

THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOL. LI.

NUMBER 10

Contents for October, 1925

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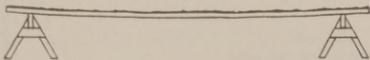
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EDITORIAL COMMENT

RESTORATION OF THE "ARLINGTON HOUSE," HOME OF GEN. ROBERT

E. LEE.

The Southern Architect and Building News for the past two years has published in practically every issue a number of early American Houses, mostly however in the South, and through editorials and general text with illustrations endeavored to bring to the attention of the profession all those houses, it has been possible to secure photographs of, that are worthy of restoration and study for their excellent proportion, beauty of design and sound construction.

We are well pleased that "Arlington House" is to be finally restored to its original splendor. When properly renovated, Arlington will join the stately pageant of historic scenes and will take its place with the other fine old landmarks in and near the national capital that have become shrines of the nation. Elsewhere in this issue will be found a complete historical story on this splendid piece of early American Architecture.

There are many other houses in the South that should be restored to their original beauty and it is the hope of this magazine that the architectural profession, women's clubs, historical societies, state and national governments will give more thought to our early architectural gems and through cooperative effort restore at an early date many of them to the beauty which they once possessed.

AN INVITATION TO OUT-OF-TOWN VISITORS.

You are cordially invited to use the offices of the Southern Architect and Building News while in Atlanta as your headquarters. Here you will find practical conveniences such as telephone and stenographic service, city directory and information on various points of interest in the city and outlying territory.

We are prepared to give manufacturers' representatives valuable information on new building projects in the Southern states and names of architects in practically every city in the South. We will be pleased to serve you at 402-404 Trust Co. of Ga. Bldg., whenever you are in Atlanta.

BACK COPIES OF "SOUTHERN ARCHITECT AND BUILDING NEWS" WANTED.

We can use at once several back copies of the issues named below, March, May, July, August and November, of 1924, and January issue, 1925. The copies must be in good condition and intact. We will pay fifty cents for each magazine. Address Circulation Manager, Southern Architect and Building News, Atlanta, Georgia.

A CORRECTION.

We wish to call to the attention of our readers an error which occurred in our September issue. On pages 39 and 40 a house was illustrated and the title line read "House of Mr. E. S. Draper, Atlanta, Ga." The owner of this house is Mr. Jesse Draper rather than E. S. Draper as was given.

BUILDING PERMIT SURVEY INDICATES TREND TOWARD MORE ONE-FAMILY DWELLINGS.

From a building permit survey made by the Bureau of Labor Statistics for 1924, in 274 cities of the country, \$2,076,450,772, or 64.6 per cent of the estimated cost of all buildings for which permits were issued, is shown to have been expended for residential buildings. One-family dwellings ranked first in cost, the estimated cost of their erection being \$928,317,525, or 28.9 per cent of the cost of all classes of structures. The average estimated cost per building for one-family dwellings in 1924 was \$4,314; for two-family dwellings, \$8,317, or \$4,159 per family, and for multi-family dwellings, \$42,732, or an average cost per family of \$4,153—practically the same as the cost per family in two-family dwellings and a little more than the cost in one-family houses.

One of the outstanding facts brought out by the Bureau of Labor Statistics survey is a gain in one-family dwellings over apartment house dwellings. Although this gain is small and not positive proof of a change in the trend of housing conditions, it is noted as a good sign by the Labor Bureau.

In 1924 the honor of providing the most new homes went to Miami, Fla., Long Beach, Calif., having held the leading place the previous three years. Miami had the phenomenal ratio of 2,248.9 families provided for to each 10,000 of the city's population; in other words, it built a home for one family in each of five of the city's inhabitants.



WATER TEMPLE, SUNOL, CALIFORNIA
WILLIS POLK & COMPANY, ARCHITECTS

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Montpelier, the Early Manor of Thomas Snowden, Maryland

By Mary Ralls Dockstader.

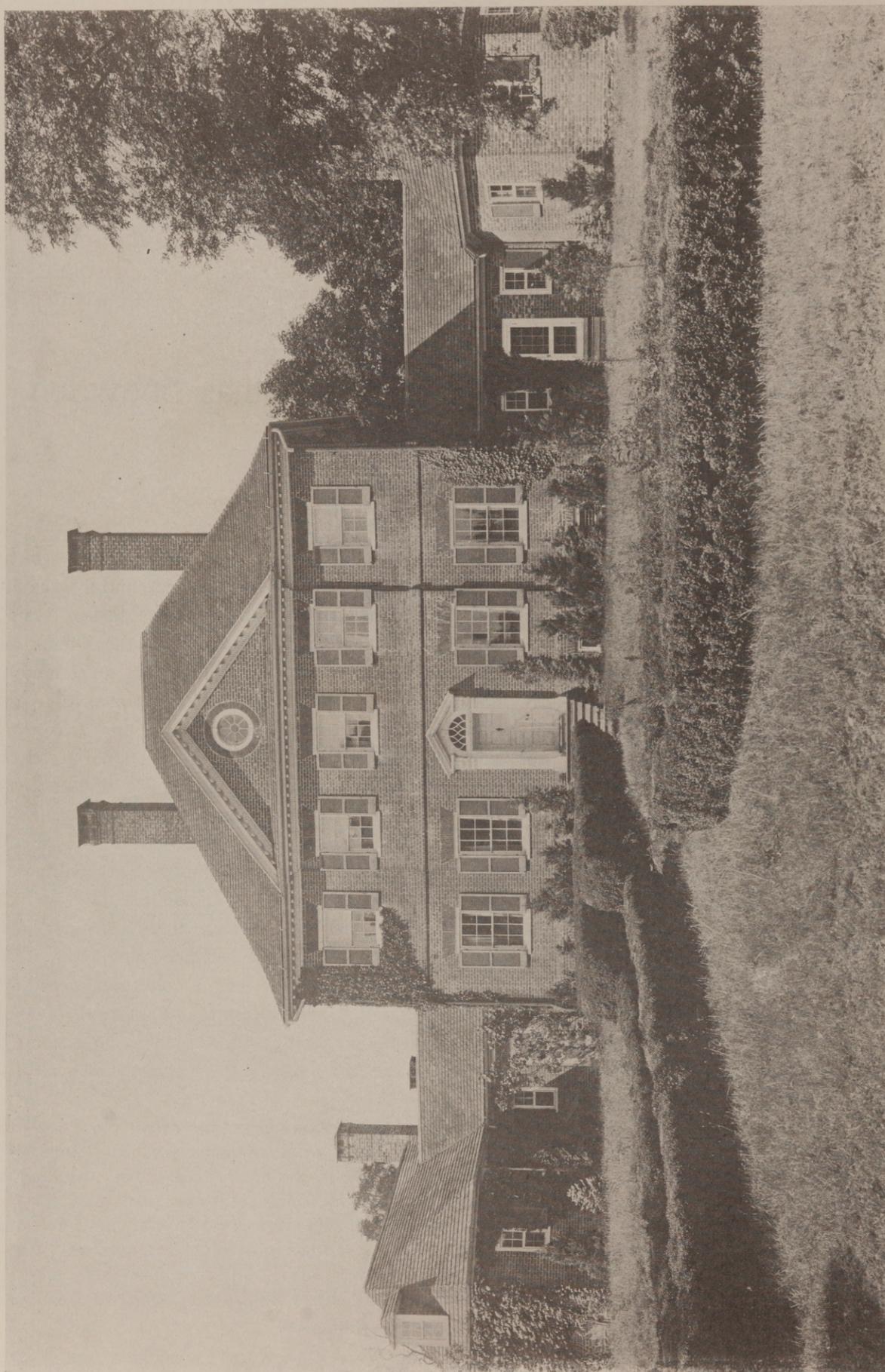
IN the August issue of this magazine we touched briefly upon the history and physical characteristics of Georgian Houses in Savannah. It is with pleasure that we are able to introduce, or rather recall, another example of the South's fine old manor houses in this number. Montpelier is a typical Georgian structure of the mid-eighteenth century, related in its central unit to Pennsylvania architecture, and in its wings to Virginia. The great charm of the exterior lies chiefly, perhaps, in good material simply and rightly used. The eye is not distracted by overmuch detail and so is capable of appreciating the full significance of classic white doorway set in a background of weathered Flemish bond, its only elaboration a string-course marking the second-story level. The windows, capped in plain flattened arches of brick, are beautifully scaled to the balance of the house, and the hipped roof, with a slight kick-up at the eaves, is accented by a gable. This gable with its bulls-eye is exactly repeated at the back—in fact, the garden face of the house is identical with the front, except for the style of its door and wings, the latter being semi-octagonal in front and square in the rear. The gables mark the line of a slight offset, or pavilion, in the two facades, by which simple device the old-time builders made a pleasing break in what might otherwise have been a too-strongly emphasized horizontal line. The one-story wings with their connecting passages have narrow little windows protected by a single blind, and further call attention to the happy scale of the whole mass.

Montpelier was begun about 1740 by Thomas

Snowden, a Quaker of the austere tastes which are generally accredited to that sect, and it was he who built the central portion of the house. His son Thomas added the wings and the interior ornamentation, both of which do him great credit, although it is said that his love of worldly display earned him the condemnation of the Quakers. Be that as it may, we of this day being not greatly concerned with creed may lavish our unstinted praise upon the excellent evidences of this same Major Snowden's good taste. His stairway is the very perfection of charming simplicity—his cornices are architectural triumphs. In the halls, both upper and lower, are frieze treated in the Adam mode which are delightful. Perhaps the dining room with its corner cupboard housing a collection of old china behind unusually beautiful doors, and its mantel, with the loveliest possible combination of interlaced and egg-and-dart moulding, is the most satisfactory of all.

The outstanding feature of the place is the boxwood, some of it enormously high. It outlines the walks laid in the form of a cross, with the main trunk leading to the front door. Its size is an indication of the great age of Montpelier, and a reminder of the close kinship of old Maryland and Virginia gardens with those of Merrie England, where boxwood is nearly always an important part of the landscaping.

**For much of the data contained in this sketch my thanks are due Mr. John Martin Hammond, through his delightful book, "Colonial Mansions of Maryland and Delaware."*



MONTPELIER MANOR, LAUREL, PRINCE GEORGE'S COUNTY, MARYLAND.
BUILT 1740-1770.



ENTRANCE ELEVATION, MONTPELIER MANOR



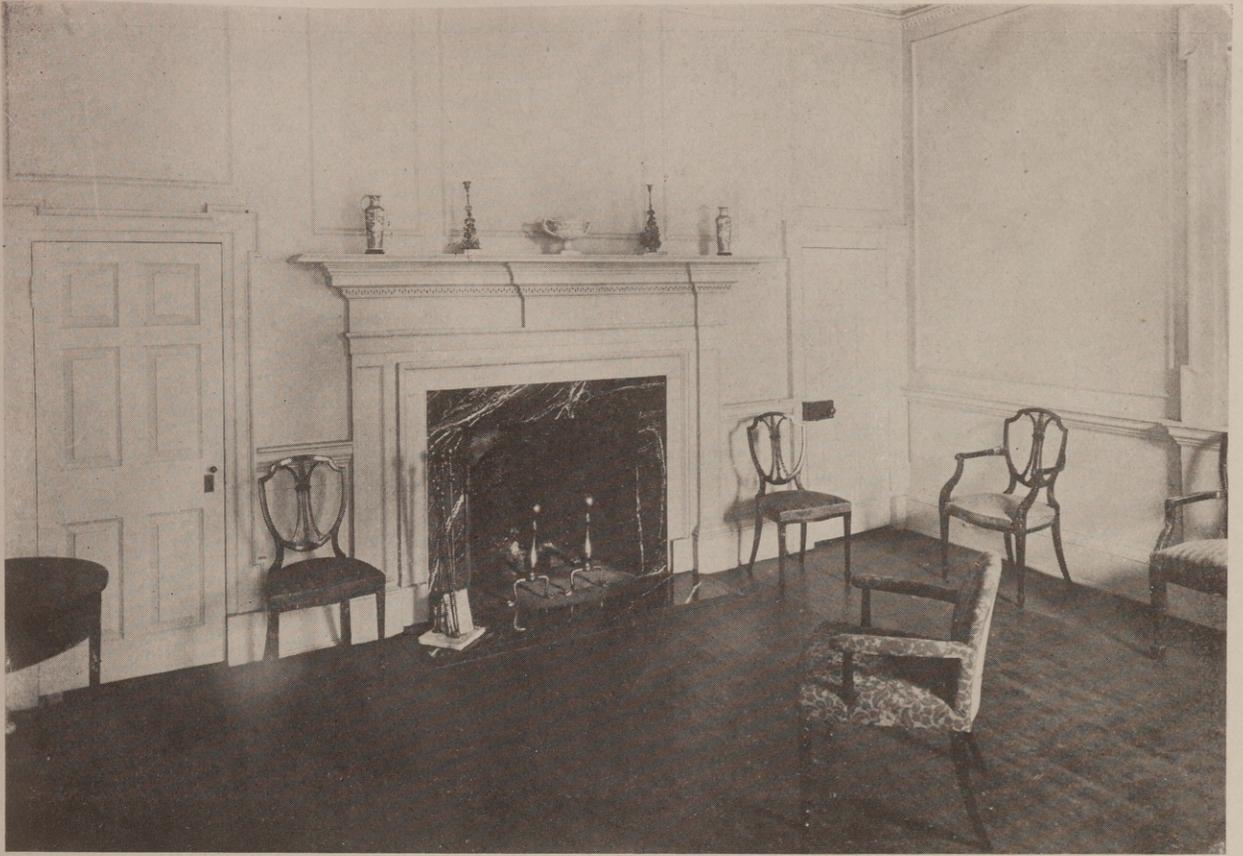
GARDEN SIDE, MONTPELIER MANOR



HALL AND STAIRWAY, MONTPELIER MANOR



UPPER STAIR HALL, MONTPELIER MANOR



LIVING ROOM, MONTPELIER MANOR



DINING ROOM, MONTPELIER MANOR



A highly decorated room of the eighteenth century taken out of "Marmion," King George County, Virginia, eighteen miles from Fredericksburg and twenty-five miles south of Mount Vernon. In this room we have a use of pilasters and complete entablature based upon the Ionic order. Stile and rail paneling, both above and below the chairrail, fills the space between pilasters. The cornice with modillions and dentils varies considerably from the classic formula in its relation of parts but the whole entablature is reasonably complete. The furniture is under the full Chippendale influence, of bold simple design, carved with a variety of detail. (Courtesy of the Metropolitan Museum of Art, New American Wing).

Tying-up Decorations with Architecture

By R. W. Sexton.

ON account of the prominent place which certain elements of the architectural or structural treatment take, or, perhaps, it would be more accurate to say, could take, in the complete and final decorative scheme of a room, it is absolutely necessary that the two schemes,—the architectural and the decorative, actually one, but often, unfortunately, considered as entirely apart from one another,—be worked out in conjunction with each other to obtain harmonious results. We would certainly be much more successful as architects and as decorators if we would consider a room as a composition, in which the various products and elements of the architectural and the decorative schemes take their place as component parts. Generally speaking, it might be said that the architectural or structural scheme consists of the walls, floors, ceiling, woodwork, including trim, windows, doors, and mantel, lighting fixtures, and painting, as well as all necessary installation for this work. The decorative scheme includes the furniture, draperies, rugs, lamps, lamp shades, and accessories. In other words, the architectural scheme refers to the permanent features of the building or room, while the dec-

orative scheme means only the movables. When we say it is necessary that the two schemes be worked out in harmony, we should add, perhaps, whenever it is possible, for the apartment house tenant, and even the lessee of a house, often must take the architectural scheme as he finds it, and tie-up his decorative scheme to it as well as he can. And it might be appropriate to add here that that is a very good point for an architect to remember when designing an apartment house; for, by keeping his architectural scheme simple, and based on conservative lines, he makes it that much easier for the tenant to effect harmony between it and her decorative treatment. An illustration of a room in a remodeled house, shown herewith, serves to demonstrate my point. With the old-fashioned mantel and old brick facings of the fireplace as a feature, it was necessary to so design the room that these would appear as a part of the finished scheme, and not as leftovers from some other scheme. For the floor covering, a linoleum, effecting old brick in its design, was used, which immediately gave to the room a sense of unity. An old-fashioned wallpaper, in a small repeating pattern, served to harmonize the



In choosing a floor covering to effect old brick, the architect saw the opportunity to tie-up the floor treatment with the architectural scheme. The old brick facings of the fireplace and the brick hearth seem to have been designed as much for the floor as the floor was for them. (Courtesy of Armstrong Cork Co.)

various wall surfaces, and furniture suitable to the period of the mantel design, satisfactorily completed the room. In a new house, where there is nothing to so limit the decorative scheme, the architect could have brought about a similar harmonious treatment by designing the structural floor in real brick. But my point is that it would have been necessary for him to know just what the decorative scheme was to consist of before going into the expense of a brick floor without knowing if it was to be made use of in the decorative scheme.

Collaboration of the architectural and decorative schemes will always work for the best. The separation of the two schemes is responsible for an absence of cordiality and individuality in many of our rooms today. An architect feels that he must leave the job ready for the furnishings. This quite naturally would include the wall treatment. But, not being familiar with the character of the decorations, it is impossible for him to do anything to the walls other than paint them in some neutral tint, or panel them, perhaps. The owner moves in, finds the walls finished, though, perhaps, not to her liking, but feels she cannot afford to waste that material by doing them over, so lets them stay as they are. A wallpaper might have been much more expressive of her personality, but, as such, it must be selected as a part of her decorative scheme. The architect knew nothing of the sort of furniture or

draperies she was to use; she may not have known herself, for they were to be new. As a consequence to this unfortunate state of affairs, the owner is obliged to live in her own house amid a scheme of decorations which is neither expressive of her personality nor even according to her ideas and tastes. This absence of personality is evident in many homes today.

The walls are by far the largest and the most important surfaces in the room. By treating them with flat paint of a neutral color, and thus considering them as a background for the furnishings, we lose our big opportunity to introduce personality, as well as cordiality, into the room. But wallpaper cannot be hung on walls that are finished in rough plaster. It is important that the architect know what type of furnishings are to go in all the rooms. There must be collaboration if we are to achieve success, and the owner, as well as the architect and the decorator, must understand why. It is true that the owner is often to blame for not considering the furnishings at all when discussing the plans with the architect, but it is the architect's place to tell her the mistake she is making.

A complete room is a composition. Without studying the various component parts in their relation to each other and to the whole, there can be no unity or harmony. And without that, failure is staring you in the face.

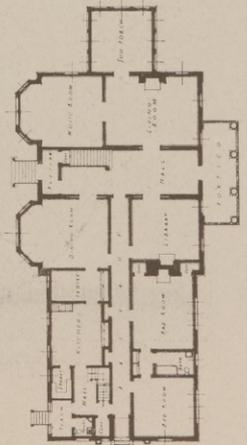


In this most elaborate room from a house on East Bank Street, Petersburg, Virginia, built by Robert Moore about 1800, we have a direct successor to the Adam interior of the eighteenth century. The architectural composition and the decorations are an elaborate and interesting provincial rendition of the Adam formula. The walls are hung with bright yellow satin brocade of a shade and design very popular in the period. The furniture is Sheraton of the carved and moulded variety. (Courtesy Metropolitan Museum of Art, New American Wing.)

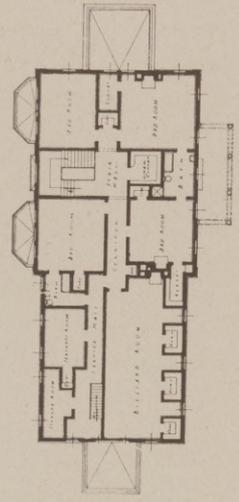


HOUSE OF ASA WARREN CANDLER, ESQ., ATLANTA, GA.

HENTZ, REID & ADLER, ARCHITECTS



FIRST FLOOR



SECOND FLOOR



ENTRANCE PORTICO



REAR DETAIL
HOUSE OF ASA WARREN CANDLER, ESQ., ATLANTA, GA.
HENTZ, REID & ADLER, ARCHITECTS



REAR ELEVATION

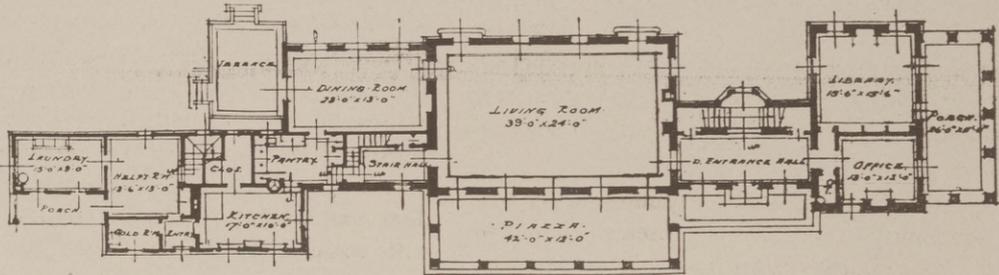


HOUSE OF MR. JAMES BOYD, SOUTHERN PINES, N. C.

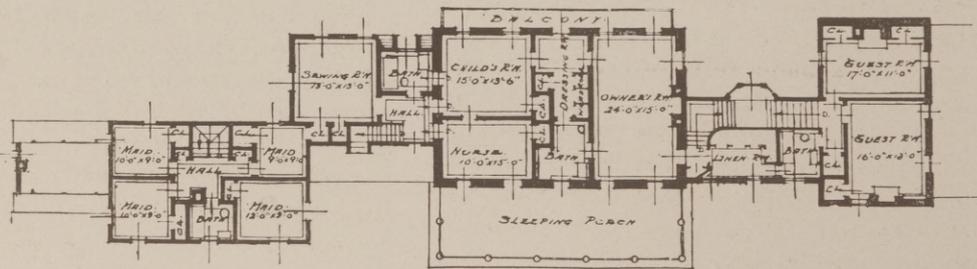
AYMAR EMBURY, II, ARCHITECT.



END WING



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF MR. JAMES BOYD, SOUTHERN PINES, N. C.
AYMAR EMBURY, II, ARCHITECT.

Registration Law Enforcement

By William P. Bannister, F. A. I. A.

Chairman, Committee on Registration, The American Institute of Architects.

WHEN will the law be enforced?" "Why 'they' enforce the law?" "How is it that so many persons not architects, file plans with the Departments?" "Why cannot something be done?" "This city is full of persons who, unlawfully, call themselves architects."

Every State Board of Architects has these questions to answer although it may be a fact that every reasonable effort is being made to bring about strict enforcement with a reasonable amount of success. While State Boards are not policemen and their obligation extends only to the ascertaining of the fitness of an applicant who seeks the right to use the title "architect," still the Boards do act in every case of alleged violation which is brought to their attention. In doing this they do not broadcast the names of those compelled by law to desist from unlawful practice. They are not seeking political advertisement built up on the misconduct of foolish persons or those utterly lacking in moral purpose. The fact is that in every state in which there is a registration law the law is being enforced to the full extent of the knowledge of the authorities as to the violations. Some of the societies of architects are doing splendid work leading to enforcement. Other societies appoint "Committee" which never act unless some flagrant violation affects the business interests of some person or persons in the association. But the fact remains that the work of enforcement that has been accomplished has been with the assistance of societies of architects.

The questions quoted at the beginning of this article are absolutely worthless as a means of accomplishment. Everybody knows that nearly every law is being violated by somebody each day. What the police authority of the state needs to know is who is violating the law. There are societies that appreciate the proper method of approach. They submit lists of those whose right to use the title "architect" does not appear as a matter of record; the obligation to ascertain whether the title is being used lawfully rests with the state. These societies do not charge a person with violation of law; they simply call for investigation. An example of this good work has been by an association in one of our smaller cities in population but large in intelligent effort for good government. The names of six persons were submitted by this society as persons practicing without record; no charges were made. Investigation proved that three of the six were within the law by vir-

tue of constitutional right. One was registered subsequent to the publication of the official list by the state. One claims the right by virtue of incorporation prior to the passage of the law. The sixth case is involved in an unfortunate mixup due to careless presentation by counsel. That society has done a good work in clearing up the situation in its community even though nobody was sent to the chair.

Another virile organization has presented a long list of unrecorded architects and those who are not lawfully called architects. This list has proved of great value to the state and has led to the preparations necessary for a judicial review. If violations of statute is found punishment will surely follow, but it must always be borne in mind that folks are not deprived of their liberty without having their day in court. Publication of charges until proven might lead to injustice and actual damage to the welfare of the persons involved.

Architects are not exceptions in having that human failing to ask "Why don't 'they' do so and so?" Many of them do not realize that they are the "they;" that it is their responsibility. When a crime of any kind is committed it does not follow that the police have any knowledge of the crime until it is reported to them by the victim of the crime or witnesses thereto. An architect cannot avoid this responsibility; he does not care to be a "tell-tale" and he has a dread that he may be called upon as a witness, or that he may arouse the enmity of some person. As a method of procedure he should present the case in mind to a society of architects; if he does not belong to one he should associate himself with some organization at once for it is true that he reaps the benefits of the works of these organizations without having sown one seed. When he joins he should seek to give and not to receive. If he presents his complaint through such a channel he is handing it to those who have more courage than he. In any event he need have no fear that he will be called as a witness for the proof of such violation of statute rests in the published act of the alleged offender.

Architects are, as a rule, a peculiarly well informed class and generally of intensely interesting personality. They seem to have some weaknesses, however, which appear to be a part of their relation to the community. This attitude as to "they" is a natural result of concentration on the involved problems of their occupation which closes their minds to things political or involved in statute. This is equally true of those engaged in other professions

*The Architect and Engineer.

such as medicine, dentistry, etc. But in the case of the architect it is more a condition of mind than in other occupations because he does not carry out his vision or ideal by his personal act; of necessity delegates the erection of his structure to the builder. He cannot produce his conception as does the sculptor or painter. Somebody else does that for the architect as far as possible, and the usual compromise appears in the result. Thus "they" become a factor in the life of the architect. He is prone to pass responsibility to others from the necessity to his occupation, but in passing responsibility he unfortunately passes power with it. He soon finds that he is trailing the builder who accepts responsibility with the power which goes with it.

Many persons engaged in professions let their obligations to themselves and their brothers in the field of their efforts, pass to police authority. Unfortunately this attitude toward government extends to most people. A government, just like a builder, accepts power and responsibility which should rest with the citizen with the result that autocracy, tyranny and despotism thrive in the soil of delegated power. A law regulating the practice of architecture has but one constitutional reason for being on the statute books and that is, the protection of life and the health of the community. It is enacted for that purpose alone and not for the pocketbook of the architect. It is true that many engaged in the professions feel that such regulatory laws are for their financial advantage as a result of the reactions, but if government is to intervene for any such purposes it cannot stop at the professions and if it does so intervene it means a despotism which might be good if those in power were truly altruistic, but the history of mankind has thus far shown excessive pow-

er in government to be the ruin of every nation that civilization has ever known. Architects owe it to the community to take the burden of enforcement upon themselves and to forget the pronoun "they." If the architects need advice as to procedure under the law, let them ask their brother architects on the Boards for it.

There are certain fundamentals of law which should always be in the minds of those who seek enforcement of statutes having relation to professions. For example: It may be that a law which would prevent any person from making plans for his own building would be against the basic law; this has not been ascertained. If it does violate the basic law the condition still remains that the results of the labor of the owner may imperil the lives of others. It is a difficult problem and has thus far limited the scope of most of the registration laws to what amounts to a copyright to the title "architect." Anyone may advise another person to take this or that concoction for his or her ailment and if such adviser does not accept a fee for such advice, the law of practice is not violated. Likewise any person may treat his or her ailments with drugs lawfully obtained without violation of the statute. A person may act as an attorney at law in his own case just so long as the Justice may put up with his lack of knowledge of the rules of evidence. This rule of protection of fundamental human rights might easily be invoked in relation to any statute contravening. Thus while we have statutes limiting the use of title the step to one limiting practice is a long one; but in principle seems to be justified. In the State of New Jersey this is a very live question. The failure to solve it by statute is serious in its results as relating to public welfare and the practice of the profession.



An Early Mississippi House of Strong Character.



Typical Greek Revival House in Georgia.

Good Architecture a Modern Bank Requisite

By Alfred C. Bossom, Architect.

TO the bank, a building of good architecture is absolutely essential. No enterprise in the world can derive more benefit from having a habitation suitable for its many requirements than can the modern financial institution.

The banking building of today is a complex organism, and its design and building calls for the highest architectural skill. Good architecture must not only create beauty but bring into being something as efficient as an instrument. It, therefore, is a prime requisite to modern banking which



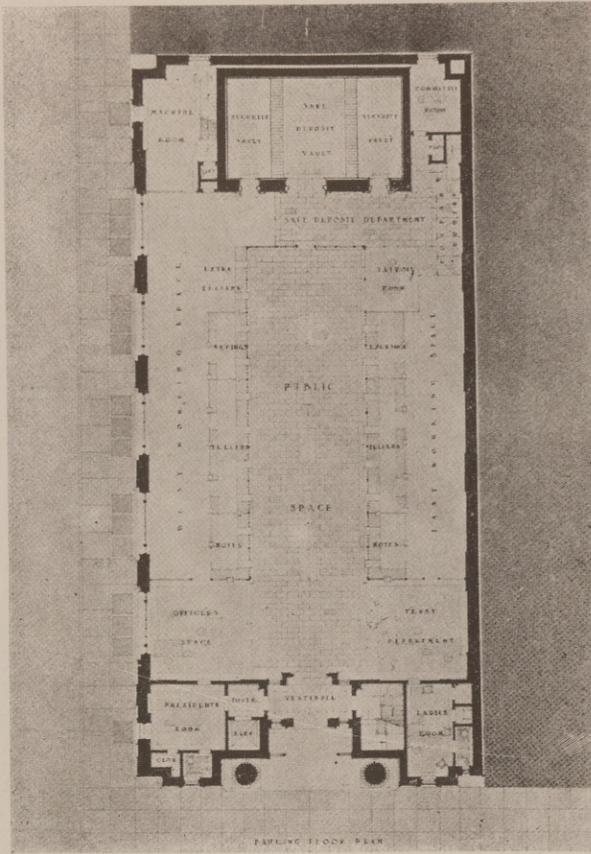
SEABOARD NATIONAL BANK, NEW YORK, N. Y.
ALFRED C. BOSSOM, ARCHITECT

must house its manifold building in a structure at once suitable, convenient, and effective.

Out of this necessity in recent years has developed a new specialized profession,—that of banking engineer and architect. In planning a building for a bank, this specialist visions first the internal arrangements, the facilities for the prompt dispatch of business which must be provided. Before he makes even preliminary sketches of the exterior, he forms a mental picture of the bank as filled with its staff and as a place where its



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



FLOOR PLAN
MAIN BANKING ROOM

clients must be served acceptably. He thinks in terms of thousands of customers coming and going, standing in line, and waiting to be served. He considers the bank in terms of the present and the future.

An up-to-date bank building is much like a human being. It has skeleton, arteries, veins, nerves, lungs, organs of assimilation without which outer form would be little. Then come its ligaments, its sinews, its covering and all its clothing. Steel framework, plumbing, heating, ventilating, electric systems of communication, are all functions of its physical being. As the body cannot have the breath of life if its internal organs do not work; the bank building cannot have really good architecture if it fails to afford the best place for the carrying on of the highly specialized activities for which it is designed.

The external appearance of the bank building, of course, is on a parity of importance with its internal arrangements. The general public is greatly influenced by what the bank looks like from the outside. The bank building, in order to be good architecturally must impress the people with a sense of massive strength,—the ability to protect and guard resources. It need not be a gloomy fortress, and yet it should so be constructed of such substantial materials that the layman may read in its lines safety for his funds.



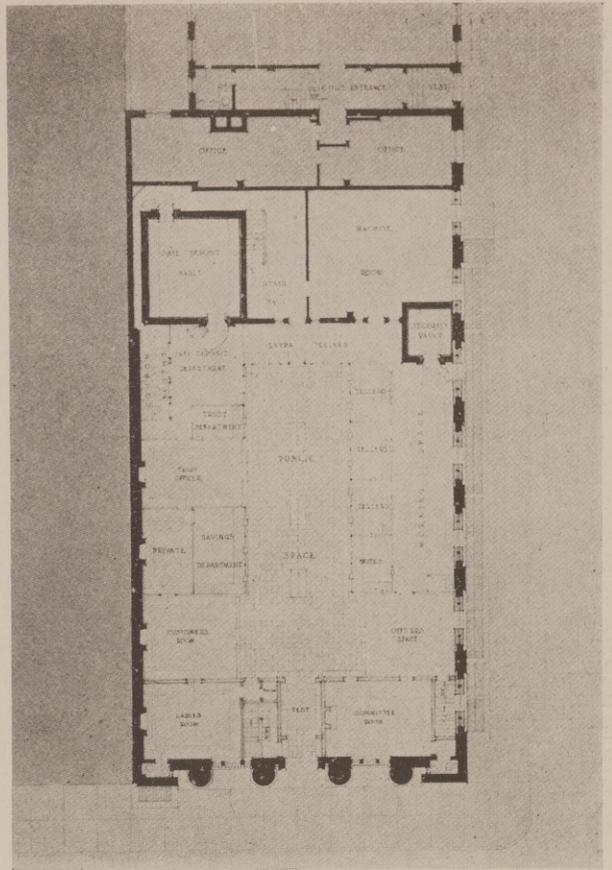
FIRST NATIONAL BANK, BLAIRSVILLE, PA.
DENNISON & HIRONS, ARCHITECTS

Dignity is essential, too, for if the design of a bank building possess it, the public receives an idea of conservatism and poise. A facade fussily ornamented or conveying an air of artificial prettiness would be ill adapted to any bank.

On the other hand that good architecture so necessary to the banking of today can give beauty without in any way detracting from power and dignity. Its architect must have a keen perception of architectural grace and of artistic balance as well as a thorough understanding of the engineering problems.

Good architecture gives to the well planned bank a certain sense of calm, and restfulness, which is conducive both to confidence and to the efficient transaction of business. Good architecture should be an interpretation of the bank's character. It should bear witness to its ideals.

Now for a specific illustration of this. The Farmers National Bank of Reading, Pennsylvania, which is well past its first century, had in front of its building, two lions and for years has been known as "The Bank with the Lions." The writer, as the architect for the new building of that strong and substantial institution paid special attention to giving an appropriate setting for those leonine symbols of power. Indeed, in order to get

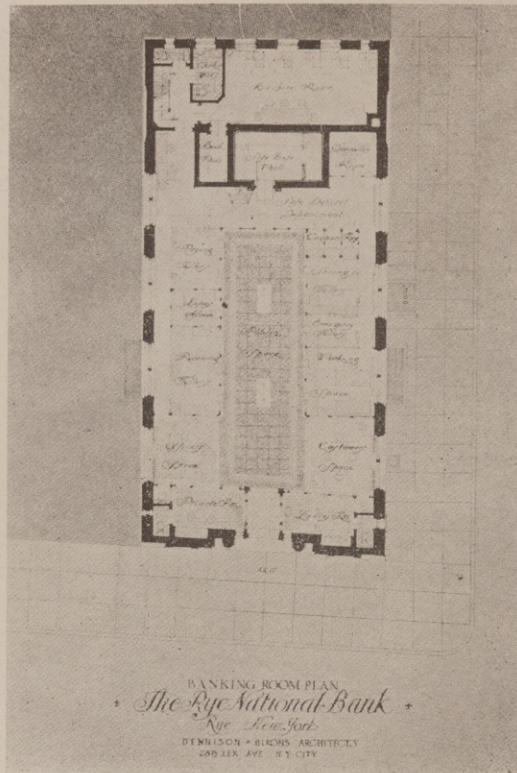


FLOOR PLAN
MAIN BANKING ROOM



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

the full value of the individual characteristic of this bank, which is situated on a "short corner" in a public square, he designed the new building with a curved front. This design will make the lions more effective and also will make the new building more conspicuous as all lines of vision converge to it. In exterior form the building is monumental and it may be said to carry the lines of the lion. Architecture best services which provides a means of expressing the traditions and prestige of the bank. It should so design a bank building as to make it always a standing advertisement and yet avoid anything which would seem flamboyant. Bank architecture is an art which should conceal art, that it may more



FLOOR PLAN
 MAIN BANKING ROOM

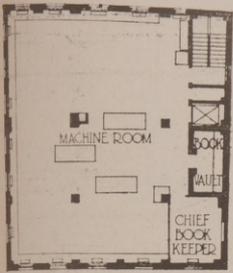
effectively convey the message of the bank to the community. The banker and his architect, therefore, will find it to their advantage to spend a good deal of time in considering the new building as the visible sign of the spirit of the bank itself.

Good architecture also takes into account all the surroundings. It sees that the home of the bank harmonizes with the style of other buildings in the neighborhood, if that style be worthy, while making the bank itself as striking in appearance as it can be within the bounds of good taste.

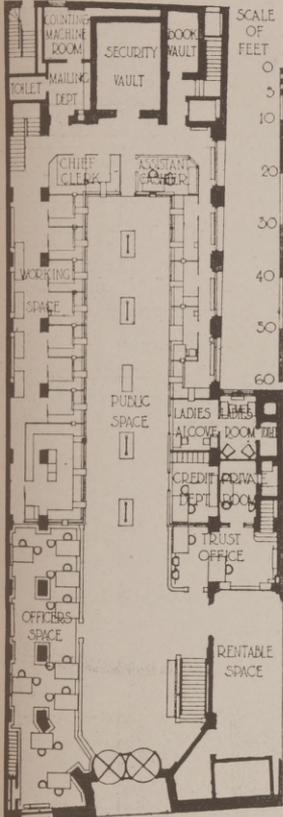
Bankers of today wish their buildings so good architecturally that they promote civic pride. Such structures should be indices of the prosperity and the impor-



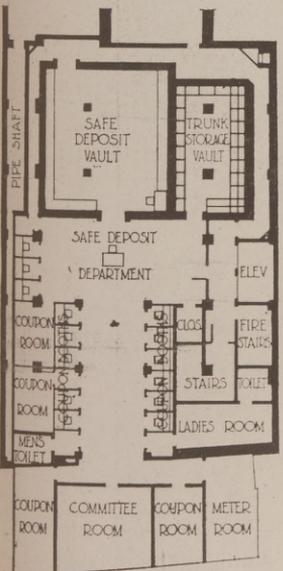
RYE NATIONAL BANK, RYE, N. Y.
 DENNISON & HIRONS, ARCHITECTS



SECOND FLOOR PLAN



MAIN FLOOR PLAN



BASEMENT FLOOR PLAN



PHOENIX NATIONAL BANK, HARTFORD, CONN.
DENNISON & HIRONS, ARCHITECTS

tance of the city or town in which they stand. If their architecture be good, the stranger is impressed by it, and the bank will attract not only business to itself but to the community as a whole.

The bank building in order to be good architecturally should not be overshadowed nor surpassed by other buildings in the neighborhood, for it should, as a financial institution, make the most of its site. If it cannot dominate, it should at least not be minimized. Hence, architectural expediency

requires that the bank be reconstructed or at least have a new front in order that it may be responsive to the growth of the community. The bank of all human institutions owes it to itself to be in every detail in the spirit of the times.

In every age, financiers have been leaders not only in monetary affairs but in the arts as well. In no calling is a full employment of the resources of that art of arts—good architecture—more desirable than it is in that of the modern banker.



MERCHANTS BANK BUILDING, DURHAM, N. C.

ALFRED C. BOSSOM, ARCHITECT

Restoration of "Arlington House"

By Florence Davidson Maigne

THE restoration of "Arlington," the Lee mansion in the National Cemetery, to its original splendor is in line with America's awakened interest in the preservation of historic spots and the spirit of the day in rejuvenating the glories of our past.

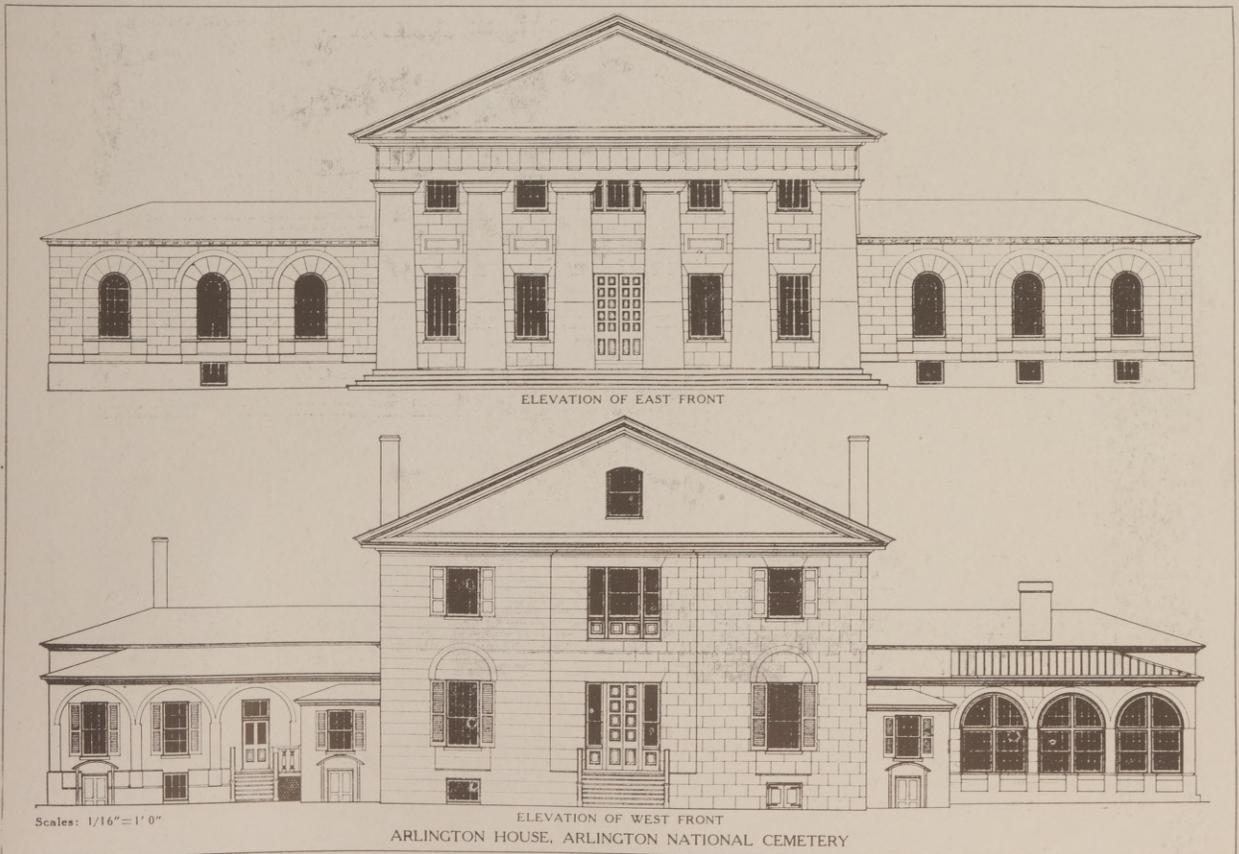
A law passed by congress last March authorized and directed the Secretary of War to restore the mansion as nearly as practicable to its condition preceding the War Between the States, when it was, as all Virginians know, the home of Robert E. Lee, then Colonel, U. S. A., and destined to become a world hero for all time.

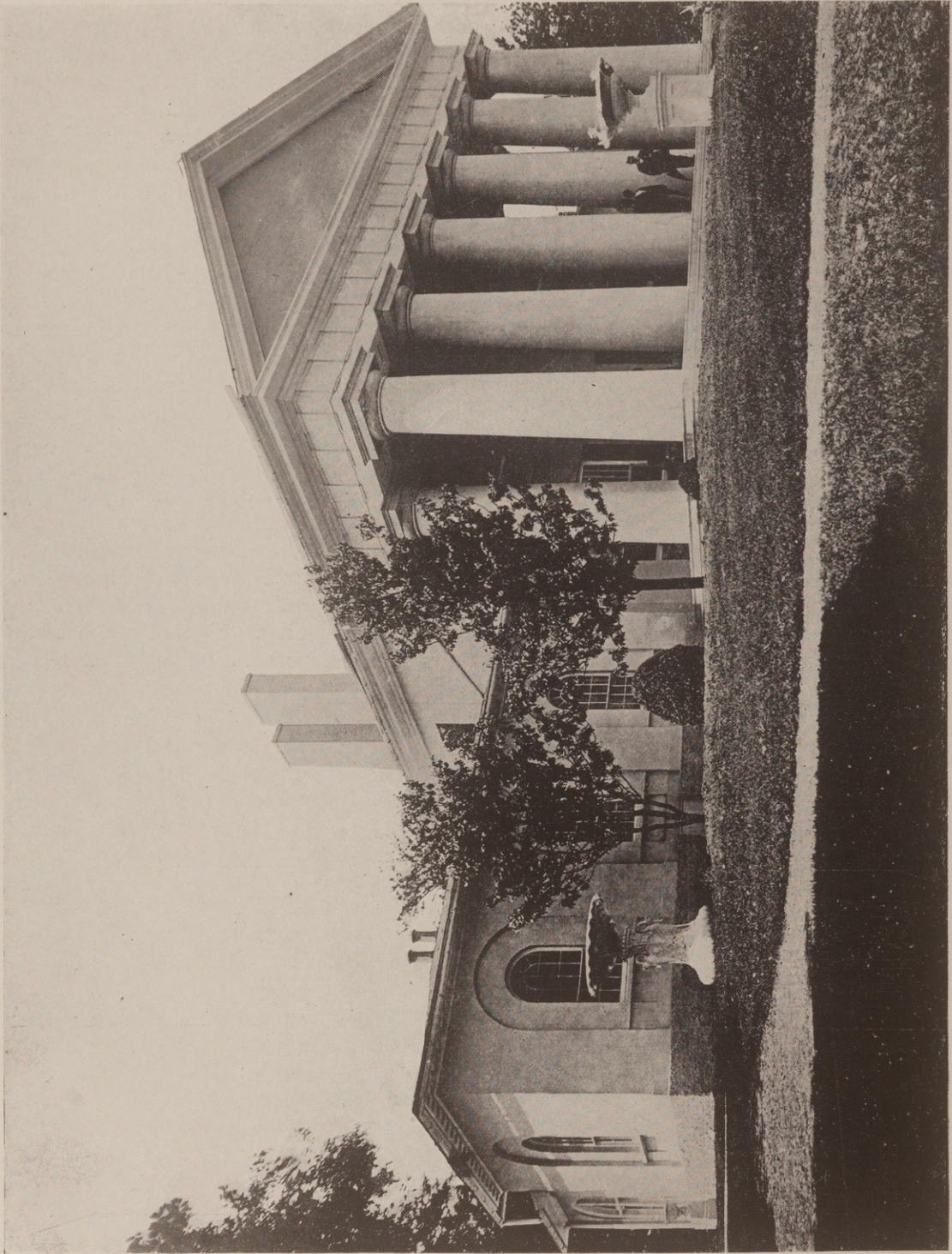
While no appropriation was made last spring, the estimates for the project have since been made and submitted to the bureau of budgets by the Quartermaster General of the army, General William H. Hart, and undoubtedly congress will authorize an appropriation for the necessary \$225,000 at its coming session.

When properly renovated, Arlington will join the stately pageant of historic scenes and will take its place with the other fine old landmarks in and near the national capital that have become shrines of the nation. Today all the world knows Mount Vernon as preserved by loving hands; Alexandria's Carlyle House so rich in colonial romance and record, now refurnished in the proper period; Guston

Hall, whose present owners, Mr. and Mrs. Louis Hertle, have faithfully fashioned into a picture from the page of Manson's life; Woodlawn, where Nellie Custis reigned as mistress and whose mellow charm will doubtless be tenderly preserved by its new chatelaine, Mrs. Oscar Underwood; Pohick Church, the worshiping house of Washington and Mason; and revered Christ Church in Alexandria, the church of Washington and Lee.

Arlington, atop the green slope of Virginia hills, is a connecting link between these two illustrious names. The history of the estate tells us that the Arlington tract of about 1,100 acres was conveyed in 1778 to John Parke Custis, by Gerald Alexander, in consideration of 1,100 pounds in Virginia currency. John Parke Custis was the son of Martha Washington by her first marriage and was aide-de-camp to his distinguished stepfather during the Revolution. Upon his death in 1781, of camp fever contracted at Yorktown, Washington adopted his two youngest children—George Washington Park Custis and Eleanor Park Custis. So the adopted son of the Father of the Country inherited from his paternal forebear, John Custis, the Arlington estate, and moved there from Mount Vernon early in the nineteenth century, living there till his death in 1857. His only child, Mary Ann Randolph Custis, became the wife of Robert Edward Lee, thus making her parent a figure in history standing





ARLINGTON HOUSE, ARLINGTON, VIRGINIA.

between Virginia's two most famous sons, the adopted child of one and the adopted father of the other.

By his will, "Arlington House Estate" was devised to his daughter, Mrs. Lee, and upon her death to his eldest grandson "taking my name and arms." However, by an executive order dated January 6, 1864, the entire tract of a thousand acres, more or less, was "selected for government use for war, military, charitable and educational purposes," and, as a writer of the day says, "was reft away from the owner, Mrs. Lee, and held for some time by title of Strong Hand." By an act of congress in March, 1883, the sum of \$150,000 was appropriated for the purchase of the property from George Washington Custis Lee by the United States.

So it would seem to be an act of peculiar patriotism that the government now endeavors to restore to this old Virginia home the charm it held before the stormy days of 1861-65. From its splendid portico, where LaFayette once gloried in the view, one overlooks the capitol, the Lincoln memorial, Washington monument, the waters of the Potomac and sunny Virginia lands. The mansion, which is said to have been modeled after the temple of Paestum, near Naples, was completed after the war of 1812, though its construction was commenced in 1804.

Its great center hall and broad arches suggest dignity and repose—a stateliness which generations since have been able to do no better than to imitate. And when the spacious rooms, now bare, are adorned with the old furnishings, or their replica, America will have another beautiful picture for her gallery of history. Scattered far and wide are these treasures. Some have, as Byron said, "gone glimmering through the dream of things that were," some, it is said, grace the drawing room at lovely "Ravenworth," another old home, in Fairfax county, Virginia, rich in Lee associations and memories of the old south. Originally the Fitzhugh Lee home, it has now descended to Dr. George Bolling Lee, of New York and Virginia, whose infant son was christened there this summer, being given the name of his illustrious great-grandfather, Robert Edward Lee. Other Arlington relics are priceless heirlooms of the Lee, Washington and Custis descendants of today.

Especially has Arlington and its associations always possessed particular interest for the people of the nation's capital and of the Old Dominion. The early Arlingtonians were also Alexandrians. The land comprising that estate and also much territory in Alexandria passed through the same hands—both

being original grants from Governor Berkeley to Captain Robert Howsen, who conveyed both districts to one John Alexander, whose descendants still live in and near Alexandria, and from whom the city acquired its name.

Even today there are in this historic city those who, on the wings of memory, drift back into the halcyon days when George Washington Parke Custis as orator of the day on July fourth and February twenty-second descanted upon the virtues of the Immortal George, on whose knee, he was wont to explain, he sat as a child. And they paint a pretty picture for us of the hospitality and entertainment at Arlington mansion in the days "befo' the war."

This patriot's hope, according to an old print, was to make the "home and family at Arlington the distinctive social successor for all time of the home and family of Mount Vernon. The latter might become the property of the world, the representative of the illustrious public life that closed beneath its roof and is sepulchred in its shade, but Arlington should be sacred to the home life of the great man, with Washington's social board for its heirloom and his domestic and social character for the type of its conduct and the ornament of its life."

For this purpose his will read:

"The Mount Vernon plate altogether and every article I possess relating to Washington, and that came from Mount Vernon, is to remain with my daughter at Arlington House during said daughter's life, and at her death to go to my oldest grandson, George Washington Custis Lee, and to descend from him entire and unchanged to my latest posterity."

Little did he then see that Arlington would develop a kinship in a sphere far higher, not shining with reflected light as the successor to Mount Vernon but resplendent in its own right as the home of the world-renowned Lee, from whence he marched to cast his fortune with the Confederacy and to ride grandly on to fame as its leader.

Today the dream is about to be fulfilled—Mount Vernon and Arlington blending together in the history and the hearts of the people, safe beyond the accidents of time and the spoilings of mortality.

It's a happy sign in a busy world that no matter whither paths lead the spell of the old south ever calls, its glories never die nor romance fade. Like an old song its mellow charm rings through time's dim hall.

This article is through courtesy of the Atlanta Journal, Magazine Section.

BOOK DEPARTMENT

Monograph of the Work of McKim, Mead & White

The work of Messrs. McKim, Mead & White between the years of 1878 and 1914 (being the work illustrated in this monograph) is pre-eminent in American Architecture and needs no introduction.

In a recent address before the New York Building Congress Mr. Fiske Kimball speaking on the subject of "Three Centuries of American Architecture" gave a very clear conception of the early work of that astute American architect, statesman, scholar and gentlemen, Mr. Thomas Jefferson, who instituted the classical revival. The influence of this early work upon that generation of architects immediately preceding and following 1900 caused a marvelous rebirth of what we might now term our true American style. Quoting from Mr. Kimball's address, "I wonder if we realize how solely American was the genesis of that neoclassical revival which we associate with the names of McKim, Mead & White. There was nothing comparable to it going on abroad at the time. It was not a move-

ment derived from contemporary European artistic movements. I do not think it is to be regarded as survival of the eclecticism of the nineteenth century, which was ready to choose from all styles, classic being one. It was rather an affirmation of a new unity of style. It used classical elements, to be sure; nevertheless it was not merely imitative, but based on the classical spirit of form: unity, uniformity and balance. It is the foundation that was given it by the early classical work of the Republic that has made the movement a national one, made it vital."

When we view such buildings as the main group at Columbia University, New York University, Army War College, Boston Public Library, Lambs Club, and Century Club, New York City, Butler Art Gallery, Youngstown, Ohio, Rhode Island State Capitol, the Pennsylvania Railway Station, New York and the Bank of Montreal, Winnipeg, all from the office of McKim, Mead & White we feel a certain pride in American Architecture which is deserved.

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ENGLISH DECORATION AND FURNITURE OF THE EARLY RENAISSANCE, 1500-1650.

By M. Jourdain, 305 pp., 10 x 14 ins. Lavishly illustrated. Price \$25. Charles Scribner's Sons, New York.

The glory of English architecture lies scarcely more in the splendor of its actual building than in the beauty and richness of the accessories which contribute to this splendor. The Renaissance entered England late and penetrated slowly, the reign of the first of the Tudors, Henry VII (1485), finding England not far advanced, as far as architecture was concerned, from what it had been a century before. But the following reign found the Renaissance not only actually in England, but actively at work. Royalty prided itself upon its patronage of all the arts, particularly of architecture, and royalty's emissaries searched all of Europe for the most skilled craftsmen to build and enrich the structures with which royalty presently began to adorn England. Nor were the English nobility slow in following royal example and building upon a scale almost regal. This involved, of course, a brilliant flowering of painting, carving of wood, metal working, staining of glass, and all the arts upon which architecture so largely depends, and this reign and that of Elizabeth saw the triumphs of skill and craftsmanship, which in earlier days had been devoted so lavishly to the service of the Church, now given chiefly to domestic and secular uses.

Such is the subject covered in this, the most recent of a series of excellent volumes on the architecture, decoration and furniture of England during the Renaissance period, and this volume, as its title implies, deals only with the early Renaissance and therefore excludes both the earlier Gothic work and that of Inigo Jones on which English Palladian decoration was based during the early eighteenth century, but its ground is adequately covered.

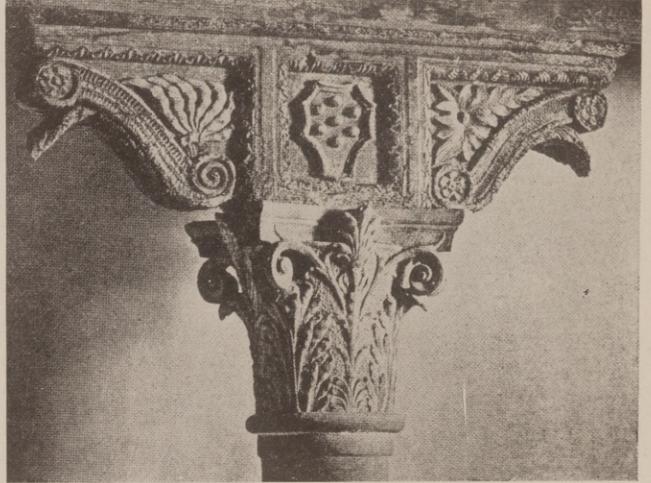
For centuries the craftsmen of England have excelled in all the arts which play so important a part in building and decoration—in the plaster or "parge" work, which is so effective and decorative when used in connection with half-timber construction for the exteriors of buildings or when employed in the form of ceilings or friezes for rooms paneled with oak; in glass painting or staining; in metal work of pewter or wrought iron; of embroidery—*opus Anglicanum*—which was sought for in every corner of Europe, and so on through all the list of crafts

THE ARCHITECTURE OF THE RENAISSANCE IN TUSCANY

By CARL VON STEGMANN

AND

HEINRICH VON GEYMUELLER



THE ARCHITECTURAL PROFESSION has long known the Monumental Work "The Architecture of the Renaissance in Tuscany" by Geymueller, but copies of this book have been so very rare and so high in price (selling for as much as One Thousand Dollars) that only a very few Public Institutions and Architects own this important document.

The Architectural Book Publishing Company announces that after years of effort it has succeeded in making arrangements for the publication of a moderately priced edition, which permits of its purchase by anyone interested in Italian Renaissance Architecture.

The work is published in two volumes, size 12 x 16, in handsome binding, at the low price of \$27.50 per volume. Each volume contains two hundred full page photographs and measured drawings of Facades and Details, and illustrates the work of Brunelleschi, Michelozzo di Bartolommeo, Donatello, The Della Robbia Family, Alberti, Rossellino, Leonardo da Vinci, Raphael, Peruzzi, Vignola, Michelangelo, Buonarroti, Vasari, Verrocchio, Querzia, Cavalcanti, Settignano, Maiano, Fiesole, Sansovino, Il Cronaca, Sangallo, Andrea, Martini, Vitoni, Portigiani, D'Agnolo, Rovezzano, Folli, Dosi, Tasso and Ammanati.

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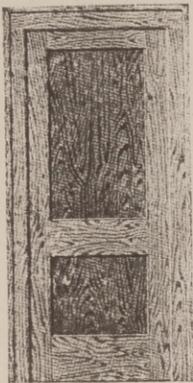
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The three items shown in this advertisement have been selected at random from our supplement. There is nothing startling about them. They're just regular values with us. Get away from the beaten path—try us on your next job. Your dollar has more buying power when you deal with us.

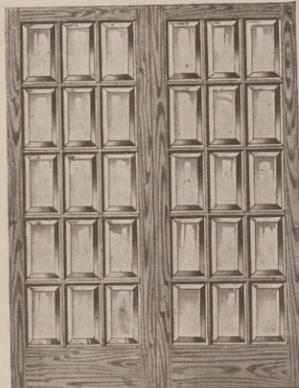


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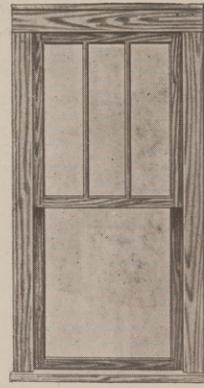


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or liberal arts. These arts were never more vigorous than in the period covered in this work by Miss Jourdain, and her excellent and authoritative text is supplemented by countless illustrations which have been gathered from private and public collections and from buildings in which masterpieces still exist *in situ*.

This volume ranks as Volume I of the "Library of Decorative Art." Volume II is entitled "Decoration in England from 1660 to 1770"; Volume III, "Furniture in England from 1660 to 1760"; while Volume IV, deals with "English Decoration and Furniture of the Later XVIIIth, and the early XIXth Centuries."

GRADE SCHOOL BUILDINGS.

Grade School Buildings, Book II. Compiled and edited by William George Bruce. Size 8 x 10³/₄ inches; bound in cloth; 400 pages. Bruce Publishing Company, 354 Milwaukee Street, Milwaukee, Wis. Price \$10.00.

Volume II of a series of illustrations of modern school buildings has been issued by the Bruce Publishing Company of Milwaukee, Wis. This group of illustrations presents floor plans and exterior and interior views of good accepted types constructed during the past few years. The text has a well written article by Walter H. Kilham, of Kilham, Hopkins & Greeley, architects, discussing the design and plan of elementary school buildings. Further articles are on the size of classrooms, by W. C. McGinnis, Superintendent of Schools, Revere, Mass., and one discussing the development and improvement of school grounds.

We feel that a work of this sort, to be of the utmost value, should contain more information particularly as to description of materials and costs than in the present instance. These facts are always necessary if the architect is to arrive at a comprehensive idea of buildings of this nature.

ARCHITECTURE TOSCANE.

A Reprint of Measured Drawings by A. Grandjean de Montigny and A. Famin.

Price \$6.00, The Upholsterer and Interior Decorator.

The volume contains the complete 110 plates first published in Paris in 1815 reproduced with the greatest care and faithfulness. The table of architects and their works with a table of contents in French have been reproduced but in place of the French preface and description, the reprint is provided with a preface and description of the plates in English.

The book will be found a valuable addition to the literature of architecture containing as it does the examples of architectural drawings from some of the most notable buildings in Florence, Sienna, Venice and other famous Italian cities all drawn to scale

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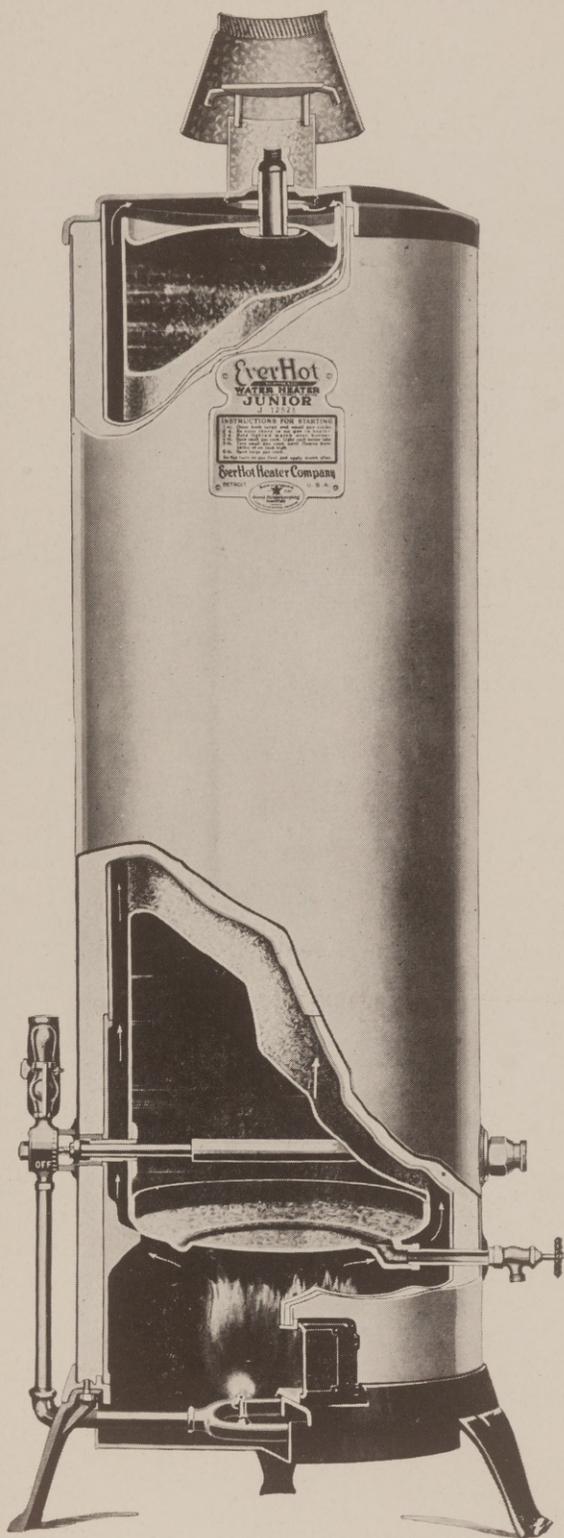
on a trip of professional study through Spain, to travel some four thousand miles by automobile through the Iberian Peninsula. The pictures contained in this volume were taken throughout the entire country, and no effort has been made to confine the subject matter to any specified style or period, except that those dealing with the Baroque, Churrigueresque and Moorish periods have been purposely omitted as having little or no application in the architecture of today.

The publishers believe that these photographs give a good general idea of the variety and delightful charm of the minor architecture of Spain, and that they are typical of the country as a whole, owing to the fact that traveling by auto made possible the inspection of a great deal of territory not usually seen by the tourists who must perforce submit to the agonies of the Spanish railroads.

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Subjects 1, 2 and 3 were treated in the July, August and September issues of Southern Architect and Building News. Subject No. 5 will be treated in the next issue.

Prices

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DETROIT, MICHIGAN

ARCHITECTURAL MEMORANDA

ARCHITECTS ORGANIZE.

A new factor has recently entered the architectural field in Washington. It is known as "The Allied Architects of Washington, D. C., Incorporated," and it includes the majority of the established Washington architects, all of whom are members of the American Institute of Architects. The special feature of the corporate service is consultation and collaboration and compilation of schemes among men of the highest caliber and widest experience. The arrangement makes it possible for younger men of marked ability in design to obtain for their ideas full consideration, together with the safeguard which comes from the supervision or support of men long in practice.

The organizers announce that it is not the intention of the corporation to enter the field of ordinary private practice, and that it will concern itself only with larger public or semi-public undertakings. The first of these is the new House Office Building of the House of Representatives, for the preliminary plans of which a contract has recently been signed with the Architect of the Capitol.

The Washington organization is modeled closely on that of the Allied Architects Association of Los Angeles, which now has a membership of over 70, and handles practically all of the public work of that city. The detailed handling of its projects has gained great popularity for the Los Angeles group, and has aroused much interest in the architectural profession generally. The President of the association, Edwin Bergstrom, came to Washington recently to advise the directors of the new corporation.

CHARLES F. MCKIM LETTERS.

A volume of the letters of the late Charles Follen McKim is being prepared for publication, under the editorial supervision of Charles Moore, Chairman of the National Commission of Fine Arts. Those having letters from Mr. McKim are earnestly requested to allow them to be copied, the originals to be returned promptly. Such letters may be sent to Mr. McKim's daughter, Mrs. William J. Maloney, 145 E. Fifty-second St., New York.

W. D. Benes, architect, has severed his connection with The Hubbell & Benes Company and has opened an office at 1610 Euclid Avenue, Cleveland, Ohio.

Samuel Biderman, formerly with Lang and Witchell, has opened an office for the practice of

architecture at 927 Athletic Club Bldg., Dallas, Texas.

C. W. Bellows, architect, 1239 Arlington Avenue, Columbus, Ohio, wishes to announce that he has closed his office for the present and has not yet definitely decided on his future plans. Meanwhile he requests that manufacturers remove his name from the mailing lists.

M. C. Parker has moved his office from Room 107, Adair Building, Long Beach, Calif., to Room 2, Ray-Bynum Building, Amarillo, Texas, where he will now practice under the firm name of Parker & Crawford, architects.

Francis R. Wragg, architect, has severed his connection with The Hubbell & Benes Company, and has become associated with John H. Graham & Company, 1610 Euclid Avenue, Cleveland, Ohio.

Clare C. Hosmer, A. I. A., is now located in his new offices at 415 First Bank & Trust Building, Sarasota, Fla., where he would be pleased to receive manufacturers' catalogs and samples.

Information of value and interest to contractors when they make up freight shipments of equipment, outfits, and other material is being compiled by A. G. C. headquarters.

This compilation will be given place as a part of the A. G. C. Manual.

All contractors who have discovered material that should be placed in this compilation will be cooperating in fine degree if they furnish headquarters at Washington with the results of their experiences.

Needless to say, this compilation will mean much to construction outfits who will place copies of it in the hands of their superintendents and others in charge of making up freight shipments. Many a dollar promises to be saved thereby.

Robert L. Harris, Architect, has removed his offices to 516 North Charles Street, Baltimore, Md.

Ollivier Vinour, Architect, has opened an office in the Scher Building, Palm Beach, Florida.

Munroe Walker Copper, Jr., Architect, has removed his office to 4500 Euclid Avenue, Cleveland, Ohio.

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WINS THOMPSON-STARRETT PRIZE.

Richard Whitmore Harr of Chevy Chase, Md., a member of the course, class of 1925, has been awarded the Thompson-Starrett prize of \$2,500 for work of exceptional merit. Mr. Harr is the first recipient of Mr. and Mrs. Louis J. Horowitz award. According to the provisions of the prize, Mr. Harr received practical training in building construction with Thompson-Starrett Co.

Keeping step with the commendable work done by the Sheffield School, various universities throughout the world are contemplating similar additions to their technical curriculum. The university of Michigan already is formulating plans and it has been reported that Chairs of Building Science and Art are being established at the University of Cambridge and the University of Manchester.

Hagerstown, Md.—Chas. E. Kountz, Room 115 Young building, has been commissioned to prepare plans and specifications for extensive improvements to "Kenilworth," the estate of Mr. Harry K. Thaw, located at Stevenson, Va., three miles north of Winchester, Va.

R. Kennon Perry, architect, late of the firm of Edward W. Dougherty & Company, of Atlanta, has opened an office for the general practice of architecture in the Wynne Claughton Bldg., Atlanta, Ga.

NEW TYPE OF ROOF CONSTRUCTION.

A new type of wooden roof construction, claimed by its patentee to give all the protection required by engineering standards but cheaper in cost than any other, is being demonstrated in New Orleans.

It is known as the Nonplus Lamellas System, and has been in use for three years in Europe. A company is now being organized which will soon start operations for the sale of the system in the states of Louisiana, Mississippi, Alabama, Arkansas, Tennessee and western Florida.

The company will be known as the Nonplus Lamellas Constructions, Inc., and is at present headquartered in the St. Charles Hotel.

One of the reasons New Orleans was chosen as headquarters is its proximity to the lumber producing field in long leaf pine and cypress, as a salient point of the construction is that it uses nothing but short lengths of lumber, a product which has presented a great problem in disposal by the mills.

The construction itself is an arched roof made up of diamond shaped figures of uniform size, constructed out of short lengths of lumber into a single girder. It is a network of ribs held together by standard bolts, nuts and special washers.

Spans up to one hundred sixty feet, can be constructed, adapted to any type of roof construction.

The interior of the building is free from columns, posts or girders, the thrust of the arch being taken up by a trestle or buttress construction, or by slender tie-rods.

A demonstration of building this roof was made by the Forest Products Laboratory at Madison, in April last, which was viewed by over a hundred building commissioners from leading cities of the nation.

A roof of 2420 square feet was constructed in four and one-half hours, and then subjected to the severest tests.

Many of the commissioners gave their approval to the construction, and it has been favorably passed on by prominent engineers and architects in many other instances.

Will E. Cox & Company announce the removal of their office from 1009 $\frac{1}{2}$ Elm Street to 2012 No. Harvard Street, Dallas, Texas.

Harry Reynolds, architect, announces the removal of his office from 1103 First National Bank Building to 101 $\frac{1}{2}$ North Harvey Street, Suite 240, Oklahoma City, Oklahoma.

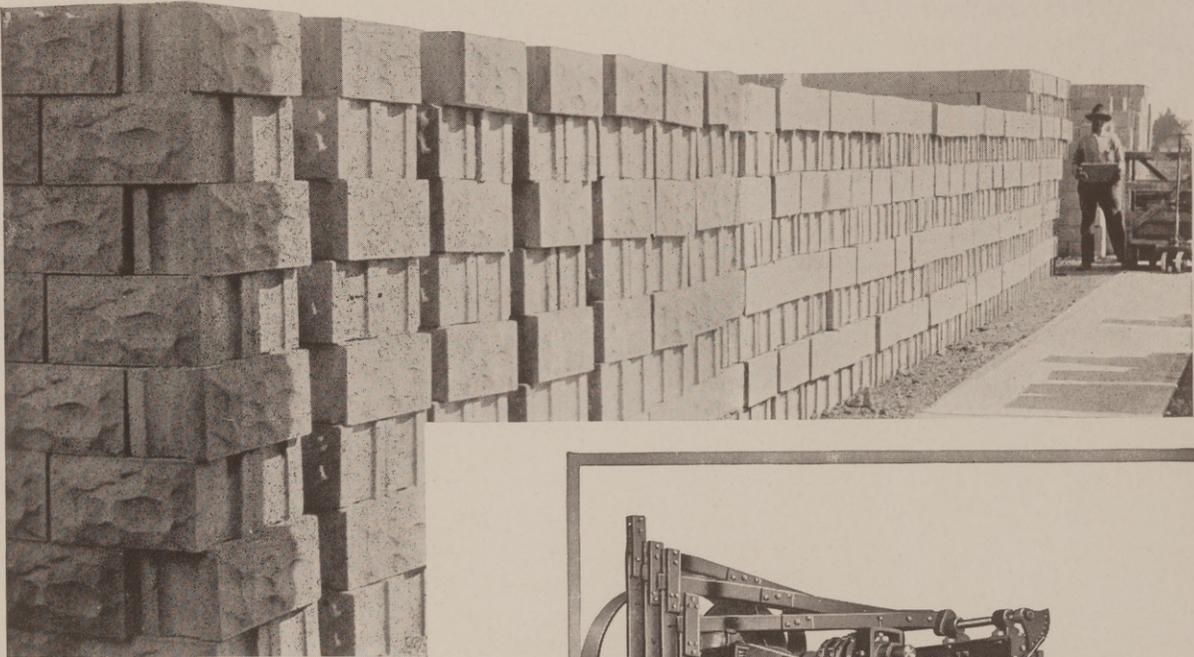
H. F. Brandenburger, architect, Interstate Building, Kansas City, Missouri, announces that he has installed the A. I. A. system of filing in his office, and would be pleased to receive from manufacturers such information, catalogues and data as would be of value in such a file.

The firm of Beutell and Hardie, El Paso, Texas, no longer exists, as the partnership was dissolved in 1922. Lately manufacturers and others have sent literature addressed to Beutell and Hardie, duplicating that sent to Bradford Hardie, Jr., 648 First National Bank Building, El Paso, Texas. The latter address is correct.

Philo Brooke and G. H. Burrows, architects, have moved their offices from Shaker Boulevard & Coventry Road, Shaker Heights, Ohio, to 12635 Woodland Avenue, Cleveland, Ohio. Manufacturers' samples and catalogues requested.

Parker & Crawford, architects, announce the removal of their office from Room 107 Adair Building, Long Beach, California to Room 2 Ray-Bynum Building, Amarillo, Texas.

UNIVERSAL



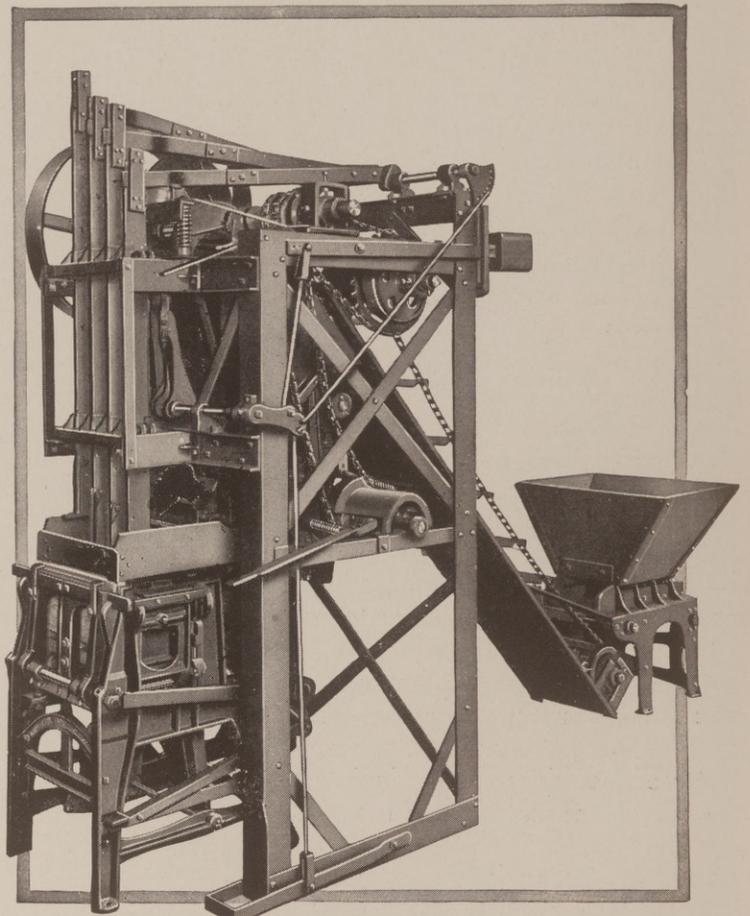
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SHORT LENGTH LUMBER UTILIZATION.

In a recent survey, conducted by the National Lumber Manufacturers Association, the production of short length yard lumber during 1924 was found to be slightly more than 3 billion board feet. This is based on the assumption that 85 per cent of the total cut of softwood lumber of 30,000,000,000 feet, or 25,500,000,000 feet, was yard lumber and that 12 per cent of this amount consists of lumber of lengths 9 feet and shorter.

The information from which these data are compiled is based on authentic reports received from softwood lumber manufacturers, who, during that period, produced 3,340,000,000 feet of yard lumber.

The amount of short length lumber, unavoidably produced in ordinary saw and planing mill operations, varies considerably between the various species. In California white and sugar pine, it is slightly less than 8 per cent of the total production, while in Northern hemlock it is practically 20 per cent. This variation is due not only to the inherent characteristics of woods and the uses to which they are put, but also to the policy of individual lumber manufacturers on the shortest length they consider economical to save.

The average shortest length reported saved by any lumber manufacturer was 2 feet in Southern cypress and Southern pine. A large number of manufacturers of Southern pine in the southeastern Gulf States, and of North Carolina pine, do not save lengths shorter than 10 feet, and this represents the average maximum short length reported saved. The longest, shortest, and mean length of short lumber saved for all species averaged 7, 3, and 5 feet, respectively.

As just indicated, many manufacturers save much shorter lengths than others, and this policy is followed primarily because of the use of better methods of merchandising and their ability to market such material. In case all manufacturers of all species uniformly saved and sold the shortest lengths reported saved by any one manufacturer, there would be an increase in short length production of about one-third or during 1924 of slightly more than one billion feet. Thus by the universal practice of better merchandising methods on the part of lumber manufacturers and dealers, and through a more widespread knowledge on the part of ultimate consumers on the high intrinsic value of short length lumber, the present waste of short length material could easily be eliminated. The amount of short lumber so saved would be sufficient to build approximately 100,000 eight-room homes, annually, it would reduce the drain on the present forests by the amount of the annual softwood lumber cut once in each thirty years.

An analysis of the short lengths produced in

milling and working yard lumber shows that a little less than 60 per cent are 8 and 9 feet long, and the balance less than 8 feet long. In some species a majority of short lengths occur in such yard items as Finish, Flooring, and Bevel Siding, while in other species the majority of short length material is Common Boards and Dimension. On the average, the greater amounts of shorts occur in Flooring, Ceiling, Partition, Common Boards, and Dimension. And it is significant that in ordinary house construction, these particular items can be used in short lengths to a greater extent than the others. It is not uncommon, in fact almost universal to cut the short pieces, used around windows and doors, as backing for lath, braces for floors, roofs, etc., from 16 and 18 feet lengths with considerable waste. Material for these purposes could be obtained from short lengths with little, if any, greater waste.

Hubert Marion Garriott and William Gregory Rammel have severed connections with the firms Allen and Garriott, Indianapolis, and Allen, Garriott and Rammel, Logansport, Ind., and will continue practice of Architecture under the style of Garriott and Rammel, Architects and Engineers, with new offices at 1151-52 Consolidated Bldg., Indianapolis, and 4 Masonic Bldg., Logansport, Ind. New catalogs and samples are desired in both offices.

O. H. Atkinson, architect and engineer, has moved his office from 806 Taylor Street to Suite 1018-19 W. T. Waggoner Building, Fort Worth, Tex.

John H. Samuels, A. I. A., has opened offices for the practice of architecture with temporary quarters at 354 Fairgreen Avenue, Youngstown, Ohio.

Lloyd B. Greer, of Valdosta, Ga., and J. W. Biggers, of Atlanta, Ga., have formed a partnership for the practice of architecture, with offices at 36-38 Barnett Building, Jacksonville, Fla., and 103 S. Patterson St., Valdosta, Ga.

Francis Louis Abreu, architect, has moved his offices from the State Bank Building to larger quarters in the Bryan Court Andrews Avenue, Fort Lauderdale, Fla., and would be glad to receive manufacturers' catalogs and samples.

Victor Ooolitic Stone Company, R. F. D. Bloomington, Indiana, announces the appointment of Mr. E. F. Giberson, 3106 Cathedral Avenue, Washington, D. C., Eastern Sales Representative.

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CURRENT BUILDING ITEMS

The month of August set a new high record for building and construction in sixteen southern states, according to statistics of building permits from 132 cities compiled by G. L. Miller and company, Southern real estate mortgage bond house. With a total of \$77,596,268 for the month, August exceeded the previous record month of June, 1925, by more than a million dollars; besides gaining 47.5 percent over the same month last year and 21.5 percent over July, 1925.

Contract for \$3,000,000 Esperson Building.

Houston, Texas.—General contract has been awarded by Mrs. Niels Esperson Stewart to the American Construction Co. of this city for the erection of the proposed \$3,000,000 Esperson Building at Travis street and Rusk avenue. The building will be 32 stories, 150 by 150 feet, of Italian Renaissance architecture. It will be of steel frame construction, with brick and stone exterior, concrete floors, tile roof, and will be equipped with six high-speed electric passenger elevators, vacuum steam heating system of the oil-burner type, and other modern facilities. John Ebersson of Chicago is the architect, while Harry E. Weaver, also of Chicago, has been appointed associate architect to supervise construction.

Oklahoma State Buildings to Cost \$500,000.

Oklahoma City, Okla.—Contracts have been awarded by the State Board of Affairs for the erection of 11 state buildings at a cost of more than \$500,000. The proposed structures include a receiving building and tuberculosis ward at the Eastern Oklahoma Hospital for the Insane at Vinita to cost \$203,950; three buildings at Western Oklahoma Tuberculosis Sanatorium at Clinton, \$72,995; two buildings for the Deaf, Blind and Orphan Institute at Taft, \$56,100; two buildings for Southwestern State Teachers' College, Weatherford, \$48,330; administration building for Central State Hospital at Norman, \$99,000, and superintendent's residence for School for Deaf at Sulphur, \$21,434.

Work Begins on \$800,000 Hotel.

Miami, Fla.—Construction has begun on the 12-story hotel to be erected in this city at Northeast

5th street and Bayshore drive by the Biscayne Bay Hotel Co. at a cost of approximately \$800,000. The first floor will provide space for a large lobby, shops and offices. The second floor will contain a dining room to seat 130 guests; it will also accommodate the kitchen, lounge and parlors, and will contain a wide balcony along the bay front. The 10 upper floors will be devoted to guest rooms, and on the roof there will be a bungalow and garden. The building will be served by three high-speed elevators. E. L. Robertson and L. R. Patterson of Miami are the architects, and the George W. Langford Construction Co. of Louisville and Miami, general contractors.

\$6,000,000 STORE BUILDING AT KANSAS CITY Structure Nearing Completion Contains 1,455,000 Square Feet of Floor Space.

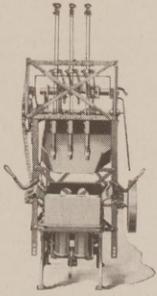
Drawing plans for a \$6,000,000 plant in 30 days and having it ready for occupation in less than 200 working days perhaps sets a new record in building operations. General contract for the Kansas City store of Sears, Roebuck & Co. was awarded February 3, 1925, and the building was completed September 15. Architect for the Structure are George C. Nimmons & Co., who have designed practically all of the company's buildings since the firm was organized. Martin C. Schwab is the mechanical engineer and the B. W. Construction Co., general contractors, all of Chicago.

The new store is not only one of the world's largest buildings, but it is intended to represent the last word in the design of a mail-order house.

The building extends more than 1000 feet on Cleveland avenue, is nine stories and basement in a large part of its area, and contains 1,455,000 square feet of floor space. It is of reinforced concrete con-

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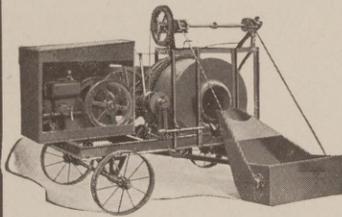
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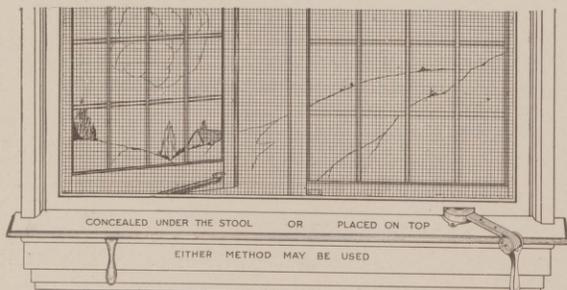
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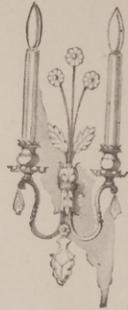
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struction, and has an ornamental tower rising from the middle of the merchandise building which encloses the sprinkler tank. This tower forms the dominating feature of the architectural design of the structure, which is treated in the industrial Gothic style. The building throughout is faced with a rose-colored brick laid in white mortar with Bedford gray stone trimmings.

That portion of the building for the retail store is two stories and basement, the store occupying 108,000 square feet of floor space, and the administrative offices of the plant the remainder of the space. The nine-story merchandise building is U-shaped, having a train shed with a capacity of 50 cars in the center of the U. The power plant is in the rear, with tunnel connection for its pipes to all parts of the building.

The plant has been so designed that various kinds of goods may be received and stored in the most convenient way and shipped in the shortest possible time, and at the lowest cost for packing and handling. It is about three miles from the Kansas City union passenger terminal and two miles from the center of the shopping district, easily reached by surface lines from all sections of the city, and accessible from through automobile highways, with an abundance of free parking space. Territory to be served includes Kansas, Nebraska, Utah, Wyoming, Colorado, and portions of Arizona, Arkansas, Iowa, Minnesota, Missouri, Montana, New Mexico, Oklahoma and South Dakota.

\$2,000,000 for Hendersonville (N. C.) Hotel.

General contract has been awarded by Commodore J. Perry Stoltz, owner of the Fleetwood Hotel at Miami Beach, Fla., for the erection of the new Fleetwood Hotel at Hendersonville, N. C., which is estimated to cost \$2,000,000, including building, furnishings and site. G. W. Buchholz of the Buchholz Construction Co., Asheville, N. C., who was awarded the contract, advises.

"Have been awarded contract new Fleetwood Hotel to be erected on Jump-Off Mountain, Laurel Park Estates, Hendersonville, at \$1,200,000. Building to be fireproof, 14 stories high, with 300 rooms and bath. Beacham, Le Grand & Gaiss, Greenville, S. C., architects, are now preparing detailed plans. My contract includes mechanical equipment, elevators and complete building ready for occupancy, except furnishings."

As previously reported, Commodore Stoltz also plans to erect a hotel at Chattanooga similar to the Miami Beach and Hendersonville structures.

New \$6,000,000 Development for Miami.

Miami, Fla.—Details are being arranged for the development of 826 acres of land along the East Coast Canal in Dade and Broward counties by the Golden Isles Corporation, S. A. Kagey, Miami,

president, which has recently purchased the properties. Plans call for the expenditure of \$6,000,000 for improvements, including bulkheading, filling in low land, creation of islands, building streets, installation of an electric system and other facilities. The development is expected to become a suburb of Miami and will be prepared for residence and business locations. M. B. Garris of Miami is the construction engineer. The company is capitalized at \$2,000,000.

For Courthouse Addition to Cost \$1,500,000.

San Antonio, Texas.—In the event of a favorable vote on the proposed bond issue of \$2,050,000, in the election to be held in Bexar county September 19, it is estimated by County Judge Augustus McCloskey that \$1,500,000 will be apportioned to the erection of a courthouse addition and new jail. Of the remainder, \$500,000 will probably be used for the construction of bridges throughout the county and \$50,000 for the purchase of site and erection of a home for delinquent boys.

Plans 12-Story Office Building.

St. Petersburg, Fla.—A frontage of 120 feet on Central avenue, this city, has been purchased by the Stephenson Securities, Inc., for the erection of a 12-story office building. The property adjoins the old Williams block, which was recently taken over by the Stephenson Company on a 99-year lease.

Gigantic Building Projects Involving \$35,000,000 Reported for Miami Shores.

Miami, Fla.—A \$35,000,000 building and development program is announced by Hugh M. Anderson, president of the Shoreland Company, to be completed within 12 months at Miami Shores 2800-acre development on Biscayne Bay, near Arch Creek and Miami, unless material and labor conditions interfere. The project includes 200 homes to cost between \$10,000 and \$50,000 each or a total of approximately \$4,000,000; four hotels to cost a total of approximately \$5,000,000, and ranging in size from 125 to 350 rooms; 35 business blocks and apartment buildings to cost \$25,000 to \$500,000, or a total of \$7,500,000, and a yacht and country club to cost around \$1,000,000.

Of the total expenditure, about \$18,000,000 will be on actual building projects. The remaining \$17,000,000 will be expended for building streets and for other developments, not including the cost of making a bayfront fill or of building a causeway to connect Miami Shores with Miami Beach Peninsula and the Atlantic Ocean.

Architects for the hotels will be Walter C. Dergarno and George A. Varney, Kiehnel & Elliott, Robertson & Patterson, all of Miami. So far the only plan received has been for the Miami Shores

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Hotel, designed by Degarmo & Varney, which will be of the Italian type of architecture, 150 rooms, and with land and furnishings will cost about \$750,000. In the designing of the houses plans will be submitted by the same architects and by Robert L. Weed, Miami.

\$2,000,000 Arcade Building.

Miami, Fla.—Hugh Anderson and Roy Wright, 239 Metropolitan Bldg., reported to soon start work on \$2,000,000 Venetian Arcade, E. Flagler St. and S. E. First St.; 20 stories with 50-ft. tower above; 3 stories at once, remainder in Spring; stores on first floor, offices above.

\$100,000 Church.

Cape Girardeau, Mo.—First Baptist Church, W. C. Ballard, Chmn. Bldg. Comm., erect \$100,000 brick building; basement partly finished; stone trim, 3 stories, 160x98 ft., interior tile, concrete floors, rolling partitions, wire glass; soon let contract; items to be purchased include brick, cement, sand, lime, lumber. Address Mr. Ballard or R. K. Knox, Archt., 424 H.-H. Bldg.

\$200,000 Sanitarium.

Florence, Ala.—Dr. Ruth K. Haley, Meridian, Miss., plans \$200,000 sanitarium, Bailey Springs near Florence; plans include resort hotel, 18-hole golf course, heating facilities, etc.

\$1,000,000 Hotel.

Fort Pierce, Fla.—Florida Interstate Hotel & Development Co., composed of D. J. Junker, Thomas Hulsey, 4127 Locust St., both Kansas City, Mo.; W. H. Malone, Jr., Denver, Col., and others has plans by George Gaynor Hyde, New York and Lorraine Apts., Miami; soon start work on \$1,000,000, 5-story, hollow tile, stucco and reinforced concrete Edgewater Terrace hotel; Spanish architecture, 116 guest rooms with bath and circulating ice water, 10 additional apartments of 2

and 3 rooms each, garden and 18 shops, garage in connection.

Contract for \$700,000 Building Addition.

Houston, Texas—General contract has been awarded by Jesse H. Jones to the Sam D. Cook Company of this city for the erection of the proposed \$700,000 addition to the Electric Building here. The structure will be 10 stories, 40 by 50 feet, of reinforced concrete, steel, stone and brick. Alfred C. Finn is the architect and Robert J. Cummings structural engineer, both of this city.

\$1,000,000 Auditorium.

Coral Gables, Fla.—Miami Coliseum Corp., J. K. Dorn, plans immediate construction of 317x628 ft. auditorium on stadium site, with seating capacity of 7200; roof of Spanish tile and steel; \$1,000,000; A. Ten Eyck Brown, Archt., Forsyth Bldg., Atlanta; Phineas E. Paist, Supervising Archt., of Coral Gables.

\$750,000 City Hall and \$100,000 Hospital.

St. Joseph, Mo.—Bids have been received by the Board of Public Works of this city for the erection of a \$750,000 city hall and \$100,000 city hospital. Plans and specifications for the buildings are in the hands of Eckel & Aldrich, architects, of St. Joseph. McKim, Mead & White of New York are associate architects for the city hall and Eugene Meier of St. Joseph is architect for the hospital.

\$700,000 Hotel Planned for Daytona.

Daytona, Fla.—The erection of a \$700,000 hotel here is planned by the Commodore Hotel Corporation, of which Mack Roth is president. Plans and specifications, being prepared by Wilson, Berryman & Kennedy of Columbia, S. C., call for a 10-story building, 105 by 300 feet, of steel construction. It is estimated that the building will cost \$600,000 and furnishings and equipment \$100,000.

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