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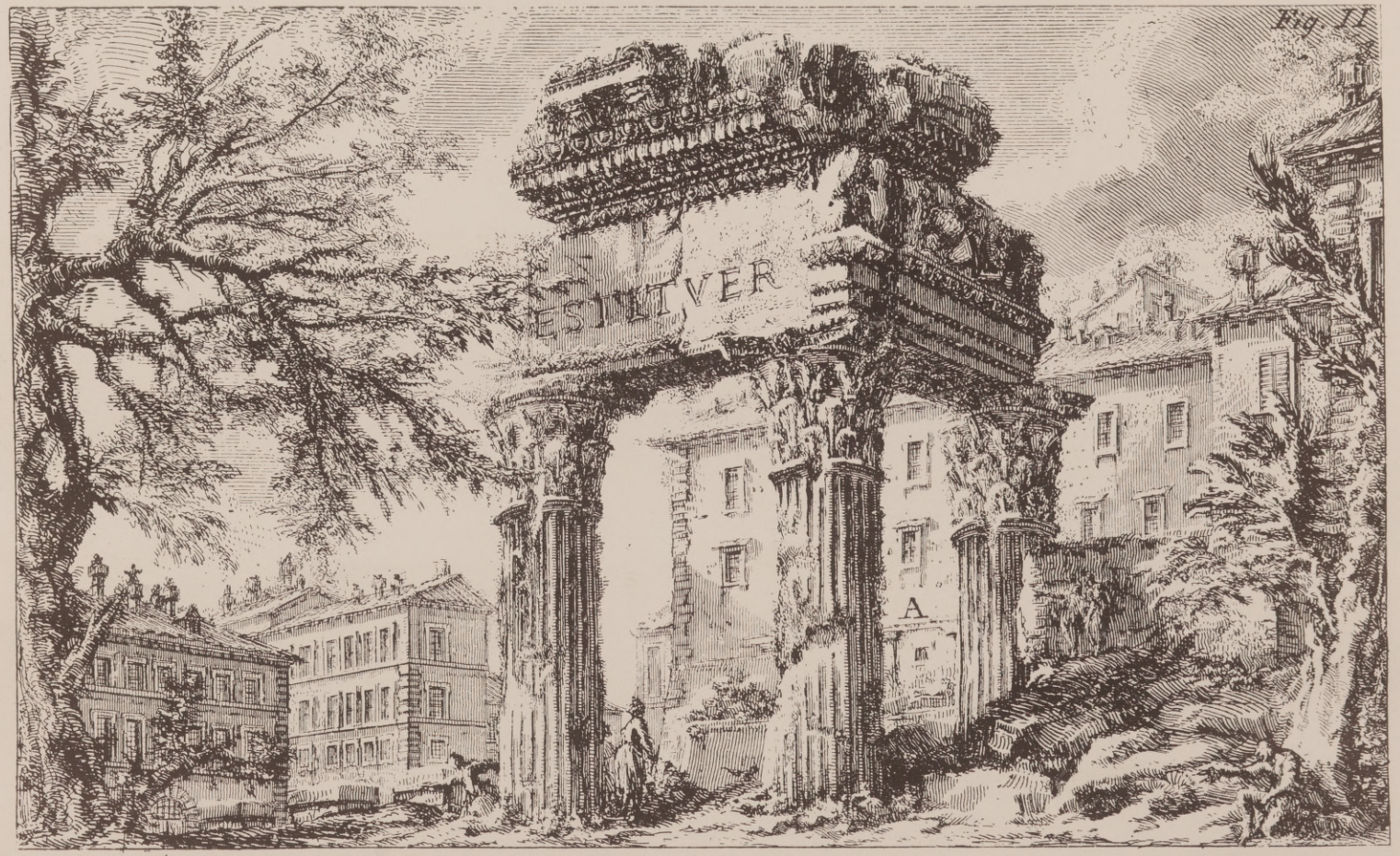

Avanzo del Pronao del Tempio di Giove Tonante. A Avanzi del Tabulario

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The Southern Architect
and Building News
June, 1927

The
SOUTHERN ARCHITECT
AND BUILDING NEWS

Vol. LIII. JUNE, 1927 Number 6

New Orleans a City of Architectural Inspiration

By Allison Owen, A. I. A.

THERE has been a great deal written on the subject that is delightfully done, much painstaking research work accomplished, but there has also been a good deal of carelessness. Inaccuracies have here and there crept in and have been quoted from one to another until it is now hard to run the facts to earth particularly as they have been glossed over with the charm of romance until many of us feel that we prefer the traditional tale to the cold reality.

We are told that the event of laying off the infant capital of the province of Louisania La Nouvelle Orleans occured shortly after the ninth day of February, 1718. Bienville who received his commission on that day proceeded from Biloxi, the former capital, with fifty men to make a clearing on the banks of the Mississippi for his prospective city, also to make arrangements for carrying on his colonial government. "New Orleans was designed in imitation of Rochefort, a fortified port near the mouth of the river Charente on the western coast of France, historical as the embarking point of Napoleon for his exile in 1815.

The earliest houses were built of hewn cypress timber, one story high with possibly palmetto thatch or split cypress slate roofs. There are a few of these cottages still to be seen outside of the swath of the great fire which swept diagonally across the town in 1788, so we can now know that nothing we find in the area from Chartres and Conti and a line from the Cathedral to Dauphine and St. Philip can be older than 1788 or 1794, due to a second fire six years later.

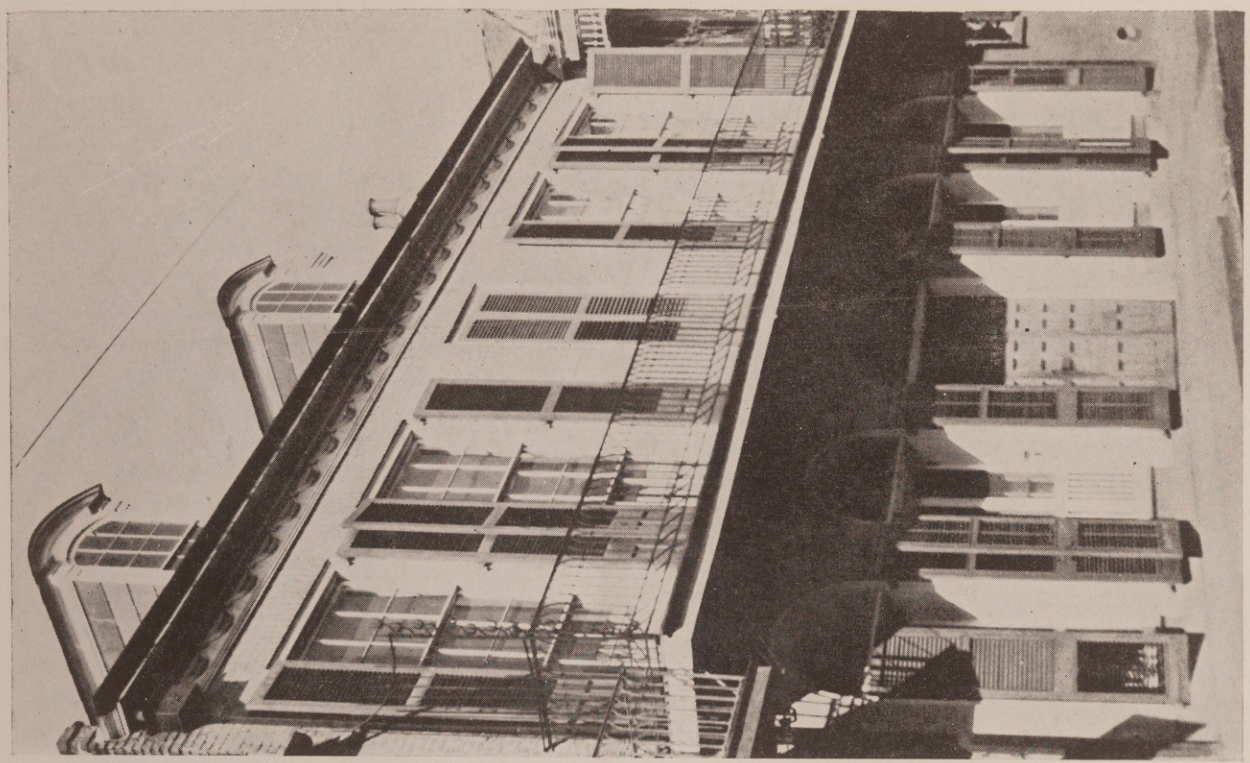
The one story houses that were built after the fire are described by Latrobe as follows: "These one story houses are very simple in their plan. The two front rooms open into the street with glass French doors. Those on one side are the dining room and drawing room, the others the chambers. The offices, kitchens, etc., are in the back of the buildings. The roofs are high, covered with tiles or shingles and project five feet over the footway, which is also five feet wide."

Typical New Orleans Shop Fronts Showing Use of Iron.

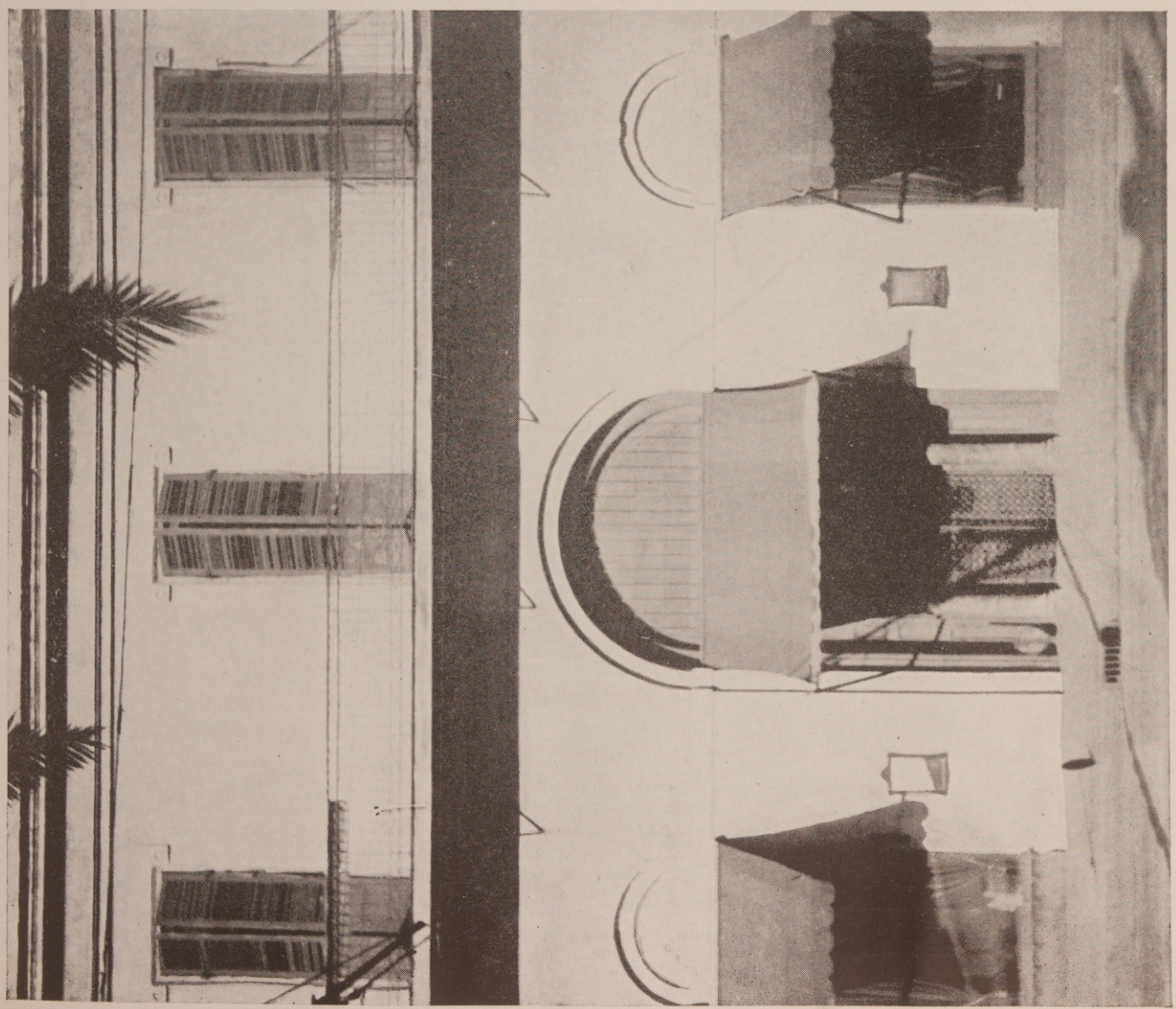
Speaking of what we call the plantation houses, we have that delightful group at the head of navigation on Bayou St. John, the Lake Port before construction of the Carondelet Canal or the Pontchartrain Rail, road, the Blanc house, the so called Spanish Custom House and the others, old St. Simeon's School, Thomas Saulet's plantation House

Absinthe House, New Orleans.

Old Court House, New Orleans.



Remodeled House in Vuiex Carre, New Orleans.



Old Bank Building, New Orleans. Now Gallup, Inc.

of 1763, the Delord Sarpy House. All with no European original that I have been able to discover. A type which I suspect developed in many of the island colonies of the gulf and Caribbean. They breath the generous days of comfort and open handed hospitality, which must have been indeed a golden age. Lieutenant F. Wilkinson was fortunate indeed in selecting this style when he planned that splendid group at Jackson Barracks in 1833 to 1845. One of the queer characteristics of all these houses was the external stair and no internal stair.

In 1769 the colony passed under Spanish rule and from that period we find Spanish influence in the work that followed particularly in the wrought iron work of the lovely balconies. I have been unable in France to find anything so good as some that we have here. The nearest prototype I have thus far discovered is at Palma on the Island of Majorka.

It is quite different from the spindle type of Seville and the usual conception that we have of Spanish iron.

There is this to be said of the Spanish influence: That while during the period of the Spanish domination, as it is called, the large number of officials, soldiers, clergy, etc., were Spanish, the population as a whole remained French. There was some intermarrying but it was not general and when Spain relinquished control in 1803, some remained and gave us a few great names that have survived. But the language and customs of the French did not yield. While we have the gifts of Almonaster, the old Cathedral, the Principal, which we now call the Cabildo, and the Presbytere with their heavy arches and terraced roofs are strongly Spanish, we have no Plasteresco, or Chirugurisque or what we know as the Mission style of Mexico, Texas and California. True we have our old French Market, and the old Parish Prison, now gone, with its hall for imprisoned debtors, the arches of both suggestive of the cloisters of the padres of the West, but they were done by Joseph Pilie in 1822. The chapel of the Ursuliness below the city was the nearest approach we had. Arches and balconies and patios of course are Spanish, but they are also Southern French and here we have a merging of the feeling of the architecture of both in our houses along Chartres, Royal and Bourbon, St. Louis, Toulouse, Orleans and Dumaine Streets, all quite devoid of ornament except for the iron work. In fact, I know of no architecture which depends so completely for its effect on its mass and proportion and so completely for its effect on its mass and proportion and so little upon ornament for its charm.

From 1810 on, New Orleans was favored with the services of trained architects and there still exists many lovely examples done by the talented architect Henry S. Latrobe.

Plantation House Gallery, Near New Orleans.

Porch, Beauregard House, New Orleans.

Church Building After the Colonial Manner

By Hobart B. Upjohn, A. I. A.

AN article to an Architectural Magazine where one is talking to his fellow-practitioners, must, of necessity, carry with it a different approach to the subject, than one would use if writing the General Public.

No doubt, my readers are thoroughly conversant with much that I should like to say and will say on the subject in hand, but I cannot escape from a feeling that a well rounded article must, of necessity start with at least some outline of history back of the subject under discussion.

In order, therefore, to make a start, let us go back to that time when feeling and sentiment were most intense, taking as an example the time of Cromwell and his turning over the established Government in England.

If we look upon these times, perhaps taking a little earlier, about the start of the reign of Charles the First, we find the strong influence of the Renaissance flowing up through France and England from the source of inspiration, the Roman remains in Italy. Let us notice that these forms were beginning to be understood in England about the time of the early part of the Seventeenth Century. Inigo Jones was beginning to become prominent, he being but twenty-eight years old the beginning of this Century.

It was about the middle of this century that the great London fire occurred. Let us see what happened. London had been up to this time, to a very large extent, a Gothic City. The great fire came in swept everything away right and left and leaving only behind charred walls and traditions. Perhaps the hardest thing to destroy in any Nation are the traditions.

The charred remains stand as ghosts of a remembered past and around them are clothed the ideas and habits of a people, extending centuries back. It is little wonder, therefore, that when Wren was employed to re-build London, he found inflexible objection to his plan of straightening and widening streets and without a question there must have been almost equal objection to the adoption of the new style, the Renaissance, with its hint of Pagan motives.

He was therefore confronted with a condition

St. Paul's Church, Richmond, Virginia, though much more elaborate than many of our early Colonial churches, is quite typical of the period. Its very fine colonnaded front offsets the rather crude tower.

on the one hand, with a taste born of study of Palladio and the Roman Classic Buildings, and on the other hand, with a fixed outline of moneys, for, without a question, he was required to rebuild and replace the Gothic structures ruined by the fire, with ones which would have at least some semblance or tie with the past.

It was this that caused the Classic tower and spire such as Wren built throughout London and in this Country, which was to be the predecessor largely, of our Colonial Church Work in this Country.

Now, let us place ourselves in the position that our forefathers found themselves in this Country at, we will say, the beginning of the eighteenth century.

There were no tools such as we know of today. Mouldings and woodwork had to be done by hand. These mouldings largely were made with planes imported from England and as they were hand-planes, the mouldings of necessity had to be fine in nature. The delicacy of the detail brought in a certain refinement in character of style because heavier mouldings could not be cut by hand. I noticed while in England, most of Wren's towers and spires are built with solid masonry. In our Country, where wealth was not as great and wood plentiful, it was obvious that wood had to be used.

With the use of hand-planes and wood as a material, it was the obvious consequence that we should have finer mouldings and more delicate details. It will be observed, in fact, it is apparent to anyone studying the problem, that the Churches of New England and the Colonies, while to a certain extent, following Wren as a model, are quite independent because of their greater refinement of detail, which brought with it certain refinements of style, it differentiated the work of the Colonies from the Mother Country.

It is interesting to study how the same influences developed different phases of what we term "Colonial Work" in different parts of the country. There is a certain similarity and conformity to the same general details practically throughout the whole of the Colonial Period where it exists, but there is a distinct difference in feeling between New England, Virginia, Charleston, Savannah and Louisana. Each have their individual characteristics—some born of a difference of environment such as the prevalence of porches in the Southern climates and the absence of large porches in the North—the low story height of the North where heat had to be conserved against the high story height of the South.

There are many other similar influences which characterized the style. Some parts of the country adopted certain principles, such as a necessity to place the porches on a side of the house which would receive the best exposure, both as to light and air. In the South the tall story developed a tall slender column which produced a type of slender capital and detail.

These are some of the many influences gradually changing and influencing style, which of necessity, was modified by existing local conditions.

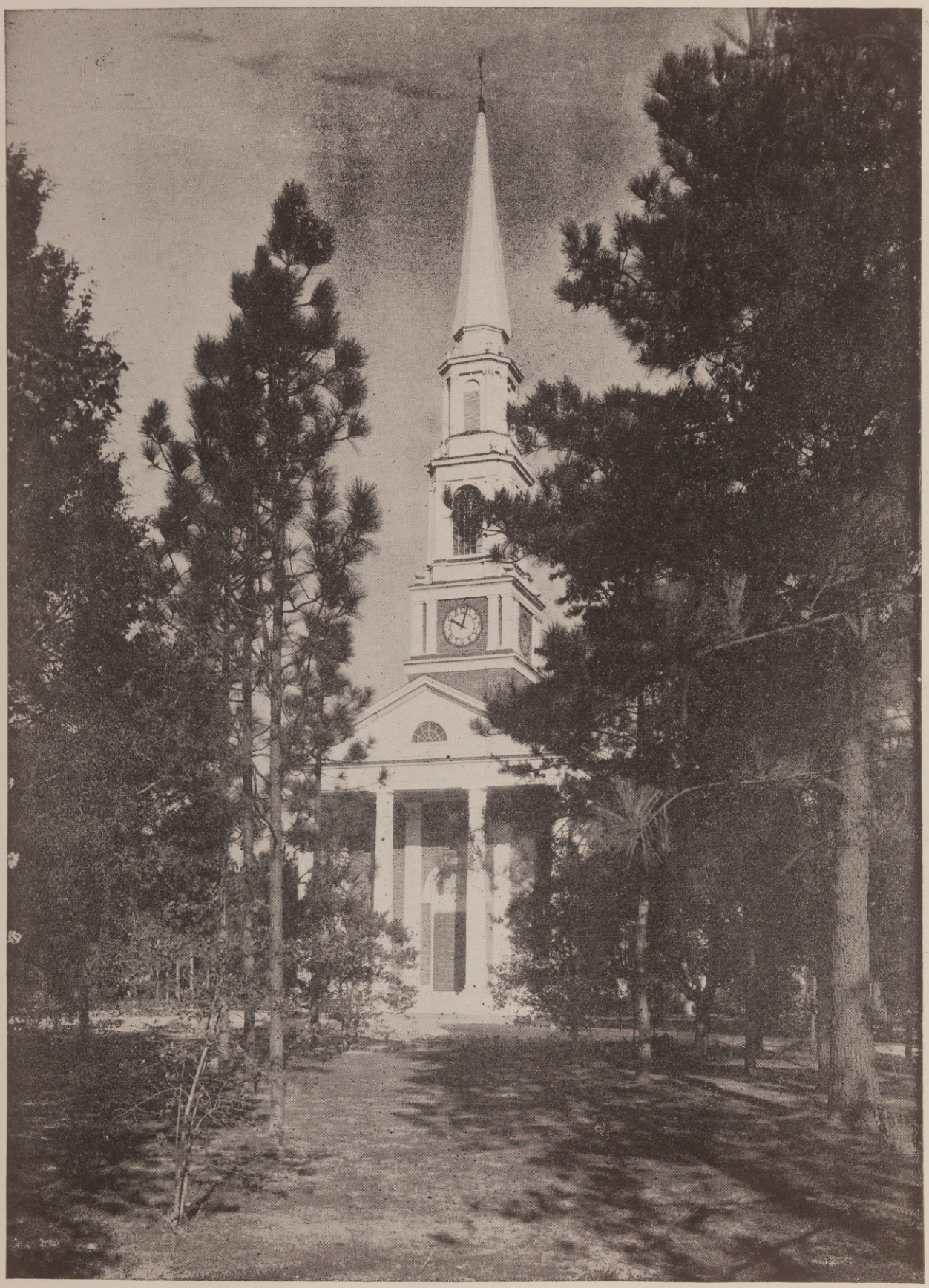
Such were the conditions up to the time of the beginning of the nineteenth century. Then came the influence of the Napoleonic Wars and greater intimacy with the Classical Work in Greece. The names of Bulfinch, Thomas Jefferson and carrying further into the early part of the century, Alexander Paris and Thomas U. Walter. With each of these men the greater study of the Grecian Classic brought a heavier type of detail and a closer adherence to the Grecian and Roman Temple.

Jefferson's influence was more largely felt throughout the South and developed side by side with the more delicate earlier type, a heavy and more massive type of Colonial Work. We see such buildings as the latter in the University of Virginia and many of the Capitol Buildings such as at Raleigh and Richmond. Many of the Churches in Richmond omit the spire and hold to a modified type of tower ending in a dome, following more closely the heavier Classic detail.

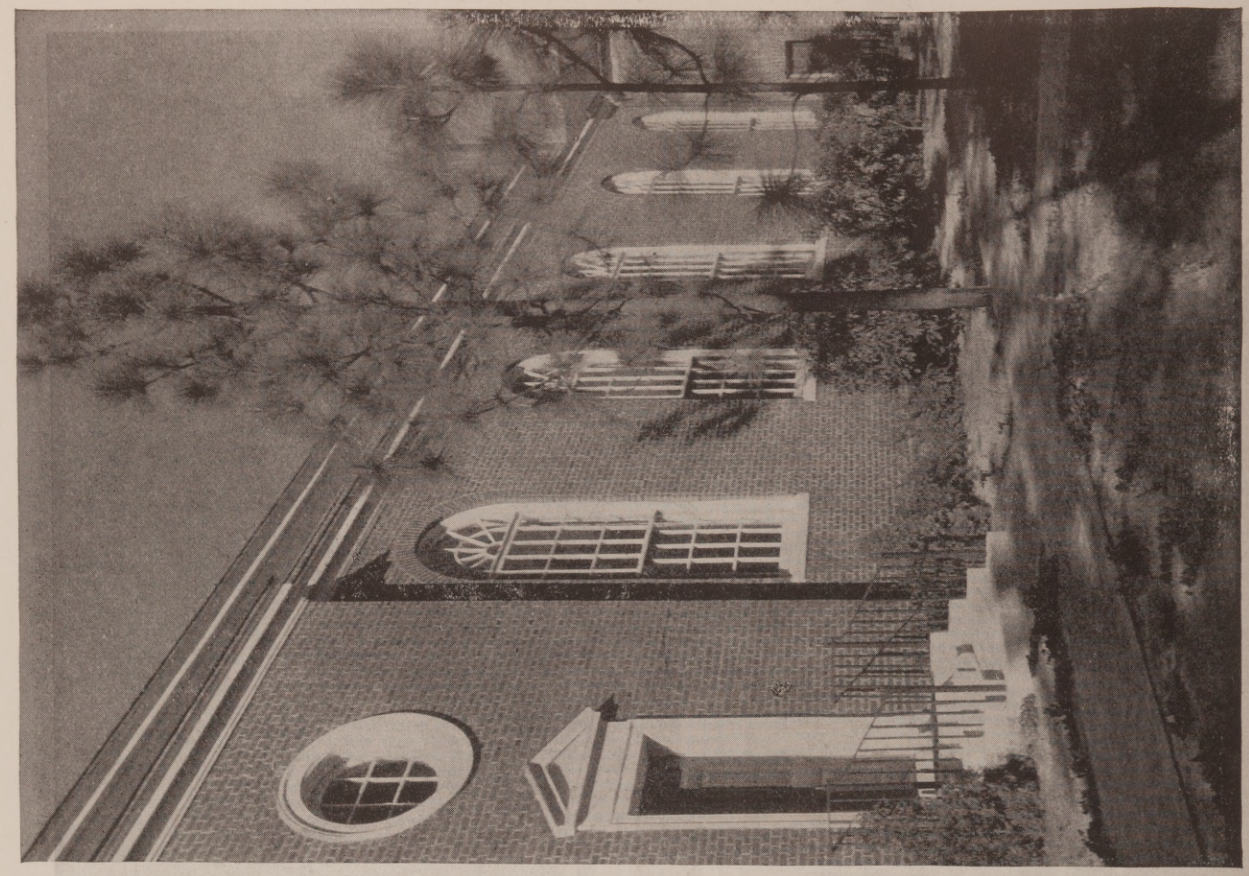
The adoption of square columns with panels, the use of the Anthemion and the Honeysuckle and many variances of the same type, using in some cases local flowers as basic motives of design, but holding to the principle of the Grecian method.

Today—we stand looking across an era as one would look across an abyss when all Colonial tradition was forgotten and swept aside, even to the extent that the Mid-Victorian Period with its influence of Ruskin, Eastlake and others brought the American style to a point of degeneracy, hard to conceive. Flimsy ornament applied in every possible direction without any conception of building as a structure and whole, left American Art at a very low ebb, prior to the great Classic Revival in our Country of 1893 aided by such commanding and outstanding figures as Charles F. McKin and Stanford White.

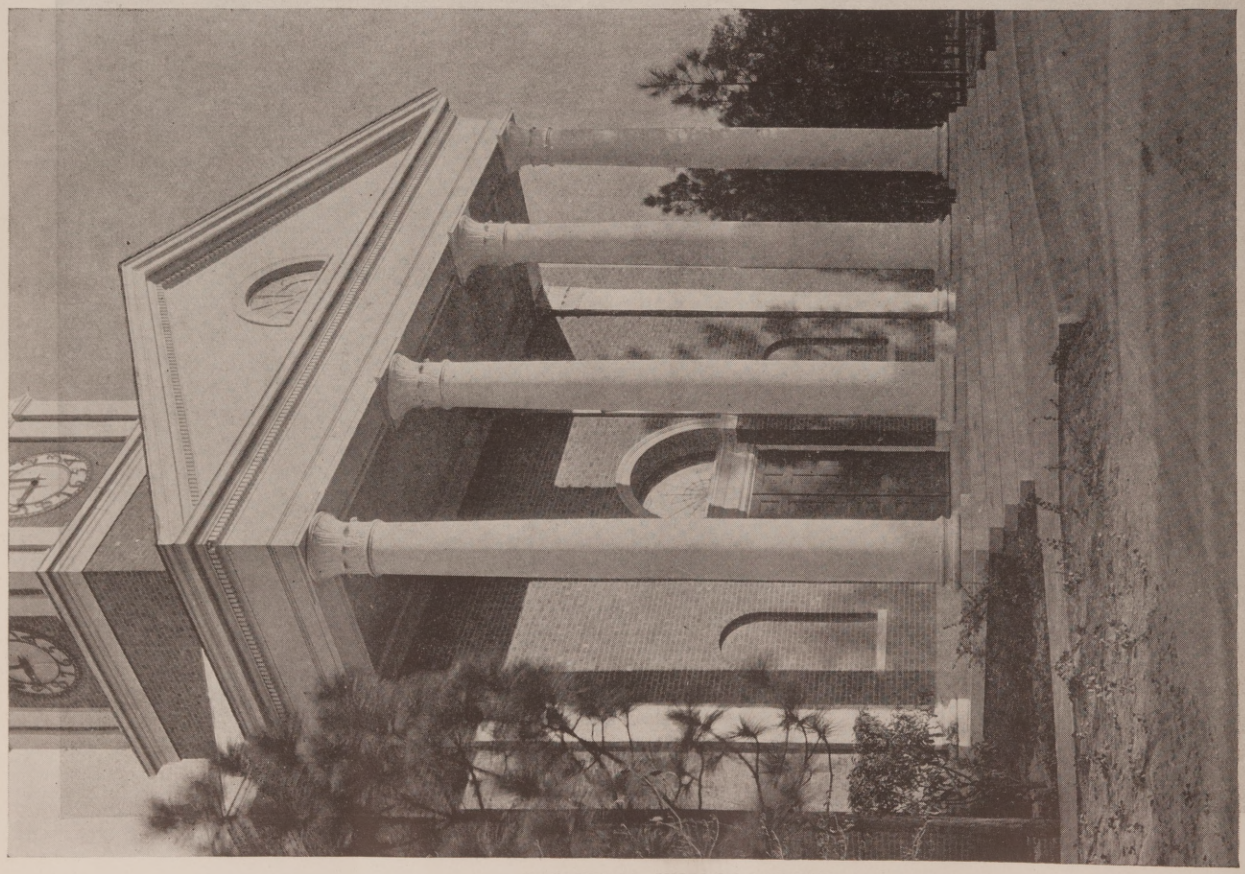
It was through the buildings at the Columbia Exposition and many of the other buildings produced by this firm that started once more the turn-



VILLAGE CHAPEL, PINEHURST, N. C.
HOBART UPJOHN, ARCHITECT



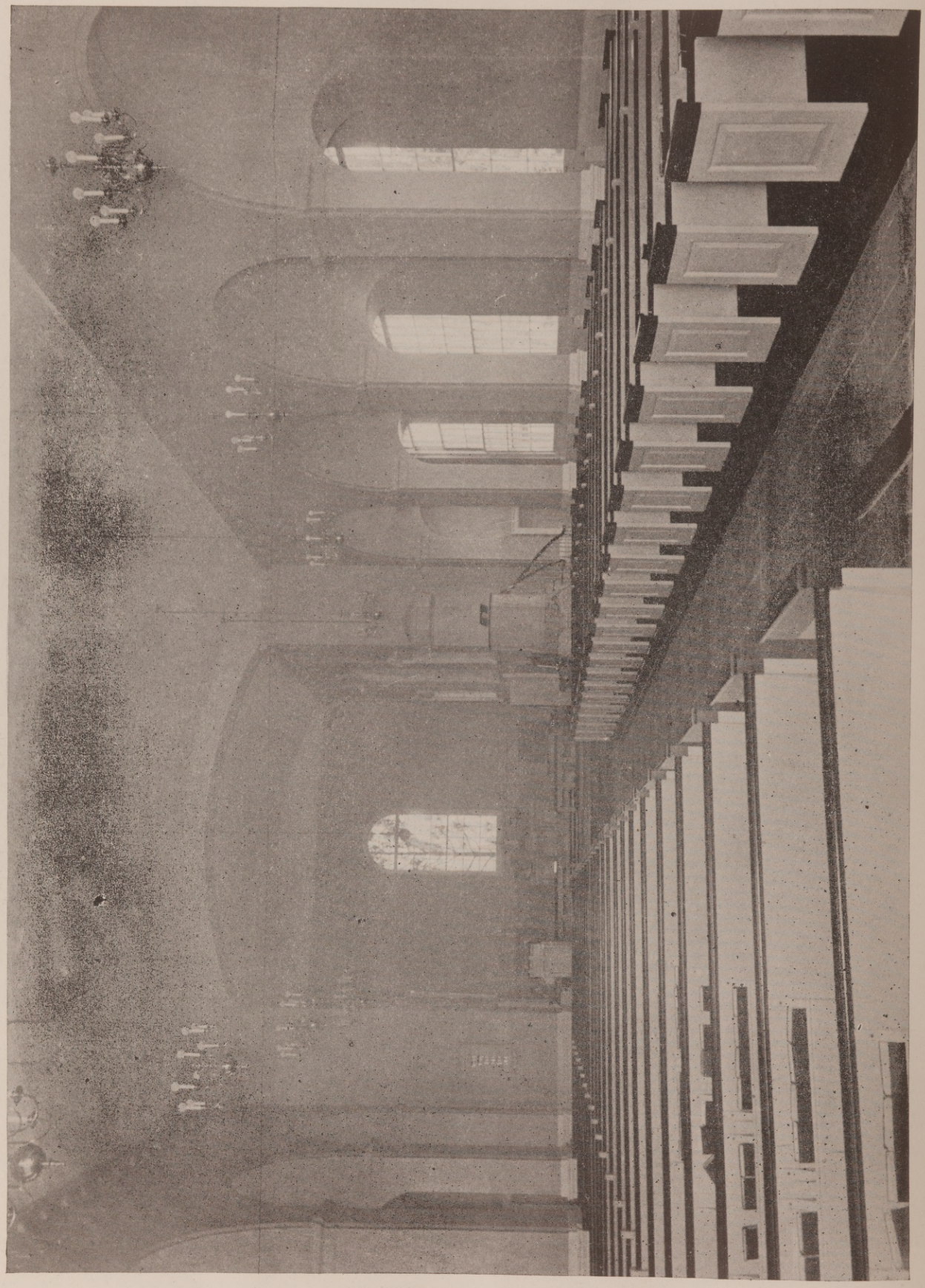
SIDE ELEVATION



ENTRANCE DETAIL

VILLAGE CHAPEL, PINEHURST, N. C.
HOBART UPJOHN, ARCHITECT

VILLAGE CHAPEL, PINEHURST, N. C.
HOBART UPJOHN, ARCHITECT



VILLAGE CHAPEL, PINEHURST, N. C.
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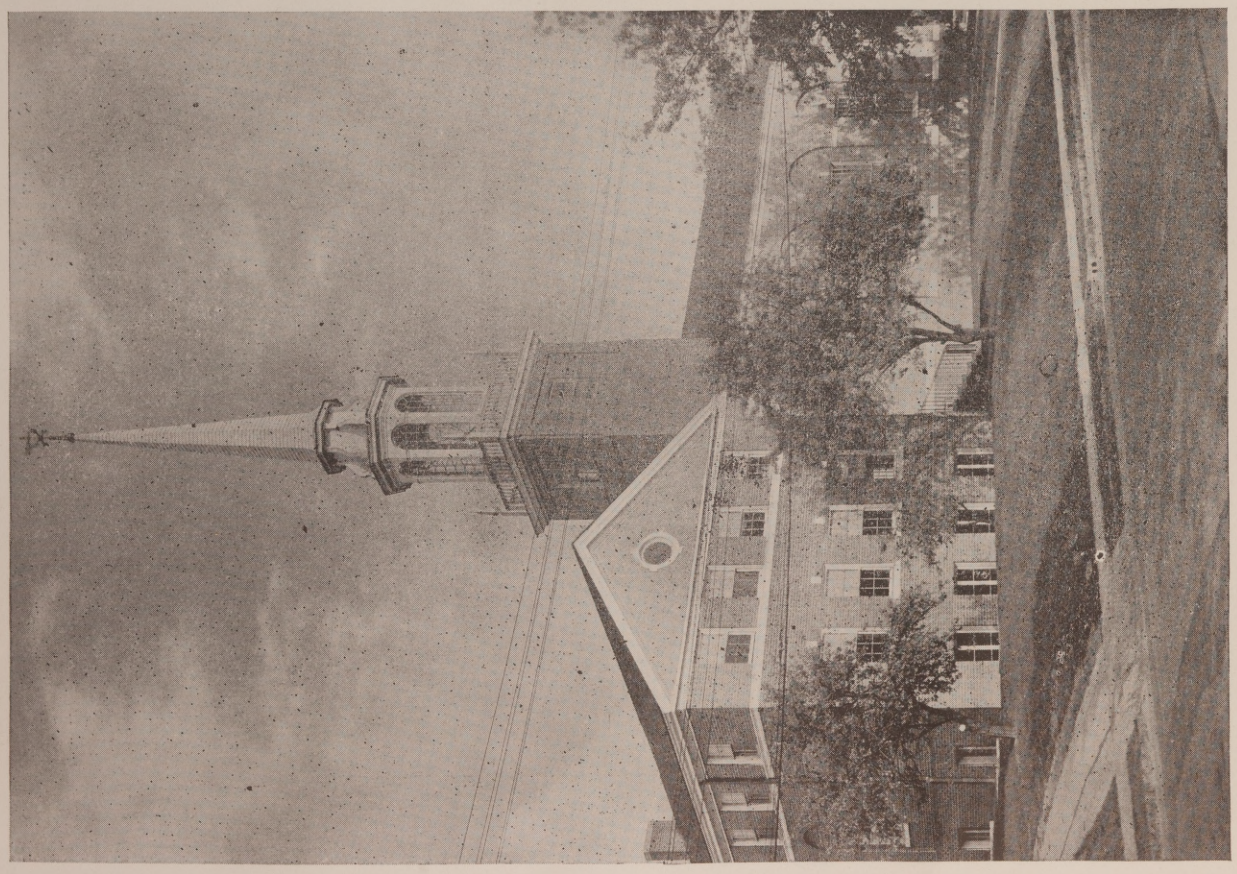
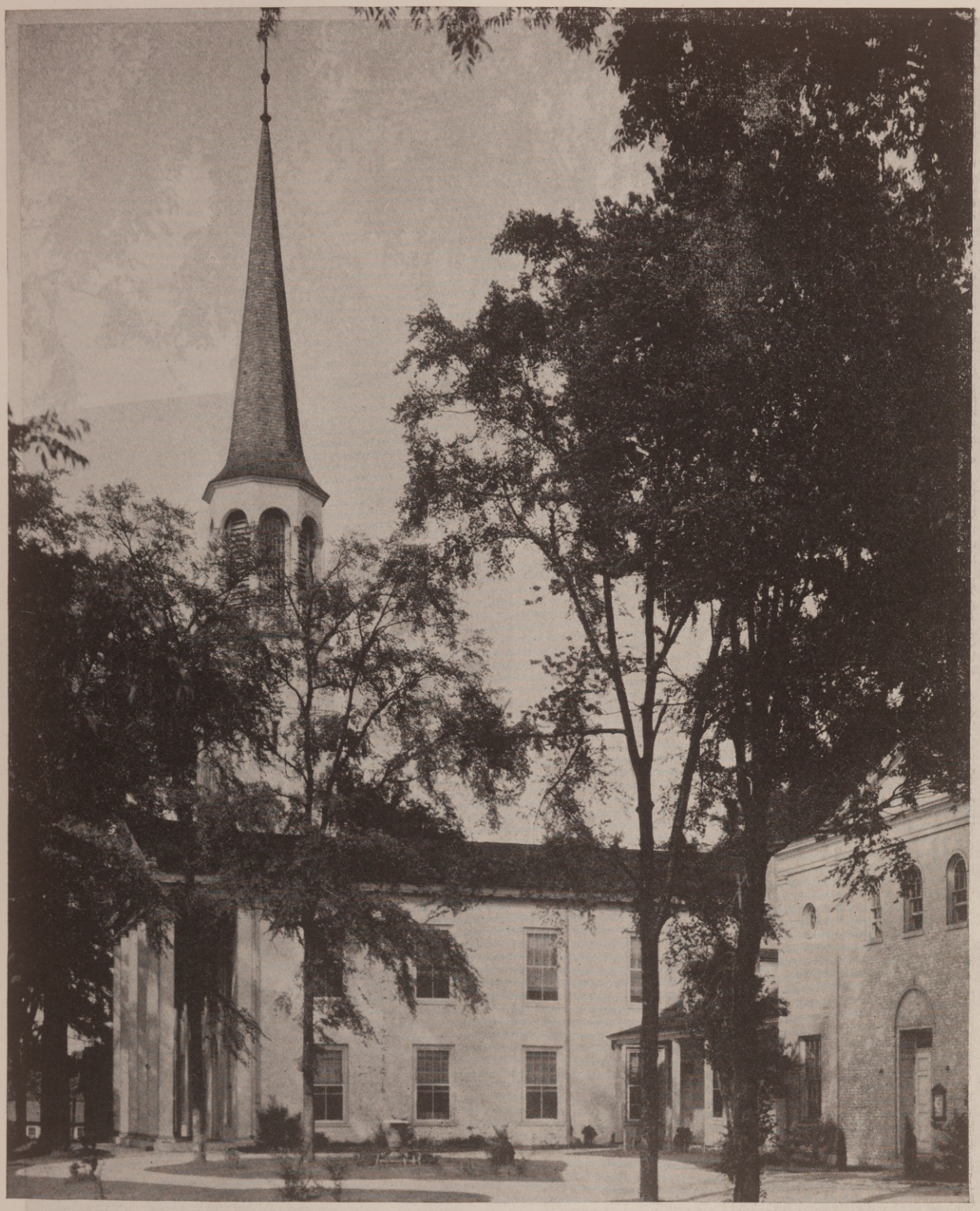
SPRUNT MEMORIAL PRESBYTERIAN CHURCH,
CHAPEL HILL, N. C.

HOBART UPJOHN, ARCHITECT



GRACE METHODIST PROTESTANT CHURCH,
GREENSBORO, N. C.

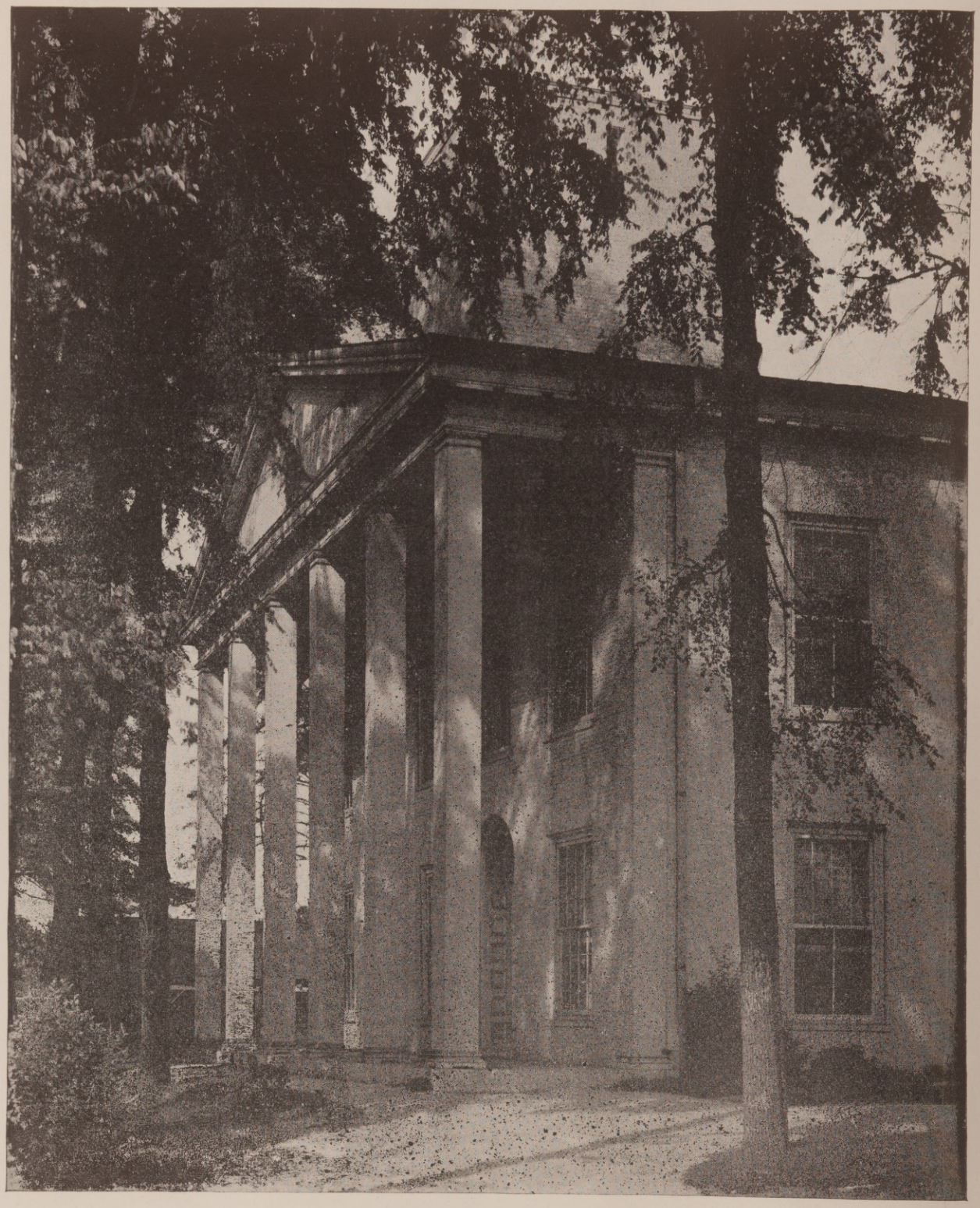
CHAPEL
GRACE METHODIST PROTESTANT CHURCH, GREENSBORO, N. C.
HOBART UPJOHN, ARCHITECT



First Presbyterian Church, Fayetteville, N. C.

ing back to Colonial models and methods, and while for some years this movement was little understood by our architects, its main beauty being left overlooked, it seems, because the architects of that day were trained to incorporate intricate and unnecessary details, that much of the beauty of the Colonial Period, which in itself was simplicity in every sense, was lost by our development and ornamentation, which makes so much of the Colonial Work done in the last part of the nineteenth century, fall short of the ideals that the early Colonists had.

Today—we stand with this as a background. We have all the influences of Inigo Jones, Wren, Bulfinch, Jefferson, Walter, McKim and others at our command. It is for us to step forward



First Presbyterian Church, Fayetteville, N. C.

HOBART UPJOHN, ARCHITECT

boldly into the future, free, drawing as our will and taste dictate, from the unquenchable wells of the past and to go forward in the future producing the best that our entire energy and souls can produce, creating new forms, adapting to new conditions, such motives and elements as may appeal to our individual taste and requirements.

With this as our inspiration and our motive, we can go forward into the future with confident step, confident in the belief that we do, can be, and will be, as pure and individual and yet as distinctly a part of our own time, with no apology to the past, as any style that has ever been created or existed since Man began to build homes of trees, after living in his cave-dwellings.

House of Mr. P. L. Michaels, Houston, Texas

By Don Riddle

IT would be quite out of the question to determine the percentage of American Families living in houses of seven rooms and less, but I do know that the percentage is very high, and thus it would seem that, if the art of the architect is to touch the great bulk of our people intimately, some very sane consideration should be given the small house problem. Here exists an opportunity for giving service.

The Kaleidoscopic change in architectural expression that accompanies geographical translation to be noted in many sections of our far-flung states is most logical and natural. Considering the tremendous differences in historical traditions, characteristics of the people and climatic conditions affecting living, it would seem that, instead of asking the native of Connecticut to live in the same type house as the native of Georgia, we should instead seek, even in our smallest architectural essay, to develop the "local Color" of the region in which that essay finds itself.

The small houses of both Spain and Italy possess a powerful attraction for the average American. They all display strongly marked characteristics and individuality, and nearly all of them have very distinct picturesque value as well. The color of their exteriors excite curosity as to what their interiors may reveal. This style when properly adapted to certain sections in America is perfectly at home, however, some of the more recent examples that have been literally sown on our landscape regardless of background are abortive and ridiculous.

Texas, a land which was first settled by Spanish conquistadores, would seem by virtue of its tradition and climate a logical and natural location for homes of the Spanish type. But, until a few years ago, only San Antonio, El Paso, and some of the smaller cities had felt the vogue of the Spanish type home. Within the last four or five years, however, many Spanish residences have been erected in Houston, metropolis of the Gulf Coast section.

LIVING ROOM, HOUSE OF MR. P. L. MICHAELS, HOUSTON, TEXAS.

CHARLES W. OLIVER, ARCHITECT

The architectural conceits of old Spain are clearly evidenced in the hand-wrought balconies, the towers, the red-tiled turrets, the open flagstone terraces and the low rakish wall that stretches from the rear of the house to the flat-roofed garage and servant quarters of the P. L. Michaels home in River Oaks, Houston.

But if it is Spanish in precedent, this home is American in ideal; for with everything of modern conveniences, such as electrical refrigeration, automatic controlled warm air heat, and the many electrical devices for operating a home of this character, incorporated, it is, in the highest degree, a home in which the fullness of living can be enjoyed.

The architect has achieved a most pleasing approach. A curving flagstone walk leads from the street over the slightly terraced lawn to an arched doorway that is flanked on one side by an open portico and on the other by a hand-forged lantern so designed and placed that the late afternoon sun silhouettes its graceful shadows upon the door itself. This door, panelled and antiqued, leads into a tiled hall that commands ingress to all parts of the house.

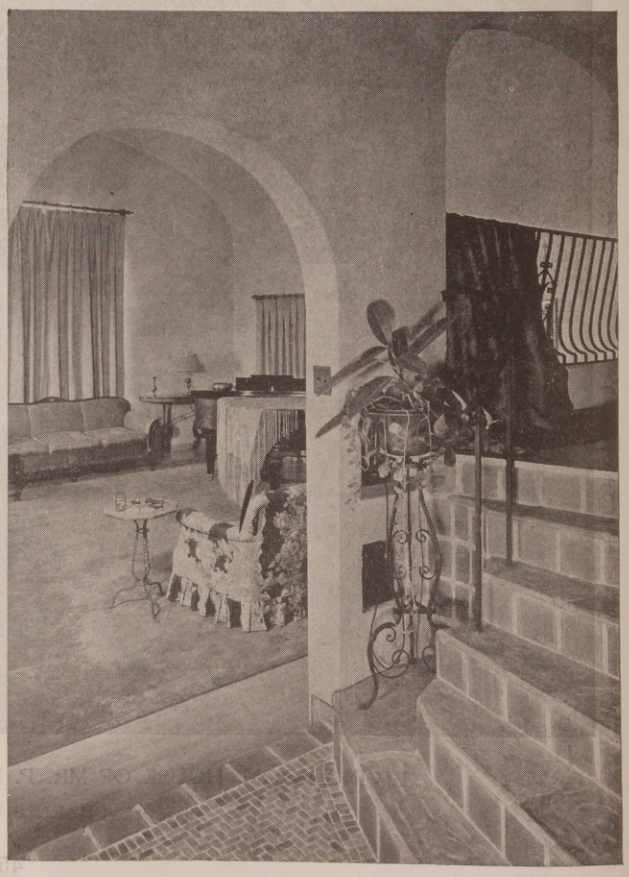
By descending two slight stairs to the left, one may go from this hall into the spacious living room; by descending another pair of steps to the right one may go into the dining room, and thence through the service pantry into the kitchen, from which there is a convenient doorway into the master's den. By ascending a third short flight of steps one comes upon the stair landing, a sort of mezzanine.

The three most interesting features of the living room are the arched window, a window of great height and depth, the fireplace and the barreled ceiling. The fireplace, with its adzed oak beam, supported by stone brackets, and its hearth of roughly hewn stone, is raised above the floor level.

In the upstairs portion of the house there are three bedrooms, two baths and a covered balcony. Ample clothes closets are provided, each of them being raised three inches above the floor level as a protection against dust.

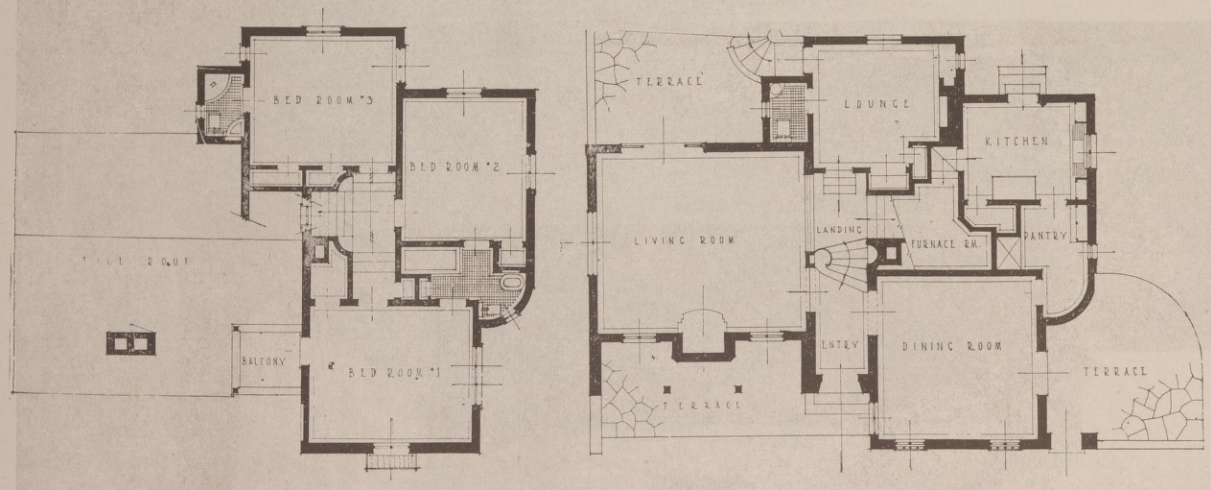
The house is equipped with outswinging metal casements and is so arranged that every room is ventilated from the three ways. Unusual features include a tile covered niche at the rear entrance that serves the purpose of the usual back doorstep. Groceries, milk and other household necessities may be delivered to this niche and placed safely out of the rain or sun without disturbing anyone.

Stair Detail.

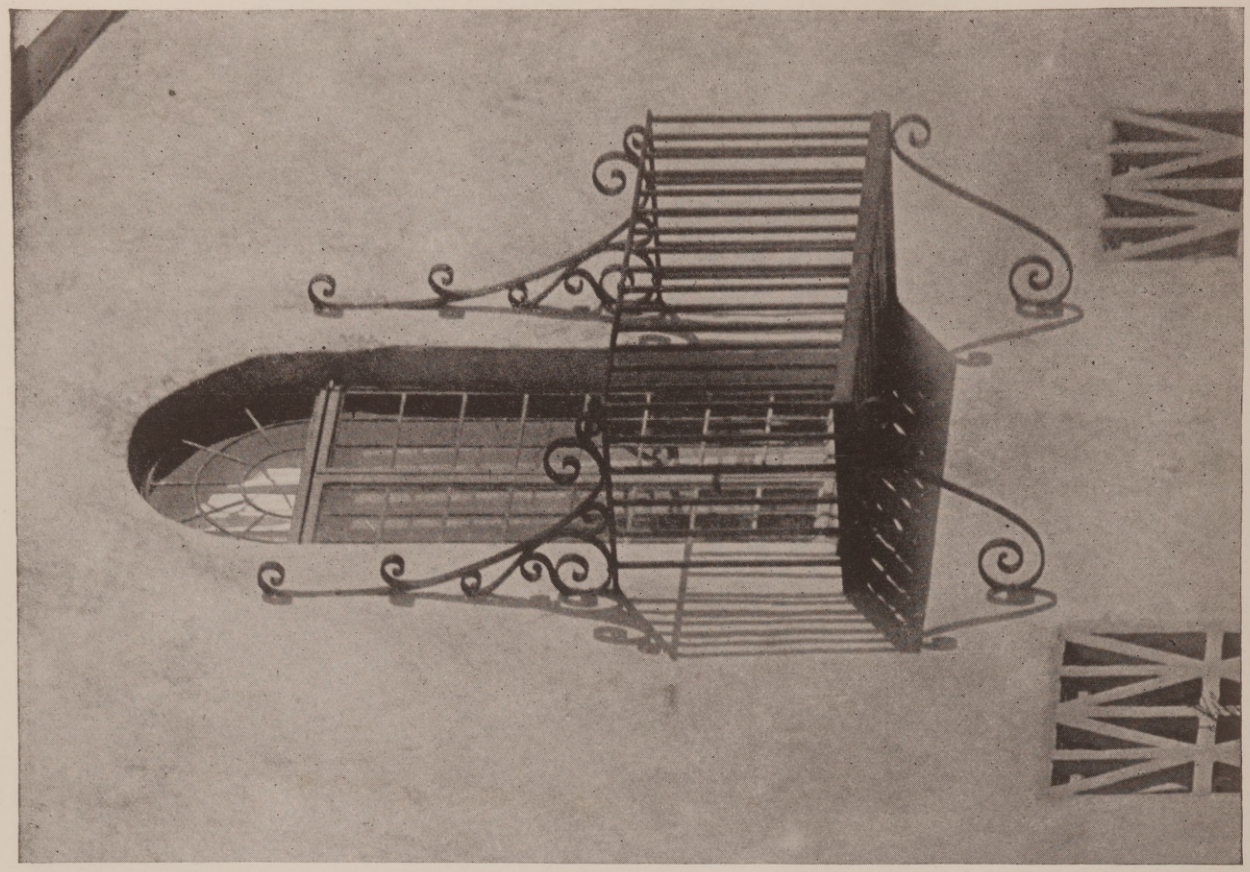


View From Hall Into Living Room.

HOUSE OF MR. P. L. MICHAEL, HOUSTON, TEXAS.
CHARLES W. OLIVER, ARCHITECT



SECOND FLOOR. FIRST FLOOR



BALCONY DETAIL

ENTRANCE DETAIL

HOUSE OF MR. P. L. MICHAEL, HOUSTON, TEXAS.

CHARLES W. OLIVER, ARCHITECT.

A Reviews of Current Books

THE THEORY OF MOULDING

By C. Howard Walker.

IN the Art of Architecture and in those minor arts which are associated with it, there appear no more constant and frequent factors of detail than mouldings, none more susceptible to change, to vagaries of choice, and none that are, upon the one hand, left more to fantasy, and upon the other to establish precedent. There exist, nevertheless, fundamental elements of order in relation to mouldings, which, if ignored, destroy their effect. A consideration of these elements relating to mouldings and their use is thoroughly set forth in this book.

The student realizing the necessity of maintaining the integrity of structure, and of the expression of that structure by the mouldings appreciates at once the value of restraint, and the need of clearness of definition and the avoidance of confused expression. He recognizes the value of general harmony in character to be obtained by facial angles of mouldings, and the determination of character by the use of a general type of mouldings in any one piece of work, and by establishing a dominant in each group that shall announce and control the group.

He realizes the comparative merits of convex form that have excess of material and therefore give an effect of sturdy strength and of concave forms which subtract from material and that give an effect of thoroughbred training, and also realizes that the use of one without the other tends towards dull monotomy, while contrasts give interest and vicacity.

He appreciates that ornamentation of mouldings need not occur, and that when it does occur it is to enhance the interest in a work which should not necessarily require it but can be embellished by it; that ornamentation is a good servant and a very bad master.

Having these things in mind, he will come to the conclusion that mouldings are honorable things which are not to be treated casually or copied blindly.

This book covers thoroughly the subject of mouldings and their relationship to other members and by the many detail sketches to be found illustrating the authors points it serves as an excellent treatise on this subject. The book is well worth while for any architects library and should be placed there for the benefit of draughtsmen if for no other reason. The book is nicely bound in library buckrum and of a handy size for reference. The price is $3.50 and may be obtained by addressing the Southern Architect and Building News or direct from the publishers, the J. H. Jansen Company, Cleveland, Ohio.

WORSHIP IN WOOD

By Thomas M. Boyd,
President American Seating Co.

THE purpose of this book to foster the desire to erect houses of worship which will be enduring monuments to the intelligence, the taste and the spiritual sincerity of our advanced times.

This is not a history. It is but a modest effort to tell what the temple builders of the ages undertook to do in honor of the Deity or the gods they worshiped, and an attempt to draw from the record of the past more sure guidance for the temple builders of today.

We can, and should, profit by experience. Therefore, we should be acquainted with what has been the high purpose and the directing impulse of those who in other days erected and furnished the edifices acclaimed inspirational by all mankind. Having this knowledge, we can adapt and improve, utilizing modern skill and methods to attain results otherwise impossible of realization.

Builders of churches must approach their task with reverence, with a full appreciation of their far-reaching responsibilities. In these days every member of the congregation, parish or society contemplating the erection of a house of worship designed for public use, has a share in this responsibility. In a more restricted sense, the group or committee to whom the whole congregation or society assigns the duty of selecting site, architect, builder and interior decoration, shoulders the burden. Yet, in all too many instances, the building committees are made up of individuals who are not schooled in the ecclesiastic arts, who have no wide knowledge of what has or can be done, and who have no definite idea of what they want to accomplish.

Church building differs from house building. The individual may know what he wants in his home, but he may have very hazy notions about

what is appropriate for the House of God. Members of building committees often insist upon certain details to the detriment of the one big purpose sought to be attained. The iron molder cannot perform with satisfaction the work of a wood carver. No more can those unacquainted with the details of church building hope to plan a sacred edifice that shall be in keeping with the traditions of religious worship while still reckoning with modern conditions of life and a corresponding expression of devotion.

We have all that any nation ever had—and more. We can draw upon the resources of the earth, wherever found. We have many capable architects and designs, thousands of skilled craftsmen, new forms of power, devices unknown to the ancients. We have whole classes of citizens who devote their abilities and their energies to church building and equipment. We have all the past to guide us. Thus there is every reason why we should strive to exceed the past in the beauty, in the spiritual environment of our temples to God.

This book is written in such a manner as to place the builders of churches in a church-building frame of mind. To do that, it has been necessary to take them back to the earliest inspirations of worship and aid them in the study of the spiritual as well as the technical requirements of temple builders.

This book will make an admirable addition to any architects library who is interested in eccelestical architecture. It will serve as an excellent volume for reference by church building committees and should go a long way towards bringing forth harmony of ideals between the architect and the building committee. The text is written in a scholarly manner and the typography is all that any one could ask. The book conttains some eighty-eight pages, printed on antique paper with a number of very interesting full page plates of church furniture with many individual details of different pieces. The book is substantially bound and is recommended to architects and all those interested in better ecclestical architecture in this country. The price of the book is $8.00 and may be had by addressing the Southern Architect and Building News.

PERSONAL MENTION

JANES & KIRTLAND, INC., makers of the "White House Line" of steel kitchen units, announce their removal from 133 West 44th Street to The Architects' Building, 101 Park Ave., New York City.

HAL F. HENTZ and Rudolph S. Adler announce that they have formed a partnership with Phil Shutze for the practice of architecture under the firm name of Hentz, Alder and Shutze, successors to Hentz, Reid and Adler, with offices at 1330 Candler Building, Atlanta, Ga.

WILLIAM W. VAN DER CLUTE, R. A. architect, announces the closing of his New York City office at 245 W. 34th St., and his Hackensack, N. J. office at 236 Main St., The Hillsdale, N. J. office is still retained and Store-office has been opened in Apartment & Store Building, Magnolia Ave., Park Ridge, N. J., to which all correspondence is to be addressed.

BERNARD EVANDER announces the opening of architectural offices at Room 309, 20 East Lexington Street, Baltimore, Md.

SIMPSON & ROLSTON, INC., architects and engineers, announce the removal of their offices from the Essex Building, 31 Clinton Street to 45 Walnut Street, Newark, N. J.

DOUGLAS ORR, announces the retirement of George H. Del Grella from the firm of Orr and Del Grella and the continuance of the business under the firm name of Douglas Orr, architect, 956 Chapel Street, New Haven, Conn.

ROBERT N. DIPPY has opened an architectural office in the Medical Art Building, Room 424, 16th and Walnut Sts., Philadelphia, Pa., and desires manufacturers' samples and catalogues.

WALTER A. McDOUGALL, A. I. A., architect and engineer, announces the opening of an office at 350 North Clark Street, Chicago, Ill.

EDWARD M. PLANT, architect has opened an office at 75½ W. Chippewa St., Buffalo, N. Y. and desires manufacturers' catalogues.

Suggestions on the Decorative Use of Concrete

By David C. Allison, *F. A. I. A., Los Angeles*

IN the great new structural system represented by the steel and concrete frame, there has appeared a thing completely new under the sun in architecture. No structural innovation more radical has appeared before; none that at all compares in the rapidity of its growth or in the extent and development of its use from the first small steel building of some thirty years ago, to the huge and varied structures that now soar into the clouds and cover acres of ground.

The social and economic changes attendant upon our rapid growth have been admirably met structurally by architects and engineers, and the public has been given fine solutions of their problems from the standpoint of efficiency and equipment. Much discussion has gone on constantly regarding the aesthetic treatment of this architecture, and while no final solution has yet been arrived at in clothing the steel or concrete forms, yet the urge and necessity to go ahead and build them by the hundreds and thousands has been constantly with us.

It is perhaps a natural thing that the impulse of the men first confronted with architecturally treating the steel frame of many stories should have been to try to adapt traditional architectural forms and motifs, especially as, to the last generation or two, a new availability to these forms has been vouchsafed through the media of publications, of photographs, and travel, as never before; but while thirty or forty years of this kind of attempt has developed many beautiful individual buildings, yet there has been an increasing consciousness that, in applying to these great blocks the Greek and Roman colonnaded bases, the huge overhanging corbeled cornices, and manifesting throughout the structure a willingness to make it look like something that it isn't we have fallen only into a maze of structural contradiction with small artistic compensation. Yet something like the first glimmer of hope for a better expression seems at last to be appearing on the horizon.

The new zoning and setback ordinances, now prevailing in New York, Chicago, and elsewhere, have placed in the discard this old store box office building and forced us to begin our design instead with a towering mass, growing out of the ground to a limited height, receding and building on up in varying planes, a three dimensional silhouette of such possibilities as are sure to encourage a freer use of the imaginative faculties in the ornamentation, and liberate us soon from much of the banality of the past.

When one considers the dominant characteristics of the noblest architecture of the world, he immediately appreciates the importance of this mass, silhouette and skyline. In these elements alone, irrespective of the architectural vernacular of their adornment, reside the essential appeal of a building. These new zoning laws force upon us at the outset a tremendous advantage in this matter, and are jolting us for the first time into a more intelligent study of the problem.

I have been asked to discuss more particularly the aesthetic possibilities of reinforced concrete as a building material.

This material has been steadily increasing in the volume and variety of its uses for the past twenty-five or thirty years, and its possibilities for use in building aspiring to a more developed or finished character are only beginning to be appreciated. Architects have prettly largely assumed that if a building is to aspire to any architectural importance whatever, if anything aside from most material considerations, such as mere strength and durability, are to enter at all, the building must at least have a skin of a more aristocratic nature.

The fortunate older sisters of reinforced concrete, such as stone, marble, granite and terra cotta, have pretty generally been called into the front parlor to meet the guest, and the more humble maiden has been assigned to the duties of the scullery and asked to do only the most common and hard manual labor. She has never been thought of as being at all in a class with her sisters decoratively, or as possessing the essentials warranting her to hope even for any aesthetic equality or respect in the household of materials. We all are ready to admit that she has a vigor, a strength, a dependability and a constancy that are excelled by none of the others. The thing we have not realized is that she responds just as readily, almost humanly, to a little attention, a little kindness, and a little loving, as do her sisters.

We have, as a matter of course, for centuries past spent unlimited energy in working, carving, beautifying these other materials. We have considered them a vehicle for our finest artistic expression and have greatly respected them as such. Concrete, however, we have hesitated to handle more gently or more intimately than could be done by means of a wheelbarrow, a shovel and a mixer. The one thing most needed is for more architects of designing ability to realize that this material is capable of unlimited development; it can be moulded into any form that the imagination can conceive, knit in-

to the very fibre of a structure—an integral, homogeneous part of it, and may frankly be brought clear through to the surface and admit its identity, honestly, convincingly, beautifully. If we are willing to spend but a fraction of the cost of carving and working granite, stone and marble, upon the building of plaster moulds or in ornamenting surfaces with scraffito, or stucco in its many forms, absolutely any degree of architectural richness desired may be attained, and that at a cost very much less than in any other material of like permanency.

My attention was first drawn to the fact that good-looking architecture can be built of monolithic concrete, columns, curtain walls, et al, something like eight or ten years ago, when a building, known as the Bible-Institute, a thirteen-story structure consisting of an auditorium seating well on to five thousand people, and with several hundred sleeping rooms. was built in Los Angeles. This building was treated quite richly and freely in the matter of ornamentation, balconies, parapets and the like, by the extensive use of plaster moulds as forms. It was well designed and a most interesting building architecturally. When the forms were stripped, the texture and color and whole appearance of the building were so lovely that it was obviously a great pity to plaster it at all, it being a particularly good job of concrete. The general excellence of its appearance came as quite a surprise to me for, in common with others, I had never thought of the material as being suitable for other than warehouse and factory construction. The owners of this building, however, wound up by covering it with a surface of perfectly smooth plaster and painting it pure white, emasculating it of much of the fine vigor and natural texture it had originally possessed. This was done over the protest of the designer of the building, Mr. John T. Vawter, who as an expert engineer as well as architect, has since gone far in the thoughtful and artistic use of this material of concrete. I am indebted to him for many of the suggestions in this paper.

The success of this building, together with the fact of its great economy, and the difficulty of getting steel at the time, led us to adopt a similar construction in the University Club, a seven-story building of about a million and a half cubic feet, built some six years ago. This structure is practically devoid of ornamentation except at the entrance and first story street front, where we used a facing of wet mix cast stone, a method producing not only the best looking but also the toughest cast stone I have seen, the air pockets giving a pleasing texture similar to the tufas of Italy. Much discussion was had with the building committee over the degree of texture that should be retained in the walls of the superstructure, but as the whole design of the building was free and picturesque, they were finally convinced that a treatment that would retain the integrity of the concrete itself, even showing the form marks, was appropriate. The argument was advanced by some that such crudity was better adapted to a roundhouse than to a university club and some felt that it should be smoothed up like a stiff shirt front. However, we eventually used one light dash coat of cement stucco, thrown on to the concrete with a brush and so thin as to allow practically all the form marks and irregularities of the wall to show through. The result was pleasing and quite satisfactory after it was on.

In this building also we first attempted the use of stains on cement floors, lining the surface of the floors of the larger rooms off in squares of about fourteen inches and then staining them to accord with the color scheme and rugs used. The beauty and variety of color possible were quite amazing. The process consisted of two or three brush applications of a thin mineral hardener, which carried the color into the surface from a sixteenth to an eighth of an inch, and any color in the gamut of browns, reds, greens and buffs was possible to obtain; each square being treated individually, gave absolute control of the variation in color. These floors are waxed and polished from time to time and after five or six years of wear have taken on a patine, depth and richness of color that are indeed surprising. The treatment cost, at the time, 10 cents a square foot, and the transformation from an ordinary gray cement floor to one similar to rich old tiling, suitable to the use of Oriental rugs, is most gratifying when the appropriation is low.

In this building also, where we had a number of large rooms and none too much money with which to develop them, considerable study was given to the design of ceilings in concrete, dispensing with the furring and allowing the supporting slab construction of girders and beams to count architecturally from the room. These beams and girders were sized and painted in thin stains, much as the old wooden ceilings of France and Italy were painted. While they have much the appearance of wooden ceilings, owing to the impress of grain and saw marks from the form lumber, yet no attempt was made to imitate wood. No difficulty has arisen from alkalies or other cement action, and the rather elaborate painted enrichment grows softer and better with age; it certainly gains much in quality from the freehand textured nature of the material.

A similar use of concrete has since been made in the buildings of the Friday Morning Club and Women's Athletic Club of Los Angeles, where in both instances the effort was first made to secure a good concrete job by the use of shiplap lumber in

forms, holding all the panels horizontal, securing rather true, sharp corners, with careful placing of material to avoid undue gravel pockets, and the concrete runs being carried up in uniform stages, a similar light dash coat of cement stucco only being applied to the surface.

On the latter of these two buildings, a rather extensive use of scraffito was made at the street front. This material was easily and rapidly put on the surface of the concrete, at a cost of six dollars a square yard. It was soon demonstrable that absolutely anything in the way of color was possible, and in design pattern the richest and most intricate conventionalized foliage forms could be used. We employed four different colors of plaster in the working out of ornamental panels, friezes and pilasters, in tones of buffs, browns, blues and greens, harmonizing with the general stucco tone of the concrete enclosing them. The use of wet mix cast stone was made also in the first story street fronts.

In the Wilshire Boulevard Congregational Church recently completed, reinforced concrete was used throughout, with no cast stone except for the enrichment of the entrance doors and occasional colonnettes. This building has a tower one hundred forty feet high, which carries considerable surface enrichment, made easily possible by the use of plaster moulds and by the simple nailing on of blocks in various patterns on the inside of the forms before concrete was poured.

There is an undoubted virtue and sense of security, in a country where earthquakes pay us occasional visits, to have such structures as towers free from the usual doweled-on finials, wired cornices and the like, the possible scaling off of which cause an architect restless nights at times.

It was found easy to go as far as desired in the way of enriching the gable copings and other decorated features of the building, taking of course the usual precautions for excellence of workmanship. The building was given only one brush coat of stucco and retains all of the ruggedness, strength and native integrity of the material.

We have under construction also a Christian Science church, seating twelve hundred, and another denominational church costing upwards of a million dollars, in which we are practically eliminating the use of cast stone, confining the enrichment to monolithically cast concrete so far as possible, aiming at a legitimate, straightforward use of the material.

A brush coat of cement stucco is to be used on each of these jobs, for the purpose principally of better controlling the final color, although we have here in the West cements of such lightness in tone and such general pleasing quality in color, that with some thought in the selection of sand and conglomerates, this stucco coat could also be eliminated. It has a virtue, however, in giving an added seal to the surface of the wall, softening the occasional gravel pockets and other abrasions incident to construction.

A most interesting building now nearing completion is the Los Angeles Public Library, the last important work from the hand of Bertram Goodhue. It is a monolithic concrete structure throughout, with stucco exterior, and with the principal rooms developed with stained decorative ceilings directly on the concrete.

The decorative treatment of concrete may, for convenience of description, be separated into the following divisions: The treatment of flat surfaces in color; the treatment of comparatively flat surfaces by means of varied textures or textures and color combined; the treatment of surfaces in greater or lesser degrees of relief of full modeling.

Cement plaster on concrete has become so common and, when properly applied, it is so much a part of its structural base that, for present purposes, the two materials may be considered as identical. Rough casting of concrete has its peculiar charm of surface and the manipulation of cement plaster runs a grand scale in variety of texture, but to haggle over the relative merits of plastered and unplastered surfaces is as reasonable as to divorce the glazes from the pottery of which they are a part.

The mere painting of flat concrete surfaces, regardless of the elaboration of the process, carries with it nothing distinctive of the material itself, and while beautiful color effects have been obtained in this way, there seems to be an ever-present danger of allowing the process to degenerate into imitation. The temptation to imitate wood is, of course, a nautral one where rough lumber has been used as forms, since the grain of the wood is generally imprinted upon the concrete. A flat surface decoration in stains, rather than in opaque pigment, need be no less pleasing or brilliant and yet may be used in a manner to heighten rather than to disguise the characteristics of concrete. A great variety of such stained treatments is possible and might be described under two headings: First, those resulting from what is often colorless chemicals or chemical combinations; and second, those resulting from the use of finely divided pigments. Materials of the first class may be used either in the liquid concrete as it is cast or may be carried into the material after it is dry by means of some penetrating liquid or by means of the liquid chemical itself. Materials of the second class may be incorporated with the wet concrete or may be carried in by means of any of the so called hardeners or other penetrating liquid. In the application of any of these methods a knowledge of chemistry is essential in order to guard against the introduction of agents which might act destructively on the concrete.

Flat surfaces decorated by means of varied textures are common in the plastered walls of Northern Italy and the designs run from the most simple geometric divisions of the surface to graceful representation of natural plant forms.

The impulse to scratch a newly plastered wall before it has entirely hardened is, it would seem, shared by every member of the human race from the cradle to the grave. There is something irresistibly inviting about it. If the results of such scratching off of white plaster were to reveal the warm brown tones of a soft wall beneath it, the art of scraffito in two colors has been discovered, and if such a brick wall had previously been covered with a coat of smoke blackened plaster before the white had been applied, the range of color would have been enlarged.

Hard scraffito is the result of applying successive layers or coats of different color plaster to a wall and, after it has taken its set, the design is scratched through in different parts to the color best suited to its representation. It will be noticed that the hard process, therefore, employs as its means a combination of relief, texture and color, and the skillful artist takes advantage of all such means by arranging the sequences of color coats to assist the effect of deep cutting.

The process as outlined has been followed for centuries and when scraffito is used today it is still followed. No particular advantages have as yet been taken of the use of modern machinery or the qualities of modern materials in an attempt to improve the results or conserve the time and energy of the artist. Such efforts were not necessary in the days when the designer and artisan were one, but today we must handle the problem of conveying to the mind of the artisan the desire of the designer, and must recognize the economic changes in the labor situation if we are to get on at all. The centuries through which scraffito has had its development have never witnessed the variety, brilliancy, durability, or workability of colored plasters such as is offered for the purpose today, nor have the ages ever before offered a machine capable of spreading smooth surfaces of uniform thickness of such materials. In conjunction with such mechanical means of preparing the working surface, we are now also in possession of a magnificent means of chipping, scratching and cutting the surface. The means referred to is the cement gun, which handles not only cement but gypsum also with equally good results. The surface once prepared, we now have recourse to the modern pneumatic hammer or tool for cutting and surfacing any hard granular material. By means of those two present-day devices and modern colored plastic materials the staging is up and nothing is lacking but the "Designing Mind" to add a new chapter to the history of hard scraffito.

Soft scraffito is accomplished by a more direct method than the hard, for the drawing and painting are done simultaneously and both during the process of laying the background surface. It is a method of placing plaster on a wall in certain definite areas which constitute the design to be executed. It would be seen that in manipulation and method soft scraffito and fresco are identical; the difference lies only in the degree of realism attempted by the designer, in the degree of skill manifest, and in the amount of pictorial modeling employed. Wet plasters, when laid side by side, offer the same opportunity of blending or being drawn together as do oil paints on a canvas, nor is there any less possibility of the use of intermediate or joining tones or hues. By this quality of the materials it is at once seen how the skilfull scraffito artist may be drawn into the realm of the true pictorial delineator and the results of his efforts culminate in fresco.

Backed by only a limited number of experiments, it seems safe to predict that, in the execution of soft scraffito, no fewer advantages may be secured from modern machinery and materials than have been pointed out in the description of the hard method. Stencils cut from light roofing materials or sheet metal withstand the sand blast of the cement gun for a considerable length of time and by means of a series of such stencils, carefully studied for overlapping, successive layers of different colored plasters may be built up into a design. Hand plastering over or through such stencils is equally effective, and when the artisan is not a designer, the expedient affords a mechanical means of executing the will of the artist to a high degree. Aside from the fact that two colors are never overlapped to form a third, the process and ingenuity of designing the stencils is identical to that of block printing.

Related to both methods of scraffito and its monochrome ancestor, is the incised ornament exemplified by the floor of the Cathedral of Siena. It is believed that these white marble slabs were covered with wax, into the soft surface of which the lines were drawn with a metal tool, the real incision having been made by the use of acid held in place by sand or sawdust. The whole process was probably identical to that of etching a copper plate, except that problems of size had to be dealt with. In modern times, concrete floors, by reason of their chemical composition, would lend themselves to the process as readily as slabs of marble. Problems enough would remain to make the work attractive, but there is no doubt that a great field of

intensely interesting experiments remain to be performed along this line.

Another method of incised ornamentation consists in bringing the designer in contact with a freshly laid and finished concrete floor or wall and, after having provided him with suitable scaffolding, induce him to etch the surface after the method of dry point etching; that is, merely scratching his design into the yielding surface with a suitable metal tool. The counterpart of the dry point burr is present in this process and, as in the etching, must be partly or wholly removed after the surface is hard set. Fillers composed of earthy pigment and wax or cement may be rubbed into the lines if the work is intended to carry to any distance or if, for sake of cleanliness, a smooth surface is desired.

Another division of the subject deals with the methods of treating concrete surfaces in low relief, either pattern or matrix; raised or sunken. Since we are most interested here in those methods which are possible yet uncommon, we shall not stop to consider further the use of glue and plaster moulds. These methods are established and rapidly developing into a highly technical art, both in the production of all sorts of surface embellishment in poured concrete and of cast stone in pieces to be assembled later. The tendency at present toward cast stone rather than toward plaster forms for monolithic casting is regrettable, but is seems safe to predict that when once we have regained our equilibrium from the art stone tilt which we are not experiencing, we shall settle down to a more legitimate use of that worthy material as inserts for monolithic casting.

Cast stone, however, is not the only material which lends itself to a legitimate use as inserts—tile and wrought and cast metal of all kinds are at the disposal of the inventive designer.

Wood form work readily lends itself to the construction of rectangular and geometric matrix panels for monolithic castings, but little has been done toward the further embellishment of such panels with anything resembling the free flowing or curved lines of natural forms which, by long inheritance, we have come to regard as essential to architectural adornment.

Present needs are for a plastic material with which one may freely model his ornament on the inner face of wood panel forms. The material must be easily worked like clay, but unlike clay it must possess the quality of not drying, cracking, shrinking and loosening itself from the wood form in the process of hardening. Preferably it should be a material of considerable strength, yet capable of being dissolved or softened in order to remove it from deep grooves or undercuttings. Experiments have been made with mixtures of clay, sand and glycerine; with sawdust and glue; with sand, water and flour; in fact all of the materials known to foundry practice may be looked upon as promising possibilities. The fact that the whole process of modeling is negative or the reverse of what is to be obtained in the finished work is apparently no great handicap. One soon becomes accustomed to think in terms of the matrix, and only a little practice is needed to overcome what at first appears to be an insurmountable difficulty. Anyone who has mastered the difficulty of reversing his drawing in the making of an etching, has accomplished a feat equal in every way to that of matrix modeling.

The possibilities for the enrichment of board surfaces of monolithic concrete by the methods suggested above are infinite and yet we are waiting for the proper inventive designer to develop and make it available to the architect.

There are also opportunities for direct first-hand modeling in concrete itself. By carefully selecting the materials and proportions of the mixture, a concrete may be made which lends itself to tooling without suffering any great loss in either strength or durability. With such a material and the modern pneumatic tools at our disposal, the work of a sculptor could be reduced to a minimum by an ingenuous form builder capable of blocking out or of bounding a statue by the flat planes which are already his stock in trade.

High relief, built in place, is also possible by means of the cement gun. Steel armatures are readily and economically covered by this means and the degree of finish to which the work is to be carried is limited only by the skill of the director of the nozzle. While a tooled finish of such work is possible and while a toolable mixture may be deposited by means of the cement gun, yet it is doubtful whether the modeler who has gained a degree of familiarity with the nozzle will ever consent to any such subsequent finish of his work. There is a joy in the building of masses and of shaving them into planes while quite plastic which increases as familiarity with the tool progresses, and it is highly possible that through this feeling, a freedom of expression may arise sufficient to develop a new style of architectural sculpture, bearing a similar relation to our present formal modeling that a rough watercolor sketch bears to a finished painting of fifty years ago.

With The Architects And Builders

E. A. Harrison, Chicago Architect, Designs $750,000 Office Building for Railway Company at Amarillo, Texas.

Discussing plans for the construction of a general office building at Amarillo, Texas, for the Panhandle and Santa Fe Railway Company, M. C. Blanchard of Amarillo, chief engineer of the company, advises that studies on floor plans are now being made and that details will probably be ready within the next six weeks or two months to submit to E. A. Harrison of Chicago, architect for the system. It is stated that the company has acquired a site, 90 by 140 feet, and that the cost of the building will approximate $750,000.

Harry Barton & Alfred C. Bossom Associated Architects for $700,000 Bank Addition at Greensboro, N. C.

Additional information regarding the erection of the proposed $700,000 addition to the bank and office building at Greensboro, N. C., for the American Exchange National Bank, for which general contract was recently awarded to the Angle-Blackford Company of Greensboro, has been received. Contract for heating has been awarded to W. W. Dick and for plumbing to Hunt Brothers, both of Greensboro. The Greensboro Cut Stone Works has contract for limestone, while the structural-steel contract has been awarded to the Carolina Steel and Iron Company, Greensboro, and reinforcing steel contract to the Truscon Steel Company of Youngstown, Ohio.

The addition will be 131 by 45 feet, nine stories, of steel, limestone, concrete and brick construction, with reinforced concrete and steel foundation, reinforced concrete floors and Barrett roof. Harry Barton of Greensboro is the architect and Alfed C. Bossom of New York and Greensboro associate architect.

J. E. Sirrine & Company, Greenville, S. C., Engineers, Design $150,000 Mill.

J. E. Sirrine & Co., Greenville, S. C., engineers for a new mill to be erected at Anderson, S. C., for the Gossett Dyeing and Finishing Company, which was recently organized with a capital stock of $200,000, advise that contract for the mill has been awarded to C. M. Guest & Son of Anderson. The new plant, it is said, will be a combination bleaching, dyeing and finishing mill, handling for the most part fabrics from other Gossett mills. It will have about 25,000 square feet of floor space and is estimated to cost $150,000. Cottages for operatives will also be built, it is stated.

Officers of the company include James P. Gossett, chairman of the board of directors; Samuel H. Lander, president; E. E. I. Martin, vice-president, and E. P. Cofield, vice-president and general manager. Mr. Lander is also president of the Ladlassie Mills at Anderson.

N. W. Overstreet Architect for Hospital at Jackson, Mississippi.

Involving one of the largest brick contracts ever awarded in the South, it is announced that the J. T. Earhart Brick Company of Louisville, Miss., has been awarded contract for 5,000,000 face brick for the new Mississippi Insane Hospital, near Jackson, Miss. The question of awarding the contract has been under consideration by the building committee for some time and it is understood that keen competition developed.

General contract for the erection of the second group of buildings for the hospital, to cost about $600,000, has been awarded to I. C. Garber of Jackson and Currie & Corley of Raleigh, Miss. The former was awarded the receiving building at approximately $200,000; hospital building, $96,000; dining hall, $35,000; attendants' cottage No. 1, $49,758, and attendants' cottage No. 2 at $46,258, while the latter firm secured contract for the officials' building at $37,000; convalescent cottage No. 1, $29,890, and convalescent cottage No. 2, at $30,890. Contracts for the first group of buildings were awarded several weeks ago. N. W. Overstreet of Jackson is the architect.

$500,000 Warehouse Designed by Denham, Van Keuren & Denham at Birmingham, Ala.

A $500,000 warehouse unit has been completed in Birmingham, Ala., for the Merchants and Manufacturers Terminals, Inc., of that city. The structure is 120 by 440 feet, two stories and mezzanine, of reinforced concrete, and is the first of similar units planned by this corporation. It contains 22 compartments, 20 by 120 feet, each a complete warehouse in itself, equipped with railroad sidings and loading platforms, loading space for trucks, storage space for two trucks for each tenant and an office 20 by 20 feet on the mezzanine, automatic sprinklers, elevator facilities, metal doors and automatic fire releases. Fireproof partitions for the separate units will be arranged to suit tenants. The building site fronts on the main line of the Louisville

and Nashville Railroad and is connected to it by a double spur track, the latter in turn connecting with the Birmingham Belt Railway.

Plans for the structure were prepared by Denham, Van Keuren & Denham of Birmingham and the general contract was executed by Kaucher, Hodges & Co. of Memphis, Tenn. Sub-contracts were awarded as follows: Reinforcing steel, Connors Steel Company; structural steel, National Bridge Company; miscellaneous and ornamental iron, Silvey Abeles Company; roof and sheet metal, C. A. Bain; plastering, Epperley Plastering Company; finish hardware, Butcher Tool and Hardware Company; partitions, Turner Griffith Company, all of Birmingham. Steel sash was supplied by the Birmingham branch of the Detroit Steel Products Company, and fire and elevator doors were supplied by the Variety Fire Door Company of Chicago.

Officers of the Merchants and Manufacturers Terminal, Inc., include E. B. Van Keuren, president; Dr. H. P. Woodall, vice-president, and H. M. Gassman, secretary and treasurer, all of Birmingham. The building was financed, in part, by Caldwell & Co., Nashville, Tenn., while the Gregory-Blake Agency, Inc., of Birmingham will act as rental agents.

Marr & Holman, Nashville Architects, Design $800,000 Hotel.

General contract has been awarded to the V. L. Nicholson Company, Knoxville, Tenn., for the erection of the proposed Sam Davis Hotel at Nashville, Tenn., for the Pritchett-Thomas Company of that city. Contract for plumbing and heating was awarded to J. M. Gallagher of Nashville. The structure will be 12 stories high and will cost approximately $800,000, it is stated. Marr & Holman of Nashville are the architects.

H. M. King Architect for $500,000 Church.

Rev. W. L. Spearman, pastor of the Brandon Memorial Methodist Church, Tuscaloosa, Ala., advises that his church plans to erect a $500,000 building on the campus of the University of Alabama, to occupy a site 200 by 200 feet. The structure will consist of two units—an educational building and auditorium—the former to be erected at first. This will be sufficiently large to care for all student activities and Sunday-school work. H. M. King of the architectural department of the Board of Church Extension of the Methodist Episcopal Church South, Louisville, Ky., is the architect.

Marcellus E. Wright Designs $1,000,000 Medical Arts Buildings in Baltimore.

A new Medical Arts Building, a co-ordinated medical and dental structure, to cost about $1,000,000, is now being erected in Baltimore through the efforts of Dr. Hugh Young, Dr. Herman Sidel, Dr. Martin F. Sloan and others of Baltimore. Promoters, believing that the age of specialization in medicine and dentistry demands that all branches of the profession work in harmony, conceived a structure in which they may all be closely connected. A patient desiring examination and advice need not be taken from one section of the city to another, but may find facilities for examination and treatment in the new building, as every branch of both professions are to have quarters here.

The building is being erected for the Medical Arts Building Corporation, Dr. Martin F. Sloan, president; Dr. R. W. B. Mayo, vice-president; Dr. Waitman F. Zinn, secretary, and Thomas S. Winder, treasurer. The structure will represent an expenditure of $1,100,000, and will accommodate 200 tenants. The Century Trust Company of Baltimore is serving as trustee. Marcellus E. Wright of Richmond, Va., is the architect and has effectively treated the octagon-shaped site of the structure, giving the maximum amount of light to the offices.

The building is eight stories, of reinforced concrete, brick, terra cotta and Indiana limestone, and will provide 71,000 square feet of rentable floor space. The architect has two draftsmen on the ground, planing suites as the work progresses, in order that the lessee may have the type of quarters he desires. Work is to be completed by September 1, 1927.

Every convenience for both doctor and patient is being provided, including 24-hour telephone and elevator service. On the first floor there will be a drug store and several shops devoted entirely to supplies used by physicians and dentists.

Lee Paschall of Richmond is the general contractor; sub-contractors to date include: David C. Butcher, Washington, D. C., face brick; Indiana Limestone Company, Bedford, Ind., limestone; James O. Major, Baltimore, masonry; New Jersey Terra Cotta Company, Perth Amboy, N. J., terra cotta; Standard Engineering Company, Washington, D. C., heating and plumbing; Dietrich Brothers, Baltimore, reinforcing steel; Baltimore branch of Otis Elevator Company, New York, elevators; Miller Manufacturing Company, Richmond, wooden frames, and Hitt and Brown Company, Norfolk, Va., electrical work.

MARCEL GOGOIS OF PARIS HONORED.

Cooperation between America and France in art and education was urged at a dinner May 25 at the Harvard Club of New York in honor of Marcel Gogois of Paris, first holder of the French Traveling Fellowship of the American Institute of Architects.

Julian Clarence Levi of New York, chairman of the Institute's Fellowship Committee, which sponsored the dinner, presided. Speakers included Jules Henry, First Secretary of the French Embassy; Maxine Mongenzre, French Consul-General, and D. Everett Waid, past president of the Institute.

Among the guests were:

A Brouzet, French Consul; Edwin H. Denby, president of the Diclome Society, composed of men holding the French Government diploma in architecture; Kenneth M. Murchison, president of the Architectural League of New York; Frank D. Pavey, president of the Federation of the Alliance Francaise of New York; Joseph H. Freedlander, president of the New York Federation of Arts; W. Franklyn Paris, secretary of the American Society of the Legion of Honor; Count Jaques de Sieyes, former secretary of the French Embassy; Dr. Stephen P. Duggan, director of the International Institute of Education; Bernard Fay, Columbia University, visiting exchange professor; Prof. William A. Boring, Columbia; E. Raymond Bossange, New York University; William Emerson, Massachusetts Institute of Technology; Everett V. Meeks, Yale; Frederick D'Amato, Princeton; Chester H. Aldrich, Harvey Wiley Corbett, Lawrence Grant White, Adolph Rastetti.

M. Gogois recently arrived in this country for study and travel. He is a native of Amiens, receiving his architectural education in the Ecole des Beaux Arts and Atelier Deglane. He won the diploma in architecture from the French government. Paul Leon, Director of Fine Arts at the French Ministry of Education, was chairman of the committee which appointed the fellow.

The American Institute of Architects, it was said, established this fellowship as "a valuable contribution to international architectural education and a graceful recognition of our educational debt to France."

The fellowship will continue for an experimental period of three years, and will be administered by a committee of the Institute consisting of Messrs. Aldrich, Corbett, White and Levi.

PETER W. EHLERS, architect, announces the opening of an office for the practice of his profession at 112 Central Bldg., Staunton, Va. and requests manufacturers' catalogues.

ALL business formerly carried on under the names of Shields, Fisher & Lake, 1501 Pacific Southwest Building, Fresno; Fisher, Lake & Traver and H. R. Lake has been merged into one corporation, Trewhitt Shields Company, with offices at 801 Edwards & Wildey Building, 609 So. Grand Ave., Los Angeles, Calif. and 1501 Pacific Southwest Building, Fresno, Calif. All communications are to be forwarded to the Los Angeles office.

THE firm of H. F. Link & Associates has combined with E. J. Weber of 230, 5th Ave., Pittsburgh, to form the architectural firm of Link, Weber & Bowers, specializing in parochial churches and school buildings, with offices at 407 Craig St., Pittsburgh, Pa.

C. L. HUTCHISSON, Architect, wishes to announce that he has formed a partnership with N. H. Holmes and C. L. Hutchisson, Jr. The firm will practice architecture and engineering under the name of Hutchisson, Holmes & Hutchisson, Architects, at 400-403 State Office Building, Mobile, Ala.

FRED C. MEDICUS and John H. Samuels A. I. A., architects, announce the formation of a partnership for the practice of architecture under the firm name of Architectural Offices Fred C. Medicus-John H. Samuels, Ltd., 211 Chapel Place, Youngstown, Ohio.

A. M. GIBB, formerly member of firm of Gibb & Waltz, architects, announces the opening of an office at 220 North Tioga St., Ithaca, N. Y. and desire manufacturers' catalogues and samples.

OLIVER J. VINOUR, architect, of Palm Beach, Florida, has removed his headquarters to Atlanta, Georgia, and has incor-

porated his business under the firm name of Marye, Alger and Vinour, Inc., having offices in the Walton Building, Atlanta, Ga.

L. E. BURKETT, architect, formerly of 519 Standard Bldg., Fort Wayne, Ind., announces the opening of larger offices at 244 Farmers Trust Building, Fort Wayne, Indiana.

JACK B. HOSFORD, architectural engineer, announces the opening of an office at 24 West Central Avenue, Sierra Madre, California, and requests manufacturers' samples and literature.

OSBERT L. EDWARDS has opened an office for the practice of architecture at 11-13 Elder Building, Hopewell, Va. and requests manufacturers' catalogues, etc.

WANTED: New York Architect wishes connections for designing Southern Department Stores, Interiors, Fronts, Alternations and etc. Address: Henry Z. Harrison, R. A. 45-47 West 116th St., New York, N. Y.

WANTED: Experienced Draftsman in Stained and Leaded Glass. Good opportunity for right man. Address: Geo. Hardy Payne Studios, Paterson, N. J.

WANTED: Building Material Manufacturers' catalogues, Prices and samples. Address: John J. Ghidoni, Architect, P. O. Box 273, Yonkers, N. Y.

WANTED: A good used Engineers instrument. Address: Branch & Smith, Contractors, 326 Walker St., Augusta, Ga.

WANTED: From Manufacturers only, Prices, discounts and catalogues on Asphalt rakes, pouring pots, brick filling pots, tampers, smoothers, sandals and forks. Address: J. W. Bartholow Company, Dallas, Texas.

WANTED: One or two first class Draftsmen, at once. Address: David S. Castle Co., 701-4 Alexander Bldg., Abilene, Texas.

WANTED: Manufacturer's Catalogues and Prices. Address: M. F. Whittaker, Architect, Orangeburg, S. C.

WANTED: Elevator for three story building. Also light wood-working machine for Contractor. Address: Leland Hardware Co., Tuscaloosa, Ala.

WANTED: Catalogues on Tile Mantels, Compo. Ornaments, Roll Screens, and Lacquer paints for interior finish. Address: Wilford S. Bogue, Architect. 314 Wheat Bldg., Fort Worth, Texas.

WANTED: Quotation and sample of imported marble, rose, buff or violet. Address: R. Milton Carlson, Fort Gatlin Hotel, Orlando, Fla.

WANTED: Registered Architect now practicing in own office in Florida, desires to make a partnership connection in a thriving Texas town. Prefer small office doing high class work. Best of references as to integrity and ability. Address: "P. P." c|o SOU. ARCHT. & BLDG. NEWS, Atlanta, Ga.

WANTED: Will consider adding a good specialty to our line of Building Supplies, Electric Refrigeration, Oil Burners and etc. Address: Cooper-Riddick Co., Inc., Suffolk, Va.

WANTED POSITION: Young man with two years experience in Architects office would like to make connection in the South. Address: Alfred A. Schramm, 2944 Spring St., Pittsburgh, Pa.

WANTED POSITION: As draftsman in architects office, in or near Cincinnati. Have had one and one half years exp. Address: Carl M. Jung, 4407 Este Ave., Cincinnati, O.

WANTED POSITION: As architectural draftsman. Have had eight years on board and seven years superintending construction. Good on layout and working drawings. Can complete from sketches. Address: Charles E. Weeks, Jr., 512 W. Wayne St., Corry, Pa.

WANTED: Experienced salesman who can read Blue Prints and make take offs on Building Specialties. Address: Wm. S. Seng., 303 Builder's Exchange Bldg., San Antonio, Texas.

WANTED: To get in touch with business men interested in permanent and fireproof Garages, Stores, Warehouses and Factories at minimum cost. Address: J. Kopezynski, Archt. & Eng., 80 Federal St., Boston, Mass.

WANTED: The representation in the Hawaiian Islands of Building Material Concerns, Catalogues and price list solicited. Lawrence K. Cone, 230 So. Hotel St., Honolulu, T. H.