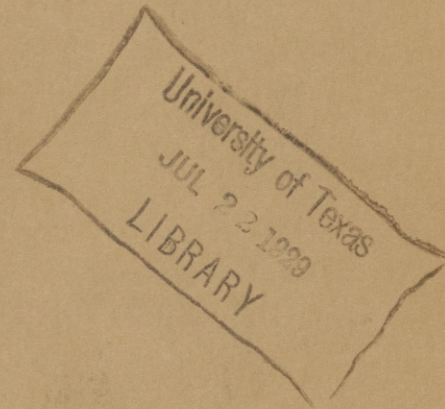


# SOUTHERN ARCHITECT

*and* BUILDING NEWS



JULY  
1929

THE SOUTH'S ONLY JOURNAL OF ARCHITECTURE AND BUILDING

..... SINCE 1882 .....

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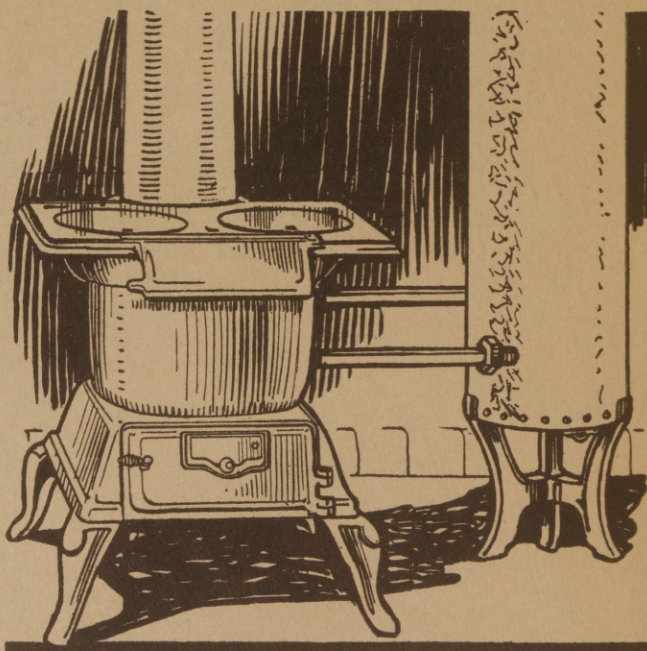
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# The Editor's Annotations



IS YOUR WORK WORTH MORE THAN 10%?

ALMOST over night there has arisen along the architectural horizon of the South a faint but easily perceptible cloud, not sufficient within itself perhaps to cause any alarm or materially affect the welfare of southern architects. However, if the velocity of the wind should increase it is likely that a situation will come up whereby the whole fabric of professional ethics in the matter of fees for architectural service might have to undergo a rather painful operation. Unless some step is taken before many moons have passed over southern skies to prevent this condition coming to pass, we venture the assertion that the dark cloud will be over us long before we are safely entrenched within our storm cellars.

Dame rumor has been whispering into our editorial ear quite persistently recently of foreign architects coming into the South and grabbing off big commissions that rightly belonged to southern architects, and what's more we are given to understand their clients are boasting of the fact that they had to pay their architect more than ten per cent. This does not sound so good to say the least, when we happen to know that about the best an architect practising in the South can do is six to eight per cent on commercial work and eight to ten per cent on residential jobs.

There may be a few architects scattered throughout the country who are practising architecture purely for the love of it but you can count them on your two hands and eliminate the thumbs altogether. This leads us to remark that if these fellows can come South from the East and West and do their work just as satisfactorily as southern men can do and still pull a higher commission fee from their clients then more power to them. Our observation over a period of years is quite convincing that the work done by local architects in cities throughout the South stacks up equally as well, and in more cases than not, better than work done by foreign men when you come right down to brass tacks and make comparisons in cost and satisfactory performance of the completed buildings. Then, we would like to know why some sophisticated southern people will go out of their way to splurge themselves to a building they have to pay a higher per cent on when the same work can be done for less than ten per cent? There seems to us to be three answers to this question—either southern architects are not receiving a fair price for their services or foreign architects are

being overpaid—the third answer might insult the intelligence of somebody's client so we will refrain from making further comment.

There is a great amount of outside capital being invested in the South today and perhaps it is natural that architects from the East and West where these investing organizations have their home office should be given first consideration and entrusted with the design, plan and erection of their buildings in the South. We wonder some time if these capitalists really do consider the economic factor involved in engaging the service of an architectural office which is entirely unfamiliar with climatic conditions, the labor situation and existing material prices in the South. We are firmly convinced from certain experiences which have been brought to our attention that should a comparison be made of the ability of southern architects and that of architects from other sections to produce a given building with a given sum of money, the southern men would stand out head and shoulders above their foreign brothers. This is no reflection on the architects from the East or West but it is a simple matter of being familiar with certain conditions that do in reality influence to a great degree the actual cost of the finished structure.

Why is it that quite often when an eastern or western architect secures a job in the South a southern architect or architectural firm is named an associate? It is because that client or that architect realizes that it is good economy to do so. We happen to know of an instance where the southern associate insisted on changing the specifications by his eastern colleague and by doing so saved the client twenty thousand dollars on a single item. We also know of several cases where the architect requested his southern associate to write the specifications acknowledging that he had no earthly idea as to how it should be done to meet certain conditions that existed here in the South. And mind you these instances which we have cited are shortcomings of two of the leading architects in the East. It is sad but true that the associate architects on these works received only two per cent while the architect up East collected a very nice four per cent.

If foreign architects can secure a larger per cent for their service here in the South it looks like southern architects could do likewise. It's about time southern architects were acting as architects and not associates on the big work.



Entrance Door,  
An Eighteenth Century Virginia House

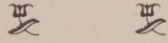
*Southern Architect  
and Building News  
July, 1929*

# SOUTHERN ARCHITECT *and* BUILDING NEWS

VOLUME 55

JULY, 1929

NUMBER 7



## A Restoration Problem

BY MARY ROLLS DOCKSTADER

*Levy & Clarke, Architects*

**A**N architect seldom comes in contact with a client whose appreciation and judgment of the qualities of a really fine old piece of architecture is sufficient to warrant him encouraging rather than discouraging its duplication for present day use. In the case of the house which Levy & Clarke recently completed for Mills B Lane, Esq., at Savannah this unusual circumstance was encountered by the architects.

The work of the architects in handling this problem is of more than passing interest. Whether you find your inspiration in the classicism of the eighteenth century or in the modernism of the twentieth, you cannot fail to be sensible of the beauty and grace of this restoration. Dignified and refined, with its white stucco walls, green shutters, well balanced fenestration, a perfectly scaled portico and interesting Palladian window, facing as it does the tropical beauty of Forsyth Park it stands as a living tribute to the good taste of its builders and will perpetuate a work of architecture, noble in itself, that no doubt will soon be swallowed up with the encroachment of commercial buildings.

The problem presented the architects was to duplicate as near as possible the old house on Abercorn Street which is known familiarly to Savannahians as the "old pink stucco" house. To more fully understand the significance of the architects problem and that you might better appreciate the results as you see them in the illustrations of the Mills B. Lane house, a brief history of the original example from which the architects had to work should prove of interest.

The lot upon which the "old pink stucco" house now stands was sold in 1771 by Joseph Clay for six hundred and fifty pounds, the lot being sixty by one hundred and eighty feet, to James Habersham, Jr., the son of the James Habersham who came to Georgia in 1737. The senior Habersham was Secretary

of the Province, and acting governor during the absence in England of Governor James Wright in 1771. He was also a partner in the first importing and exporting firm of Savannah, in which business his son, James junior, followed him.

It appears that James Habersham, Jr., did not immediately build on this property. At the time of building the house, the records show that Joseph Clay built it and financed it for James Habersham and that up to 1789 no brick buildings stood on the lot, but there is evidence of some frame structures. Mr. Habersham evidently built beyond his means as the court records tell us. Clay levied on the east half of the lot and the brick building thereon in 1789. So it is well established that this house was not actually built until shortly before 1790. In 1800 the house was bought at public sale by Hester Habersham, widow of James, Jr., for \$2,300. In 1802 Thomas Willing acting for the United States Bank bought the property for \$9,000, and it was again bought in 1811 by the Planters' Bank of Savannah for \$15,500.

A description of the original house will give you a clear idea of the fidelity with which the architects went about their work.

It is constructed of smooth stucco over brick, two stories above a low basement, and without dormers. There is a chimney at either end of a stepped gable, and quoined corners. The doorway is unusual—instead of the customary six or eight-panel door this one has a greater number of small, square panels, with fanlight above, and a lattice design at either side formed of narrow mouldings. Above the doorway, and lighting the second-floor stair landing, is a handsome Palladian window. There is a fairly large Doric portico with wrought-iron railings between the columns, formerly surmounted by a graceful white balustrade. This must have added a pleasing touch of lightness to the building's otherwise plain exterior.



ENTRANCE DETAIL, MILLS B. LANE HOUSE, SAVANNAH, GA.

The addition to the north side occupies the site of the former garden, while the ugly cornices over the windows were added in late years.

In the restoration in the new building, every exterior dimension and detail was duplicated to the smallest fraction of an inch. In the rebuilding of the main spiral stairway, fragments of the original were on the walls and the first floor, the outlines of which were all carefully followed. The iron work is an exact replica and every slab of marble in the por-

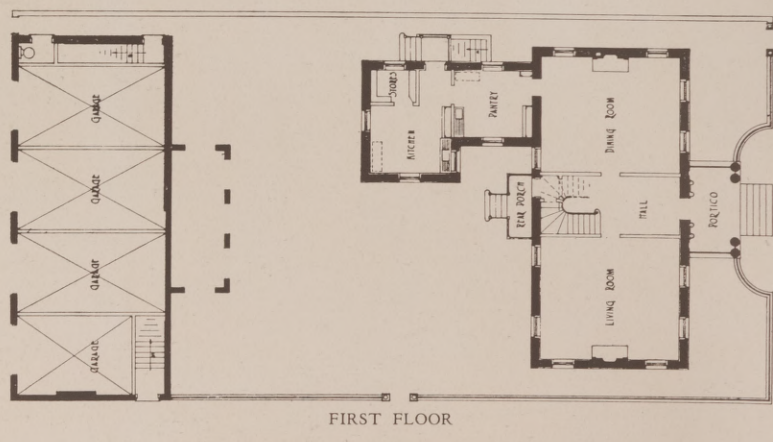
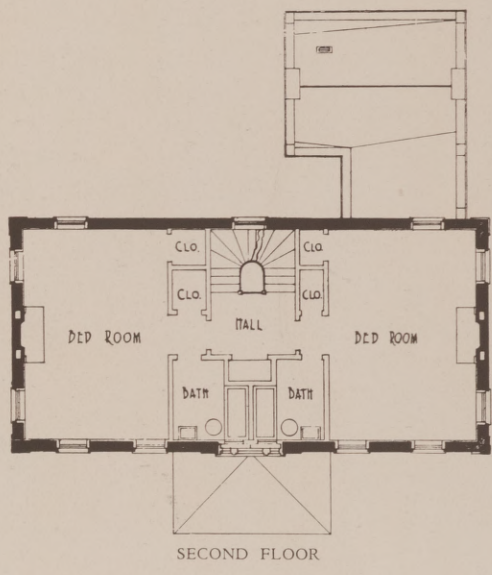
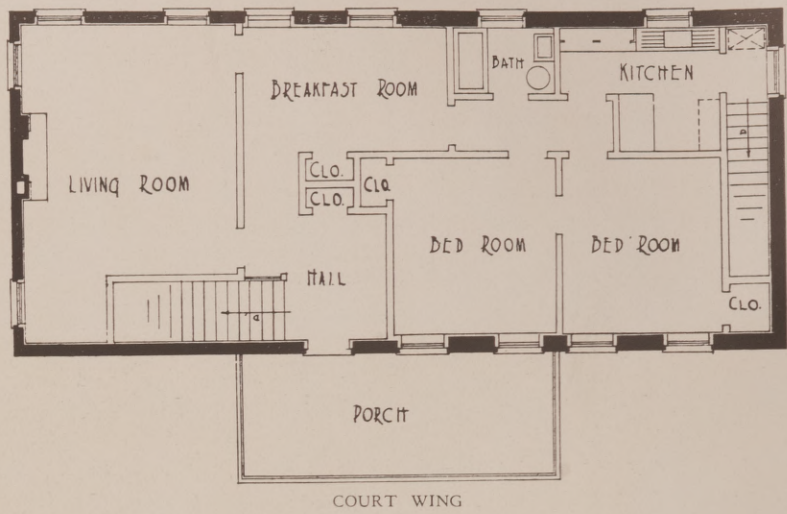
tico was carefully measured and reproduced. One of the greatest problems was the restoration of the stucco to imitate the original. Analysis of the original showed that it was made of lime and sand, the lime being procured from the pulverizing of oyster shells. The sand was of an unusual pearly color. In the restoration this old "Tabby" was carefully produced so as to obtain the original color and texture.

The house is now occupied by Mr. William Murphy, the president of the Citizens & Southern Bank.



THE HOUSE OF MILLS B. LANE, SAVANNAH, GA.

LEVY & CLARKE, ARCHITECTS



HOUSE OF MILLS B. LANE, SAVANNAH, GA.  
 LEVY & CLARKE, ARCHITECTS



# Hunting Lodge of Bayard Dominick

*Willis Irvin, Architect, Augusta, Ga.*

THERE is no section in the Eastern part of America, so filled with romantic associations of the past, as that Coastal Country between Georgetown, South Carolina, and Brunswick, Georgia. It was the happy hunting ground of a former nation and of the early settlers along the South Atlantic Seaboard. Today we find lodge houses of many of the country's best known sportsmen nestling here and there in the wooded forest.

In this area lies Gregory Neck Plantation, the hunting preserve of Bayard Dominick of New York. Coming in from the Coastal Highway, through miles of woodland over an old plantation road, the scenery is picturesque and beautiful. Small white boarded cabins with mud chimneys, rest serenely among the live oaks, these homes of tenant farmers add interest to the picture.

At the end of a broad open field which rolls be-



*Photos: By Tebbs & Knell, Inc., New York City*

ENTRANCE DETAIL, BAYARD DOMINICK SHOOTING LODGE

yond the forest, the lodge house is seen amid a cathedral of green and gray. The whitewashed brick walls and graceful columns are strongly contrasted with the wonderful old live oaks, magnolias and carmelias.

Approaching the house the road takes a wide bend, giving the visitor a full picture of the winding river beyond the house, the golden marsh land and pine woods across the stream. The superintendents' cottage, stables and kennels add to its completeness. The house is located almost on the exact spot, where some two hundred years ago one of the earliest mansions was erected. Nothing remained of the old home but the foundations, composed of huge English brick used as ballast no doubt for sailing vessels in the earlier days.

With such a background the architect's problem of selecting a style for Mr. Dominick's lodge house was already determined. The house is in that style of Colonial and Georgian Architecture so characteristic of the Southeastern States in the early days. Simple and sturdy lines depending entirely on mass and proportion for its impressive effect. The main

portion consists of the two-story porch, entrance hall, dining room and living room with an open terrace on the river side. On the second floor in the center are the owner's bed rooms. There are two subordinate wings, one houses the guests while the other wing is taken up with the service. These wings are placed at such angles that sunlight can be had to the maximum advantage in every room.

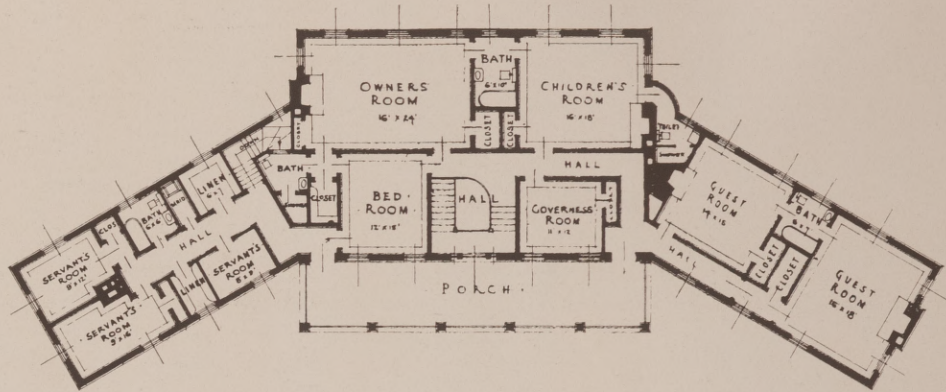
Within the house there is an atmosphere of simplicity, a feeling of quiet and restfulness, freedom from cares and the responsibility of many servants. A simple Colonial stairway is the feature of the wide hall extending through from porch to terrace. The living room is most pleasing with its low ceiling, deep set windows and attractive mantel with book shelves on either side. Huge bricks from the foundation of the house have been effectively used for mantel facings in all rooms. The dining room, gun room and bed rooms are all unpretentious, comfortable and livable. Such rooms you always found in the fine old houses erected in those good old days when servants were no problem and prohibition no issue.



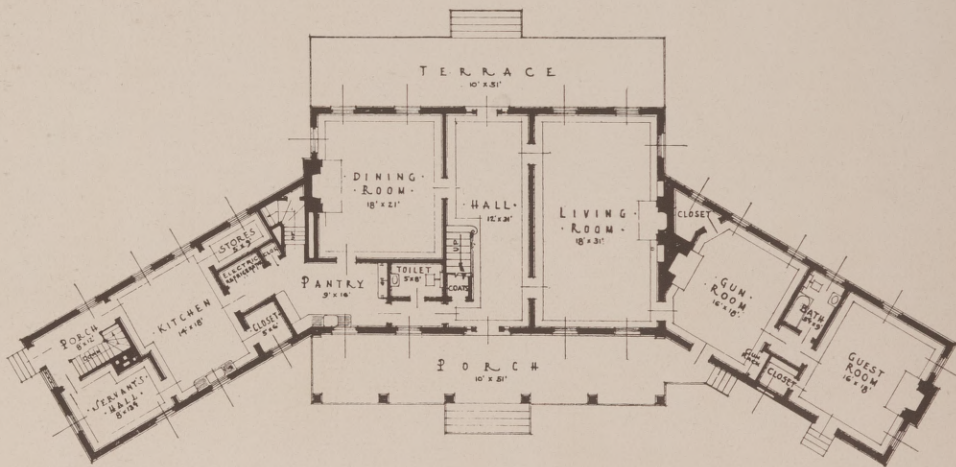
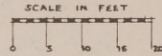
REAR VIEW, BAYARD DOMINICK SHOOTING LODGE



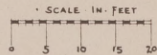
THE SHOOTING LODGE OF BAYARD DOMINICK NEAR GEORGETOWN, S. C.  
WILLIS IRVIN, ARCHITECT, AUGUSTA, GA.



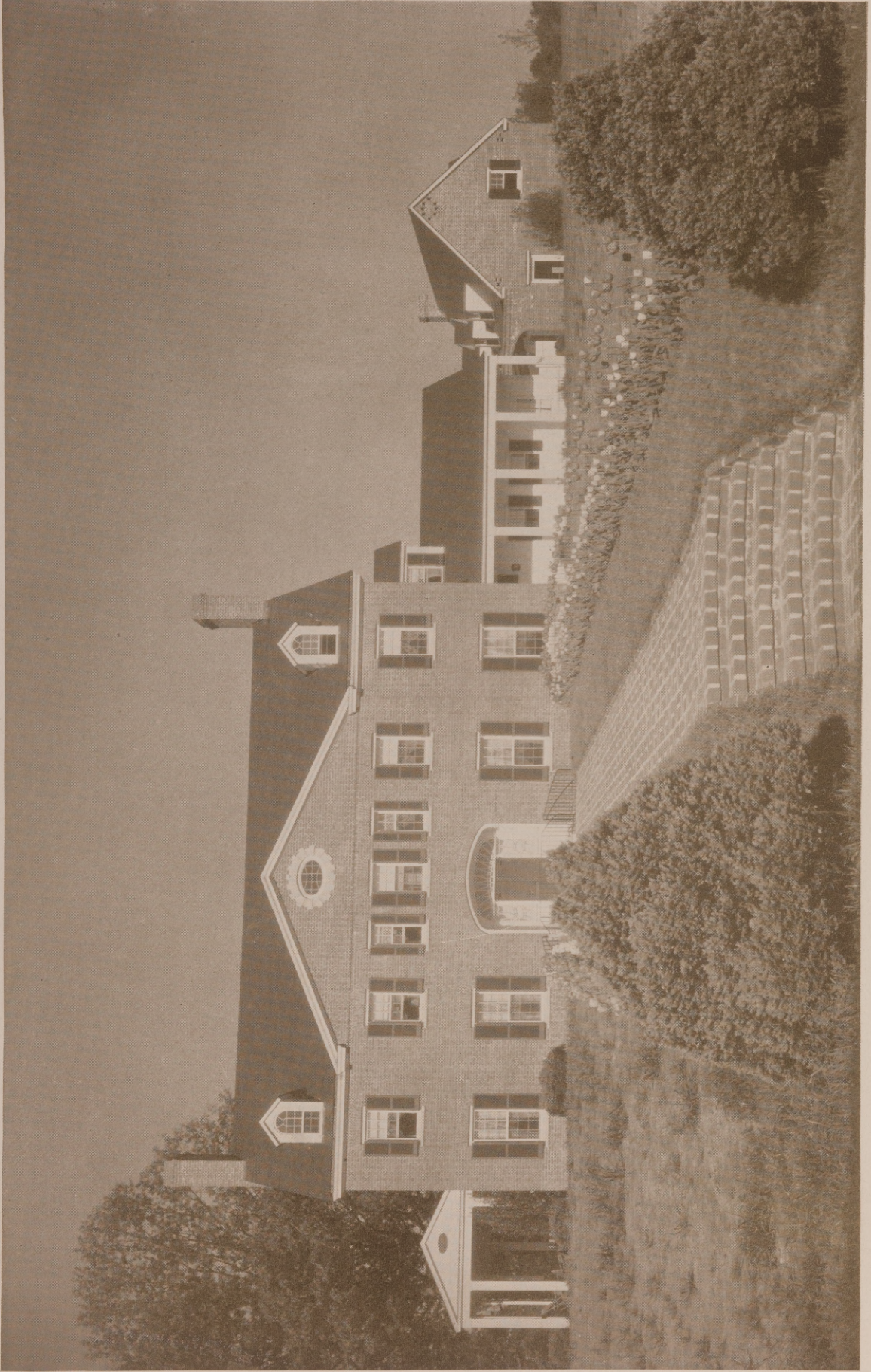
SECOND FLOOR PLAN



FIRST FLOOR PLAN

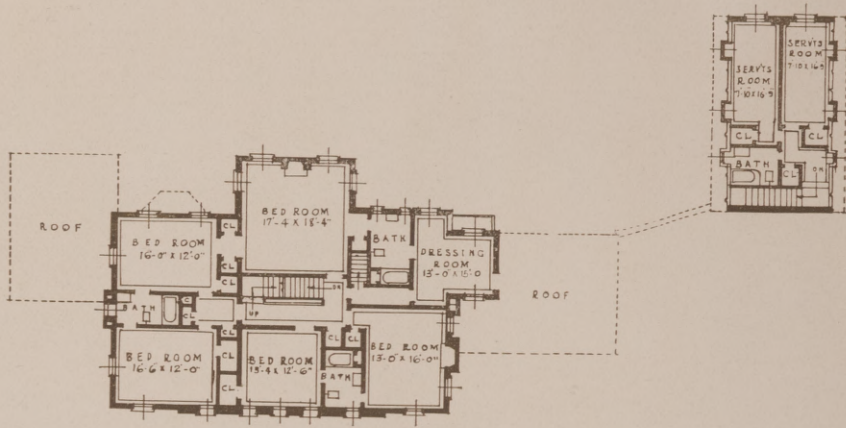


SHOOTING LODGE OF BAYARD DOMINICK  
WILLIS IRVIN, ARCHITECT, AUGUSTA, GA.

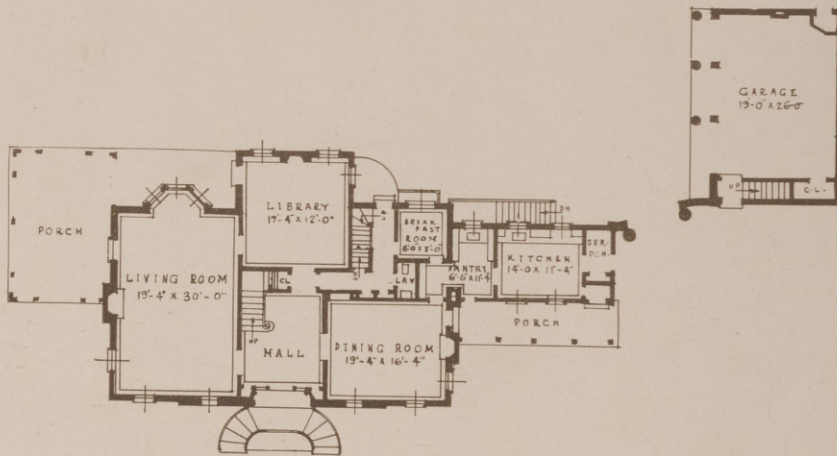


Photos: By Tebbes & Knell, Inc., New York City

HOUSE OF A. L. JAMES, ESQ., CHARLOTTE, N. C.  
M. E. BOYER, JR., ARCHITECT



SECOND FLOOR



FIRST FLOOR

HOUSE OF A. L. JAMES, ESQ., CHARLOTTE, N. C.  
M. E. BOYER, JR., ARCHITECT



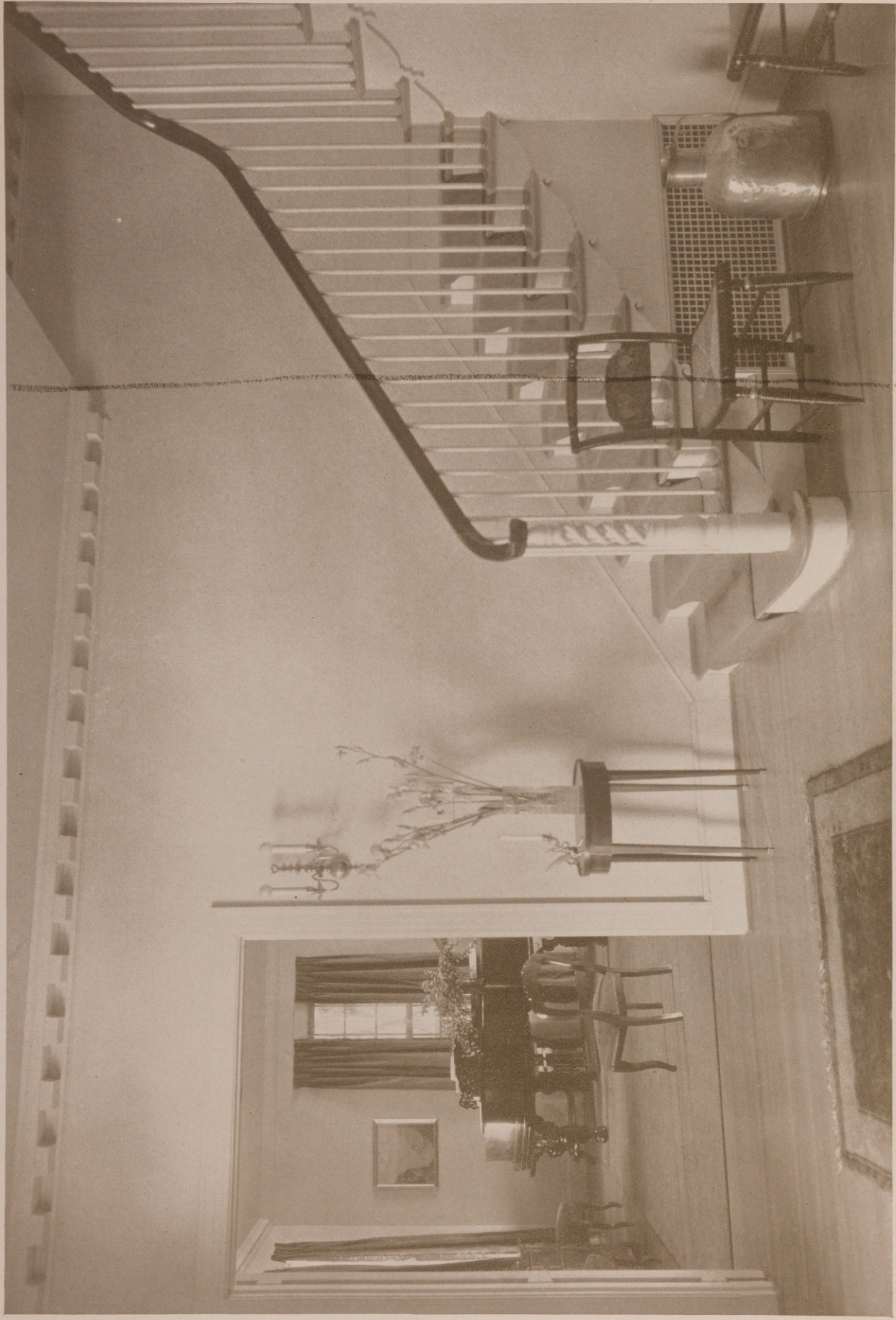
ENTRANCE DETAIL

HOUSE OF A. L. JAMES, ESQ., CHARLOTTE, N. C.

M. E. BOYER, JR., ARCHITECT







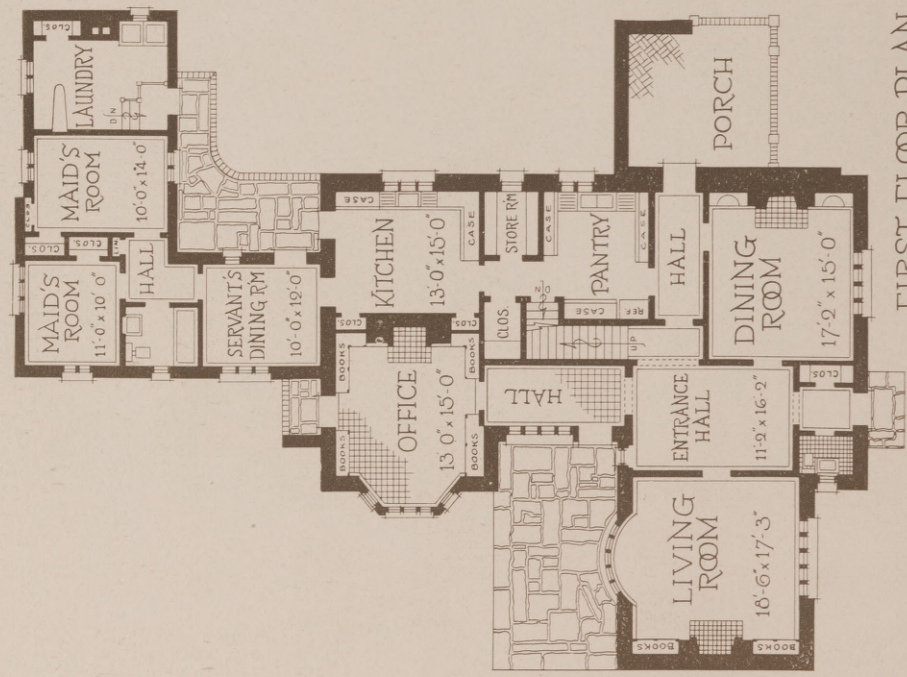
STAIRHALL  
HOUSE OF A. L. JAMES, ESQ., CHARLOTTE, N. C.  
M. E. BOYER, JR., ARCHITECT



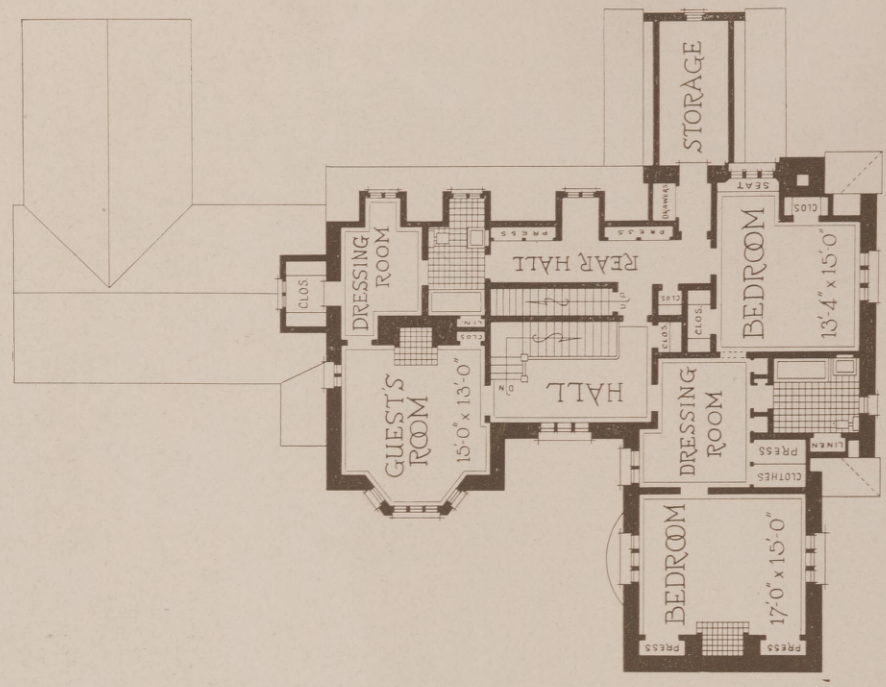


Photo: By Harold Bagby

HOUSE NEAR CHARLOTTESVILLE, VIRGINIA  
W. DUNCAN LEE, ARCHITECT



FIRST FLOOR PLAN



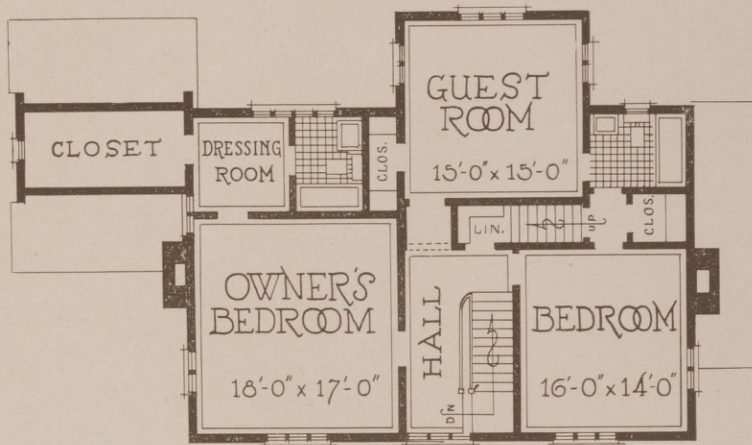
SECOND FLOOR PLAN

HOUSE NEAR CHARLOTTESVILLE, VIRGINIA  
 W. DUNCAN LEE, ARCHITECT

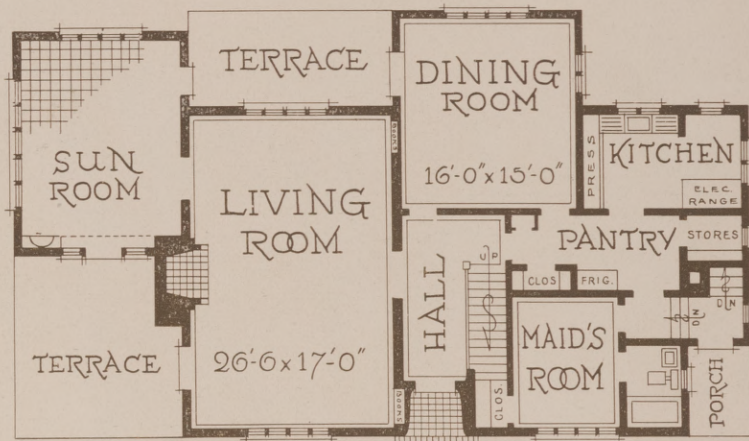


Photo: By Harold Bagby

HOUSE OF W. DUNCAN LEE, RICHMOND, VA.  
W. DUNCAN LEE, ARCHITECT



SECOND FLOOR PLAN.



FIRST FLOOR PLAN

HOUSE OF W. DUNCAN LEE, RICHMOND, VA.  
 W. DUNCAN LEE, ARCHITECT



LIVING ROOM DETAIL

HOUSE OF W. DUNCAN LEE, RICHMOND, VA.

W. DUNCAN LEE, ARCHITECT







Photos: By *Tabbs & Knell, Inc., New York City*

POST OFFICE BUILDING, UNIVERSITY OF ALABAMA, TUSCALOOSA, ALA.

MILLER & MARTIN, ARCHITECTS





POST OFFICE BUILDING, UNIVERSITY OF ALABAMA, TUSCALOOSA, ALA.  
MILLER & MARTIN, ARCHITECTS



# House of Gilman Prichard, Augusta, Ga.

BY E. LYNN DRUMMOND

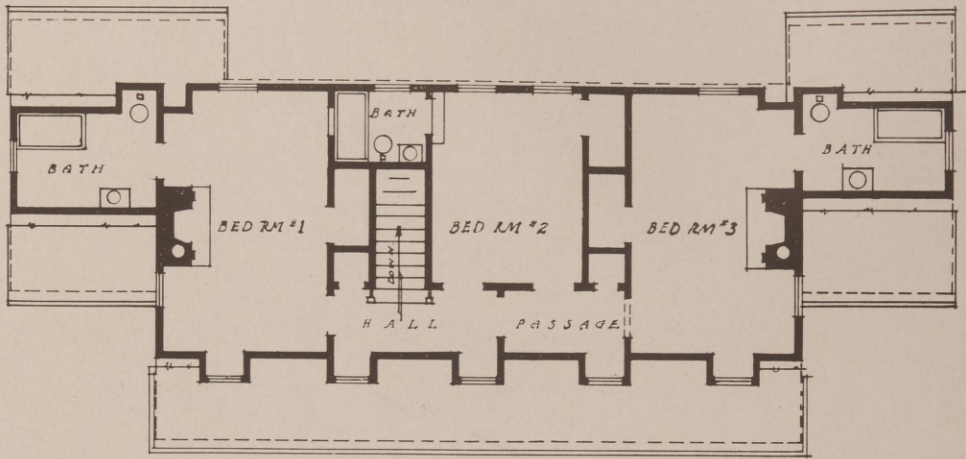
MANY years ago when Augusta's residential district was that section now known as downtown, long before winter resort hotels or a winter colony were thought of, a number of her wealthier citizens built summer cottages on the sand hill to the west to escape the heat of the valley. Many of these cottages still stand, surrounded by beautiful gardens and quaint picket fences, have

been modernized, kept up, and are now the center of the city's fashionable life. The type has an atmosphere of its own, an atmosphere of hospitality, and so when the Gilman Prichards of Concord, Mass., bought a little patch of wooded land on Cumming Street just back of Milledge Road and named it "The Woodlot," this type was selected as the inspiration for the new house.

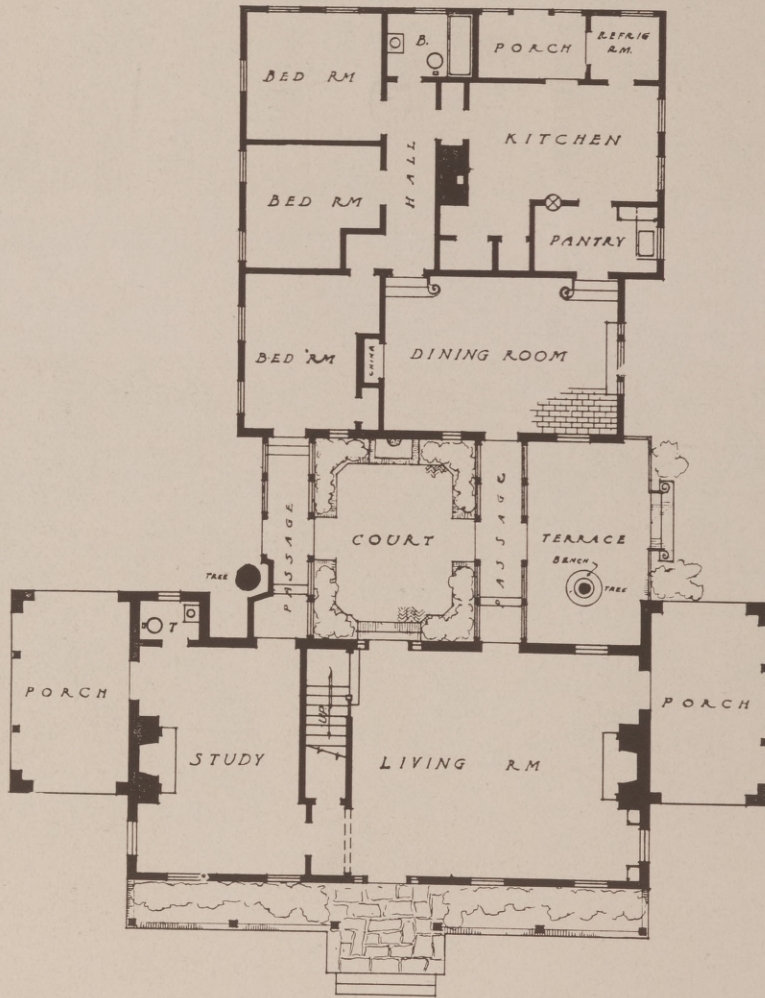


Photos: By Tebbs & Knell, Inc., New York City

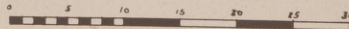
ENTRANCE TO HOUSE OF GILMAN PRICHARD, AUGUSTA, GA.



SECOND FLOOR PLAN



FIRST FLOOR PLAN



HOUSE OF GILMAN PRICHARD, AUGUSTA, GA.  
 SCROGGS & EWING, ARCHITECTS



SIDE ELEVATION



PATIO  
HOUSE OF GILMAN PRICHARD, AUGUSTA, GA.  
SCROGGS & EWING, ARCHITECTS



DETAIL IN LIVING ROOM



DETAIL IN LIVING ROOM  
HOUSE OF GILMAN PRICHARD, AUGUSTA, GA.  
SCROGGS & EWING, ARCHITECTS





DETAIL IN DINING ROOM



DETAIL IN DINING ROOM

HOUSE OF GILMAN PRICHARD, AUGUSTA, GA.  
SCROGGS & EWING, ARCHITECTS

On the site, almost hidden by the trees stood a little four-room cottage. Some say it was all of a hundred years old. This cottage was made the service portion of the house, the master's portion being built in front of it. The two buildings were joined by two covered passages and the space thus included was turned into an inside garden or outdoor living room.

The old cottage type presented a difficulty, in that the low sweeping roof allowed insufficient space for second story bedrooms, so while the general detail was adhered to, the roof was given the Dutch gambrel form, not out of harmony at all, for curiously enough, a number of old Augusta houses show a strong Dutch influence.

In the design of the house the trees were made a vital part of the composition. At one point a wall of one of the connecting passages has been deliberately built around a large oak, the same thing happens twice at the front terrace wall, while another tree, with a bench around it, grows up through the east terrace pavement. It was necessary to remove only two trees, both small ones.

Though in general the freshly painted, kept up appearance of the old cottage type has been preserved, the walls of the inner court show an interesting treatment best described as antiqued whitewashed brick. Genuine old brick were used, and

the whitewash was not paint, but real whitewash, made durable by the addition of salt, alum, and molasses. Mortar joints were hosed down while green, lightly at the top, more toward the bottom, washed back in some cases as much as an inch. The whitewash was applied thick. When still wet it was stained with dry color, beginning at the ground, gradually fading out several feet up; the color, raw and burnt sienna, burnt umber and light blue, applied with a wide brush and blended out to simulate weather stains. After about half an hour the wall was sprayed with a hose till patches of the half set whitewash fell away, showing the brick. The spraying was heaviest near the ground. The whole operation was repeated several times, the final effect being that of a wall that had been whitewashed, weatherbeaten, whitewashed again, again weatherbeaten, and so on through the years.

In the treatment of the interior authentic Colonial mouldings and detail were used throughout. Mr. Prichard's study is 17th century, the walls all of beaded boards stained to simulate old unfinished wood. The living and dining rooms are of a later period, the woodwork enameled in soft ivory and the walls papered. There are no ceiling fixtures. All the lighting is by floor lamps, and a few old-fashioned sconces.



EARLY AMERICAN ROOM IN HOUSE OF GILMAN PRICHARD, AUGUSTA, GA.



# Southern Architectural and Industrial Arts Exposition



ANNOUNCEMENT OF MEDALS TO BE AWARDED

ARCHITECTURE is an assembly of all the arts. By a joint exhibit of drawings and photographs of buildings executed, also of the products of the arts and crafts and building materials, all of which enter into the completed work, the public will better visualize the successful consummation of the architect's conception. In this exhibit the industrial arts in their various forms, decoration, furniture, textiles, sculpture and paintings should play an important part.

There is no more potent method of placing before the public the importance of the architect's function, than by showing the extent of the field drawn on by him to produce the building which we admire in its completed state. Architecture is truly "the mother of the arts" and this exposition will demonstrate that truth.

The arrangement of the exhibit has, as its focal point, the drawings and photographs of executed work; and around this will be grouped the exhibits of the manufacturers whose products have made our buildings successful. The Court of Honor forms the crossing of the two avenues of architectural exhibits. In this space, open to the exhibits of architects only, it is hoped each member of the profession will be fully represented by reproductions of his best work. Perspectives, models, studies of detail either in the form of sketches or photographs, in fact as varied a selection of documents as we can collect should be assembled in this exhibit. Enlargements of photographs are a splendid medium for presentation. Details of the requirements for exhibits will be distributed later.

We are producing, in the South, some of the most worthwhile architectural work of the country, and now is the time to let the public know it. There is no more convincing method of showing this than by placing reproductions of our work on view, and we believe that this exposition is the ideal method of proving what we know to be a fact. A great many of us have been so busy producing that we have overlooked the duty that we owe to ourselves of showing our work to the public in such a way that they will realize the authorship of the work.

Around the architectural exhibits will be grouped the exhibits of industrial art, all exhibits arranged in architectural setting. Surrounding these will be the exhibits of building materials and mechanical appliances used to make the buildings beautiful and

useful. The manufacturer of building products is daily becoming more aware of the value of art. The cry of the degradation of art by the machine is being discounted more and more as beautiful product follows beautiful product on the market. To the architect this will be one of the most instructive and enjoyable parts of the exhibit.

The whole scheme of arrangement of the exhibition is planned to stress the importance of architecture and show to the public what effort the architect expends in behalf of his client.

As an evidence of the interest in this exposition a number of medals have been offered. The method of award and the juries who will make these awards will be announced in circulars of information which will be sent to all Southern Chapters of the American Institute of Architects and to all architects practicing in the South as far as it is possible to reach them. The following medals have been announced to date. Mr. Walk C. Jones of Jones and Furbringer of Memphis, offers a gold medal for the best individual exhibit. Mr. Tebbs of Tebbs & Knell of New York, offers a medal in memory of Mr. Neel Reid of the former architectural firm of Hentz, Reid & Adler of Atlanta for the best exhibit of domestic architecture costing under \$20,000.00. Mr. Henry E. Harman, Jr., offers a gold medal in memory of his father Henry E. Harman founder of the "Southern Architect and Building News" for the best domestic architecture costing over \$20,000.00. The Southern Architect and Building News offers a gold medal for the best public work and another gold medal for the best mercantile work. Mr. Milton S. Biswanger of Biswanger & Company, glass manufacturers of Memphis, offers a medal for the best ecclesiastical work.

It is planned to make this exposition one of the outstanding cultural events in the South. The President of the American Institute of Architects has promised to be present at the opening which will be formal and by invitation only.

The success of this exhibit depends on the efforts of all. It cannot be put over by a few. Let each individual member of the profession do all in his power to make his the outstanding exhibit and we will show the world what we know in our hearts to be true that the work of Southern Architects is the "ne plus ultra" of architectural achievement.

BAYARD S. CAIRNES, F.A.I.A.

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