

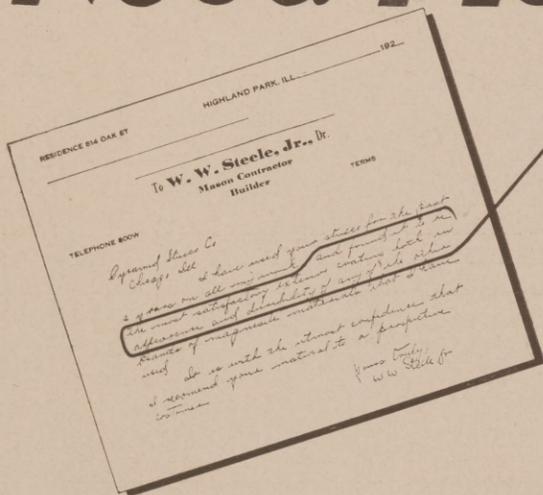
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HENRY E. HARMAN

1856—1926

IT IS with deep regret that we are called upon to record here the passing, on March the 5th, of our beloved publisher. While not actively engaged in the business for some years, his counsel was always held in the highest esteem, and never did his wisdom, kind advice, and loving thoughts fail to bring from the organization the sincerest appreciation. Throughout the latter years of his active participation in the business he had associated with him his son, Henry E. Harman, Jr., and under whose guidance the business will be conducted in the future.

To know Henry E. Harman was to love him, and no greater proof of the love and esteem in which he was held by all who knew him can be given than the following editorial appearing in the Atlanta Journal:

"A rare song ceased and a loved star set when Henry Harman died. True poet he was, and true friend, whose music is treasured in unnumbered hearts, whose comradeship was the gladness of his world. Masterful in business, he was a builder of the New South's prosperity, not only winning abundantly for himself, but blazing trails whereby others found fortune. Had he rested on his attainments as an editor and published in the field of trade journalism, still his career would be memorable. But far beyond this, as far as the sea's romance beckons beyond the market pier, his genius went voyaging on adventures of art.

Men often have turned to literature after business failure: Henry E. Harman, wonderfully enough, turned to literature after business success. His boyhood was spent on the old family plantation, in Lexington county, South Carolina, where he was born in 1856. He attended the neighboring high school and, later, Pennsylvania College, leaving the latter before the end of his senior term to take up the burden and battle of life. Throughout the arduous times ensuing he kept undimmed his youthful love of nature and his "vision splendid;" and when at length the fruitful years brought leisure, he turned to the green paths, the still waters, the starry heavens of a lyric poet's soul.

Of his creations there, let able critics speak. Says Professor Carl Holiday, of Vanderbilt: "His poetry is of a standard surprisingly high. I should venture to put such lines as 'Day and Night,' 'Gates of Twilight,' 'The Master Fate,' 'Memory of a Song' among the most graceful verses produced in America during the last twenty years. They have not only grace, but content as well." Professor Peckham, of Trinity, declared: "Melody, spontaneity and color are qualities of genuine poetry, and all these he possesses." In the conservative Boston Transcript, a New England reviewer wrote: "I find in Mr. Harman's poetry, not an echo but a feeling for nature, a spiritual passion that makes the glow in the art of Sidney Lanier."



HENRY E. HARMAN

Unhurried, he wrote for pure love of his art, and fame found him unbidden. At happy intervals his volumes of published verse appeared: "In Peaceful Valley," 1901; "At the Gate of Dreams," 1904; "In Love's Domain," 1906; "Gates of Twilight," 1910; "Dreams of Yesterday," 1911; "A Bar of Song," 1913; "Idle Dreams of an Idle Day," 1917; "Yuletide and You," 1920; "Song from Florida Shores," 1921; and in the same year a complete edition of the foregoing. In recognition of his literary achievement, Pennsylvania College conferred upon him the degree of A. B. in 1909, and some six years later, that of Litt.D.

Genial and gracious, Mr. Harman was at his happiest among his friends and in his home. Of that home we once wrote: A sweep of quiet roadway through the hills of East Lake, a bramble hedge, a trellised gate, a rustling path to a cottage wimpled deep among the oaks; a garden where beckoning flowers dwell, pirated by bees and lanterned by fireflies; an old sun dial, marking only the hours that are serene; a slope of bright lawn, cooled here and there with shadows, and slipping away to the dark verdure of forest trees. There Henry Harman lives; there he finds the real world, which is the world of dreams.

And now may our poet's sleep be wrapped in the beauty of the Skies that taught him song.



Photos. By Tebbs & Knell, Inc.

DINING ROOM

YORK HALL, YORKTOWN, VA.

GRIFFIN & WYNKOOP, ARCHITECTS FOR RESTORATION

THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOLUME LII.

APRIL, 1926

NUMBER 4

Structure the Basis of Architectural Design

By R. W. Sexton.

AN ARCHITECT comes naturally to appreciate the fact that structure is the basis of design. The decorative development in an architectural design, while important, is secondary to its structural character, for architecture might well be described as the means by which a decorative interest is given to the structure of a building. This principle, on which architectural design is so firmly based, is just as applicable to the design of the interior as of the exterior, although for some unknown reason it is seldom so considered. The decorative value of an interior design is often made so important that structure is given little opportunity to express itself, and the architectural qualities of the design are almost entirely submerged.

It is primarily on account of this very fact that it has become customary to speak of the design of the interior of a building as the "interior decorations," and the principles of architecture are thus not considered as being adaptable to this phase of the building.

Actually, the design of the interior is just as much an architectural problem as the design of the exterior, and, by giving proper decorative interest to the structure of the interior, the interior architecture, as it might truthfully be called, is made far more interesting, for it is legitimate, than any interior decorations, which are purely superficial effects and can seldom be accounted for.

It is often considered that the architecture of the interior is nothing more than a background for the decorations. A wall is simply a space on an upright surface to which decorations of any type of style may be applied; a floor is a surface which must be, at least partially, concealed by rugs or carpets; and the wood trim is made least objectionable by painting it in a neutral tone to put it as much in the

background as possible. This is all a great mistake. The architecture of the interior is by far the most prominent part of the interior decorations. The flat wall surface, whether hung with wallpaper or some other wall covering, takes its place as a most important element of the decorative scheme. But the selection of the covering must be determined by the proportions, size and shape of the wall surfaces, first, and its value in the decorative scheme, second. In other words, the wall is a structural feature, and its decorative treatment must emphasize its structural qualities. The pattern of a wallpaper used as a covering, for example, must be selected so that when applied to the wall it accentuates the proportion of the wall surfaces. The scale of its design, too, must be considered in relation to the scale of the architectural treatment, and, if in the architectural design the vertical movement is evidenced, and not, by being contrary to it, tend to conceal it. Similar consideration should govern the selection of floor coverings. A rug—its size, its shape and its design—depends on the plan of the room even before the placing of the furniture is considered, so that its structural significance is ever present.

But when it comes to the design of the purely architectural elements, as the wood trim, the cornice, the mantel, doors and windows, few people outside of the architectural profession appreciate that they can be made to include any decorative interest whatever, and, as a consequence, they are relegated to the background. The proportion of a panel, whether in a wainscot, in a door, or in an over-mantel, is decorative; the contour of a moulding, whether of a trim, a cornice, or a mantel shelf, can be made decorative; the plan of a room, its openings, and the relation of its masses to its voids, is a problem in decoration second only to its structural significance.



The use of this strong patterned Colonial paper adds character and unity to a rather broken up hall

The main trouble lies in the fact that decoration today is applied. Decoration should be designed with the structure. Applied decoration frequently has no relation to the surface to which it is applied. An architect will study carefully the contour of the members that make up a cornice moulding, for example, and a decorator will come onto the job later and apply ornament—decoration, he calls it—which actually conceals the true form of the cornice. Immediately it loses its structural significance. Ornament, or decoration, in architecture, if properly designed, has a purpose. Its function is to add interest to the architectural elements. An ornamental member introduced into the design of a door or window trim moulding adds interest to the architectural treatment, because it accentuates the lines and proportions of the door or window opening which it surrounds. A large center rug in a room accentuates the plan of the room by the border of wood or tile, perhaps, which it leaves all around, and thereby adds a decorative interest to the floor plan. As already pointed out, a wallpaper adds interest to the room from an architectural standpoint by emphasizing the shape and proportion of the wall surfaces which it covers, or on which it is hung.

Interior architecture is the first phase in the design of a room; the furnishing of the room, in that state to which it has been brought by the interior



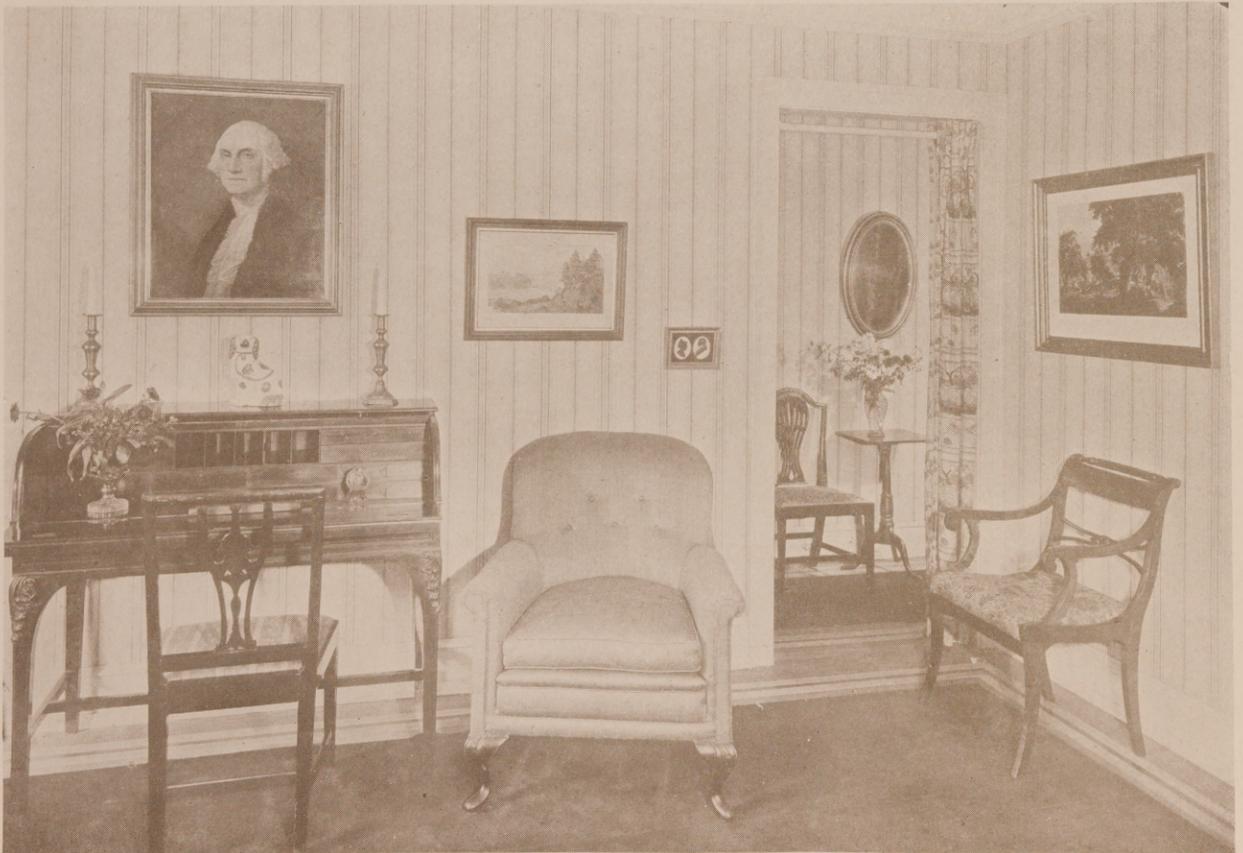
A Colonial wallpaper that suggests the influence of textile designs in its pattern, is very consistently used in this early American living room.

architecture, completes the room. There is no one distinctive stage which might be called interior decorating. Architectural decorations are purely structural; furnishings are strictly temporary. To properly use the term interior decorating, one must include many of the elements of the architectural scheme and practically all the furnishings.

The sooner people come to understand that decorations cannot be applied, but must be designed as a part of the structure, the greater progress we will make in interior design. To attempt to conceal structure by lavishly and illogically applying ornament and decoration to the architectural members tends to unbalance the scheme. Interest is not added, but interest is detracted, and a lack of harmony results. Frequently it so happens, especially in cases where a family will move into a house that was built for another and cannot afford to change the entire architectural treatment, that certain effects must be obtained that cannot be brought about actually by construction. The manufacturers of materials, such as linoleum, rubberized tile, composition wood and stone, etc., take care of such emergencies by producing effects of various structural products, while, in composition, not imitating them in any way whatever. The effect of a tile floor, for example, may be obtained by the use of linoleum; the effect of marble, by rubberized tile; of wood ceiling beams, by composition wood; or of stone walls, by a com-



In this room the decoration is focused about a well designed and executed architectural detail. Here the mantel stands out as the most important decoration of the room.



In this room with a rather low ceiling, a wallpaper was chosen with perpendicular lines, in order to give to the room the appearance of a much higher ceiling.

position stone. Yet these products have properties which are often desirable that the natural product which they reproduce in design on the surface does not possess. The structural significance of such materials is cleverly included in their manufacture.

There is a decided tendency today to introduce more color into interior design. This comes as a great relief after an era of monotonous, in which flat painted walls in neutral tints were considered wall decoration *par excellence*. Color can be the means of adding interest to a scheme, as well as stimulating its architecture, and giving personality and character to the room. But it is remarkable how few people can use it properly. No doubt the neutral wall, to which we have recently become accustomed, seems so appropriate because it puts the wall that much more in the background, and that is all that a wall is for, according to general opinion. Actually, a colored wall covering can do more to bring about harmony and add decorative interest to a scheme simultaneously than any other medium. The reason is easy to explain. Considering that a figured wallpaper, for example, had been selected because it fulfilled the requirements of the architectural treatment, as explained in a previous paragraph. In the later selection of the furnishings, consideration had been given the prominent part that this same wallpaper played in the decorative scheme. In other

words, its relation to the furniture covering, the drapery material, the rug, and so forth, had been properly considered. The wallpaper, conceded to be prominent in the room if only on account of its mass, immediately serves as a keynote which ties the architectural and the furnishing scheme together, and harmony between the two is at once effected.

The period rooms of four and five centuries ago can be pointed to as authority for the fact that structure is the basis of design. The old English Tudor rooms, of hand-hewn half timbers and rough plaster, were strictly structural in character. Such rooms are very limited in ornament and decoration, as we use the words today. What little decoration there was, however, was added primarily to emphasize the structural lines of the rough beams, lintels or shelves. And even in the Adam room, where decoration is more evident, we find the ornament serving its purpose of stimulating the architectural treatment, although the structural scheme is so severe that more ornament and decoration is needed there to strike the balance. So, in the development of an American style of architectural design, let us go back to the earliest architecture for the basic principles. Structure was the basis of design in the time of the Greek, the Romans and the Egyptians. It must be, too, the basis of American architecture of the Twentieth century.



In this room an exceptionally striking wall paper has been used to accentuated the architectural details and forms a charming contrast in wall decoration.

York Hall, Yorktown, Va.

Built By Thomas Nelson, 1740.



Photos. By Tebbs & Knell, Inc.

REAR DETAIL

YORKTOWN HALL, YORKTOWN, VA.

GRIFFIN & WYNKOOP, ARCHITECTS FOR RESTORATION



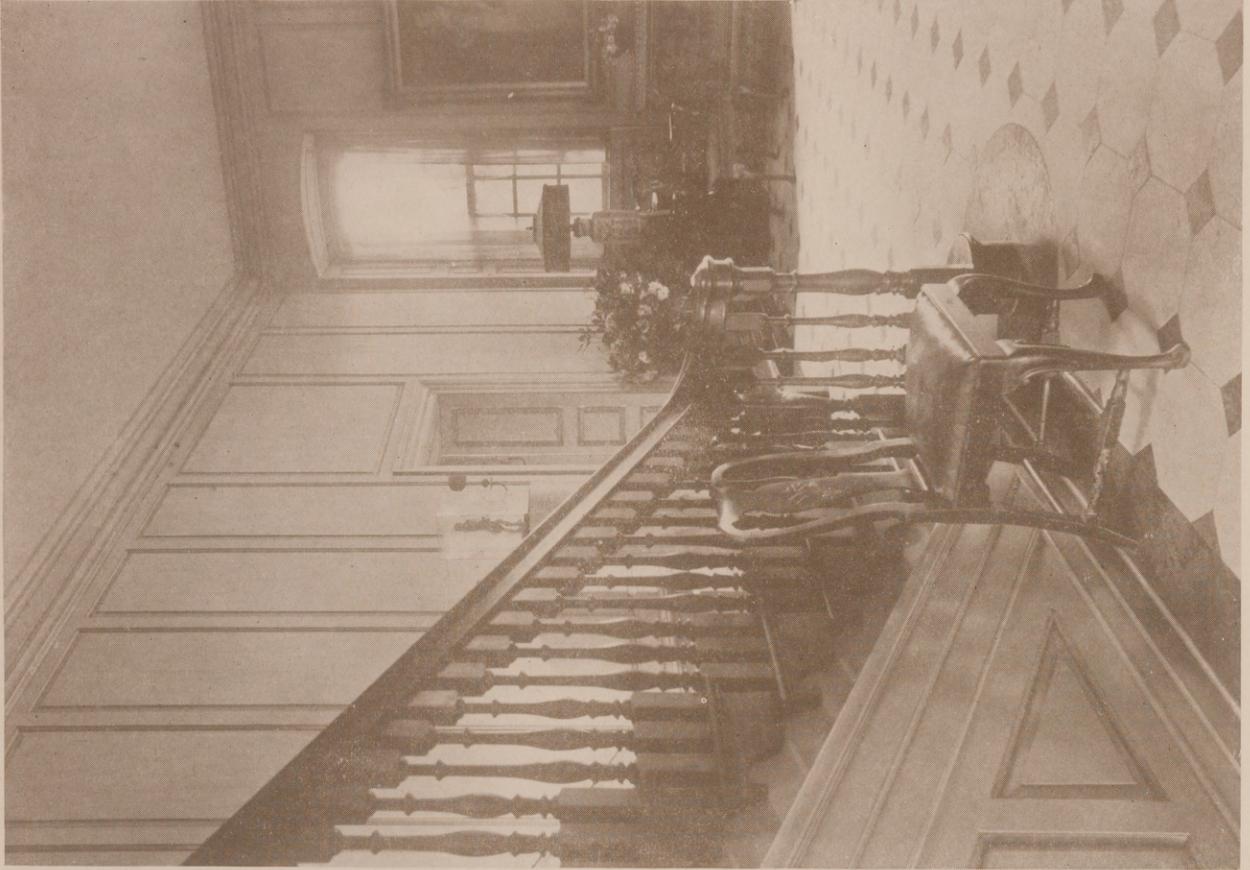
FRONT



REAR

Photos. By Tebbs & Knell, Inc.

YORKTOWN HALL, YORKTOWN, VA.
GRIFFIN & WYNKOOP, ARCHITECTS FOR RESTORATION



DETAIL OF STAIR

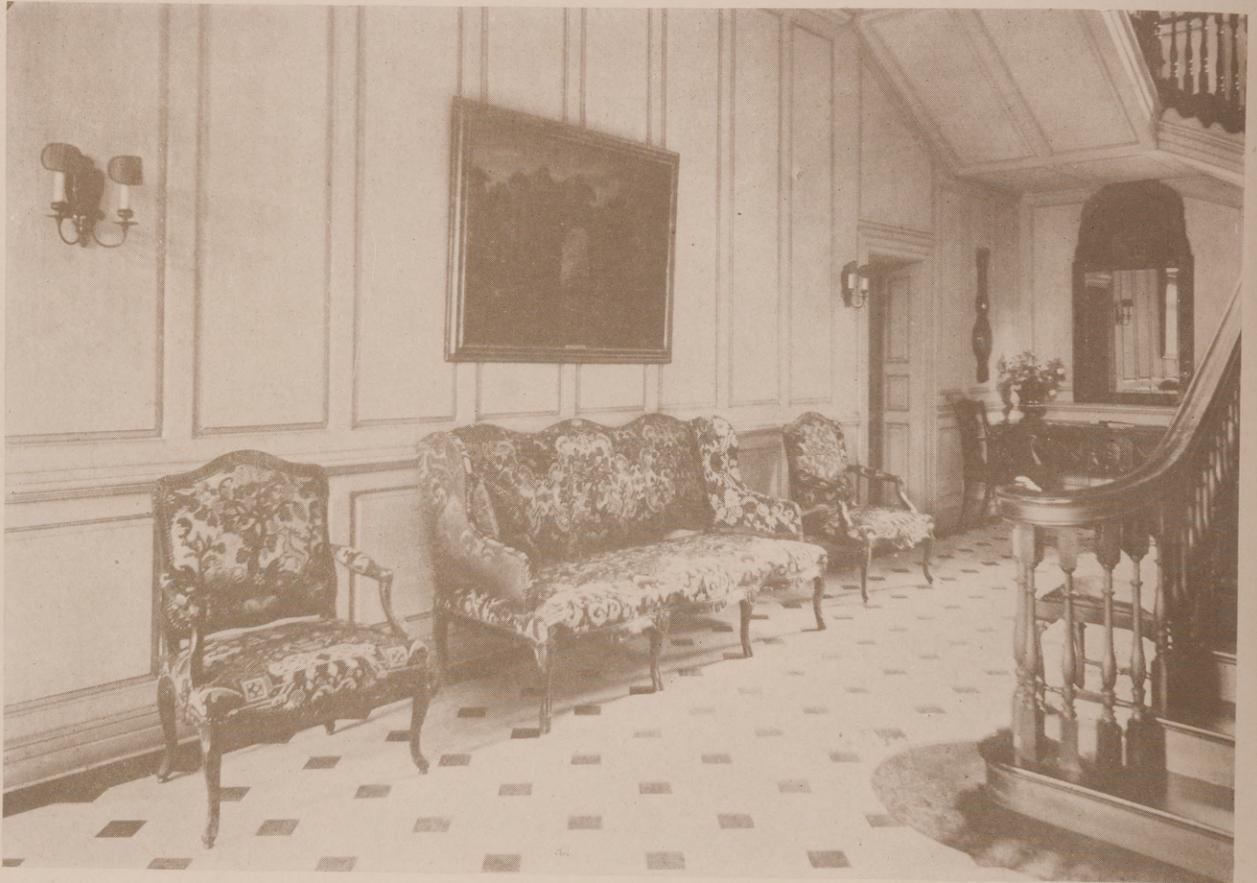


ENTRANCE DETAIL

YORKTOWN HALL, YORKTOWN, VA.

GRIFFIN & WYNKOOP, ARCHITECTS FOR RESTORATION

Photos. By *Tebbs & Knell, Inc.*



HALL



Photos. By Tebbs & Knell, Inc.

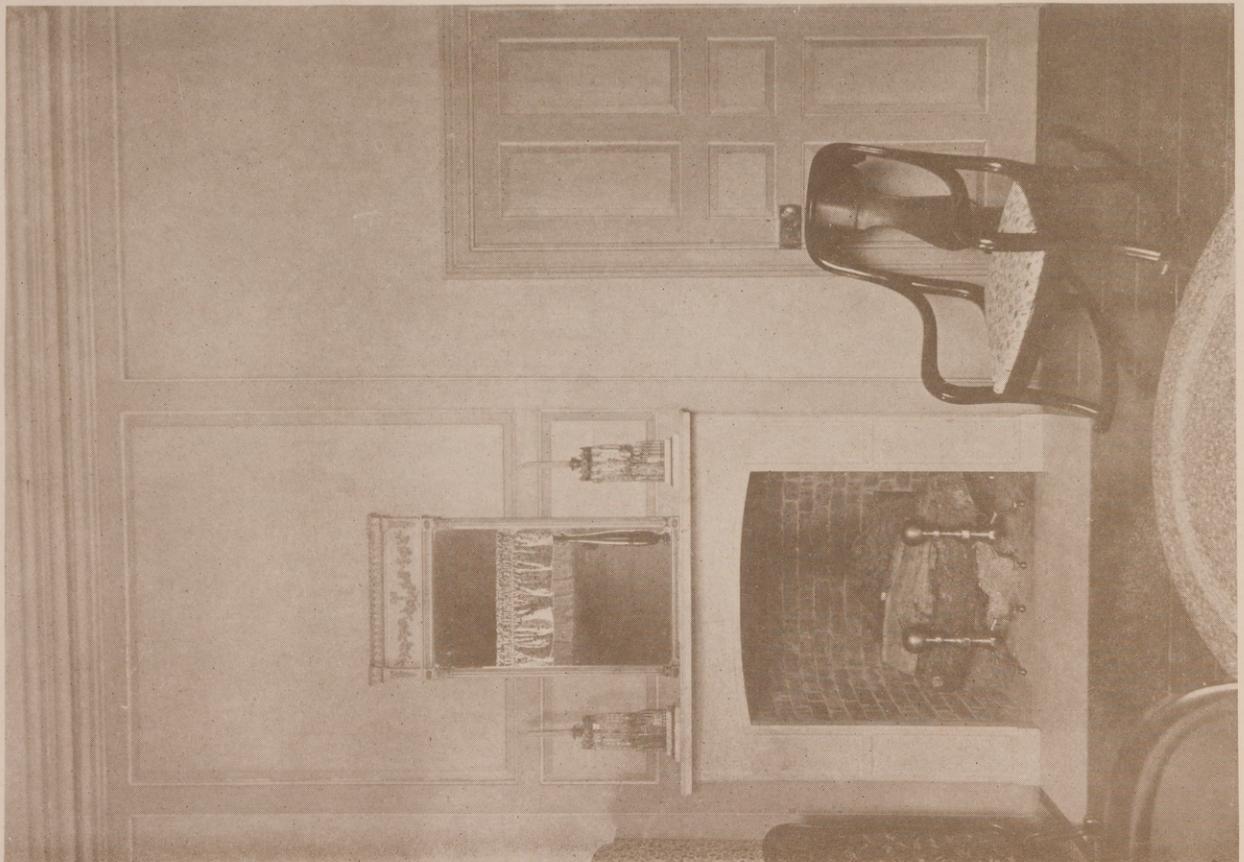
LIVING ROOM

YORKTOWN HALL, YORKTOWN, VA.

GRIFFIN & WYNKOOP, ARCHITECTS FOR RESTORATION



MANTEL IN BEDROOM



CORNER OF STUDY

YORKTOWN HALL, YORKTOWN, VA.
GRIFFIN & WYNKOOP, ARCHITECTS FOR RESTORATION

Photos. By Trebbis & Knell, Inc.



DINING ROOM
YORKTOWN HALL, YORKTOWN, VA.
GRIFFIN & WYNKOOP, ARCHITECTS FOR RESTORATION

The Scottish Rite Cathedral, St. Louis, Mo.

By Wm. B. Ittner, F. A. I. A. Architect.

THE St. Louis Scottish Rite Cathedral of Greek Classic design stands as a modern example of that solemn majestic grandeur that has characterized the most notable buildings of the world. The beauty of the building lies in its quiet elegance, the severe simplicity and the skillful arrangement of the massive parts. The bronze doors, embellished with the insignia of the Order, and the sculptural band which will crown the base of the colonnade constitute the only ornamentation. This band is to be sculptured in relief in subjects appropriate to the history of Scottish Rite Masonry.

Some idea of the size of the building may be gained by noting the dimensions—284 feet long, 225 feet wide and 109 feet high. It is executed in Indiana limestone at a cost of \$2,000,000.

When St. Louisans think of the Scottish Rite Cathedral, they think principally of the great Auditorium. As a single room it outranks in size any similar room in the country, having a width of 166 feet, a depth of 130 feet from proscenium opening to the rear, and a height of 58 feet from floor to ceiling. The outstanding feature of the room is its seating arrangement. Its 3,000 seats sweep in amphitheater fashion from side wall to side wall in a slight curve, giving to every spectator a commanding and unobstructed view of the stage and working floor.

When it is considered that the range of the average human voice is only about 90 feet, the problem of satisfactory acoustical qualities of a room so vast can readily be realized. Aside from distance, the hard materials, such as cement, concrete and plaster, used in modern construction, add materially to the problem. Modern science, however, has kept full pace with these difficulties and has evolved a method for overcoming such obstacles. Acoustical felt prepared in slabs after a certain fashion and covering a portion of wall and ceiling will render almost any size or shape of room acoustically satisfactory. This treatment was originally applied to the Auditorium, with the result that the acoustics are well-nigh perfect.

In planning the Auditorium, much study was given to the location and space for the three separate pipe organs which go to make an organ of size and timbre rarely found. Two corner balconies are located at either side of the proscenium opening. In one is placed the great organ, and at a corresponding point across the Auditorium is the solo

organ. The echo organ is located above the ceiling and toward the rear. A large metal grill permits the sound to filter through from above.

The choir as well as the organist occupy one balcony, while the other is reserved for orchestral use. The organ cases, with their ornamental pilasters and grilles, conceal the multitude of pipes.

On the lowest floor of the Cathedral is a huge room, 230 feet by 101 feet, with a ceiling height of 15 feet. Here 2,000 persons may be served from a large rear kitchen. The ceiling of the dining room conceals hundreds of feet of metal ducts, through which vitiated air and smoke escape. It is a fact that the air of this room is as good after as before a banquet.

When more than 2,000 persons dine, the lounge rooms on the floor above may be brought into use. As the rear kitchen is a two-story room, the lounge rooms may be served from a serving balcony as easily as the main floor is served directly from the kitchen.

Situated in the front of the new Cathedral, and entered from the main stair landing between the dining room and lounge floor levels, is the Mortuary Chapel. This room is eighteen feet wide, with a length of one hundred and one feet. An arched ceiling gives a height of fifteen feet. At the spring line of the arch is a plaster cornice, which conceals the hundreds of electric bulbs for indirect lighting. Various colored bulbs are introduced, which will be so controlled that the light can be gradually changed through a run of color appropriate to the ceremonies held in the Chapel.

A room of splendid proportions will house the Candidates during their period of instruction. This room is 35x85 feet, and a ceiling height of 26 1-2 feet gives dignity and spaciousness.

The walls are of Caen stone plaster, with pilasters above a nine-foot base. On the East, above the base, are great windows flooding the room with light. Beneath these are small windows at the eye level. Ornamented beams and cornice, with emblematic panels, enrich the ceiling.

The location of this room, adjoining the Auditorium, was determined by its purpose. Candidates will enter room from the front stair hall. After instruction, they will be led through a passage which gives directly to the front of the Auditorium. Thus they can be conducted quickly and quietly to the front rows of seats for the stage ceremonies.

A coat room and wash room for the candidates make it possible to keep the class together and isolated from the rest of the building.

On the second floor of the new Cathedral, located across the front of the building, is the Lodge, a room 118 feet long and 27 feet wide. The walls, from the marble base to the decorative plaster cornice, are in hard plaster buff limestone.

The south wall is pierced by deeply recessed windows. On the north wall are thirteen medallions bearing emblems and symbols of the Scottish Rite. These medallions are done in low relief and in color. Three similar medallions appear on each of the end walls.

During convocations in the new Cathedral, the workers will be adequately provided with all the necessary rooms and conveniences.

On the main floor are the two dressing rooms, between which is the wardrobe, fitted with specially designed cases for the robes. At either end of the wardrobe is a counter over which the attendants will pass the robes to the wearers in the dressing rooms. showers and toilets adjoining each dressing room. A connecting corridor gives access to the waiting room. Here the workers await their cues, and from here pass directly to the stage or to the Auditorium. A small office for the Degree Master is so located as to give complete control over the waiting room.

On the floors above are five small studies, where the required privacy and quiet may be found. On the lounge floor level is the Workers' Dining Room, reached by a private corridor. This dining room is served directly from the service balcony of the main kitchen. An automatic elevator solely for workers serves the various floors.

Besides these rooms, there are the drill room for the Camp Guard, large rehearsal rooms and lockers for the Choir and Orchestra, as well as small lodge rooms for the Consistory, Chapter, Council and Lodge of Perfection.

On entering the Cathedral through the main

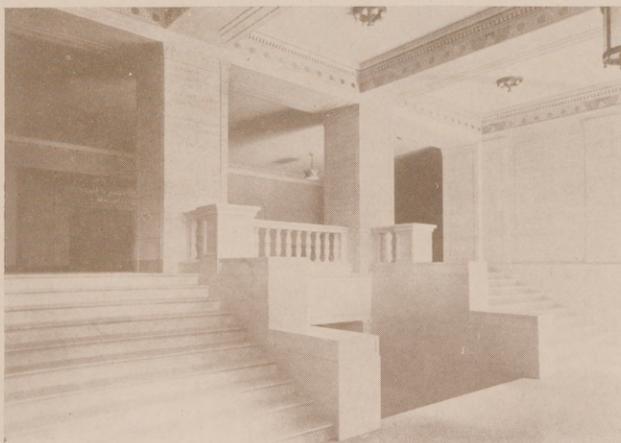
central entrance, one discovers immediately to the left a small lobby which serves a suite of offices. The main office represents an architectural treatment befitting the dignity of its purpose—to house the Sovereign Grand Inspector General. This room is treated with a wood-paneled wainscot, corner boards and cornice, all in black walnut. Two large windows with deep wood-panelled reveals, and a fireplace with panelled over-mantel in walnut adds richness to the room. Verde Antique marble at the fireplace and base of the wainscot gives color as relief and contrast to the dark wood and painted walls. Radiators are concealed beneath the windows with grilles and marble trim.

Two small offices, one a private office and the other for the Inspector's Secretary, adjoin the main office. The furnishings in this main office suite are in harmony with the architectural treatment.

The Secretary's offices are located to the right of the central entrance. A main office, private office, file room, vault, and wash room complete the suite. To increase the facilities for storage of documents, a file room is located on the floor below, immediately beneath the office, and connected by a spiral stairway.

A large fireplace in walnut and verde antique marble, with a decorative plaster over-mantel and plaster cornice, form the only architectural embellishments.

The Cathedral has a central location, but at the same time is well away from the congested area of the city. It faces Lindell Boulevard, the most important thoroughfare in the city, and forms an imposing member of a group of club and fraternal buildings. With a setting at a very slight angle, well back from the drive, the broad granite steps, 100 feet in length, lead to the main floor. Altogether the Cathedral marks an epoch in the architecture of St. Louis, and is destined to stand out as one of the most notable architectural monuments of the present generation.



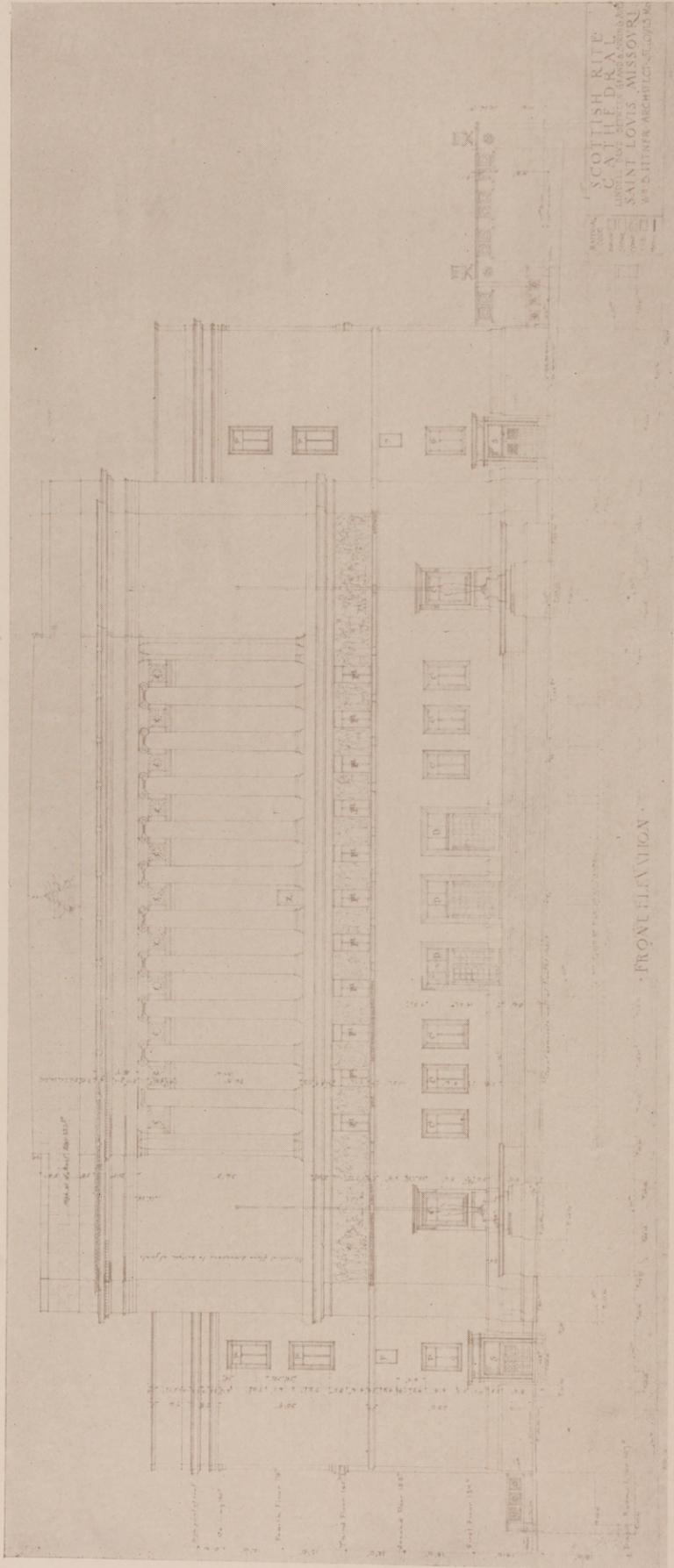
MAIN ENTRANCE LOBBY



OFFICE OF THE SOVEREIGN GRAND INSPECTOR GENERAL



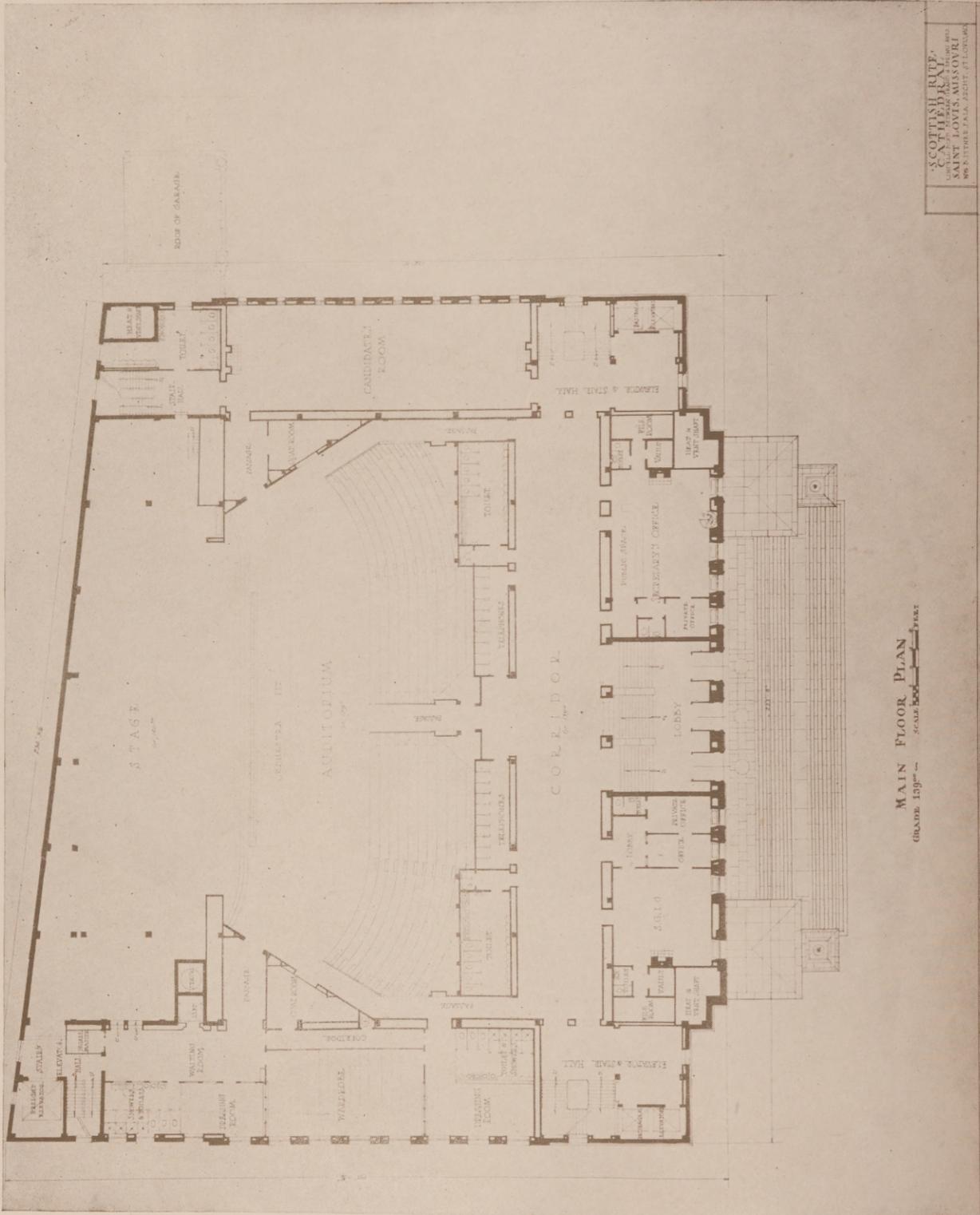
ENTRANCE FACADE
SCOTTISH RITE CATHEDRAL, ST. LOUIS, MO.
WM. B. ITTNER, ARCHITECT



FRONT ELEVATION
 SCOTTISH RITE CATHEDRAL, ST. LOUIS, MO.
 W. B. ITTNER, ARCHITECT



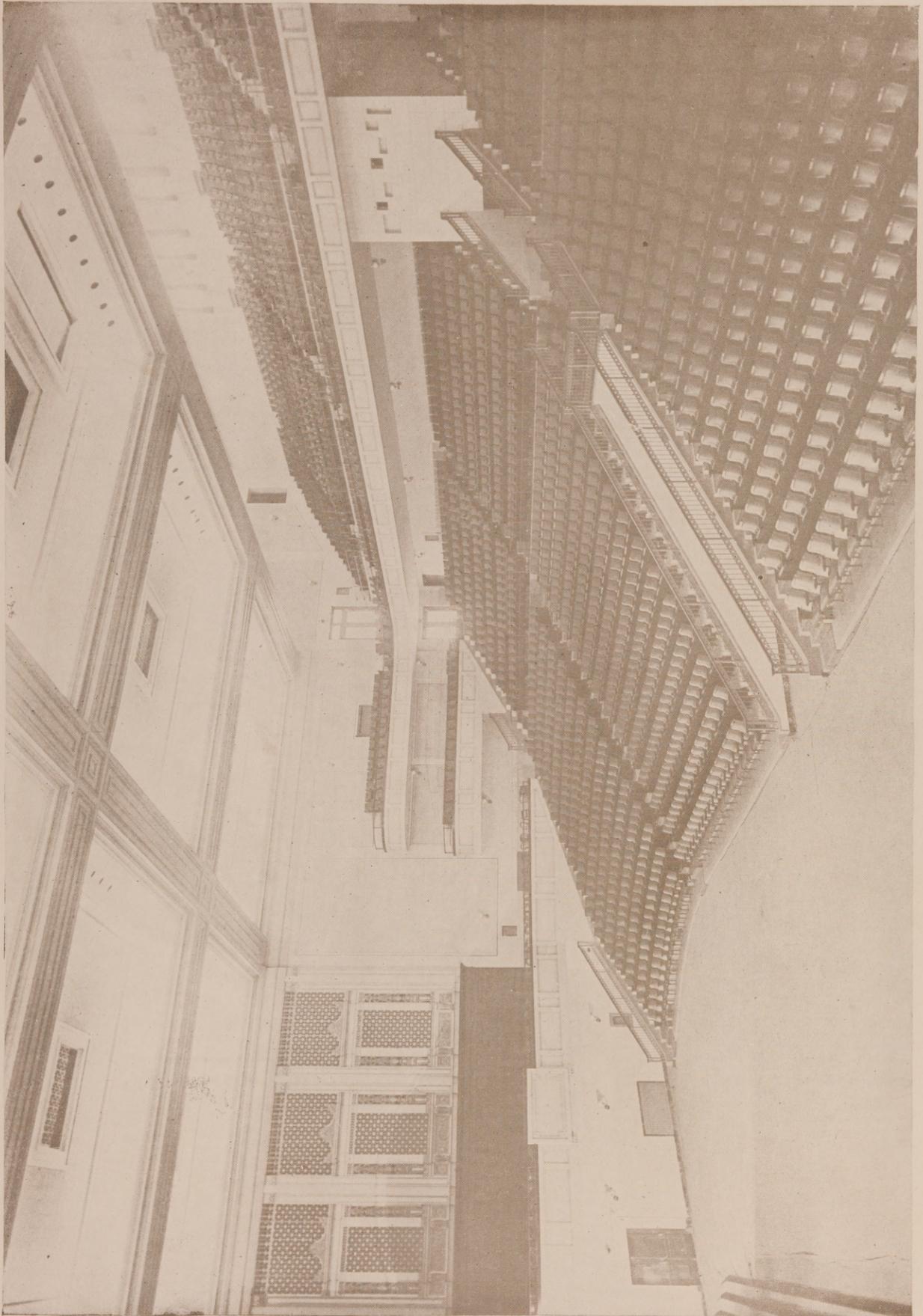
SCOTTISH RITE CATHEDRAL, ST. LOUIS, MO.
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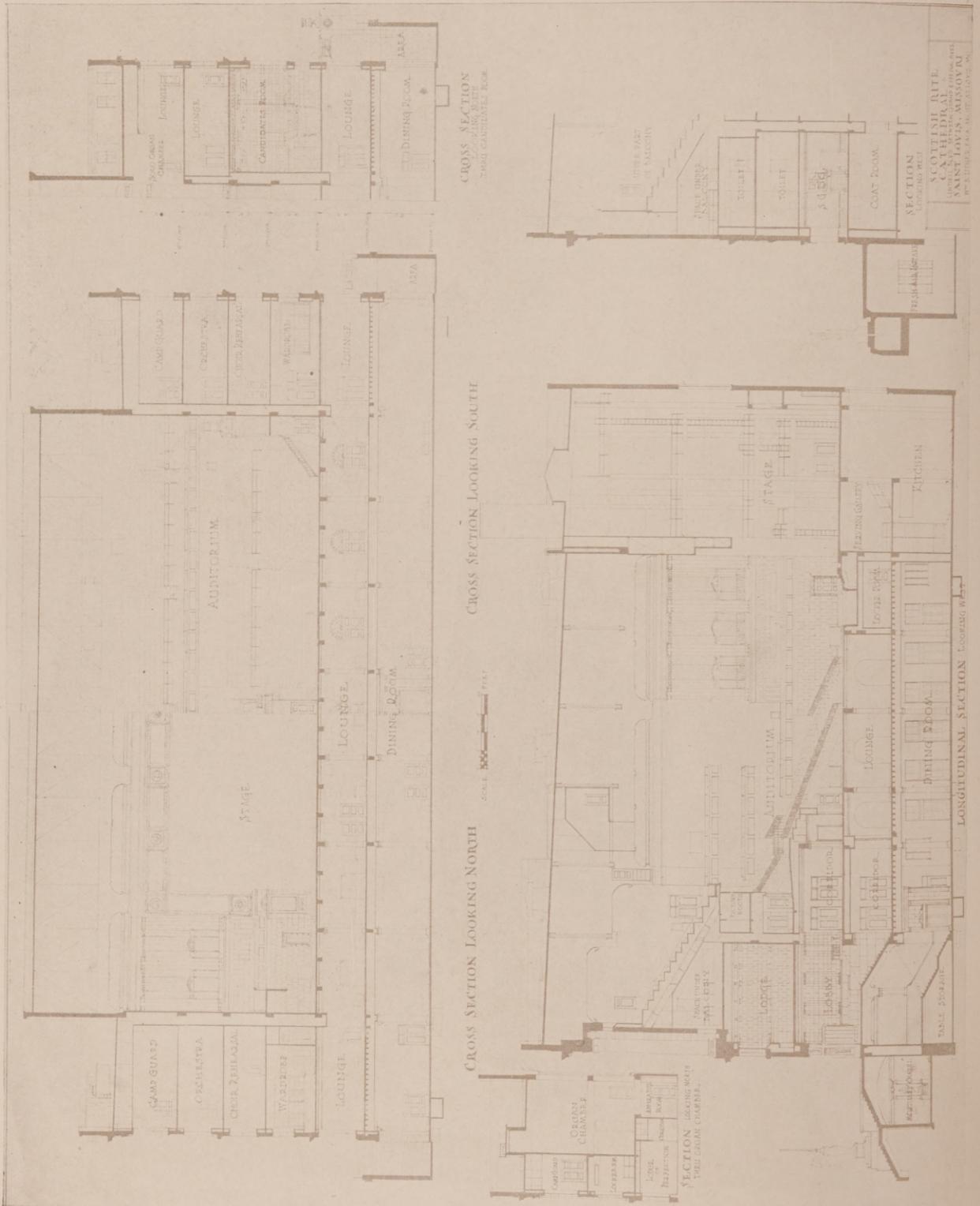
SCOTTISH RITE
 CATHEDRAL
 SAINT LOUIS, MISSOURI
 WM. B. ITTNER, ARCHT., ST. LOUIS, MO.

MAIN FLOOR PLAN
 GRADE 159'-0" - - SCALE 1/8" = 1'-0" FEET

MAIN FLOOR PLAN
 SCOTTISH RITE CATHEDRAL, ST. LOUIS, MO.
 WM. B. ITTNER, ARCHITECT



AUDITORIUM
SCOTTISH RITE CATHEDRAL, ST. LOUIS, MO.
WM. B. ITTNER, ARCHITECT



DETAIL OF SECTIONS
 SCOTTISH RITE CATHEDRAL, ST. LOUIS, MO.
 WM. B. ITTNER, ARCHITECT

Union Market Building, St. Louis, Missouri

By G. V. Kenton

THE new \$1,350,000 Union Market, recognized as one of the finest in the United States and the first St. Louis building erected from funds provided for in an \$87,000,000 bond issue voted nearly three years ago, has just been completed. The structure occupies an entire block, bounded by Broadway on the east, Morgan street on the north, Sixth street on the west and Lucas avenue on the south.

The building is of the Italian-Gothic style and is four stories high. The upper three floors and a part of the basement are arranged for the parking and storage of cars. The garage feature of the building was opened early in August. The first two floors of the garage are reserved for hourly parking, the charge being 15 cents for the first two hours and 10 cents for each hour thereafter. Storage of a car for one day costs 35 cents. Monthly storage of trucks at nights has been arranged for at \$13 a month. Revenues derived from operation of the garage go to the city. This feature was added to the market place primarily to provide easy parking places for patrons and help relieve congestion in the downtown district. Seven hundred cars can be housed at one time.

The building, which is 270 feet long and 195 feet wide, was designed and erected under the supervision of the Board of Public Service, a branch of the municipal government. L. R. Bowen, en-

gineer of bridges and buildings, was in charge. The framework of the structure is of reinforced concrete and the exterior is of brick. There are numerous ornate doors and windows which produce a beautiful effect. The windows of the market proper are huge affairs with a Gothic arch. The panes of glass are small and are divided up by lines which radiate from the center, giving each pane a spider web effect and dividing it into six pieces. There are three doors for public use at each side of the market. The base of the building is of Missouri granite.

In the number of stalls—200—the new market surpasses any other closed market in the world. In extent of space it is surpassed by only one—that at Newark, N. J. All of the stalls are inside, as city officials declare outside stands make for uncleanness and in reality are a menace to public health. Around each stand is a polished brass railing, much like the railing in the bar-rooms of bygone days, only higher and in this case built for the patron to set his basket of purchases on while debating his next move. The floors of the stands are of creosoted wooden blocks, so as to provide warm, suitable footing for clerks. The floors in outside aisles are of terrazzo.

The interior of the market presents a glistening array of white pillars and straight-lined aisles. Interior walls are of white glazed brick and all stalls of white construction, giving a 100 per cent impres-



UNION MARKET BUILDING, ST. LOUIS, MO.



Close-up view of the glass stalls. The mezzanine floor, shown in the background, provides space for market-master's office.

sion of tidiness and cleanliness. There are huge refrigerators at the side walls, so arranged as to be of maximum service and yet not mar the architectural effect.

At the south side of the market rises a mezzanine floor. Part of this space is devoted to an office for the market master and another part to rest rooms for women. Lighting of the huge market place is accomplished by large, overhead lights, the fixtures being of bronze. Showcase lighting is so arranged as to prevent any glare.

Many drastic regulations are imposed by the market master on the tenants, or keepers of stalls. Each is required to sell only articles specified in his contract with the city and no leases are granted, rentals being entirely on a monthly basis. If a dealer is found to be dishonest, the market master will refuse to rent to him longer and his stall will be turned over to another tenant. All tenants, however,



General view of market room showing spacious aisles and sanitary stalls where provisions are kept on view.

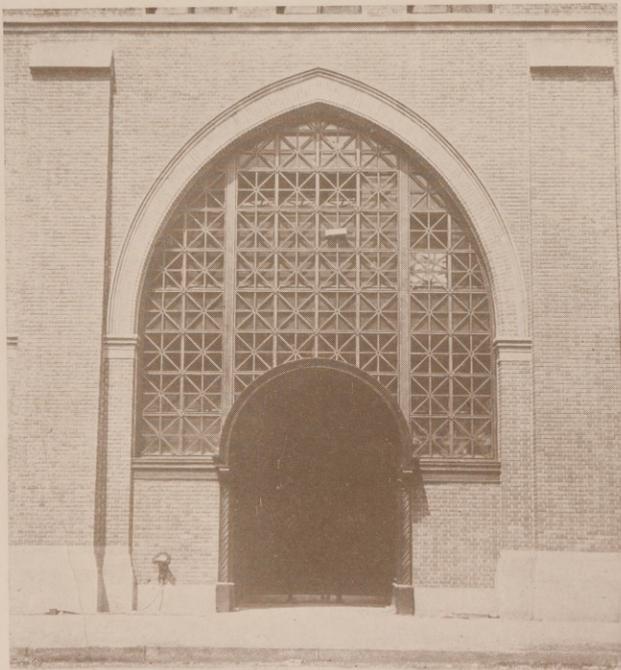
must pass careful investigation before they are permitted to locate in the market.

So that the public may be safeguarded and be enabled to make its own check on dealers, six scales are distributed at various points about the market place, where buyers may make free use of them.

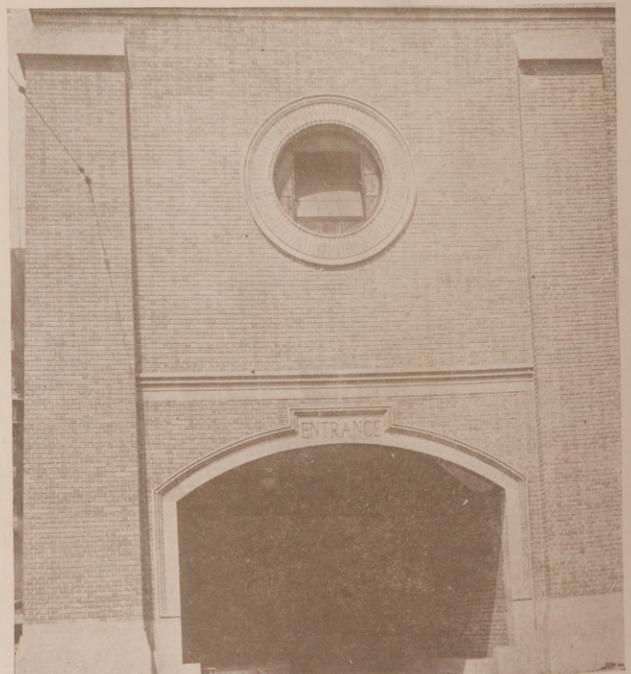
Cleanliness is rigidly enforced. All workers are compelled to wear white aprons and all uncrating of goods, cleaning of vegetables, or delivery of orders to market dealers will be made in the basement of the buildings. Refuse is to be taken away daily.

The market place is located in the down-town section of the city, where it is easily reached. It is on the site of the old Union Market, which was torn down after the bond issue was passed. The site was acquired by the City in 1866 for \$245,000.

(Courtesy St. Louis News Service.)



Detail of entrance door to general market rooms. The arched doorway is provided with three swinging doors.



Entrance to Garage where cars proceed up long ramp to upper floors. Descent is made by same ramp to exit.

BOOK DEPARTMENT

ARCHITECTURE OF THE OLD SOUTH

A Review By Aymar Embury, II, A. I. A.

MANY of the buildings of the old South are thoroughly familiar to the American architect, and even in the North, or perhaps it might be said, especially in the North, have been the inspiration for much of the most interesting work of recent years, and the literature of these old houses has now reached a considerable proportion. Most books however, have dealt either with a particular section or with a particular period within that section. We have for example, in one book, Colonial brick work in Maryland and Virginia collected in a single volume which includes the extraordinarily lovely houses in Annapolis, and along the James River. In another, the buildings in Charleston, including not only the residences but the two admirable old churches, as well as many details of iron work and of ornamental entrances and piazzas and other similar collections. This book is the first one to include examples from the whole Southern seaboard

This book by no means constitutes all the excellent architecture of the Colonial period to be found in the South, and in issuing this book it was the intention of the editor and publisher that it should represent the first of a series of volumes on the same subject. If this book meets with favor among the architectural profession another volume will be issued in which the less known houses will be shown. Detail photographs and some measured drawings will be included.

from Virginia on the north to Savannah on the south, as well as many houses somewhat away from the coast, and while the houses are arranged within the book so that the strictly Colonial work appears together and the work of each section is in adjacent pages, we have really a review of what was accomplished in the South from 1700 until 1840, illustrated by the principal examples of outstanding merit.

Mr. Denmark has fortunately not felt that he could be content with simply publishing one or two exterior photographs of each building. Wherever the interiors have been so thoughtfully designed that their publication appeared to be of benefit to the modern designer, he has presented admirable photographs of them, and we therefore have a much clearer idea of the work as a whole than can be obtained from illustrations of the exterior only. Also the publication of buildings of the period of the Classic revival enables us to understand quite fully the progress and the entire history of architecture in the region covered by the publication. The book is therefore a genuinely admirable and useful addition to the library of any architect who is interested in the work of our



ORIOLE, SOMERSET COUNTY, MD.
PLATE IN "ARCHITECTURE OF THE OLD SOUTH"



ROOM FROM HOUSE IN BALTIMORE, MD.
PLATE IN "ARCHITECTURE OF THE OLD SOUTH"

Colonial ancestors, which includes, let us hope, practically every practitioner in the country today; but if the writer may be permitted a few words of regret for the omissions as well as admiration for the things included, he would like to express the feeling that perhaps the better known work could have been supplemented by a larger proportion of that less well known, and that in a book whose title is so inclusive as "Architecture of the Old South" the work of the whole South should have been better illustrated. Certain towns and cities in which there remains a larger proportion of old work than in those cities which have been "more progressive" (save the mark!) have always figured too largely in our architectural books. Salem in Massachusetts has certainly been over-illustrated and Charleston is rapidly becoming, in this respect at least, the Salem of the South. This is entirely comprehensible since both cities have preserved an intense local pride in their valuable and beautiful Colonial buildings, and both have long been places of pilgrimage for the lover of our historic architecture. Yet a book on architecture of the old South in which no examples from North Carolina appear, but two examples from Alabama and none at all from Louisiana can hardly be considered to have entirely covered the field.

It has long been the writer's hope that some day a definitive work on American architecture could be written,—a sort of super "Georgian period,"—in which all sections of the country would be equally represented, and in which many of the

lesser known but exceedingly interesting examples of the old work would be illustrated not only in photographs but also by measured drawings. For the North this is being pretty well done by the White Pine Series of Architectural Monographs but as regards the South, the publication has been done chiefly by Northern architects with little local knowledge or understanding, or by members of the various communities who have over emphasized the sentimental recollections of ante-bellum days to the exclusion of the vastly more useful architectural features. There are so many towns in the South which are altogether charming and very little known, as for example, Elizabeth City, New Bern, Plymouth, and Edenton in North Carolina, Clinton in Georgia, and Tuscaloosa in Alabama, that our American architecture cannot be fully comprehended until these places are visited, illustrated and described.

This however, will unquestionably be done in the near future. The intrinsic value of much of this Southern work is so great and consequently the pride of the South is so intense that it would seem that the time of full publication cannot be long delayed; and as a forerunner of this greater work Mr. Denmark's book on the architecture of the old South is perhaps the best that has yet appeared. It is well printed, well bound, with illustrations of good size and a wealth of interiors, with so careful a choice of material that every house illustrated shows distinct personal quality and genuine architectural merit; it is a book which no one could afford to neglect.

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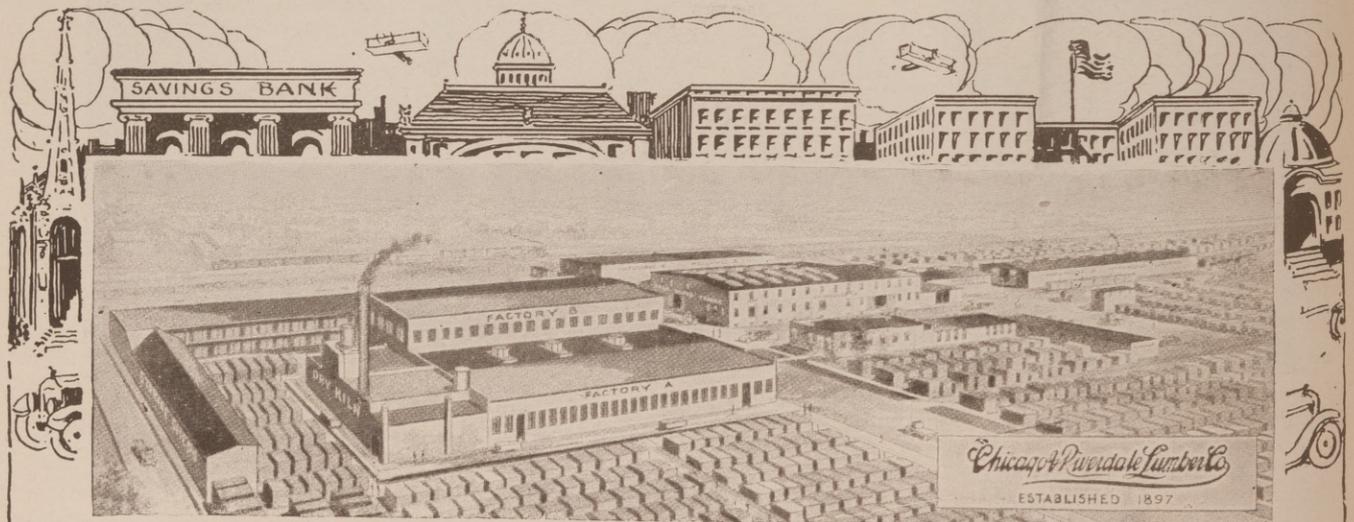


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ARCHITECTURAL MEMORANDA

New Plan Hits "Jerry Building"

A NEW means of attacking the presence of irresponsible builders in the field of home construction has been advanced by the National Builders' Supply Association. It is cited as being based upon the proposition to enable the public to protect itself against "jerry builders."

The plan is said to aim, through distribution of a document called the "Safeguard Policy," at accomplishment of two purposes. These purposes are:

To place in the hands of the prospective home builder or buyer, compact, readily understandable information about the "53 Vital Points of Home Construction"—before he builds or buys.

To provide a means whereby anyone may know the exact materials and workmanship in the actual house—when he builds or buys.

The outstanding fact about the home market is the total inability of the average man and woman to tell a good house from a poor one. The modern home is a highly complex product—and many of its most important parts are out of sight, under floors, in the walls, or down in the hidden foundations. Even an expert must repeatedly investigate a house while it is under construction, if he would really know whether it is built of sound materials, by sound workmanship methods.

People will never get good houses till they know how to select them from the many shoddy-built houses which look the same, any more than they can get a good product of any kind if the only measure they have to judge by is price. But in buying almost anything else they have the reputation of the maker to guide them, whereas the builder of most houses is unknown to the buyer.

The Safeguard Policy is said to accomplish the two purposes mentioned above by means of two main features.

It contains a big sheet of "Master House Standards" which are the result of three years' co-operation by architects, builders and material men. These standards are in the form of general specifications covering fifty-three main construction points, and include comments to interpret them to the layman. Each standard is referred by guide number to a typical house diagram at the top of the page.

But the most important purpose of the Policy is covered by its "Construction Chart." This page

provides space for the recording of the actual materials and workmanship methods used in any house. It is filled in by the builder, contractors, architect or realty man; signed and sworn to before a Notary Public.

The result is a Certified House. Anyone can buy it and know exactly what he pays for, and what kind of house he gets. Any house can be thus certified by a Safeguard Policy, without adding anything to the cost.

To make the Policy readily available in every territory, the National Association is distributing it through local building supply dealers. The prospective home owner, builder, architect, or those who finance home building, can obtain the Policy from any material merchant who is a member of the Association.

The Association is carrying on this new service through its Master House Department, Guarantee Title building, Cleveland, Ohio. The campaign is supported by the monthly Safeguard Policy quotas subscribed to by member building supply dealers. The leaders pay two dollars for each Policy and sell it for the standard price of two dollars. Neither the dealer nor his Association makes any direct profit, for the resulting funds are devoted to the advertising and promotion of the Policy as a new service to home builders and buyers.

A recent statement by the Association says:

"The progress of this campaign has been rapid from the start. The Northern Ohio district has already been well organized, and newspaper advertising is about to commence in New York, Pennsylvania and Indiana. National advertising will begin soon.

"Perhaps the most encouraging feature is the response the Safeguard Policy plan is receiving from builders. In Cleveland and other cities Certified House placards are appearing on many houses. The builder who gives honest money's worth in any price class realizes that he has everything to gain and nothing to lose from this method of bringing the facts out in the light of day. Indeed, he finds in the Safeguard Policy an invaluable aid in demonstrating the worth of his houses. The Policy Construction Chart interests and convinces the buyer who would otherwise pay little attention to anything but price. The public is proving more than glad to buy known materials and workmanship."

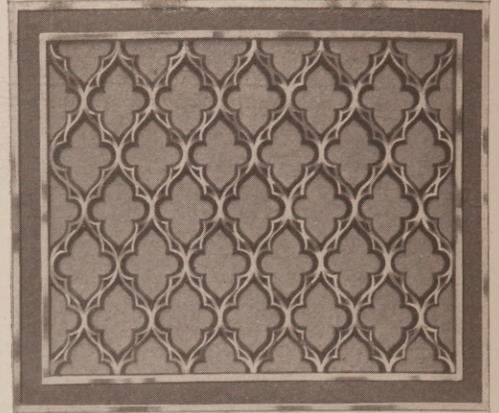


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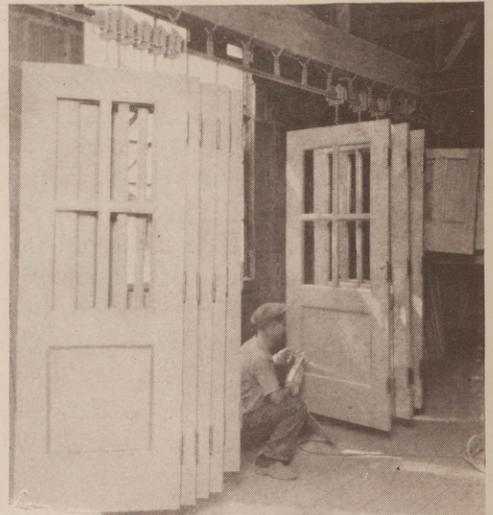
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Color in Architecture

"Americans are continually criticized for their failure to respond to the artistic or beautiful," said Hazel Adler, notable specialist and authority on color in her address before an audience of architects at the Industrial and Allied Arts Exposition at Grand Central Palace, recently. Miss Adler spoke at the invitation of The Lehigh Portland Cement Company, pioneers in colored concrete.

Miss Adler said in part: "American temperament is supposed to be dominated by materialism and commercialism. How far the environments in which the great majority of Americans live, have influenced their colorless temperaments, may be judged when one pictures in the mind's eye the external atmosphere of a typical American city or town which, to even a tolerant observer, is drab, colorless and uninteresting. American "Main Streets" are the cradles of American temperament.

"In every phase of modern life color now makes its appeal. Our books, periodicals and advertising are all colorful. Our clothing, our vehicles, the theatre and our shop windows outdo one another in presenting to the mind a color picture. As life becomes more colorful in all its aspects, so the visible expression of that life—architecture—must become increasingly colorful and architecture today is at the threshold of a color renaissance.

"The possibilities of architectural color expression offered by reinforced concrete represents the simplest and more responsive avenue of approach. The colors suitable for the body of concrete structures are only limited by the artistic conception of the architect. There are no decidedly right or decidedly wrong colors. Each color is suitable to a particular architectural type, environment, texture of finish and roof and trim color scheme. The scope of selection is an inspiration in itself. Then, too, concrete color stain is a permanent stain and architects need not fear the havoc to their color selection of sun and weather.

"Colored concrete is not limited to urban cottages, but has even a greater service to offer to residences and buildings in congested cities. In the country, trees, sky, flowers and shrubs offer colorful backgrounds, but in the city where the great majority of our population is located, the majority of waking hours are spent amid the grayed and dingy backgrounds of the city streets.

"Residential blocks of variegated colored concrete, far from being an eye sore, can be made a source of exquisite delight. In a run down dilapi-

dated neighborhood, only a few blocks away from the busiest business corner in New York City, a group of artists a few years ago purchased two rows of houses on two adjacent streets with back yards adjoining. They remodelled the exteriors of the old structures with concrete and tinted the back walls of the houses in a charming array of soft blues, stone pinks, gray greens and warm buffs. The back fences were removed and a community garden took the place of the individual back yards.

"The selection of the color for the concrete depends on the architectural type of the house, its surroundings and the roof and trim color scheme which is to be used with it. Warm cream and fawn are always a dependable selection. With the cream, several excellent color schemes readily present themselves.

"A brown roof can be used with green trim; a green roof with brown trim; or a red roof with white trim.

"Lichen green, terra cotta red, stone pink, sage-green, venetian orange, all offer interesting and practical possibilities for stucco houses. Each color of course demands artistic discernment in the selection of the other colors to be used with it.

The coloring of the walls becomes the problem of the architect and builder as well as the decorator. A wide and delightful range of colors can be applied to interior concrete walls as well as a wide range of interesting textures."

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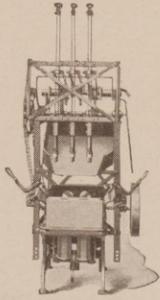
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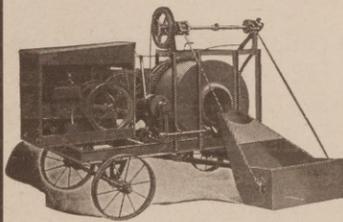
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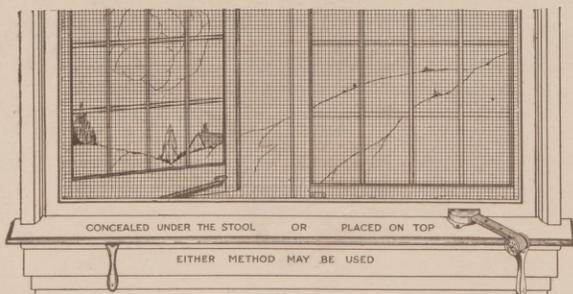
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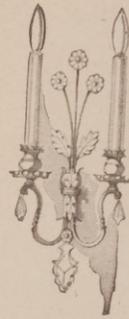
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