Local Individuality Must Not Become Submerged In A Dead NATIONAL MONOTONY

By

Ernest Ray Denmark, Editor

THE purpose of all sincere writing, I believe, should not be so much to beget agreement but to invoke thought. To this end these personal talks, as I would like to have my readers, if there be any, to consider them, are offered for your perusal each month.

As the time draws near for the meeting of the Sixty-fourth Convention of the American Institute of Architects, this year to be held in the South at San Antonio, I think it well that individually and collectively, Southern architects should pause for a moment of retrospection—take cognizance of what has gone before and endeavor to visualize, if possible, what will take place in the future. By analyzing the present status of the architectural profession in its relation to the social, economic, political and spiritual development of the South a fairly accurate picture may be had of Southern architecture of tomorrow.

Are you, and you, and you, thinking today in terms of tomorrow's progress? It seems to me there can be no progress except through a clearer realization of the necessity for group co-operation—a growing consciousness of the interdependence between thinkers and workers in the profession. Is the foundation which has already been laid adequate for the future development of architecture in the South along the lines it is to be hoped it will follow? Or is it necessary to further strengthen the position of the profession by a radical departure along new lines? It would be impossible to secure from architects generally any measure of agreement on these questions. They are, I feel, worthy of your weighty consideration.

Architecture of the "Old South," as it has come to be known, certainly expresses the "high-water mark" of art in this country. At least that is the opinion of those who have had an opportunity to study it in relation to the early phase of our national architecture.

This early architecture was born of a highly developed civilization and of an unsophisticated people who in the truest sense were equally aversed in the fine art of living as in the fine art of building. Is it not a totally different matter today? Will this tradition be ignored in the future expansion of Southern Architecture?

It is increasingly evident that the ideals of the South cannot escape the influence of foreign elements. Already this influence is affecting our social and economic life. And, our cities are becoming like every other city throughout the country, a melee indicative of the tempo of the times. Force and movement—the two themes are interwoven—are inevitable in the march of progress. The burden of directing this force into the proper channels and crystallizing movement into artistic expression of right relationship to the functional purpose of buildings must be borne by the architectural profession.

Is it too much to hope that in the progress of our cities it may be possible to retain such dignity and spaciousness of horizontal dimensions in architectural form as to maintain something of the amplitude and broad hospitality of the southern tradition? The challenge it contains for you is clear and unmistakable.

In a final analysis the South's contribution to American architecture will be based upon the merits of our domestic architecture. Will the sentiment of local individuality be permitted to become submerged in a dead national monotony? I hope not. Here again is a challenge which must be met with an irresistible impulse—with a passion that will sweep aside the disturbing elements of foreign influences. Creative thought applied to the basic traditions of the early work is the imperative need.

LIVING ROOM, HOUSE OF J. W. DEAN, KNOXVILLE, TENN.

BARBER & MCMURRAY, ARCHITECTS

VOLUME LVII
NUMBER 3

SOUTHERN
ARCHITECT
and BUILDING NEWS

MARCH
1931

ART AND SCIENCE

"Our Ideals Are Too Cheap"

By William A. Boring, F. A. I. A.

IN this day of revolutionary conceptions about most everything, architecture not excepted, and the increasing stress which is being laid upon the purely utilitarian features of buildings—economics, mechanical efficiency, materials and methods, there is perhaps greater danger than we might suspect. The danger lies in the fact that we are very apt to forget that after all these things do not within themselves make good architecture. Certainly, we need to study this phase of our buildings more than ever before and keep abreast of the changing trends in material and mechanical developments—learn to apply them with greater energy towards better design, but to make them our whole theme in architecture is wrong—badly wrong. With this thought in mind it is indeed refreshing to be reminded, that "man's achievement in art reflects his ideals of beauty," in such inspiring words as William A. Boring, Director of the School of Architecture, Columbia University, gives us in this article.—*Editor's Note.*

Man's achievement in art reflects his ideals of beauty. What visions rule his mind, guide his hands in his work, give beauty to his creation, if, in his soul, he sees beauty; but if he has not a fine ideal of beauty, his work is without charm.

In this mechanical age we are surrounded by new inventions of form, which show function, power, and movement; forms which amaze and impress us, but which rarely exhibit the elements of beauty.

These forms are not fundamental human records, familiar to us through long association; they have not yet passed through the fire and alembic of human experience which sublimates them into symbols of elemental experience and life. Today things, rather than ideas, engross our minds. We invent and construct to attain material satisfactions; rarely build for ideals of beauty. Beauty appeals to us where we see it, and when we are searching for it, but while our vision is filled with new forms and devices, we forget the beauty of the past.

Men, women, and horses are still the most eloquent forms in art today as they were in the classic times, because they represent elemental and natural phenomena which are in harmony with nature and with us, for art appeals through forms which suggest some association or experience.

Today we explore the heavens with greater telescopes. We examine the bottom of the sea in the deepest diving laboratory; we cut atoms into electrons; we fly around the world; we do extraordinary and unheard of things, which would be beyond the power of the gods in the Periclean Age, but, try as we will, we cannot carve a statue, nor design a building, nor write poetry comparable to the sublime art of the ancient Greeks.

In time our achievements must surely be moulded to a noble idea, but our forms have not yet been sublimated into beauty. We have not yet gone far enough toward an ideal.

Our forms and expressions do not spring from spiritual impulses. We are so engrossed with functions and results that we forget the element of beauty. We build bigger and bigger, higher and higher, instead of more and more beautiful.

Our inventions and mechanical contrivances, to control natural forces, tend to over-production of the commonplace. Our ideals are too cheap. We endeavor to find a short cut to achievement. The latest novelty, in painting, sculpture, and architecture, is admired as a work of art, if it is something different.

But the hope of the world is youth. Youth has courage, force, ambition; youth flew the Atlantic; youth won the war. Youth believes in what he sees and is not enthusiastic about the past and its ideals.

When once he becomes inspired by fine ideals in art, he will mould the world in that image. He will then create beauty. It is for us to show him the noble vision and to guide him toward a sublime ideal. In such measure we can help him to a beautiful idea; we will contribute to bringing beauty into the coming architecture and the other arts.

If Only More Architects Would Find

$10,000 AND DOWN....THE PROBLEM

Architects have contributed to homes of the wealthy, and those of moderate means, qualities that have influenced their owners' enjoyment tremendously. But what have they done for the small house costing $10,000 and down, house and site?

Sensible Ways of Doing Small Houses

By
Stanton Nunn,
A. I. A.

HOUSE OF H. OVERLEES, TULSA, OKLA. JOHN DUNCAN FORSYTH, ARCHITECT

WHAT is more important to civic beauty than the small house? There are more of them than of all other structures put together. Skyscraper design has managed to keep a little ahead of our appreciation in architecture . . . Even at the present pace, country houses of the rich are, in many cases, a generation ahead of their owners' appreciation . . . But there are many people now whose ideals of beauty are not satisfied by the small houses we are producing. Why does the small house lag behind? Is it because small-home owners have not been affected by the many forces at work to make them conscious of the value of beauty? Is it because they require nothing beyond shelter? Let's see!

People who want beautiful structures usually want them to be useful, and economically and structurally sound, as well. Those who want such buildings do not find time or inclination to learn or to do all that is necessary to build them that way.

Architects have contributed to homes of the wealthy, and those of moderate means, qualities that have influenced their owners' enjoyment tremendously. This has also been a moderate contribution to civic beauty; to the enjoyment of all. But what have they done for the small house, costing $10,000 and down . . . house and site? Until recently they have let it alone.

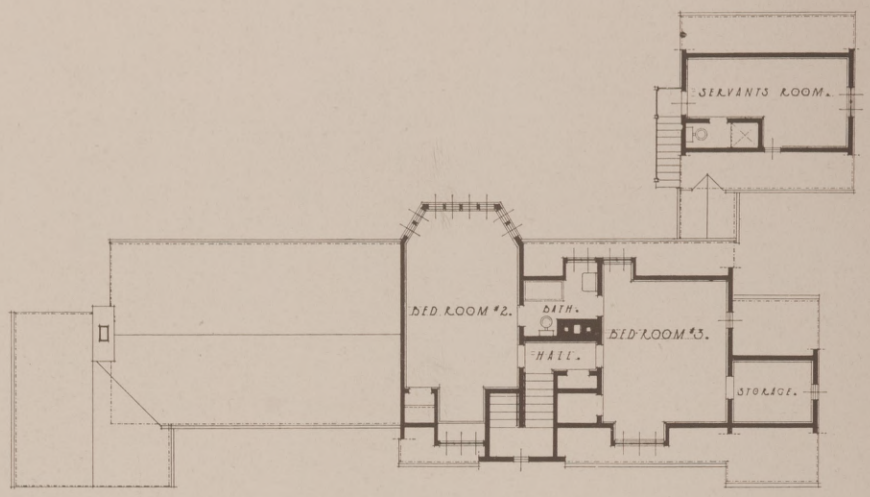
The architectural profession is not a charitable organization. Nor has it seemed inspired by religious zeal to preach doctrines of beauty and the qualities that go with it. It exists solely because people want these things. It represents not "cause," but "effect." Incentive was lacking for architects to preach to small-home owners while these people would cheerfully have let them starve. Lacking religious zeal, the architects were not willing. Generally they have taken the position that if small-home owners didn't want to pay a full professional fee for a full professional service, they didn't want the architects' gospel, and could go to the jerry-builders. And that is where most of them have gone. A few intelligent real estate developers have found that beauty will sell houses and sites, and have called upon architects for help. These have served according to their lights. A few good builders with faint sparks of instinct for beauty held over from crafts-

(Continued on Page Twenty-One)

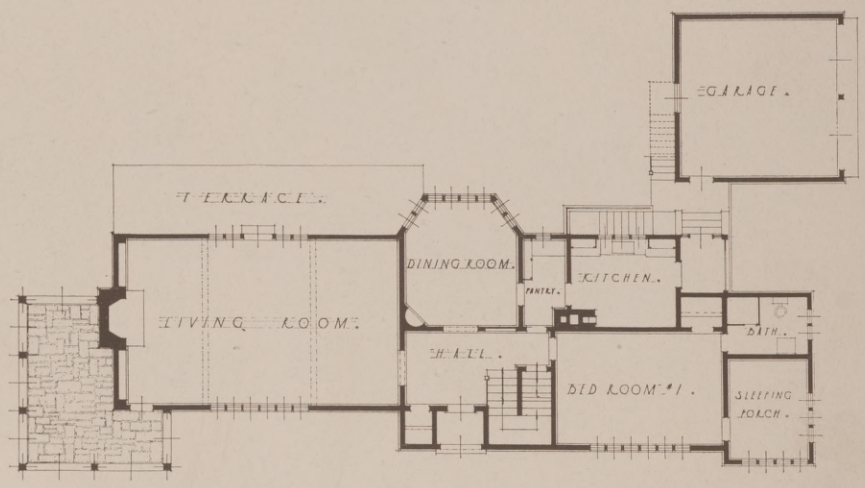
HOUSE OF GEORGE D. SCOTT, ST. LOUIS, MO. BEVERLEY T. NELSON, ARCHITECT

HOUSE OF J. W. DEAN, KNOXVILLE, TENN.

BARBER & McMURRAY, ARCHITECTS



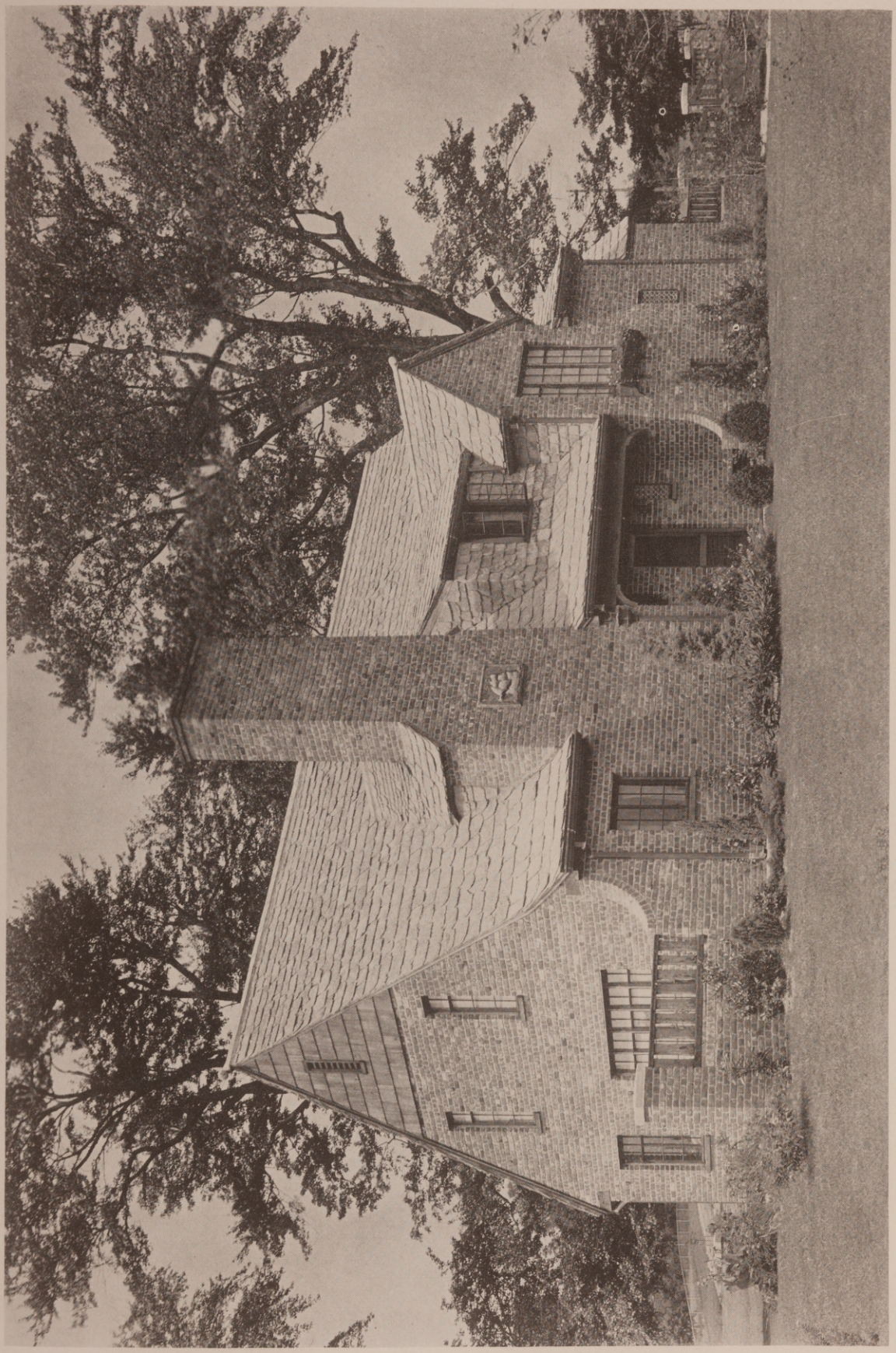
SECOND FLOOR PLAN



FIRST FLOOR PLAN

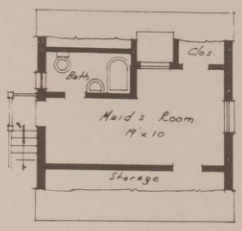
HOUSE OF J. W. DEAN, KNOXVILLE, TENN.

BARBER & McMURRAY, ARCHITECTS

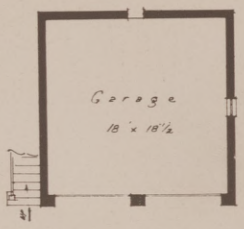


HILBERRY HOUSE, WINDSOR FARMS, VIRGINIA

ALLAN J. SEVILLE, ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN

HILBERRY HOUSE, WINDSOR FARMS, VIRGINIA

ALLAN J. SEVILLE, ARCHITECT

KEEPERS HOUSE, YORK HALL, YORKTOWN, VA. W. DUNCAN LEE, ARCHITECT

manship days, have also served according to their lights. In the latter case the light is flickering. We now look for this kind of craftsmanship in museums and collections.

Generally, the small-home owner, who has thought of architects at all, has thought he could not afford them. They would try to give him posies when it was shoeses that he needed. Perhaps he hasn't been far wrong. The small house has seemed to present a bigger problem to architects than the skyscraper. The small-home owner, for a long time, was left to feel that he couldn't afford beauty and a "lot of other costly stuff." Who was there to point out that the lot of other costly stuff had nothing to do with beauty? Architects who knew were too busy making a living. So the small-home owner, when he thought about beauty, consoled himself, like the early settlers, by coming to feel that it must be something sinful to have in his home. What he wanted was a shelter over his head. He could have beauty in a future where everything would be free.

As long as he could content himself with having just shelter, the jerry-builders could fix him up. But now he is making strong, and often funny, demonstrations that he wants something more than shelter. And the jerry-builders are demonstrating that they cannot, by themselves, supply him with anything else. They have been busy building houses to sell . . . not to live in. They haven't had time or inclination to find out about beauty. Besides, wasn't it something only the rich could afford . . . something sinful? At any rate it is a stranger to them and they regard it with suspicion.

There have recently been a good many small houses built with care for what people of cultivated taste in small houses consider beauty. The magazines are full of them. Manufacturers and material dealers, newspapers and magazines, with the help of architects, have tried to teach everybody all about designing and building beautiful houses. It makes interesting reading, increases sales, increases circulation and advertising. But it's a little hard on the small-home owner. It awakens him to the value of

(Concluded on Page Fifty-One)

NEW MEDICAL ARTS BUILDING, RICHMOND, VA.
LEE, SMITH & VAN DERVOORT, ARCHITECTS

Should They Go Outside The South For ARCHITECTURAL SERVICE?

By

Ernest Ray Denmark

SEVERAL evenings ago I had the pleasure of dining with a group of lay friends, business men who in their respective fields are quite well known, and during the course of conversation the topic of architecture and building came up. I was put this question, "Can resident architects in the South design better buildings for this locality than their contemporaries from other sections of the country?" It should be of interest to the architects of the South to know that in the lay mind this question is considered. I simply answered the question by stating—it all depends upon the architect selected, whether from the South or from some other section of the country—where one might succeed the other might fail miserably.

I have observed some very unfortunate mistakes in respect to buildings erected in different parts of the South designed by architects from other sections. For some reason the architects seem never quite able to get the "feel" so to speak, of their problem. The usual method of approach as practiced in the East and West cannot be so well applied in designing for the Southern States. It is unusual to find a building in the South designed by an outside architect which really fits into our landscape, this applies to both domestic and commercial work. I recall to mind one building, others could be cited, which cost approximately one hundred and fifty thousand dollars, a down town club, designed in the office of one of our outstanding American architects which does not reflect the quality of that architect's work as I have observed it in the East. It was probably his first job in the South and I think his last.

There are such things as climate, historical background influencing appropriate design, application of materials and equipment found by experience most suited to southern buildings, local craftsmen, and laws and regulations affecting construction in every southern city—of which the great majority, even the best known of architects from other sections are wholly unfamiliar, and which should be seriously considered by the layman before he chooses his architect. Architects from other sections are naturally placed under a handicap immediately when trying to do a building in the South, due to the fact that local labor is not familiar with that architect's methods, his peculiarities, etc., so it is a difficult matter to have his work executed to best advantage, and it is not unusual for the contractors to bid high on such work in order to protect themselves on contemplated extras.

Chesapeake & Potomac Telephone Building, Richmond, Va.
Voorhees, Gmelin & Walker, Architects

The architect from the East or West or wherever he might be practicing who takes a commission in the South should be thoroughly familiar with these problems and the client should make sure that his architect does understand all these things which go to make or mar the quality of the work. The better way it sems to me is to select the very best local architect that can be had and then if the problem involved is such that a more experienced architect from some other section for that particular work is felt necessary, let the local architect choose his own associate or consulting architect.

CHARLESTON'S
Historic Buildings To Be Restored

ARCHITECTS in general throughout the United States will be interested in knowing that there is a movement on foot towards the formulation of a program which will preserve for all time the fine old buildings of Charleston, South Carolina, which are of great value to the whole country because of their historical association and exceptional architectural merit.

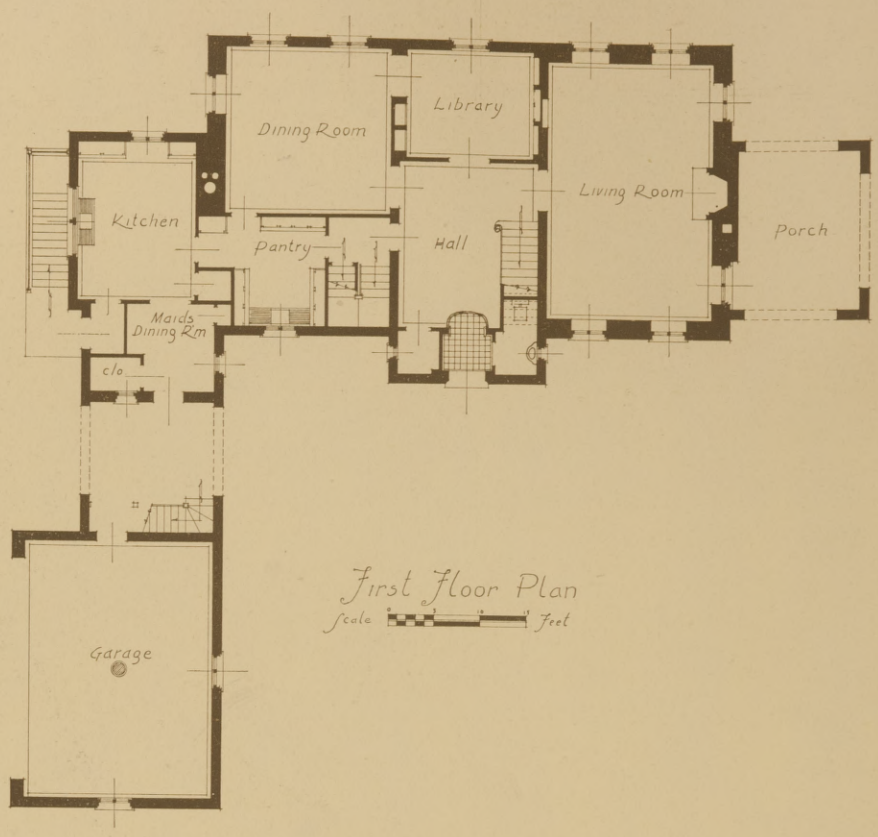
The American Institute of Architects has been offered the sum of one thousand dollars to initiate this work through the generosity of William Emerson of Boston, himself a Fellow of the Institute. A special committee of the Institute has been appointed to act in conjunction with a local committee in Charleston for the development of this program.

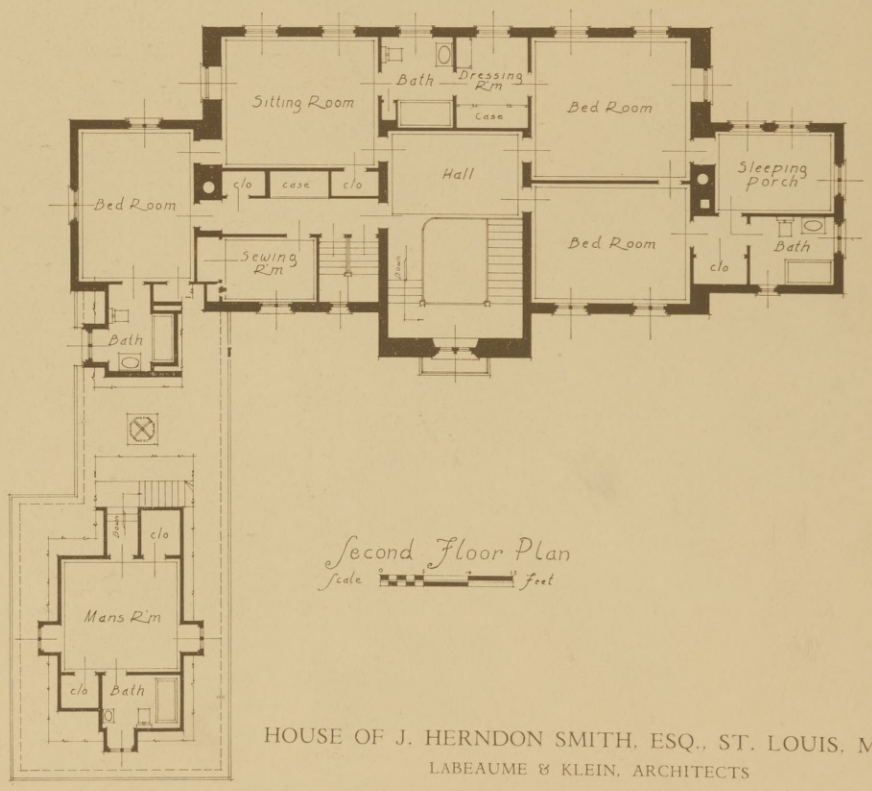
"A clue to the character of Charleston and her people," says Samuel F. Stoney, "is to remember that during their period of growth and greatest importance they were essentially of the eighteenth century. It was then that their culture crystallized, and their mode of thought, their institutions, and their very pronunciation keep the flavor of the age. From that time they preserved the tradition of the classic, with its intellectual freedom, its moral tolerance, its discipline in matters of etiquette, its individuality, and the spirit of logic which elsewhere largely perished in the romantic movement.

"No city was more intimately a part of its surrounding country, and none more influenced by it. Its citizenship, like that of Rome, was widespread, practically embracing the planter population of the South Carolina "low country" (as the coastal section is called); but in this case the transient countrymen-citizens were the most powerful element in the community, and it was due to these conservatives that the town never became a mere place of traders and professional men, but kept a mental breadth and social conscience almost unhampered by business.

"If these people did nothing else worthy of memorial, they set up in their city records of a society and a civilization, drawn from an older time, preserved with anxious care, and transmitted with accretions of beauty and fitness from generation to generation."

HOUSE OF J. HERNDON SMITH, ESQ., ST. LOUIS, MO.
LABEAUME & KLEIN, ARCHITECTS





HOUSE OF J. HERNDON SMITH, ESQ., ST. LOUIS, MO.

LABEAUME & KLEIN, ARCHITECTS

HOUSE OF J. HERNDON SMITH, ESQ., ST. LOUIS, MO.
LABEAUME & KLEIN, ARCHITECTS

CONSTRUCTION DATA SHEET

House of J. Herndon Smith, Esq., St. Louis, Mo.

Facing Material: Stucco on brick with Bedford Stone trim.

Roof: Gray and Green Vermont Slate of varying thickness 3/16" to ¾".

Floors: Quartered White Oak in the main rooms, Mosaic Tile in Bath Rooms.

Interior Walls: Plaster over metal lath, canvassed and painted main rooms, Wormy Chestnut for Library, Vitrolite for Kitchen.

Heating Equipment: Vapor system, concealed radiation, American Radiators and gas fired "Ideal" boiler.

Plumbing Equipment: Standard Sanitary and Crane Fixtures, Crane fittings with glass shower enclosures.

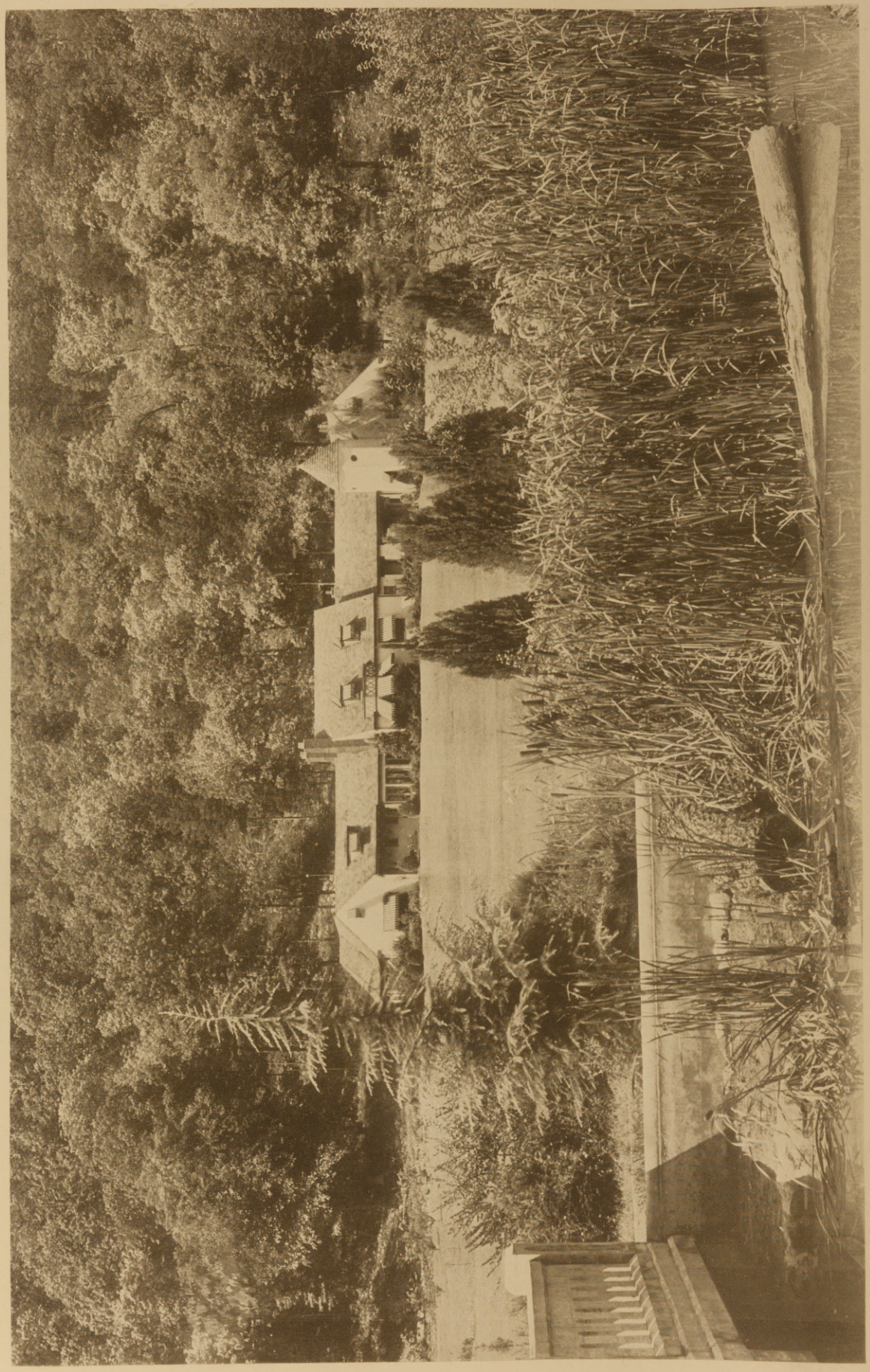
Lighting Equipment: Conduit wiring, special lighting fixtures in principal rooms. Inter-communicating telephone system.

Windows, Frames and Fittings: Frames and sash are of Spruce. Solid Brass Hardware.

Cost per cubic foot: 64½c.

HOUSE OF J. HERNDON SMITH, ESQ., ST. LOUIS, MO.
LABEAUME & KLEIN, ARCHITECTS

HOUSE OF J. HERNDON SMITH, ESQ., ST. LOUIS, MO.
LABEAUME & KLEIN, ARCHITECTS



HOUSE OF MR. G. SHERMAN, SEQUATCHIE, TENN.
WILLIAM CRUTCHFIELD & W. A. GOSNEEL, ARCHITECTS

"THE LITTLE SHOP"

Helps To Sell Fine Feminine Wearing Apparel

Hentz, Adler & Shutze, Architects

RECOGNITION of the value of artistic presentation in relation to selling is more and more becoming a paramount issue in modern merchandising science, and background or atmosphere is helping tremendously to break down sales resistance. Expensive materials are moving at a price which ordinarily would be prohibitive under the old scheme still being employed by the less intelligent class of merchants. Creating that background is increasingly being placed in the hands of capable architects. The whole idea is so simple and logical we can hardly understand why more merchants do not recognize its practical value.

In spite of the fact that we deplore the lack of good taste among the lay public it is quite apparent that a higher standard of taste is being set by our more exclusive shops and stores . . . in the articles offered for sale, in the street facades, in the orderly arrangement of merchandise, and now we are finding special rooms designed for presentation of feminine apparel which offers an atmosphere commensurate with that madam is accustomed to in her own home or in the home she would like to have.

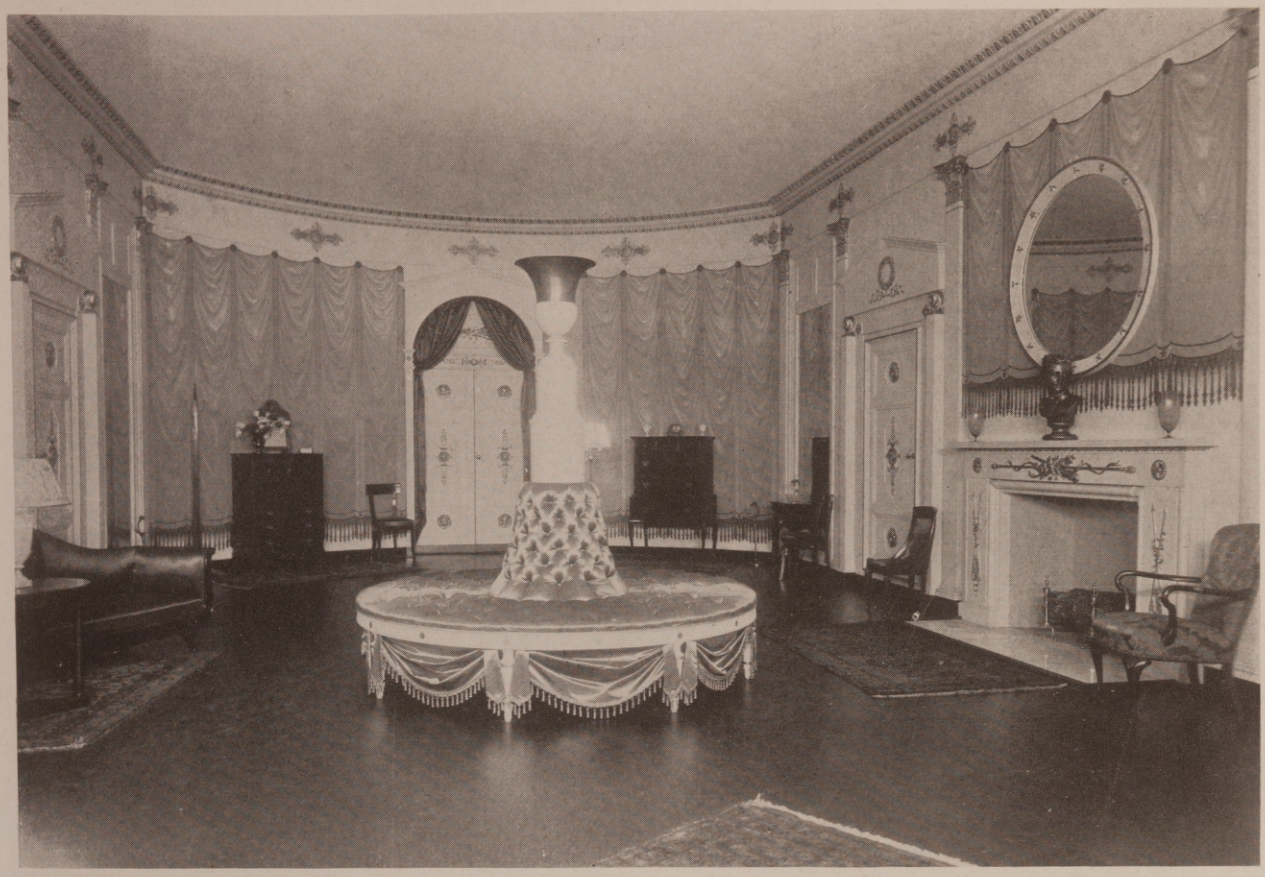
Architects through their contact with merchandising executives are learning a lot about the theory of selling and in this particular field of architectural service the future looks, indeed, promising for the profession. While the financial return on such commissions may not warrant architects seeking out these jobs yet, the architects who have an opportunity of doing these small commissions should remember that every good design goes that much further towards increasing the appreciation of the public for refined architecture, and after all that is the most striking need of today towards the advancement of the profession.

The architects, Hentz, Adler & Shutze, have just recently completed such a commission for the Davison-Paxon Company of Atlanta, affiliated with R. H. Macy, Inc. of New York City. The illustra-

IN WHITE AND GOLD

The problem was to create a room that would reflect the character and quality of merchandise . . . to furnish the customer with a place of retreat where a leisurely inspection of the goods could be made amid surroundings both restful and inspiring

Executed by Collins, Holbrook & Collins



tions of the "Little Shop" in this issue are indicative of the care and thought given to the problem. Several years ago this company erected one of the outstanding department store buildings in the South. At this time each floor was planned as a single unit to house the various departments and individual articles of merchandise. The third floor is devoted to ladies' ready-to-wear and it is here that the "Little Shop" is located.

The problem was to create a room that would reflect the character and quality of the merchandise exhibited on this floor, and to furnish the customer with a place of "retreat" so-to-speak, where a leisurely inspection of the goods could be made amid surroundings both restful and inspiring, and without interference from other shoppers moving about on this floor. The rectangular shape of the floor space and the location of the elevators determined the location of this room on the long side of the rectangle directly facing the elevator exits. The problem then dissolved itself into the formulation of a typical small shop, the facade of which would immediately attract the attention of all entering this floor from the elevators.

The facade exhibits an interesting solution of the problem. The frieze is done in salmon pink as a background for the figures in white. The structural lines are sienna. The window arcades are brownish red, Tete de negre, with all ornaments done in gold. The base is dark and light green. The impression is that of a fine marble front.

The interior is a modern adaptation of the best precedent furnished by the French Empire period. The proportion of the room is that of a double cube measuring twenty-one and a half feet by forty-three feet. The color scheme is oyster white with gilded ornaments. The curtains are cool green and the painted draperies are in the same color with gold fringe. A marbelized mantel with over draperies and circular mirror is an intimate detail carrying out the domestic atmosphere of the room. The circular seat occupying the central position is indeed in keeping with the purpose of the room. The covering is gold satin, the structure being marbelized wood. The fluted top is of metal, gilded gold. This feature serves as a source of indirect illumination for the room. The dome of the ceiling hung in white muslin reflects a soft and evenly simulated light over the entire room. The floor has been done in black composition rubber. The cost was approximately four thousand dollars. It is regretted that in these particular illustrations the original furniture selected by the architects has been changed.

A House at Pebble Beach, California

By Louis W. Ballou

Old Yorktowne Hotel

Yorktown, Virginia

Built 1725

By Lindsey M. Gudger

Old St. Luke's Church

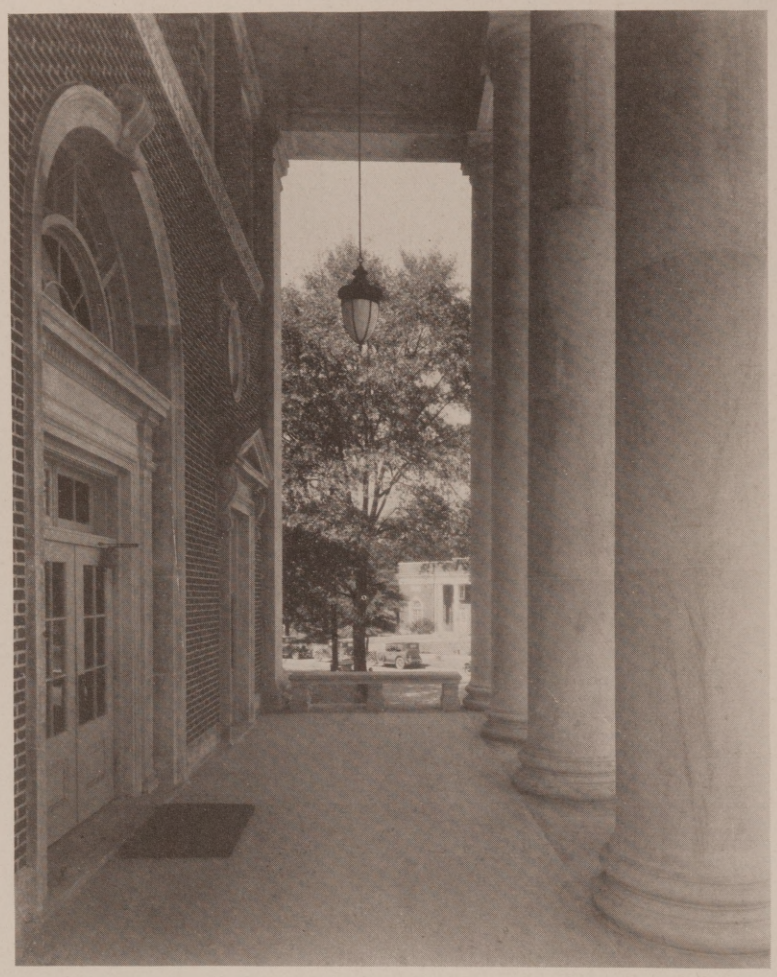
Smithfield, Virginia

By Jess Cuthriell

SKETCHES

Planned To Meet A Fixed Landscape Layout

THE ALABAMA UNION



MILLER & MARTIN
ARCHITECTS

FOLLOWING the World War, it had for some years been the desire of the Board of Trustees of the University of Alabama to erect some suitable memorial on the University campus to all former students of the University who have borne arms in defense of their state or their country, not only in the World War, but also in the other wars in which the state has been involved.

The rapid growth of the University indicated to the Board of Trustees the need for some suitable building wherein might be brought together all of the various extra-curricular activities that engage the attention of the students. The Alabama Union is the culmination of these two ideas.

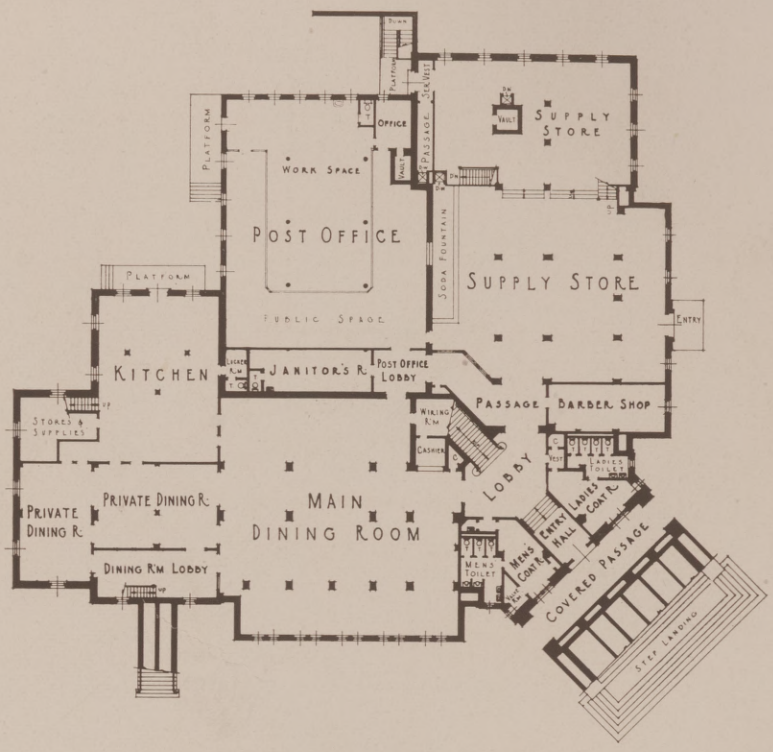
The planning and designing of the new Alabama Union, at University of Alabama, presented a very interesting problem in that very few buildings of this purpose and type have been constructed, especially in the South.

Briefly, the building is intended to provide for the extra curricular activities of the Co-educational Student body, and embraces such departments as Y. M. C. A., Y. W. C. A., Bible class meeting rooms, religious conference rooms, offices of Student publications, Alumni Secretary, dramatic and musical organizations, auditoriums of several sizes, social gathering rooms, faculty club room, dining facilities, University post-office, barber shop, and one of the most successful University Supply Stores in the South; also in the Southern Wing of Mezzanine floor are located two small apartments which are used by the Union director and staff.

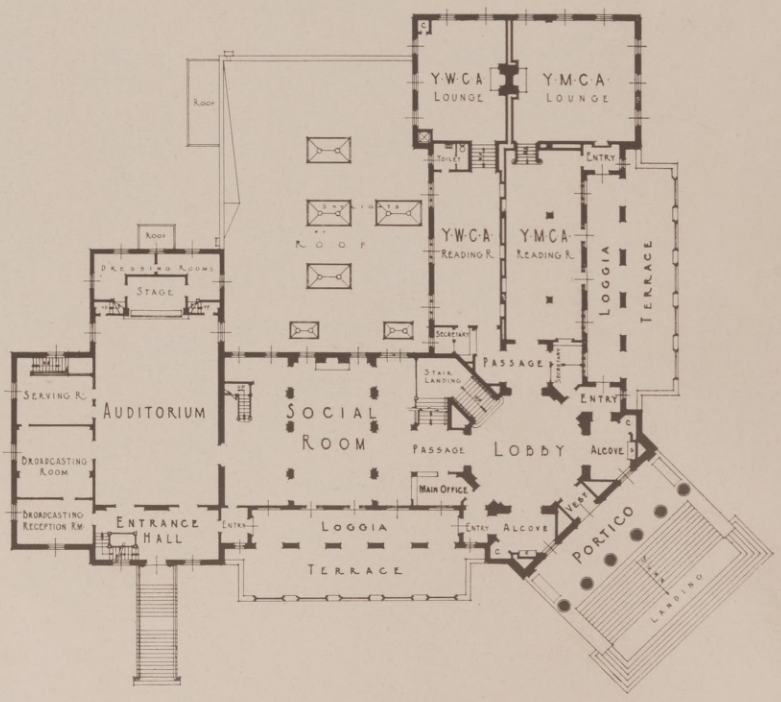
The shape of the plan had been been fixed in a landscape lay-out, by Wm. H. Kessler, which called for four buildings with corner entrances to mark the boundaries of a portion of the Campus; within this limitation the building was planned for the most convenient handling of the varied activities, carefully studied with reference to minimizing the cost of maintenance and operation; also it was necessary to make the appropriation for building, equip-

(Continued on Page Forty-Three)

ALABAMA UNION, UNIVERSITY OF ALABAMA, TUSCALOOSA, ALA.
MILLER & MARTIN, ARCHITECTS



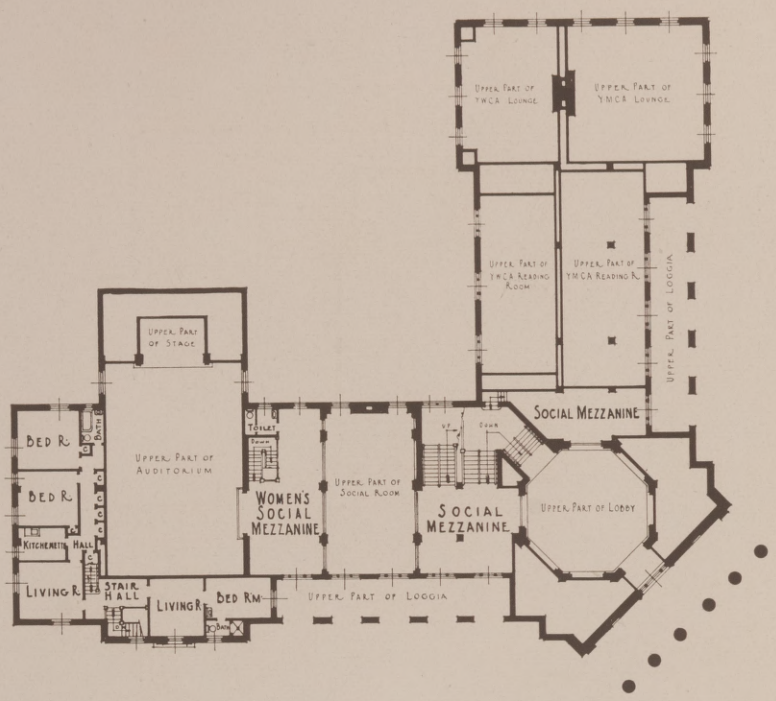
GROUND FLOOR PLAN



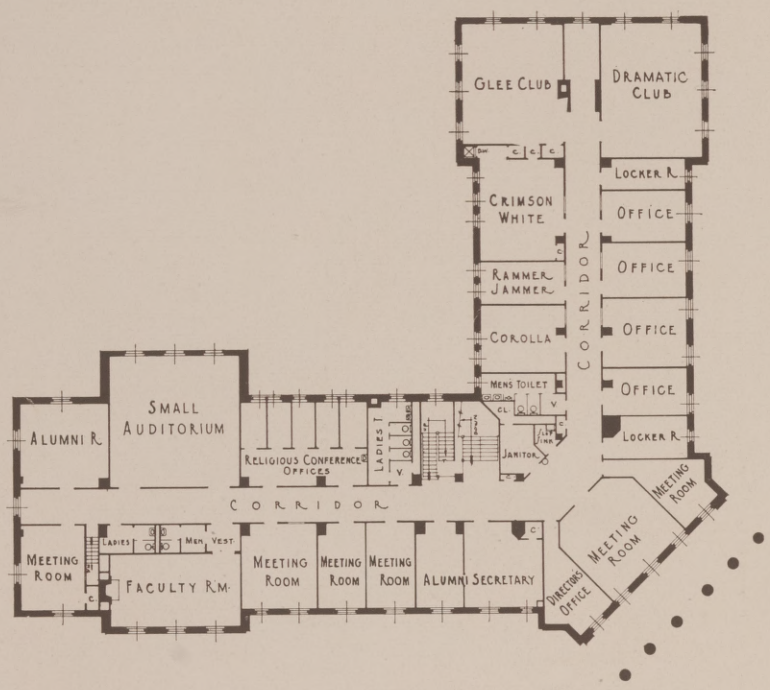
FIRST FLOOR PLAN

ALABAMA UNION, UNIVERSITY OF ALABAMA, TUSCALOOSA, ALA.

MILLER & MARTIN, ARCHITECTS



MEZZANINE FLOOR



SECOND FLOOR

THE ALABAMA UNION, U. OF ALA., TUSCALOOSA

MILLER & MARTIN, ARCHITECTS

ALABAMA UNION, UNIVERSITY OF ALABAMA, TUSCALOOSA, ALA.
MILLER & MARTIN, ARCHITECTS

FACULTY ROOM, ALABAMA UNION, UNIVERSITY OF ALABAMA, TUSCALOOSA

ment and furnishings go as far as possible with regard to efficiency, as well as appearance.

The building is of fireproof construction, and selection of the materials exposed to wear and tear was made with the view of keeping costs of repairs and replacements at a minimum.

A study of the plans will disclose the uses and relations of rooms, and also indicates that one part of the building is three stories in height, part is four stories and still another five stories; this effected a further economy in space by taking advantage of the fact that some apartments needed quite high ceilings, while others could do with considerable less height.

The architectural style used in the building was selected to conform to the existing structures on the campus, and the interior architectural details worked out to harmonize with same. The open terraces and loggias are an unusual feature, and serve to differentiate the building from others of strictly academic use. The dome furnishes an appropriate feature of the exterior treatment of building, and the room inside the dome provides an isolated apartment for band practice.

The Architects were commissioned to select the equipment of the building, as well as the furnishings of the social rooms, including rugs, draperies, lamps, pictures, fireplace equipment, wall paper in Faculty Room, etc. In this way everything was chosen with a definite picture in mind of the ultimate effect desired, and it is believed to have resulted in a harmonious grouping not otherwise to be obtained in such a building.

Furniture plans were outlined to indicate the proper amount and relation of furniture in the several rooms, and the pieces chosen for appropriate period design, sturdiness of construction, and comfort; in the upholstered pieces the fabrics were carefully considered for their durable quality, and grouped for color matching, and figure design. Furniture of Early American type was selected to fit in with the architecture of the building, and also because of the wide choice of interesting and effective, yet inexpensive pieces available.

Not the least of the dividends paid by providing such an environment is the educational value to the individual in harmony of scale, design and color, which cannot but have a lasting influence in their lives and homes.

NEW YORK ARCHITECTS TALK ABOUT SOUTHERN WORK AND

The Southern Architect

GROWING BETTER EACH MONTH

Editor, THE SOUTHERN ARCHITECT:

I am very glad to be a subscriber to your fine publication and each month it seems to present more interesting fine examples of southern work.

Issues upon the work of Hentz, Adler & Shutze and Barber & McMurray which you recently issued were especially illuminating to a northern architect.

I also feel that your work in relation to the Southern Architectural Exposition at Memphis some time ago was of great value to the profession.

Assuring you always of my co-operation in furthering your program if possible, I am, *Dwight James Baum, Riverdale-on-Hudson, New York City.*

* * *

DOING A SPLENDID WORK

Editor, THE SOUTHERN ARCHITECT:

It seems to me that what you are doing is a splendid piece of work in taking hold of and producing the work of Southern architects. It seems to me also that it would be a very highly desirable and splendid thing if your magazine would take up the reproduction of the fine work which has been done in former days in various towns such as Savannah, Charleston, New Orleans, St. Augustine.—*Hobart Upjohn, Grand Central Terminal, New York City.*

* * *

APPRECIATES "SOUTHERN ARCHITECT"

Editor, THE SOUTHERN ARCHITECT:

I have always greatly appreciated the "Southern Architect," and this appreciation began with the illustrations of Old Southern Colonial Houses which were run for some time.

Now it is a totally different matter. The Southern Architect seems to carry just as good and just as important major building projects as the magazines in any other section of the country. The important type of Office building for instance, now being constructed in the major cities of the South, is evidenced by the type of advertising carried by The Southern Architect, for products that can only be used in important structures.—*John Mead Howells, 156 East 46th St., New York City.*

THEY TALK ABOUT ITS QUALITY

Editor, THE SOUTHERN ARCHITECT:

Your magazine was hardly known to us a few years ago, and I can tell you now I have heard many fine things said about its quality and careful selection by New York architects.

There is no doubt in my mind that the quality referred to has a very strong influence in promoting good architecture.—*Daniel P. Higgins, Office of John Russell Pope, 542 Fifth Ave., New York City.*

* * *

SHOULD HAVE NATIONAL CIRCULATION

Editor, THE SOUTHERN ARCHITECT:

I have been looking over some recent issues of The Southern Architect and am very much impressed with the fine artistic photography and plates as well as the interesting choice of subjects.

Your publication should be taken not only by Southern architects, but by architects throughout the country, and I sincerely trust that you will be able increasingly to introduce it into the homes of the laymen.

What a fine thing it would be if every one of your architect subscribers should intimate to their clients that a copy of The Southern Architect should alwys be on their library table.

I believe this matter of subscribing to the architectural magazines should be viewed by the architects not merely from the angle of "What do I get out of it" but from the bigger viewpoint of the necessity of supporting the architectural magazines which are not only doing so much to keep the profession abreast of the times but are also accomplishing great things in educating the taste of the public.—*William Orr Ludlow, of Ludlow & Peabody, 101 Park Ave., New York City.*

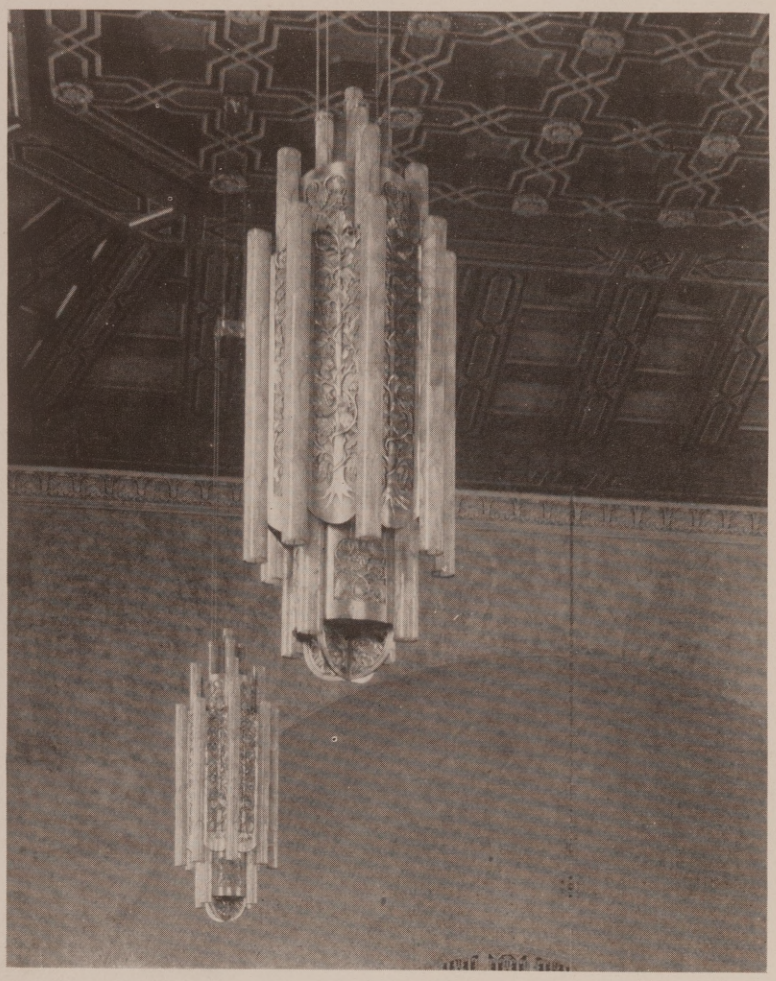
* * *

IMPRESSED WITH QUALITY

Editor, THE SOUTHERN ARCHITECT:

I have been greatly impressed with The Southern Architect and the quality and beauty of your illustrations. I wish to experss my appreciation of it at this time.—*Electus D. Litchfield, 578 Madison Ave., New York City.*

ECCLESIASTICAL LIGHTING



ARCHITECTS SHOULD KNOW:

Methods to Avoid in Church Lighting.

Feasible Schemes for Lighting.

Gothic Buildings with Dark Ceilings.

Gothic Buildings with Light Surroundings.

Churches with Light Colored Ceilings.

Adequate Wiring for Church Lighting.

Some New Thoughts On ECCLESIASTICAL Lighting

TRINITY CHAPEL
FREDERICK, MARYLAND

This steeple is lighted with six 1000-watt floodlights, and is visible from Southampton, a distance of approximately fifteen miles.

THE beginnings of religious worship antedate our records, and religion has always been the focal point of a great part of history. The forms have changed and developed through the ages until now we have countless traditions and symbolisms which mingle to give us our impressions of religion. The architect must "feel" and observe these in designing the structure, and the lighting engineer must do his part in carrying out the expressed or implied ideals.

The lighting units should be in architectural conformity with the structure, yet utility of the lighting must be given consideration. By this is meant —first, use every precaution to prevent eyestrain, which leads to drowsiness and attendant discomfort; second, provide enough light in all parts of the room for reading with ease. Experience has shown that, if there is no annoying glare or bad contrast, an illumination level of from 2 to 3 foot-candles is sufficient for reading at short intervals, as for instance, during the singing of a hymn or psalter responses.

It is impracticable to specify the wattage necessary to obtain the desired illumination or give figures on the utilization constants for the different systems suggested, due to the wide variation in character of surroundings.

Methods to Avoid in Church Lighting: Huge chandeliers, unless very carefully designed, have no architectural significance, and, as ordinarily employed, creat severe glare. The tendency seems to be to hang these fixtures too low and use a large number of small lamps. With this arrangement, it is almost impossible to avoid glare, and many a church otherwise pleasing is spoiled by such lighting. In a number of instances, fixtures originally intended for gas jets or low-powered lamps have been modified to accommodate the brilliant high efficiency modern lamp and are decidedly objectionable. Where such fixtures are employed, special precautions must be taken to see that the light sources are of low brilliancy.

Studded lights around the capitals of the pillars, along the beams and on the corbels are also objectionable for it is almost impossible to avoid glare. This system often creates a garish effect, it is difficult to maintain, and each burned out lamp will make a break in the continuity and spoil the effect sought. The use of this system will occasionally produce freak effects. For instance, a row of small lamps around the capital of a pillar may give the appearance of an open space and leave the roof and its arches without visible means of support.

Bracket units at the front of the church and decorative lighting around the pulpit and organ are particularly objectionable, for anyone giving attention to the speaker will be looking toward these bright spots. This is one of the most common causes of unsatisfactory church lighting.

Feasible Schemes for Lighting: Churches fall in two distinct groups—the ritualistic and the evangelical. In the former, the sanctuary or altar is the center of attraction and symbolically should be the brightest part of the structure. In the evangelical church, the speaker, pastor or minister is symbolically the representative of the Divine Power and demands the higher illumination.

In addition to this fundamental requirement, the architecture of the structure puts a very definite limitation on the type of lighting which is necessary. No hard and fast rule can be set forth that the rit-

By

A. L. POWELL, Manager,

General Electric Lighting Institute

Harrison, New Jersey

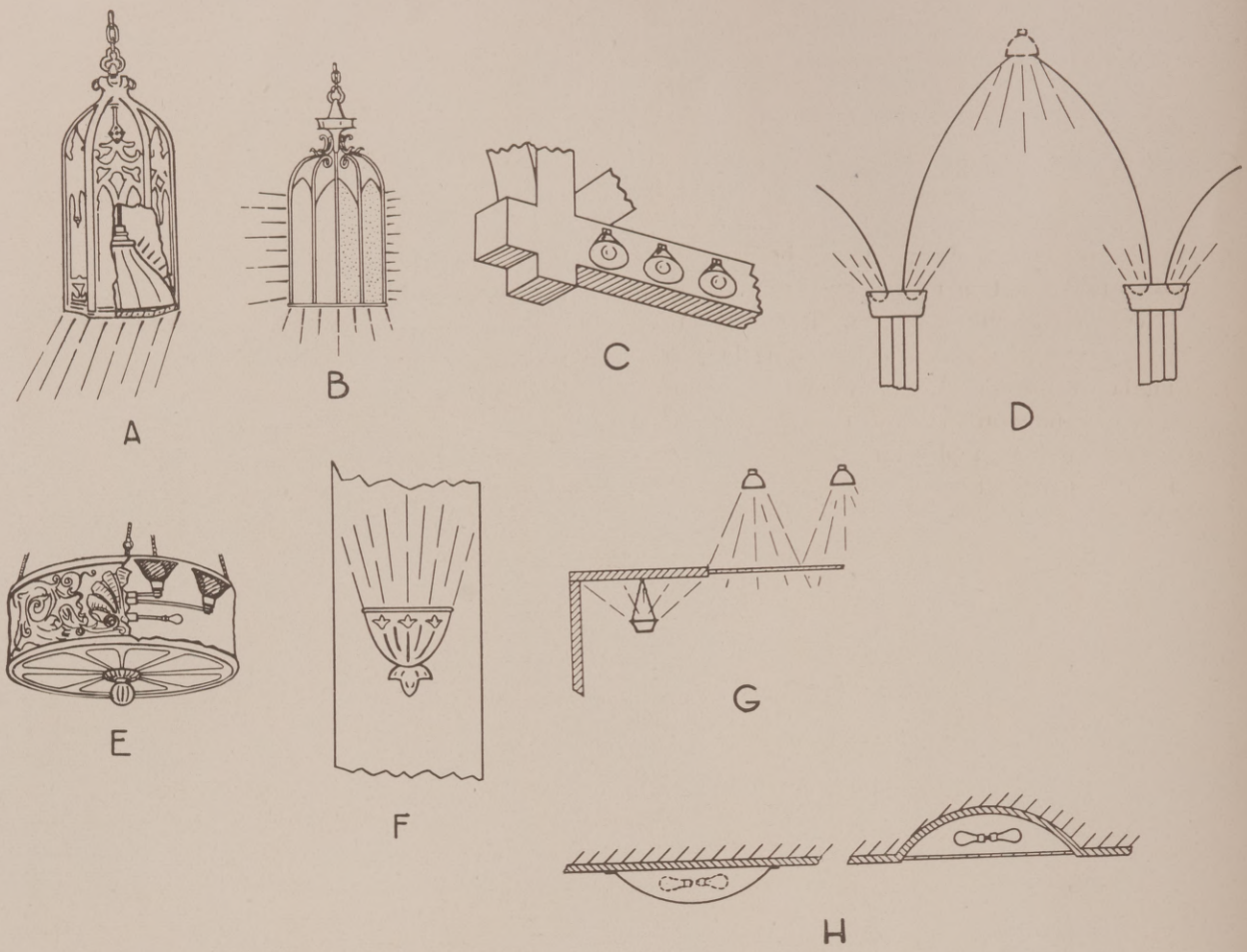
ualistic church is always of one type and that the evangelical church is of some other period. There is a tendency, however, for the ritualistic church to be of the Gothic type with the nave and transcept forming a cross and having a high peak roof of a dark color. The evangelical church is more likely to be of the basilica type with a ceiling more nearly flat and the surroundings lighter in tone. It is well, therefore, to consider certain general groupings and attempt to tabulate the schemes of lighting which have been applied with good results.

Gothic Buildings with Dark Ceilings: It is self-evident that any of the indirect methods of lighting would not be applicable to these buildings and the nave and transcept must be lighted by direct overhead units. These may be of the following basic types:

Ornamental fixtures with relatively high powered Mazda lamps and efficient reflectors enclosed in some type of decorative housing made of art glass with a wooden or metal framework in the form of a lantern. Such a fixture may have one or more reflectors and the multiple unit offers certain advantages in that failure of one lamp will not leave the entire section in shadow. Mirrored glass, deep bowl reflectors can be used particularly when supplemented by a few low wattage lamps within the fixture to illuminate the art glass. Prismatic or dense opal reflectors are also efficient and their transmitted light serves the purpose of the small auxiliary lamps just mentioned. The bottom of the lantern can be fitted with diffusing or prismatic refracting glass. If the latter is used, an asymmetric distribution of light is possible and glare in the eyes of the congregation, even if they look upward, is not likely. The plates should direct the light toward the front of the church. Fixtures of this type can be relatively large, suspended from the peak of the arch or smaller in size dropped from the hammer beams. (Figure A, page 48.)

Diffusing lanterns or enclosing globes (glass or mica) of Gothic design containing Mazda lamps of a suitable size can be dropped from the hammer beams or suspended in two symmetric rows from the ceiling. Pure white glass is not desirable. If enclosing globes are used they should be finished with a spray of light brown or similar color. Lanterns may be made of amber toned glass. It is generally advisable, in the case of sectional lanterns, to use dense glass on the side toward the rear and lighter density on the side toward the altar. This combination gives a somewhat higher light output and keeps the brightness of the fixture at a low value. (Figure B, page 48.)

The effect of concealed lighting, even though the surroundings are very dark, can be obtained by placing Mazda lamps in efficient mirrored glass or metal angle type reflectors in front of the hammer beams or roof trusses toward the altar. These will not be in the general view of the congregation, they send the light downward effectively, and if the



SOURCE OF ILLUMINATION IMPORTANT TO BETTER CHURCH LIGHTING

proper type of reflector is chosen, are not annoying to the speaker. (Figure C, page 48.)

Gothic Buildings with Light Surroundings: All of the above schemes are, of course, applicable, but with the light tone or frescoed ceiling a combination of direct and totally indirect lighting may be applied with excellent results. Efficient, direct lighting reflectors may be recessed at the crossing of the arches, and indirect reflectors concealed above the capitals, corbels or even at the base of the clerestory windows. This combination eliminates severe contrasts of brightness, is reasonably efficient, and makes possible a clear sweep of structure unbroken by pendant fixtures. Totally indirect lighting alone in a structure of great height in comparison to the width requires much wattage for a given illumination. (Figure D, page 48.)

If the ceiling in the Gothic structure is not of too great a height and light in color, massive pendant indirect luminaires of suitable design are satisfactory. It is generally desirable to have these constructed so that the exterior is luminous rather than appearing as a dark spot against a much lighter background. (Figure E, page 48.)

Romanesque, Classical Renaissance and the More Modern Types of Structure with Light Colored Ceilings: Since the ceilings of most of these buildings are light in color and more nearly flat, there is much latitude in the choice of lighting equipment. All three systems of illumination, direct, semi-indirect, and totally indirect have possibilities. The architectural features of the building offer certain logical points for the location of outlets and balance is always desirable in the placement of fixtures.

The direct lighting diffusing lantern described above is justly popular, and many times a group of enclosing units on a single support is deemed desirable.

Symmetrically placed bowl-shaped semi-indirect or totally indirect fixtures which are available in a wide variety of design are most logical for certain types of architecture.

Indirect lighting from other than ceiling fixtures may be accomplished in a number of different manners. Relatively small lamps in efficient reflectors can be placed in a cove or cornice or groups of such units placed in recesses at the tops of the capitals. Wall boxes with suitably designed mirrored glass

reflectors have been employed, and occasionally recessed windows offer locations for such equipment. Deep recessed boxes so shaped as to confine the light to the ceiling and avoid "spill" light on the walls have been used successfully at the front of the balcony. (Figure F, page 48.)

Those churches with an art glass ceiling or sky window can be lighted from above the glass by asymmetric units pointing toward the front. Where the sky window is limited in area, it is generally desirable to have some means of providing light on the ceiling between it and the side walls. Severe contrast between a luminous window and adjoining unlighted ceiling area is unpleasant. The combination of semi-indirect or totally indirect light and the diffused direct light through the window is very effective. (Figure G, page 48.)

The general lighting of the auditorium will usually take care of the balcony, itself. Lighting beneath the balcony can be accomplished by use of wall type indirect lighting boxes or diffusing fixtures (hemispheres or domes) close to the ceiling. Occasionally the ceiling may be recessed, lamps placed within this, and the opening covered with flat diffusing glass. Candlestick type bracket fixtures, although popular, are inherently bad. It is impossible to get adequate illumination from these without their becoming very glaring and most annoying. At best they are merely decorative and should be equipped with only very small shaded lamps. (Figure H, page 48.)

Wiring: The time is not distant when the church will take advantage of light to grip and hold the attention of the audience as the theatre has done for years. In the body of the church, it is desirable to have the lighting on three principal circuits, each dimmer controlled, viz: (A) main units of nave and transcept: (B) sanctuary floodlights; (C) pulpit spotlights. The dimmers should be so located as to be conveniently controlled by one of the choir or an acolyte. At the beginning of the service when the congregation is participating circuit (A) should be burning at full brilliancy, circuit (B) at the low value, and circuit (C) unlighted. As the offering approaches the altar, circuit (A) should be dimmed gradually to one-third or one-half, and circuit (B) gradually brought up to full brightness. This variation in illumination will tend to focus the attention of the congregation on the ceremony. After the services at the altar and as the priest or minister approaches the pulpit or rostrum for the sermon, circuit (A) remains as before, circuit (B) is gradually dimmed to a low value, and circuit (C) brought up full. There is no question but that more concentrated attention will be given to the speaker as he stands brightly lighted while the congregation itself is in low illumination. At the conclusion of the sermon the spotlights are dimmed and circuit (A) brought up to full value for the closing ceremonies.

At least one clergyman havinb a clear insight into mass psychology has tried the experiment of using colored lighting in connection with certain services. There is no doubt that we are emotionally affected by color and there are possibilities along this line which as yet have not been evident.

In designing the electrical equipment for a church, one must keep in mind the diversified uses of the church of today. A few years ago the church structure was devoted almost entirely to strictly religious uses. Now, however, very properly, the church plant as a whole has become the recreational center for the young people, and adequate wiring will do much to make the building more efficient, more safe and more convenient.

Standard convenience outlets at certain points about the building are a necessity. Throughout the auditorium they make it a simple matter to attach vacuum cleaners. On the rostrum they permit the pastor, who desires to use notes, to have a reading lamp giving a strong localized light. On various occasions, decorative lighting is desirable; for example, at Christmas when a tree may be illuminated by small lamps. Outlets on the rostrum or stage make this a simple matter.

In Catholic churches, there are certain services which require special lighting effects, and for the grand celebrations at Easter and Christmas very elaborate displays are demanded. Adequate capacity in outlets is essential.

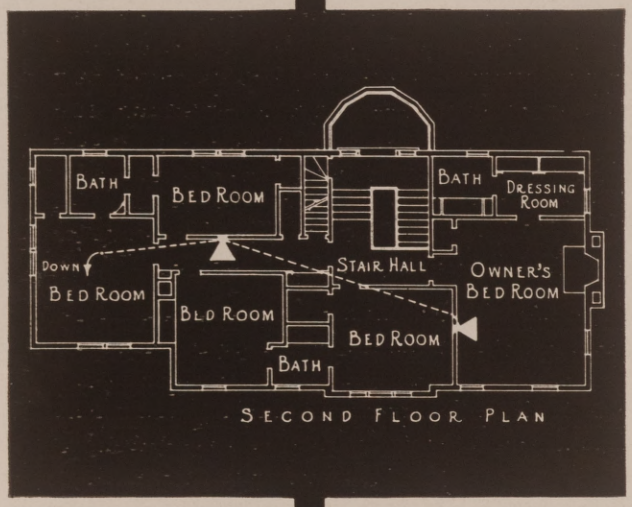
If a stage is used in a Sunday school room for the production of entertainments, amateur plays, and the like, standard stage equipment and a suitable switchboard is obviously required. Every room of the church where group meetings are held should be fitted with stage pockets or outlets of sufficient capacity for stereopticon lanterns or portable moving picture machines.

A feature often overlooked in designing a lighting system is the fact that reflectors and lamps become covered with dust which very materially reduces the light output. In many cases complaints of poor illumination are due to this cause alone. In the church, with its high ceiling, fixtures are very likely to be most inaccessible and the sexton accordingly is hesitant about risking his safety for the sake of cleaning the units. If one wishes the installation to giv continuous satisfaction, he should keep the questions, "Will it be easy to clean reflectors and replace burned out lamps?" constantly in mind. Equipment should be located so that it is directly accessible or lowering devices provided. Automatic cutout hangers are of assistance here and suitable windlasses for massive fixtures are a necessity.

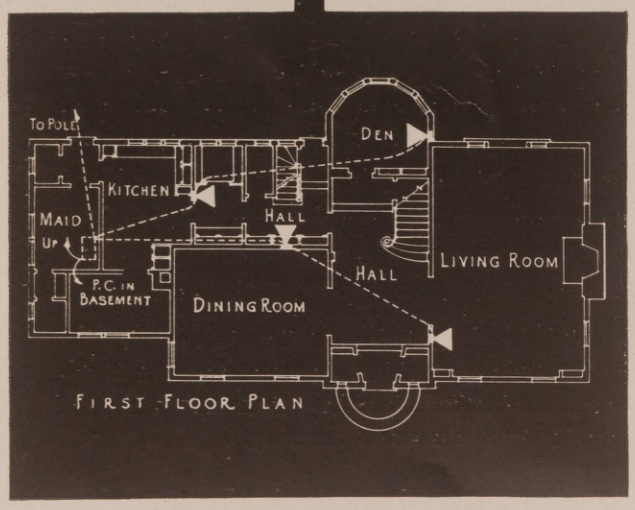
Six outlets provide for telephone convenience in the residence of Mr. Charles H. Ingram, 414 North Seventh Street, Tacoma, Washington. Conduit, built into walls and floors, carries all wiring. HILL, MOCK AND MORRISON, Architects; C. N. UDALL, Inc., Builder, *Tacoma.*

FROM COAST TO COAST, TELEPHONE CONVENIENCE HELPS MAKE HOMES DISTINCTIVE

LEGEND
TELEPHONE OUTLET
CONDUIT
P.C. PROTECTOR CABINET



SECOND FLOOR PLAN



FIRST FLOOR PLAN

COMFORT, quite as much as beauty, distinguishes the well planned home today. It is altogether essential to the busy, active lives that Americans live. And in every corner of the country, architects have demonstrated that *telephone convenience* contributes largely to complete home comfort.

Telephone convenience means the saving of time and steps by having telephones in all important rooms. It is easily and economically provided by planning in advance—by placing conduit in walls and floors during construction. This improves interior appearance by concealing all wiring, insures against certain types of service interruptions, permits telephone outlets exactly where they're wanted, and makes all the home more *livable.*

Your local telephone company will gladly help you plan the telephone arrangements for new or remodeled residences. There is no charge. Just call the Business Office.

AMERICAN TELEPHONE & TELEGRAPH CO. AND ASSOCIATED COMPANIES — BELL SYSTEM

If More Architects Took An Interest In The Small House

(Concluded from Page Twenty-One)
beauty in his home and then challenges him to try and get it himself.

Space does not permit adequate discussion of the bloody shirts that have been waved over the future of the small house. Will large scale manufacturers, of cars for instance, turn to the making of whole houses? Although they would undoubtedly improve on the jerry-built house, there are economic reasons why they will not. Will we all come to live in huge apartments in the cities? There seem to be some economic reasons why we should. But why bother about these things?

Are small-home owners and architects going to get together after all these years of estrangement during our frontier epoch? After the long feud, in which many suspect they were both wrong, as usual, it is a little hard for them to find a common meeting ground. But they are both making overtures. The architects are beginning to see gravy in the plate. Like the Scotchmen that some of them are, they have to "leave it lay." But, unlike the jerry-builders, they can't bring themselves to mop it up with their bread.

For several years The American Institute of Architects, through The Architects' Small House Service Bureau, has been making gestures indicating hope, faith and charity. But there has been too much charity in them to effect any permanent reconciliation . . . Why should those who are accounting for so large a part of our building permits want charity? Especially when it is not a matter of shelter. They do not. Most of them would want the qualities capable architects have learned to build into their houses if only more architects would find sensible ways of cutting out their services to fit the small house.

SOUTHERN BUILDING GOES AHEAD

SHOWING a go-ahead in the first month of the new year as compared with the last month of the old year, the Southeastern territory produced a total of $12,742,800 in construction awards in January according to F. W. Dodge Corporation. This territory includes the Carolinas, Georgia, Florida, Alabama, and Eastern Tennessee.

"Metropolitan centers producing larger construction contracts than in January a year ago were Charlotte, Tampa and St. Petersburg."

THE SOUTHWEST

M. H. Furbringer of Memphis, Tenn., a Director of the Institute, declared, following a trip through the Southwest, that "just as the automobile industry led the country out of the depression of 1920, the building industry will lead the march back to normalcy in 1931." Mr. Furbringer went so far as to predict a spectacular upturn.

KANSAS CITY TERRITORY

Weighing the current month against January of a year ago, the St. Louis, Kansas City, and New Orleans territories contribute a combined gain of $6,583,800 in favor of the year just started, with the Kansas City region leading by $2,983,800 over January, last year.

Building activity in Southern Michigan, the region surrounding Kansas City, (Western Missouri, Kansas, Oklahoma, and Nebraska) and the territory of New Orleans (Louisiana, Southwestern Arkansas, and Southeastern Mississippi) produced an increase this month over both January and December, 1930.

DUNHAM CONCEALED RADIATION

THE C. A. Dunham Company of Chicago, announces the recent development of a concealed radiator of improved design, that has many features of interest to architects. The new radiator is of radically different construction, and was finally built only after exhaustive research to determine just what qualities are most desired. It is especially adapted for use wit hthe Dunham Differential Vacuum Heating System. However, the solid construction and permanence make this concealed radiator excellently suited for use with any heating installation.

The internal construction of this radiator is extremely rugged. Seamless drawn copper tubes are used, connected to the headers by screwed ground joints, a standard method for securing a tight reliable joint, but never before used in concealed radiation. The connection is permanently steam tight, eliminates gaskets or soldering, and makes each tube an independent, easily removed unit. The radiating fin is a smooth continuous spiral, with no dust catching hollows, and is metallically attached to the tube. The positive metallic union between tube and fin assures a constant heating efficiency that will not drop off after a short time in service.

The radiator is so designed that it may be removed from the recess, if necessary, by merely disconnecting the steam pipes. This eliminates the former objection to concealed radiation, from a maintenance standpoint. The casing telescopes, providing a welcome adjustable feature that saves a great deal of installation difficulty.