

SOUTHERN ARCHITECT *and* BUILDING NEWS

"Since 1882"



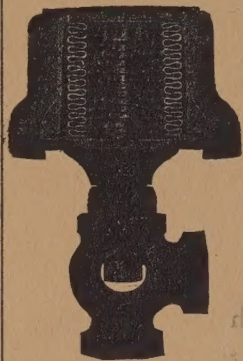
MARCH

1928

THE SOUTH'S ONLY JOURNAL OF ARCHITECTURE AND BUILDING

- JOHNSON - JSC - SYSTEM -

The Johnson "ALL METAL" Thermostat



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

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

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COMPETITION FOR A TRAVELLING SCHOLARSHIP

Announcement is made this month through the architectural press of a competition open to architects and architectural draftsmen for the award of a scholarship to be known as the

A. W. BROWN TRAVELLING SCHOLARSHIP

a memorial to the late A. W. Brown who was for many years President of Ludowici-Celadon Company and a leader in the manufacture of roofing tile.

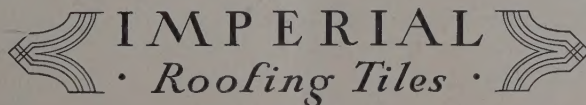
Believing in the importance to the architect of a thorough knowledge of the various materials which go to make up a completed work of architecture, Ludowici-Celadon Company is establishing this scholarship with the hope that it will offer advantages for detailed study of the uses of materials and especially of tile roofs.

The scholarship has been established in consultation with the American Institute of Architects and, through its president, a member of the Committee on Education and a member of the Committee on Allied Arts have been appointed to act with the architectural adviser as a special committee to conduct the competition and to have charge of the scholarship.

Ludowici-Celadon Company has made an agreement with the American Institute of Architects to provide the funds necessary to conduct the competition for the selection of a worthy and deserving beneficiary and further to pay to them the sum of two thousand dollars to be used in defraying the expenses of the beneficiary during a year of travel and study in Europe.

While there will be no restrictions as to the type of architecture which the holder of the scholarship shall study or the exact places which he shall visit, he will be required to prepare at least two envois consisting of measured drawings of two buildings on which burned clay has been used for roofing. It is hoped, by thus emphasizing in the work of this student the particular craft which the donors represent, that this scholarship will prove a real aid in establishing a better understanding of the use and necessary qualities of burned clay.

Details concerning the competition will be found in the editorial pages of this magazine. All those desiring application blanks should communicate with the secretary of the committee, Wm. Dewey Foster, 10 East 47th Street, New York City.



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

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

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introduces to Havana American display methods



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data book and helpful
detail sheets

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The imposing Zouri copper Key-Set Sash installation recently completed in the J. Z. Horter Building in the Cuban capital demonstrates American progress to the erstwhile easy-going inhabitant. Zouri alone assured maximum display — maximum structural beauty—minimum worry over glass breakage.

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WHILE SUPERIOR LEAD-SEALED is interesting simply as a sheet metal development—being pure lead actually amalgamated to a base of special steel,—its practical value to the architect is based on remarkable test results obtained under extremely severe conditions.

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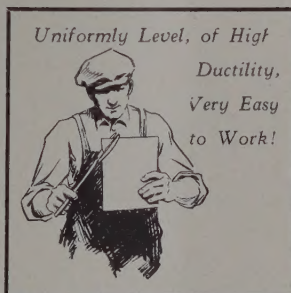
The base metal in Superior Lead-Sealed (a special analysis, copper content steel) is sealed between the lead surfaces by an exclusive process. Use has also demonstrated that when these sheets are sheared the lead carries over from both sides so as to protect the new edge effectively.



A severe test for any sheet—
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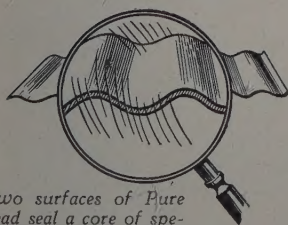


We suggest that you use the coupon as a reminder or will be pleased to answer your special inquiry.

THE SUPERIOR SHEET STEEL CO.

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



Two surfaces of Pure Lead seal a core of special analysis, copper content steel

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Lead-sealed

The Superior Sheet Steel Co.
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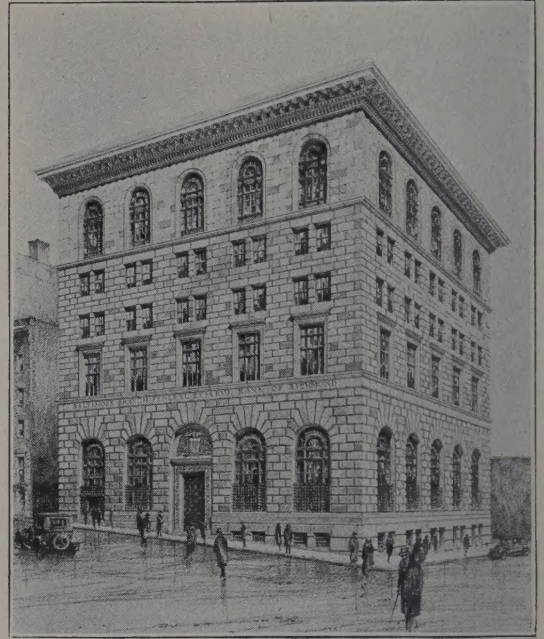
Please send sample and detailed
information on Superior Lead-
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Name

Address

Has Indiana Limestone Company Proved Itself?

BELOW we list a few of the outstanding projects for which contracts or orders have been received since the formation of the Indiana Limestone Company, May 28, 1926. The list speaks for itself.



Baltimore Branch, Federal Reserve Bank of Richmond, Baltimore, Md. Parker, Thomas & Rice, Architects.

New York Life Insurance Co. Building,
New York City
Central Savings Bank, New York City
Bank of New York & Trust Co., New
York City
Riverside Church, New York City
Church of the Heavenly Rest, New
York City
Cathedral of St. John the Divine, New
York City (all interior work only)
Temple Emanu-El, New York City
Central Library, Brooklyn
New York Athletic Club, New York
City



Cook County Criminal Courthouse,
Chicago
McKinlock Memorial Campus, North-
western University, Chicago
Rockefeller Memorial Chapel, Univer-
sity of Chicago
333 North Michigan Ave. Bldg., Chicago



Consolidated Gas Co. Building, Boston
Five Cent Savings Bank Bldg., Boston
Industrial Trust Bldg., Providence, R. I.

Greater University of Rochester, Roch-
ester, N. Y.
U. S. Post Office Bldg., Syracuse, N. Y.
Cadet Mess, Store and Academy, West
Point, N. Y.



Provident Life Insurance Co. Building,
Philadelphia
Fidelity Trust Building, Philadelphia
Atlantic City Convention Hall, Atlantic
City
Masonic Temple, Scranton, Pa.
Soldiers and Sailors' Memorial Bridge,
Harrisburg, Pa.
Public School Administration Building,
Pittsburgh



Washington Cathedral, Washington,
D. C.
City College, Baltimore
Municipal Office Building, Baltimore
Federal Reserve Bank, Baltimore
Buncombe County Courthouse, Ashe-
ville, N. C.



Union Terminal Tower, Cleveland
Church of the Savior, Cleveland

Scottish Rite Cathedral, Indianapolis
Chamber of Commerce Bldg., Cincinnati
War Memorial, Louisville, Ky.
Civil Courts Building, St. Louis
Missouri River Waterworks Building,
St. Louis



Museum, University of Michigan, Ann
Arbor
Chapel for Hope College, Holland, Mich.
Memorial Union, Ames, Iowa
General Hospital, Iowa City
Medical Arts Building, Oklahoma City,
Okla.
Masonic Temple, Topeka, Kan.
Central Lutheran Church, Minneapolis
Sears-Roebuck Co. Bldg., Minneapolis



Courthouse, El Dorado, Ark.
Convention Hall, San Antonio, Texas
Administration and Records Building,
Dallas, Texas
Courthouse, Grand Junction, Colo.
Masonic Consistory Bldg., Cheyenne,
Wyo.



Royal York Hotel, Toronto, Canada

(Indiana Limestone Company is a consolidation of 24 of the oldest and largest companies in the Indiana Limestone district. With assets of over \$46,000,000.00, this Company has facilities for handling any number of large contract operations.)



General Offices: Bedford, Indiana

Executive Offices: Tribune Tower, Chicago

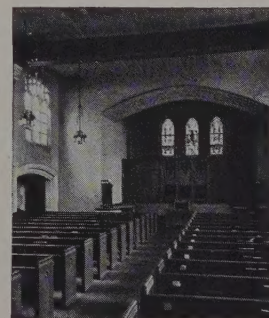
Made by
American Seating Company



Boulevard
Congregational Church
Detroit, Michigan
MR. LANCELOT SUKERT, ARCHITECT

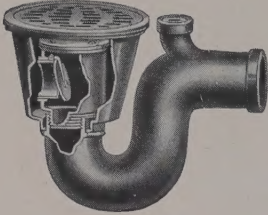
Nation Wide Service

THE service of the American Seating Company in cooperating with architect and builder is as wide as the nation. It includes designing, production and installation of chancel furniture and pews for churches, and the complete production and installation of seating for auditorium, theatre, and school.

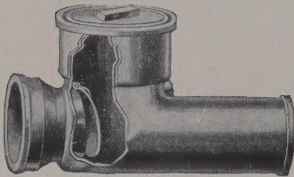


Consultations on plans and estimates given without obligation.

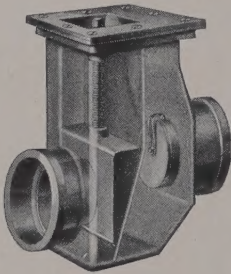
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- - - is the direct result of the care which has been taken in their manufacture. The years of experimental experience of our organization is offered to you through our engineering department who will be pleased to assist you in solving your drainage problems. Let us send you our 80-page catalog of drainage specialties—it's unusually complete.

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In Spring winds, Summer sun, Fall rains, or Winter snows, the "Overhead Door" operates perfectly. In fact, here is a door that will withstand all weather conditions.

OVERHEAD DOOR CORPORATION

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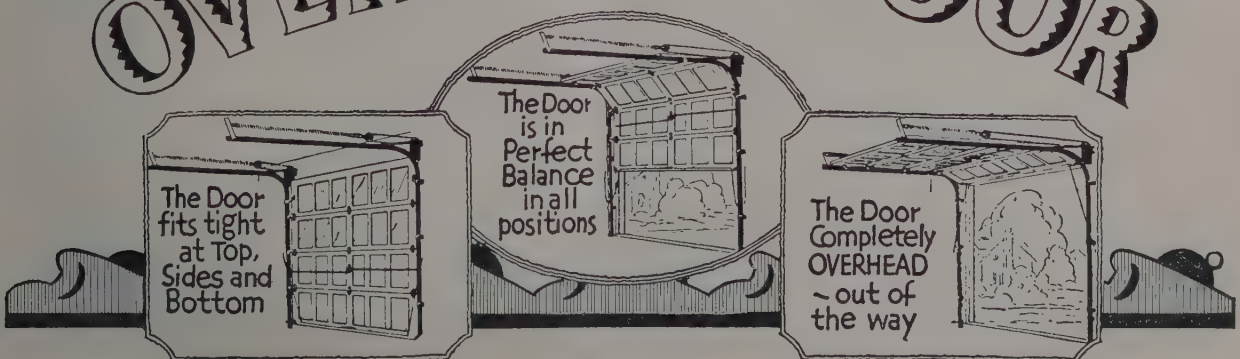
HARTFORD CITY, INDIANA

"The OVERHEAD DOOR"

The Door
fits tight
at Top,
Sides and
Bottom

The Door
is in
Perfect
Balance
in all
positions

The Door
Completely
OVERHEAD
- out of
the way



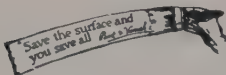
Last Word!

in school construction

*and Berry Finishes
are used throughout*



Other Berry Brothers' products used in this building include: Liquid Granite, Luxeberry Enamel, Berry's Enamel Undercoat, Luxeberry Wood Finish, Special Paste Wood Filler, Lionoil Floor Enamel, Berryflat.



BERRY BROTHERS' materials have played a prominent part in this building—the last word in school construction. Erected in the heart of an extremely wealthy community (Grosse Pointe, Michigan), this institution is of pure Georgian type and is most lavishly equipped. An architectural gem, it will serve as a model for schools designed and erected in the future.

Particularly notable are the walls, finished in Berry Brothers' Paste Wall Finish. This product proved its superiority for the job in competitive tests with other "makes". The first coat on bare plaster positively seals a wall

—no air checks or lime burns. No primer or sizing is required. It will cover 750 square feet to a gallon. Berry's Paste Wall Finish, according to the paint contractor, cost less to apply than any material he had previously used.

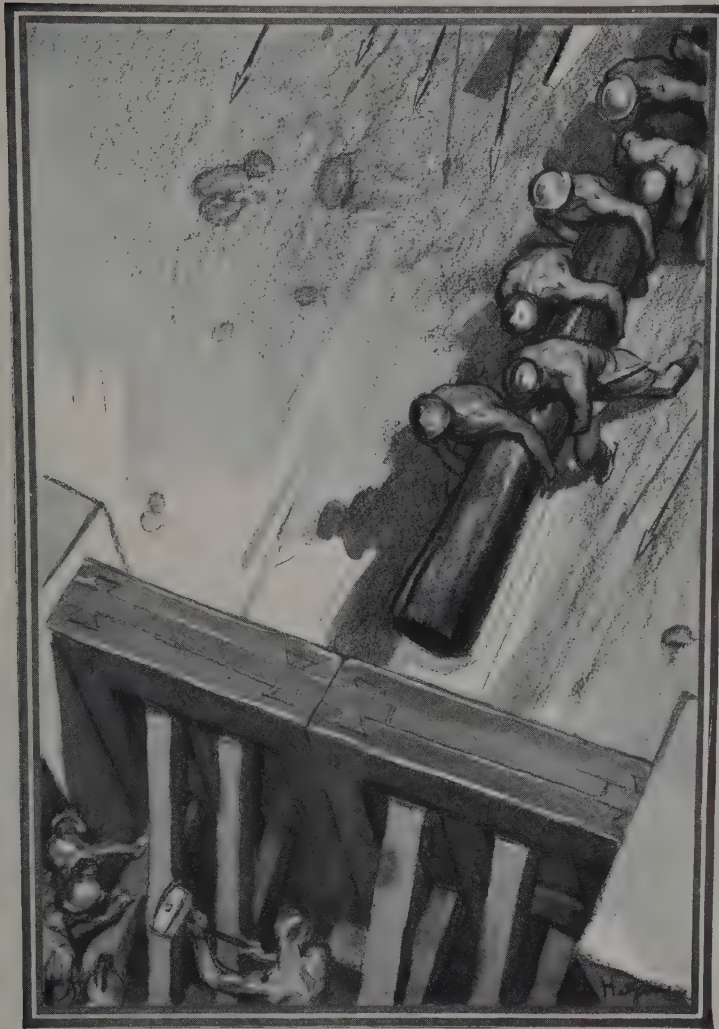
George J. Haas, Detroit, is the architect, while the Carl S. Barry Company, Detroit, served as general contractors with the Robert W. Eckert Company, Mt. Clemens, in charge of painting and decorating.

Write for further information concerning Berry Brothers' Paste Wall Finish and its application.

BERRY BROTHERS INC.

Varnishes Enamels and Lacquers

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Conceived with practical vision; built in steel, copper and composition; designed for never-ending service, **FA** Panelboards are better than you'll ever find elsewhere. Better to specify, better to install and better for the job.

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



IN New York City, the Bush Terminal Building, constructed in 1916. Ten years later, in Coral Gables, Florida, the Miami-Biltmore Hotel and Country Club. Both built by the same general contractors, Thompson Starrett Co. Both built with Atlas Portland Cement. (More than coincidence, here is significance and suggestion for every architect; cumulative evidence that Atlas possesses in high degree that dependability and permanence which are the true measure of quality in portland cement. (For great structures and small, the growing choice of Atlas advises with increas-

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Among its many friends the country over, Atlas is proud to count architects who year in and year out, over a long period, have built great structures for others and increasing good-will for themselves with Atlas. That prospective builders may the more readily approve the architect's specification of Atlas quality is one of the prime purposes of the current national advertising campaign. May we suggest that you watch for the full-color advertisements in the great national magazines. The Atlas Portland Cement Company, 25 Broadway, New York.

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It is June all winter at the Miami-Biltmore Hotel and Country Club (above), Coral Gables, Fla., built in 1926. The Bush Terminal Building (below) built in 1916, is a Gothic, thirty-five story show-room of merchandise. For both, Atlas Portland Cement was used.



For special speed in construction and early use of completed work, The Atlas Portland Cement Company offers Atlas LUMNITE Cement, through an arrangement with its affiliated company, The Atlas Lumnite Cement Co. Lumnite is not portland cement. In 24 hours it produces concrete which exceeds in strength the 28-day concrete of portland cement.

THE QUIET MAY has gained national recognition as the standard of perfection for automatic oil burners. **¶** Its simplicity and reliability have been, and will continue to be, featured effectively in magazine, newspaper, car card, outdoor and direct mail advertising, as well as by the sincere verbal endorsement of many thousands of users.

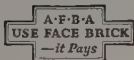
QUIET MAY
AUTOMATIC OIL BURNER

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He who builds of Face Brick perpetuates his artistry and his skill, for Face Brick walls can never, never fade or take on a forbidding countenance with the passing years. The rich color tones glide into soft, mellow maturity—a treasured possession during life and a legacy for posterity. And as its beauty endures so does Face Brick outlast less distinguished materials.

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—requires no paint or whitewash



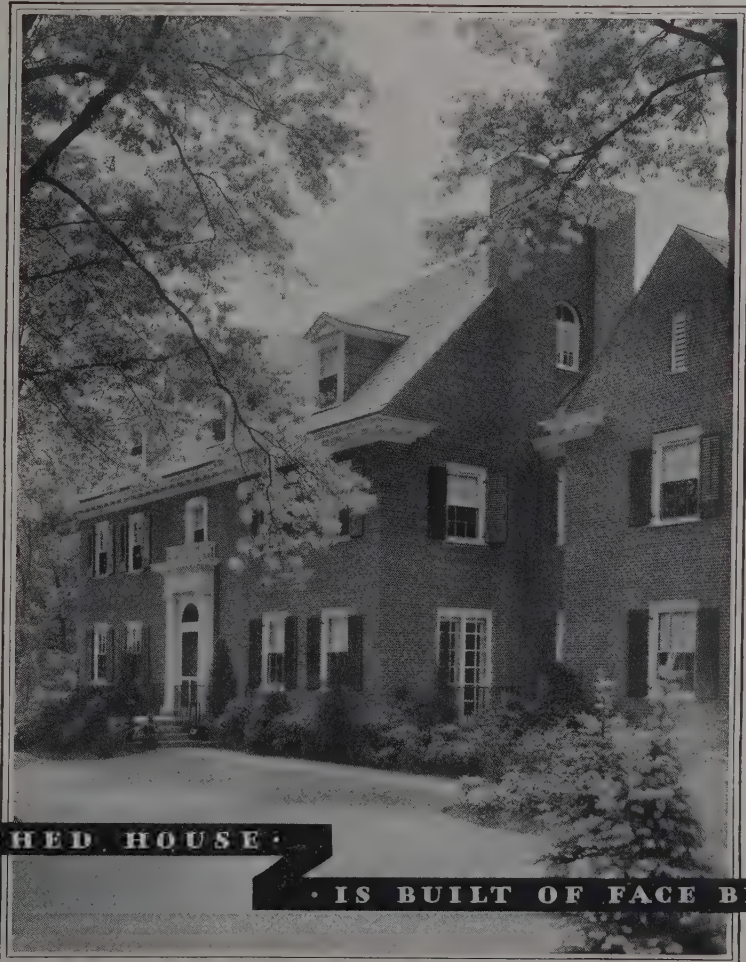
These reference books, worthy of any library, have been compiled for your personal use:

"Brickwork in Italy," An attractive and useful volume of 298 pages, especially for the architect, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen, six dollars postpaid. Half morocco, seven dollars.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with half-tones and measured drawings of Tudor and Georgian types and American adaptations; sent postpaid for two dollars.

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AMERICAN FACE BRICK ASS'N
2158 City State Bank Building
Chicago, Illinois



THE DISTINGUISHED HOUSE:

IS BUILT OF FACE BRICK

Country home, Montclair, N. J.
Wallis & Goodwillie, Architects.

A COMBINATION Bath Tub

*Regular Bath, Shower Bath, Seat Bath, Foot Bath, Child's Bath
All in One Piece, Patented*

Semi-Vitreous Porcelain and Enameled Iron Ware



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.



PLATE 11-E
Enameled Iron Ware, 44x30 inches to tile in right or left hand corner. Enameled white all exposed parts. Only one size made.

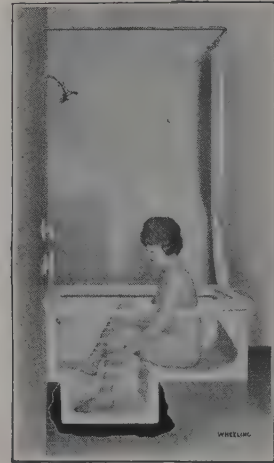


PLATE 30-E
Semi-Vitreous Porcelain Ware, 44x30 inches to tile in right or left hand corner, or in recess. Glazed white all sides. Only one size made.

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. 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 commends 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.

When one desires to get out of the COMBINATION BATH, he can do so without the aid of grip-rails or even the use of his hands, by merely standing up—just like arising from a chair.

Water can be turned on and off or discharged without changing from a sitting position, instead of being obliged to slide along the bottom of the tub, in order to reach the valves, as is necessary when using any other type 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 to 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.

WRITE US FOR DESCRIPTIVE BOOKLET GIVING MEASUREMENTS AND OTHER DETAILS

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

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

HARRIS' NEW SYSTEM

U. S. Patent No. 1648846
November 8, 1927

**INCINERATION
HEAT
LIGHT
POWER**

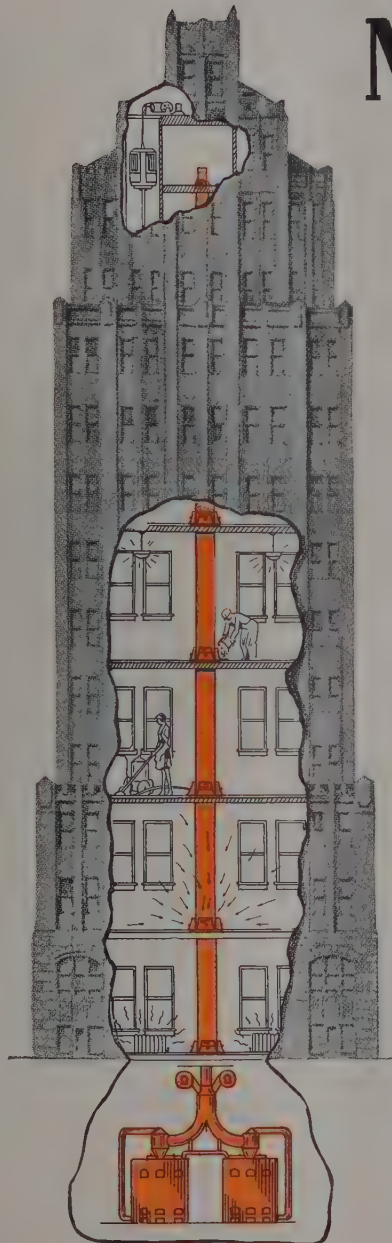
**GARBAGE AND
REFUSE COLLECTION
AND INCINERATION
VACUUM CLEANING
AND VENTILATION**

Harris' New System now makes possible heat, light, power, garbage and waste collecting, incineration, vacuum cleaning and ventilation for all types of buildings, from four stories to any number of stories, at a minimum cost less than any other combined system. All of the above-stated functions are completely carried out with this one mechanical unit, doing away with the use of several different systems to accomplish the same purpose.

The Harris New System is graphically illustrated in the drawing. Architects and engineers are earnestly invited to investigate this system.

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

*Exclusive State Rights for Sale at
\$50 per 1,000 of Population*



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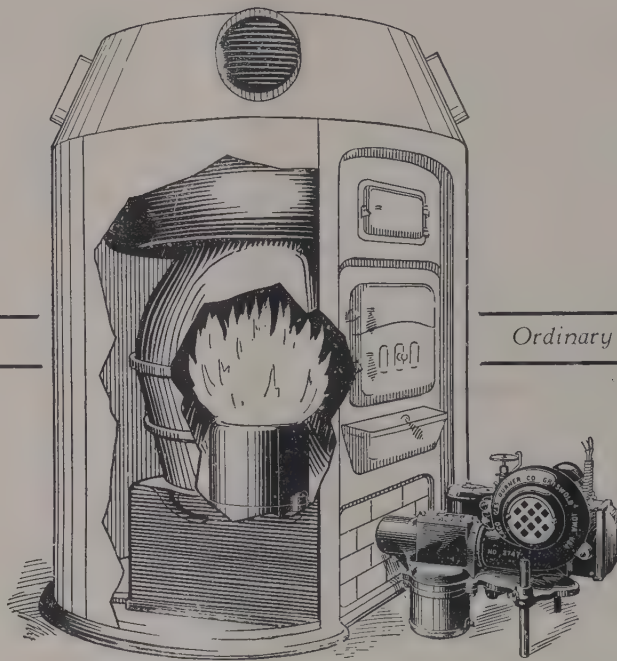
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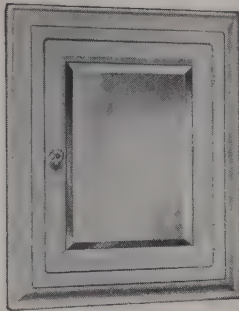
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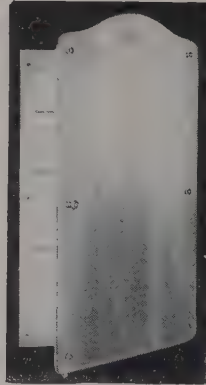
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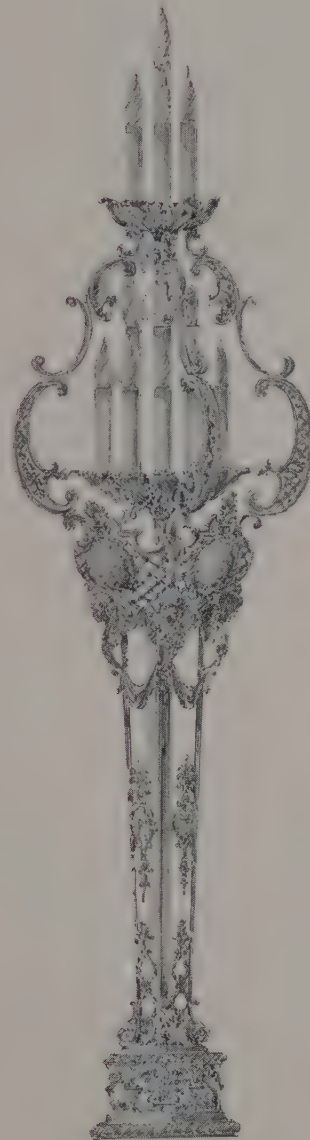
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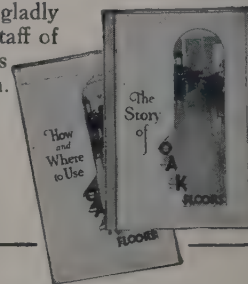
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SOUTHERN ARCHITECT *and* BUILDING NEWS

VOLUME 54

MARCH, 1928

NUMBER 3

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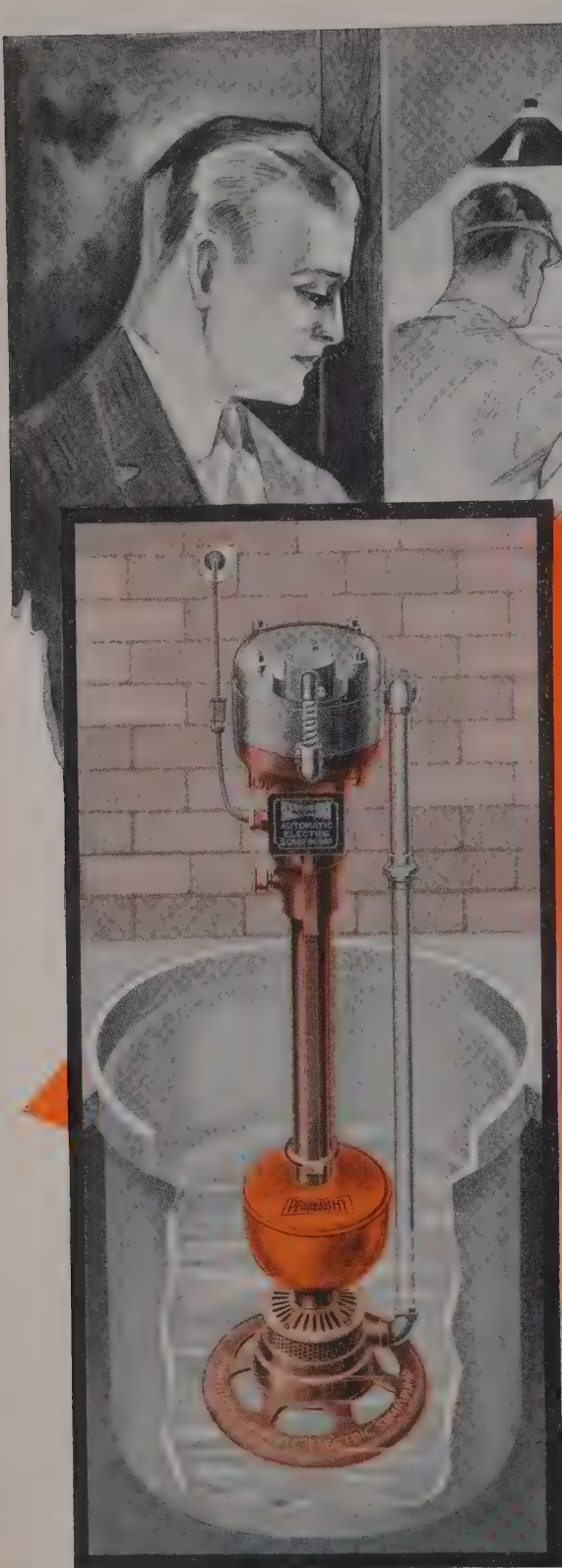
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FREDERIC CHILD BIGGIN, A. I. A.

MR. BIGGIN was born in Middletown, New York in 1869. His early education was received in the schools of Baltimore, Maryland. He won a scholarship to McDonough School and graduated in 1886. He later graduated from the Maryland Institute of Art and Design (architectural course) and then entered the School of Architecture at Cornell University and graduated in 1892. He received his Master's Degree from Leigh University in 1913. He was admitted to the American Institute of Architects in 1912. He served as instructor of architecture at Leigh University for several years and then entered the practice. In order to gain greater experience Mr. Biggin wandered pretty much all over the country working in many of the large architectural offices in New York, Philadelphia and on the Pacific Coast. From 1911 to 1916 he was in charge of the Department of Architectural Engineering, Oklahoma A. & M. College. In 1916 he accepted the chair of Dean of the Architectural School of the Alabama Polytechnic Institute, at Auburn, a position he has held ever since. Mr. Biggin is a member of the Alabama State Art Commission, Past President of the Alabama Chapter of the American Institute of Architects. During the war he served the United States as Architect in the Construction Division of the Army at Washington.



PAUL VALENTI, R. A. B. A., A. I. A.

MR. VALENTI received his early preparatory education at the Boston Latin School and later entered Harvard University. After attending Harvard he decided to finish his education abroad. He took the entrance examination to the Royal Academy of Fine Arts at Brera, in Milan, Italy, and passed successfully, entering the regular eight-year Course in Architecture. During his work at the Academy he studied under Camillo Boito, a man of international repute, both as an architect and critic as well as a versatile writer. He also studied under Pogghiaghi, author (sculptor) of the new bronze doors of the Cathedral at Milan and under Ferrario the scenographer of La Scala Opera House. In his senior year at the Academy he entered an international competition for the Royal Palace in Sofia, Bulgaria, with two of his colleagues and their design was one of the four premiated.

He graduated in 1913 with high honors and was awarded the much coveted Gold Medal. During the War he served the United States as Consulting Expert on Matters of Vocational Training. In 1921 he accepted the position he now holds in the School of Architecture at Washington University, St. Louis. In 1923 he was knighted by the King of Italy for distinction in his particular field. Mr. Valenti conducts annually a Summer School for students in architecture in Italy under the Auspices of the Royal Italian Government.



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*Southern Architect
and Building News
March, 1928*

SOUTHERN ARCHITECT *and* BUILDING NEWS

MARCH, 1928



VOLUME 54

NUMBER 3

Savannah's Georgian Heritage

By CHRISTOPHER P. H. MURPHY, JR.

THE SIX delineations appearing in this issue are representative of the very beautiful architectural examples to be found at Savannah, Georgia. Though not possessing the great age of the New England settlements with its attendant advantages, Savannah has many fine structures dating back to the period just after the year 1800, a time when the colonists were reaping the fruits of those years of labor which began so arduously in 1733, the year of the founding of the city of Savannah.

With the advent of a prosperity that was to continue almost unbroken until the time of the Civil War, the early Savannahians commenced to erect buildings of singularly expressive beauty.

Those dwellings that have survived the changes that occur so swiftly in American cities appear to us now as the very embodiment of the spirit of the times. This is more true of the residential buildings now standing than it is of the public structures, these last being generally of later date and less fortunate origin. A few notable exceptions there are, however, in the Savannah churches, but these are not within the scope of this article, for the accompanying drawings are all of residences.

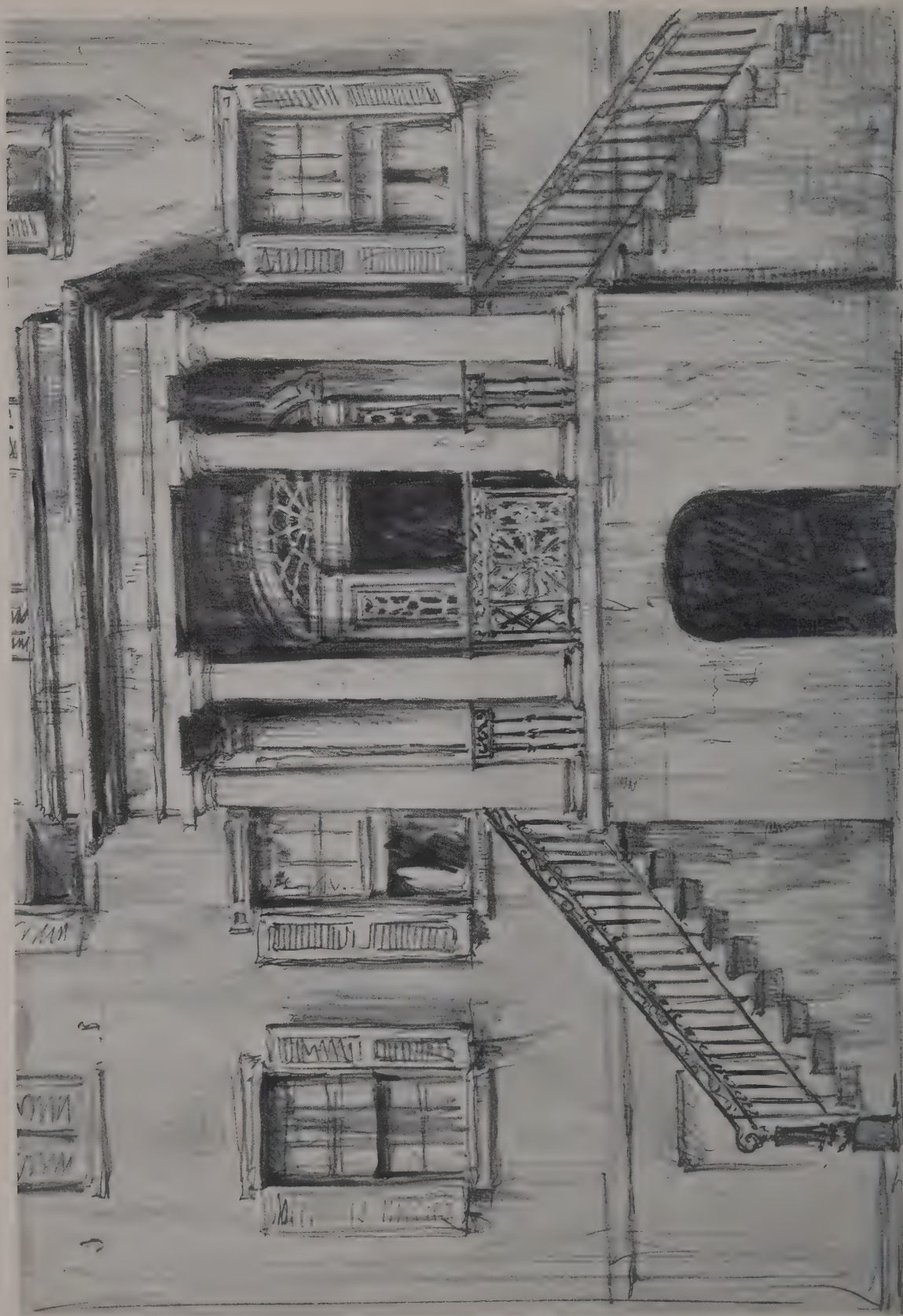
In almost every case the immediate architectural influence appears to be English, and in this particular Savannah differs greatly from the neighboring city of Charleston, where there is more than a suggestion of the West Indies in the preponderant use of colored stucco and roofs of tiles. These are the exception rather than the rule in the Georgia City. Though much less of the tropical flavor is present in the architecture of Savannah than appears in that of Charleston, there is nevertheless a perceptible amount of a softer influence as compared with the early American buildings of the more Northerly states.

The early builders of Savannah seem to have anticipated time, so to speak, in rounding off the angles of their buildings. That is, of course, in a figurative sense. A Savannah doorway of the best period has a very inviting character. It is primarily the entrance to a home, and in the wood or stone carving as well as in the design, it lacks the purely classic quality of a New England door. Yet it supplants with a certain graciousness that degree of formal coldness that the purely classic seems nearly always to connote. And this may be taken as typical of entire buildings, not doorways only.

If the architect of today can recreate this rather intangible air of graciousness as skillfully as he has already revived much of the early American elegance, his will be no small achievement.

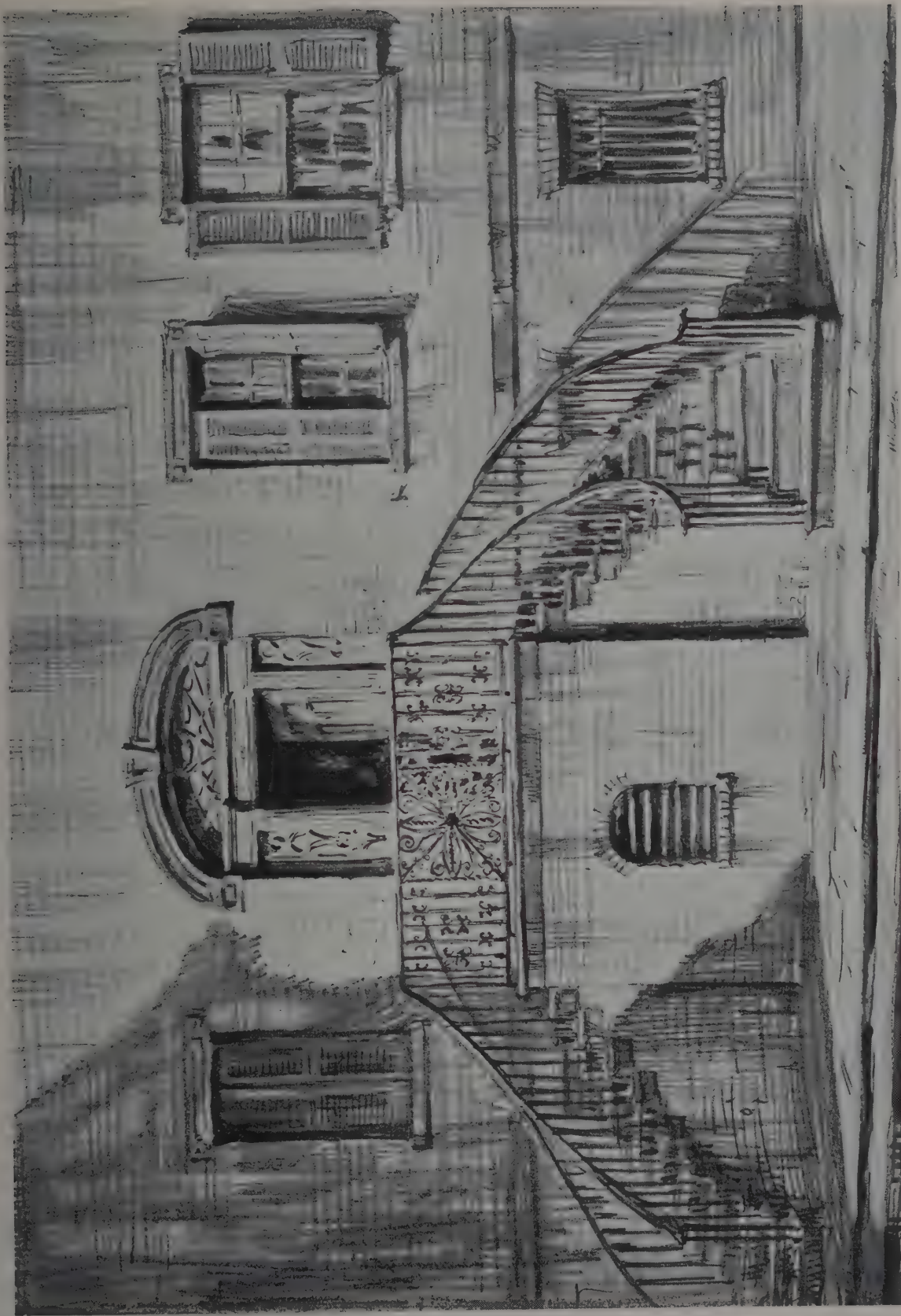
Of the subjects of the drawings reproduced, little need be said that is not expressed pictorially.

The porch of the Craig Barrow House is of comparatively modern origin, while the doorway of the Davenport House probably antedates all the others and is one of the most perfect of its style to be found in the South. The double stairway possesses a very graceful railing with a wrought iron panel of the finest craftsmanship. The porch of the residence on Perry Street is worthy of attention and the carriage entrance of the Scarborough Mansion is really notable in its massive simplicity, the work of an architect who understood how to adapt the classicism of his profession to express the spirit and custom of a new environment and a different period. The exceedingly large residence of which this gate is a detail possesses many very fine features, including the main entrance and a side porch of exceptional beauty. The drawing of the Hermitage is a view of the facade of an old plantation building near Savannah, almost the only fine plantation now exist-



OLD RESIDENCE ON PERRY STREET, SAVANNAH, GA.

CHRISTOPHER P. H. MURPHY, JR., DELINEATOR



DOORWAY, THE DAVENPORT HOUSE, SAVANNAH, GA.

CHRISTOPHER P. H. MURPHY, JR., DELINEATOR

MARCH, 1928



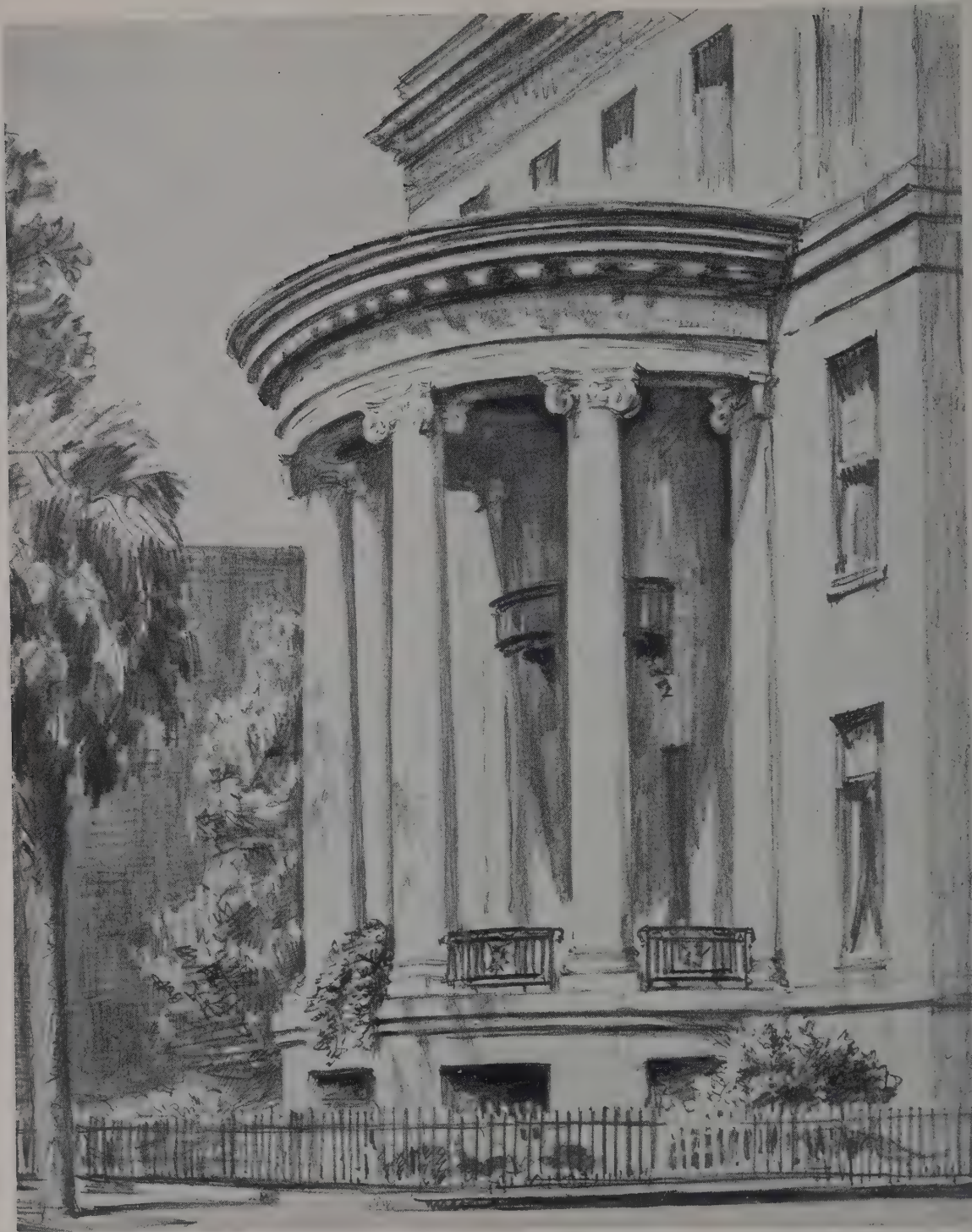
CARRIAGE ENTRANCE, SCARBOROUGH HOUSE, SAVANNAH, GA.

CHRISTOPHER P. H. MURPHY, JR., DELINEATOR



THE HERMITAGE, SAVANNAH, GA.

CHRISTOPHER P. H. MURPHY, JR., DELINEATOR



EAST PORCH. THE CRAIG BARROW HOUSE, SAVANNAH, GA.

CHRISTOPHER P. H. MURPHY, JR., DELINEATOR

ing in its entirety. It is unfortunately in an advanced state of decay, but still presents a vivid suggestion of its past stateliness.

The sixth drawing presents the front porch of the Thomas Residence, a most remarkably graceful entrance. The double winding stair has its curves echoed in the porch itself, while the columns supporting the roof of the porch are derived from the

Ionic, in excellent scale and proportion. This entrance and its approach may be regarded as one of the finest, not merely in Savannah but in the entire country.

These examples of Southern buildings are replete with suggestions for the architect in modern practice and in nearly every case hold rich possibilities for adaptation.



The Editor's Annotations



SMALL DETAILS

WE BEGIN this commentary with the presumption that very few buildings designed by architects are wholly unattractive and void of all architectural character. And, with very few exceptions, all of which might be counted on the fingers of one hand, has there been designed any building which can be pointed to as an example of perfect architecture. So, we might apply this old familiar phrase, "there is a little bit of good in the worst of us and little bit of bad in the best of us, so, it behooves any of us to talk about the rest of us," to buildings. However, in our examination of several hundreds of photographs each year submitted for publication we have been forced to observe many regrettable mistakes on the part of the architects having designed these buildings. Many times we have been deeply disappointed at not being able to present subjects to our readers due to the unfortunate selection of light fixtures, cornices entirely out of scale, ill-proportioned paneling, and numerous other details which completely spoiled the buildings, which otherwise were delightful examples in composition and really beautiful designs. It is the small details, the little mistakes—that can be so easily avoided by a careful rechecking and study of the finished drawings and even after the building is under construction, that our architects need to give their attention.

We realize that many times it is the fault of the client when these discrepancies show up in the finished building. Quite often the client insists that certain fixtures be installed and certain things be added here and there which does not meet with the approval of the architect but, to get the job finished he must give way to the client's demands. It might be inspiring to you to quote here a story that has been told of an experience the late Henry Bacon once had with a building committee. "It seems Mr. Bacon had designed a very satisfactory building for his clients but upon the final examination of the drawings they realized that he had inserted small panes of glass for the windows. This, they said 'would never do.' For their own reasons they insisted that large panes be used. What was the result? Henry Bacon turned down a handsome commission and a fat fee simply because he would not sacrifice what he considered one of the principle requisites of architectural correctness in the design he had created.

Henry Bacon rose from an obscure position just the same as many an architect holds today in his profession to the pinnacle of architectural leadership and earned a respect by his fellow colleagues which few architects today enjoy. It was that strong and admirable quality in Henry Bacon's make-up that would not let him disregard the dictates of his conscience, as to perfect correctness in architectural design to satisfy the whims of a client, that in the end brought him the most coveted of all honors—the Gold Medal in architecture.



A COMPETITION WORTH WHILE

OUR respect and admiration for the late A. W. Brown, and our appreciation for a noble undertaking by the Ludowici-Celadon Company, prompts us to call your special attention to their advertisement in this issue in which they announce a Traveling Scholarship Competition as a memorial to their late president.

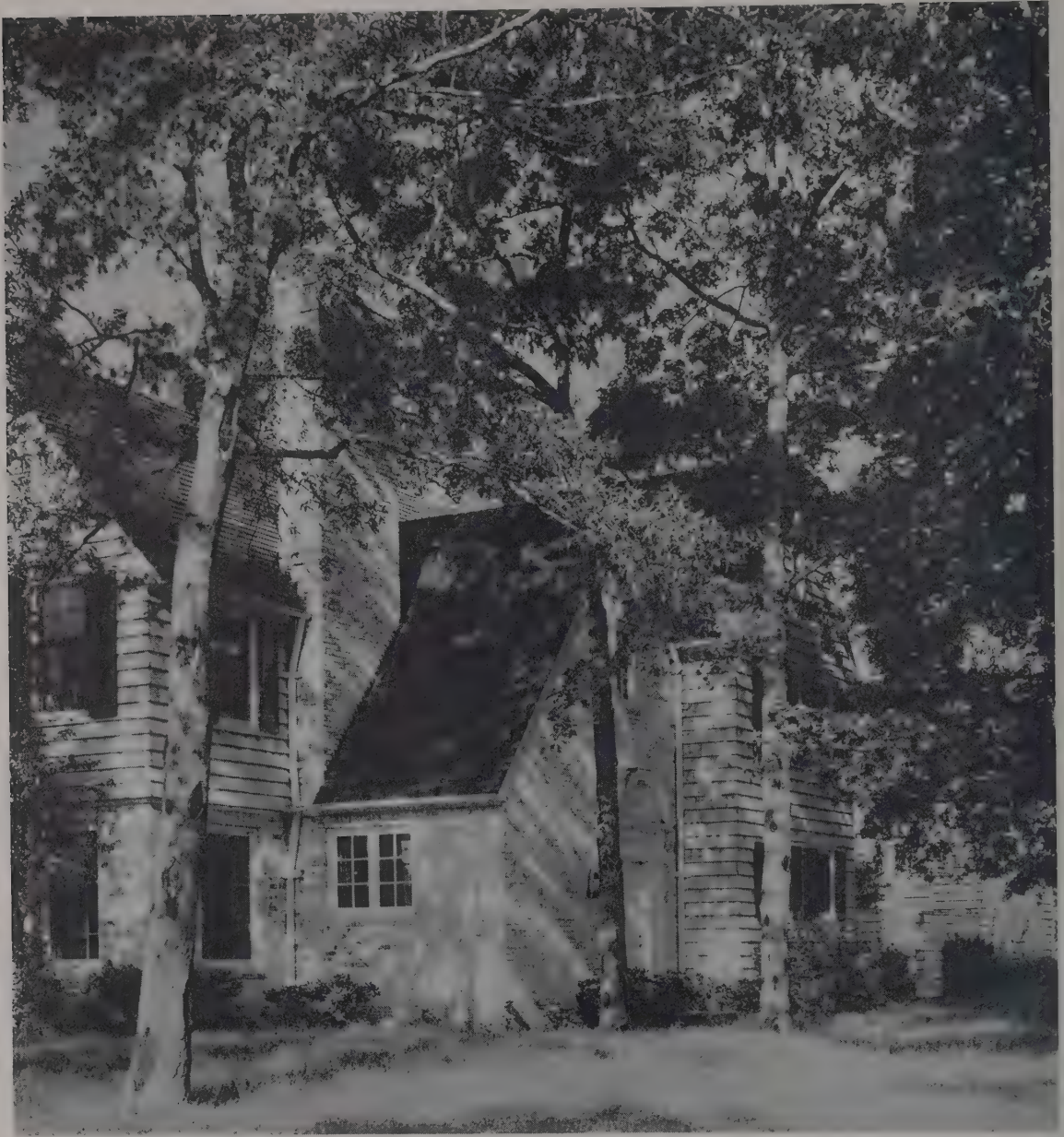
That this competition is to be held under the direction of a committee of the American Institute of Architects and the committee composed of such men as J. Monroe Hewlett, Charles Butler and William D. Foster, speaks well for a successful competition. The value of the scholarship is Two Thousand Dollars, to be used in defraying the expenses of a year of travel and study in Europe by a worthy and deserving architect or architectural draftsman. Traveling expenses between the winner's place of residence and the port of New York will be paid in addition to this amount.

While our architects in the South have not taken a very keen interest in competitions in the past, it is to be hoped they will recognize in this competition a splendid opportunity to avail themselves of a very worthwhile period of study abroad. Those wishing to enter this competition should communicate with the Secretary, Mr. Wm. D. Foster, 10 East 47th Street, New York City.



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Architecture and the Small House



By RAY HOLCOMBE

IT SEEMS to me we have at last reached the main highway that will undoubtedly lead to something better for Small House Architecture, and we can now look with some enthusiasm to the future. The more recent examples coming under my observation are convincing that both architect and layman are really taking the small house seriously as never before. There was a time not so very far removed in the past when the architectural profession gave very little thought to this phase of practice and the building public were even more indifferent.

There were many contributory causes for this indifference to and neglect of the small house. Just after the World War our housing facilities were far short of the actual demands and necessary requirements. The Real Estate Promoters realized there was great money making possibilities for them in building and selling small houses. Before these houses could be disposed of it was necessary to create in the minds of the public the desire to own a home. So, they started the "Own Your Own Home" idea, and we are all familiar with the many campaigns put on by these promoters throughout the country. These campaigns accomplished the purpose for which they were started. The public did buy homes, all kinds of houses, regardless of their construction and attractiveness. Today, we look with no little regret upon these thousands of ill-conceived, unattractive and poorly constructed dwellings which line the streets of our cities, towns and suburbs. While this idea did promote more building it undoubtedly did more harm to the cause of architecture

than any one movement ever started in this country.

The layman who spent his money in these early years after the war has now had time to check up, to really think and see the error of his way. He has made it a point to tell his friends and neighbors of his experience, and this word of mouth publicity is today accomplishing as much for the good of architecture as the Real Estate campaigns hindered the promotion of good architecture. The building public is now demanding honest construction and some semblance of beauty in their houses. Consequently, the architectural profession is being called upon to do small houses more so than ever before in our history.

The experiences of the past it would seem has not only taught the layman to go slow before building but has also impressed upon the Real Estate Developer the importance of good architecture in housing construction. There are quite a number of Real Estate concerns in different sections of the South

that are today really co-operating with the architectural profession and endeavoring to bring to their clients the very best in small houses—houses that are soundly constructed and attractive in appearance. This is a most pleasing sign of what can be expected in the future. The architectural schools are turning out graduates today thoroughly schooled in the art of design and imbued with the spirit so necessary in the development of the æsthetic side of our architecture. To these younger men in the profession are coming the majority of commissions for small houses and they are handling their problems in a most encouraging way.



Photos by Edison Studios

Entrance Detail
House of Mrs. John F. Staub, Houston, Texas
John F. Staub, Architect



Living Room Detail

It is quite apparent, from the many delightful examples coming to my attention recently, that the younger men are acting wisely by going to well established precedent for their inspiration. In fact, they are following the same well defined course which has produced so many beautiful and fine large country houses. Every well established style—Colonial, French, Spanish, Italian and English, are being used with an originality that is both striking and pleasing.

It is quite interesting to note the life and vitality being put into our small houses done after the Colonial manner, taken from the crude and cold examples of the early Republic. The house here illustrated is one in point. The architect having designed this house for his own family uses was not handicapped as is the usual case by the whims of a client. His taste and preferences and that of his wife have been expressed with the least loss of effort. An examination of the sketch plans show a solution in planning which offered very many advantages to a free and informal treatment of the exterior to express the plan and to a simple, appropriate interior scheme to supply the background for a collection of furniture of fine character. The house



Photos by C. H. Kiefner

LIVING ROOM DETAIL, HOUSE OF MRS. JOHN F. STAUB, HOUSTON, TEXAS
JOHN F. STAUB, ARCHITECT

is a modern interpretation of an eighteenth century New England Colonial house. In adapting a house of Eastern traditions to Texas, a first requirement is easy ventilation and exposure on three sides for the living rooms. The long summers when much comfort is derived from the prevailing south breeze, and easy ventilation is desirable, has been amply supplied in this house as shown by the plan with the main rooms having three exposures, ensuring a cross draught at all times.

In addition to this feature of the plan, there is the very important one of great economy of space. The entrance hall is small but adequate. The living room is generous in size and pleasant in proportion. The dining room, nicely balanced, is of proper size in relation to the larger room from which it is entered.

The service section has received equal attention with the remainder of the house. The alcove between hall and kitchen, with dressing table and telephone on one side and lavatory on the other, is a particularly efficient and economical arrangement.

The second floor is equally well arranged for economy of space, good ventilation and adequate storage or cupboard space. The interior decorative



Dining Room Detail



Photos by C. H. Kiefner

DINING ROOM DETAIL, HOUSE OF MRS. JOHN F. STAUB, HOUSTON, TEXAS

JOHN F. STAUB, ARCHITECT

treatment has been kept simple and in perfect keeping with the traditions of early Colonial work.

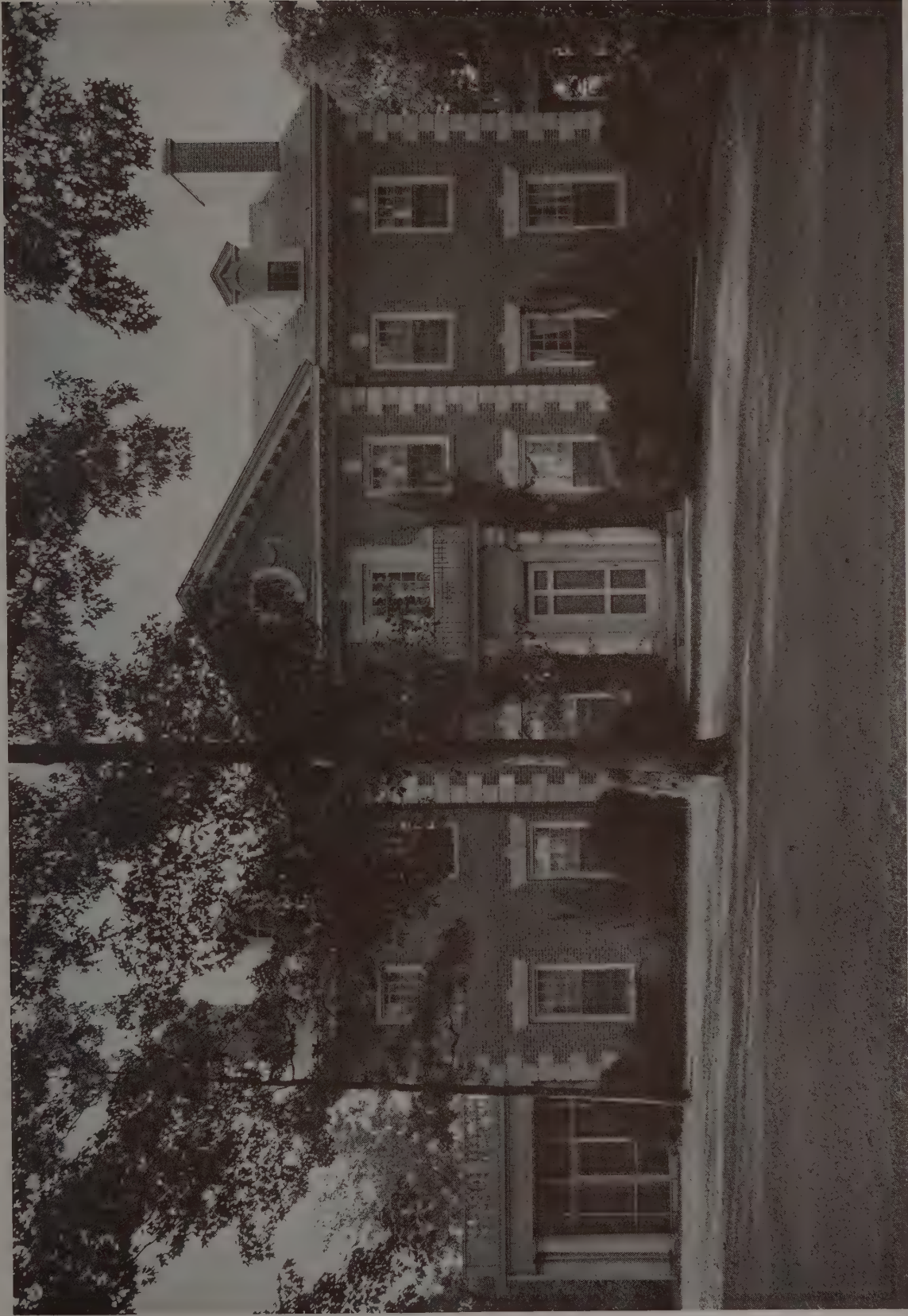
The exterior walls have much variety of texture. The bricks are of light common pink which through firing are covered with a white precipitate of un-

even disposition. The white shingles are of thick cypress with one thin coat of white creosote stain, the trim of windows and doors is smooth and painted white. This gives three white textures to which the dark green blinds are a contrast. In all a small house of excellent architectural character.



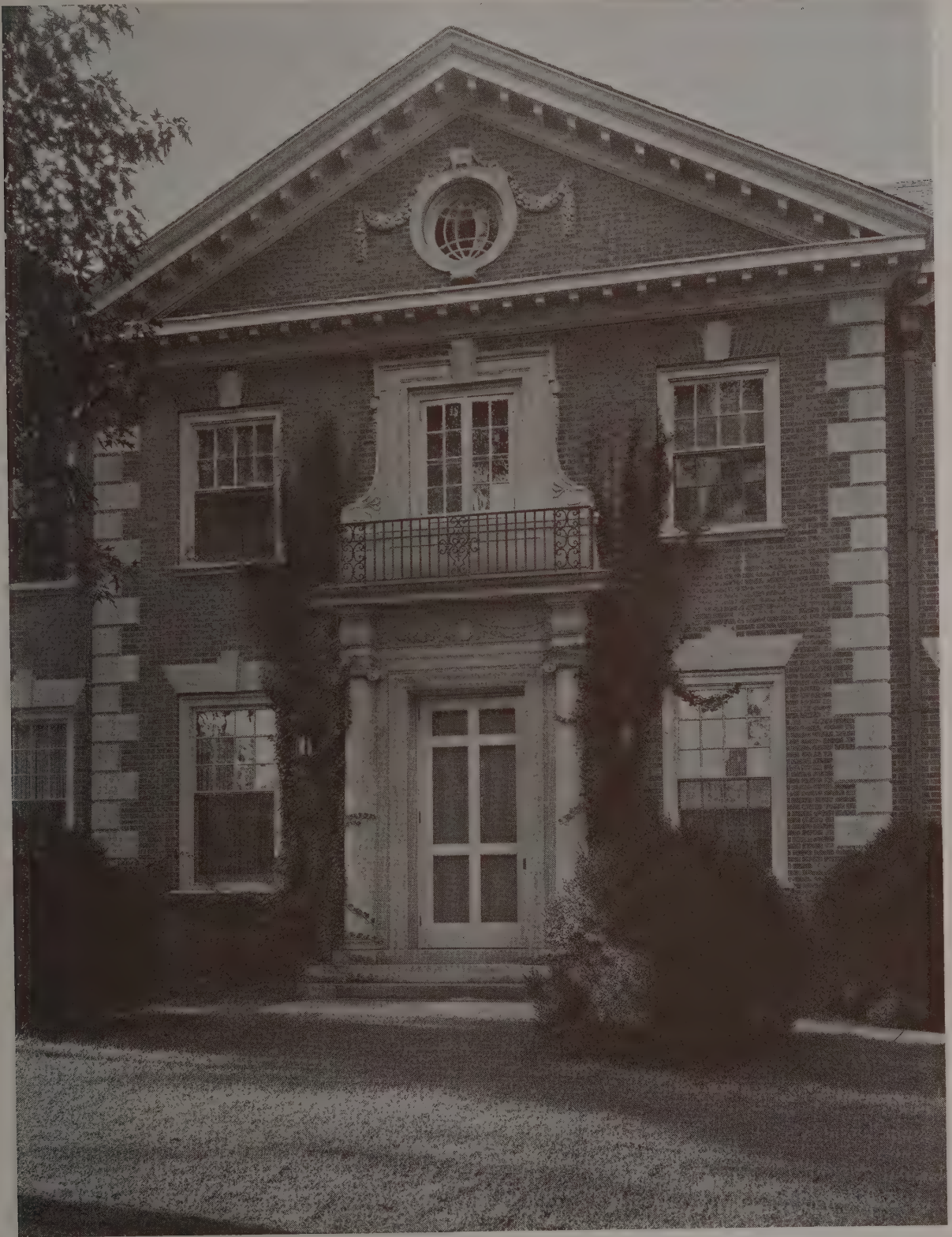
Photo by C. H. Kiefner

GARDEN SIDE, HOUSE OF MRS. JOHN F. STAUB, HOUSTON, TEXAS
JOHN F. STAUB, ARCHITECT

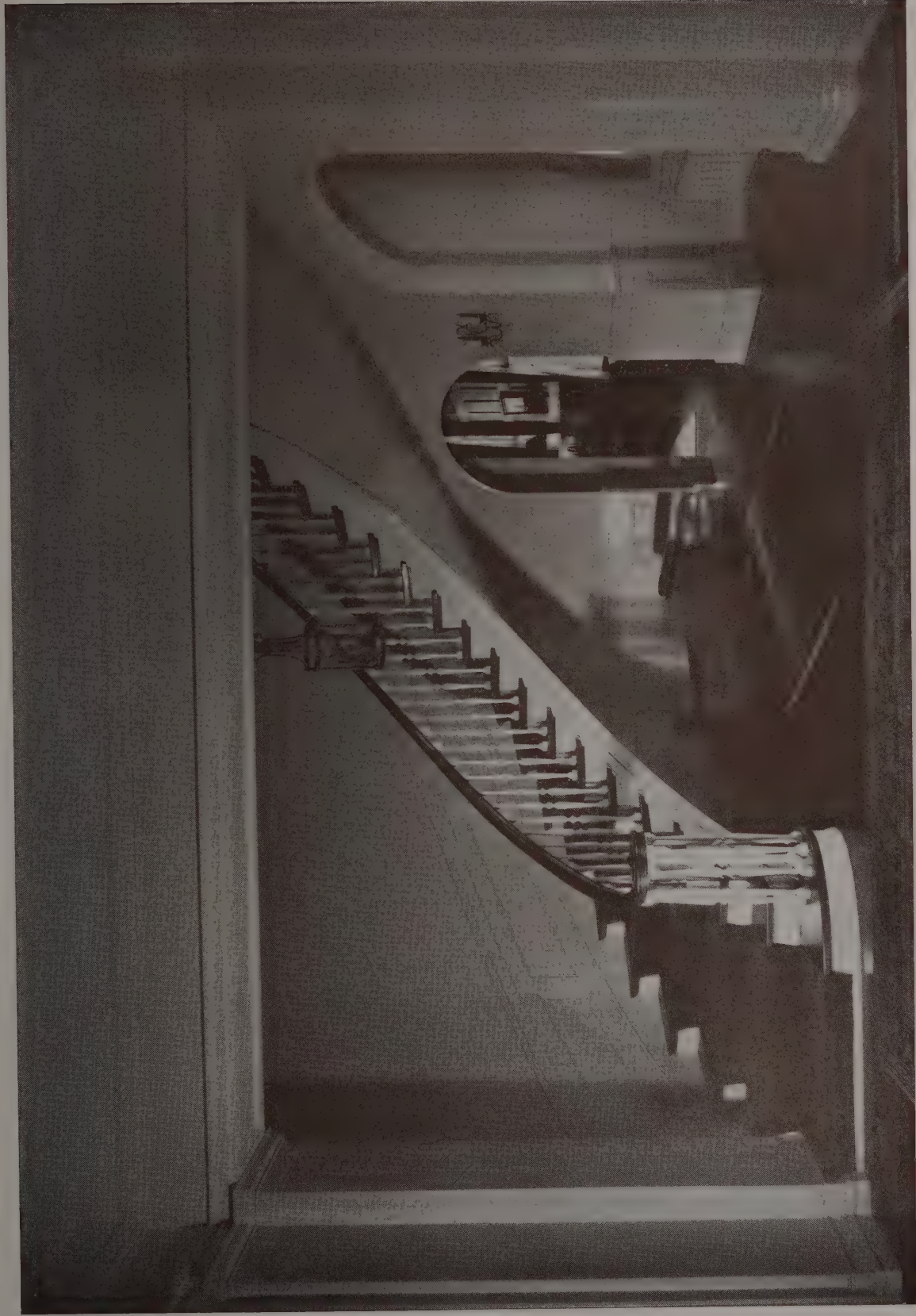


Photos by Fishbaugh & Lee

HOUSE OF S. J. PATILLO, ESQ., ATLANTA, GA.
PRINGLE & SMITH, ARCHITECTS



ENTRANCE DETAIL
 HOUSE OF S. J. PATILLO, ESQ., ATLANTA, GA.
 PRINGLE & SMITH, ARCHITECTS



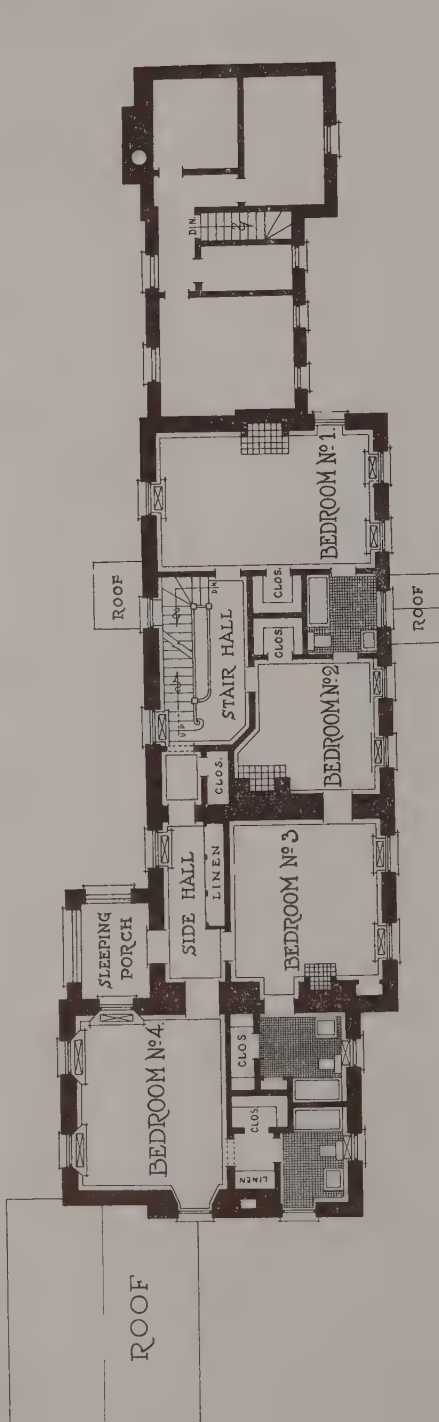
STAIRHALL
HOUSE OF S. J. PATILLO, ESQ., ATLANTA, GA.
PRINGLE & SMITH, ARCHITECTS



LIVING ROOM DETAIL
HOUSE OF S. J. PATILLO, ESQ., ATLANTA, GA.
PRINGLE & SMITH, ARCHITECTS



HOUSE ON GRAMMERCY FARM ESTATE, HOT SPRINGS, VA.
W. DUNCAN LEE, ARCHITECT



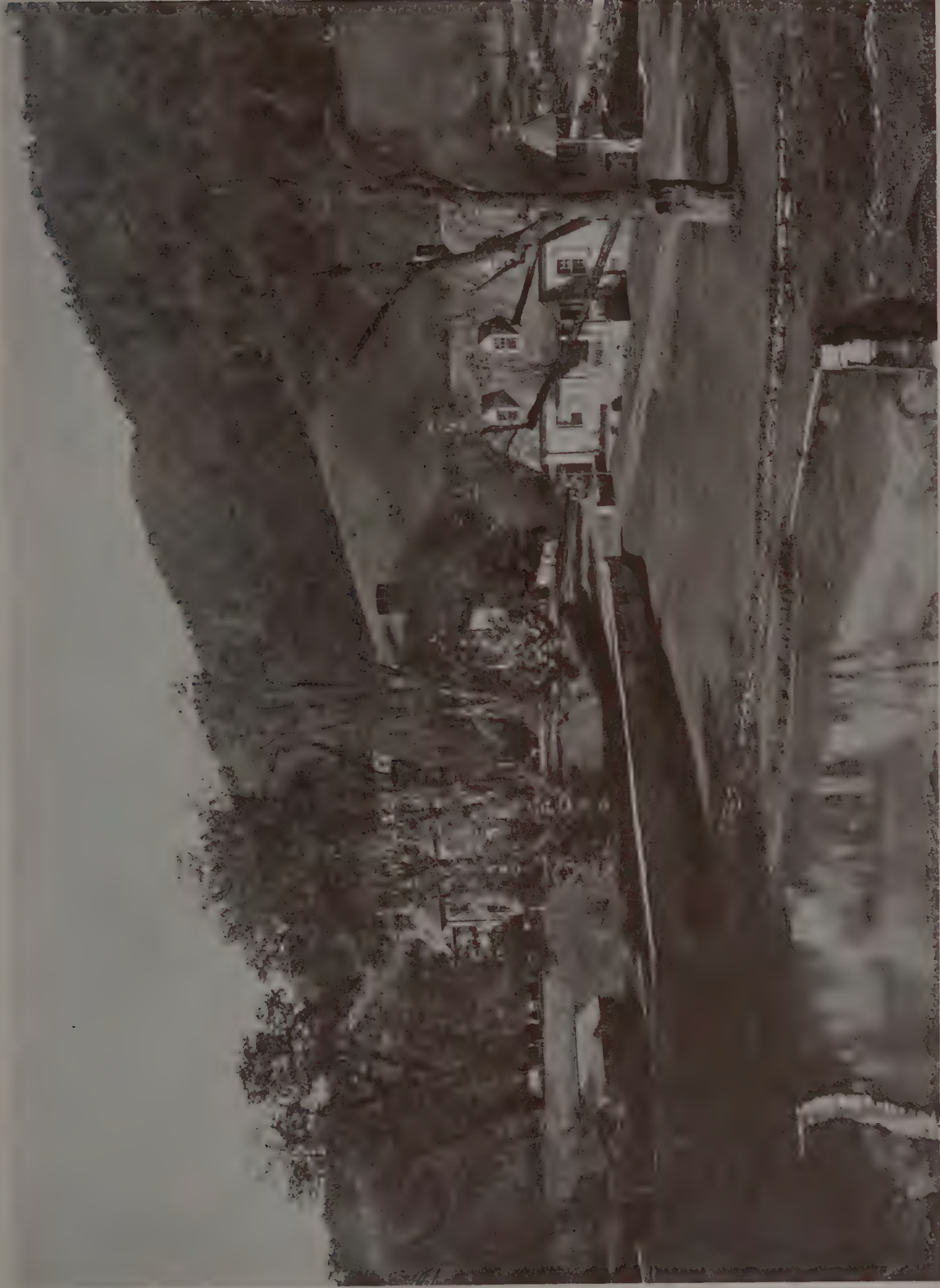
SECOND FLOOR PLAN



FIRST FLOOR PLAN

Scale $\frac{1}{8}'' = 1'0''$

HOUSE ON GRAMMERCY FARM ESTATE, HOT SPRINGS, VA.
W. DUNCAN LEE, ARCHITECT



HOUSE ON GRAMMERCY FARM ESTATE, HOT SPRINGS, VA.
W. DUNCAN LEE, ARCHITECT

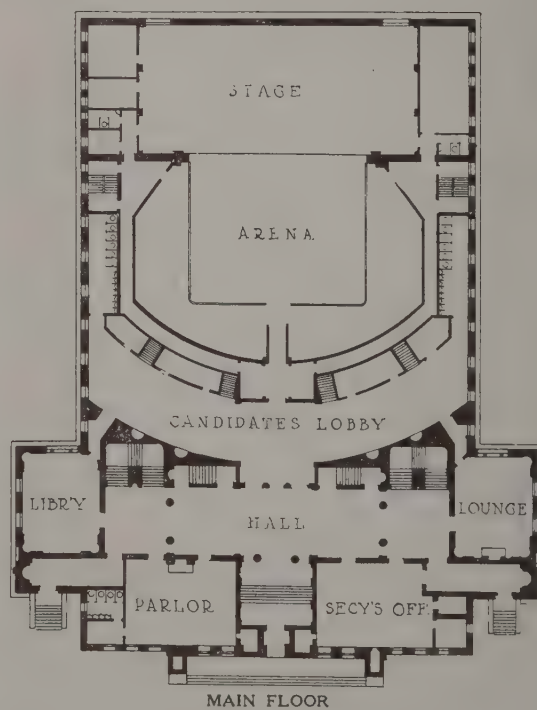
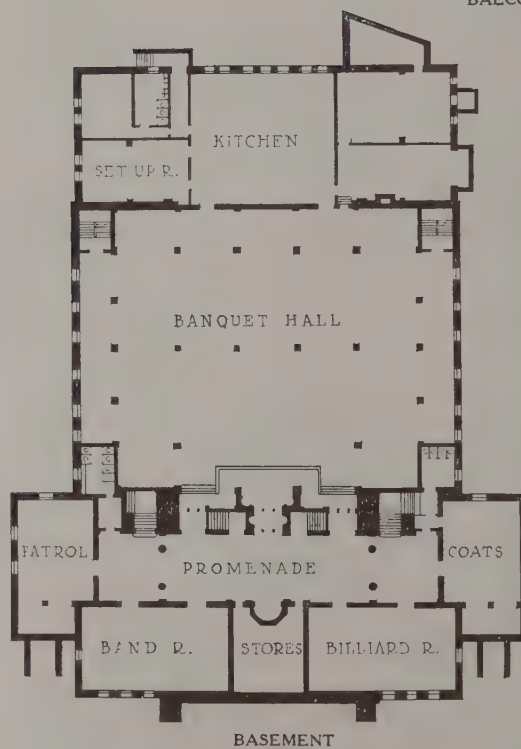
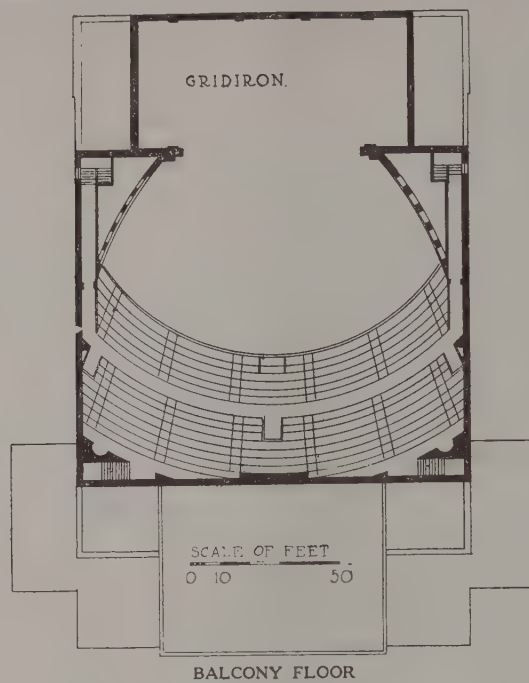


FORSYTH COUNTY COURT HOUSE, WINSTON-SALEM, N. C.
NORTHUP & O'BRIEN, ARCHITECTS



Photo by Patterson

SCOTTISH RITE CATHEDRAL, SAN ANTONIO, TEXAS
HERBERT M. GREENE CO., ARCHITECTS
RALPH CAMERON, ASSOCIATE ARCHITECT



FLOOR PLANS

SCOTTISH RITE CATHEDRAL, SAN ANTONIO, TEXAS

HERBERT M. GREENE CO., ARCHITECTS

RALPH CAMERON, ASSOCIATE ARCHITECT



The South's Future Skyscrapers



By ERNEST R. DENMARK

AT THE very outset any attempt to prophesy with regard to the future of Office Building Architecture in the South may seem futile and dangerous. Therefore, whatever might be said in this article will of necessity be presumptuous and may be challenged without hurting the author's feelings in the least. Due to the great progress now being made in the South in an industrial and commercial way, anyone would be quite out of their minds to attempt to predict a definite course Office Building Architecture will follow during the next ten, fifteen or twenty years. There are so many unforeseen developments which may occur in our southern cities and southern life in general, and architecture is so completely based on, and sensitive to, the entire character of our everyday life that any forecast must be of the most tentative sort.

The only real method of approach to a correct analysis of this subject is to pause for a moment and look at the past, comparing what has gone before with the examples we now see going up in every city in America. This will perhaps give some theoretical, if not practical, foundation upon which we might work in an effort to arrive at some logical conclusion. The skyscraper, which is synonymous with Office Building in this consideration, as a national building type is just beginning to cast off its swaddling clothes and become something strong and powerful in our national life. In the South the skyscraper is still an infant to be nursed and brought up to fill its most logical place in the development of our southern cities. What are we going to do with it is the problem? And when are we going to get busy shaping up this youth to serve us in the very best way? Since this type of building is purely the result of American ingenuity and due to the fact that certain conditions have existed and do exist in the larger metropolitan cities of the East and West; which justifies and makes the tall building a necessity, and which so far has not been the case in the South, we have no other precedent to follow other than that furnished us by present and past examples in these larger American cities.

For southern architects to follow this precedent too closely would be going backward, they would be doing the same thing which American architects have been criticised so severely for—the imitating and following of archæological forms, and which we are thankful is fast disappearing. However, if we are consistent in our efforts to produce architecture that will live and serve its purpose in the most bene-

ficial way then we should take heed of the present tendencies of skyscraper architecture as it is being done in our larger sister cities.

The Office Building, in its very inception, was a study in economics and still remains so. Fundamentally, the skyscraper is the answer to rising land values and the solution of the investor's problem of getting the most out of his property and the greatest income on invested capital. Therefore, whether or not the architectural profession believes in the skyscraper or not it will be forced to design them in the future even more than is demanded of them now. Especially is this going to be true in the South. Looking at this problem solely from an economical standpoint we see the future office building in the South rising upward towards our southern skies and challenging in height many of the imposing structures of say—New York, Chicago and Detroit.

We base this assumption on the fact that to the investor, say, in Atlanta, New Orleans or Dallas, land values in the business districts are equally as great to him as they are at Forty-second Street and Broadway or around Times Square to the New Yorker. The relative land values in comparison to the available capital to be invested and the income to be derived, are the same. This one economic factor will most surely send our office buildings skyward in the future.

There is no doubt about the population of practically every southern city doubling or even being trebled in many instances within the next ten or fifteen-year period. With this fact in mind, is it not time that we should give some very serious thought to the skyscraper? Architects must think logically today before they allow a building to go up after their plans. The builder of an office building should reason long and well before starting construction and the city fathers should be getting their heads together to prepare our cities properly for turning over to the future citizens that are to inhabit them. Light, air and sunshine in the South is most paramount for health and the well being of those who are to spend three-fourths of their lives in office buildings. Besides the humanitarian problem, without these natural elements efficiency will be lacking. The traffic problem is certainly none too good in our southern cities today and unless some effort is made to prevent further congestion we are surely going to meet the future badly handicapped. But, we have heard it remarked, "why worry about the future? It will take care of itself." Yes, we agree that it



Photo by Patterson

MEDICAL ARTS BUILDING, SAN ANTONIO, TEXAS
RALPH CAMERON, ARCHITECT



Chester B. Price, Delineator

R. J. REYNOLDS TOBACCO COMPANY BUILDING, WINSTON-SALEM, N. C.
SHREVE & LAMB, ARCHITECTS

will but only after a fashion and that fashion will be a very poor one unless we prepare a sound foundation today upon which the future can rest. If we continue to follow the old box-like formula for office building design, just like a soap box with so many holes punched in it, then we are likely to wake up before long and find our streets darkened with over-casting shadows from these huge piles of concrete and steel. While this is not a plea for the set-back type of skyscraper construction, however,

we do believe it is the most fundamentally sound and logical solution of a difficult problem, it is a plea that the architects of the South get busy and see to it that some steps are taken to regulate Office Building construction. The architects are the ones to start this movement. While the set-back has solved in the best possible way the problem of light, air and sunshine, we are soon to have another worry—the aeroplane. What are you going to do with this problem?



Photo by Patterson

MILAM BUILDING, SAN ANTONIO, TEXAS
GEORGE WILLIS, ARCHITECT

Robert Mills, Architect and Engineer

By WM. B. ITTNER, F. A. I. A.

ANYONE interested in American Architecture cannot fail to perceive that this country carries an unpaid debt to the genius of Robert Mills. While some avenues of architecture, since his time, have been traveled with greater originality, brilliancy even, it was through this man's unswerving adherence to the classic in art that we were guided in the direction of tried simplicity and artistic sureness at a period when national taste was at the zero point, viz., 1800-1850. Whatever we have of taste in architecture and civic planning in America, is due largely to his influence, yet he is almost wholly forgotten.

Robert Mills was Architect, Civil Engineer, railroad and bridge builder, a specialist in water supply and sewer construction. He conceived and at least partially perfected the idea of fireproofing in public buildings and he was the father of the Neo-Greek style, as it was commonly termed, where pure classic was successfully applied to the public buildings of his time. This pureness of design is revealed in the buildings which were constructed under his supervision in Washington between the years 1836 and 1851.

He designed four of the greatest monuments in this country, and his name is seldom mentioned in connection with any of them, never in connection with the Washington Monument at Richmond, Va., for which the sculptor, Crawford, takes entire credit. In some instances the Architect's work is simply that of planning an inconspicuous pedestal for the real monument of bronze or granite. It happens that in the Richmond Memorial to Washington, the sculptural ornament is purely accessory. The Washington Monument at Baltimore, the Bunker Hill Monument at Boston and the Washington Monument at Washington, are the three other master monuments designed by Mills.

Within the past few years, those who are striving to establish his reputation have gone to Congressional records and early newspaper files, in quest of evidence that it was Robert Mills and not some subordinate who planned certain buildings. He seldom took the trouble to sign his plans, and rarely attended the unveiling of monuments and the dedication of his public buildings.

Robert Mills was born in Charleston, S. C., in 1781—died in Washington 1855. He was the son of William Mills, who came from Scotland and who married Ann Taylor, recorded as "a lady of ancient and honorable Caroline lineage"—a descendant of

Landgrave Thomas Smith, Provincial Governor in 1690, one of four Americans to receive the title for distinguished Colonial service.

Mills received his early education in Charleston. As a boy Mills was apprenticed to James Hoban in his native city, the successful competitor for the original White House design. He went with Hoban to Washington and there came under the influence of Benjamin Henry Latrobe. *To understand the development of Classic Architecture in America, this contact of Mills with Latrobe is important.* President Jefferson had already conceived a fondness for the youth, and had given him the freedom of his architectural library, which was mostly Palladian in ideal. This familiarity with the use which Palladio made of the classic orders prepared Mills to accept the Greek ideal as it had been adapted by Latrobe in Philadelphia.

Early in his professional life he visited the principal cities in America with his teacher, Latrobe, and his amazing memory held the important results of his investigation to the end of his life. Latrobe had relatives in New Orleans, and because he had been so hospitably entertained there, Robert Mills tried to bring about a closer union between that almost alien city and the National Capitol. It was this interest which prompted him to plead for a direct railroad.

Beginning his professional life in Washington under Latrobe, Mills was the first native-born American to pursue the study of Architecture exclusively in America and before he was twenty he was draughting, under the accomplished Latrobe, the plans for the U. S. Capitol. Subsequently, accompanying Latrobe to Philadelphia, responsible undertakings were given him.

Mills' reputation started, perhaps, with the successful execution of the vaulted construction of the old "Penn. Bank," and the Stoughton circular church, immense for the time, neither now in existence, and cuts of which are treasured Americana.

About 1812 patriotic Marylanders, determining upon a memorial to Washington, offered a munificent premium of \$500 for a best design. In the nation-wide contest, in 1817 Mills won the competition and after fifteen years of harassment, including scarcity of funds, there was unveiled, on Mt. Vernon Place, Baltimore, amid booming of guns, a monument which, of its type, stands incomparable, and justly gives to Baltimore her title of Monumental City.

In honoring Mills we should be honoring the four great one-man monuments of our country. The same inspired mind that conceived the monument at Baltimore gave to Richmond her Equestrian Washington; to our Capitol City, her Obelisk, and to Boston, her Bunker Hill monument.

The Sub-treasury Building on Wall Street, with columned facade, fine as any temple of old Greece, was Mills' bequest to New York.

The Congregational Church, a perfect circle, 90 feet in diameter and covered with a dome in the same dimensions, was one of his many contributions to his native city, Charleston.

His Monumental Church, upon the site of the Richmond Theatre fire, caused Mills to develop the then crude art of fireproofing. An old Washington newspaper ascribed the saving of valued records and patents at the time of a fire in the Patent Office (Mills' building) to the science and honesty of its construction.

The bridge over the Shuylkill River—at that time the longest single arch bridge in the world, was designed by Mills.

The three unassailable Washington buildings which still dominate their section, the Treasury Building, the Land Office, the Patent Office, were planned by Mills; he had architectural control for thirty years of both the Capitol and the White House and he made distinguished additions to the University of Virginia and to Monticello, for it is history that an interview demanded by Thomas Jefferson of Mills was prolonged over the leisurely span of two years.

In Philadelphia he remodeled the Old State House and planned additions to Independence Hall.

The Heating and Lighting facilities of the Capitol were remodeled by Mills. He also won the award for improving acoustic conditions in the Hall of Representatives.

The story of Mills' creations—custom houses, court houses, asylums, penitentiaries, hospitals, light houses, etc., often supervising their construction (usually without railroad facility) is an almost incredible narrative.

The Congressional Library contains seven contributions by Mills, of scientific, historical and literary value developed by him while he was State Architect and Engineer of South Carolina.

He gave to his native state not only her most important buildings—at one of which Lafayette laid the cornerstone—but also the honor of possessing within her borders the first railroad operated continuously in the world—The Charleston and Hamburg Railroad (1831).

Without thought of personal gain, Mills was heroic in his efforts to realize the possibilities of "The

Iron Horse." In 1826 he plead with the Postmaster General that there be a railroad constructed from Washington to New Orleans, thereby reducing the time of transit from twenty-six to four days.

Old files of the Scientific American attest to his being first in recommending the feasibility of a railway to the Pacific. It was gratifying that but a short time before his death the U. S. Senate reported favorably upon his project for this trans-continental road.

Mills was a fluent speaker, a prolific and forceful writer. Many of the architectural monographs in the Library of Congress are from his pen. One of his most famous speeches was a plea before Congress for an unbroken vista from the Capitol to the White House. Yet he is blamed for breaking that vista. The blame rests with certain members of Congress who thought land in Washington more valuable than vistas.

During his residence in Philadelphia, Mills founded the Society of Artists, of which he would accept only the office of Secretary. Later in Washington, he was one of the founders of the National Society of Artists. But for the overpowering influence of Latrobe, he might have developed into an artist rather than architect and builder of railroads and bridges, for he had great native talent, which is revealed by the drawings in some of his published works.

As to Mills' personality, a Washington lady of ninety, of phenomenal mentality, whose reminiscences date back to the levees of Dolly Madison—describes his dignity and charm, his strong face and his humor of a Bobby Burns. He was handsome, witty and entertaining—a man of such personal charm that he had a hard time avoiding the role of social lion.

Amid her chronicles of his manly virtues it is comforting to know that Mills did possess "redeeming vice"—he was intemperate in the use of snuff. He must have been a man of magnetism for memory of him to abide through sixty-five long years.

That neither wealth or even the fame he had merited became his was due partly to the self-effacement of the man. Besides he lived during a young nation's strongest industrial struggles and he died on the eve of the world's greatest civil war. Though millions of the country's money, often without vouchers, passed through his hands, he died during the administration of his intimate friend, Franklin Pierce, a poor man.

Over in England, Stevenson was born the same year as Mills. He, too, was developing the same scientific thought. George Stevenson is buried in Westminster Abbey. Our genius, many-sided as Benjamin Franklin, himself, lies buried just outside Washington in an unmarked grave.



The Architect's Open Forum



Cooperation: The Architect With the Craftsman

By MARTIN EVANS BOYER, *A. I. A.*

THE WRITER has chosen to head this article having the two principals conjoined by the word "with," rather than by the word, "between." It might be said by some that co-operation is something to be harbored "between" the architect and craftsman, but it is evident that co-operation by the architect would be "with" the craftsman. In other words, there are not two objectives in co-operation but one, which is the prime interest that brings the architect and craftsman together in the first place.

Before going further it might be timely to narrate for the clarification of this discussion who is meant as architect and as craftsman. In dealing with the latter first, and in a very broad manner it can be truly claimed that each person engaged in the making of something is a craftsman, but here we are dealing with the group of craftsmen with which the architect comes in contact, of which a craftsman may be anyone who performs a service tending to form a part of the completed work on which the architect is engaged. In specific, the brick mason; the stone setter; the carpenter; often, the roofer; the plasterer; the wood carver; the marble and tile setter, at times; and then the more frequently thought of craftsman that works in the foundry and at the forge producing bronze and iron work; but even this lengthy list does not include all of those that ply their craft within the scope of the architect's work.

While descriptions are popular in this discussion it might be well to describe who is meant as the architect and to do this briefly, in a negative manner only, we will say he is not the one described by the young son of a contractor that brings the architect's specifications home at night to read, which son, on being asked by the teacher,

"What is an architect?"

"Indefinite."

"Why do you say that Johnny?"

"Because when daddy reads what he brings home at night he taps the table and repeats, 'Architect is indefinite! Architect is indefinite!'"

Having the architect and the craftsman now hopefully introduced let us watch this great thing, co-operation, at work, for after all the writer has no hopes that this article contributes anything whatsoever to the realm of literature, and unless by some

means it can prompt the application to the work of this thoroughly well recognized principle of co-operation, it is being a "tinkling cymbal," and, but as a "rattling can tied to the 3-in. projection shown on the rear elevation of a kennel occupant!"

Let us visualize ourselves personified in the spirit of co-operation and with the privileges of any spirit taking a position unseen and unheard, but with the full powers of seeing and hearing, and the added power of narrating on this page (and on the following page also, if the editor does not soon find his pencil).

Now we are all of one spirit of co-operation (unbottled), and we appear on the job, seat ourselves in the three-inch space where there is no knot in a timber located close where there is brick work being done, starting a building facade we will say. The masons are vigorously striving to give a true geometric pattern to those warped bulgeous brick the architect has selected. Approaching, the architect in querulous and disgusted mood, thinks of co-operation being nearby and withholds only by great effort his undictionaried vocabulary and says to the mason, "Your work is truly done but the brick are not that way, let's stop a moment and see how these brick were meant to go. These brick should make a wall resembling those laid by masons in the days when each mason did not have a level."

So we, as co-operation, witness born the true co-operative spirit in the grin of the mason as he watches the architect clumsily attempt to use the trowel and then hand it back to the mason with the words, "Here, take this, you know what it is for." Needless to say, the mason and the architect understood each other better and the wall grew nearer to the desired effect.

This latter incident might easily be repeated not in detail, but in principle with any engaged in the work and thus convert the worker for hire into the worker for the love of it (but do not forget the hire part).

Do you ever visit those workers that spend many days below the show places of your work, the plumber as he arranges the extensive layout of branch piping and see him strive to erect his piping so that it will pass the inspector. And do you again observe that this plumber has done more than that, for he has arranged his piping in a logical manner, orderly looking, fittings and valves neatly lined up,

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attractive looking in an art expressed in its own simplified way, and you see in his eyes the gleam of pride as he speaks of it. He is more than a good plumber whose work tests out, he has applied the spirit of a craftsman in the doing of his work. Recognize this spirit of the craftsman and enjoy it with him! Understand with him what he has striven to do and co-operation is once more not a mere essay.

We, the architects, should be the leaders of co-operation and catch the spirit of such, when, and how, we can. Foster it, pass it on to those who have it not, for this is the essence of humanity as we live not a solo existence!

We meander this time to the more frequently mentioned craftsman. We call on him to shape the baser metals in execution of our designs, or add color by ceramics. There is little to note in this connection that has not already been noted. The Sixtieth Convention of the American Institute of Architects held in Washington in 1927 was signally devoted to this subject in the creation and bestowing of public recognition on the craftsman, evidenced by the award of the Craftsmanship Medal to Frank Holmes for his work in ceramic art. There was also inferential and possibly direct suggestion that the craftsman should sign his work by some suitable means so that he will receive due credit for that which he has done. Let the architect on finding a part of the work successfully done in the spirit of the craftsman, suggest to the craftsman that he should place his name or mark thereon in a manner consistently appropriate to the work. In this way would be engendered a pride in the work tending further to the true spirit of helpfulness, the architect with the craftsman each with the other.

The lack of true spirit of co-operation, the architect with the craftsman, will be to encourage the craftsman in that feeling he himself does not like, that crafty feeling of putting one over on the architect, of just getting by. This feeling is not forced upon him as some love to think. He does not have

to be crafty, but he is without satisfaction in his just expectation of a kindred understanding with the architect.

There is another viewpoint of co-operation that some architects and, sad to say, others have that is distressingly unfortunate. It is that interpretation placed on co-operation that has for its object, not the betterment of the work, but rather the betterment of the profit on this immediate work. Co-operation to these means that the architect should co-operate by overlooking the several attempts to get the work done in a hurry for fear the cost sheet will loom large to the stockholder's eye. This is an entirely logical and legitimate viewpoint, one reasonably expected. At the same time, there is nothing so unfortunate in the building industry today. How can we cope with it? What are you going to do about it? The writer has no patent medicine to cure this with. It is useless to say like this one and that one in the favorite words, "The trouble with the, etc.," you know the rest. This evil of the construction industry will take care of itself in due time or possibly always remain present. This condition can by no reasonable line of thought affect your having, and better than having, practicing the full co-operation with each and every form of craftsman. Help him when you can. Apply your mind to find out how to help him and his nature will be as it has always been, to more than meet your help in his part. The craftsman has always worked with the architect and the architect always worked with the craftsman. This is co-operation.

WE are very much pleased with the appearance of your magazine in its present form, and also wish to congratulate you upon the material which you are publishing.

Your magazine is a real pleasure to everyone in this office.

Hutchisson-Holmes & Hutchisson, Architects,
Mobile, Alabama.

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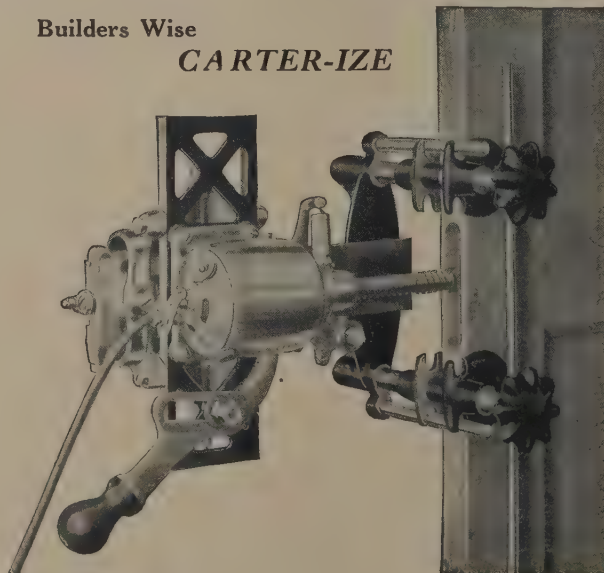
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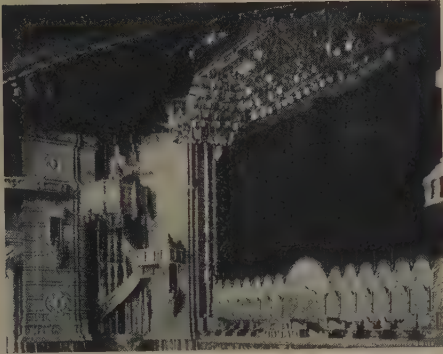
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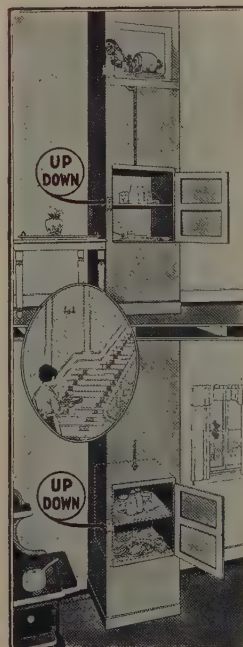
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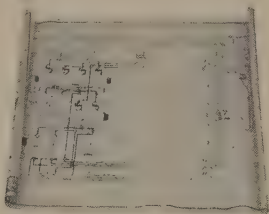
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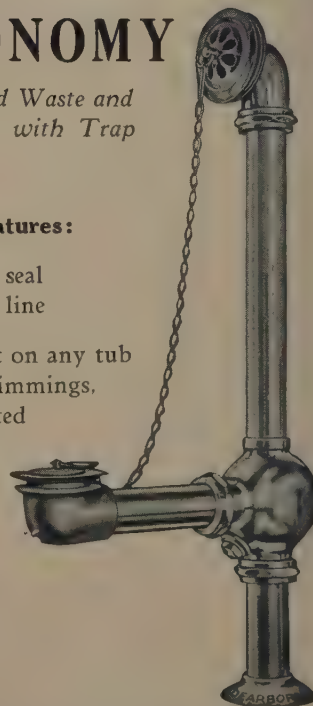
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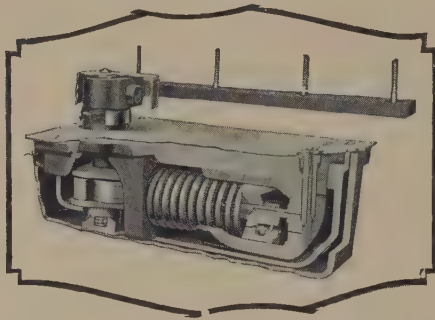
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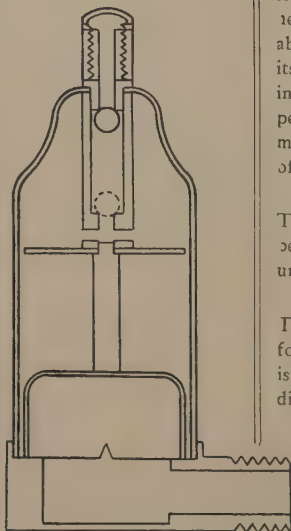
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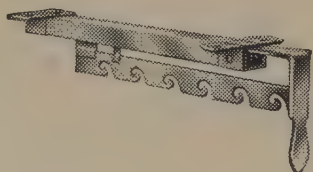
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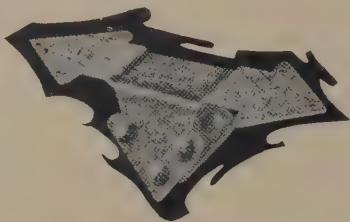
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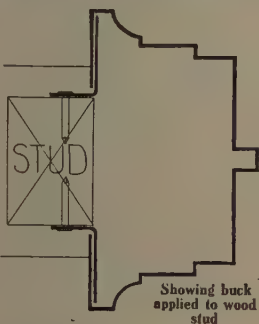
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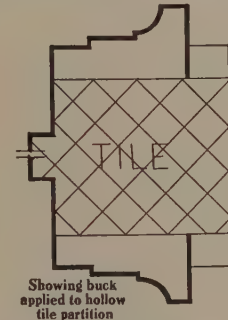
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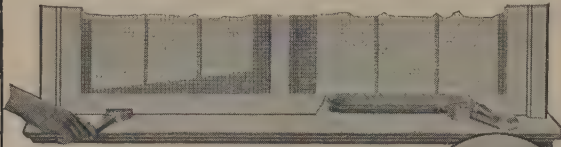
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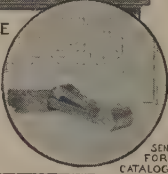
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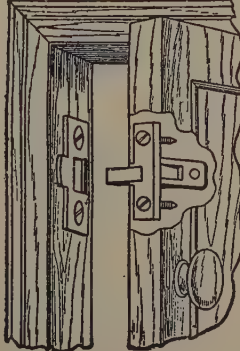
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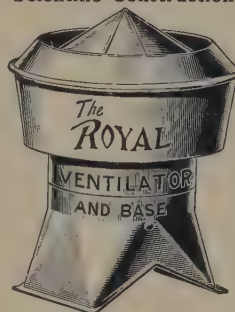
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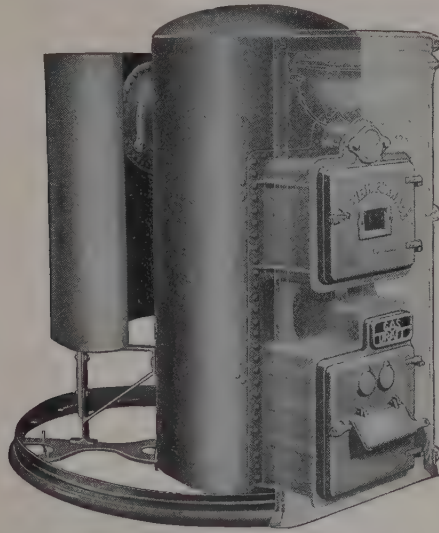
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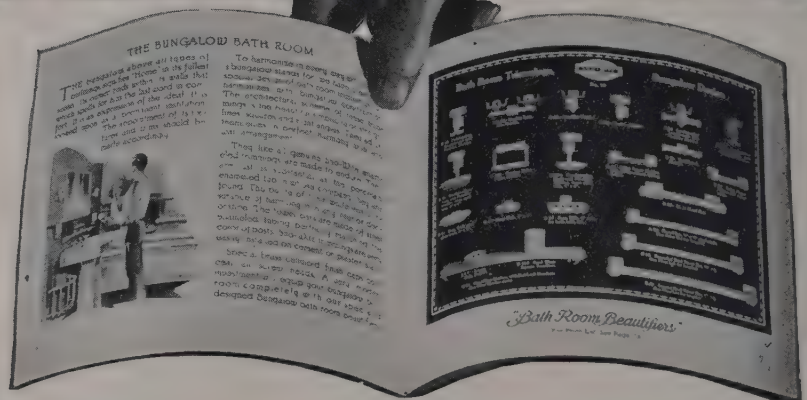
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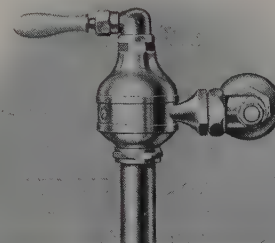
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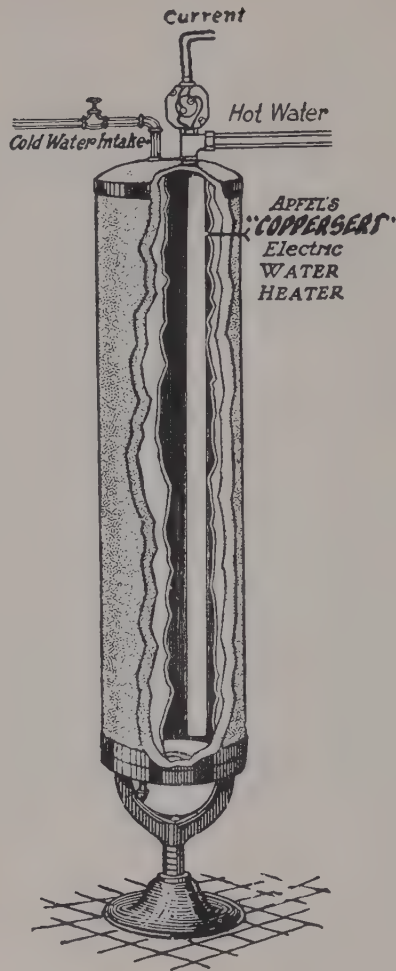
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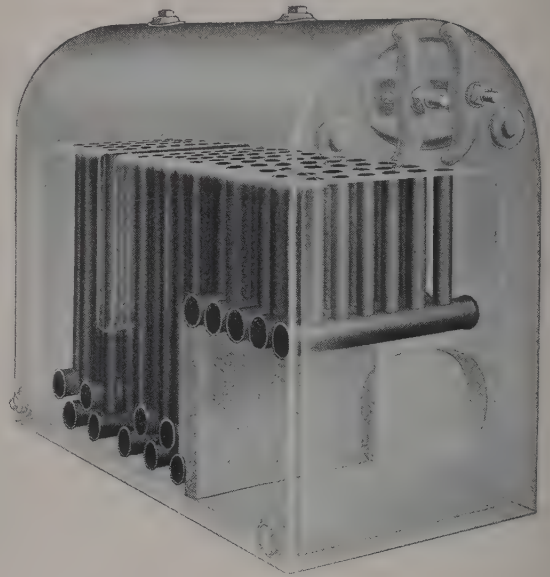
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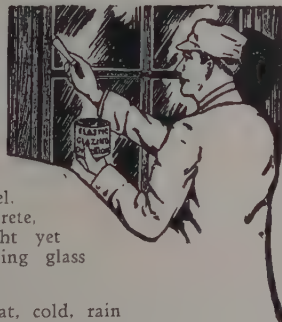
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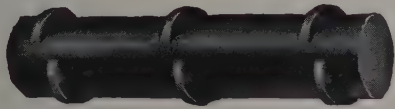
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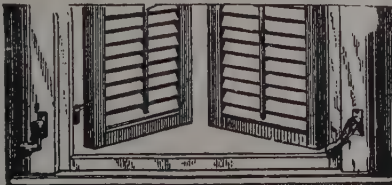
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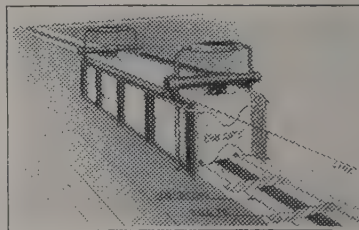
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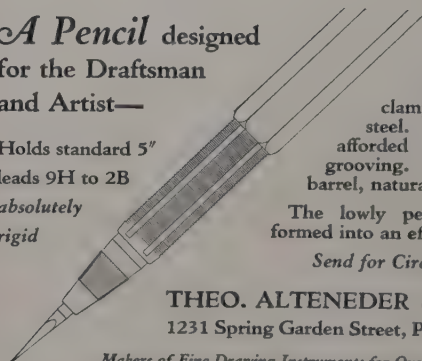
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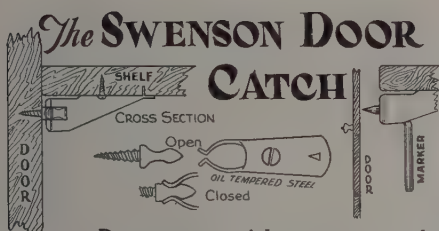
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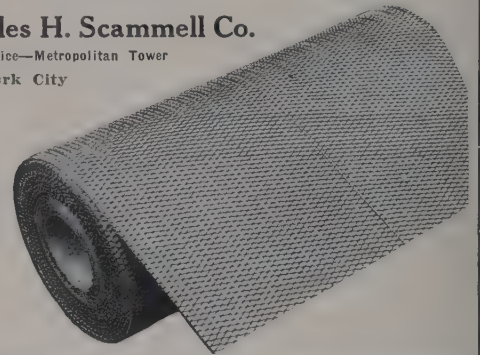
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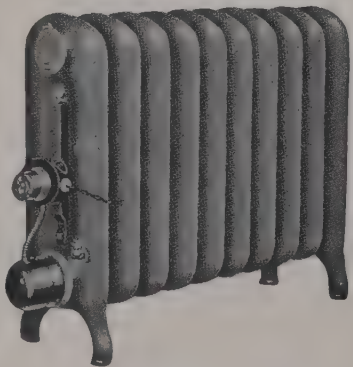
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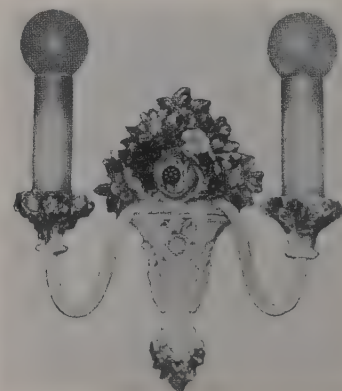
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See Alphabetical Index Page 94

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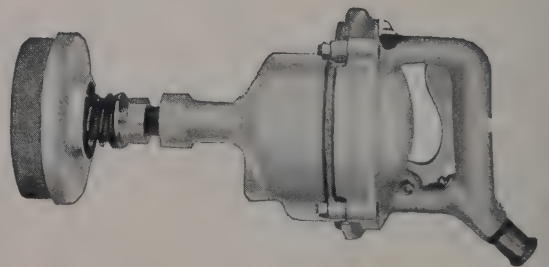
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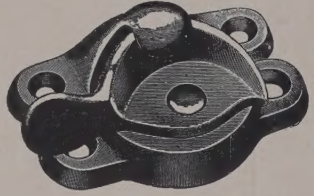


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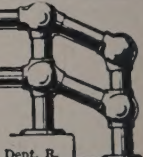
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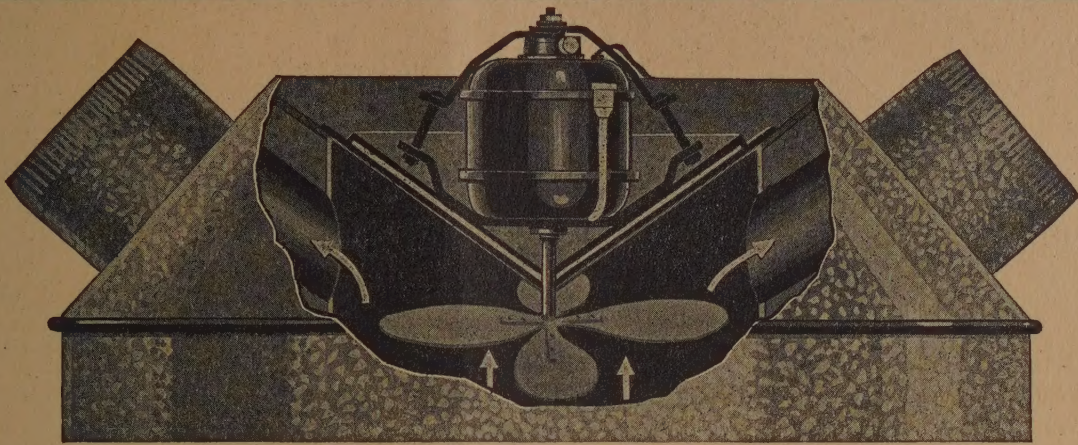
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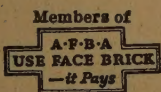
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