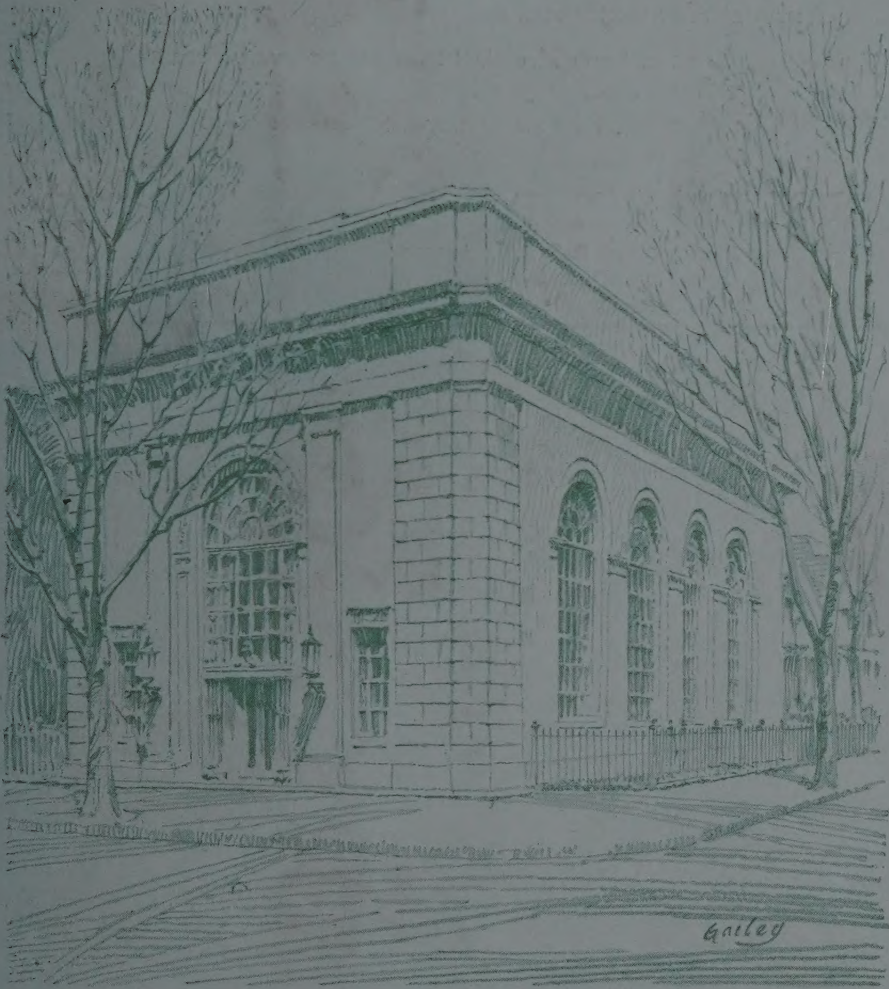


SOUTHERN ARCHITECT *and* BUILDING NEWS

National in Circulation



APRIL

1927

PECORA MORTAR STAINS

*Pecora Paint Company has been
serving the Architect over 60 years*

PECORA Mortar Stain today as in the past is consistently justifying its use as a coloring material for mortar.

Delivered on the job in paste form, it is easily and quickly mixed with mortar.

It is made in 12 standard colors. The color becomes permanent after mortar sets, making

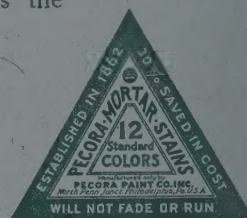
a rich, clean color free from streaks or spots. Time has proven Pecora Mortar Stains to be non-fading.

Non-fading, that is the most essential thing for any mortar stain; but it is a fact, also proved by time, that Pecora Mortar Stain actually strengthens rather than weakens the mortar joint.



We want any Architect who has not used Pecora Mortar Stain to give it a trial on some small job.

Write for our Folder A. J. A. 3-K with Prices and Color Charts.



PECORA PAINT COMPANY

Fourth Street & Sedgley Avenue
PHILADELPHIA, PA.

Copyright 1926, by
Pecora Paint Co., Inc.

The
Pelican Works

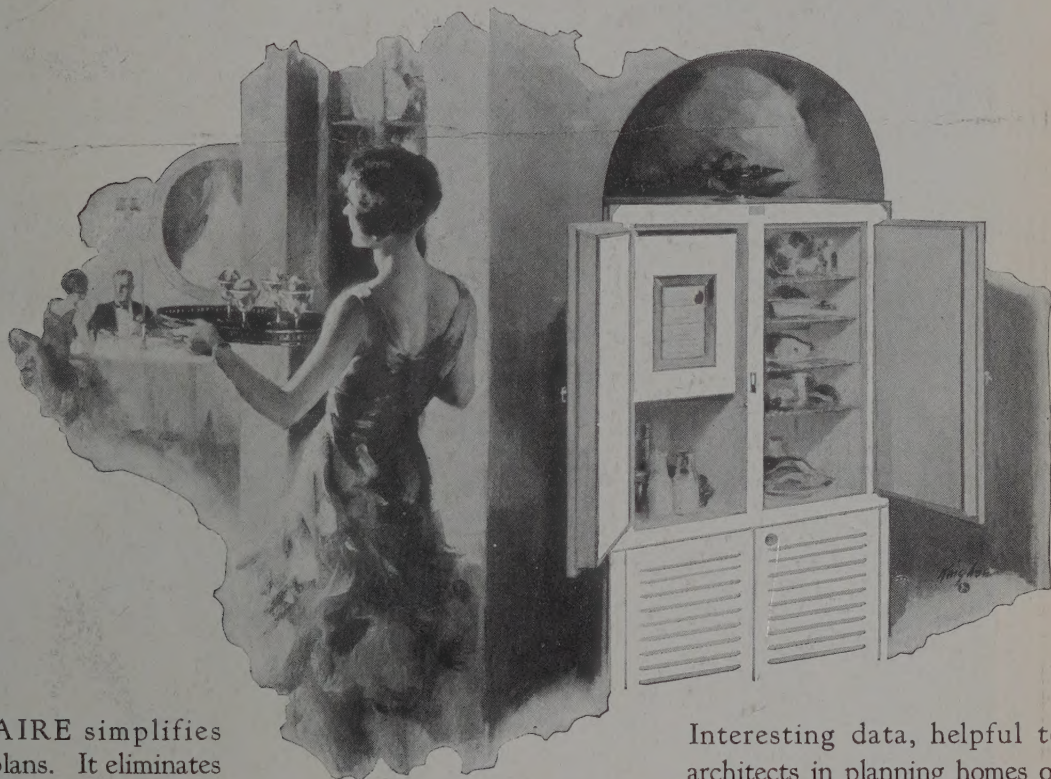


and their famous product
the
Waterproof Pelican Drawing Inks.

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

Entered as second-class matter May 7th, 1911, at the Post Office, Dalton, Ga., under Act of March 3rd, 1879.
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Frigidaire electric refrigeration permits greater convenience of arrangement



FRIGIDAIRE simplifies building plans. It eliminates all necessity of providing for outside ice supply. It permits convenience of arrangement otherwise impossible. It saves time, labor, material—increases floor area—reduces building costs.

Practically any specification as to type of installation, floor space and food capacity can be easily

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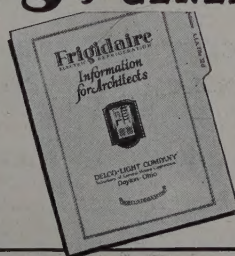
Interesting data, helpful to architects in planning homes or buildings calling for efficient, economical electric refrigeration, will be gladly mailed upon request. Mail the coupon for "Information for Architects A.I.A. File 32D."

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Address

.....



What makes the crowds stop in front of one window and pass the next one by? They go where there is an atmosphere of good cheer—where the store front seems to smile at them. Goods displayed in Zouri windows look better.



Putting Value Into Business Property

ZOURI Store Fronts, by their safe and easy installation, good appearance, and satisfaction they bring to clients, please the architect almost as much as the merchant.

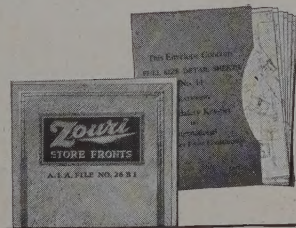
They are made of copper in clean-cut, substantial designs, and reflect their quality in the goods displayed. They eliminate distortion through making unequal pressure impossible, and help prevent costly interruptions in display due to breakage.

Zouri Key-Set Construction assures perfect adjustment. Cushioned blocks receive the glass and automatically draw it into place. The Zouri Key brings the copper moulding into line, distributing the pressure applied by the setter, and lessening his responsibility.

Architects who specify Zouri Store Fronts equip themselves with "satisfaction insurance" for years to come.

Useful detail sheets and data book

This handbook has been written for architects, contractors and builders. It deals primarily with construction and gives plans and diagrams showing best approved methods of window and display space arrangement. The detail drawings will be welcomed by specification writers. A word from you will bring them—promptly.



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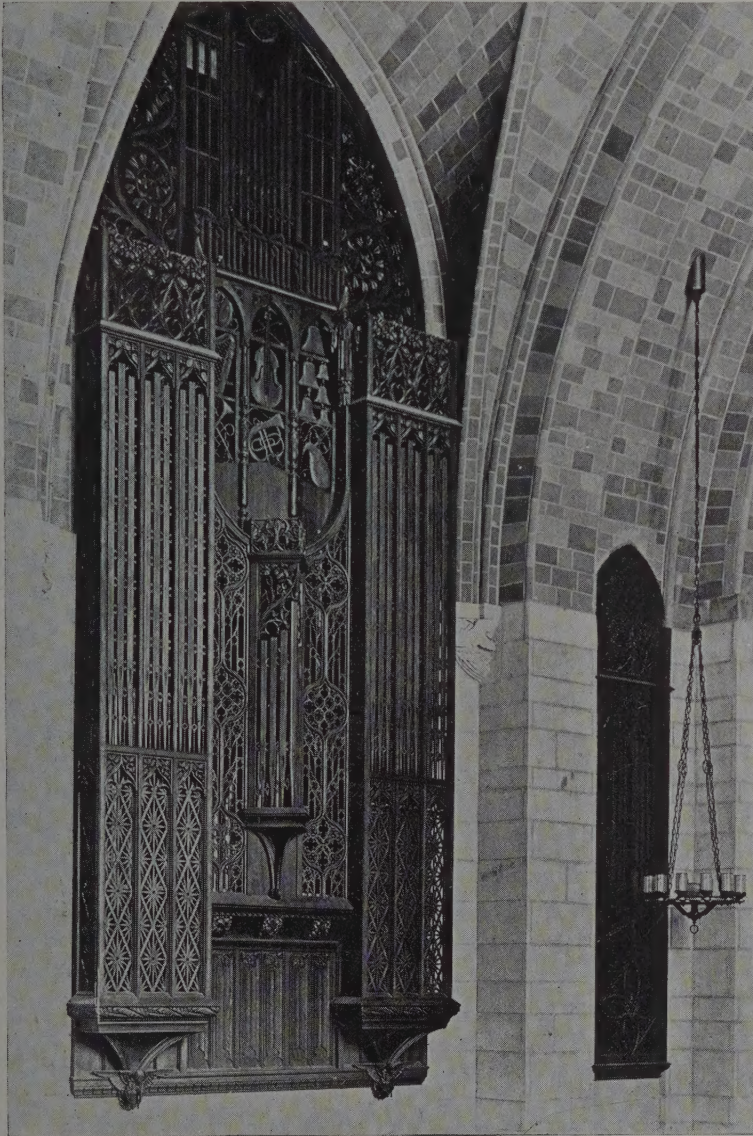
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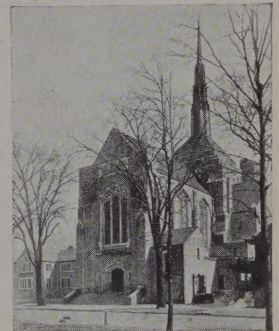
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*Architectural
Design Made
Perpetual Through
The Wood-carving
Art*

THE Organ Screen here illustrated, is taken from the interior of the Trinity Lutheran Church of Fort Wayne, Indiana.



It is a good example of sympathetic interpretation of architects design by our Wood Carving Studios.



Organ Screen
Trinity Lutheran Church
Fort Wayne, Indiana

MAYERS, MURRAY AND PHILLIP,
BERTRAM GROSVENOR GOODHUE ASSOCIATES



GUTH LITE

Shadowless Illumination

The Perrine Building

Oklahoma's Largest and finest Office Building has GuthLite in every office. Hawk & Parr Architects. GuthLite installation made by Gaddis-Fentress Electrical Co. Oklahoma City, Okla.



"The Greatest Invention Since Brascolite"

The way Architects and Illuminating Engineers are specifying GuthLite for Schools, Hospitals and Commercial installations, must be proof of that statement. In less than a year GuthLite has become the fastest selling illuminator on the market. It is the super-illuminator, giving *shadowless ceiling illumination and diffused, controlled light.*

The adjustable reflector, controls the direction of light vertically and horizontally — *this means more light where most needed.* The scientific design gives extremely wide light dis-

tribution with low brightness at the source. This means light that is easy on the eyes because it eliminates all shadows on the working plane. Totally enclosed, yet the globe can be removed

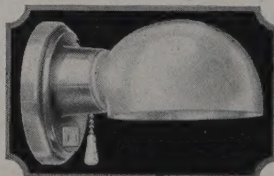
quickly and easily for cleaning and relamping. Beauty of design is combined with remarkable efficiency. Furnished in plain and decorative types. GuthLite gives such wide light distribution that fewer are needed to light a given area. Its surprisingly low price permits its use in any commercial installation. Write for illustrated literature.

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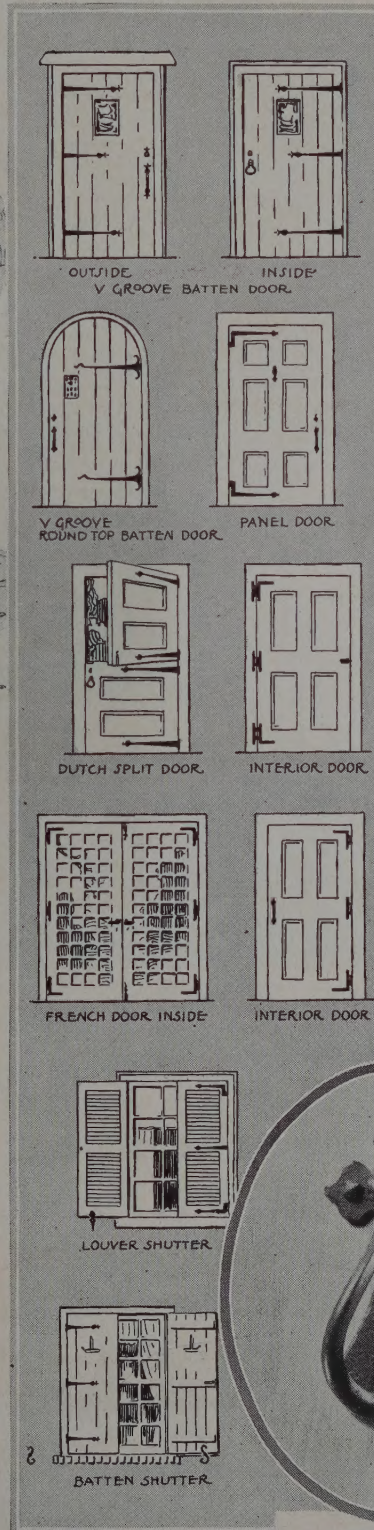


Opportunities for "atmosphere" with McKINNEY FORGED IRON HARDWARE

FORGED IRON HARDWARE is valuable for the quality it has of being able to add tone and atmosphere to any setting. It is most usually associated with houses of "period" architectural design, yet its simplicity, its directness of purpose and its obvious beauty transcend the need for any particular setting or style of building.

Much of the charm and personality of houses built in the days when individual craftsmanship was the rule rather than the exception was achieved with iron. The hardware of those earlier days was an accenting note of definite decorative value.

It is this fundamental quality of fine forged iron hardware which McKinney has caught and held in the beautiful pieces of McKinney Forged Iron now on display by Builders' Hardware Merchants. Its possibilities, in a decorative sense, are almost without limit, and now that it is so easily attainable, its increased use is sure to continue.



Suggestions for using Forged Iron Hardware

Hinge straps for entrance doors may be in any one of the several master designs: Heart, Tulip, Curley Lock or Etruscan. For a V-groove batten door, straight straps are called for. Offset straps find their natural use with panel doors in order that the straps may avoid the panels. Usually, the panel door requires straps only at top and bottom, while with the batten door three straps may be used, the center strap being shorter.

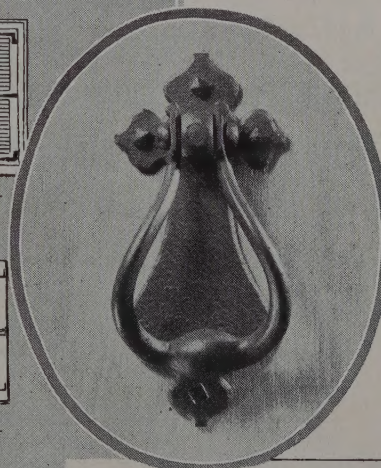
Forged iron entrance handle sets are approved even without forged iron hinge straps. On the outside there is customarily a thumb-latch, and the inside reveals a drop ring handle or knob. This should naturally agree in master design with hinge straps, where both are to be used.

Such items as knockers, foot scrapers and mail boxes of forged iron may be added as your own good taste may dictate, without fear of breaking conventions.

The Dutch Split Door presents an interesting problem calling for four hinge straps and a drop ring handle and bolt to match. For interior doors and for windows the opportunity for adding a touch of "atmosphere" is almost unlimited. The stately old H & L hinge plate design comes into its own on interior doors, in various combinations.

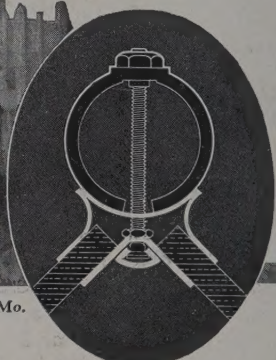
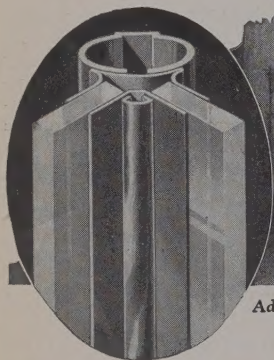
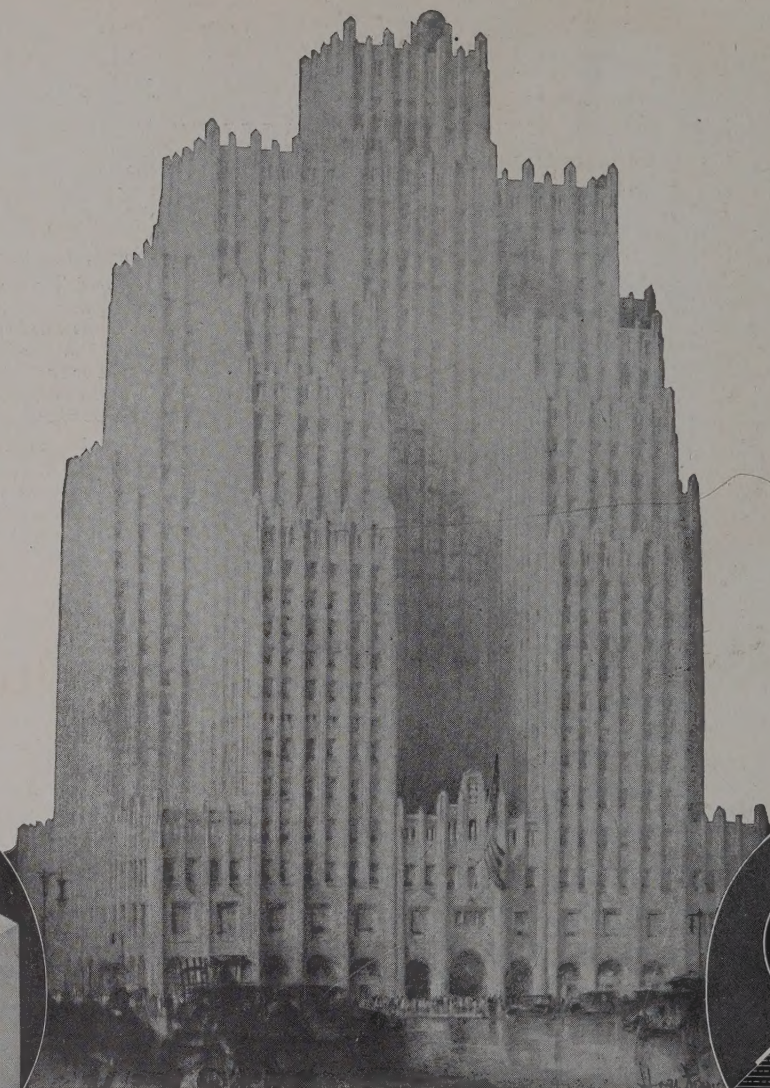
If you have casement windows, a beautifully scrolled Casement Fastener is the thing, and a graceful surface bolt is placed on the inactive leaf of the casement.

Bear this point in mind: McKinney Forged Iron Hardware is rustproof. You may have it in Dead Black Iron, Relieved Iron or Rusty Iron finish. It is made accurate for application and can be bought at surprisingly reasonable prices through Builders' Hardware Merchants everywhere.



McKinney Knocker, No. 12,641, in Etruscan design. Two other knocker designs are available. These and all other McKinney pieces come complete with square stud screws provided as called for.

ADDRESS—Forge Division, McKinney Mfg. Co., Pittsburgh, Pa., for the "Book on Forged Iron Hardware," and complete information regarding McKinney pieces.



Administration & Equipment Building, Southwestern Bell Telephone Company, St. Louis, Mo.
Mauran, Russell & Crowell, Architects, I. R. Timlin, Associate.

All plate glass in the store fronts of the
Southwestern Bell Telephone Building is
set in Kawneer Solid Copper Store Front
construction

Architects are invited to write for full-size details or informative literature.

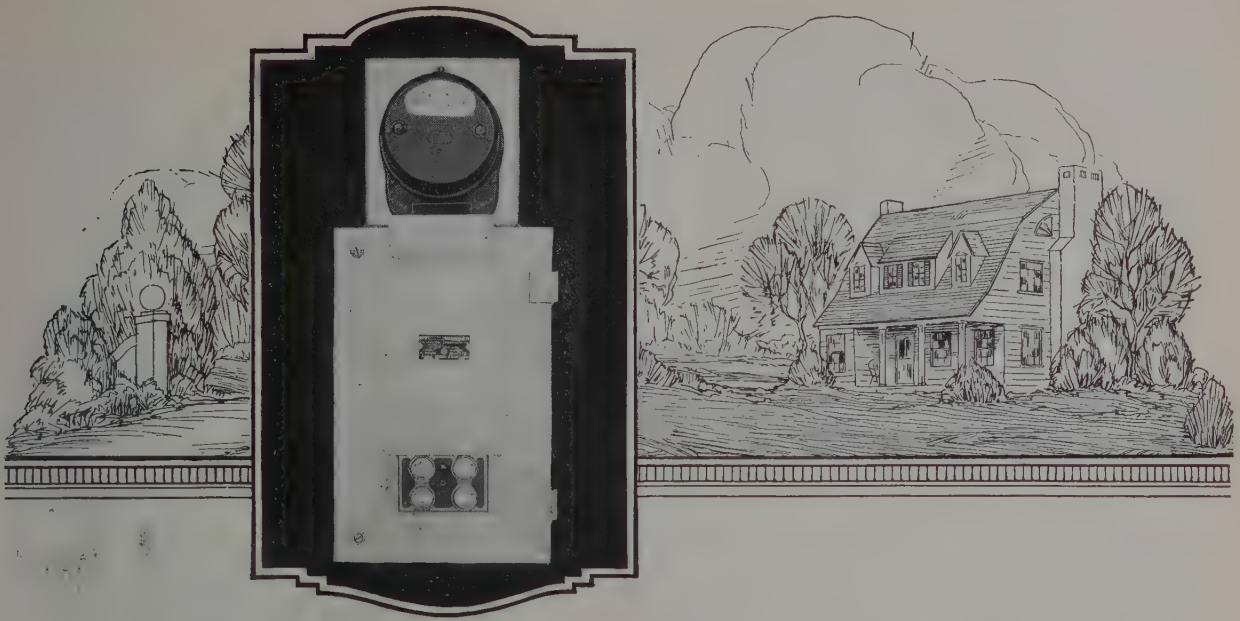
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The **FA** NRSS is a flush service switch with a cover for meter wires and connections,

facilities for meter testing and N. E. C. Plug fuse connections in the branch circuits. In no other unit is the complete assembly so practical. It meets with the approval of home-builder—architect—contractor and central service men.

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just off the press*

Frank Adam
ELECTRIC COMPANY
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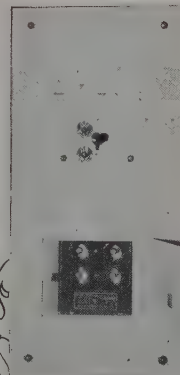
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New Line of **FA** Flush Range Switches

The **FA** FRSNR illustrated is a heater circuit switch with a small panelboard for apartment houses having electric ranges, water heaters, electric refrigerators and radiators.

There is a family of **FA** Range switches. They are the only ones of their kind on the market. Our bulletin will get you acquainted. Please write for it.





SWANNANOA COUNTRY CLUB
RICHMOND, VIRGINIA
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A Pearl ~ on green velvet

A poet has said that architecture is best described as "frozen music." Its harmony wrought in clear Georgia Marble, the palatial Richmond County Club is truly a symphony-in-white.

Beauty is an illusive and perishable thing, but in Georgia Marble it has been caught into a permanence and strength that is unsurpassed by any other building material.

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A B O V E A L L T H I N G S U S E H O O D T I L E



Alfred Tayloe Residence,
Memphis

Devonshire English Shingle

ROUGH TEXTURE

R. L. Sieg, Architect,
Memphis

HERE the architect has secured a most pleasing example of the fitness of the Devonshire Shingle, in Random. The feeling of harmony between the rugged roof texture, and the informal character of the hand made brick wall, is very striking. Hand cut valleys preclude any possibility of harsh discord through mechanically straight lines.

The general color tone is predominantly darker than the brick walls, presenting a soft, rug-like mingling of dark reds, chocolate browns,

greenish and purplish bronze shades.

The close up of a section of Devonshire Shingles, [shown in the center] suggests the artistic irregularity and pleasing combinations which are possible with this shingle.

May we send you further information about this, and our other tile, with photographs showing how they look in the finished jobs? Inquiries promptly and gladly answered. All inquiries about tile should be addressed to Dept. S Daisy, Tenn.



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A T L A N T A , G E O R G I A

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New Buildings*

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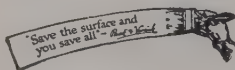
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As a sealer, or first coat for plaster walls, use equal parts of Berry's Paste Wall Finish and Berry's Paste Thinner.

Mix thoroughly, adding color ground in oil to make the first coat slightly darker than the final one. When material and walls are very cold, add a half pint of raw linseed oil to each gallon. Allow 48 hours for drying. If flat spots appear, retouch before applying second coat.

For a semi-gloss finishing coat add one and a half pints of turpentine and a half pint of Berry's Paste Thinner per gallon. Mix thoroughly and add color ground in oil. Flow the finish on freely.

Note: If the second coat is to be stippled, allow 20 to 30 minutes for drying.

To produce a pure white finish add a small amount of blue ground in oil.

BERRY BROTHERS INC.

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Schultze & Weaver, Architects

Turner Construction Co., Builders

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FOR THE

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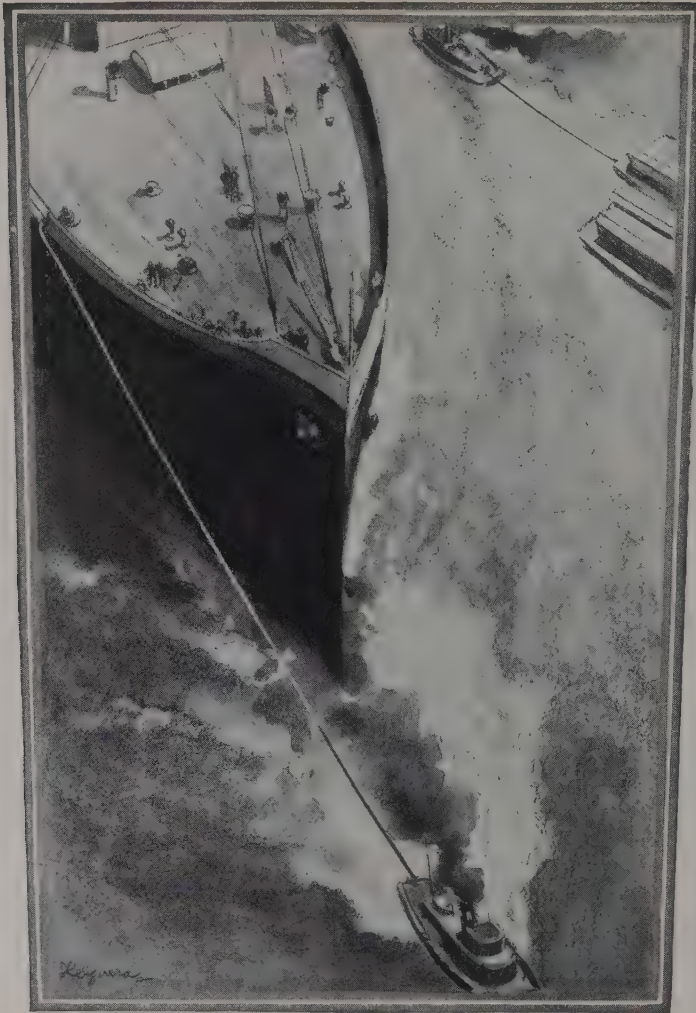
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A BODY OF HIGHLY SKILLED MEN WORKING IN A
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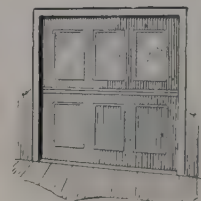




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STRAIN.....the bane of the engineering, building and commercial world. Strain.....the shortener of mechanical life. Strain....vertical transportation's greatest enemy. ¶ *Absence* of strain is an important reason for the longevity and easy operation of Peelle Freight Elevator Doors. Scientific design of component parts, anti-friction shoes, steel chains operating over double radial ball bearing sheaves....these contribute to give Peelle Doors their freedom from strain. ¶ If the Peelle catalog is not in your files, it will be sent on request.

THE PEELE COMPANY, Brooklyn, New York
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 In Canada: THE PEELE COMPANY, LIMITED, 336 St. James St., Montreal



Peelle Kalamein Panelled Door, three lights of glass in upper half

PEELLE Freight Elevator DOORS

¶ "The doorway of America's freight elevator traffic" ¶

These properties of Douglas Fir make good doors and frames



Apartment building, Mariemont, Ohio. V. G. Douglas Fir sash made by Hyde Park Lumber Company, Cincinnati.

WHEN you specify sash and doors and the frames for them, why not profit by the experience of Holabird & Roche, the architects who designed The North American Building, Chicago? This building was equipped with Douglas Fir window sash in 1910—seventeen years ago—and the sash are in excellent condition today. The same architects used Douglas Fir sash and frames in the Stevens Hotel, Chicago—the largest hotel in the world. You might inquire why Mr. Richard Henry Dana, Jr., the architect of the Dana Apartments, Mariemont, near Cincinnati, specified Douglas Fir doors, sash and frames, for this charming combination of apartments and group housing.

Strength

Numberless architects, unable to obtain the old-time white pine, have turned to Douglas Fir and found to their delight that this West Coast wood has equivalent and often superior qualities for sash, frames and doors.

Douglas Fir is 60 percent stronger than the white pine our fathers used—and is 30 percent harder, thus enabling it to resist abrasion that much better.

Stiffness

Douglas Fir is 60 percent stiffer than the old white pine. Hence it gives to sash unusual solidity and freedom from bending, meeting rails stand heavy lifting without pulling away from the glass.

Durability

The heartwood of Douglas Fir, used in the exposed portions of sash and frames, has the durability of the old Wisconsin and Michigan white pine. The architect who specifies vertical grain Douglas Fir heartwood for sash, pulley stiles and sills makes no mistake.

Good Appearance

Douglas Fir finishes smoothly and the grain does not tend to check or raise when exposed to the weather, if cut vertical grain. For doors, the stiles and cross-rails are usually vertical grain, with flat grain panels. The flat grain may be obtained in striking patterns or obtrusive monotonies.

Paint, stain, varnish and enamel take and hold well on Douglas Fir—and hardware stays firmly attached.

Specific technical information about the uses of Douglas Fir will be sent on request. Address, West Coast Lumber Bureau, 5560-EE Stuart Bldg., Seattle, Washington.



North American Building, Chicago, Holabird & Roche, architects. This building was built in 1920 and equipped with Douglas Fir sash.

Durable
Douglas Fir
America's Permanent
Lumber Supply

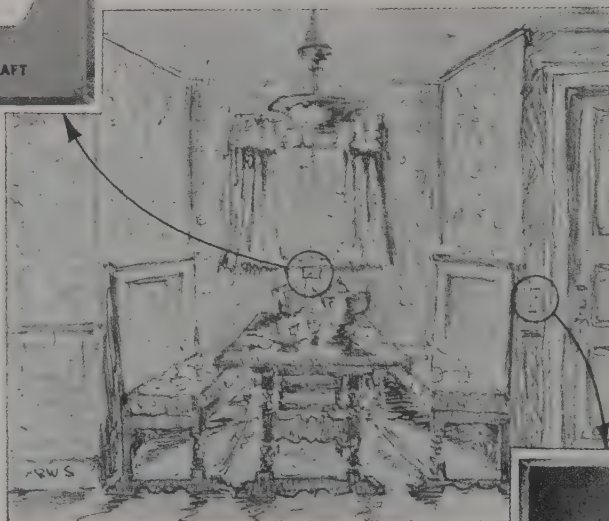
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FLUSH PLATES IN COLOR HARMONIZE WITH THEIR SURROUNDINGS



*Type D Duplex
Receptacle*



Ivori-craft FLUSH PLATES are made in 28 standard colors and in 50 special colors and shades and in all standard types.

Whether your walls are colorful or in neutral tones, there is an Ivori-Craft Flush Plate which will match or harmonize.

Ivori-Craft Flush Plates are of striking beauty and lasting durability. They will not tarnish or become marred or unsightly with use.

The material is non-inflammable, non-fragile and an excellent non-conductor.

Ivori-Craft Flush Plates are not only obtainable in all standard types, but are also made to any special design required.

Samples of Ivori-Craft Plates, together with bulletin on Ivori-Craft fittings, will be sent to architects on request.

"Ivori-Craft means what Sterling means to silver."



*Tumbler Switch
Type I*



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KOPP GLASS, INC.

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Write for Colored Illustrations, Prices and Discounts

A Combination Bath Tub



Plate 30 E

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

The COMBINATION BATH is an entirely new departure in the development of modern sanitary comfort, comprising, as it does, a SEAT, FOOT, SHOWER and CHILD'S bath, all in one.

It possesses many essential common sense features not found in any other types. For instance, it is more comfortable and less wasteful of water; it is possible to bathe and treat the feet without the removal of all clothing, by having only a small amount of water in the foot section. The ledges on the end and both sides of the foot section enable one to treat the feet conveniently, while the dimensions of the foot section allow ample space for the feet when standing or sitting. The Mother or maid can bathe a child in comfort under ideal conditions. The child can be bathed on the seat section, and then, if desired, dipped in the water filled foot section.

Remember, when you are considering the length of the COMBINATION BATH in comparison with other kinds or styles, that you do not assume a half reclining position when using the COMBINATION BATH, but instead a sitting position; so that your length from the knee down does not count in the length of the space required as it does when using the ordinary bath; also that the uncomfortable, cramped position assumed in the latter case is entirely removed and supplanted by a natural, comfortable posture, such as experienced when sitting in an easy, comfortable chair with just as much room in every direction as a person would have in using the ordinary bath of greater length.

Furthermore, when the COMBINATION BATH is used as a shower bath it is equal to any standard type shower receptor.

One size only,
for all size
people

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

PATENTED
Sold through Jobbers
of Plumbing Supplies

Write us for
descriptive booklet



Plate 10 E

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

The arrangement of the seat and foot bath permits the taking of a head or body shower bath, the latter without wetting the hair. This recommends it, and is a feature which should not be too lightly regarded; in fact, we strongly recommend installation of showers in connection with the COMBINATION BATH.

In planning bath rooms, space saving is oftentimes a most important problem, which can be readily and satisfactorily solved by the adoption of the COMBINATION BATH. This is all accomplished without encroaching on the space required for persons weighing as much as 250 pounds to an extent that comfort is sacrificed in any degree.

Tone will be given the bath room wherein such a distinctly attractive and meritorious fixture as the COMBINATION BATH has been installed—an added attraction fully appreciated and not likely to be overlooked by your guests.

We furnish plans for installing the COMBINATION BATH, avoiding the necessity for having any part of the waste fittings extended through the ceiling below the bath room, requiring a suspended ceiling; which, in many cases, would prove undesirable.

These plans provide for raising the bath about four inches above the floor level, and filling in the open space with tile. This increases the extreme height of the tub from floor to top of about twenty-one inches, which is slightly less than the height of a staple bath on legs or base.

Many of the COMBINATION BATHS have been installed in this manner, and have proven entirely satisfactory.

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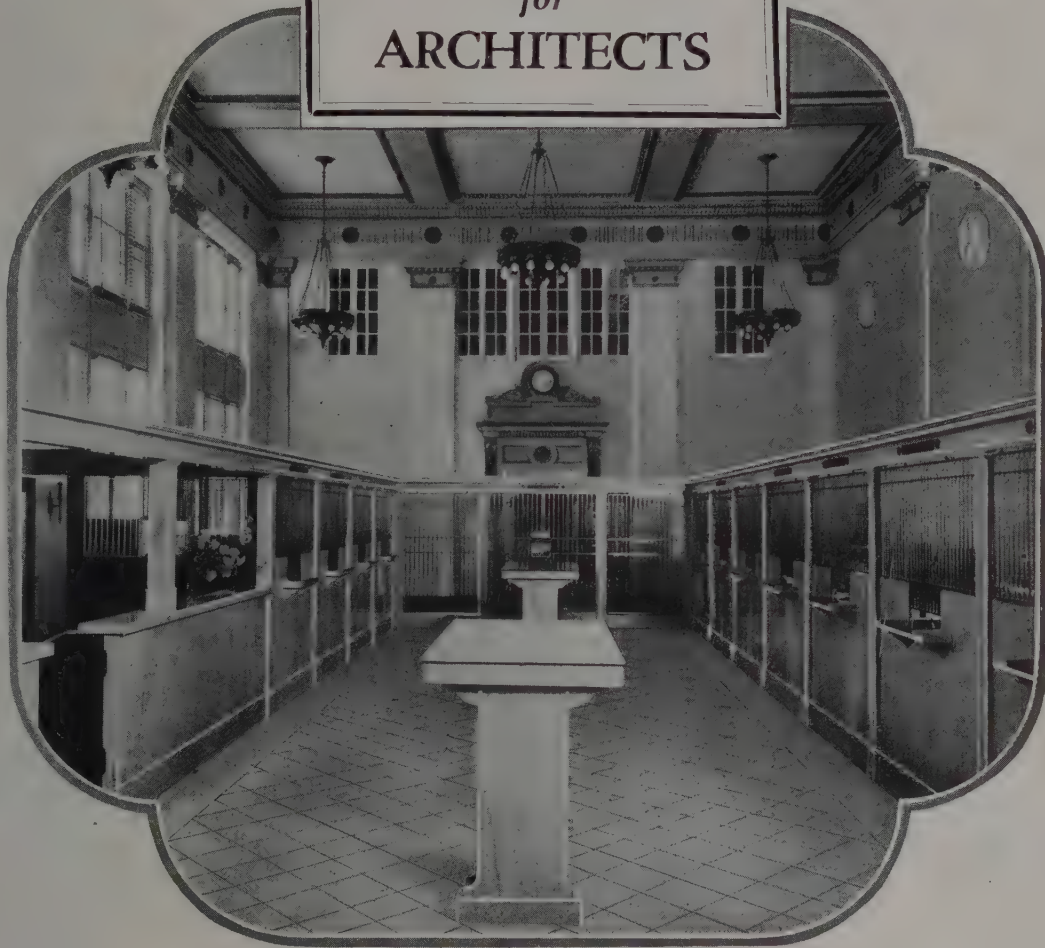
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All services are freely offered and are not accompanied by the slightest obligation. We hope you'll ask us to prove this statement by permitting us to serve you soon.

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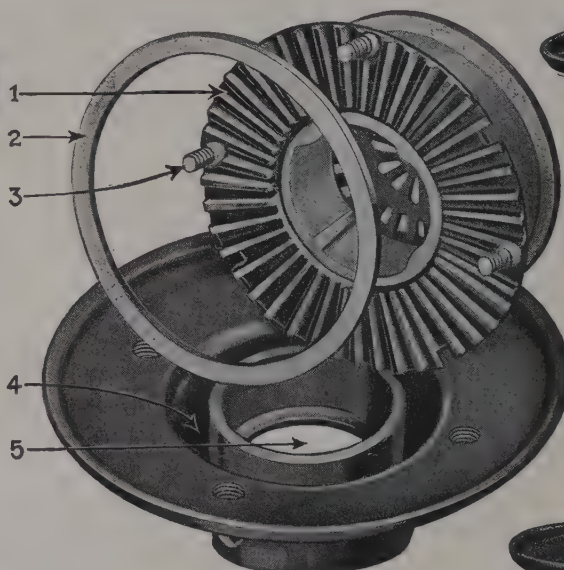
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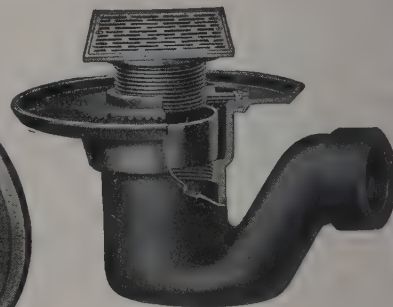
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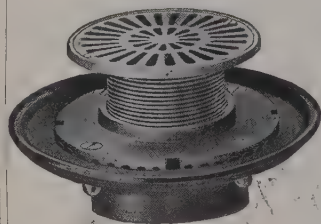
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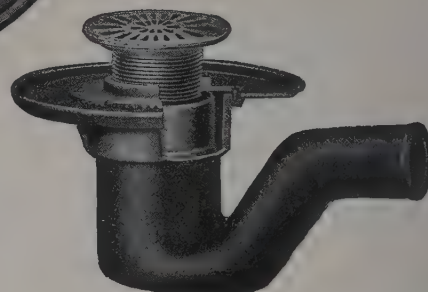
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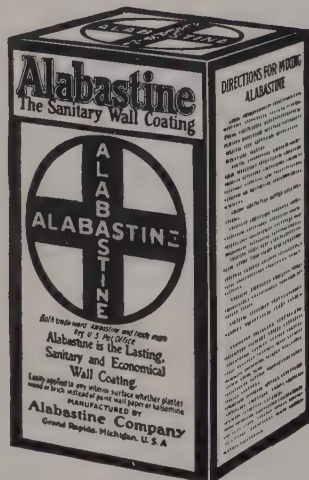
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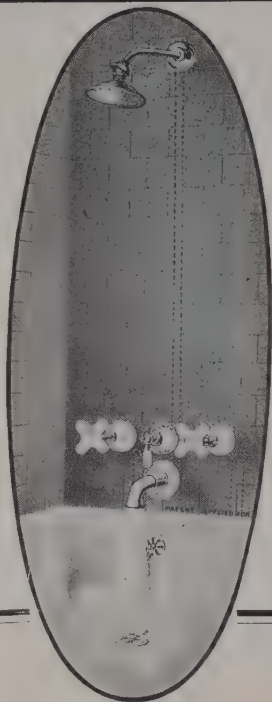
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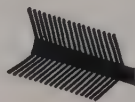
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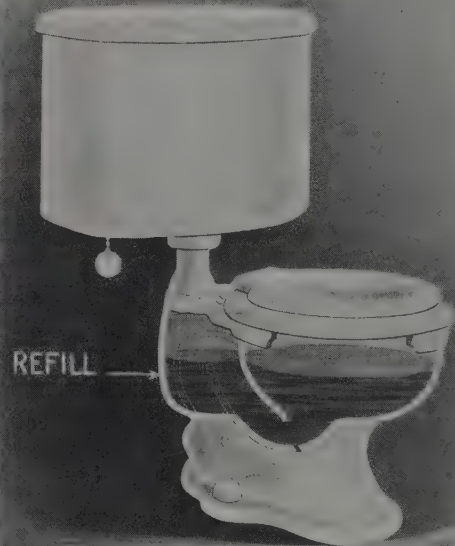
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THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOL. LIII

NUMBER 4

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Published Monthly by

HARMAN PUBLISHING COMPANY

402-04 Trust Co. of Ga. Bldg.

ATLANTA, GEORGIA

H. E. HARMAN, JR., Manager.

E. R. DENMARK, Editor.

Publication Entrance, Dalton, Ga.

Subscription Price, U. S. A., \$1.00

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A THOUGHT

“**N**O work of art can contain every conceivable factor of beauty, for every art-work is fashioned by a process of selection, and to select means that you must sacrifice some qualities in order that you may emphasize and give prominence to others. Again, the great building must be lit by the *Lamp of Power*, or it will not endure the stress of centuries; it must be fused in the *Lamp of Obedience* to natural laws, or its parts will disintegrate and the whole will fall to pieces; it must glow with the *Lamp of Truth*, for there is no virtue in shams, and stucco which pretends that brick is stone will be annihilated in the ordeal of Time; on its face must be reflected the *Lamp of Beauty*—or, as I should say, *Significance*—for without this the building can have no character and no meaning.”

—*The Poetry of Architecture*—Frank Rutter.



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*The Southern Architect
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The SOUTHERN ARCHITECT AND BUILDING NEWS

Vol. LIII.

APRIL, 1927.

Number 4

A Symposium On The Present And Future of American Architecture

Ralph Adam Cram—Irving K. Pond—Harvey Wiley Corbett
—Wm. A. Boring—Talbot F. Hamilton—A. Lawrence Kocher

TODAY, we hear a lot about architecture—styles, forms and whatnot, are being discussed, not altogether by the intelligentsia, but by the laymen on the street and the women in the clubs. They all know a little and perhaps would like to know more. Since, Mr. Harvey Wiley Corbett's interesting articles appeared in the *Saturday Evening Post*, architecture has received a stimulus that is sure to lead to something better for the art in the minds of the public. Perhaps there are many architects who would like to know whether or not we are on the right road and just what to look for in the future, so in this issue of the *Southern Architect And Building News*, we present the views of a few well known men in the profession on the subject of the Present and Future of American Architecture.

In a letter received a few days ago, Mr. Irving K. Pond, well known Chicago architect states: "The future of American Architecture, it seems to me, is purely conjectural. Just at present in commercial buildings, we are having a wave of individualism which might be prophetic of a breaking toward an American self expression, were not our civic architecture still so bound up by the conventions, and our domestic architecture slightly less so.

"The publication and evident sale of so many books on the commonplace and conventional in architecture would seem to indicate a return to the conventional, and if I were pessimistic I would say that not before very long our commercial architecture would again be swinging back into period and fixed style expression. There are some in the ranks of architects, who pray that this may not be so, but that we may be able to find ourselves and find that we have within us something of general as well as

individual interest to develop and to express. Some of us are determined to try, after studying our own life and psychology, i. e., the nation's life and psychology, with that in mind."

In a recent article appearing in *The New York Times*, Mr. Ralph Adam Cram, says "In an extraordinary way, the forward march of architecture and our material expansion have been synchronized. What we have done in steel and stone can assuredly be said to be the expression of the best in us, and may, perhaps, be a prophecy of the great things that are yet to come. Architecture in this country has surpassed the civilization and culture of which it is an outgrowth—it is immeasurably better than we have a right to expect it to be. In the church spires and the soaring silhouettes of the buildings that compose our skyline there is a profound spiritual quality."

We addressed Mr. William A. Boring on this subject, and this is his reply: "You ask if I see any significant change is taking place in American Architecture, and are we getting away from the close following of European and early American precedent, etc. In reply; let me say that we are getting away from precedent in everything else, and why not in Architecture. America has become powerful, and is determined to express her own idea in her own way—not as a matter of revolt nor conscious effort to change but because the change grows out of the situation naturally.

"There will be a reversion to something more scholarly after we have studied our problem further, but the work going on shows clearly that new methods of construction, such as steel, reenforced concrete, and lumber substitutes, together with different requirements for business and living accommodations, are creating a type around which a real style must evolve in time."

Mr. Talbot F. Hamlin, in his chapter on Bank and Business Buildings, in "The Spirit of American Architecture", published recently by the Yale University Press, expresses his views on this particular subject as follows: "Recent signs indicate that the classic temple type is waning. Although in most cases the change has been toward a type resembling a Romanesque or Byzantine church, there have been two recent tendencies away from this pseudo-religious idea. One is the interesting attempt of certain "modernist" architects to produce a bank building expressing not so much the dignity or the lavishness of the financial power as the idea of the Safe—the *coffre-fort*—the people's communal strong box. The other, so far more fruitful if less daring, is the tendency, particularly strong in the East, to use for the smaller banks some phase of the Georgian or Colonial styles. In these styles, of course, no pure temple expression is possible, and yet they permit that frank and dignified form which seems best to fit the problem of bank design."

Mr. A. Lawrence Kocher, in the November (Country House) Number of *The Architectural Record*, has this to say about our domestic architecture: "Dominant personalities or congenial groups of architects are actually gaining courage to think and build for themselves, as though they were Twentieth century Americans and not Fifteenth century Italians or Englishmen of the reign of Anne. They are making the past their servant instead of their masters. Their work is seldom of purely English, French or Italian derivation but more often of mixed origin adapted to its modern purpose. In many ways we are still untamed, still fumbling and groping in our effort to escape from the thousand-year-old labyrinth of architectural tradition. But we are definitely in revolt. We are no longer satisfied to reproduce gracefully the conventional models. East, West and South are alike influenced by the new movement. Are we any nearer a realization of the old yearning for an "American Style?" Perhaps no nearer than our novelists to the "great American novel." But if such a style is to be achieved it will be, not by the general adoption of any group of historic shapes and details, but by a free selection and development of styles to meet the newer and more diverse needs of modern life. Regional differences, the variety of

local materials, and above all the fundamental American characteristic of looking toward the future rather than toward the past make the outlook decidedly a hopeful one. When our ruins are unearthed, some hundreds of thousands of years hence, the archeologist may find Twentieth Century American architecture, even of the less pretentious domestic variety, as deeply and beautifully stamped with the spirit of an age as we now find the mediaeval churches of France."

Mr. Harvey Wiley Corbett, in discussing "The Architecture of Fraternal Buildings," in the September 1926 number of, *The Architectural Forum*, gives some valuable thought on this rather new phase in American architecture: There was a time in this country, during the dark ages of art which immediately followed the Civil War, when architectural style meant little or nothing to the average citizen;—that period so well summarized by Simeon Ford as the time when the average man didn't know the difference between Louis Quinze and tomato cans! that period when you could count the real architects of the country on the fingers of one hand and be somewhat in doubt about as to what name to give to the little finger. Today, however, even the man in the street knows something about architectural styles, and the woman in the culture club knows more about them than many an architect. Our students are trained purists, and our architects follow established precedents with a knowledge of forms and an appreciation for refinement of detail that make the foreigner gasp. But in this respect, as in all others, America moves rapidly. Mere knowledge of styles has become a commonplace; something more is demanded. Trimming the mass of a building with architectural detail, no matter how pure it is in form or how true it is to established precedent, is not quite enough. Practically speaking, the most we can hope to do with this very modern problem (fraternal buildings) is to give it some degree of unity by using a consistent "style of ornament", and if locality, environment, or the ritual of the particular organization does not suggest or dictate a style, then let the mass itself be the guide. A vertical mass suggest Gothic, a horizontal mass suggest Classic. These are the extremes; use them, play between them or beyond them, or be modern and design your own style, but besure you do it well."

In America, the phrase "let the majority of opinion rule" is a hackneyed term, and yet it is expressive of American thought, so in publishing this symposium we hope to create further comment on this subject, and invite our readers to contribute their views for publication in an early number.

The Bank Building

BY ETHAN ALLEN DENNISON,
Dennison & Hiron, Architects, New York City.
PART I.

AT no period of banking history has the bank been in touch with so large a portion of the public. The important service rendered in connection with war loans brought the public in closer contact with the bank than ever before, and since then the changes and additions to the banking laws have given a far wider range of usefulness than in pre-war days.

The increasing confidence of the public in our great banking system and the enormous increase of national wealth have greatly enlarged the activities of our financial institutions, both large and small. With this has come a demand for improved facilities and enlarged banking quarters. Not only have banks greatly increased their deposits but recent laws in many states allow the commercial banks to do a trust and savings business. Some distribute securities to the public; some conduct a title business and most of them have safe deposit and foreign exchange departments. In a word, our great banks have become something like commercial department stores, while most of the smaller banks engage in similar activities on a lesser scale.

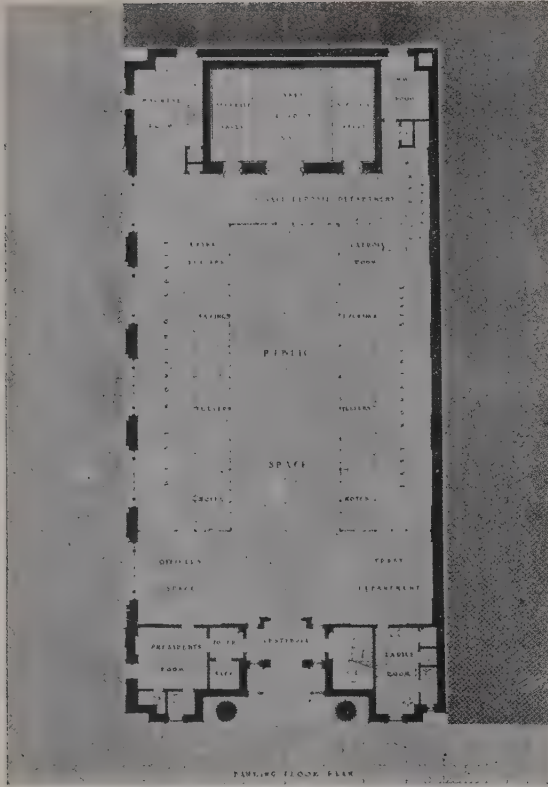
The character of the savings bank and its relation to the public has not changed so much, but recent laws have increased the maximum amount of savings deposits an individual may carry, and through the awakening of public interest and new methods of advertising, the business of these banks has increased many times.

As one of our most important public institutions, the bank has developed a character in keeping with its dignity and usefulness. In a new bank building, a banker no longer thinks only of increased floor space and improved service to the public when enlarging his edifice, but of its attractiveness inside and out. In matters of architectural beauty and good taste, the writer ventures to state that the banks of the country have led public buildings in points of real architectural merit. This has proved good business and an asset that only those know who have tried.

Beyond the benefits enjoyed by these banks, is the influence on public taste, which, in no small measure, has been awakened. The bank building has been advertised as no other type of edifice, not



UNION MARKET NATIONAL BANK, WATERTOWN, MASS.
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FLOOR PLAN
MAIN BANKING ROOM

only by the banks but by financial publications. The architectural journals of the country have also given generous space to illustrations of all bank buildings of merit. These publications have inspired architects to keep in touch with their progress in architectural design and plan, until there is scarcely a reason today, among architects, for mediocre bank designs.

The banker is first of all a business man and of course, he wants a well planned bank. He will be able to guide his architect in the right direction, since he is a better judge of his requirements than anyone else. In matters of design, however, he is not so well qualified. No doubt he has improved his ideas by what he has seen in other modern banks and in his banking publications. He realizes the value of those qualities which give dignity and charm in character with the purpose for which his building is intended, and will welcome suggestions from his architect to this end.

It would be well to eliminate the discussion of the small banking room, because the great majority of small banks are either those just incorporated, which have hardly been justified in making elaborate expenditures, or small country banks with limited capital, that for the most part are obliged to occupy quarters in small buildings of a commercial type. Therefore, the writer will confine his discussion to banks having ten or more employees.

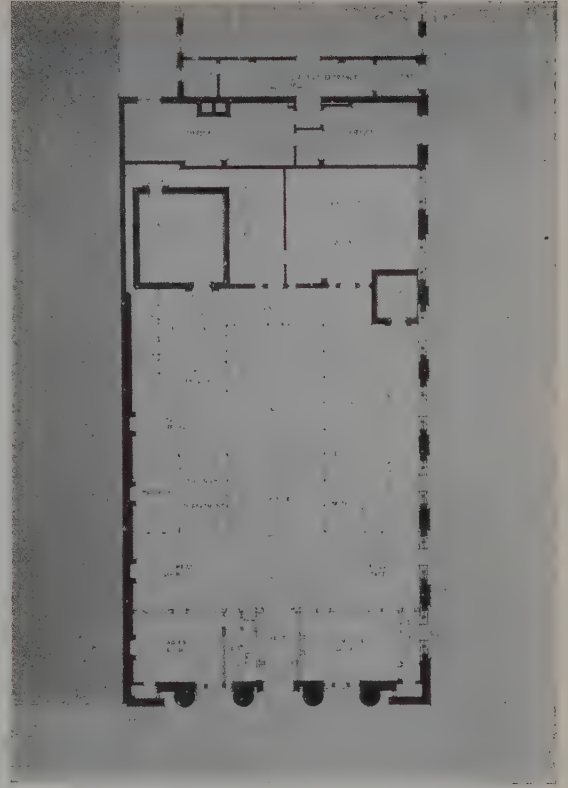


FIRST NATIONAL BANK, BLAIRSVILLE, PA.
DENNISON & HIRONS, ARCHITECTS

Many architects inexperienced in the designing of bank buildings, do not realize the value of scale. They have worked mostly on buildings of smaller units, but not necessarily smaller buildings. There are few rooms in any type of building, equal in size to large or medium sized banking rooms, unless they be school auditoriums, theatres or churches.

Good height in a banking room does more to help scale than anything else, though elements of detail in design are also important. This is also true of exteriors; good height makes possible greater dignity and more forceful design. If a room is rectangular in form, the height is usually measured in relation to the width. The height can well be seventy-five to one-hundred percent of the narrow dimension. The writer has seen some buildings where the height was even greater. For banks in office buildings, this is not always possible. The cost of construction makes anything over 30 feet quite expensive and one will find few over 25 feet in height. The Bowery Savings Bank in New York, however, is certainly 50 feet in height with a fifteen or twenty-story building above it. The scale of this banking room is very impressive.

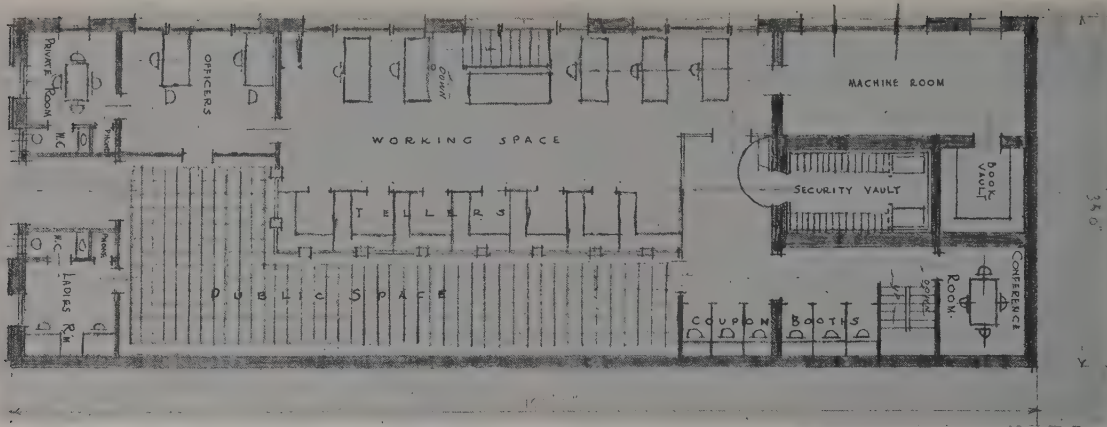
The exterior of a bank, be the materials what they may, will be more dignified if kept simple and well proportioned, than if over-elaborated with details. The character of the surroundings play an important part in selecting materials and design.



FLOOR PLAN
MAIN BANKING ROOM



CITIZENS NATIONAL BANK, WAYNESBURG, PA.
DENNISON & HIRONS, ARCHITECTS



Typical Side Public Space Plan Developed by Dennison & Hiron, Architects.

The old idea that every bank had to have columns has brought about a great similarity of design, which has lost for many banks the distinctiveness and advertising qualities they might have enjoyed. The column well employed is always impressive, but not always distinctive.

In selecting materials, perhaps the most important thing is to have them the best of their respective kinds. Experience teaches the limitation of materials and care should be taken that those used are of a durable quality in keeping with the design and surroundings. A building executed in third grade

marble might better have been in limestone, and one in inferior terra-cotta or imitation stone, might better have been executed in brick.

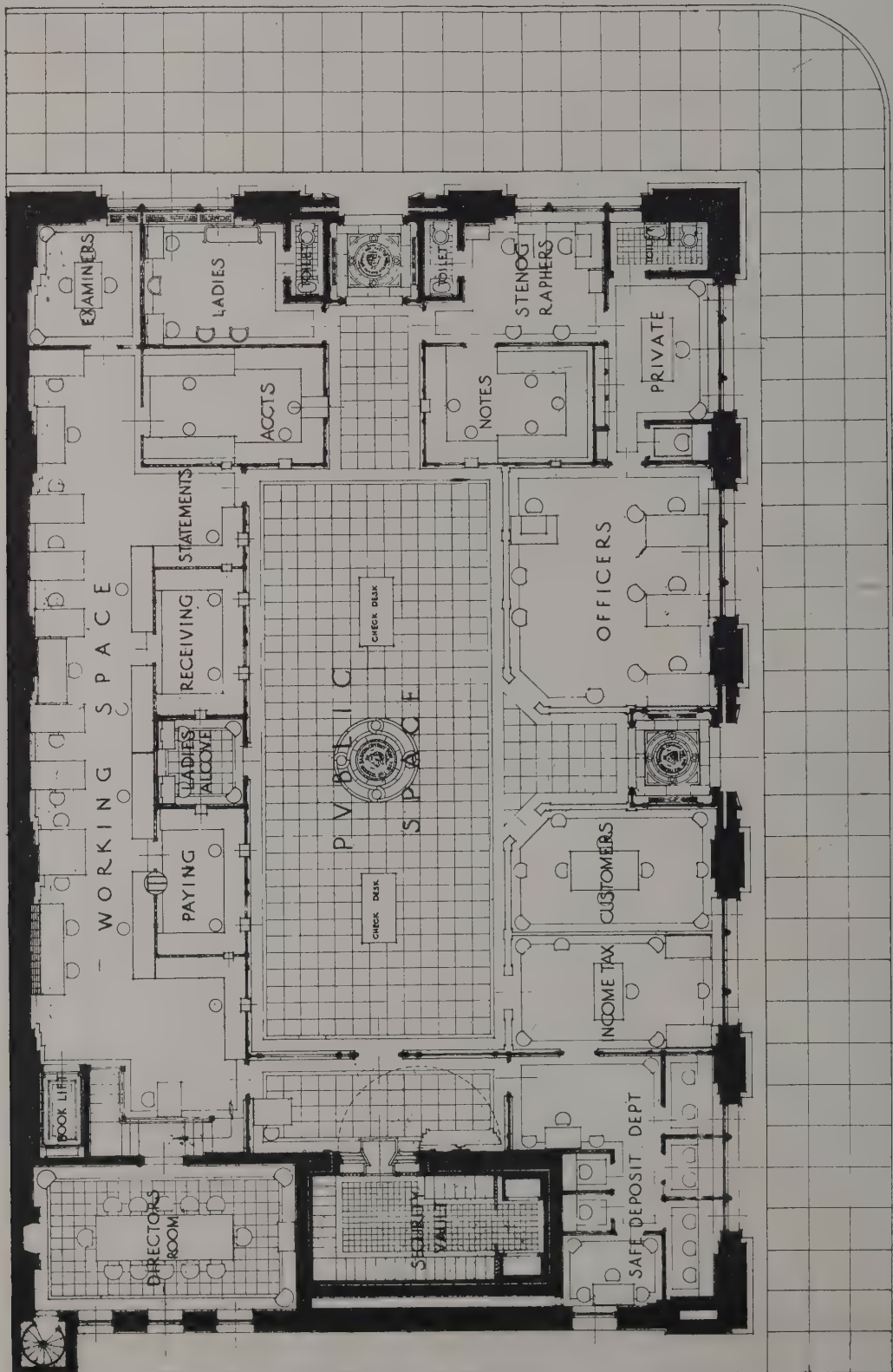
If a building is situated in the commercial district of a medium or small sized town, it requires something more than refinement of design to make it imposing. It is impossible to give dignity in scale to a 30 or 40 foot building with three openings in front. One well studied opening, suitable to subdivision for entrance doors or for windows to minor front rooms, will prove more powerful. This one-opening scheme has been developed in individual



CHEMUNG CANAL TRUST COMPANY, ELMIRA, N. Y.
DENNISON & HIRON, ARCHITECTS



TRENTON BANKING COMPANY. TRENTON, N. J.
DENNISON & HIRONS, ARCHITECTS



TRENTON BANKING COMPANY, TRENTON, N. J.
DENNISON & HIRONS, ARCHITECTS

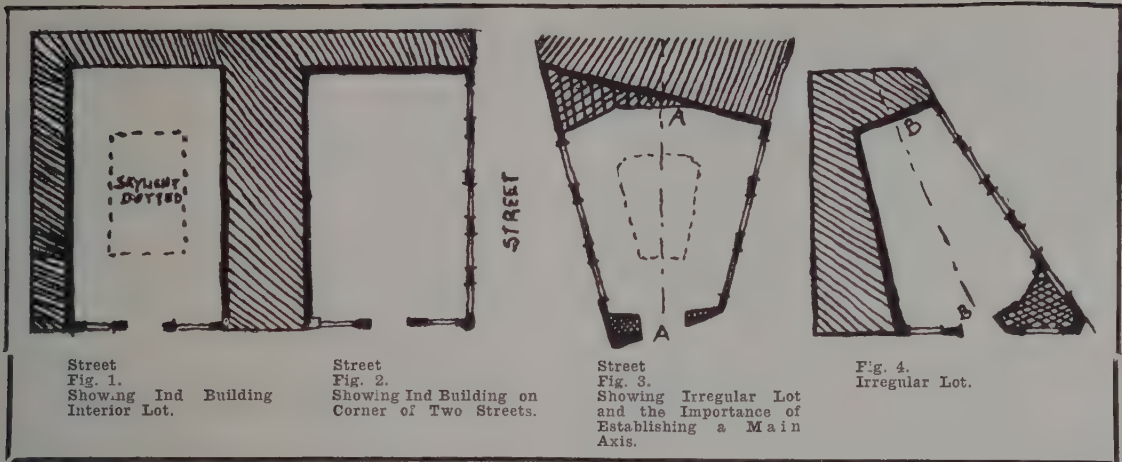


NATIONAL STATE BANK, ELIZABETH, N. J.
DENNISON & HIRONS, ARCHITECTS



Mural Decoration By Andrew T. Schwartz.

UNION MARKET NATIONAL BANK, WATERTOWN, MASS.
DENNISON & HIRONS, ARCHITECTS



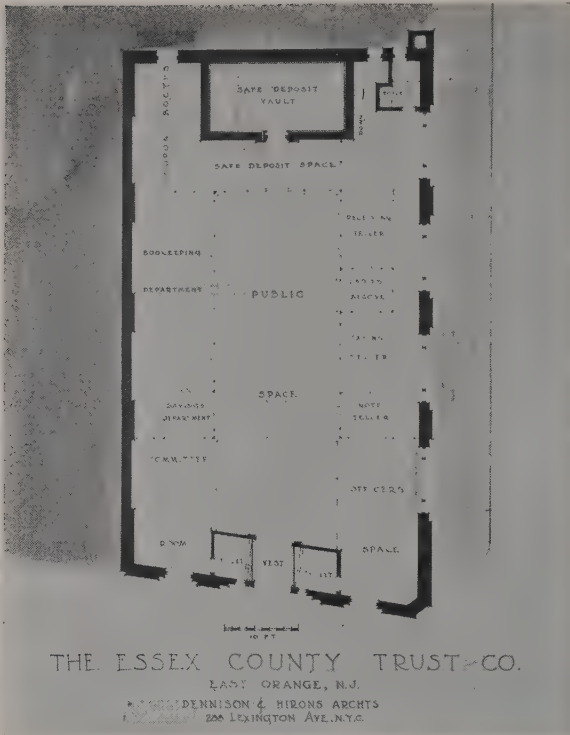
bank buildings up to 60 or 70 feet in width. If there are side windows in a room, they must harmonize in scale with the height. A great number of windows for sufficiency of light is not always necessary nor desirable; fewer and larger windows make for simplicity. To be impressed by a banking room, one must have a clean open view of it. The banking screen should be kept light in character if the public space is narrow. By using metal for the upper part of the screen, it can be kept light in construction without losing the effect of security. If the public space is very wide, a marble top screen can be used without disrupting the view. A well proportioned room with well proportioned openings is

the all important start to a successful scheme, provided, of course, the plan is right.

The great majority of bank architects have, for some time past, treated their bank interiors with an abundance of stone, imitation or otherwise, on the walls, and with decorative plaster ceilings. Very light marble has been used for the banking screens and floors. It will be admitted that this produces a cold effect, which suffers by comparison with a more colorful selection of materials and decorations. A more colorful scheme need not necessarily be of a type to reduce the reflection of light, but such as to give an inviting warmth.



TRENTON BANKING COMPANY, TRENTON, N. J.
DENNISON & HIRONS, ARCHITECTS



BRANCH BANK
ESSEX COUNTY TRUST CO., EAST ORANGE, N. J.

The furnishings in a banking room can also add materially to the general effect. Well selected hangings, not necessarily with much color, plaster panels in stone walls painted with attractive stencils or mural paintings of local historical interests, should be considered. Local history in many towns is being preserved by inscriptions and paintings placed in banks. This rare opportunity should not be lost to the architect or his client, if funds can be made available for this purpose. Anything in rural decoration, however, should be well done, or it is better left undone. A second-rate piece of work will be ridiculed and do more harm than good.

THE BANK PLAN

For the most part, bank plans are of three types:

- 1—Those having the public space on one side and working space on the other.
- 2—Those having the public space in the center with working spaces on either side.
- 3—Those having the working space in the center and public space on either side.

There are, of course, many modifications to these schemes, or combinations of them, but most departures are due to irregularly shaped lots. Plans 1 and 2 are those usually employed by commercial banks and plan 3 by saving banks. The officials of the savings bank need not be so conspicuously located as in the commercial bank, as they rarely come in contact with the bank's depositors.

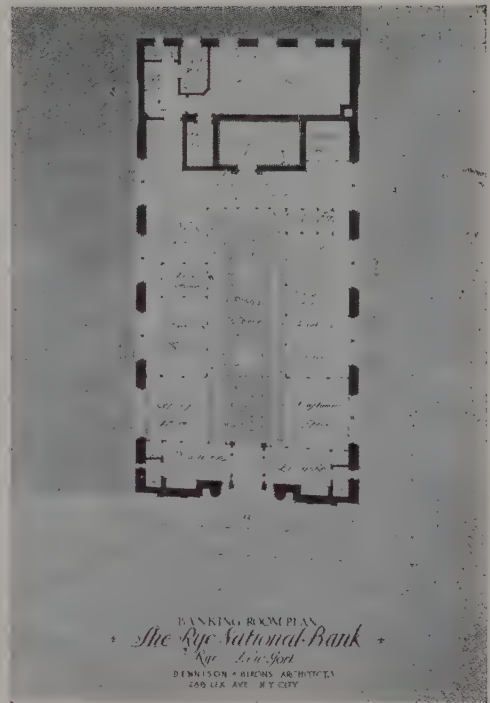


MAIN BANK, THE ESSEX COUNTY TRUST COMPANY, EAST ORANGE, N. J.
DENNISON & HIRONS, ARCHITECTS

The card file system employed in savings banks must be available to all the tellers, and for this reason the center working space scheme is thought to be the most practical. In this arrangement the files are placed in the center of the working space, available to all tellers, the tellers' department being grouped around the file area, the tellers going from their wickets to the files for the purpose of checking depositors' balances. Another advantage in this arrangement is due to the public space on either side. This lends itself to dividing men and women customers, which is a common practice, women using one side of the room and men the other.

In commercial banks officers generally prefer to be located near the entrance where they can see customers as they enter the bank. This space, as a rule, is planned at one side of the entrance, separated from the public space by a low rail. It is desirable to have connecting with this, a toilet and one or more private rooms for the use of the bank's president or for conferences. It is also well for this officers' space to connect with the bank's working area, so that the officers may more readily keep in touch with their employees.

The officers' space should not only be large enough to accommodate the required number of desks, but should also afford an extra chair at each desk for a customer, and additional chairs for those who may be waiting. This space, as well as all oth-



FLOOR PLAN
MAIN BANKING ROOM
RYE NATIONAL BANK, RYE, N. Y.



RYE NATIONAL BANK, RYE, N. Y.
DENNISON & HIRONS, ARCHITECTS

er parts of the banking room with which the public come in contact, should be made comfortable and inviting. It is common practice, when space permits, to provide a room for the use of customers, with a table, writing desks and easy chairs. A small room for women with a toilet connecting is convenient, and is at times made very luxurious where women customers form a large part of the bank's clientele.

It is always desirable to have the public space as wide as possible to avoid congestion. When this space is on the side of a room, it need not be as wide as when in the center, for in one arrangement the public is served at the wickets on one side whereas in the other plan, the public is served at wickets on each side. A comfortable center public space should be not less than 15 feet in width; a side public space not less than 8 or 10 feet. This width, however, depends largely on the length of the public space and the number of people it must serve. In plan No.

1 it would be well to bear in mind that with a side public space, the working force should have the advantage of light, if there is side light, and the public space should be on the inside.

The working space of a banking room varies considerably, according to the width of the room. In back of the banking screen are located the tellers who serve the public. They usually have wire cage compartments to provide for one or more men. These cages are from 6 to 8 feet deep, as may be required. In back of these cages, additional space for clerical workers is desirable, if possible, but if not they can be located elsewhere. Most banks provide a separate work room in which the mechanical bookkeeping machines, now in general use, may be operated, thus keeping unnecessary noise out of the banking room. It is well to treat the walls and ceilings of these rooms with some kind of acoustic material.

Note: Part II will appear in our May Issue.



An excellent solution of elevation for building on inside lot. Dennison & Hirons, Architects.

The House of Hugh Potter, Esq., Houston, Texas

BY DON RIDDLE

THE work of John F. Staub, Houston, Texas architect, is well known to those who have followed closely the better examples of domestic architecture in the South. Mr. Staub has the happy faculty of choosing well his precedent from the many lovely specimens of Colonial and Georgian houses to be found in this section, and so combining details, forms and materials, as to produce houses that have all the charm and beauty of the old without in anyway being a copy. There is a grace and refinement about all Staub's work that convinces us that he is not in the habit of turning his mind to the back pages of his former endeavors, and picking out and following the thing best adapted to the new problems; but rather does he consider each house as a separate and distinct problem, and finds for each problem its appropriate solution.

The house of Hugh Potter, Esq., Houston, Texas is no exception, and has the same fine quality that characterizes many another of Mr. Staub's houses. This house is one of a number which has been designed by this talented architect and erected in the River Oaks development. It is an ex-

cellent example of a small house after the Colonial style. Simple dignity is its most pleasing characteristic. The very few details that have been used have been handled exceedingly well and good proportion predominates the design. It is a structure that at once extends a hospitable invitation to come inside, and the material chosen, brick white-washed, with here and there the pink coloring of the brick showing through blends happily with the surrounding landscape.

The house is set upon a smooth slightly terraced lawn, which is dignified by stately pines. It appears to be, in deed and in truth, a home that has been molded into the nook of land upon which it rests.

A long brick walk leads back from the sidewalk under the pines to the broad double doorstep and the wide decorative fan-light of the front entrance. And bridging the terrace between the steps—perhaps it should be called the “front stoop”—is an antique New Orleans iron railing, with panels of unusual delicacy and beauty of execution. Over the entrance way is another bit of old New Orleans,



Living Room, the Hugh Potter House, Houston, Texas.

a wrought-iron balustrade of intricate design. These Mr. Staub himself, found in New Orleans and brought to Houston for this home.

The interior furnishing and decorating conform to the spirit of age and restraint evident in the exterior. The furniture is for the most part of the eighteenth century, but in no room has there been strict adherence to period ensemble, for furniture and fabrics from many sources have been combined. The entrance hall derives its claim to character more from its architectural refinements than from its furnishings, for here only a very beautifully designed wrought-iron console table is used. This table is effectively placed to the left of the stairway, beneath a mirror which reflects the lovely colonial entrance.

The draperies in the living room are of Fortuny cloth in a small Venetian damask pattern of a cream cloth on a clear blue background. A large tuxedo sofa, which sets against the wall opposite the fire place, is covered with the same fabric, thus equalizing the pattern and color distribution. On either side of the fireplace is a large, simply designed upholstered piece covered in blue glazed chintz with a flowered design in yellow. On the left wall between the two windows is a secretary and desk

chair with seat covered in yellow satin, and in front of the two windows on the two opposite wall are two Adam arm chairs. These two chairs have cushions covered with hand-blocked linen. A pair of Louis XVI arm chairs are also used in the room, and these are covered alike in a blue and yellow satin stripe. The lampshades are of yellow parchment, with bands and lines of red at top and bottom.

The dining room pieces are copies of some of Duncan Phyfe's best work and are happily placed with Toile draperies which relate the French fable about the old man and young boy riding the mule. The pattern is in tones of mauve and blue-green, and these colors are repeated in the stripes on the chairs.

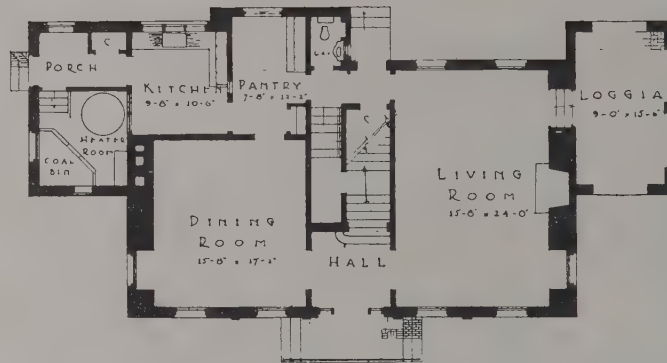
In the master's suite, consisting of bedroom, dressing room and sleeping porch, the furniture is of early American pattern in mahogany. The draperies are made of toile Rambouillet in a dull red with pattern in dull blue. The guest room is done in red and yellow glazed chintz with early American furniture. The dressing table is draped in chintz with borders of flower design. The nursery is furnished in early American maple, with pink and blue organdy curtains.



Living Room, the Hugh Potter House, Houston, Texas.



HOUSE OF HUGH POTTER, ESQ., HOUSTON, TEXAS
JOHN F. STAUB, ARCHITECT



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF HUGH POTTER, ESQ., HOUSTON, TEXAS
JOHN F. STAUB, ARCHITECT



HOUSE OF MR. N. BODENHEIMER, ATLANTA, GA.
IVEY & CROOK, ARCHITECTS



ENTRANCE DETAIL

CONSIDERING that there is a growing appreciation for the home in this country, as evidenced by the large volume of residence construction taking place during the past several years, it is remarkable that the general conception of attractiveness has not yet reached that point where we can claim for the home of the average American family any praise whatsoever. It is really pathetic the small amount of intelligence that has been shown in the designing of our small houses. In fact, we can hardly say that the majority have been designed at all. Our American Country House Architecture holds a position second to that of no other country in the world, and what ever praise we might heap upon our architects for this work is deserved. It is a pity that the same amount of care and forethought is not being used when designing our small houses. If this were done the result would certainly be many more attractive and pleasing homes in our cities and suburbs, and we venture to say that the architects would be paid many fold for the time and effort required to bring about this result. When one does find a small house that shows signs of intelligent designing it is refreshing and gives one much satisfaction when out to discover some beauty spot that the eye can recline upon and rest there for a moment of enjoyment.

SPECIFICATION AND DATA REPORT

House of Mr. N. Bodenheimer, Atlanta, Ga.; Ivey & Crook, Architects.

GENERAL CONSTRUCTION:

Brick and Wood Studding.

EXTERIOR WALLS:

Brick Veneer.

ROOF:

Slate.

WINDOWS:

Double Hung with plate glass.

FLOORS:

Oak and Tile.

PLUMBING:

China and Enamel Iron.

ELECTRICAL EQUIPMENT:

Lighting and Automatic Oil Burner.

HEATING:

Steam, two pipe.

INTERIOR MILL WORK:

Pine and Birch.

INTERIOR WALL FINISH:

Plaster painted and papered.

INTERIOR DECORATIVE TREATMENT:

Painted walls with panel, mouldings, cornices, etc.

APPROXIMATE SQUARE FOOTAGE:

3,139.

COST PER SQUARE FOOT:

\$5.90.

YEAR OF CONSTRUCTION:

1925.

The house of Mr. N. Bodenheimer, Atlanta, Georgia, from the office of Ivey & Crook, Architects, exhibits just that which we have been saying so much about—intelligent design. These young architects were not contented in the first years to do mediocre work, waiting for the big commission to come along and give them added inspiration to do work of greater character, but they started out with the belief that if the small commissions were done well then the larger ones would come their way later. Their surmise was correct which has been proven by the number of big commissions awarded them recently. They are today completing a hundred and fifty thousand dollar country house, which is quite a jump from this small one costing approximately twenty-three thousand dollars.

This house is derived from the English Georgian style and was probably inspired by some well known example of the early Virginia or Maryland houses. The front elevation shows true Georgian characteristics and it is quite evident that these architects have given much thought to early precedent. The entrance detail is quite nice though we believe the general appearance of the house would have been improved upon had the central motif been extended in width. The small windows on each side of the entrance door enclosed behind ornamental iron screens is quite effective. The lattice work on the end wings add a note of attractiveness to the house

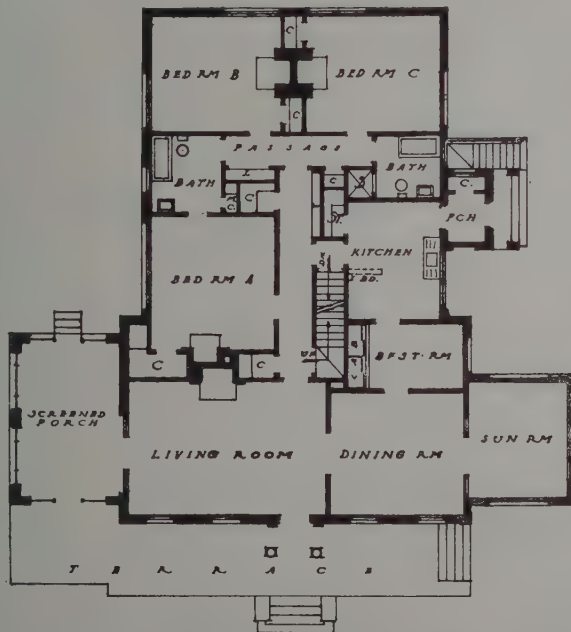
and will furnish ample support for clinging vines during the summer months. The windows have been well placed and the small panes of glass are in keeping with the characteristics of the style. The construction of the house is brick veneer and the roof is of slate.

The fact that a small house can be formal in design yet attractive and pleasing is well illustrated in this house of Mr. Bodenheimer. There are some who claim for the informal type of small house a much more pleasing effect and perhaps there is weight to be placed in this claim, for we have seen many lovely examples done in this manner, however we believe it is just a matter of how one's taste runs as to whether he prefers the formal or informal, and that either type might be equally attractive if handled in the proper manner.

The inside treatment of this house is equally as pleasing as the exterior. The floors are of oak and tile and the mill work is of pine and birch. All panelling, mouldings and cornices are painted, and the walls are plaster painted and papered. The plumbing equipment is of the china and enamel iron type and the electrical equipment consists of lighting and an automatic oil burner. The house contains approximately three thousand, one hundred and thirty-nine square feet and the cost per square foot was five dollars and ninety cents. The house was finished in 1925.



HOUSE OF MR. S. J. WEST, ATLANTA, GA.
IVEY & CROOK, ARCHITECTS



SPECIFICATION AND DATA REPORT

GENERAL CONSTRUCTION:

Brick on Wood Studding.

EXTERIOR WALLS:

Brick Veneer.

ROOF:

Slate with copper metal work.

WINDOWS:

Double hung with plate glass.

FLOORS:

Oak and Tile.

PLUMBING:

China and Enamel Iron.

ELECTRICAL EQUIPMENT:

Lighting and Automatic Oil Burner and Automatic Refrigeration.

HEATING:

Steam, two pipe vapor with oil burner.

INTERIOR MILL WORK:

Pine and Birch.

INTERIOR WALL FINISH:

Plaster painted.

INTERIOR DECORATIVE TREATMENT:

Plaster painted and papered with cornices, etc.

APPROXIMATE SQUARE FOOTAGE:

3,582.

COST PER SQUARE FOOT:

\$5.56.

YEAR OF CONSTRUCTION:

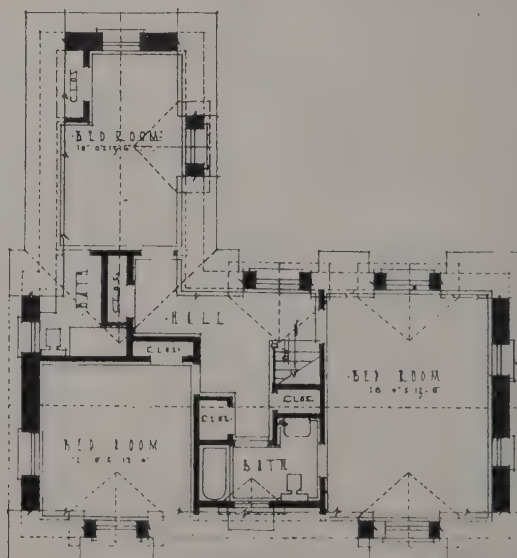
1924.



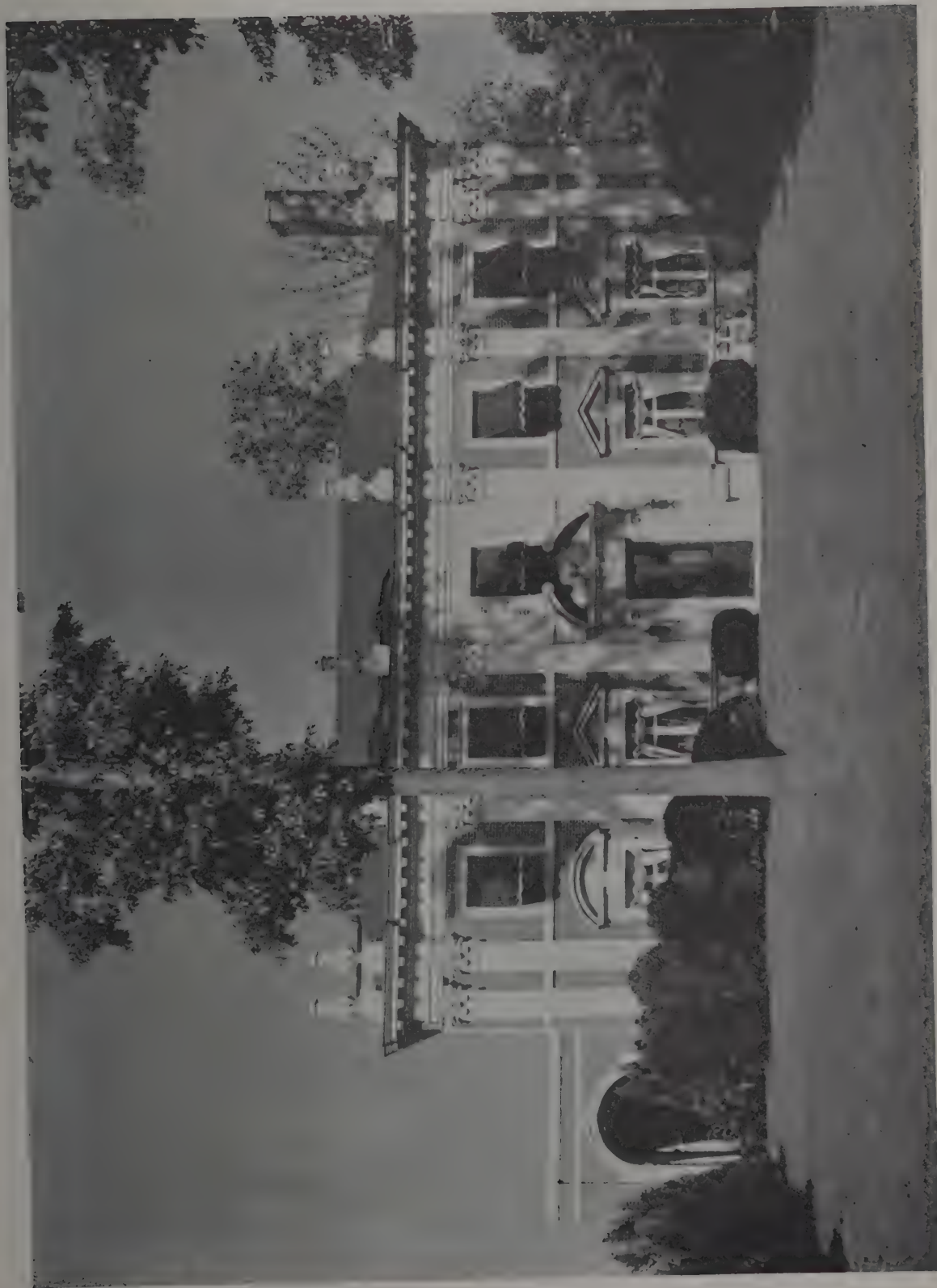
HOUSE OF MR. RALPH F. BIXBY, ST. LOUIS, MO.
FERRAND & FITCH, ARCHITECTS



FIRST FLOOR



SECOND FLOOR

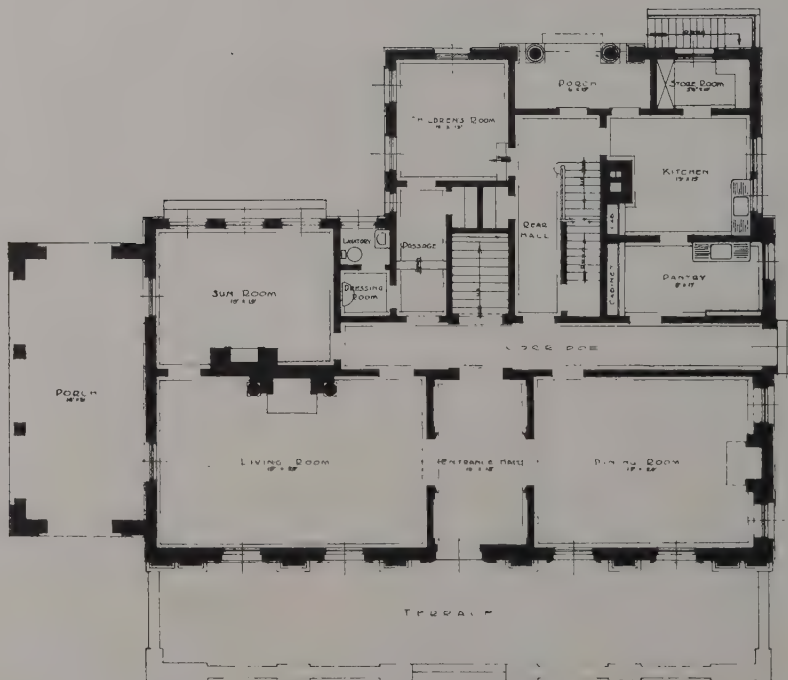


Photos : Tedds & Knell, Inc., New York, N. Y.

HOUSE OF DR. WILLIS JONES, ATLANTA, GA.
HENIVZ, REID & ADLER, ARCHITECTS



SECOND FLOOR PLAN
SCALE 1/8" = 1'-0"



FLOOR PLANS

HOUSE OF DR. WILLIS JONES, ATLANTA, GA.
HENTZ, REID & ADLER, ARCHITECTS



HOUSE OF DR. WILLIS JONES, ATLANTA, GA.
HENTZ, REID & ADLER, ARCHITECTS



HOUSE OF DR. WILLIS JONES, ATLANTA, GA.
HENTZ, REID & ADLER, ARCHITECTS



William Cullen Bryant School, Palisade, N. J.

Some Small Schools In The Colonial Style

HACKER & HACKER, *Architects*

IT is a far cry from the "little red schoolhouse" of a generation ago to the type of buildings we find today in every small town as well as scattered through rural communities in nearly every state in the union. The writer has some very pleasant memories of his early years of schooling, and likewise some regrets. He recalls very distinctly the one room school he attended with the cast iron stove in the center of the room around which all we kids had to crowd on a cold day in order to keep from freezing. And he can still see the old long bearded school pop that use to crack our knuckles with his ever handy rule on the slightest provocation. But since those days everything has changed, even life itself has become more complicated. It is truly a day of specialization and certain school building specialists are giving us buildings that we never dreamed could be. In America, education has made such rapid progress until it would be a sad state of affairs if we did not have some men who paid particular attention to careing for the housing of our ever growing population of youth within the school age. These specialists have been so successful in working out a logical plan for schools of all requirements until the average architect can develop a plan for any type building without much trouble, if he studies what has taken place.

After the number of classrooms is determined the development of the plan becomes a matter of logical thinking, however this does not mean that there is any rule of thumb by which a building can be successfully planned, where certain require-

ments determine certain areas. For instance, we know that the size and number of desks to be placed in the rooms will determine size or floor area of the rooms. A study of the lighting, economy in framing, and the shape of the building as a whole will fix the width and breadth of the rooms. Consideration of the direction in which the windows are to face will naturally be the predominating influence in grouping the units into a general plan. The size and location of the windows are as nearly standardized throughout the country as varying local conditions will permit. Experience has taught us that arched windows are not suited to school rooms.

The pupils eyes are best safeguarded by unilateral lighting where the windows are all on their left and preferably ranged nearer the back of the room than the front. Classrooms should never open toward the north, because there is not a sufficient amount of natural light and because there will not be enough purifying sunshine during the winter months. When opening due south they are exposed to too much glare every day and to too much heat at the beginning and at the end of the school term. Classrooms are better faced east or west or, if possible, swung a little to the south. Assembly halls, drawing rooms and offices, etc., are none the worse for a northern exposure. While the points suggested can well be followed they should not lead the reader to believe that school house planning is or ever will be a cut and dried formula. Standardization is all right in places but in architecture it generally results in the most ghastly eyesores on our landscape.

The small school ranging in size from four to eight class rooms offers the greatest opportunity for the development of a diversified plan, and artistic designing and standardization of the component parts is more limited than in plants housing over eight hundred pupils.

The plan of any school regardless of size is important but there is another problem to be solved that is equally important, that of artistic design. A building may have a successful plan and serve well its functional purpose,

many a factory building can claim this attribute and yet there is nothing inspiring about a factory, but unless the four walls exhibit some artistic treatment that renders the building pleasing to the eye then the designer falls short of carrying the building to a successful completion.

Hacker & Hacker, architects of Palisade, New Jersey, have contributed to the field of school house architecture some notable examples, and the small buildings here shown are not only excellent in plan but exceedingly fine in artistic treatment. The style chosen is most appropriate; their informal arrangement with a central motif and end wings add much to the attractiveness of the design, and the careful selection of materials, brick and stone, contributes a note of permanent worth.

The William Cullen Bryant school at Teaneck, N. J., is one of the finest examples of suburban or small city schools we have ever seen. It is truly a delightful piece of design after the Colonial manner. The central portion with its low wall broken by pilasters of rusticated stone and in between excellently proportioned windows with small panes, its tile roof with correct slope and the large chimneys



Detail, William Cullen Bryant School, Palisade, N. J.

at either end gives to the building a massiveness that is accentuated by the close grouping of the end wings. The entrance doors are in good proportion and the wings contrast in a pleasing way with the central motif. The ornamental panels, with inspiring mottoes, in the center of each wing adds a refining note to the entire building. A little thing like the cartouche above each panel in the wings is surprisingly effective. The wings constitute the class rooms and the long windows on the side taking up nearly

the entire wall surface is to be noted. Light and air through these windows is abundantly supplied.

The Nathaniel Hawthorne school, also at Teaneck, N. J., is another example from the office of these talented architects that deserves our attention. This school, like the others accompanying this article is of Colonial design. The same predominating plan of a central motif with end wings has been used just as in the William Cullen Bryant school. This building is one of the most delightful examples of skintled brickwork that it has been our pleasure to publish. We mentioned at the beginning of this article the wonderful possibility offered in the small school for diversified designing, and contrasting the two schools, William Cullen Bryant and the Nathaniel Hawthorne school, we believe will prove our point. While the two schools have the exact plan arrangement, if they were placed side by side, there would be no undue feeling of having been copied one from the other. A study of the plan shows compactness with every inch of available space used to good advantage and so arranged that future extensions can be made at little cost.



LINCOLN SCHOOL, ENGLEWOOD, N. J.
HACKER & HACKER, ARCHITECTS

Photos: J. E. Franko.



ENTRANCE DETAIL

LINCOLN SCHOOL, ENGLEWOOD, N. J.
HACKER & HACKER, ARCHITECTS

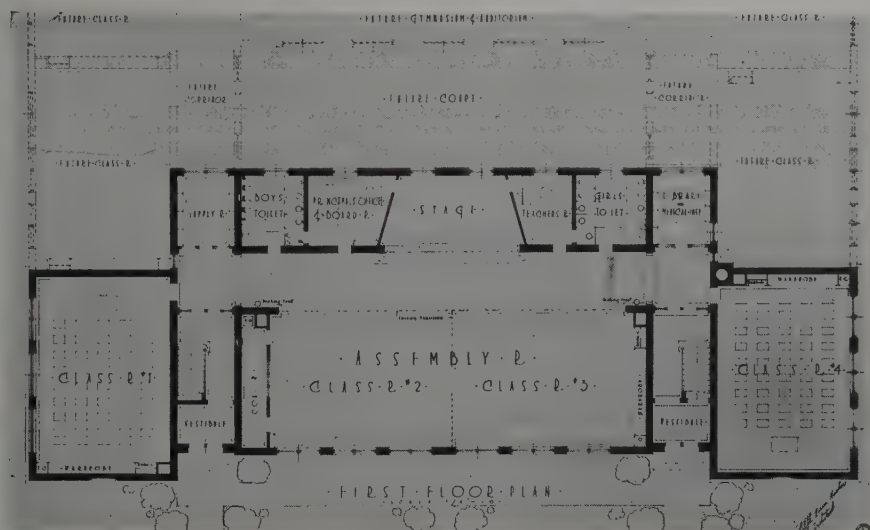


END DETAIL



Photos: J. B. Franko.

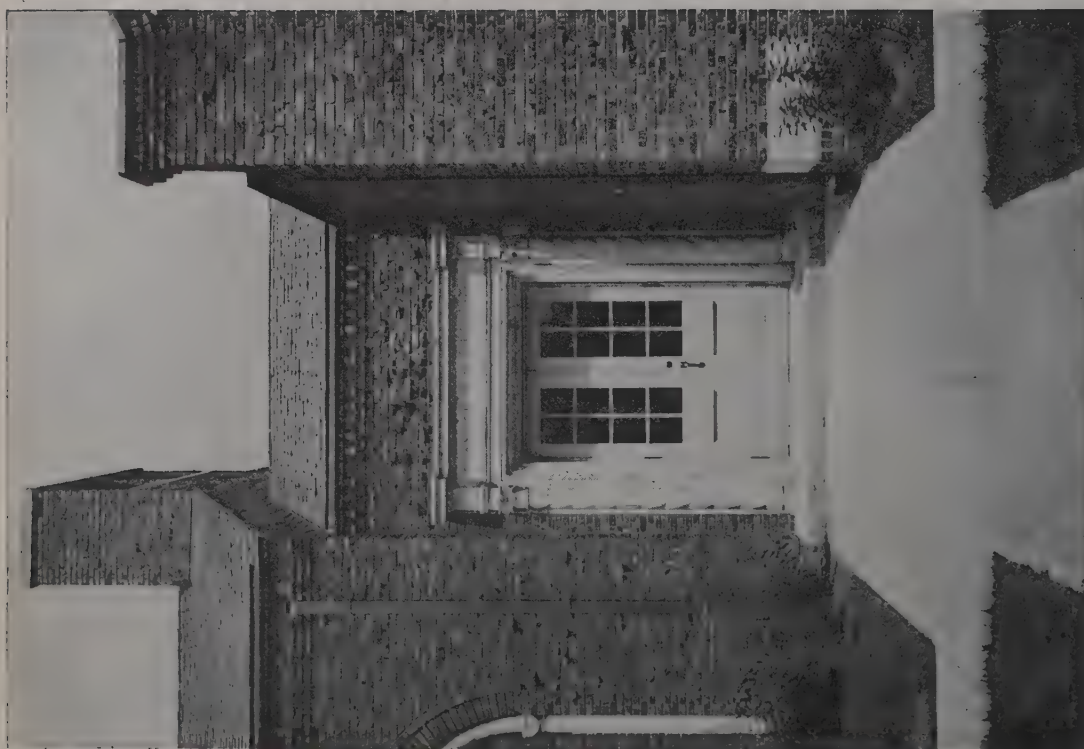
NATHANIEL HAWTHORNE SCHOOL, TEANECK, N. J.
HACKER & HACKER, ARCHITECTS



FLOOR PLAN

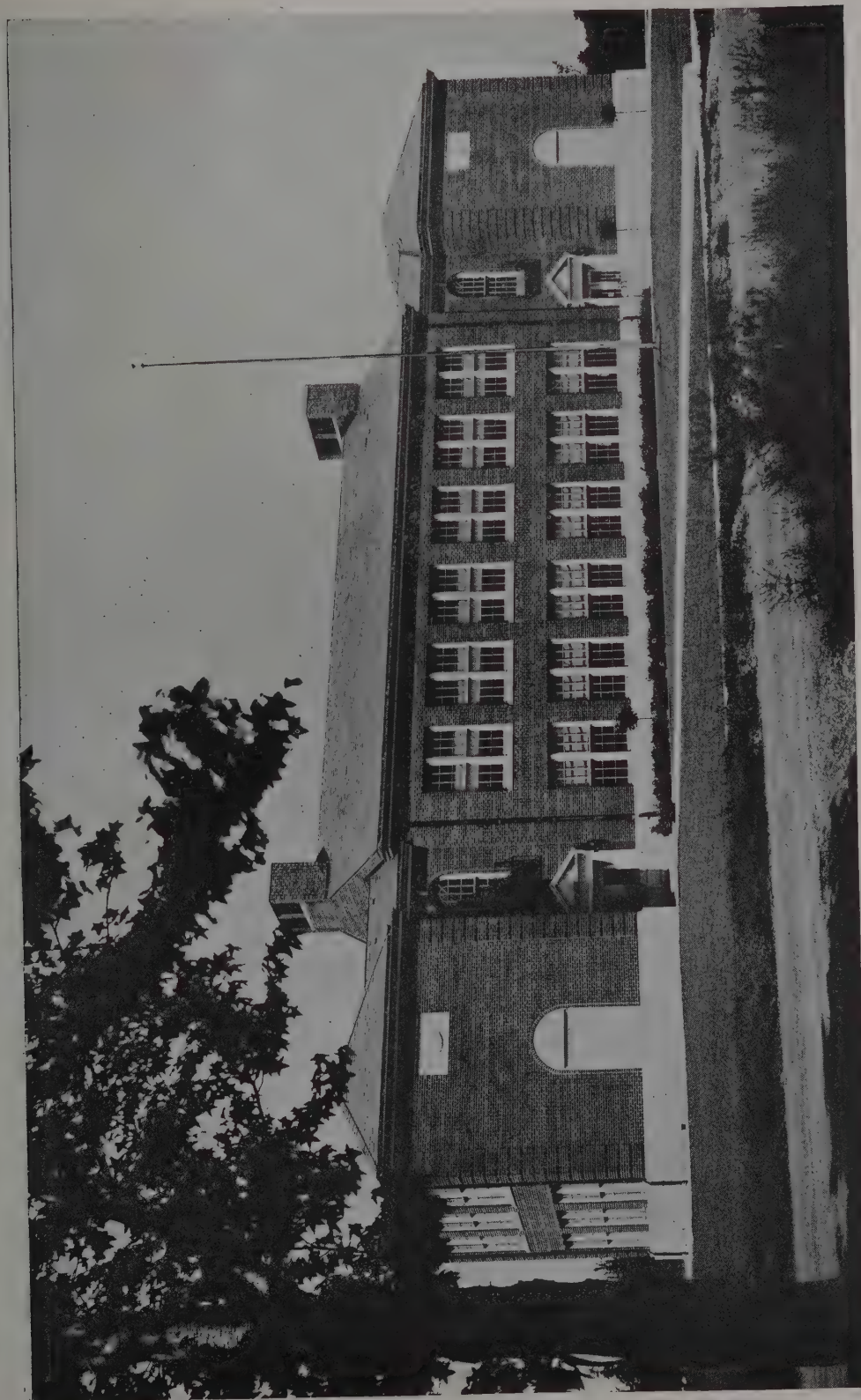


DETAIL OF FRONT



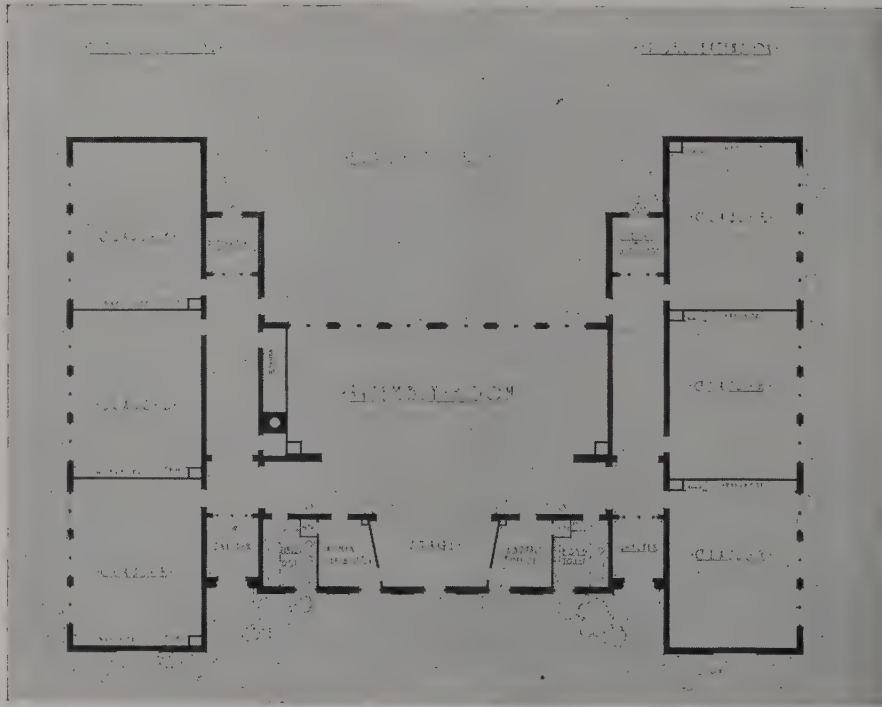
ENTRANCE DETAIL

NATHANIEL HAWTHORNE SCHOOL, TEANECK, N. J.
HACKER & HACKER, ARCHITECTS

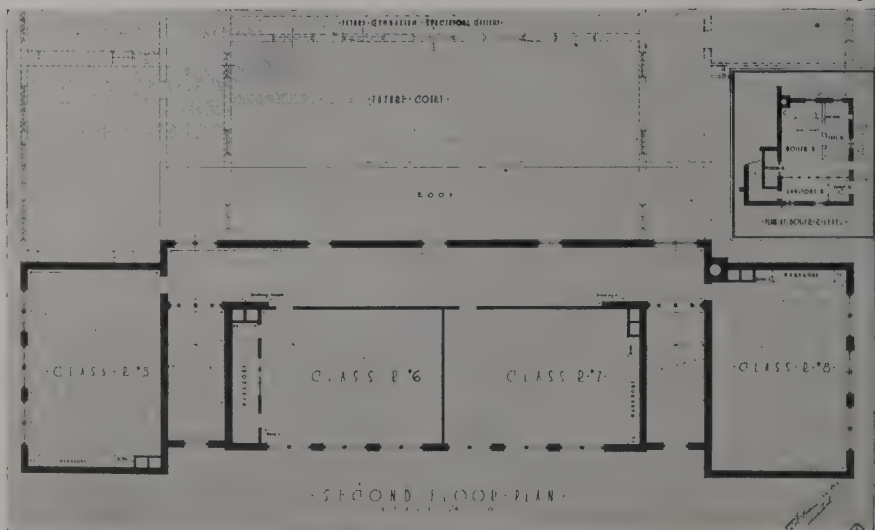


WASHINGTON SCHOOL, ROCHELLE PARK, N. J.
HACKER & HACKER, ARCHITECTS

Photos: J. B. Franko.



GROUND FLOOR PLAN



SECOND FLOOR PLAN
 WASHINGTON SCHOOL, ROCHELLE PARK, N. J.
 HACKER & HACKER, ARCHITECTS

Nashville's Greek Heritage In Architecture

BY GEORGE DARDIS

ENTHUSIASM for things Greek, once started, in Nashville, Tennessee, has never been abated and today this city offers some of the finest examples of Grecian architecture to be found anywhere in America. The same ideals and character so admirably expressed in the early buildings has been carried out in many of her modern structures. It is the purpose of this article to bring to the attention of the profession two very fine examples of Greek architecture which still remain intact, the old Tennessee State Capitol and the Hermitage, historic home of Andrew Jackson.

The Architectural Association of the United States met at the State Capitol, Nashville, in May, 1919, among other things, for the purpose of studying this masterpiece of William Strickland, most famous of the older architects in the United States. They passed a resolution as follows. "*Let no vandal hand ever touch it.*"

The site for the State Capitol is, perhaps, one of the most beautiful in the world. Imagine a hill within the center of a city, rising in every direction to the height of 197 feet above the level of the Cumberland river, at Nashville; four feet of its crest being removed and leaving a plateau of solid limestone for the construction of the building. You look down upon the city beneath your feet, and the prospect beyond, on all sides, presents a distant amphitheatre of mountain ranges.

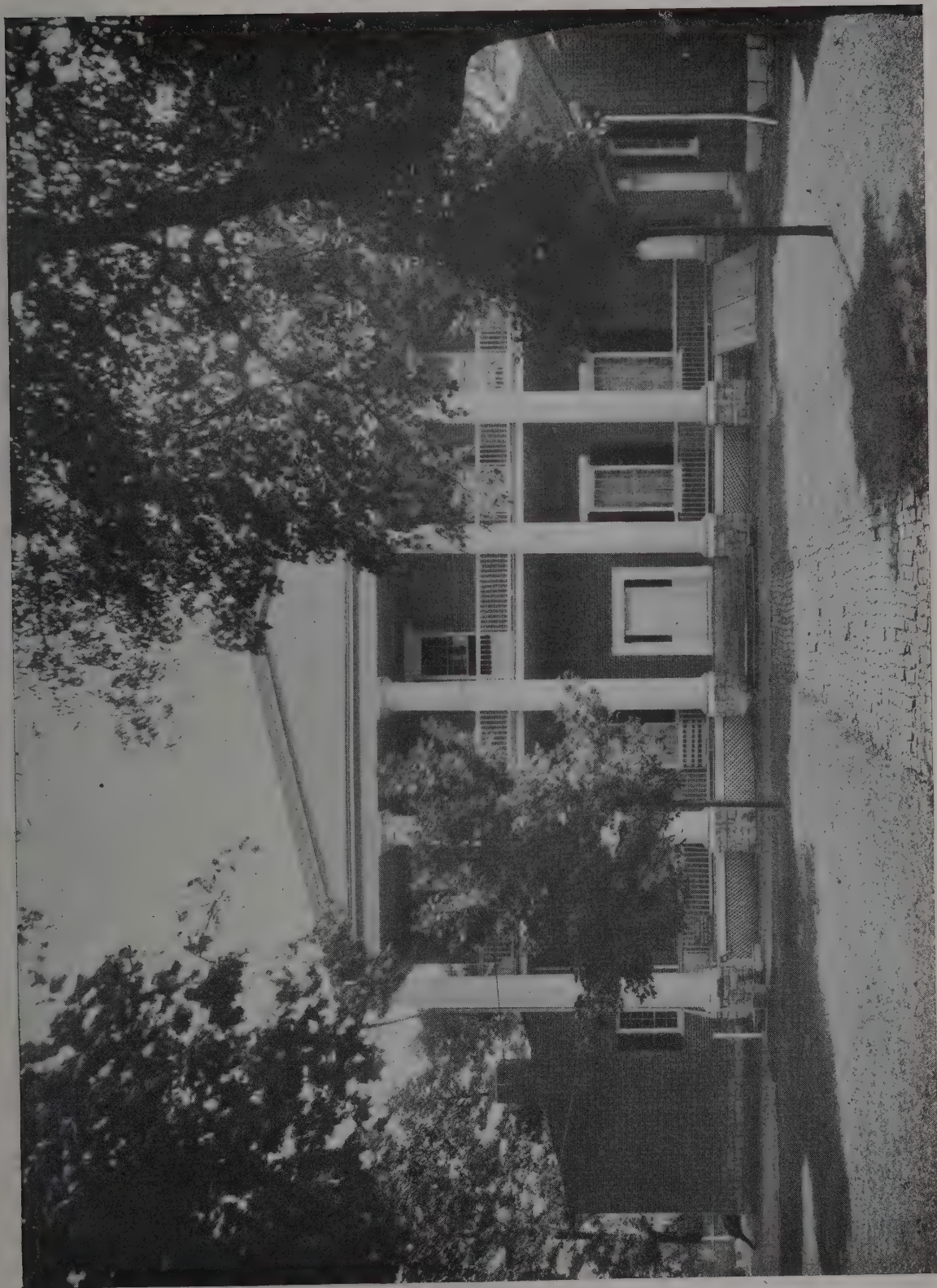
Rome from her seven hills, the Athenian Acropolis, nor the Cape of Collona, affords so splendid a site for an Odeum. In plan and elevation, the design and whole character of the architecture is essentially Grecian, consisting of a Doric basement, supporting, on its four fronts, porticos of the Ionic order, taken from the example of the Erechtheum at Athens. In the center of the building, rises a tower above the roof, to the height of 80 feet, the sup-



TENNESSEE STATE CAPITOL BUILDING, NASHVILLE, TENN.
BUILT 1845, WILLIAM STRICKLAND, ARCHITECT.



MAIN FACADE, THE HERMITAGE, NASHVILLE, TENN.
BUILT 1819



MINOR FACADE, THE HERMITAGE, NASHVILLE, TENN.
BUILT 1819

erstructure of which is after the order of the Choragic monument of Lysicrates at Athens. The whole structure is composed of fossilated limestone, hewn and chiselled from quarries in the neighborhood of Nashville; the blocks of stone weighing from six to ten tons.

The various chambers, halls, and porticos are arched throughout. The rafters of the roof are of wrought iron, having a span of the whole width of the building, being supported by the interior walls at the north end, and by the columns of the southern division of the building, the whole covered by thick sheets of copper. In plan, the basement story is intersected by longitudinal and transverse halls of wide dimensions; to right and left of which are large and commodious rooms appropriated to the use of the Governor, Supreme Court, Secretary of State, Federal Court, etc. The crypt or cellar story, in part, is to be used as a depository of arms. From the great central hall you approach the principal story by a double flight of stairs which leads to the chambers of the Senate and House of Representatives; to the Library, and to the other rooms in connection therewith. The committee rooms of the house are disposed on the same floor, to the right and left, communicating immediately with it and the lobbies; over these rooms the galleries are placed. Flanking the public hall, private stairways are constructed, leading from the crypt to the various stories and to the roof. A geometrical stairway leads from the level of the roof to the top of the tower, where you land upon an arched platform, which is intended for an Observatory. The tower is built up, from the foundation, of solid stone, containing four niches in the basement and eight in the principal story, with spacious halls leading to the right and left. The principal stairway, which is thirty feet in width, leads from the centre of the building to the Hall of Representatives, Senate Chamber and Library. The hall of representatives contains sixteen fluted columns of the Roman Ionic order, two feet eight inches in diameter, and twenty-one feet ten inches in height, from the eaves of the galleries over the committee rooms. The shafts of these columns are all in one piece. A chief beauty and convenience in the design of the principal story, so much superior to the plan of the Capitol at Washington is, that the committee rooms are on the same floor with, and surrounding the Hall of Representatives; the dimensions of this room are 100 feet by 70 feet, height of ceiling from floor, 40 feet. The forum of the House of Representatives consists of a semicircular platform, 5 feet in height, forming three steps, upon which there is a screen of East Tennessee variegat-

ed marble, thirteen feet in height, twelve feet wide and one foot in thickness; on the top of which is a cornice and blocking course, surmounted by an eagle, resting upon a shield of cast iron, bronzed and gilt, one foot from each end of the screen on a die of black marble, the Roman Faces are placed, which are of beautiful variegated East Tennessee marble, one foot two inches in diameter, and ten feet in height.

The corner stone of the Capitol was laid July 4, 1845. William Strickland was the architect. He died in 1854 and his remains lie in a recess in the wall of the northern portico.

The erection of the Hermitage was begun in 1819, not far from where the block-house and the cabins surrounding it, stood. It was built of brick and the bricks were manufactured on the place. The original edifice was burned in 1836, but the house was rebuilt by Jackson on the same foundation. The main portion of the dwelling is of two stories, the projecting roof, in front and rear, being supported in each case by six great pillars. Within the portico at each end of the house is a second-story balcony.

On each side the mansion is flanked by a wing of a story in height, which extends forward beyond the main portion of the house to the front of the portico. The ground floor of the portico is thus enclosed on three sides, and doors open upon it from each of the wings. From side to side the house has a length of 104 feet, while its depth is about 54 feet. It is a plain house, but eminently refined and substantial, possessing, withal, an air of massiveness that well becomes the home of Andrew Jackson.

From the main door one enters the large center hall. A staircase of graceful curve leads up to the chambers on the second floor. The paper on the walls of the hall though now in rather bad condition, is one of the most unique features of the house. It was imported from Paris, and pictures the story of Ulysses at the island of Calypso. There are four scenes, and in the last one Calypso's maidens burn the boat of Ulysses, and the hero jumps from the cliff. There are four large rooms on each side of the main hall. On the right, as one enters, the front room is Jackson's bedroom, and here is gathered the furniture that was in the room when he died. Beyond this in the right wing is the office. The parlors extend the full length of the house on the left of the hall. Beyond these, in turn, in the left wing was the large dining room. On the second floor there are four large rooms. This house is now preserved as a historical shrine by the Hermitage Association of Nashville.

The Municipal Auditorium, San Antonio, Texas

ATLEE B. & ROBERT M. AYRES and WILLIS & JACKSON, *Associated Architects.*

IN planning its memorial to the ward dead, San Antonio desired that its tribute should fill a need of the living. Hence, the Municipal Auditorium. It stands in the heart of the city on a five-acre parking beside the San Antonio river, which winds its way through the business district with green banks at all seasons.

The design is a combination Spanish and Italian, yet its five domes suggests the Byzantine. Mexican polychrome glazed tiles have been used with discernment in the domes that cap the two towers, and on the domes of the one-story wings which flank the front facade in a curious but satisfying way. Terra cotta tile is used between the two towers. The main roof is of metal.

Outside walls are of Bedford limestone with a smooth finish. The structural frame is of reinforced concrete and steel. Large steel trusses support the main roof above the auditorium and make a clear span in the widest part of about two hundred and fifty feet. No columns have been used in the auditorium proper.

The auditorium seats from six to seven thousand persons. The stage is fifty-five feet deep and more than a hundred feet wide, the proscenium arch being seventy-five feet wide and forty-five feet high. In order that San Antonio may have grand opera, the stage loft has been made high enough to take care of the large scenes used by such companies. Six small dressing rooms and a large one on either side of the stage have been built. They are furnished with showers and toilets.

Just in front of the stage is floor space that can be leveled for dancing

purposes. It measures eighty by ninety feet, and is equipped with movable chairs.

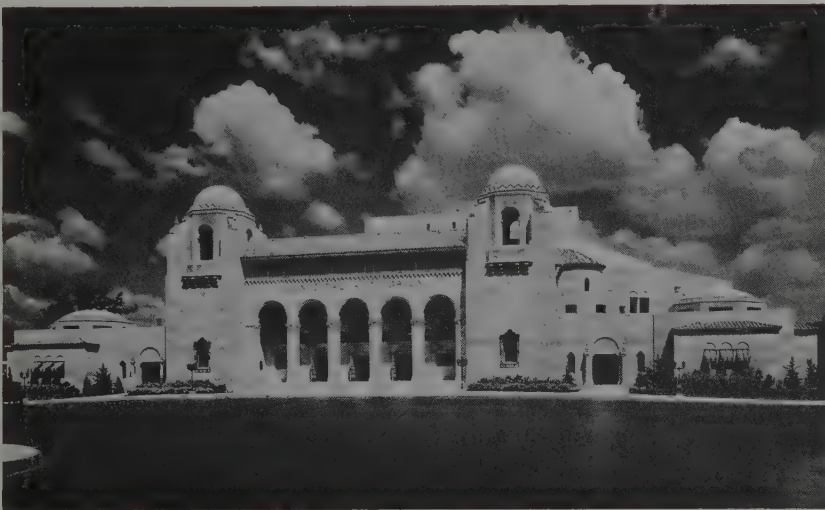
The interior of the auditorium presents a striking difference from most interiors of that type. Virtually all others are rectangular. The San Antonio auditorium forms an oval, the stage being on the narrow side of the oval. The ceiling is of the same shape. It is thought that this form provides better acoustics. At any rate it places the audience at a more nearly uniform distance from the stage than was possible in a rectangular auditorium.

That the acoustics may be faultless the ceiling of the auditorium has been treated with sugar cane, ground to a pulp, which is applied in 12 x 12 squares about half an inch thick. This substance absorbs vagrant sounds. Uniform cool air in summer and heat in winter are guaranteed by the ventilating system that has been installed.

The main entrance leads through a five arched loggia into a large lobby. On either side of the building are four double doors, which, with the three front entrances to the auditorium, allow it to be emptied in a few minutes.

A mezzanine floor over the front entrance lobby is reached by ramps. The balcony also is reached by ramps, of which two are in front and two toward the rear of the building. Stairways lead from the first floor to the basement, where are the main re-

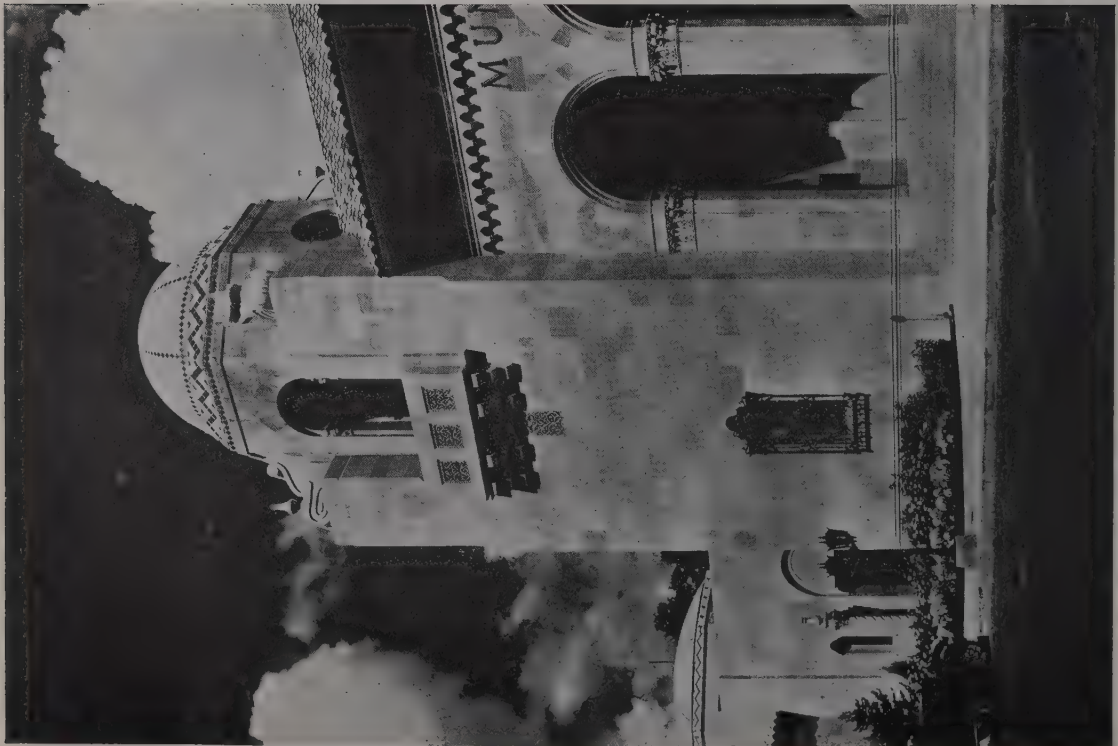
tiring rooms for men and women, the kitchen and a space for exhibition purposes. This exhibition space is connected with the main floor by ramps as well as by a broad stairway. Thus, the central space on the first floor may be used in conjunc-



THE MUNICIPAL AUDITORIUM
San Antonio, Texas



ENTRANCE DETAIL



TOWER DETAIL

MUNICIPAL AUDITORIUM, SAN ANTONIO, TEXAS.
 ATLEE B. & ROBERT M. AYRES
 AND WILLIS & JACKSON, ASSOCIATED ARCHITECTS



MUNICIPAL AUDITORIUM, SAN ANTONIO, TEXAS.
ATLEE B. & ROBERT M. AYRES
AND WILLIS & JACKSON, ASSOCIATED ARCHITECTS

tion with the basement, in which three hundred cars may be parked.

The floor of the lobby and the inclines to the balcony are of terrazzo. The floor of the tilting section, just in front of the stage, is maple. All other floors are cement.

The interior is illuminated by concealed lights around the face of the main dome, and by others, which are distributed over the sky light in the center. The front facade may be illuminated by turning on specially arranged lights.

A pipe organ of superior make has been installed with organ chambers on either side of the proscenium arch. Provision also has been made for motion pictures. The drop curtain depicts the coming of the early Spaniards in 1718 to San Antonio, and a conference that was held with the Indians.

One of the two one-story wings leading from the lobby will be used as a lecture hall, the other as a reception room. The executive staff will occupy two offices opening into the lobby, the two ticket offices being opposite the main entrance.

There are four committee rooms above the dressing rooms. The whole ground area of the building is 259 by 261 feet.

The cost of the Municipal Auditorium has been a million and a half dollars, which was obtained by three bond issues and by money appropriated from the municipal general fund. The cost of the furnishings is two hundred thousand dollars.

The building was dedicated early in September and is in general use, although minor details are yet to be finished."

As has been said before, "the architect who is commissioned to do a memorial building receives the commission in the ordinary routine of his general practice, and whether or not the building is to be purely a memorial serving no other purpose than to perpetuate the memory of the departed or some historical event, or whether it is to contribute some enjoyment and actual need to the living is a matter that comes not under his control, and he must abide by his clients' wishes and so doing he can only give his best to the problem at hand."



AUDITORIUM
MUNICIPAL AUDITORIUM, SAN ANTONIO, TEXAS.
ATLEE B. & ROBERT M. AYRES
AND WILLIS & JACKSON, ASSOCIATED ARCHITECTS

THE BUILDING OUTLOOK

BY TRUMAN S. MORGAN, *President,*
F. W. Dodge Corp., New York City

IN an address delivered in December before the American Statistical Association in St. Louis, Thomas S. Holden, vice president, in charge of the Statistical Division of our company said: 'A statistical record of construction activity offers a composite picture of many phases of business. Construction partakes of the nature of commodities manufactured and bought and sold, also of the nature of speculation and investment. It is the market in which are sold many of the most important commodities we produce; steel, lumber, cement, brick, glass, heating and plumbing apparatus and a thousand others. It is one of the largest disburbers of wage in our whole business community, possibly the largest. It enters into practically every phase of our economic and social life. No analysis of business conditions in this country can at any time be complete or authoritative that fails to take building conditions into account. It is one of the most important contributors to general prosperity and one of the largest recipients of the accumulated surpluses that result from prosperity. It is not the only leg on which our economic structure stands but it will always be one of the strongest.'

"When one essays the role of a prophet as to what is likely to happen in the construction world, even a few months in advance, he places himself in rather a precarious position, for the uncertainties involved are such as to make one guess quite as good as another. It is for this reason that the F. W. Dodge Corporation rarely makes definite predictions but usually endeavors to present a picture of the activities as seen through the eyes of its field staff and allows the anxious enquirer to reach his own conclusions.

"As a matter of fact, since the start of the upward movement some few years ago, up to the phenomenal record of 1926 the opinions of the best informed have been so at variance as to baffle most completely the initiated. Many of these wise ones have persistently predicted dire things for the industry for at least three years of the most unprecedented activity the country has ever seen. Nearly everyone felt certain early in 1926 that the saturation point had been reached and that a marked decline was certain during the year and the same opinion was pretty generally prevalent as we started 1927.

An address given at the 12th Annual convention of the Southern Pine Association, March 23, New Orleans, La.

"Let us examine the returns to date and see what really has happened. Throughout the 37 states covered by our operations the January volume of contracts let, although 16 per cent under the same month last year, was the second largest January on record and it may have some significance to note that the decline was accounted for by a fifty million dollar power plant in New York which was not duplicated in this year's returns. February followed with a decrease of only 3 per cent as compared with last year's February volume and an increase of 3 per cent over January of this year. Our figures for March, tabulated up to the 15th of the month indicate a continuation of the moderate downward trend of January and February. With complete figures for January and February and rough estimates for the balance of March, it looks like the volume for the first quarter of the year would approximate \$1,300,000,000, against \$1,463,000,000 for the first quarter of 1926. Thus it may be quite clearly seen that the trend during 1927 appears likely to follow the course of the first quarter with moderate and steady downward tendencies, though maintaining a volume much in excess of what have been regarded in years past as normal periods.

"If there is any general depression of a marked character in the offering there are no surface indications that would point in that direction. As a matter of fact there is enough momentum in commitments already made for the season to carry us through the best part of the year without much if any break.

"It might be well for us to pause and consider some of the outstanding factors involved in the present industrial situation. We are yet too close to the great world catacyclism to get the significance of the transformation effected by it. A revolution of such colossal proportions has really taken place that we find ourselves grouping about endeavoring to measure present conditions by old time yard sticks. Just take one striking illustration—that of the paint and varnish industry. The genius of an American chemist has discovered a process for converting the huge amount of surplus war material left over into a lacquer. This invention may supercede all paints and varnishes and almost overnight revolutionize this industry.

"I wish time permitted a little excursion into the realms of possibilities as we see them for the construction industry—the wide distribution of wealth—the laborer and the mechanic today enjoys the luxuries of the ultra rich of 20 years ago. He owns

his home, he rides in his automobile, has radio, etc., and what is more, he has hours of leisure to enjoy his prosperity. And this has set in motion new demands upon industry to supply the market sprung up over night. When economists assert we have reached the saturation point in housing and industrial construction they are reckoning with out these new factors that have come into the picture.

"Again I might mention the great strides in electric power development during the past three years. Since there is almost an unlimited supply of capital and credit available, the only obstacle in the continued expansion of this important phase of industrial development is in the difficulty in getting franchises from municipalities, legislatures and Congress. It seems more than likely that large scale electrical developments will be the next outstanding factor in the expansion of American industry and business. Such

expansion on an extensive scale would result in renewed wide range distribution of purchasing power and an accumulation of capital surpluses, much of which would be invested in construction enterprises.

"And now I would be quite remiss in speaking before an audience made up, I take it, largely of southern people, were I to fail to pay proper tribute to the great and resourceful section of our great land which you represent. After operating in the east and middle west for some thirty years our organization about four years ago decided that your great South presented opportunities for us that we should not fail to take advantage of and so simultaneously we opened offices here in New Orleans and at Atlanta. What we discovered had proved a revelation and unfailing courtesy and consideration has made our activities here a source of continual satisfaction and incidentally a profit.

Record Construction Volume In March

F. W. DODGE CORPORATION'S REVIEW OF BUILDING AND ENGINEERING ACTIVITY IN THE 37 STATES EAST OF THE ROCKY MOUNTAINS

Construction contracts to the amount of \$620,738,200, were awarded last month in the 37 States east of the Rocky Mountains, according to F. W. Dodge Corporation. This tops the previous high record of August, 1925, by 9 million dollars. The increase over March, 1926, was nearly 4 per cent and the increase over February of this year was 57 per cent.

The March record brought the contract total for the first quarter of this year up to \$1,398,776,100, which is only about 4½ per cent below the figure for the corresponding period of last year. At the end of January this year was 16 per cent behind last year; at the end of February, 10 per cent behind; at the end of March, only 4½ per cent behind. This shows that there was in March a quite considerable recovery from the low contract volumes of the preceding two months.

Last month's record included the following important items: \$250,078,300, or 40 per cent of all construction, for residential buildings; \$113,766,000, or 18 per cent, for commercial buildings; \$106,826,900, or 17 per cent for public works and utilities; \$48,076,600, or 8 per cent, for industrial buildings; and \$36,521,800, or 6 per cent, for educational buildings.

Contemplated new construction was reported in March to the amount of \$1,198,090,900, an increase of 16 per cent over March, 1926. This record total of contemplated work indicates an upturn in construction demand.

Southeastern States

The Southeastern States (the Carolinas, Georgia, Florida, Tennessee, Alabama, Mississippi, Arkansas and Louisiana) had \$73,544,800 in contracts for new construction work during March. The above figure represents an increase of 59 per cent over February and a loss of 15 per cent from March of last year. The more important items in last month's record were: \$23,870,100, or 32 per cent of all construction, for public works and utilities; \$17,262,100, or 23 per cent, for residential buildings; \$13,812,500, or 19 per cent, for industrial buildings; and \$7,863,000, or 11 per cent, for commercial projects.

During the first quarter of this year there was \$161,981,700 worth of new construction work started in this district, which is a decrease of 32 per cent from the corresponding period of last year.

Contemplated new work planned for the Southeastern States as reported in March amounted to \$177,844,300. This figure is more than double the amount reported in February and 8 per cent over the amount reported in March, 1926.

Construction started last month in Texas amounted to \$24,863,800. This figure is the largest March contract total on record for this district. It was 102 per cent ahead of February and 18 per cent ahead of March, 1926.

BOOK DEPARTMENT

The Octagon Library Of Early American Architecture

—Charleston—

HERE is something fascinating about every new volume that makes its appearance on the subject of early American architecture, for with each one there comes a discovery of illustrations that we never saw before. Many excellent books have been published in recent years on this subject which goes to show that the architectural profession really appreciates the work of their predecessors. This is a good sign for the future of American architecture for certainly the old houses of the early Republic have much to commend them to our present day usage. There is a propriety in the old work that should stimulate in our present day designers a desire to ever carry on that in the years to come their works might also be photographed, compiled and published in book form for the guidance of those practicing architects of the day. It would be useless to attempt to mention the many fine volumes on the subject of early American architecture that now hold a valuable place in the architect's library, however in spite of what has already been done we are lead to believe that there is to come in the future something of even greater significance. The American Institute of Architects, have undertaken a notable work on this subject and will issue a series of volumes under the title "The Octagon Library of Early American Architecture." If we take the first volume "Charleston" as a criterion there is no doubt that our prophesy made above will come true.

There is perhaps no city in America, with the exception of Salem, Massachusetts, that can boast of such a wealth of meritorious architecture as Charleston, South Carolina. Many an architectural student has found his way to this retiring old city and rejoiced for having done so. Many a practicing architect has gone there in search of inspiration for some commission granted and was not disappointed. Many a layman rambling through the streets of Charleston has discovered beauty that he knew not before. The romantic side of Charleston and her people have been glorified in prose and poetry, her buildings have been photographed, published and republished, and there is always a charm about everything that comes from Charleston.

The first settlers were English, but after the Edict of Nantes, 1685, they were joined by considerable numbers of Huguenots. Today, in searching for evidences of French influence in the architecture of the city, it is difficult to point out anything that is indisputably Gallic, for what is not English has rather more of a Dutch character. This may derive from the fact that some of the Huguenot settlers had taken refuge in Holland before coming to the colony; also, in the alluvial coast lands of Carolina, not stone, as in France, but brick, the traditional building material of the Low Countries, was available and extensively used. However, the French strain in the people of coastal Carolina manifested itself in an appreciation of and a desire for the monumental and judiciously proportioned in architecture, and it is the presence of this character in so many buildings of comparatively small dimensions that gives the city much of its individuality and charm. Unfortunately the five great fires that swept over the city destroyed many of the first examples and the oldest dwellings, with few exceptions that have come down to us hardly antedate 1740. From about 1760 to the outbreak of the Revolution, which caused the cessation of building, houses were erection of large dimensions and greater richness of detail than formerly. The first story is raised well above grade, so that the more head-room is gained in the basement, and the entrance is reached by an imposing flight of steps. This elevation of the first floor arose from the desire for greater coolness, and to lift the house above danger of flooding by storm tides. The drawing-room occurs on the second floor and is now high enough to enjoy the sea-breezes that sweep across the city and keep the air fresh and cool all during the long summers. At this period culture and refinement in Charleston was probably at its height and due to the fact that the merchants and planters had by this time accumulated great wealth they sent their sons and daughters to England for schooling and travel. Naturally there was great regard for everything British, and so it was in England for Charleston. Records show that many British architects came

here to ply their trade and as a result, many of the houses of this period have little of that tentative and naive quality that is usually associated with colonial work but are very definitely a transplanted manifestation of English-Georgian architecture. This is especially the case in respect to the well-proportioned paneled rooms and the dextrously carved woodwork of mantels, doors, and cornices following frequently the elegant manner of Chippendale with rococo and Chinese motifs skillfully blended.

Of all the books that have come to us regarding Charleston, this one is the finest of them all and too much cannot be said in praise of this work.

This book, "Charleston" edited by Albert Simons and Samuel Lapham, Jr., two well known Charleston architects, is by far the finest work that has come to us on the early architecture of this city. There are some 184 photographic plates of exteriors, interiors and special details with many valuable measured drawings by the editors. The text, which covers, Charleston and her People, The Pre-Revolutionary Period, The Post-Revolutionary Period, and the Ante-Bellum Period, has been admirably written and with the many maps and sketches we have a true understanding of the history of Charleston. The book is handsomely bound in library buckram and measures 10 $\frac{1}{4}$ " x 13 $\frac{1}{4}$ ". This volume will make an interesting and valuable one for any architect's library who is at all interested in early American architecture. Surely there is not anyone who does not appreciate this work. The price of the book is \$20.00 and may be had from the Press of the American Institute of Architects, 250 West 57th St., New York City or direct from the Southern Architect And Building News.

FRENCH PROVINCIAL FURNITURE

By Henri Longnon and Frances Wilson Huard, Foreword by Richardson Wright, Editor of House and Garden; 71 Illustrations and a Map, Price \$5.00, J. B. Lippincott Co., Philadelphia.

One of the remarkable turns which taste has taken in this country is the present appreciation of French provincial furniture. It is a type that fits gracefully in with our traditional American style and lends dignity and interest to both town and country houses. Now that decorators are busy importing this *mobilier rustique*, as it is known in France, and the more common chairs and tables are available in excellent reproductions, any knowledge of decoration and furniture, today, is incomplete without some understanding of its origins and characteristics. Collectors and connoisseurs especially will welcome a volume showing in interesting detail the liaison between the various types of this furniture and the provinces from which they sprang.

THE SPANISH HOUSE FOR AMERICA

Rexford Newcomb, A.I.A. Author of "The Old Mission Churches and Historic Houses of California" With a Frontispiece in Color and 97 plates of Spanish Houses and their Details, Price \$3.50, J. B. Lippincott Co., Philadelphia.

Round-arched, rhythmic and sun-loving, Spanish domestic architecture has already established itself for wide use in America, not only in Florida and the Southwest but in summer homes the country over. Like any art that is alive it responds amazingly to the demands and absorbs the character of the race or age it serves. But only too often its rules of simplicity and well-proportioned masses are violated for want of knowledge. Here is a complete exposition by an authority of the beauty and tradition of the Spanish house. It tells how to avoid the bizarre and overdone, how to treat windows, grilles, stairways, balconies and all the charming adjuncts of this fascinating style. In ninety-seven full-page plates it shows exteriors, interiors, plans, furnishing and patios of actual examples of the Spanish house adapted to American conditions, erected by architects who have made a specialty of this form. These range from the small house of but a few rooms to that of quite elaborate extent. It will supply the needs of the owner seeking information on Spanish houses, their furnishings and gardens, and at the same time serve as a general reference for those who would learn the romantic origin and meaning of this sun-bred architecture.

EARLY AMERICAN INNS AND TAVERNS.

By Elise Lathrop. 365 pages text and illustrations. Bound in blue library buckram. Size 9 $\frac{1}{2}$ x6 $\frac{1}{2}$ inches. Robert M. McBride & Company. Publishers, New York, N. Y.

From the Atlantic to the Pacific, from Mexico to Canada, in fact, from every state of the Union, the author has gathered the romance and historic story of more than thirteen hundred early American Inns and Taverns—a narrative unique in the literature of early American days. The books will be found inclusive, authoritative and definitive. Certain necessary limitations have been set, for example, on the Atlantic seaboard no inn less than one hundred years old has been included, while in the West, where settlement has been more recent seventy-five years has, with few exceptions, been the figure taken.

With all this the book is by no means a mere catalogue. The author has realized to the full the picturesque drama of old posting days, and has recreated this romantic and colorful past as a background across which her narrative moves with a vitality that never slackens.

ARCHITECTURAL MEMORANDA

DESIGNER'S RESPONSIBILITY FOR STRUCTURAL SAFETY.

BECAUSE of the generally good showing made by modern building in Havana during the violent hurricane that blew continuously in that city for 12 hours on October 20, 1926, the logical inference is that the building regulations of that city must require very high standards of design and construction, and that the officials in charge of building inspection must have the situation well in hand.

This is true, but not in the sense generally supposed. The secret lies in the placing of responsibility for structural safety directly upon the shoulders of the designer. This responsibility has been established, not through a clause in the city building code, but through cases actually tried and won in the civil courts of Cuba.

Under this system it is not necessary for the municipal inspection department to do much field inspection. Designers are required to submit two sets of detailed plans and specifications, so that in case of structural defects or failures comparisons may be made between the structures as actually built and as shown on the plans and specifications. The designer, knowing that he will be held, financially responsible for defective work, will as a matter of self-protection provide the necessary field inspection or supervision.

This method of handling this troublesome question has led to a system peculiar to Havana, not unlike that followed by certain specialized organizations in this country. Instead of having one individual or firm acting in the capacity of architect, another as structural engineer and a third as contractor, these three functions are all centered in one person or firm. Responsibility is therefore definitely placed. Under the circumstances created by court decisions neither architect, structural engineer nor contractor, acting separately as such, could afford to take chances on being made financially liable for structural failures due to the incompetence of either of the other two, inasmuch as the party really at fault might be financially irresponsible.

There is a marked contrast between this method and the lack of method in this country, so tragically illustrated by a theatre disaster in our national capital, in which more than 100 lives were lost. After court actions had dragged along for more than two

years all parties concerned with design and erection of the building were acquitted on the ground that no law existed that covered the situation. The comparison is not a credit to this country.

THE JERRY-BUILDER.

SHODDY construction of dwelling houses may cripple the most elaborate real estate development. If some unforeseen event occurs during the progress of the improvement that discloses the flimsiness of the dwellings previously built, complete financial ruin may stare the developer in the face. He will stand to lose even more than the combined losses of the unfortunate buyers. And he will gain little comfort from the reflection that he was unaware of the inferiority of the construction work for which he was paying.

Real estate development are favorite soil for the jerry-builder. He is, in one sense, building houses for the man or the organization who awarded him the contract. In another sense he is building them for the families who buy the houses after completion. He is quick to take advantage of the situation, for he has learned the game from previous experience. He underbids responsible builders, depending on the real estate man's lack of knowledge of good construction for his opportunity to make a profit on his bid. He operates on the assumption that if the finished work has a good appearance, superficially, the real estate man will be satisfied. He gives no thought to the third party who will eventually buy the house, for the identity of the future buyer is not even known.

No one should be more concerned with quality of construction than the real estate developer who expects to stay in business. He should be in the front rank of those who are working for the enforcement of reasonable building regulations, for in so doing he will protect himself as well as the buyers of his houses. He will help to make it more difficult for an unscrupulous competitor to operate.

If there is any one who doubts the importance of good construction, let him reflect on Florida, where an entire region has suffered the loss of hundreds of human lives, a property loss of unknown millions, and a set back in development that may require years to overcome, all because the jerry-builder got in his deadly work while the boom was on.

Much of this shoddy construction took place in the smaller cities and town that have no building inspection departments, or completely outside the limits of cities or towns. In both of these cases no building regulations were in force. Much of it, on the other hand, was built in larger cities having building regulations, but where the under-manned building inspection departments were completely swamped with work. Under the conditions prevailing in many cities during the boom it was physically impossible for the city inspection departments to check up on all work, so that virtually the building regulations were inoperative. The jerry-builder had the opportunity of a life-time, and the wreckage in the path of the storm proved that he took full advantage of his opportunity.

In contrast to the widespread destruction in other cities, the municipality of Coral Gables, adjoining Miami, stands out as a brilliant example of the value of reasonably good building regulations reasonably well enforced, for out of 3,500 buildings in the city only four or five major failures occurred.

There is nothing unusual about Coral Gables. The quality of construction put into buildings is just a good average. The building inspection department is administered in a competent manner, but no more so than in many other cities. What is of still more interest to real estate people is that all of Coral Gables is a new real estate development, built within the last few years. It represents on a huge scale what every development can be made if the developer starts right and maintains good standards of construction to the end.

WAGE SCALES HERE AND ABROAD.

Investigation of wage scales in European countries shows that the American building mechanic is the highest paid of any similar group of workmen in the world. There is practically no comparison between the wage scales paid in American cities and those paid to building craftsmen in London, Amsterdam, Berlin and other foreign cities.

The following tabulation of the approximate average weekly wages paid building mechanics in several European cities as compared with those paid in New York, shows the advantageous position of the American building craftsmen:

	Bricklayers	Carpenters	Unskilled Labor
New York	\$72	\$65	40 to \$45
Berlin	13	13	10
London	20	20	15
Amsterdam	15	15	12
Brussels	8	8	6
Copenhagen	20	20	15
Rome	7	7	5

The latest reports from the Department of Labor and from the international and national trade

unions show from 750,000 to 800,000 skilled mechanics and helpers in the United States. Taking the latter figures and calculating the average workman's wage at \$10 per day, we would have a daily bill for construction of \$8,000,000.

DRAFTSMAN WANTS POSITION.

ARCHITECTURAL DRAFTSMAN, a ge 36, University graduate, fourteen years practical experience. Can handle work from preliminary studies to finished drawings. Capable designer and detailer. Work in polychrome or black and white studies. Desire connection in either large or small office requiring senior help. Can assume charge of drafting room and assist with specifications. Prefer southeast location, where effort and ability with results will bring permanency with future consideration. Service available immediately. Write Southern Architect & Building News, Box 1598, Atlanta, Ga.

NORTHERN ARCHITECT WANTS PARTNERSHIP WITH SOUTHERN FIRM.

PARTNERSHIP wanted in small office doing high grade work. Northern architect wishes to move South. Age 42. 10 years own practice, 11 years previous experience. Handle entire work, sketches to supervision. Address H. H. c/o So. Arch. & Bldg. News, Atlanta, Ga.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,

Required by the Act of Congress of August 24, 1924

Of Southern Architect And Building News, published monthly at Dalton, Georgia, for April 1st, 1927.

Before me, a notary in and for the state and county aforesaid—Georgia, Fulton County—appeared E. R. Denmark, who, having been duly sworn according to law, deposes and says that he is the editor of the Southern Architect And Building News and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption.

That the names and addresses of the publisher, editor, managing editor, etc., are:

Publisher, H. E. Harman, Jr., Atlanta, Ga.

Editor, E. R. Denmark, Atlanta, Ga.

That the owners are: H. E. Harman, Jr., and the Trust Company of Georgia.

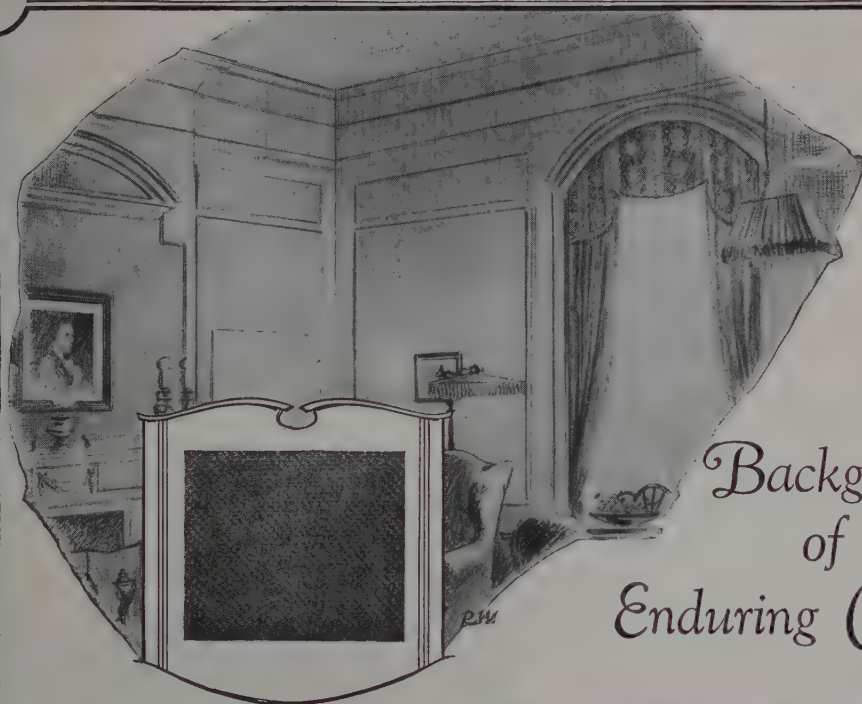
(Signed) E. R. Denmark, Editor.

Sworn to and subscribed before me this 23rd day of March, 1927.

(Signed) Myrtle E. Moore,

Notary Public Georgia, State at Large.

My commission expires January 16th, 1927.



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They also know the fitness of these genuine cloth wall fabrics into every decorative scheme for the residence, Hotel, Auditorium, School and Church.

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SEND FOR CATALOGUE C.

With The Architects And Builders

Building Reports And Personal Mention

P. E. Siber & Company, Architects
Design \$500,000 Hotel, San Antonio, Tex.

Plans are being made for new hotels in this city, in San Angelo, Abilene and Corpus Christi, Texas, for the Blue Bonnet Hotels Company, of which Floyd Singleton of Houston is president and manager. The San Antonio building will be 113 by 81 feet, 11 stories, fireproof, with concrete foundation and frame, terrazzo and cement floors and built-up asphalt of tile roof. It will cost approximately \$500,000, including \$75,000 for furnishings and equipment. P. E. Silber & Co. of this city are the architects.

Plans have been announced for the erection of a 150-room hotel at Abilene, of seven or eight stories, to be built in 1928. It will have a foundation capable of carrying 250 rooms, each to be equipped with bath, ceiling fans, circulating ice water, airo-lite doors, built-in mirrors and other facilities.

In addition to the San Antonio and Abilene hotels, the Blue Bonnet Company plans buildings also at San Angelo and Corpus Christi.

\$550,000 Hospital Designed by Giesecke & Harris,
Austin, Texas Architects.

W. L. Pearson & Co., Inc., Edinburg, Texas, general contractors for the erection of a new city hospital at Edinburg to cost approximately \$550,000, including \$150,000 worth of furnishings and equipment, advise that they have sublet contract to R. W. Briggs & Co., of Pharr, Texas. The structure will be of reinforced concrete and brick, 4 stories, 152 by 41 by 63 by 36 feet, with concrete foundation and composition roof. Giesecke & Harris of Austin are the architects.

\$1,000,000 Hospital Addition At
Washington Planned by A. L. Harris.

Bids for the construction of additions to the Gallinger municipal hospital, Washington, D. C., to cost approximately \$1,000,000, are expected to be received in April by the Board of District Commissioners. Plans call for a psychopathic ward and domestic buildings, the basement of the latter now nearing completion. The proposed psychopathic building will be seven stories, 262 by 45 feet. Plans are being prepared in the office of A. L. Harris, municipal architect, while Dr. S. S. Goldwater of Mt. Sinai Hospital, New York, will act as consultant.

Smith & Senter, Architects Have
Commission For \$214,512 School.

General contract has been awarded by the Board of Education, Ponca City, Okla., at \$214,512, to the George M. Robertson Company, Lincoln, Neb., to erect a high-school building, 170 by 138 feet, three stories, of reinforced concrete, after plans and specifications by Smith & Senter of Okmulgee, Okla.

\$2,000,000 Office Building At
Tulsa, Oklahoma.

The Exchange Trust Company of Tulsa, Okla., reports to erect a 24-story building at a cost of \$2,000,000, have selected Weary and Alford Company of Chicago as the architects and engineers for the structure. R. H. McFarlin is chairman of the board of directors and H. H. Rogers is president of the Exchange Trust Company.

Jamieson & Spearl, Architects For
\$900,000 Memorial Building.

General contract has been awarded to the Gamble Construction Company of St. Louis, Mo., by Christ Church Cathedral for the erection of a \$425,000 unit of the proposed 13-story, \$900,000 Bishop Tuttle Memorial Building to be located on Locust street. The building will be of English Gothic architecture and stone construction, to be equipped with two elevators, gymnasium, swimming pool, domestic science classrooms, dining room, kitchen, clubrooms, offices and other facilities. Jamieson & Spearl of St. Louis are the architects.

Craver & Mayger, Chicago Architects Design
\$1,000,000 Theater at Birmingham, Ala.

Reports from Birmingham, Ala., state that the Public Theater Corporation of New York, Harold B. Franklin, vice-president, has awarded contract to the Thompson-Starrett Company of New York for the erection of its proposed \$1,000,000 theater in Birmingham.

It is stated that the proposed building will occupy a site facing 65 feet on Third avenue and extending back 140 feet to a lot facing 90 feet on 18th street by 190 feet. It will have a theater auditorium to seat 2500 and will feature the Famous Players-Lasky Corporation Paramount pictures. Craver & Mayger of Chicago are the architects.



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Ten Story Office Building by Adams & Adams, Architects, San Antonio, Texas.

Charles J. Rush, secretary of the San Antonio Real Estate Board, advises that details regarding the erection of a proposed building at Martin and St. Mary's streets, San Antonio, for the Real Estate Board have not been completed. The building will be 10 stories facing approximately 50 feet on North St. Mary's street, with a depth of 100 feet on Martin street. Adams & Adams, San Antonio, are the architects.

Medical Arts Building by A. M. Atkinson, Architect To Cost \$800,000.

The Manhattan Construction Company, Muskogee, Okla., advises it has been awarded general contract for the proposed Medical Arts Building at Tulsa, which will be 11 stories, 50 by 140 feet, of reinforced concrete. The structure is being erected by the Tulsa Medical Society, in which Dr. C. W. Day is largely interested, and is estimated to cost \$800,000. A. M. Atkinson of Tulsa is the architect and Horner, Wyatt & Roads of Kansas City, Mo., engineers.

John Russell Pope Designs \$1,000,000 Art Museum At Baltimore.

Work is in progress on drawings for the new \$1,000,000 art museum to be erected by the city of Baltimore on a six-acre site on the northern edge of Wyman Park; the site was presented by trustees of Johns Hopkins University. The structure will be 192 by 99 feet, of fireproof construction, with Indiana limestone exterior and interior of limestone and cast stone. Exhibition galleries will have plastered walls and ceilings, while the roof will be of Terra cotta and composition, with skylights, and floors of marble and terrazzo. Heat will be obtained from the power plant of the university, distributed throughout the new building by means of an indirect system. Plans and specifications for the building are being prepared in the office of John Russell Pope of New York, while Henry Vincent Hubbard of Olmstead Bros., Brookline, Mass., is the landscape architect.

Blanchard Randall is chairman of the Municipal Art Commission, which is handling construction details.

Emile Wells, Architects Secures Commission For \$3,000,000 Hotel.

Plans have been announced for a \$3,000,000 hotel to be erected at Canal and Franklin streets, New Orleans, La., by B. C. Carbajal, Inc., owner of the property. The site has a frontage of 53 feet, with a depth of 127 feet, and it is understood the proposed hotel will be 15 stories high, to contain a

total of 300 rooms. It will be operated under lease by Robert L. Cherry, manager of the William Penn Hotel, Houston, who will give special attention, it is said, to kitchen and dining room service. Work of clearing the site is expected to begin about August 1. Emile Weil, Inc., of New Orleans is the architect.

Burge & Stevens, Atlanta Architects Design \$600,000 Clubhouse for Women.

Plans have been announced for the erection of a \$600,000 hotel or residential clubhouse for women, at Piedmont avenue and 12th street, by the Atlanta Women's Building Corporation, Mrs. M. B. Clifton, secretary, and A. J. Wilson of Cleveland, Ohio. The structure will be of Colonial-Georgian design, five stories, the four upper floors to contain 204 rooms, while the lower floor will combine hotel and home conveniences. Burge & Stevens are the architects.

Building By John Evans Sperry, Architect At Baltimore Dedicated.

The new Johnston Memorial Children's Hospital and Nurses' Home, built as an addition to the Union Memorial Hospital, Baltimore, in memory of Miss Katherine Gordon Johnston, at a cost of approximately \$600,000, has been completed and dedicated. The building is six stories, with an auditorium, large reception room and four small reception rooms on the first floor, where there will be also a diet kitchen, in which nurses will be given instruction, and a library. The second floor contains suits for the superintendent of nurses and the assistant superintendent. A portion of this floor also contains rooms for nurses, lockers and baths, as do the third, fourth and fifth floors. There will be a sitting room and kitchenette on each floor. The sixth floor is devoted to children, providing space for private and semi-private rooms, observation rooms and a general ward, beside several rooms where mothers may remain. A roof garden has been provided.

Joseph Evans Sperry is the architect for the building and the Consolidated Engineering Company, general contractor, both of Baltimore.

Parker, Thomas & Rice, Architects For \$1,025,000 Bank Addition.

Bids have been received by the Federal Reserve Bank of Richmond on its proposed Baltimore branch building to cost about \$1,025,000. The following contractors were invited to submit estimates: Consolidate Engineering Company, Frainie Brothers & Haigley, M. A. Long Company, J. Henry Miller, Inc., Northeastern Construction Company, all of Baltimore; George A. Fuller Company,

Washington and New York; Irwin & Leighton, Philadelphia; Hunkin-Conkey Construction Company, Cleveland, Ohio; John T. Wilson Company, Inc., Doyle & Russell and the Wise Granite and Construction Company, all of Richmond.

The structure will be located at the northwest corner of Calvert and Lexington streets. It will be five stories and basement, 125 by 100 feet, of Indiana limestone construction. Parker, Thomas & Rice are the architects and C. L. Reeder mechanical engineer, both of Baltimore.

\$6,000,000 Hotel At Baltimore, Md.

According to an announcement by Harry E. Karr, attorney, plans are being worked out for the erection of a \$6,000,000 hotel on the site of the Convent of the Visitation, at the corner of Howard and Center streets, Baltimore. The announcement, it is said, marks the completion of negotiations which have been carried on for several months, with Baltimore, Pittsburgh and New York capitalists promoting the project.

The building will have a frontage of 200 feet on Howard street, 150 feet on Center street and will be 16 stories high. Of a total of 700 rooms, it is said, 667 will be bedrooms, each equipped with bath. The lower floor will be chiefly devoted to stores, while a banquet hall and hallroom, two stories high, will occupy the entire third floor. The new hotel, to be called the Lord Baltimore, is expected to be completed in the spring of 1928.

In addition to Mr. Karr, other Baltimoreans interested in the enterprise include James Bruce and C. W. Hendley.

Clyde N. & Nelson Friz Design \$250,000 Church In Baltimore.

General contract has been awarded to the Tase-Norris Company, Inc., of Baltimore for the erection of a proposed \$250,000 addition to St. Mark's Methodist Episcopal Church at Garrison boulevard and Liberty Heights avenue, Baltimore. Clyde N. & Nelson Friz, Baltimore, are architects for the improvements.

PERSONAL MENTION

P. O. BOYCE, architect, announces the opening of offices at 1008 Atlas Bank Bldg., Cincinnati, Ohio, and desires catalogues on building products.

LINGLER & BESHGETOORIAN, architects, announce the opening of offices at 204 Watson Bldg., 111 South Miami Ave., Miami, Florida, and request manufacturers' catalogues and samples.

FRED. FORNOFF has opened an office at 88 North Front St., Columbus, Ohio, for the practice of architecture, and requests manufacturers' literature and catalogues.

COLLINS & SHEFFIELD, architects, announce the removal of their office from the former temporary address at 405 N. E. Twenty-fourth Street, to their present address in Suite 1014-1015 Exchange Building, Miami, Fla.

PFEIL & AWSUMB, architects, announce the removal of their offices to 1025 Derman Bldg., corner third and court streets, Memphis, Tenn.

ELMER A. STUCK, architect, announces the opening of an office for the practice of architecture at Jonesboro, Arkansas. Manufacturers' catalogues are requested.

WARREN WEBSTER & CO., manufacturers of steam heating equipment, of Camden, N. J., announce the opening of a branch office at Dooly Bldg., Salt Lake City, Utah, with Mr. Rushby C. Midgley as district manager. This branch will serve clients in Utah, Southeastern Idaho and Eastern Nevada.

W NEWTON DIEHL, architect, formerly of 639 New Monroe Bldg., Norfolk, Va., and recently of Fort Lauderdale, Florida, has moved to 904 Jefferson Bldg., Greensboro, North Carolina.

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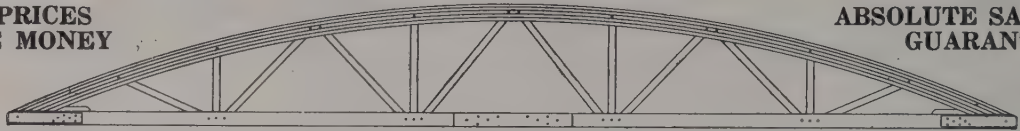


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CECIL C. HAYS, Architect, is now with the Odom Realty Company, a large real estate and building organization, with offices on the ground floor of the Georgia Casualty building, Macon, Georgia. Mr. Hays will design and supervise all of the Company's building as well as continue the general practice of architecture. Manufacturer's samples and catalogues requested.

FREDERICK O. BEMM announces that h's office is now located at 6816 Lakewood Avenue, Chicago, Ill.

HERMAN M. SOHN, architect, has moved his offices to the Farmers Loan and Trust Company Building, 475 Fifth Avenue, New York City.

JOHN HALL RANKIN and Thomas M. Kellogg, FF. A. I. A., announce that John Strubing Schwacke, A. I. A. has been admitted to membership of the firm of architects, hitherto known as Rankin, Kellogg & Crane. Mr. Crane being no longer connected with the organization, the practice will be continued as Rankin and Kellogg, architects, 1805 Walnut Street, Philadelphia, Pa.

NOAH & FRANK, architects, have moved their offices from 602 Permanent Title Building to 1203 Akron Savings and Loan Building, Akron, Ohio.

ARTHUR N. STARIN, architect, announces the opening of offices at 48 Brick Church Plaza, East Orange, N. J.

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Director, Third District—Paul A. Davis, 3d, Philadelphia.

Director, Fifth District—Dalton J. V. Snyder, Detroit.

Director, Eighth District—A. H. Albertson, Seattle.

CHARLES P. RAWSON, architect, announces the opening of his office at 59 N. E. 14th St., Miami, Florida, and requests manufacturers' catalogue and samples of building material and equipment.

OBEDIAH BASS and Flournoy C. Hagan announce a partnership for the practice of architecture under the name of Bass & Hagan at Still Bldg., 2nd Floor, 131 W. Short St., Lexington, Ky.

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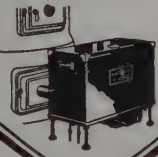


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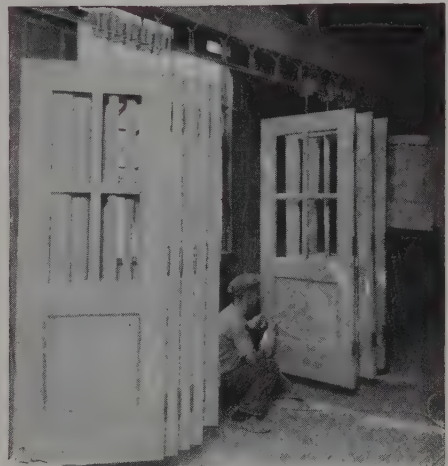
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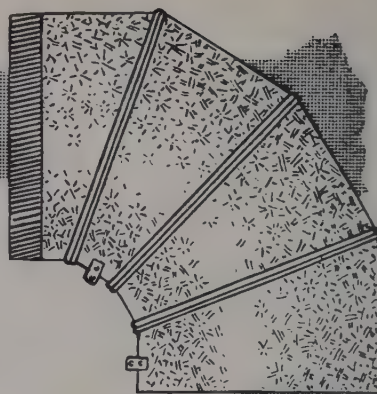
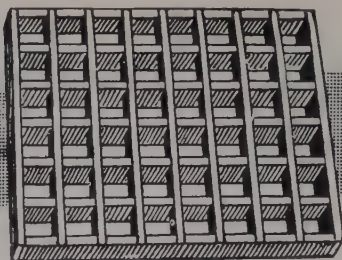
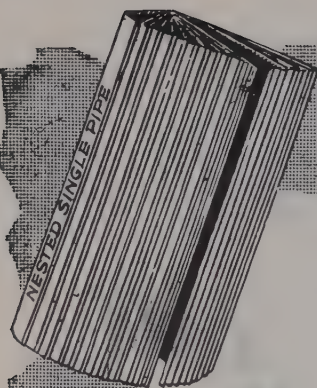
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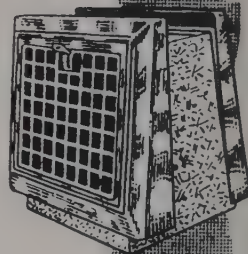
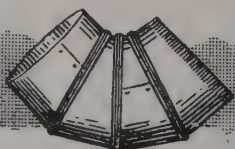
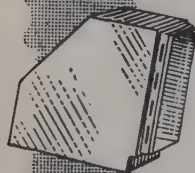
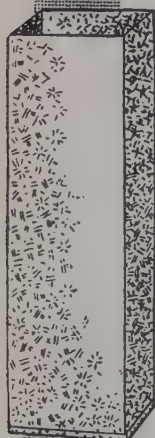
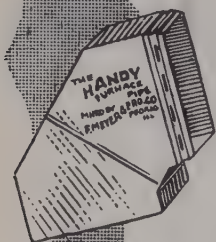
Send on your plans—as many as you want—and we will promptly return them to you with **DEPENDABLE** figures on the warm-air heating of the buildings.

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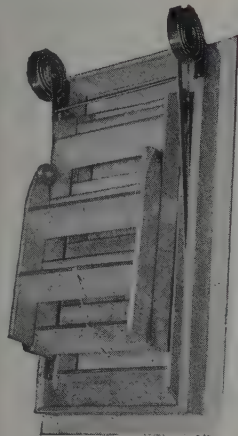
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With jacks, casings and panel put on at the factory. When installing, no bolts or screws are needed—a few nails driven where directed per instructions and the stair is ready for use. Shipping weight, 120 lbs.

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But roofs as well for recreation.

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St. Paul, Minn.

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1413 Pioneer Bldg., St. Paul, Minn.

SA-11

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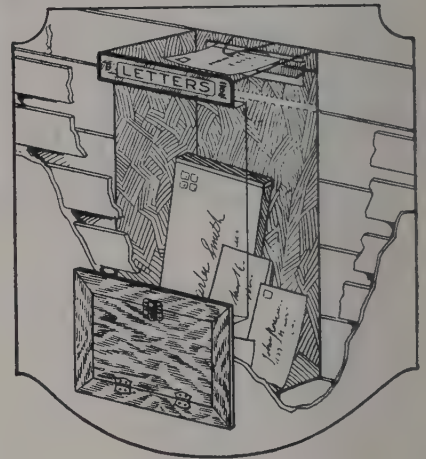
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Street or R. F. D. _____

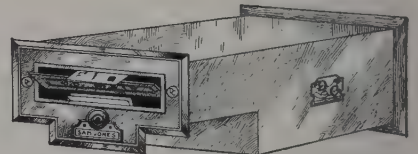
City _____

State _____



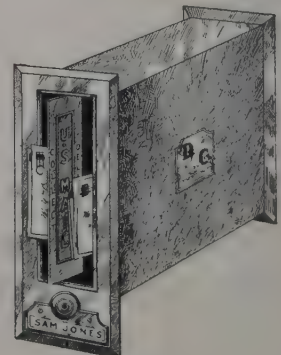
Model F-1

Cross sectional view. Special type box for frame or stucco faced walls. Brass face plate $5\frac{1}{4}" \times 9\frac{1}{2}"$, receptacle $3\frac{1}{2}" \times 8\frac{1}{2}" \times 16"$. Adjustable to wall thickness from $5\frac{1}{8}"$ to $6\frac{3}{4}"$.



Model B-1

Horizontal type box for walls of brick, cement blocks, brick veneer, hollow tile, etc. Brass face plate $5\frac{1}{4}" \times 9\frac{1}{2}"$, receptacle $5" \times 8\frac{1}{2}" \times 13"$.



Model B-11

Vertical type for brick, stucco, cement blocks, walls where space is narrow. Brass face plate $4\frac{1}{4}" \times 10\frac{1}{4}"$, receptacle $4" \times 8\frac{1}{2}" \times 13\frac{3}{4}"$.

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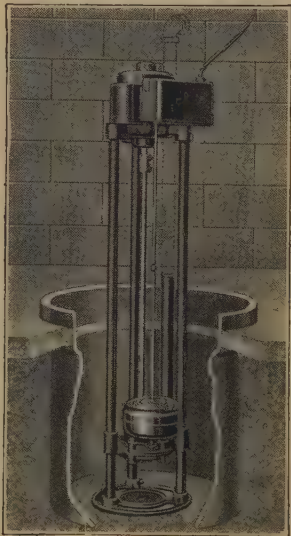
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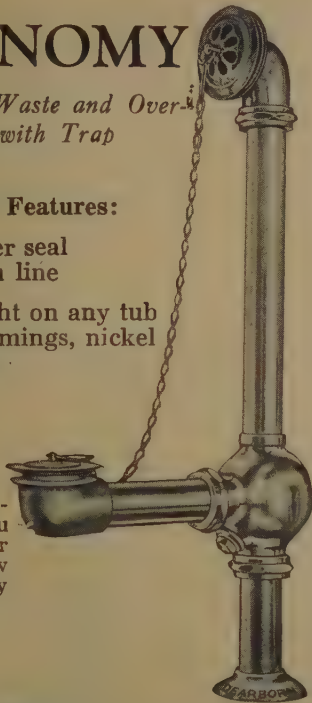
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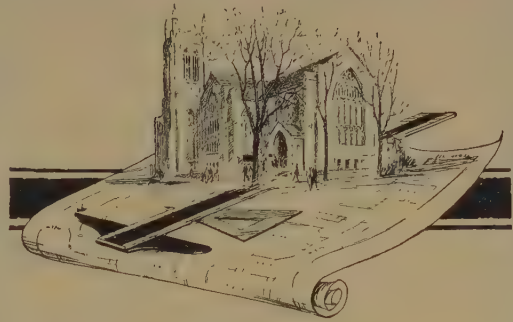
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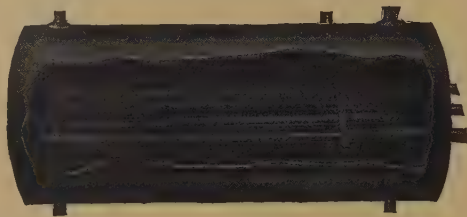
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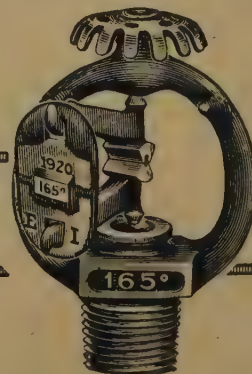
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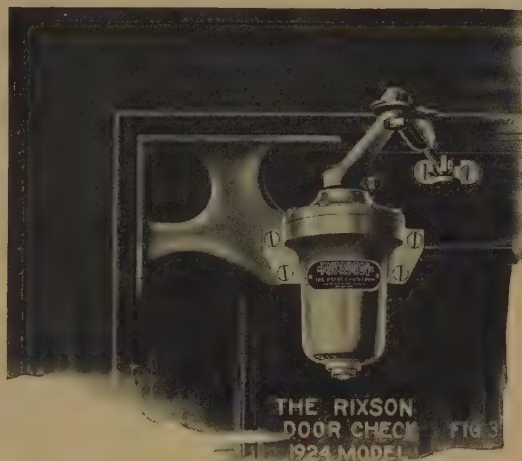
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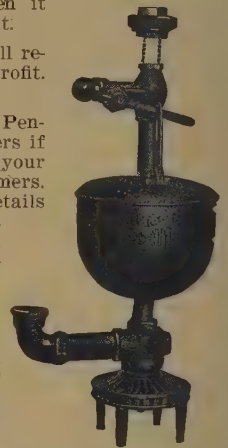
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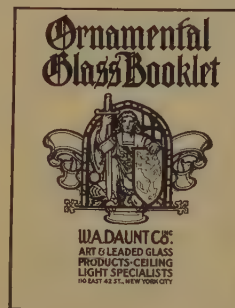
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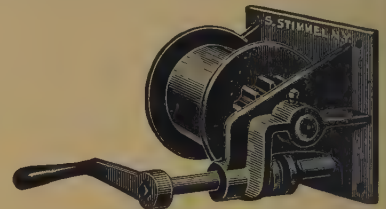
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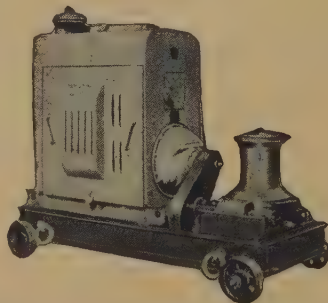
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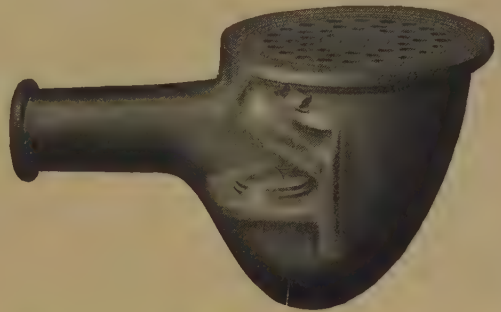
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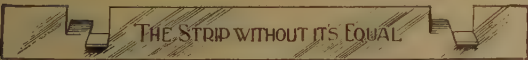
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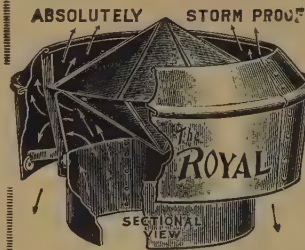
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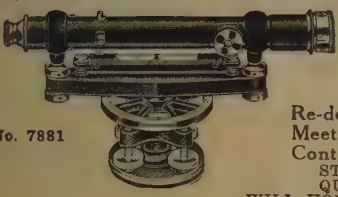
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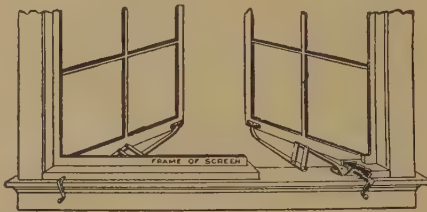


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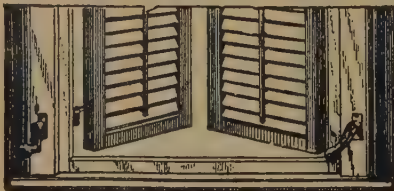


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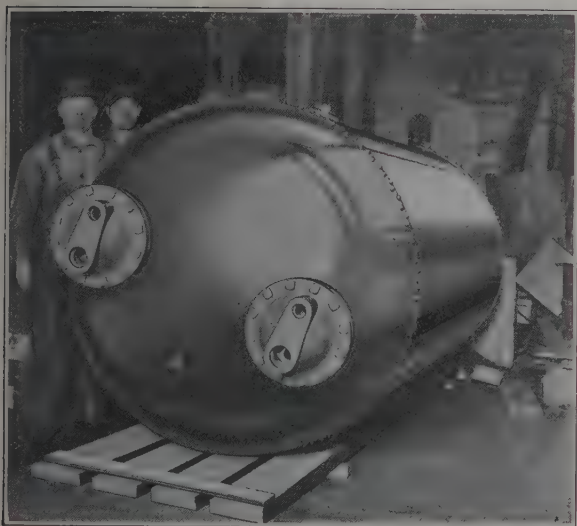
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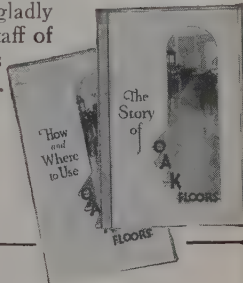
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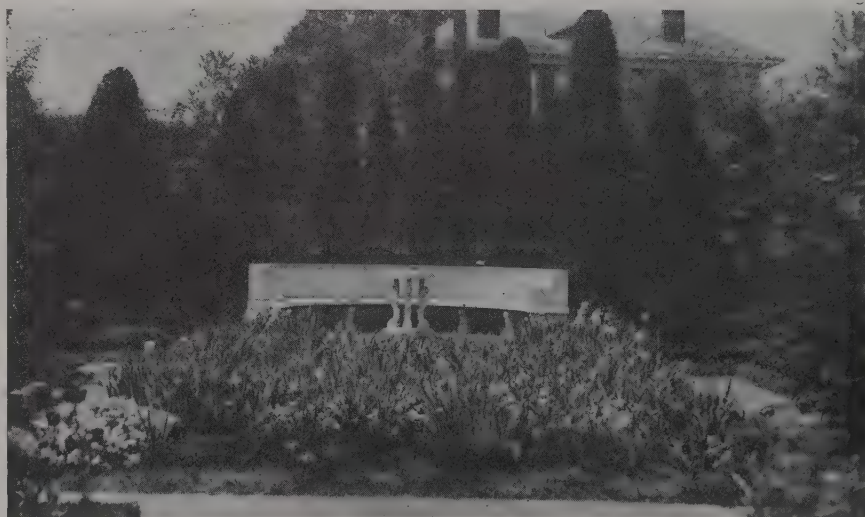
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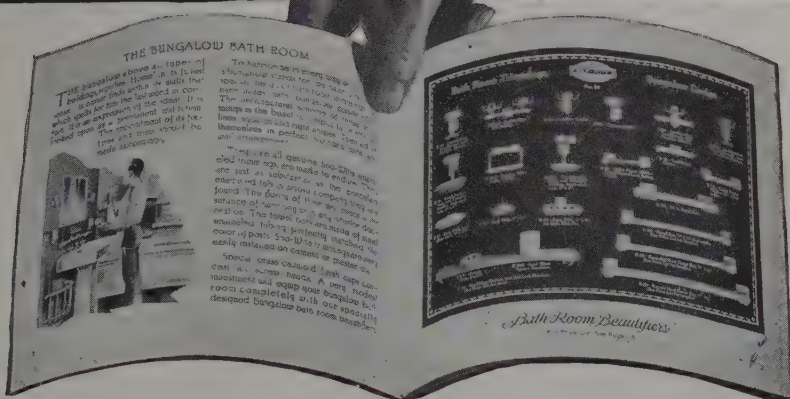
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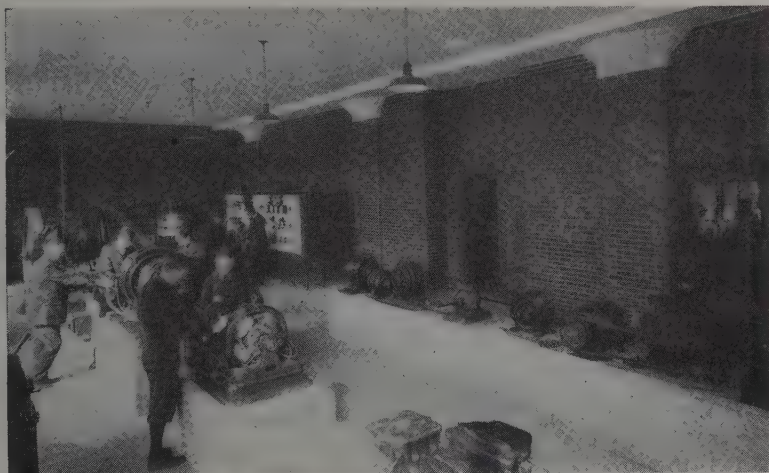
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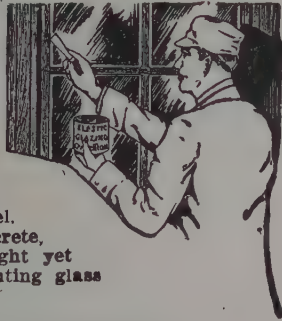
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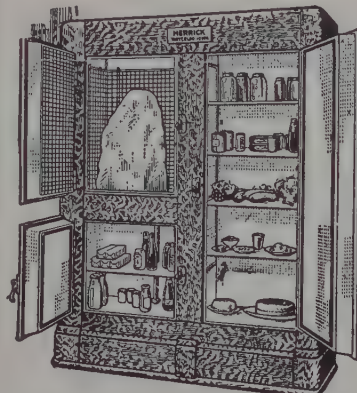
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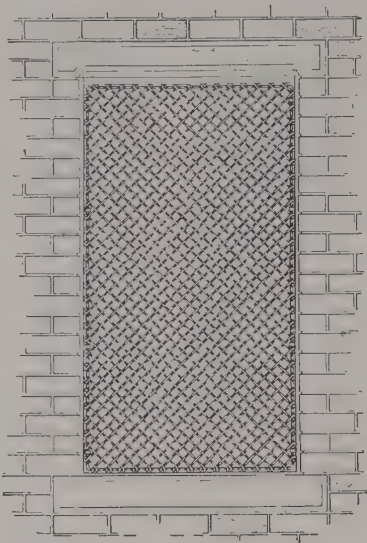
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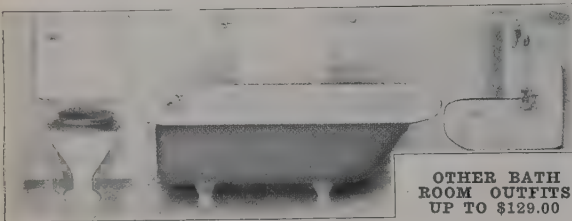
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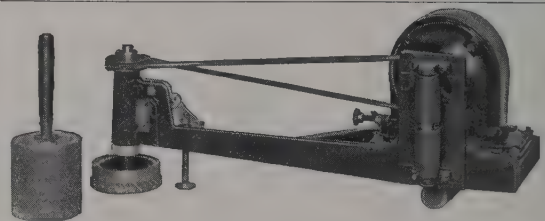
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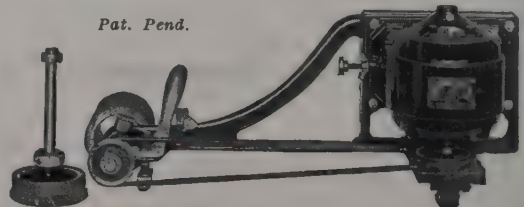
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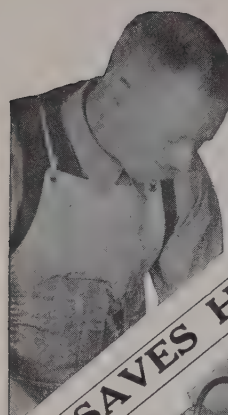
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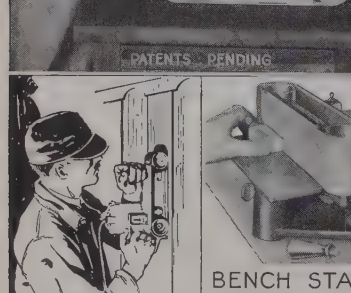
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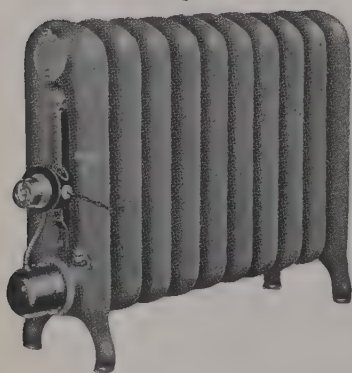
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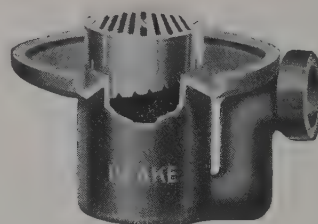
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See Alphabetical Index Page 126.

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This index is compiled and published each month as a ready reference guide to specific subjects covered by the advertisements in this magazine. We wish to encourage our readers to make use of this guide whenever catalogs and other literature are desired of manufacturers' products. When writing these concerns will you kindly mention this magazine? If you do not find products listed that you want write the Service Department, Southern Architect and Building News, Atlanta, Ga.

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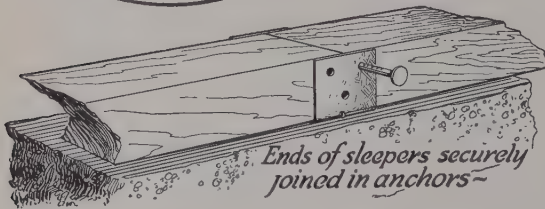
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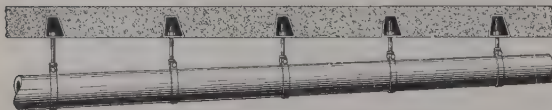
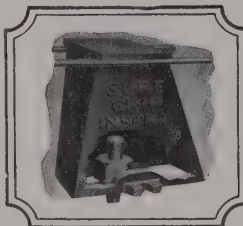
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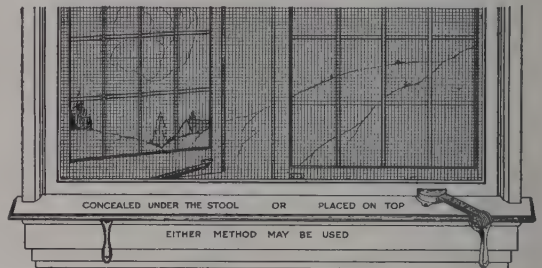
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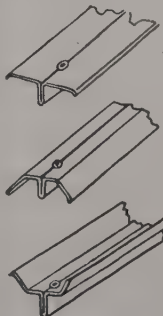
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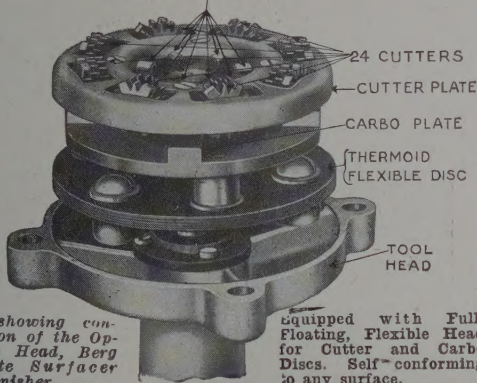
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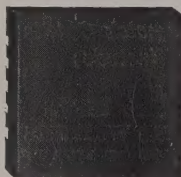
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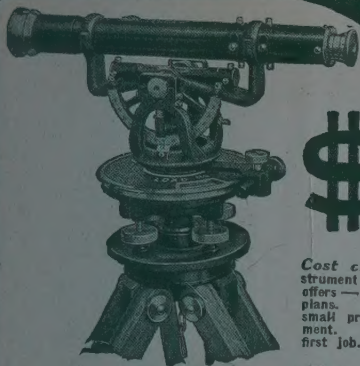
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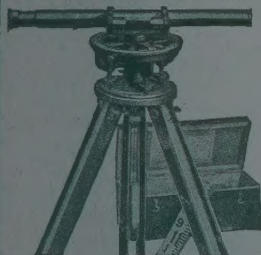
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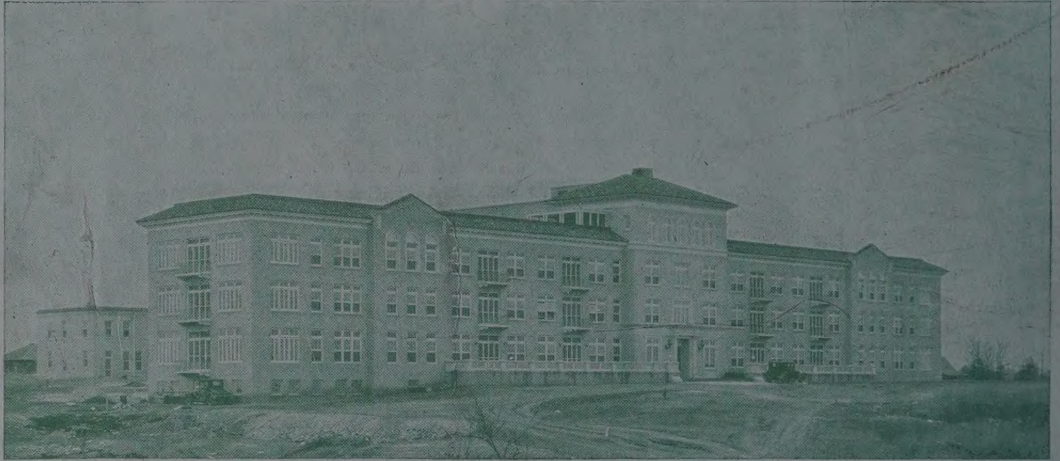
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