

THE SOUTHERN ARCHITECT AND BUILDING NEWS

Since 1882

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NOVEMBER, 1927

NUMBER 11

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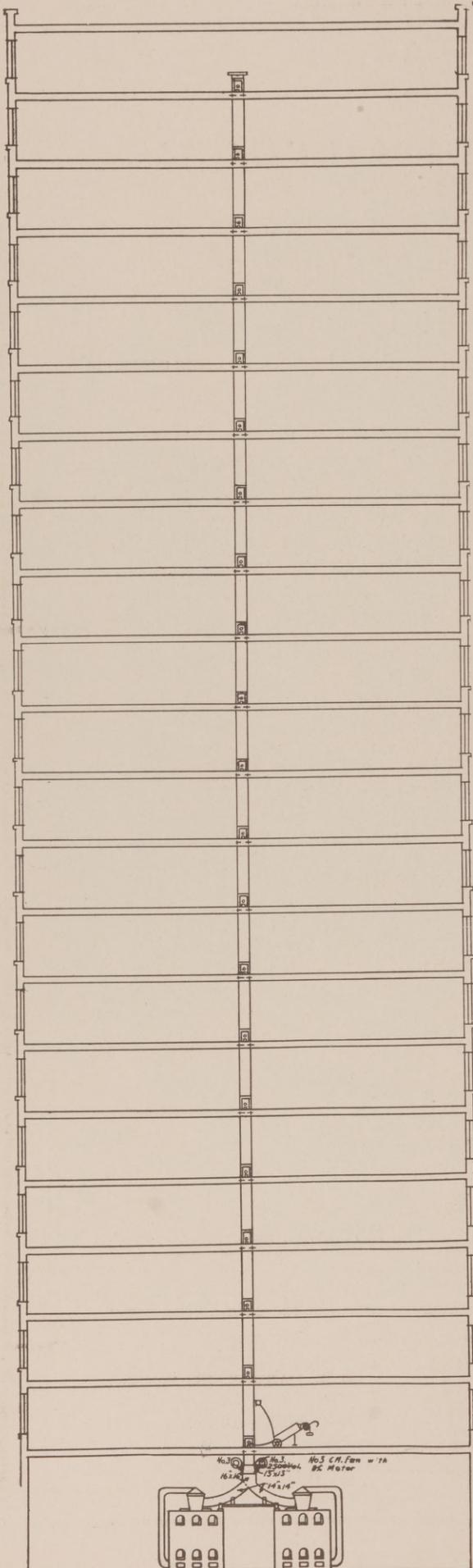
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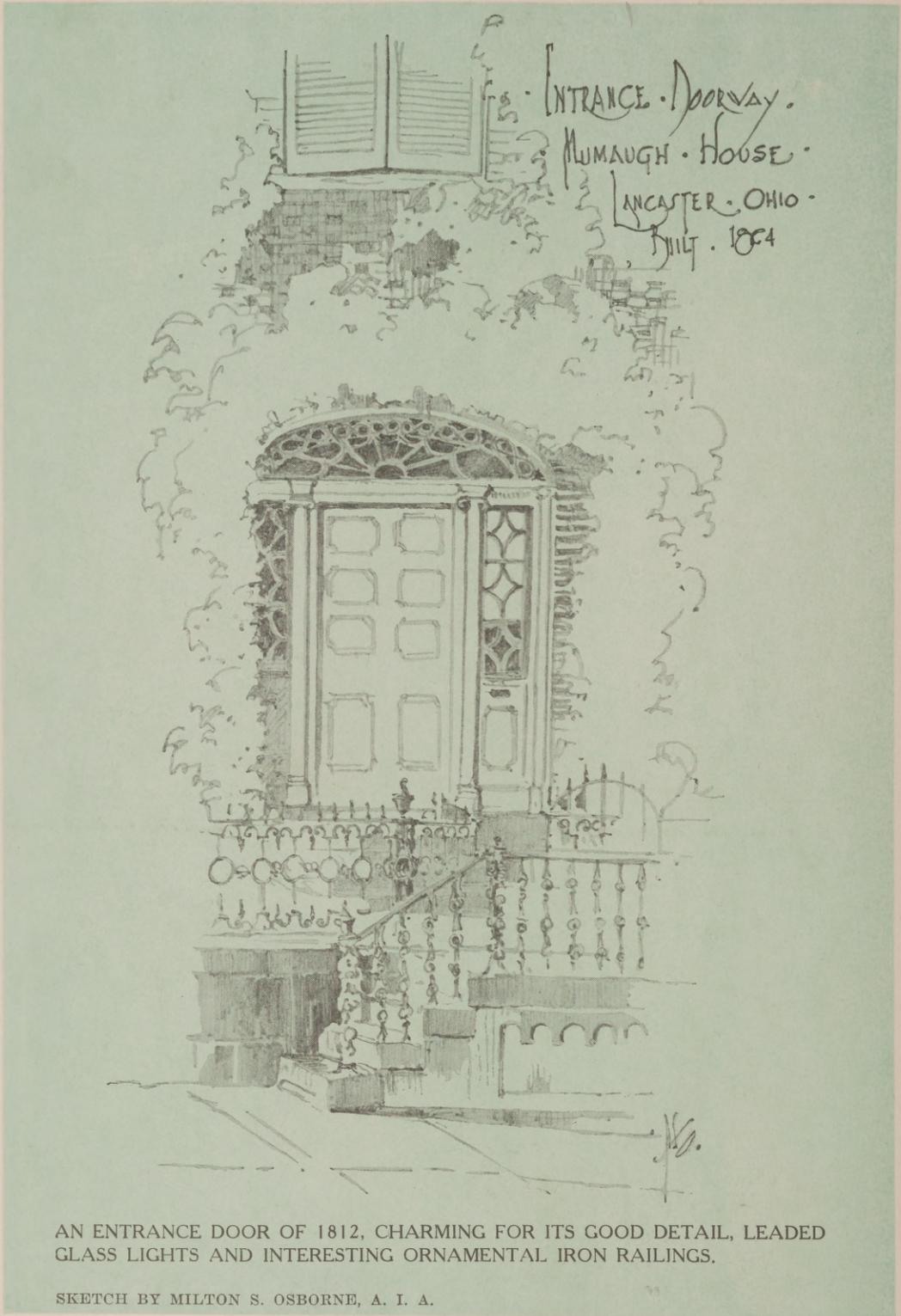
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AN ENTRANCE DOOR OF 1812, CHARMING FOR ITS GOOD DETAIL, LEADED GLASS LIGHTS AND INTERESTING ORNAMENTAL IRON RAILINGS.

SKETCH BY MILTON S. OSBORNE, A. I. A.

The SOUTHERN ARCHITECT AND BUILDING NEWS

VOLUME 53

NOVEMBER, 1927

NUMBER 11

European Battle Monuments To The A. E. F.

By RAY HOLCOMBE.

FINAL plans have been completed and officially approved for the erection of a series of imposing American war memorials in Europe commemorating the days and deeds of 1917-18. The American Battle Monuments Commission, of which General Pershing is Chairman, drew up contracts this summer for the structures with the expectation that they will be finished in 1929, ten years after the A. E. F. returned home.

In some visible form all important American war operations abroad will be commemorated, but the most ambitious memorials will be built and dedicated on French soil. The three largest monuments will be near Chateau Thierry, on Mont Sec and at Montfaucon. They will signalize our three greatest battle efforts in the Aisne-Marne Sector from June to August, 1918, St. Mihiel in September and the Argonne drive from late in September to Nov. 11, 1918. Several additional but smaller monuments will mark other localities where American troops were engaged along the Western front.

In recognition of the navy's part in ferrying over and conveying American soldiers to France, a monument the design of which has been only tentatively approved will be erected at Brest, where the bulk of the A.E.F. landed and embarked. Another will be set up in London to commemorate the American Navy's cooperation with the British. Smaller memorials will be dedicated at Gibraltar and at Corfu, signaling American naval operations in Mediterranean waters. And at Rome will be a memorial to American soldiers who served on the Italian front.

Memorial chapels will be built in France, Belgium and England at eight places that are now virtually American soil. Here are buried over

30,000 American soldier dead, and these military cemeteries are now under the care of a branch of the War Department.

The American Battle Monuments Commission was created by an act of Congress in 1923, and \$3,000,000 has been appropriated for the memorials.

The work of the commission has called for the exercise of considerable tact both at home and abroad. Almost the first thought of the commission was to avoid the confusion of granite and marble to be found on battlegrounds in this country, which, as a rule, have been left open to all who wanted to erect monuments, regardless of their appropriateness or artistic merit. Monuments now standing in commemoration of American war efforts in Europe consist only of ones erected by individuals—like that to the Foreign Legion dead, put up by an anonymous American at Souain—or by organizations, like a few mostly of a temporary nature erected by combat divisions, or by a few State Governments.

The commission has endeavored to plan and hopes to carry out a scheme which will result in enduring, dignified, adequate, artistic recognition of America's part in the World War.

In handling the artistic side of the war memorial enterprise, the commission had the working assistance of leading American architects and the advice of artists in this country and abroad. The chief consulting architect of the commission is Dr. Paul P. Cret of Philadelphia, and all designs were submitted for the judgment of the American Fine Arts Commission before final approval.

The first large-scale operations of American troops in France will be commemorated by a monument on Hill 204, which stands between Cha-



EUROPEAN MEMORIAL TO AMERICAN WAR DEAD.

CHARLES A. PLATT, ARCHITECT.

teau-Thierry and Belleau Wood—names that now have a permanent place in American history. The monument will be of the Grecian temple type, sixty feet high, with a colonnade fifty-five feet long, and its designer is Dr. Cret.

Another Grecian temple, slightly reminiscent of the Lincoln Memorial at Washington, will arise far to the southwest on Montsec. It was designed by Egerton Swartwout of New York and it will be the nation's memorial to the exploits of the first American army to fight as a unit on French soil.

This slash at St. Mihiel proved to be only the lead to what was part of a knockout blow. From St. Mihiel by swift night movements the bulk of the American army was moved to a line west of Verdun, and on Sept. 26 it struck again. Then began America's greatest battle—the Argonne. One of the immediate objectives of the fighting of the first few days was Montfaucon, which was occupied on the second day. The town itself was destroyed by artillery fire, and it has not been rebuilt on its former site. The ruins are being preserved by the French Government, which has donated a site on top of the dominating hill on which the town stood to the American Government for its Argonne memorial.

The outstanding feature of the Montfaucon memorial will be a Doric column 165 feet high and 24 feet in circumference. It will rise from a retaining wall in which there will be a door leading to a small memorial chapel and to a stairway to the top of the column. The structure will be approached by a series of steps from the road level. The monument is designed by John Russell Pope of New York.

But in addition to the Aisne-Marne, St. Mihiel and Argonne operations American soldiers participated elsewhere along the front. Monuments commemorating their deeds will be erected at the following places:

On Blanc Mont Ridge in the Champagne region to commemorate services rendered chiefly by the Second, Thirty-sixth, Forty-second and Ninety-third Divisions.

Near Bony, to commemorate the operations of all American divisions that served with the British army.

Near Ypres, to commemorate the services of the Thirty-seventh and Ninety-first Divisions near that place.

At Audenarde, Belgium, to commemorate the operations of the Thirty-seventh and Ninety-first Divisions and the artillery brigades which fought in that region.

At Cantigny, France, to commemorate the capture of that town by the First Division, the first important battle operation of the American troops.

Another may be set up at Nancy, provided a proper site can be procured. The headquarters of General Pershing at Chaumont and that of the First Army at Souilly are to be marked by tablets.

The commission has decided on the creation of a monument at Tours to commemorate the work of the Service of Supply, the headquarters of which was there.

Among the duties of the Battle Monuments Commission has been the planning of all permanent improvements in the American military cemeteries in Europe. Permanent headstones are now being set up for all graves.

Chapels to be erected in the cemeteries are to be of non-denominational character.

The purpose of these chapels is to provide attractive buildings which will add to the beauty of the cemeteries and give a sheltered place in each where those so inclined can go for meditation and prayer," says the commission in its last annual report.

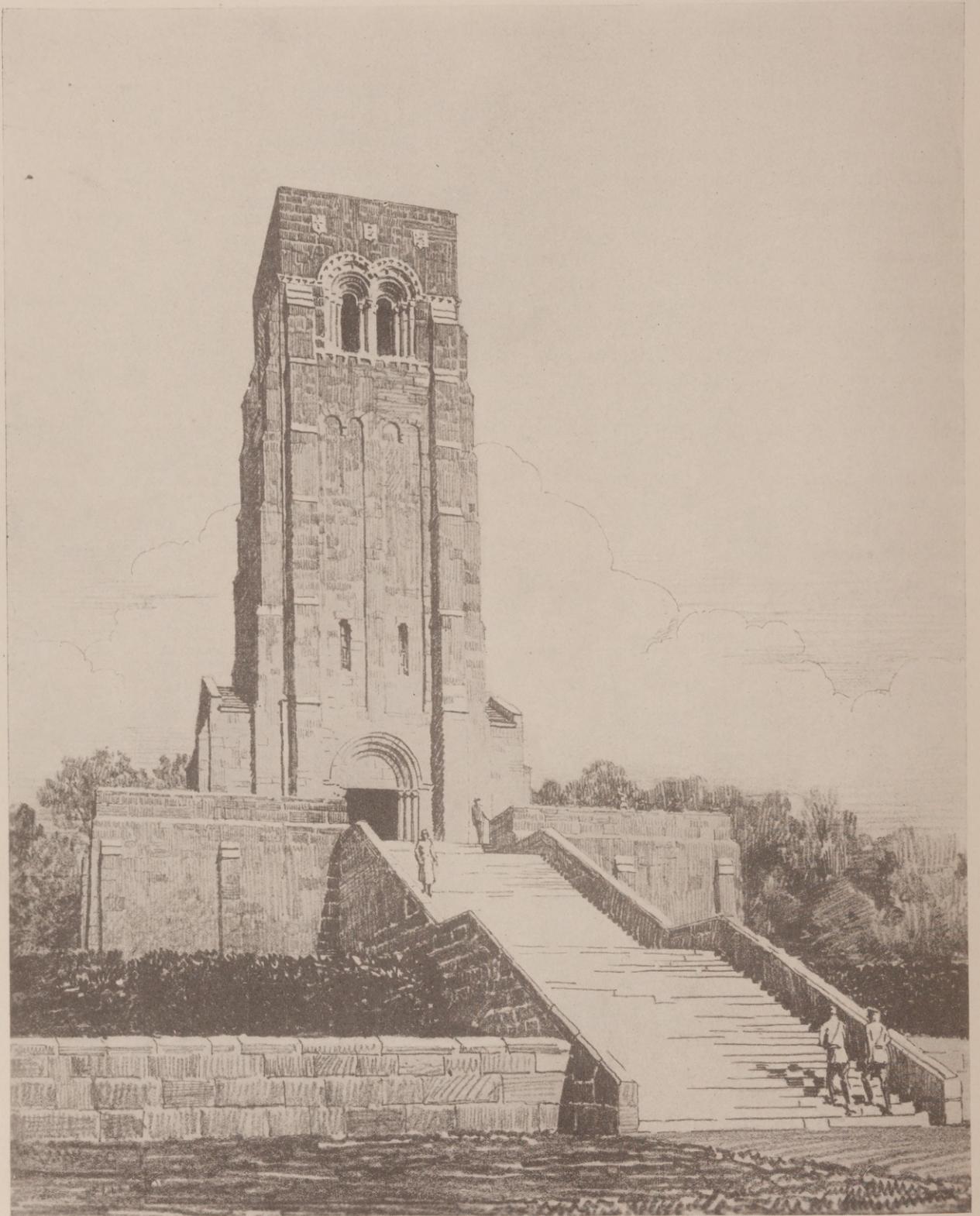
Each chapel will contain a memorial tablet upon which will be inscribed the names of all soldiers who are still carried on the rolls as missing in action in the operations which took place in the vicinity. These tablets will serve as a record in the cemeteries of those men who, because their bodies have not been found, have no headstones.

Designs recently approved for the chapels follow various architectural lines, but each is highly distinctive. The structures will vary in size and cost, in line somewhat with the number buried in each cemetery.

The large ones will contain two rooms, one for use as a chapel proper and the other for the preservation of mementos of the fighting and maps and other information concerning operations in the vicinity.

After the monuments and chapels are completed, it is the plan of the commission, said General Pershing in Washington recently, to undertake a broad program of beautification of the areas acquired by the United States for cemeteries and for memorial use on the old battlefields.

Undue conspicuousness is being subordinated to beauty and simple dignity in formulating the memorial project, the comprehensive scope of which is unique.



EUROPEAN MEMORIAL TO AMERICAN WAR DEAD.

CRAM & FERGUSON, ARCHITECTS.

EDITORIAL COMMENT

Volume 53.

NOVEMBER, 1927

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COMMONSENSE ARCHITECTURE.

IN the first flush of enthusiasm over the new commission secured, many architects, especially is this true among the younger members of the profession, make the drastic mistake of getting at their problem with pencil and T-square before they have given sufficient thought to the practical requirements and have arrived at the most logical solution of the problems involved. The result of such mistakes is evident throughout the country in the poorly planned buildings we find in every city that can be laid at the door of architects that were too hasty in completing the work.

The architect should be artist and business man combined. His is not the function of merely interpreting a dream, as does a sculptor or painter, giving tangible expression to his thoughts and selling the product to whomsoever has the price; he does not build fantasies, buildings, and then place them upon the market. His function is infinitely more specific, more real, more commercial, if you will. The purpose of a building is decided upon before he is called in, it is very definite, it rarely is purely monumental, and almost invariably a building is erected to produce revenue, or to house some special function in life, a home, a house of worship, whose occupants have especial needs or notions and limitations that must be served. His is the task of putting those ideas into reality, of producing that revenue, of making convenient and easy of operation factory or school. Advantage must be taken of the site already selected or owned, consideration must be given to the surroundings; a perfect structure with all its complexity of details and specialties must be produced, and the whole must be kept within a limit of cost that has been prophesied, anticipated by the architect. On top of all that, if he be a true architect, he will make that building beautiful, whatever its purpose, whatever its cost, however humble it may be. And such a task elevates his work into the most ideal, the noblest, the finest of the Fine Arts, and, without exception, the greatest and the most complex of all the sciences, for it must take into account and actually comprehend at least the rudiments or some of the details of them all. It is

the practical, satisfying and revenue producing plan or arrangement that should come first, then beauty in exterior and interior treatment, though this beauty be simply expressed.

PLANS REQUESTED.

A GREAT many requests have been received lately from architects and draftsmen asking us to publish more floor plans, detail sketches and quarter scale working drawings. We are very anxious to secure good material of this character for presentation and we are therefore passing the request on to our readers who can supply us.

We have always felt that a well developed plan is as beautiful and satisfying as the most artistic facade and such plans should receive as much attention through the architectural press. There is no doubt in our mind that successful plans properly presented will be of unusual interest to every member of the profession and as much appreciated as photographs of a well designed building.

From the study of plans we receive a practical working knowledge of buildings that cannot be secured through looking at pictures. Pictures of exteriors and interiors give us an idea of design but it is the plan that tells us how successfully the buildings function as an investment to the client, and after all, it is the client that must be satisfied.

Look over your files and send us quarter scale working drawings of several buildings you have planned that have proven successful to your clients. This material will be appreciated and returned immediately after publication.

OUR "OPEN FORUM."

We wish to call special attention to the department, "The Open Forum," appearing for the first time in this number. We invite our readers to contribute to this department whenever they wish to discuss any matter pertaining to the good of the profession. We hope to present a lot of helpful suggestions through this department.



EUROPEAN MEMORIAL TO AMERICAN WAR DEAD.

THOMAS HARLAN ELLIOTT, ARCHITECT.

The Federal Reserve Bank, Birmingham, Ala.

WARREN, KNIGHT & DAVIS, *Architects.*

IN the design of the Federal Reserve Bank at Birmingham, we have a new note in bank architecture. Here, the architects have used Greek detail in a simple and expressive manner without giving the building the slightest semblance of a Greek temple, which has been followed so closely in bank architecture for the past hundred years. The building does not so much express the lavishness of financial power as the idea of the safe—the coffret—the people's strong-box. There is, however, a frank and dignified expression which seems best to fit the problem of bank design.

This building is 50' x 112', four stories above sidewalk and basement under the entire building. The exterior is of white granite, one of the finest building materials to be obtained.

The ornamentation is concentrated around the entrance, and is designed and executed with all the exquisite charm of the detail of this period. The two massive fluted Greek Doric columns flanking the doorway and the beautifully proportioned cornice above these columns are imposing in size and give a feeling of strength and beauty.

Centering over the windows flanking the main doorway are two richly carved disks. The simple main walls without cornices or projections have a finely proportioned Greek acroteria at each corner giving an accent at each of these points. The bronze letters of pure classic design complete the decoration of the exterior masonry walls.

Covering the whole is the copper tile roof with its soft green tones silhouetted against the sky. One of the features of the exterior is the



Entrance Detail, Federal Reserve Bank, Birmingham, Ala.

great size of the individual blocks of granite. They give an architectural expression of great strength and repose.

The feature of the interior is the public space of the main banking room. This towers up to a stepped vaulted ceiling 42 feet high. Greek Ionic columns and pilasters around the side walls are of Italian Travertine marble, the Greek cornice above these conceals powerful electric lights which flood the stepped ceiling with brilliant indirect illumination. The ceiling is richly ornamented and decorated with gold leaf on soft backgrounds of old blue and dull reds. The effect is

one of great richness and beauty.

The floor is done in a pattern of two tints of Travertine marble with borders of Formosa and Travertine marble working up to the base of black Belgian marble. The marble railing is of light Travertine with a Travertine cap.

The bronze banking screen and the bronze frames and cornices to the doorways are worked out in the same delicate Greek detail with pilasters decorated in low relief and a beautiful anthemion cresting surmounting the light bronze cornices. Unique and beautiful features of these bronze screens are the enlarged reproductions of old Greek coins taking the place of the usual conventional rosettes in the frieze. Down through the ages the Greek coins have been considered among the finest works of art in bas relief. The coin makes an appropriate ornament for a banking screen and the different disks as executed give a touch of beauty and distinction.

The directors' room on the third floor is paneled from floor to ceiling in soft colored oak and

has a ceiling richly ornamented in low relief plaster, antiqued in rich old ivory tones. The mantel in this room is carved Travertine marble, and the light fixtures are gracefully worked out in hand wrought iron of exquisite design. The floor and base are smooth slate of soft rich colors.

The foundations of the building were made strong enough to carry two additional stories, and the present structure is large enough to admit of a 50% expansion without any further additions.

In the rear of the public space of the first floor are the cages, the great vault, and work space. In the basement is the great vault, storage space, heating and ventilating plant and work space.

On the second floor is the large Transit Department opening as a mezzanine into the high ceilinged public space. On the third and fourth

floors are the great work spaces, retiring room and offices.

The Officers' Space is covered with rubber tile flooring and all of the furniture is beautifully designed in the same style as the building. Work spaces have linoleum floors.

The vault is the last word in modern burglar proof construction and is automatically ventilated. There is a burglar alarm system throughout the building. There is also an electric elevator, push button type.

Bronze electric light fixtures of great beauty harmonize with the architecture, and there is an elaborate electric clock system, and telegraph operator, private wire. The steel windows are protected by iron grilles in simple Greek style. There is a heating and ventilating system of most modern type to give good ventilation and increase the comfort and efficiency of the employees.



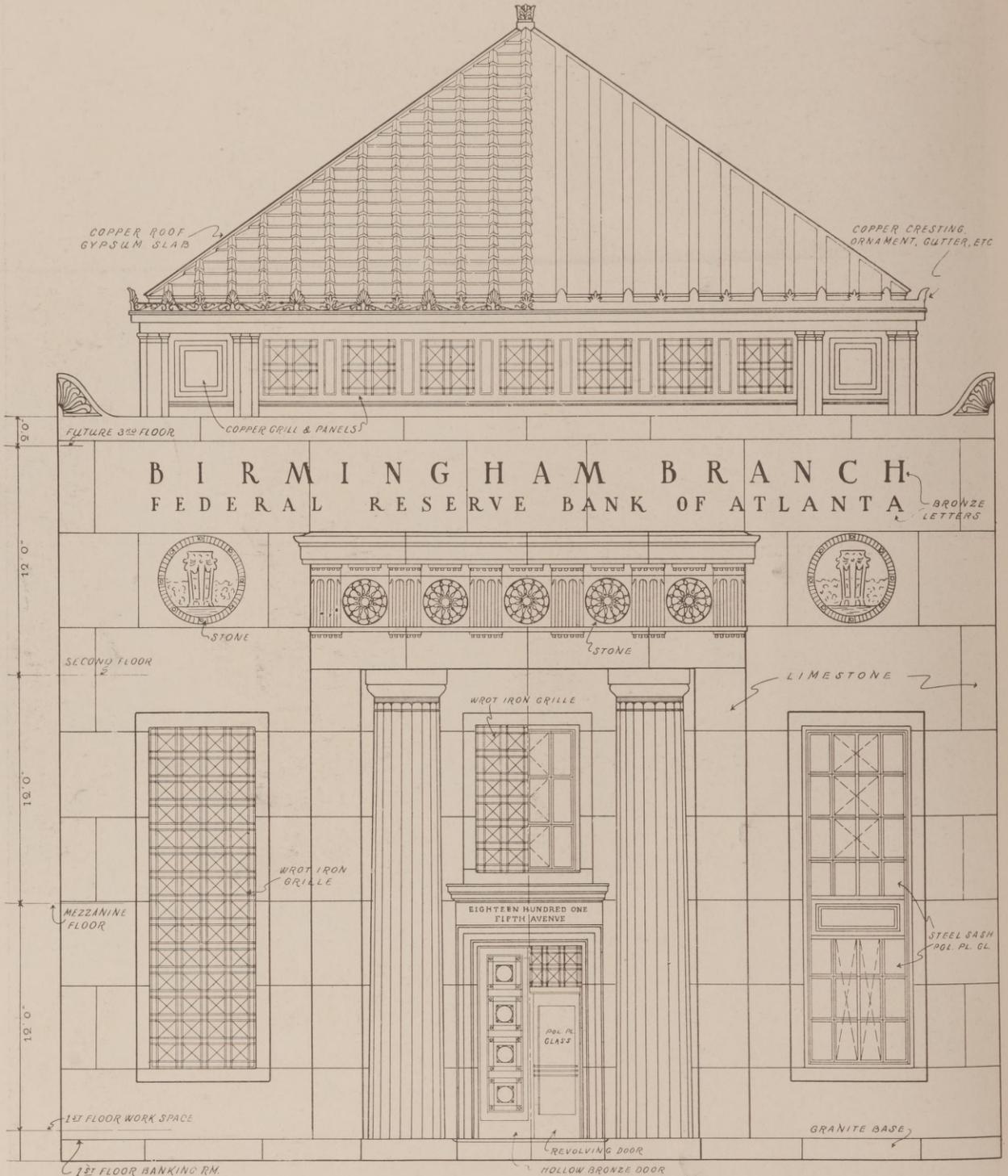
Wall Detail In Main Banking Room, Federal Reserve Bank, Birmingham, Ala.

P O R T F O L I O
C U R R E N T A R C H I T E C T U R E



Photos by Tebbs & Knell, Inc., New York.

FEDERAL RESERVE BANK, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.



MAIN FACADE

FEDERAL RESERVE BANK, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS.



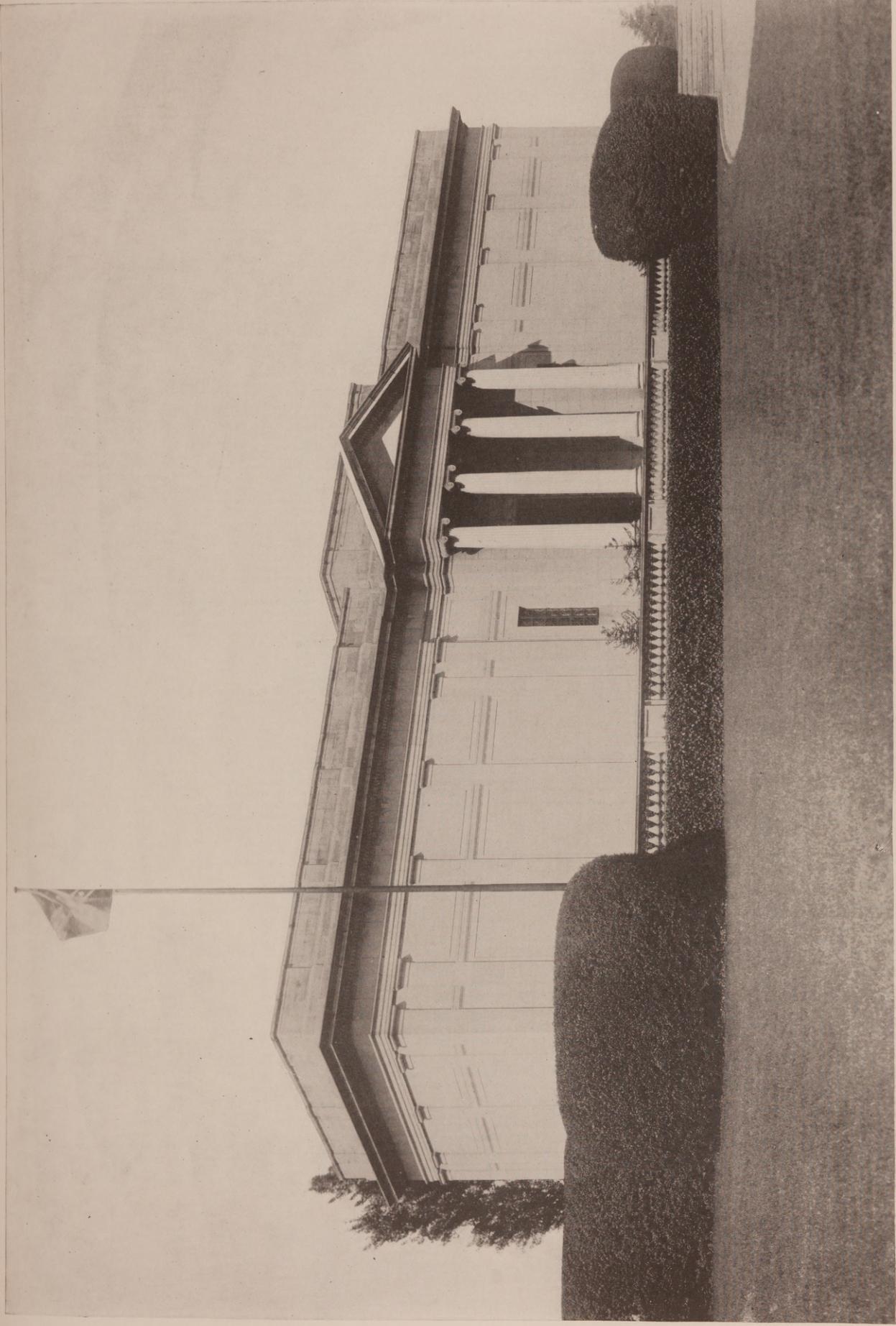
LOBBY

FEDERAL RESERVE BANK, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS.



DIRECTORS' ROOM
FEDERAL RESERVE BANK, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.



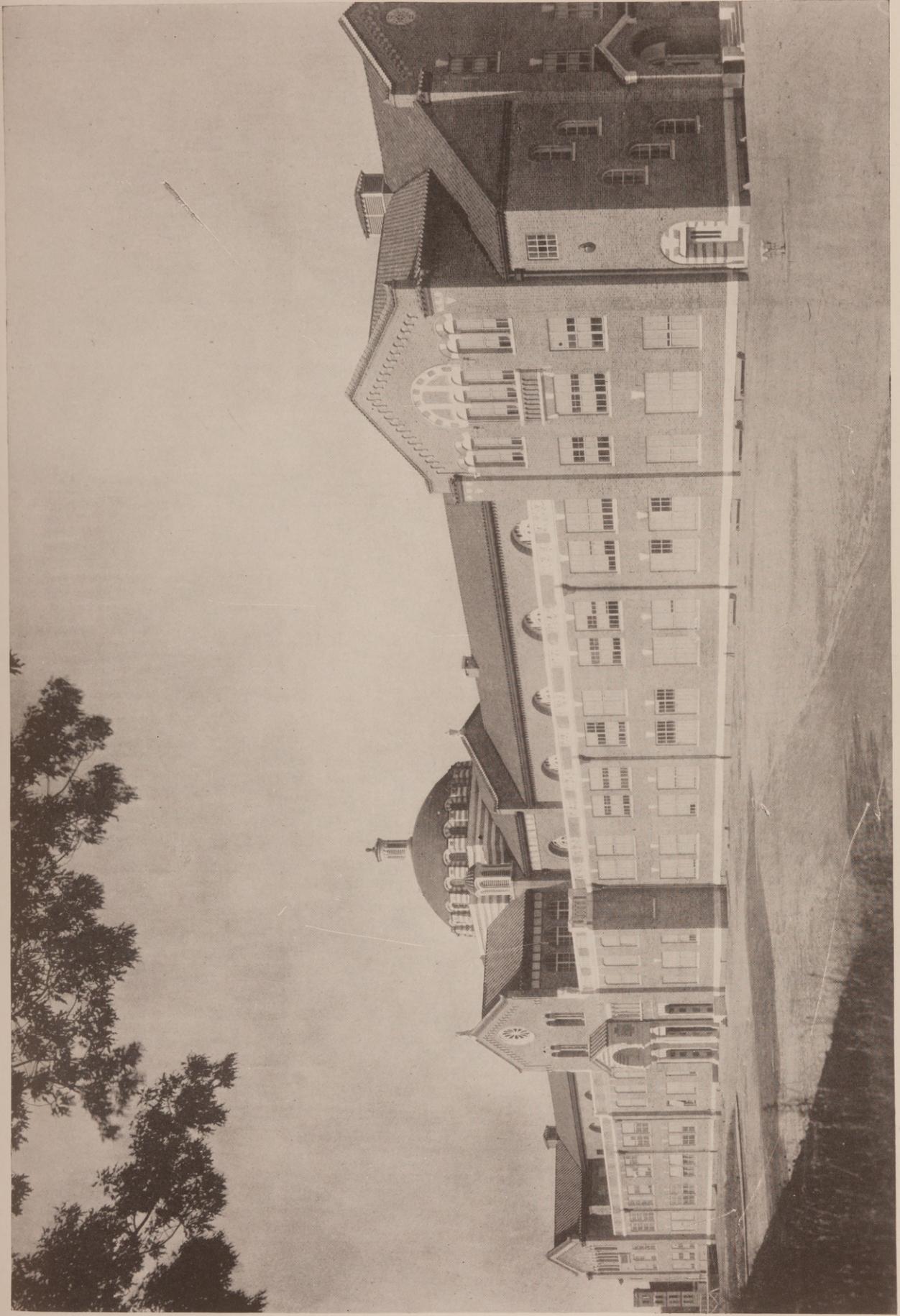
THE "BATTLE ABBEY," RICHMOND, VA.
BISSELL & SINKER, ARCHITECTS.



ENTRANCE DETAIL

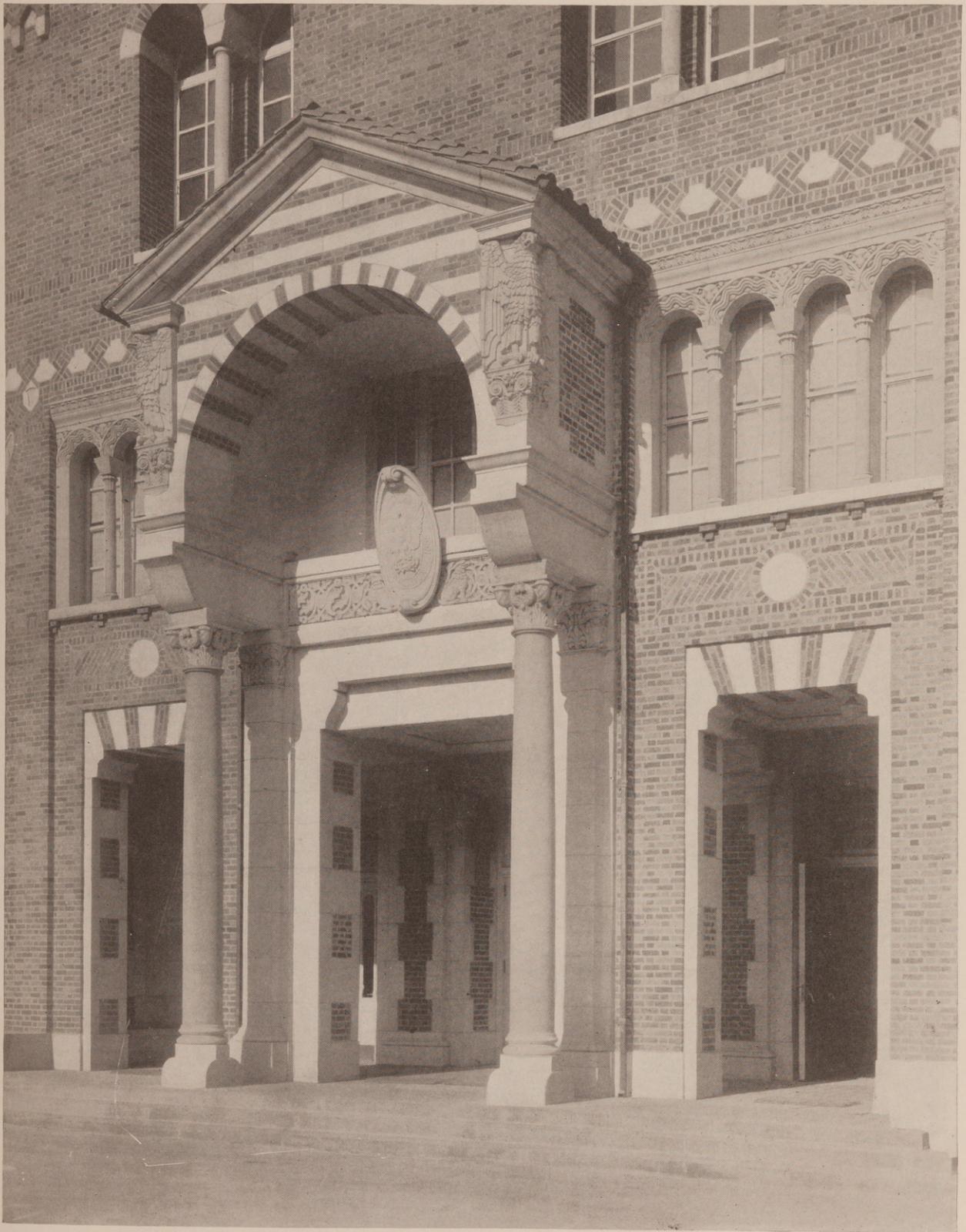
THE "BATTLE ABBEY," RICHMOND, VA.

BISSELL & SINKER, ARCHITECTS.



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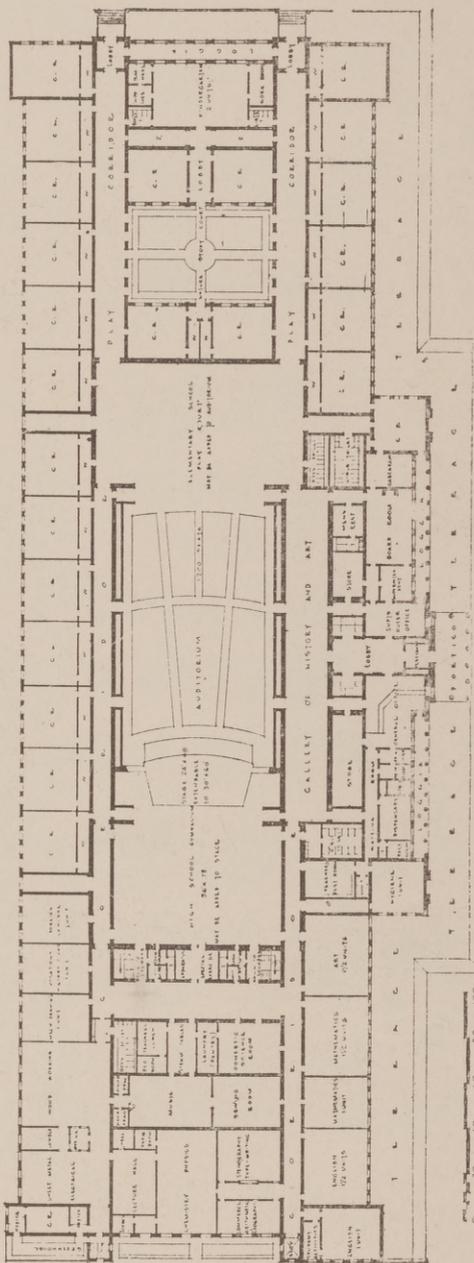
GIRLS' HIGH SCHOOL, ATLANTA, GA.
EDWARDS & SAYWARD, ARCHITECTS.



ENTRANCE DETAIL
GIRLS' HIGH SCHOOL, ATLANTA, GA.
EDWARDS & SAYWARD, ARCHITECTS.



THE HANDLEY SCHOOL, WINCHESTER, VA.
WM. R. MCCORNACK, ARCHITECT.



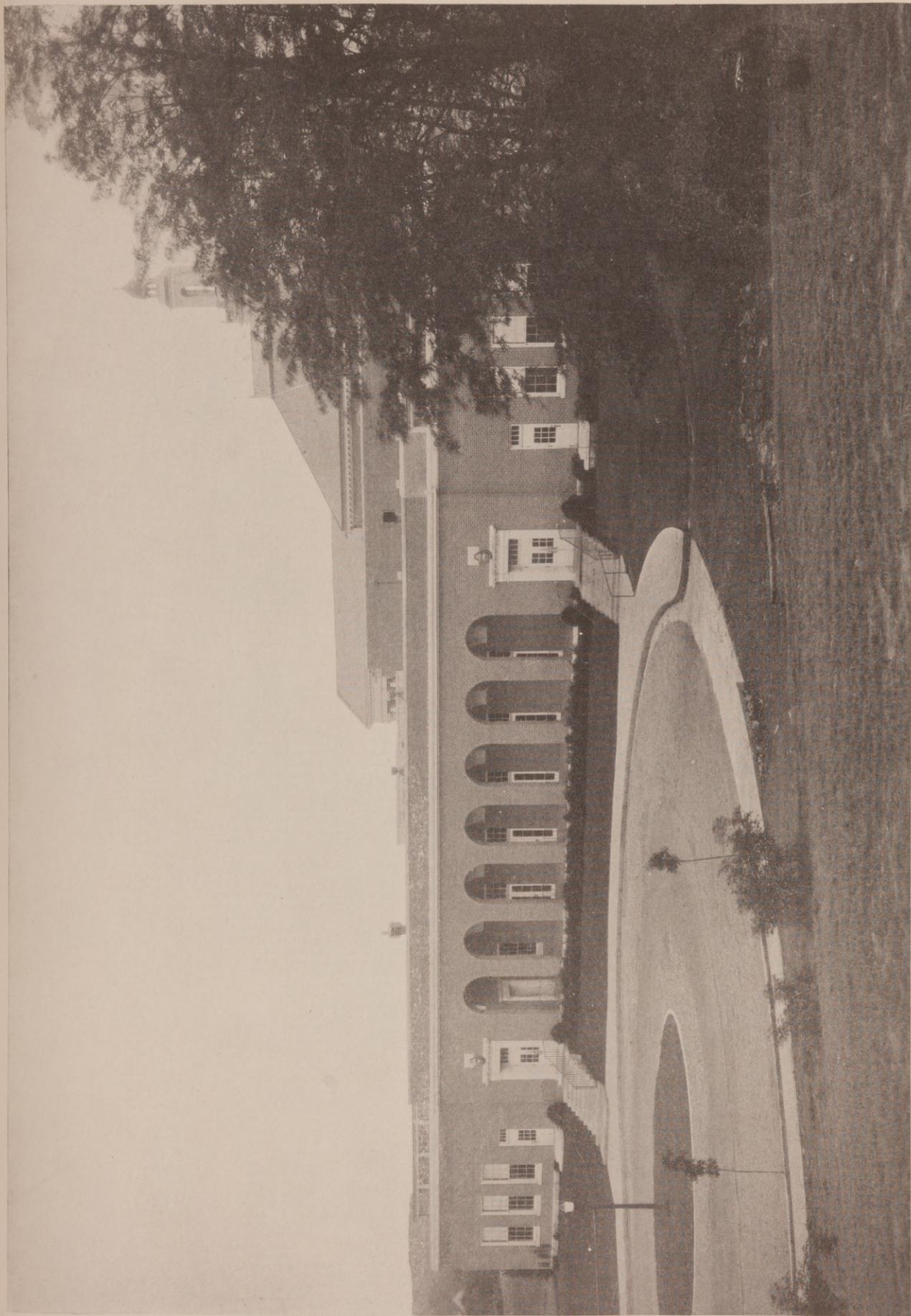
FLOOR PLANS
 THE HANDLEY SCHOOL, WINCHESTER, VA.
 WM. R. MCCORNACK, ARCHITECT.



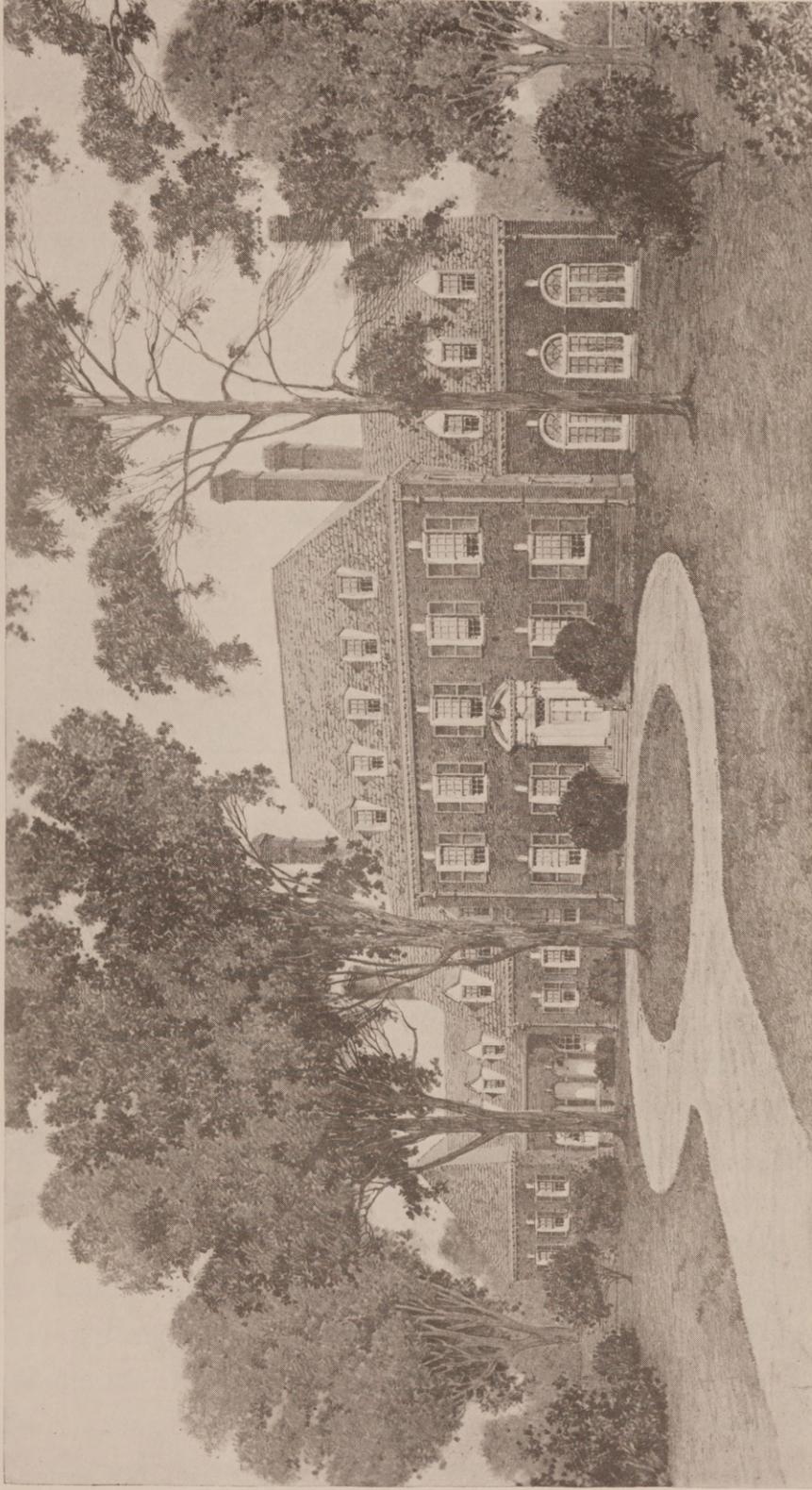
ENTRANCE DETAIL

THE HANDLEY SCHOOL, WINCHESTER, VA.

WM. R. McCORNACK ARCHITECT.



REAR VIEW
THE HANDLEY SCHOOL, WINCHESTER, VA.
WM. R. MCCORNACK, ARCHITECT.



HOUSE OF H. W. ELLERSON, ESQ., RICHMOND, VA.
W. DUNCAN LEE, ARCHITECT.

WHY EVERY SOUTHERN CITY

THE South is being observed today with no little interest by manufacturers, business men and prospective home builders throughout the Nation. They are watching the development of our southern cities with a critical eye and are expecting much from this section. The South is destined to become a great oasis for those who seek financial rewards, for those who love social intercourse at its finest, and for those who long for beauty and propriety in everything that goes to make a life worthwhile. Will the South be able to satisfy the demands imposed upon her by her neighbors from other sections? We think not unless we awake to the great responsibility.

There is no one thing in a city that so closely touches and influences the lives of its citizens as its buildings. In a city's business structures is told the story of commercial progress, in its factories we see future growth and prosperity, in its homes we have an index to the quality of its citizenship, in its civic buildings is shown what pride and culture the city fathers have builded, in its schools and colleges is predicted the future class of citizenship; in its streets and parks, where children play and its people intermingle day after day, we have the arteries that feed the life and build up the human structure of any city. It is then important that we give some thought to, and strive by every means to promote the amenities of life, health, safety, etc., by the improvement and control of architecture, and general embellishment of our cities.

In an address before the National Conference on City Planning, Washington, Mr. Charles H. Cheney, City Planner; gave some valuable advice and which we are pleased to quote.

"The greatest economic loss of our time is in the 90 per cent of bad building that we allow to go up in our cities. There is little or no excuse for it. Building inspectors in practically all the large cities will give you estimates, varying at most a few per cent, that only about 10 per cent of the plans for buildings built today are prepared by trained architects or others with any competency in design.

"Unless some check up, some architectural board of review, is set up as carefully to insist upon reasonable decency of design and color, as is now done by the building inspector in most cities as to safety of materials and framing, exits, light and air, etc., we cannot expect much improvement. The loss and waste will go on, the junk and depreciating ugliness of our cities will multiply.

"There are obviously two methods of ensuring decency of design. The first, and so far more common method, is by requiring approval of all plans of

SHOULD HAVE AN ART JURY

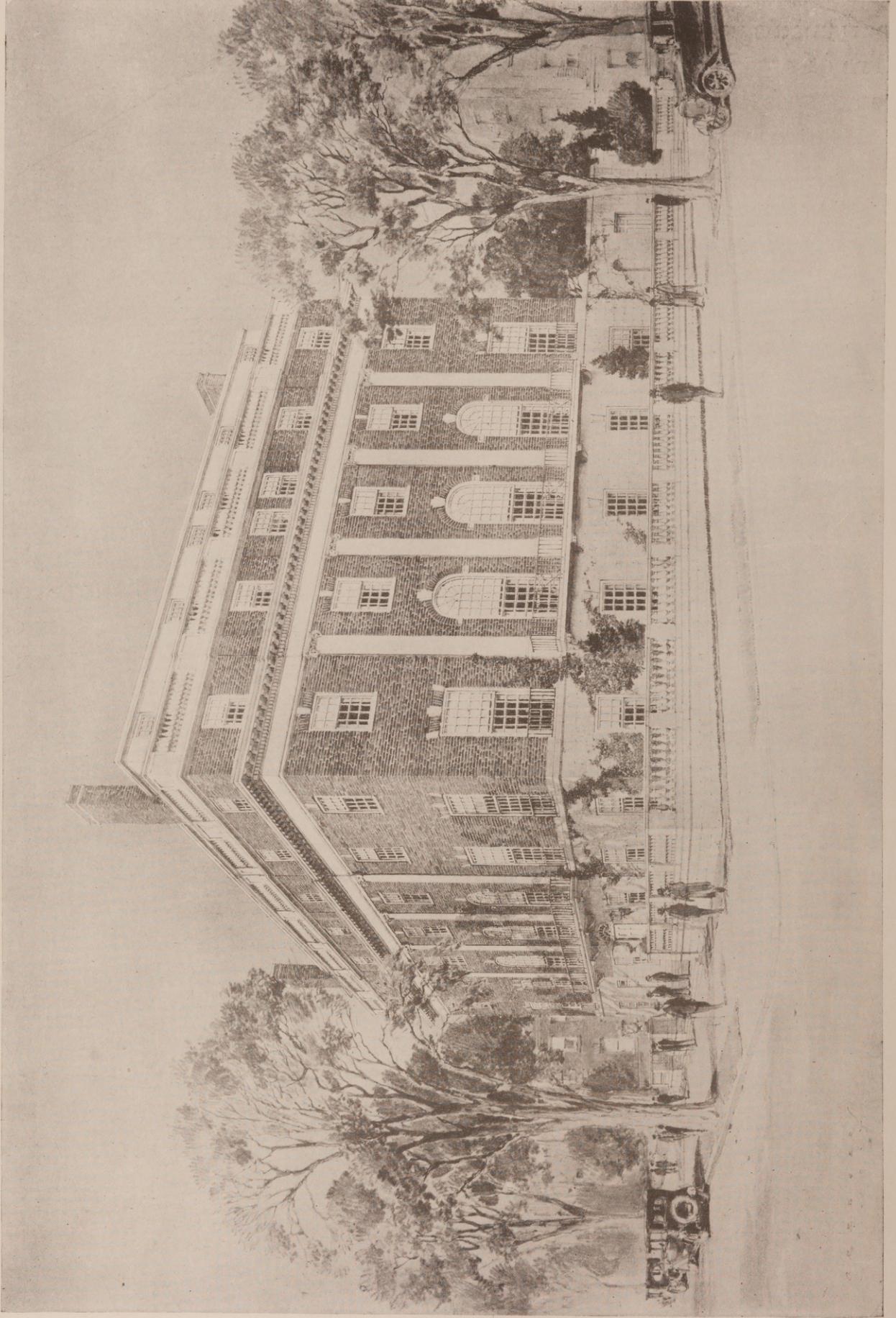
new buildings in a tract by covenant in the deed or declaration of restrictions. The other, and coming method, which undoubtedly will be used on a much larger scale, is by municipal checkup or inspection of design and color by the establishment of architectural boards of review under the police power of ordinance.

"We are beginning to have places in this country with similar ideals. A number of the new towns of Florida have started well. The proposed new New Orleans zone ordinance prohibits the modification, alteration, or construction of any facade out of architectural harmony with surrounding buildings in the Vieux Carre or old French quarter. Santa Barbara, Riverside, Palos Verdes, Santa Fe Rancho, among others in California, have taken or are taking distinct steps for architectural control and arcading of streets, group design of plazas and business buildings, establishment of arcaded towers out over sidewalks to relieve the terrible monotony of the checkerboard plan, etc.

"They say that people will listen better to the judgment of a group of men than to that of one man. Each architect is liable to lean towards one kind of architecture. Having two or more architects on the architectural board of review is liable to produce more variety, without losing harmony. A jury of three should be the minimum even for tracts of less than 100 acres. A majority of every jury should be trained architects or men nominated by the local chapter of architects, or will not have the necessary respect of the designers who must appear before it.

"The financing of an architectural board of review is most important. Good men cannot be expected to serve unless they are paid at the rate of experts. Several art juries pay their trained members each at the rate of fifty dollars per half-day session which, even so, hardly compensates an architect with a good practice for leaving his office. If the board is not endowed from the sale of land, a definite ten or fifteen per cent of the community association's annual maintenance tax should be set aside for the jury, as in the case of Montecito and Burbank, California, Art Juries.

"Any doubts sensitive architects might have about having their work received by such a board or jury is largely dispelled after one submission of plans. The good designers find ready allies in a good board. But all agree on the importance of setting up a competent barrier against this 90 per cent of bad design, or no design."



F. Otto R. Eggers, Del.

UNIVERSITY CLUB, MILWAUKEE, WIS.
OFFICE OF JOHN RUSSELL POPE, ARCHITECTS.

Some Early Architectural Gems at Richmond, Va.

By COURTNEY S. WELTON, *Architect.*

INSPIRING history often takes place in buildings of inspiring architecture or inspiring architecture creates an atmosphere conducive to high and ennobling events, as the reader likes. In either case, probably the most famous, or we would say the finest examples of Georgian Domestic architecture in America can be found in the state of Virginia, and Richmond contains no little amount of interesting examples. If one were making an architectural pilgrimage through Virginia he would be quite unwise to pass up Richmond. One does not need an introduction to this already so well known city nor is it necessary to go into its history, but it might be well to recall that it was founded in 1733 by Col. Wm. Byrd, II, who, for his grace and handsome appearance was known as the "Black Swan." Everyone knows of his famous home, "Westover," which has been published, republished, sketched, drawn and its delightful details measured.

Our consideration must be directed to several of the outstanding buildings now existing, and each fully studied if we are to know the early architecture of this fascinating city. Just as in all of our early American buildings we find many oddities of construction, much detail that makes us wonder why they did it that way and how they accomplished the feat. There are the unfortunate mistakes along with the very loveliest detailing that one can imagine. There is much to be learned from these old houses that can be applied to good advantage in present day design, but in order to derive the most good from a study of these examples one must put himself in the proper mood to look for and accept that which is good. An over-critical attitude will surely spoil for one's eye the really delightful things to be seen.

The home of Chief Justice John Marshall, at 9th and Marshall streets, is what might be termed



The Home of Chief Justice John Marshall, built 1810. Note the well designed and proportioned pedimented gable without the support of attached wings, connecting links, etc.

a typical Virginia Colonial "town" house, if you please.

Here the designer accomplished, in the writer's opinion, a really difficult feat; a correctly designed and proportioned pedimented gable without the support of attached wings, connecting links, etc. The wood work, inside and out, is nicely designed and of interesting detail. The two little entrance porches speak for themselves, in spite of the fact that one is so wide that two blinds cannot be opened; they have been closed since 1810, when the house was built.

The year 1810 also saw the building of the Governor's mansion, in Capitol square. Simple, straightforward treatment marks this as one of Richmond's "best." Notice here Temple of the Winds caps on the entrance columns, not so often found at that date. The interior is interesting for overdoors, mantels, an oval dining room, etc.

The building of Monumental Church, on the site of the theatre which burned in 1811 with the death of nearly one hundred people, brought to Richmond, Benjamin Mills. His design for this church won much approval. As it has been frequently published it is omitted here.

In 1812 Mr. John Wickham, one of the defense counsel for Aaron Burr, retained Mr. Mills

to design his home, now known as the Valentine Museum. The exterior is very plain, being stucco on brick and not in the best of repair. One finds much of interest on the interior, especially the stairway, which is as beautiful as can be found.

Another home by Mills, built in 1818, is that which was occupied by President Jefferson Davis, as the White House of the Confederacy, during the War between the States, and now the Confederate Museum. A striking characteristic is the small porch on the street entrance and the large one at the rear. This was a feature in many homes of the period.

On Franklin near 19th Street, is the oldest building in America still in use, erected for Masonic purposes exclusively. This Masonic Temple was built in 1785 and is still used by a Masonic Lodge. A reception was here given to General Lafayette in 1824.

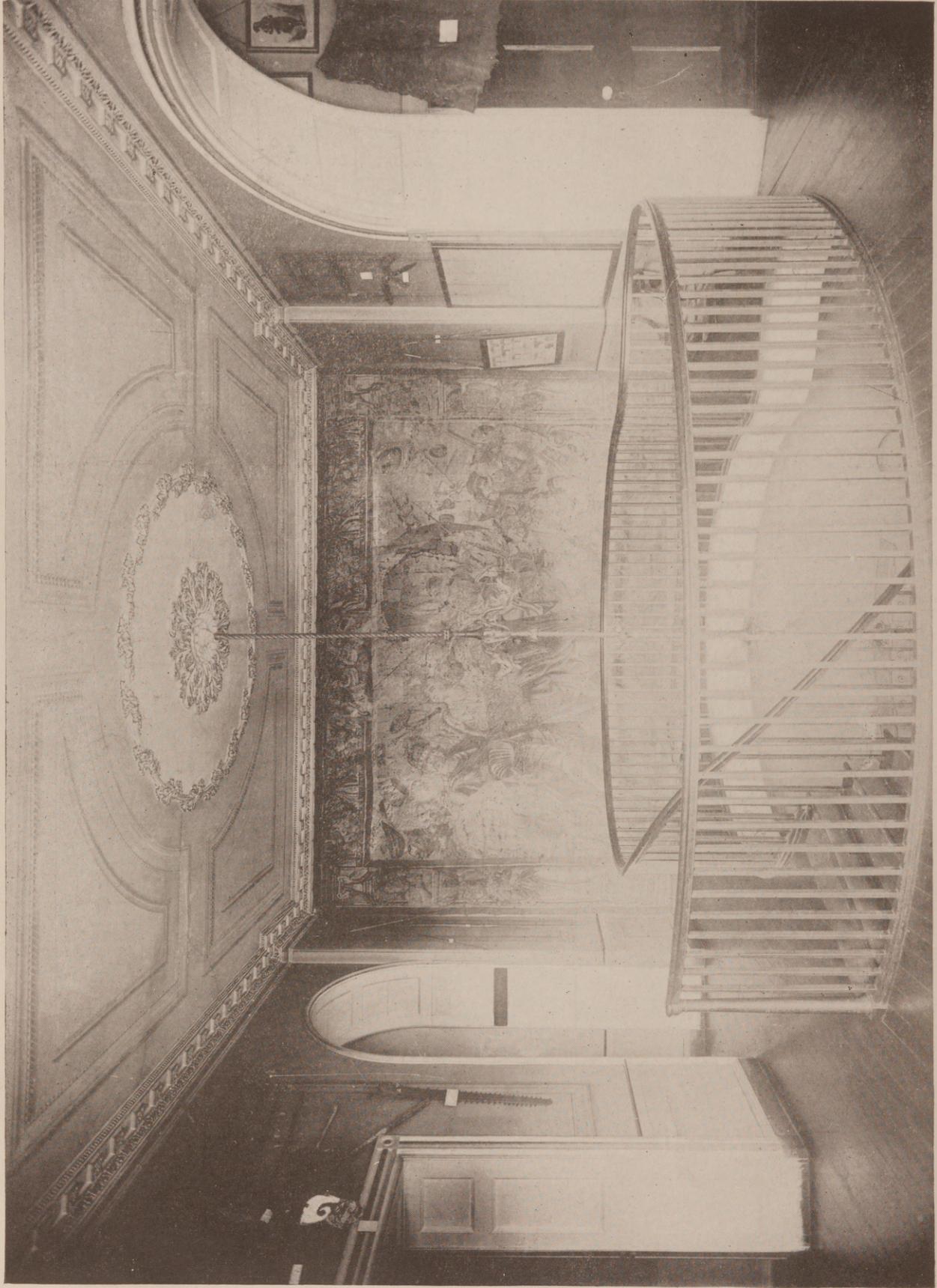
Of interest to the architect is the cornice and especially the mold that takes the place usually held by a cyma reversa. The building is a cube fifty feet on each dimension. There are many other lovely examples to be found in Richmond and which we regret cannot be shown in one single issue.



The Home of Chief Justice John Marshall, built 1810. The two entrance porticos are interesting.



STAIRCASE, THE VALENTINE MUSEUM, RICHMOND, VA. BUILT 1812.
BENJAMIN MILLS, ARCHITECT.



UPPER STAIRCASE, VALENTINE MUSEUM, RICHMOND, VA. BUILT 1812.
BENJAMIN MILLS, ARCHITECT.



GOVERNOR'S MANSION, RICHMOND, VA. BUILT 1810.



LIVING ROOM. GOVERNOR'S MANSION, RICHMOND, VA. BUILT 1810.

THE OPEN FORUM

News and Views of and by the Profession

"STANDARDS."

THE writer is a firm believer in standards, standard grades and standard methods. He believes that in most cases, materials should be specified by grades and rules established by nationally recognized trade associations, Bureau of Standards specifications, standards of American Society for Testing Materials and standards of other technical societies. The standards of A. S. T. M. for Portland cement, and a few other items, are recognized universally. Why not the complete list of building materials?

Unfortunately, local custom becomes so firmly established that it is difficult to change. Dealers are willing to cooperate but are not always familiar with national standards, or even with trade association rules which govern. They carry material which will comply with local building code requirements but the extremes and inconsistency of codes are well known.

The writer has served on committees in two cities, making attempts to establish a better understanding between all concerned. In one case, a joint committee of material men, contractors and architects, the committee felt that it had accomplished something, but its recommendations were followed by very few and results were discouraging. In another case, a letter was sent to practically all paint and varnish manufacturers listed in Sweet's, inquiring as to which of their brands complied with certain Bureau of Standards and Federal Specification Board specifications. A few definite answers were received.

The Associated Tile Manufacturers, Associated Metal Lath Manufacturers, and similar associations, not only including grading but also recommend methods of installation. In spite of this, little advantage is taken of them and local custom governs.

The nomenclature of stucco finishes as given in trade literature is interesting. The Portland Cement Association evidently has made an attempt to establish names for definite finishes but similar finishes are given different names by U. S. Gypsum Co., and others.

The writer thinks an exchange of opinions and experiences would be of interest.

—John W. Vickery, Architect,
St. Petersburg, Fla.

THE GENUINE VS. THE SUBSTITUTE

THE architectural profession today is trying by every method possible to get away from substitutes of any kind, to use materials, even if they have to be selected from stock, that are genuine in themselves. If I were a manufacturer I would fight every effort toward substitution that would affect my business. Let's be genuine if nothing else. Let us approach our problems always from that angle—better appearance and durability and *genuineness*. Those are three factors on which we should commingle. In that combination we can produce work worth while. But there is yet more.

Architecture in the past, in Greece, in Rome, in the Renaissance, was always designed in terms of the material to be used and man, who executed the work. Today, why should we not design in terms of the material to be used, man, and the machines that play such preponderating parts in modern execution? Manufacturers as well as architects must learn this lesson.

Just plain business, adding up the column, finding that your profits are a little greater this year than the year before, may be satisfaction; but it is insufficient in itself. Producers have the opportunity to get out of their business just as much pleasure and satisfaction as any artist who, sitting in the open, paints the setting sun, or a distant cloud, or a meadow, or a bit of green, who enjoys working although he can barely earn a living in the process. When manufacturers have that creative faculty and that satisfaction that comes when a man produces something beautiful—the same thing that carries on the architect and painter—achievement and happiness will follow.

—Harvey Wiley Corbett, Architect,
New York City.

SOMETHING TO THINK ABOUT.

THE American Institute of Architects has drafted a new code of ethics, one of the nine "canons" of which reads in part:

"An architect will not advertise for the purpose of self-laudatory publicity, but publicity of

the standards, aims and progress of the profession is to be commended."

So far as we know, no advertiser in any line advertises "for the purpose of self-laudatory publicity." Advertising is generally done for the honest purpose of selling the goods or service one has to offer.

This architectural "canon" throws an interesting light on this whole question of professional advertising in its confusion of publicity with advertising. The real trouble is that, failing to differentiate between straight-forward advertising of a character that any professional man or firm could do in the best of taste and with all proper modesty, and laudatory "publicity," professional men are prone to assume a holier-than-thou attitude toward legitimate paid advertising while pulling all the wires they can to secure laudatory publicity free and without the "self" showing through.

To be more specific, an architect might with perfect propriety publish in paid advertising space a page showing the residence of Mrs. B. Stuyvesant Cabot, or a picture of the Village Hall at Greenfield, and under it a simple description of the building and his name as architect. That would be a perfectly proper and a rather effective advertisement—a sample of his professional skill. But it is more professional, seemingly, to get this same picture and information (through more laudatory if possible) into the same publication in a roundabout way (over the editor's desk) without paying for it.

—*Advertising & Selling.*

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SENIOR architectural draftsman, age 37, very competent. Handle work including preliminary studies to completed details. Very sketchy. Assist with specifications. First class references from last employer. Desire southern location where faithful, meritorious services would offer future opportunity. Services available now. Address—White, P. O. Box 1598, Atlanta, Georgia.

PRICE CUTTERS EASY TO FIND.

WHO is going to do your work?" I asked my neighbor, a physician who never before built a home and who now is having a considerable addition to his residence constructed.

He gave me the contractor's name.

"Was he low bidder," I asked.

"Well, not at first," the doctor replied. "But he made me an offer after the bids were in. They were all too high on some tile work and he made enough cuts there and on other items to be low."

This owner is the kind who builds once in a lifetime. Yet he knew that among seven bidders, all of them considered by his architect eligible to bid on the work, one at least would be found who would cut his price to get the job.

The point is that building contractors have not yet built a reputation for abiding by ethical conduct. The one-time builder knows as well as the man in the game that he can find a price cutter. And the correction of this situation can come only from the contractor. The man who wants a building erected is not concerned with builders' ethics. They are important to him but he seldom recognizes it, and it is rare that he will let his pocketbook suffer to keep up standards in the other fellow's business. If he can get his building cheaper because a reputable contractor cuts his bid, he'll accept that saving. Only the contractor himself can improve his reputation. He can only get a better price by demanding it and sticking to his demand.

—*Constructor.*

MILTON S. OSBORNE.

MILTON S. OSBORNE has been awarded a University Fellowship in Architecture at Columbia University for the college year 1927-28. He received his Bachelor of Architecture degree from Ohio State University, and Columbia University, and is an Associate Professor of Architecture at Alabama Polytechnic Institute, now on leave of absence. He is a member of the Alabama Chapter of the American Institute of Architects;

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