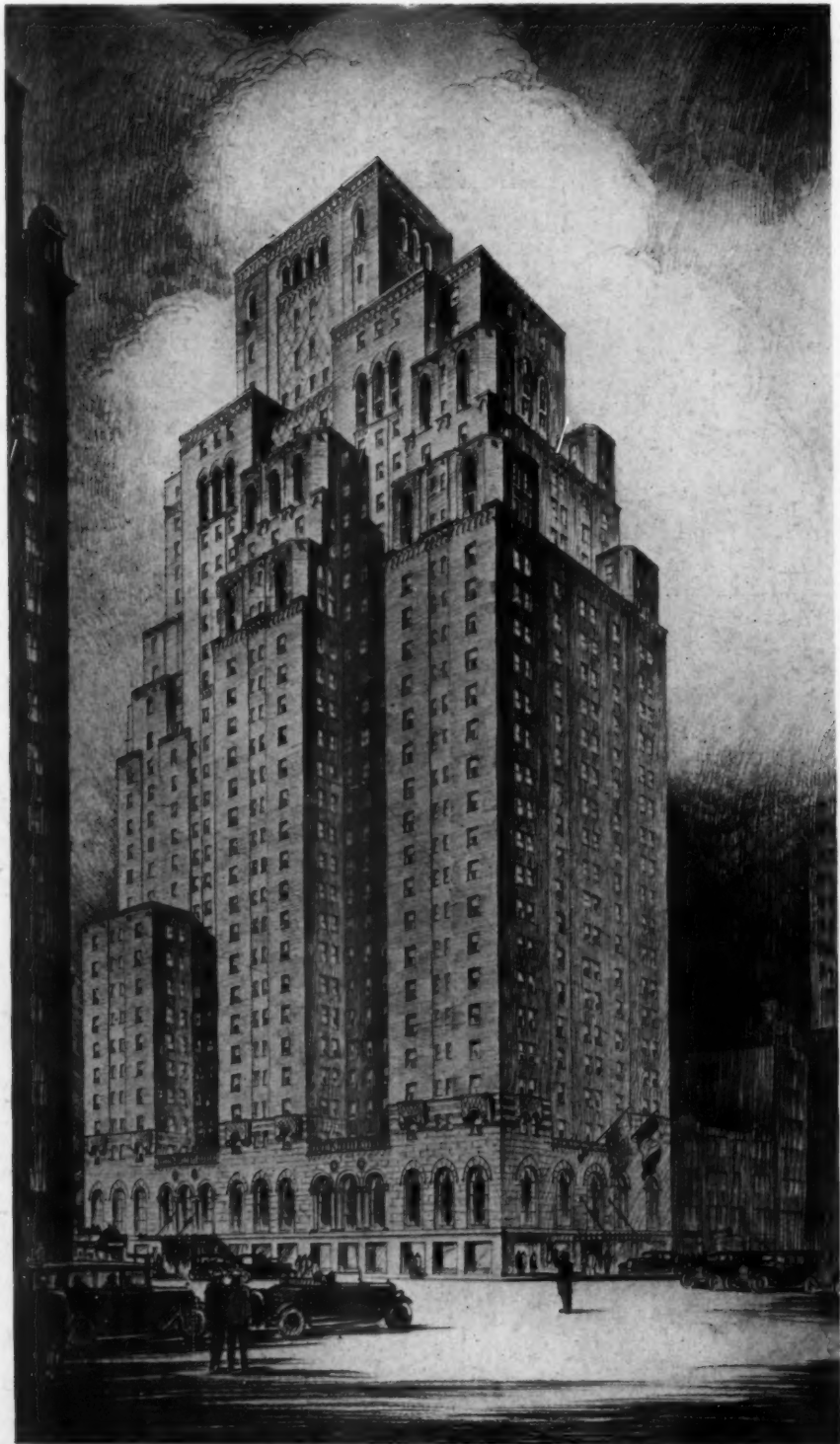
**ARCHITECTS** having occasion to use steel joists and stanchions in dwellings, apartment houses and other structures, will find catalog S-28 of the Bethlehem Steel Company of practical interest. This catalog, issued as a handbook, 4 x 6 1/2 inches in size, contains 72 pages. It includes tables of weights and dimensions of steel joists and stanchions, properties, safe loads, spacing of joists, and other valuable structural designing information.





SHERMAN SQUARE STUDIO BUILDING, NEW YORK, FOR PAINTERS,  
ILLUSTRATORS AND MUSICIANS

TILLION & TILLION, ARCHITECTS



GOVERNOR CLINTON HOTEL, NEW YORK

MURGATROYD & OGDEN, ARCHITECTS; GEORGE B. POST & SONS, CONSULTING ARCHITECTS



*Photos by Wm. Thompson*

ABOVE: PLAZA DE ESPANA. BELOW: INTERIOR COURT OF THE PLAZA DE ESPANA  
IBERIAN-AMERICAN EXPOSITION, SEVILLE, SPAIN, TO BE OPENED OCTOBER 12, 1928



*Photos by Wm. Thompson*

UPPER LEFT: TOWER AND BRIDGE OF CERAMIC TILES. UPPER RIGHT: GIRALDA TOWER AND PATIO OF ORANGES.  
BELOW: PALACE OF MODERN ART

IBERIAN-AMERICAN EXPOSITION, SEVILLE, SPAIN, TO BE OPENED OCTOBER 12, 1928

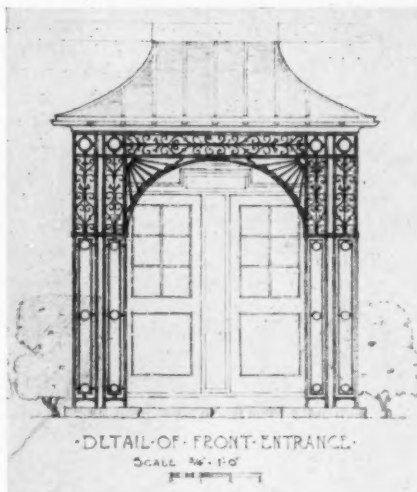


## THE TWO-FAMILY HOUSE

COMPETITION CONDUCTED BY PORTLAND CEMENT ASSOCIATION AND T-SQUARE CLUB  
FEATURES A NEGLECTED ARCHITECTURAL PROBLEM

THE two-family house has been referred to as "the traditional ugly duckling of American residential architecture." It has been left to the mercy of uninspired speculators, while the single family, detached house and the large apartment have been developed to a high degree. Yet there is a constant demand for two-family houses; the economies and utility of such structures make them particularly appealing to land owners, to men who want to build an income-producer as well as a home for themselves, and to families who can live congenially together in a structure of a higher type than either, by itself, could afford.

In order to stimulate architectural interest in this type of building and to bring to light new architectural approaches to the problems involved, the Portland Cement Association, with the sponsorship and guidance of the T-Square Club of Philadelphia, proposed a competition open to eastern architects and students of architecture. The competition, as announced in January, was divided into two major classes, semi-detached houses and duplex houses. First, second and third



THIRD PRIZE DUPLEX HOUSE

FRANK C. BURKE, ARCHITECT

prizes of \$500, \$150, and \$100 were offered in each class. According to the terms of the competition program, concrete masonry was specified as the structural material, with portland cement stucco as the exterior finish.

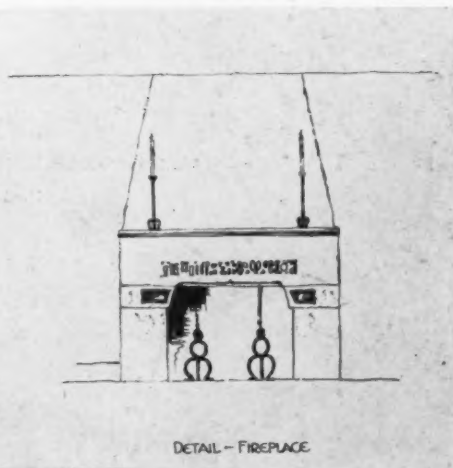
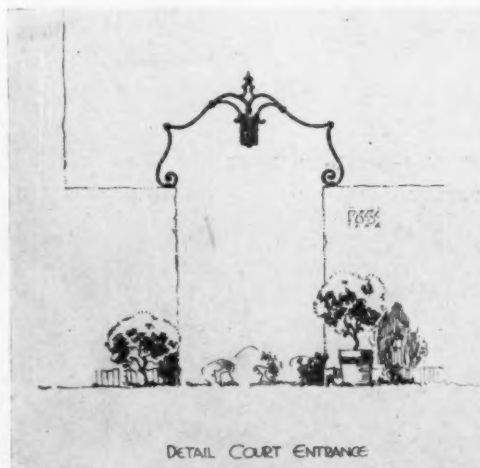
At the close of the competition, March 1, the jury—Robert R. McGoodwin, F.A.I.A., Wilson Eyre, F.A.I.A., and H. Louis Duhring, A.I.A., of the T-Square Club—faced the task of determining the winners from among some 300 entries. At the conclusion of their work, Mr. Eyre made the following statement:

"In awarding the prizes for the Portland Cement Association Competition the

judgment of the jury was practically unanimous. In endeavoring to have a general standard, putting aside all personal prejudice as to style, etc., the prizes were awarded to those designs which showed:

Understanding of the problem in respect to the proper placing of rooms.

The proportioning of wall space to number and size of windows.



DETAILS ACCOMPANYING THE SECOND PRIZE SEMI-DETACHED HOUSE

JOHN DONALD TUTTLE, ARCHITECT

Well lighted stairways.

Charm and proportions of exterior, etc.

"The jury arrived at their decision through the process of eliminating the designs which disregarded these matters; many of them had stairways without any light whatever, or kitchens with poor ventilation and many other such defects. The rendering, of course, was the last point considered, but the charm and beauty of the exterior were strong factors in favor of any design."

The prizes and mentions were awarded as follows:

#### SEMI-DETACHED HOUSES

1st prize—H. G. Rieber, Philadelphia

2nd prize—John Donald Tuttle, New York

3rd prize—Stewart W. Pike, Philadelphia

Honorable Mention—Donald R. Cochran, Philadelphia; Walter C. Campbell, Boston; J. Pendlebury, New York, and H. S. Cruise and C. M. Craig of Reading, Pa.

#### DUPLEX HOUSES

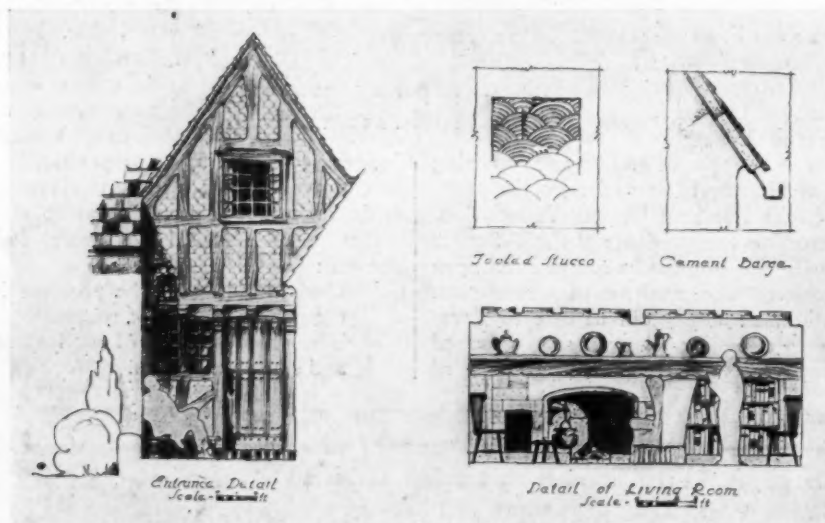
1st prize—Alfred Kastner, New York

2nd prize—John Donald Tuttle, New York

3rd prize—Frank C. Burke, Watertown, Mass.

No Honorable Mentions in this class

It will be noted that second prize in each class was taken by John Donald Tuttle of New York. A study of the prize-winning designs reveals a refreshing tendency to create two-family structures which are architectural units and, in the case of the duplex houses, completely removed from conventional apartment house design. In most instances the designers have made excellent use of the special qualities inherent in concrete masonry construction. There is no trace of the old stiffness which, for no real reason, used to characterize concrete masonry structures. The designs indicate an appreciation of concrete as a medium for free and facile architectural expression. Similarly, many of the contestants revealed an understanding of stucco. Mr. Rieber, particularly, has made use of the plastic qualities of the material, indicating in a detail an interesting tooled texture which serves to complete his decorative plan.

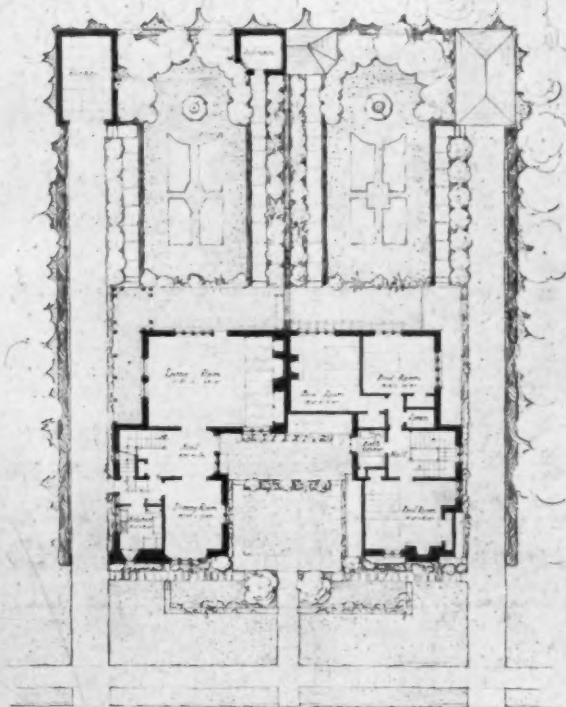


DETAILS ACCOMPANYING FIRST PRIZE SEMI-DETACHED HOUSE

H. G. RIEBER, ARCHITECT



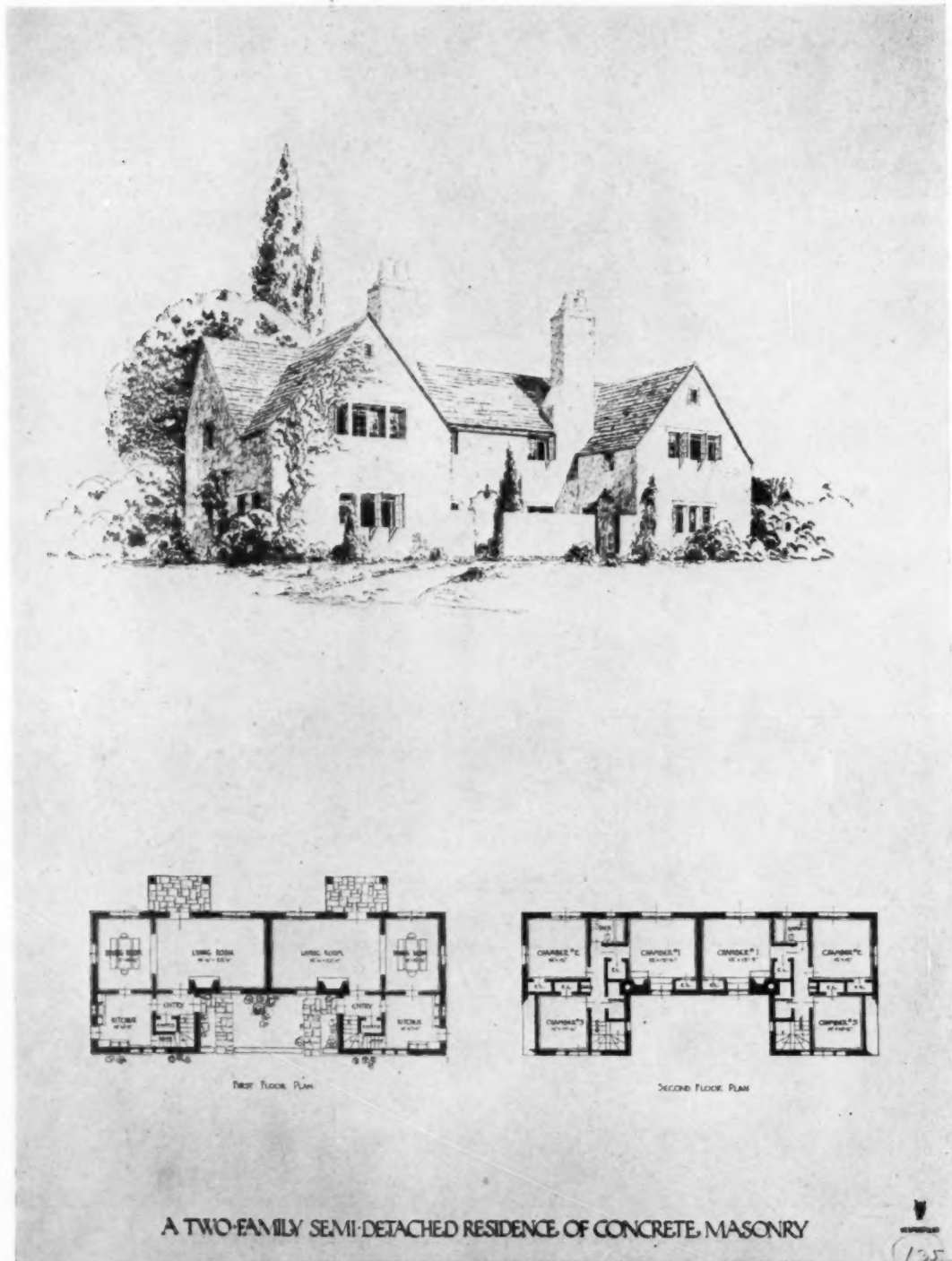
*Road Elevation*



*Plans*

*Portland Cement Architectural Competition*  
*Submitted by H. G. Rieber*

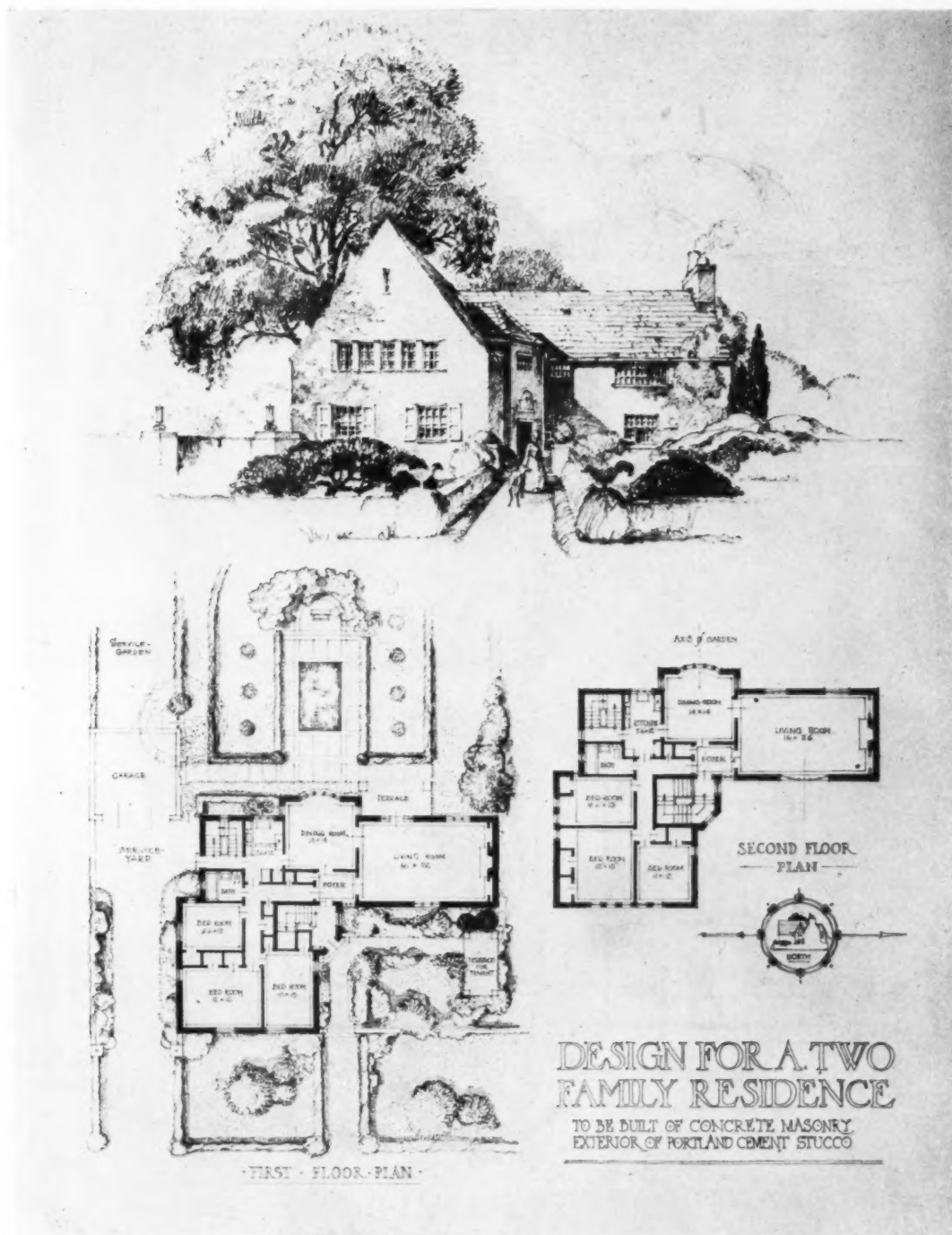
DESIGN AWARDED FIRST PRIZE IN THE SEMI-DETACHED HOUSE CLASS  
 PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION  
 H. G. RIEBER, ARCHITECT



A TWO-FAMILY SEMI-DETACHED RESIDENCE OF CONCRETE MASONRY

DESIGN AWARDED SECOND PRIZE IN THE SEMI-DETACHED HOUSE CLASS  
 PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION  
 JOHN DONALD TUTTLE, ARCHITECT





DESIGN AWARDED FIRST PRIZE IN THE DUPLEX-HOUSE CLASS  
 PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION  
 ALFRED KASTNER, ARCHITECT

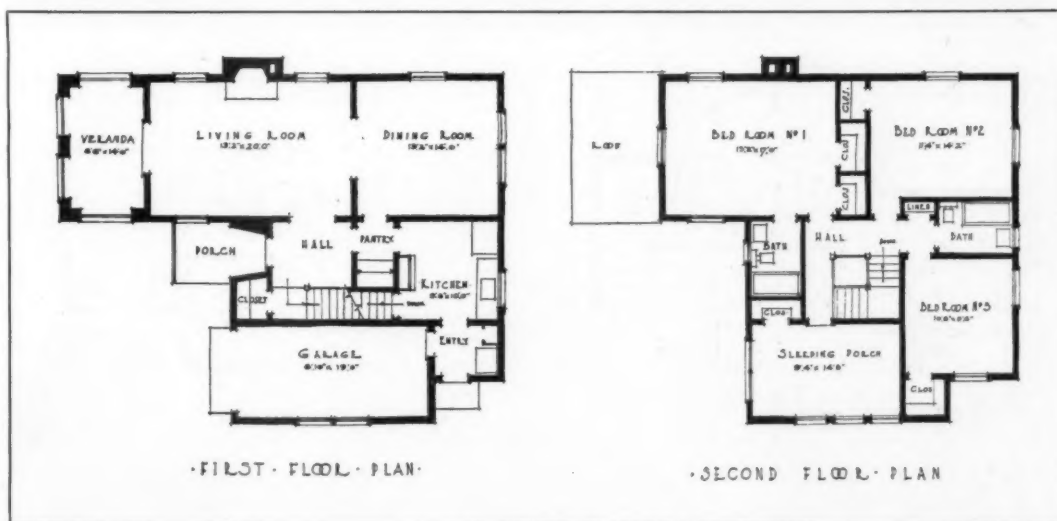


A TWO-FAMILY DUPLEX RESIDENCE OF CONCRETE MASONRY

DESIGN AWARDED SECOND PRIZE IN THE DUPLEX-HOUSE CLASS  
 PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION  
 JOHN DONALD TUTTLE, ARCHITECT



Photo by Grant

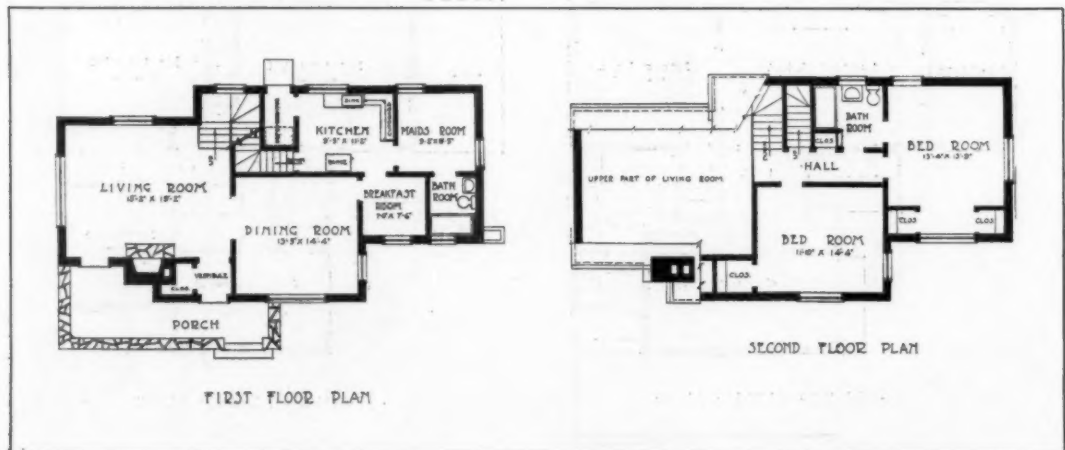


HOUSE OF MALCOLM W. BODINE, LARCHMONT, N. Y.

L. J. BEARDSLEY, ARCHITECT



Photo by Grant



HOUSE IN LARCHMONT, N. Y.

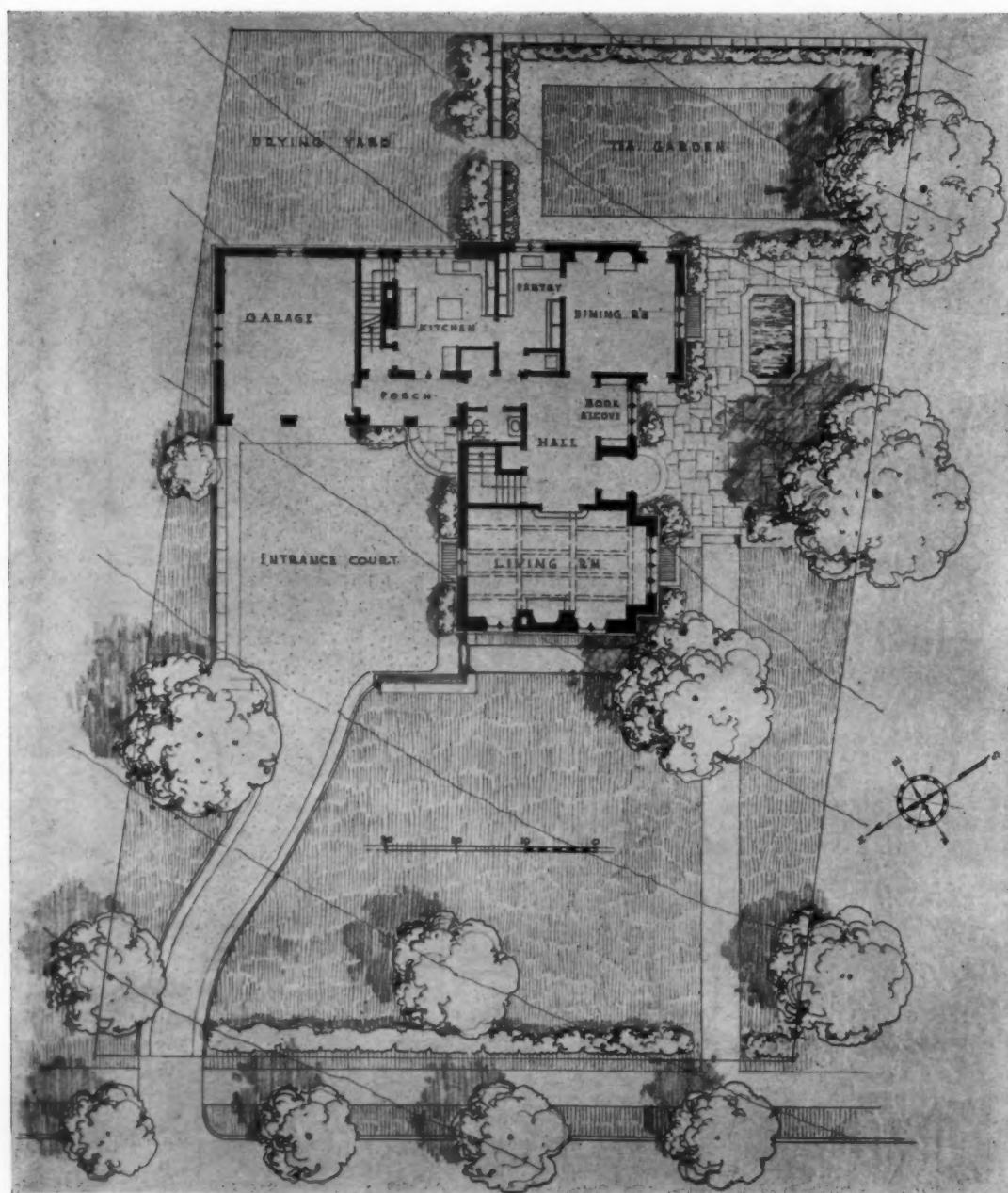
L. J. BEARDSLEY, ARCHITECT





HOUSE OF REES T. SCULLY, PITTSBURGH, PA.—LUDLOW & SCHWAB, ARCHITECTS

RENDERINGS BY HARVEY A. SCHWAB



HOUSE OF REES T. SCULLY, PITTSBURGH, PA.

LUDLOW &amp; SCHWAB, ARCHITECTS

## BOOK NOTES

A BACKGROUND TO ARCHITECTURE  
REVIEWED BY C. H. BLACKALL

THIS book is admittedly not a history of architecture. The avowed aim of the writer is to present a broader vision of what architecture is, to realize the part it has played in the general development of civilization, and to offer the fundamental laws which would guide us in our judgment of the work which surrounds us today; to show forth the principles on which recognized architectural achievements have depended for their success; to explain how intimately these achievements have been connected with the other manifestations of the period or race which produced them and the big facts which control them. In its aim as thus set forth the work is unique, and anyone who is interested in architecture would find it hard to skip any pages. There are so many pregnant thoughts put in words that no brief analysis can give a fair idea of the extent to which this work presents the real philosophy of architectural development—a development which is as much a part of the history of the country which produced it as any of the written documents which have survived. There is no pedantry about it, no undertaking to prove a point, and one small feature is characteristic of the attitude of the author. The chapter on Greek architecture is headed with a picture of the Greek Discobolus, and the writer seems to feel that the plastic nature of the Greeks found their expressions as inevitably in their architecture as they did in their sculpture. We cannot forbear some characteristic quotations:

"Greece! The naked athlete of a young world, who stripped off the cloying luxury and mysticism of the east and stood, bare, tense for action in every hardened muscle, with eye alert and mind keen to grapple with reality. The picture is significant. It was the young Greek, almost in his daily life; it was the nation in its brilliance. The nakedness of Greece was the nakedness of all physical beauty and it was more; it was the nakedness of mind; it was intellect, reason, truth so beautiful and so sufficient in itself that it needed no embellishment."

Again:

"And so the Parthenon remains more than the culmination of Greek architecture; it remains, in its ideal statement, the culmination of all architecture, for no other building has risen on the earth with as great beauty of usefulness, with as perfect adjustment of form. If the Gothic was to be largely soul, the strong sinews of the Greek showed those best qualities of the body whose balanced training set the soul free to go forward. Without the Greek, the Gothic could not have been attained."

And finally:

"Few thinking men can stand unmoved before the beauty of Saint Mark's, a far but clear reflection from all the striving for beauty which was in Greece and Rome; which Rome misunderstood from Greece, but passed onward to Greece again so that the Greek power over form which had defined the ideal of intellect for the past, should underlie the new expression of the future as it transcended intellect and beleaguered heaven."

These quotations give a better idea of the point of view of the writer than would be possible by any mere review. It is a most excellent work, a corrective for the materialism of today, a clarifier of our aspirations and our architectural hopes and it shows the fine scope of the book, in that it starts with the picture of the Egyptian Princess Nefert and ends with the Woolworth Building.

*A Background to Architecture.* By Seward Hume Rathbun, M.A. Published on the Fund established in memory of Philip Hamilton McMillan of the Class of 1894, Yale University. Yale University Press, New Haven, Conn. Price \$4.00.

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## THE RUINED ABBEYS OF GREAT BRITAIN

REVIEWED BY C. H. BLACKALL

DR. CRAM'S writings are always entertaining and he speaks with such authority that one cannot help bowing before his enthusiasm and seeing with his eyes the marvels which he sets so keenly before us. This book is a reprint, but it has been revised very carefully, the illustrations made new and it is a kind of book which would never be out of date. In reading it and glancing through the charming pictures of the abbeys which impressed Mr. Cram so much, one can sympathize with the aspirations of our romantic ancestors to have a real ruin on the grounds of their country estates, for, as this book presents them, the ruined abbeys have a charm quite out of proportion to the amount of the original buildings which have stood the ravages of time and the destruction of man. But the book is more than a mere presentation of Glastonbury, Melrose, St. Mary's York, Byland and the other notable remains of an interesting period of English architecture. Mr. Cram has added historical notes and a careful analysis of some of the architecture which makes it more than an inventory of past riches and gives it more the appearance of a series of most delightful essays suggested by the theme of these marvelous buildings. Marvelous they surely are. The architectural beauty in its ruins will appeal to everyone, especially when presented so convincingly by Mr. Cram and accompanied by well selected photographs. He has included some really beautiful lithographs, especially those of Byland Abbey and Bolton, which show how appreciatively the artists of a few generations ago were able to seize the beauties of these ruins. The most interesting of the buildings illustrated is St. Mary's York, which he epitomizes as the most beautiful church in England and one of the most perfect examples of architecture in the Christian world. And he refers to a mutilated fragment of a statue of Our Lady and the Holy Child so consummate in its faultless art that it deserves a place with the masterpieces of



sculpture of every age and race. The destruction of this Abbey meant the elimination not only of one of the most beautiful buildings in the world, but also the obliteration of a page in English architectural history, which this generation can only faintly appreciate and the inestimable loss of which can never be repaired. It is at least a consolation to know that these relics are now being so carefully cared for, and though they are all fragments and only suggestions of their past glory, still remain for us worthy of a great deal of study by all who value the true and the beautiful in art and architecture. Mr. Cram's book is a real addition to our fund of appreciation of the Gothic period.

The book is published in a regular edition at \$5.00 per volume, with a limited autographed edition with special paper and binding at \$15.00 per volume.

*The Ruined Abbeys of Great Britain.* By Ralph Adams Cram. Published by Marshall Jones Company, Boston, Mass.

#### TOWARDS A NEW ARCHITECTURE

REVIEWED BY C. H. BLACKALL

TO read this book, one might easily conclude that the author knows little of architectural development in this country, though he elaborates an analysis of why our grain elevators, skyscrapers and even our automobiles are such great monuments of architecture. It is a book written apparently by a French architect who has no use for

architects, who thinks the work of the engineer is beautiful because it is strong, and that the work of the architect must necessarily be bad because it looks good on the outside. He apparently has no use for any existing schools of architecture in Europe and finds fault with everything we do here because, forsooth, some of our architects have gone to France to study. He calls the American grain elevators and factories the magnificent first fruit of the new age. Some elevators are beautiful because of their mass, but none of them that he shows in his illustrations are worthy of consideration as studies in mass, much less in detail. As well call a Ford a thing of beauty. We would quite agree with him if the examples he cites either here or abroad were fair or typical ones of what the profession can do at its best, but we know that is not so. There are good things being done in France and all the good engineering things in this country are by no means monuments of architecture. And yet after one has said the worst one can about this book, there remains the fact that it does incite to thought, that it is a different view on some things, and though we do not agree with either his premises or his conclusions, we would strongly urge all architects who feel in anywise dissatisfied with what they are doing to read this book and then to reflect on their architectural sins.

*Towards a New Architecture.* By Le Corbusier. Translated from the thirteenth French edition with an introduction by Frederick Etchells. Published by Payson & Clarke, Ltd., New York. Price \$6.00.



COUNTY CENTER, WHITE PLAINS, N. Y.—WESTCHESTER COUNTY PARK SYSTEM  
WALKER & GILLETTE, ARCHITECTS



# Announcing

## ANACONDA 67 BRASS PIPE

*and*

## ANACONDA 85 RED-BRASS PIPE

**C**HANGING water conditions, resulting from the growth of population, with the consequent need of going further afield for water supplies, plus the treatment of water to insure purity, have brought about serious corrosion problems which affect the life of water pipes.

Foreseeing this development, The American Brass Company sixteen years ago undertook to determine by a series of scientific tests the exact alloys of copper and zinc which would most effectively resist various degrees of water corrosion.

Many different kinds of pipe were exposed to the action of extremely corrosive water for a period of 10 years. Six years more were spent in studying and verifying the results and now The American Brass Company offers Anaconda 67 Brass Pipe for normally corrosive waters and Anaconda 85 Red-Brass Pipe for highly corrosive waters.

### ANACONDA 67\*

#### Brass Pipe

*for normally corrosive waters*



### ANACONDA 85\*

#### Red-Brass Pipe

*for highly corrosive waters*

Investigation has shown that the life of any pipe used for domestic water distribution systems varies greatly in different sections of the country, depending on the source and treatment of the water carried by the pipe.

When normal water conditions prevail; that is, when waters are not drawn from peaty sources, shallow wells, tubular wells or filter galleries in lowlands along river beds, and where filtered waters are not of high permanent hardness, Anaconda 67 Brass Pipe is recommended for distribution lines. This pipe contains not less than 67% copper and is semi-annealed, seamless and guaranteed to be structurally perfect.

For underground service lines with threaded fittings and other pipe-lines buried underground and subjected to corrosion from the outside as well as from the inside, Anaconda 85 Red-Brass Pipe is recommended.

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

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

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

### THE AMERICAN BRASS COMPANY

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

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

## IBERIAN-AMERICAN EXPOSITION, SEVILLE

**ILLUSTRATIONS** of completed buildings for the Iberian-American Exposition at Seville, Spain, are shown on pages 699 and 700 of this issue. This exposition, correctly known as the "Exposicion Iberoamericana," will be opened October 12, 1928, and will close June 30, 1929. Art, history, industry and commerce, travel, sports, congresses, and festivals will be the principal features of the exposition participated in by Spain and Portugal, the United States and Central and South American Republics.

A part of the exposition will be held in the Parque de Maria Luisa, famous for its trees and flowers. A large tract of land lying between the city and the Guadalquivir River have been set aside for this project. Those who have visited Seville only need to be reminded of that city's Oriental character, blue skies, and colorful surroundings.

Through a Congressional appropriation of \$700,000 the United States' participation is well under way and former governor Thomas E. Campbell, of Arizona, United States Commissioner General to the exposition, is now in Seville with a group of American architects and engineers to supervise the erection of three exhibition pavilions.

With an almost ageless background surrounding them, it is stated that the Sevillian workers in ceramics have allowed their art to have full sway. Advanced information indicates that the whole exposition will present a wealth of color and design. Patios, courts, fountains, facades, walls and ceilings will vie with each other to delight the eye. In the Plaza de America, the Circle of Cervantes will tell the immortal story of Don Quixote in hundreds of tiles that ornament a series of broad benches surrounding the circle. Following a similar treatment in the use of tiles there will be several fountains in the Maria Luisa Park, notable among them being the Fountain of the Lions in which the pool itself will have a black and gold motif for the walls with an arabesque floor. The Fountain of the Toreadors will show a series of tiles after the manner of Goya, Zuloaga and Sorolla. The Fountain of the Frogs will revert to the Mozarabic school. The Fountain of the Star will be Roman. The Kiosk of the Lagoon with its vivid blues will be reminiscent of Mecca.

The Plaza de Espana is stated to be the most imposing structure in the exposition. It is semi-circular in shape and more than 600 feet across. This is a permanent building and the ceramic work is now being done. The Royal Pavilion or Pabellon Real shows probably the finest ceramic murals in the exposition, portraying epochs in the history of the Spanish kings. One of the most striking of these is the Crusades done in the manner of Boutet de Monvil.

The studios and potteries in Triana, across the river from Seville, have supplied most of the ceramics, and it is expected that visitors to the exposition will be given the opportunity to see these modern artisans of an ancient art at work.

The art section of the exposition will have four main exhibits. First of these is the Loan Exhibition of the Spanish Royal House, through the courtesy of Alfonso XIII. It will show arms, pottery, tapestries, laces and antiques which have never before been placed on public view.

A special section will be devoted to antique art which will embrace architecture, sculpture and painting. Industrial arts, both ancient and modern, will include ceramics, tapestries, fabrics, upholstery, embroidery, laces, wood works, furniture, glass, wrought iron and leather relief. Modern art will cover decoration, architecture, painting and sculpture.

There will be a special international exhibition of modern painting by guest artists who have been invited to send canvases to the exposition. This will include the work of American and South American as well as Spanish and Portuguese painters.

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### FIND SIGNS OF PYRAMID

**ANOTHER** notable fragment of what is believed to be the ancient Aztec Teocalli, or great pyramid of human sacrifice, has been found under the Cathedral in the heart of Mexico City. At a depth of thirty feet workmen who are placing new concrete bases under parts of the Cathedral foundations, came upon four stone steps, which are believed to be a part of the old approaches to the ancient pyramid.

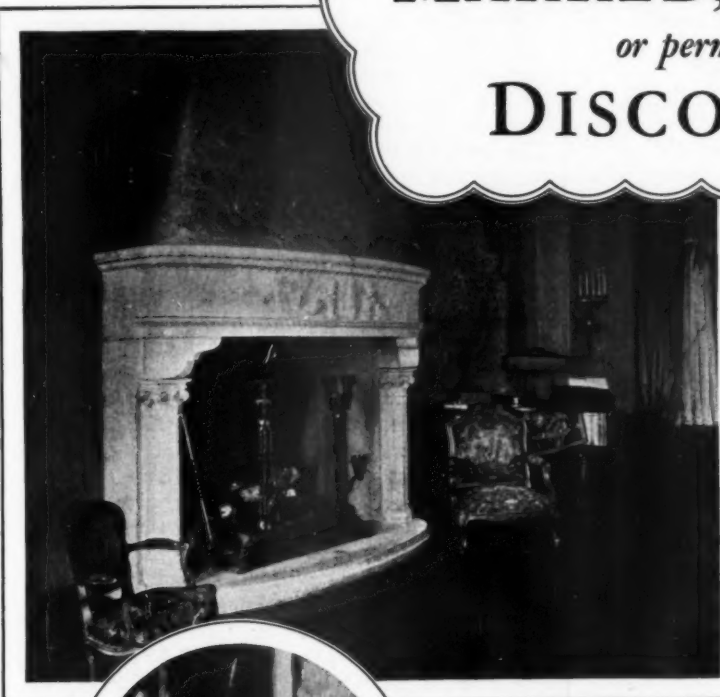
Before the present Cathedral was constructed, Cortez, the Spanish conqueror of the Aztecs, built upon the site a Christian church. He used material from the pyramid which he had torn down because of its pagan character.

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### WROUGHT IRON RESEARCH ASSOCIATION FORMED

**REPRESENTATIVES** of the principal manufacturers of wrought iron met on April 5, 1928, at the Duquesne Club, Pittsburgh, Pa., and formed the Wrought Iron Research Association. The principal object of the Association will be to gather and disseminate information about this time-honored material. L. M. Johnston, vice president of the A. M. Byers Company, was elected president, and Snowden Samuel, secretary of the American Sweddo Iron Company, was elected secretary-treasurer of the Association, whose headquarters will be at Pittsburgh, Pa.

*This* TEXTURED WALL  
can't be  
MARRED, CHIPPED  
or permanently  
DISCOLORED



Music room, apartment of Howard L. Willett, Chicago. Oman & Lillienthal, Architects; T. C. Gleich Co., Decorators.

Marb-L-Cote mixes in cold water, applies easily and covers well. Immediately after application it may be textured. See photo at left. It is remarkably workable, does not stick to hands or tools during texturing.

To test hardness, gouge at Marb-L-Cote surface with the edge of a coin, as illustrated below. Note that it does not powder or scratch.



Flex a sample of Marb-L-Cote applied over thin wall-board as shown above. Note the amount of distortion before cracking begins. Because remarkably elastic, Marb-L-Cote is safe to use over wall-boards, plaster-boards and insulating boards.



*Why, on finest buildings  
Architects are Specifying  
Marb-L-Cote by name*

SIMPLE tests will demonstrate that with the charm of hand textured walls can come today extraordinary wall permanence and economy.

Make tests, illustrated on this page, using a sample of Marb-L-Cote applied over wall-board. They have convinced many of the remarkable hardness and flexibility of this plastic finish.

Warmly colored and beautiful reliefs of the great decorative periods are easily produced in Marb-L-Cote. Completed, they are proof against chipping, crazing or powdering. Stains can be washed readily from them.

Today not only for homes but for corridors and offices in large buildings, theatres, auditoriums and apartments Marb-L-Cote is specified by name.

Because chemically neutral it sets up no fumes damaging to the throats and hands of workmen. It cannot "burn" the color glaze, hence retains permanently the most delicate or richest shading.

For these reasons Marb-L-Cote has won favor among decorators. They give it the time and skill good craftsmanship requires. Upon architect's request craftsmen-supervisors are placed in charge of work.

Complete specification data, with samples for testing or for color and texture, will be mailed free. Address Marb-L-Cote, Inc., The Engineering Building, Chicago.



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MARBLE APPLIED WITH A BRUSH

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# ARCHITECTURAL COMPETITION FOR COLUMBUS LIGHTHOUSE TO BEGIN SEPTEMBER FIRST

SEPTEMBER first has been fixed as the date on which the architectural competition for the Columbus Memorial Lighthouse, to be erected in the Dominican Republic through the co-operation of the Governments and peoples of all the nations of the world, will begin, according to a recent announcement made by the Permanent Committee of the Governing Board of the Pan-American Union entrusted with this matter.

The architectural competition for the lighthouse will be divided into two stages, the first of which will be opened to all architects without distinction of nationality. The second stage will be limited to the ten architects whose designs are placed first as a result of the first competition. The first stage of the competition will continue until April 1, 1929, when all drawings must be in Madrid, Spain. An International Jury of three, to be selected by the competing architects, will meet in Madrid on April 15, 1929, for the first award. The authors of the ten designs placed first in the preliminary competition will each receive two thousand dollars and these winners will then re-compete for the final award. There will also be ten honorable mentions of five hundred dollars each.

In the second competition ten thousand dollars will be paid to the author whose design is placed first, who will be declared the architect of the lighthouse; \$7,500 to the author of the design placed second; \$5,000 to the design placed third; \$2,500 to the design placed fourth, and \$1,000 to each of the other six competitors.

It has also been decided by the Permanent Committee that the memorial will include, besides the lighthouse feature, a memorial chapel and a museum. It is believed that it will be possible to secure for such a museum a large number of objects including manuscripts connected with the great navigator's life and voyages.

Further information may be obtained by addressing the Pan-American Union, Washington, D. C.

## DEPARTMENT OF ARCHITECTURE, CARNEGIE INSTITUTE OF TECHNOLOGY, RECEIVES UNIVERSITY MEDAL

FOR performing the best work among the competing universities and colleges in the competitions of the Beaux-Arts Institute of Design in New York, the University Medal of the American Group of the Societe des Architectes Diplomes par le Gouvernement Francais, has this year been awarded to the Department of Architecture of the Carnegie Institute of Technology, according to a recent announcement. This is the first year in which the award has gone to the Pittsburgh Institution.

In reporting the award to Professor W. Frank Hitchens, head of the Department of Architecture

of Carnegie Institute of Technology, Edwin H. Denby, president of the Societe des Architectes Diplomes par le Gouvernement Francais, stated:

"I take great pleasure in announcing to you that after a thorough study of the work done in the past year by the students of architecture among the various competing universities and colleges in the competitions of the Beaux-Arts Institute of Design, the Architectural Department of Carnegie Institute of Technology has merited the medal which is awarded every year by the American Group of the Societe des Architectes Diplomes par le Gouvernement Francais, known as the University Medal. The medal will be engraved and sent in time for presentation at your commencement exercises."

## MEMBERS OF THE AMERICAN FORESTRY ASSOCIATION TO STUDY EUROPEAN FORESTS

TO exchange ideas with the greatest leaders of forestry and outdoor life in Europe and to study the problems of European forests, a group of members of The American Forestry Association, Washington, D. C., and others vitally interested in forests, parks and wild life, plan to sail from New York on June 30. The tour will include France, Germany, Switzerland, Finland and Sweden.

This is probably the most progressive step yet taken to bring conservationists of the two continents together in the cause of the forests and outdoor life, as the party will be received by representatives of foreign governments and the tour of the foreign forests made under their direction and leadership. In France, the party will be received by Inspector August Oudin, professor of forestry research at the National Forestry School of France, and by Inspectors Galland and Jagerschmidt of the French Forest Service. Dr. A. K. Cagander, chief of the Finnish Forestry Service, will receive them in Finland, while Chief Inspector F. Aminoff of the Swedish Forestry Service will guide the party through the forests of Sweden. Both Germany and Switzerland have designated noted forestry officials to receive the Americans.

According to The American Forestry Association, the tour, while providing an opportunity to study the most outstanding and historic accomplishments of forestry abroad, is not primarily one of technical study. Its purpose is to bring about greater understanding and co-operation between foresters and forestry-thinking people of the two continents, and at the same time to give American foresters and members of the Association an insight into the part forest conservation and utilization have played throughout Europe.

Among the famous forest areas to be visited is the world-renowned Black Forest of Germany, an outstanding example of forestry as practiced abroad. The Americans will also see the famous Forests of Fontainebleau, in France, and the great spruce timberlands of Sweden and Finland.



# ANNOUNCING

## Lower Prices on Duriron

THE greatly increased production of Duriron acid-proof drain pipe and fittings, made possible because of its wide acceptance by Architects and Engineers as the standard material for carrying corrosive wastes, has resulted in lower manufacturing costs.

Duriron prices, therefore, have been radically reduced, and Duriron may now be specified in cases where other unsuitable material formerly was used, because of the initial saving.

Duriron acid-proof drain pipe, installed the same and as easily as extra heavy cast iron soil pipe, outlasts the building in which it is installed, and eliminates forever the costly and disfiguring results of leaking acids.

Literature especially prepared for the Architects' files will be mailed on request.

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## SECOND WORLD'S FAIR TO BE HELD IN 1933

**P**REPARATIONS for the World's Fair to be held at Chicago in 1933 have progressed to the stage where an architectural board, consisting of eight architects from various parts of the country, have been selected to create the physical structure of the undertaking. The architects chosen are Edward H. Bennett, Hubert Burnham and John A. Holabird, of Chicago, Ill.; Arthur Brown, Jr., of San Francisco, Cal.; Paul Cret, of Philadelphia, Pa.; and Raymond M. Hood, Ralph T. Walker and Harvey W. Corbett, of New York. From a long list of members of the profession compiled by an impartial group, forty were chosen, and this list was in turn narrowed down to the eight designated above. One member of the board, Edward H. Bennett, has previously served in the design of world's fairs. He was one of the architects of the World's Columbian Exposition and a consultant at the St. Louis and San Francisco expositions. Hubert Burnham is the son of Daniel H. Burnham, architect of the Columbian Exposition, so that by heredity he should be a valuable member of the committee. Arthur Brown, Jr., was the designer of the Horticultural Building at the San Francisco fair. Paul Cret won the gold medal given by The Architectural League of New York this year for his Detroit Institute of Arts, and the three New York representatives are best known for their connection with the development of the modern skyscraper. The architectural board will be charged with making the plan of the exposition grounds, determining the general architectural character and choosing architects to execute the designs of the various buildings. It proposes to hold its first meeting May 23, 24 and 25 in Chicago, Ill.

## TERRA COTTA COMPANIES CONSOLIDATE

**A**NNOUNCEMENT was made on May 1, 1928, of the merger of the New Jersey Terra Cotta Company and the South Amboy Terra Cotta Company into one company known as "New Jersey Terra Cotta Company." New offices have been established at 299 Madison Avenue, New York City. The announcement states that the amalgamation of these two companies will occasion no change in ownership, management or financial capacity. The plants of both companies, located within one-half mile of each other at Perth Amboy, N. J., will function as one unit. It is stated that "the new company more than ever will be national in scope."

## NEW MAGAZINE DEVOTED TO METAL ARTS AND CRAFTS

**A**NNOUNCEMENT has just been made of a new magazine to be "devoted to metal arts and crafts for interior and exterior metal trim, ornament and decoration." The magazine is to be called

*Metalcrafts* and is to be published monthly, the first issue appearing in June. The announcement states that four fields will be covered in its editorial policy—personal, creative, artistic and educational. The object will be to consolidate the craftsman's story on products in metal and so carry it to the architect, builder, and decorator that they will have a regular monthly reference-picture of the progress being made in the ornamental metal industry. Each issue is to carry many illustrations,—photographs, sketches and detail drawings.

## BOILER COMMITTEE MEETS IN PITTSBURGH

**T**HE Committee on the Rating and Selection of Low Pressure Heating Boilers of the American Society of Heating and Ventilating Engineers met with engineers of concerns manufacturing heating boilers. The conference was held at the Pittsburgh, Pa., station of the U. S. Bureau of Mines on April 9, 10 and 11, 1928, and was attended by twenty-eight delegates representing the committee and the manufacturers. The objective of the meetings was to consider the engineering and technical features of the proposed rating code and to discuss methods of testing heating boilers.

In order to facilitate discussion the Committee prepared a booklet which analyzed the problem in a logical manner, starting with the principles underlying the placing of the outputs of boilers on a comparative basis, covering the various factors involved, and leading up to the methods and details of test. The Committee feels that it was greatly helped by this conference and believes that the full discussion that occurred has created a more common viewpoint. Some of the delegates expressed the opinion that still further benefit would result when they have had an opportunity to discuss with their firms the points brought up at the conference.

Representatives of the following producers were present and took part in the proceedings:

Gurney Foundry Co., Ltd.; H. B. Smith Co.; The Heggie Simplex Corp.; Spencer Heater Co.; Coatesville Boiler Works; American Radiator Co.; Kewanee Boiler Corp.; U. S. Radiator Corp.; The National Radiator Corp.; Weil, McLain Co.; International Heater Co.; Pierce, Butler & Pierce Mfg. Co.; Richardson & Boynton Co.; Fitzgibbons Boiler Co.; Oil City Boiler Works.

For the American Society of Heating and Ventilating Engineers, the following men were in attendance: Alfred Kellogg, F. C. Houghten, L. E. Seeley, S. R. Lewis, Percy Nicholls, G. M. Getschow and H. M. Hart representing the Committee on Selection of Low Pressure Heating Boilers; L. A. Harding and A. A. Adler for the Committee on Code of Minimum Requirements for the Heating and Ventilation of Buildings; and Prof. S. E. Dibble for the Technical Advisory Committee on Chimneys.

# Walls of Enduring Beauty



Left—South Lounge, Breakers Hotel, Palm Beach, Fla. Schultze & Weaver, New York, Architects. Turner Const. Co., Atlanta, Contractors. MacGruer & Simpson, Plasterers.



BEST BROS. Keene's Cement used throughout these buildings.  
Left—Matson Navigation Bldg., San Francisco. Bliss & Faville, Architects. MacGruer & Simpson, Plasterers.



Right—Home of Chester L. Long, Wichita, Kans.

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## JOHN MOLITOR, A.I.A., DEAD

**JOHN MOLITOR**, city architect of Philadelphia, Pa., died recently at his home in Germantown, Pa., after a year of failing health. He was fifty-six years of age.

Mr. Molitor was born in Philadelphia, where he attended Central High School and later entered the office of John T. Windrim to study architecture. Afterwards he went to the office of Cope & Stewardson, where he was chief draftsman until 1907, when he opened his own office. He won a University of Pennsylvania traveling scholarship in 1902 and spent a year in Italy, France and England, making a special study of municipal architecture.

Mr. Molitor was a member of various local and national organizations, among them being the Philadelphia Art Club, T-Square Club, City Club, Shriners and The American Institute of Architects.

## PRINCETON GETS KAHN GIFT

**OTTO H. KAHN** has donated to Princeton University, Princeton, N. J., \$1,500 annually for the continuance of a series of lectures in art and archaeology, it was announced recently. A special lecturer will be engaged by the Department of Art and Archaeology to deliver talks on subjects not included in the curriculum. These lectures will be continued for the next five years.

## MUELLER COMPANY OPENS OFFICE TO SERVE ARCHITECTS

**THE Mueller Company** of Decatur, Illinois, has recently opened an office at 101 Park Avenue, New York City, of which Charles E. Hodges, an architect, is in charge. This office is intended primarily to furnish service to architects in connection with plumbing fixtures manufactured by the Mueller Company.

## PERSONALS

**Blackall & Elwell**, architects, have moved their offices from 44 Bromfield Street to 29 Central Street, Boston, Mass.

**Carl C. Tallman**, architect, has moved his office from Auburn, N. Y., to 29 West Third Street, Williamsport, Pa.

**Waddy B. Wood**, architect, has moved his offices from 816 Connecticut Avenue, N. W., to 16 Jackson Place, Washington, D. C.

**Charles S. Keefe**, architect, is now located in new offices at 40 East Forty-ninth Street, New York City, having moved from 247 Park Avenue.

**Preston J. Bradshaw**, architect, has moved his office from the International Life Building into larger quarters at 718 Locust Street, St. Louis, Mo.

**Witmer & Watson**, architects and engineers, have moved their offices from 415 Bank of Italy Building to suite 903, Architects' Building, Los Angeles, Calif.

**Wm. H. Weeks**, architect, is no longer located at 369 Pine Street, San Francisco, Calif., having moved his office to room 1429, Hunter-Dulin Building, same city.

**J. A. Pitzinger**, architect and engineer, has changed his office address from 807-8 Southwestern Life Building to 1101-2 Southwestern Life Building, Dallas, Tex.

**Rowe, Dillard & Rowe**, architects, announce the removal of their offices from 127 North Dearborn Street to suite 1916, Engineering Building, 205 West Wacker Drive, Chicago, Ill.

**Brandon Smith**, architect, announces his association in partnership with Harold O. Reif for the continuation of Mr. Smith's architectural practice. Mr. Reif will devote himself to the executive administration of the firm, whose offices are located at 429 Penn Avenue, Pittsburgh, Pa.

**Holabird & Roche**, architects, have changed their firm name to Holabird & Root and are now located in their new offices at 333 North Michigan Avenue, Chicago, Ill., having formerly occupied offices in the Monroe Building, that city. The firm consists of Edward A. Renwick, John A. Holabird and John W. Root.

**Herbert M. Greene** of the Herbert M. Greene Company, architects, has taken into co-partnership, for the practice of architecture, his former associates, Edwin Bruce LaRoche and George Leighton Dahl, under the firm name of Herbert M. Greene, LaRoche & Dahl, with offices in the Construction Industries Building, Dallas, Tex.

**George C. Nimmons & Company** announce the removal of their offices from 122 South Michigan Avenue to 333 North Michigan Avenue, Chicago, Ill., and the change of the firm name to Nimmons, Carr & Wright, architects, to include George Wallace Carr and Clark C. Wright, who have been associated with the firm as partners for the last eleven years.



## THE PUBLISHERS' PAGE

A LARGE part of this issue is devoted to a review of the sixty-first annual convention of The American Institute of Architects. The readers of this journal will find the address of the president, which is printed in full, interesting reading, and should find the report of the Committee on Allied Arts, which, too, is given complete, instructive and stimulating. If there was any one subject given more importance than another during the proceedings, it was the discussion of the efforts being made to create closer collaboration between architects and their fellow-workers in the arts and crafts. Due to the fact that this is in no sense of the word an Institute proposal, but is of vital concern to all members of the profession, it is hoped that the report will be carefully read by all.

In an early issue of THE AMERICAN ARCHITECT there will appear an article by Dwight James Baum on "Ecclesiastical Architecture of California" illustrated by photographs made by the author. The readers of this journal are undoubtedly familiar with Mr. Baum's easy reading style and critical comments and should look forward to this analysis of a style of architectural design that is peculiarly Californian as seen by a visiting member of the profession.

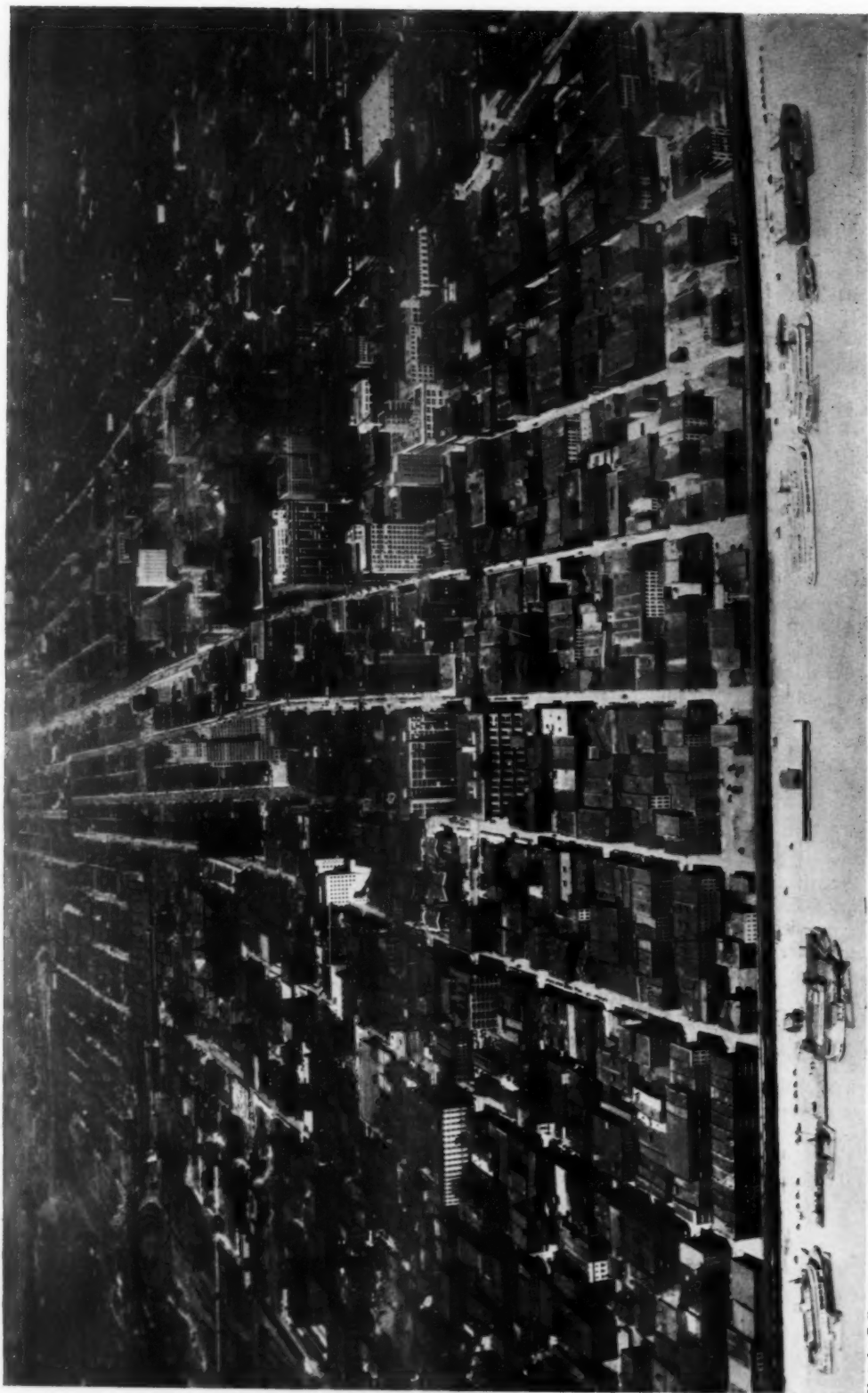
Last month there was held in the galleries of R. H. Macy & Company, Inc., New York, an international exposition of modern art in which the following countries participated: Germany, Austria, Sweden, France, Italy and the United States. This was probably the first time that an opportunity was afforded the people of this country to compare the progress made by representative nations of the world in the development of a modern style of architectural and decorative design. The exhibition was given an authoritative background, although staged under private auspices, by the fact that officials of the Metropolitan Museum of Art, New York, and officers of various other museums and art societies of both this country and Europe, served

on the advisory committee. Photographs of the exhibition, accompanied by a critical analysis, will appear in the department of Interior Architecture in the June 20th issue of THE AMERICAN ARCHITECT.

Richard F. Bach, associate in industrial arts, Metropolitan Museum of Art, New York, has contributed an article descriptive of the Eliza G. Radeke Museum building of the Rhode Island School of Design, Providence, R. I. Mr. Bach has written this article from the viewpoint of the museum man, and, being one who is thoroughly versed in the functions and operations of a museum, his article is both interesting and enlightening. In it he has taken occasion to draw certain conclusions as to what a museum building should be and how it may best serve its purpose, so that the article has peculiar interest to architects who may at one time or another find themselves confronted with the problem of planning and designing such a building. Our readers may look for the article in an early issue.

The policy of this magazine, recently inaugurated, to advertise the value of architectural service to laymen, through the medium of *House and Garden*, a widely read popular magazine, has been generally approved and commended by the profession. We recently distributed to architects a circular, entitled "Advertising the Mute Profession of Architecture," in which a statement of our policy was presented and a reprint of our first advertisement in *House and Garden* was included. In acknowledging receipt of this circular, many architects have taken the opportunity to "pat us on the back" for our progressive policy, and frequent requests have been made for permission to reprint the document in whole or in part. This is merely our first step in giving the profession the publicity which it needs in order to sell architectural service to those who look at the employment of an architect as an unnecessary expense, while in reality architectural service is a money-saver.

Please do us a favor. If your magazine does not come regularly on time, drop us a postcard or a letter. Address us—501 Fifth Avenue, New York City.



*Photo by Galloway*

AIRPLANE VIEW OF ST. LOUIS, MO.

THE AMERICAN ARCHITECT

June 5, 1928