





## The Brick with the Beauty Burned in

QUALITY and simplicity—"unfailing rules to select important things by—homes, furniture or friends"—are typified in this charming Colonial dwelling of Dr. Gaston Grill, Montgomery, Ala.

**Frank Lockwood, Architect**

**T. A. Monk, Builder**

The soft toned colors which make it blend so perfectly with the setting are obtained through use of—

**FULL RANGE ORIENTALS**

*Manufactured by*

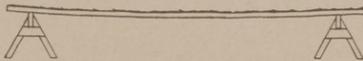
**STEPHENSON BRICK CO.**

2025 FOURTH AVE. NORTH  
BIRMINGHAM, ALA.



# Synonyms!

## PYRAMID STUCCO *And* DEPENDABILITY



### **FLEXIBILITY TEST**

A half-inch coat of Pyramid Stucco, covering a board six feet long, can be bowed six inches from horizontal without fracturing the stucco.

You can rely on the uniformity of Pyramid Stucco, for scientific preparation and handling of ingredients insures a dependable uniform product.

The chemical composition of Pyramid Stucco—the result of years of study—produces a remarkably elastic stucco possessed of a tensile strength far in excess of that which is required in stucco construction.

Pyramid Stucco withstands time and the elements, and for years to come a Pyramid job is one of your best salesmen.

Yet—Pyramid is more economical than an ordinary stucco.

*Literature describing the distinctive qualities of Pyramid Stucco, specification booklet and price lists will be mailed you at your request.*

**PYRAMID COMPANY, 231 S. Wells St., Chicago**



# EDITORIAL COMMENT

## RE-CREATION.

ALL intelligent people agree that a true re-creation of a work of art is an impossibility, but the statement that all attempts toward re-creation are "as inutile, tasteless and insipid as the attempt to rekindle the fires of a dead love" is a frank display of ignorance of both art and women.

In the beginning, artists must have audiences. This statement, generally attributed to the American Poet, Whitman, is as accepted as any "rule" of art. Whitman himself furnishes one of the finest evidences of it. Until his eulogy of Mr. Lincoln began to attract a little attention, and give him encouragement, he devoted his time to bathetic Indian serials and journalistic panderings. Had not Edgar Allen Poe received encouragement through the winning of a short story contest the world would possibly have been poorer by three, or four, of the greatest poems produced in the 19th century—and a formative step in the development of the short story that would have delayed the universal love of that most convenient of literary vehicles for at least forty or fifty years. And had either of these men been given proper appreciation, been given proper audiences, their artistic output might have been both greater in volume and in intrinsic merit.

So, any re-creation of an accepted masterpiece, admittedly and designedly a re-creation, done for the purpose of increasing art interest, is worthwhile. The scope and immensity of such a re-creation as, for example, The Parthenon recently completed in Nashville, Tennessee, opens to the masses a hitherto closed art opportunity. Truly, "many a mute, inglorious Milton" walks the streets with a traveling salesman's pack, or, for the sake of the primal urge, pours out his life strain in the ditches of a construction project. But give him a chance, let him spend his money on art, even through the urgings of municipal pride, and in that strange manner that Americans have of moving their affections with their investments, art interest will be increased. The increased interest will lead to knowledge and the capacity to judge art and the dissemination of the knowledge necessary to proper criticism will lead to sterner criticism and better artists. Indeed the nation that could not enter an international art exposition where every other strong world power is represented, because it had "nothing of merit to offer," needs something to keep the recently awakened artistic interest aroused long enough to bring about the production of something of merit.

Still, there is a great deal of difference in the frank American re-creation for inspirational pur-

poses and the Greek government's twentieth century attempt by rehabilitation to capture the brilliancy of a period when Christian Gods were outcasts and a polytheistic conception moulded that portion of art which deals with the human figure, and lines and curves, to a zenith of perfection. Such a plan as the Greek government has proposed, if carried out, would be the most gross sacrilege a people could inflict upon a noble artistic and historical tradition.

---

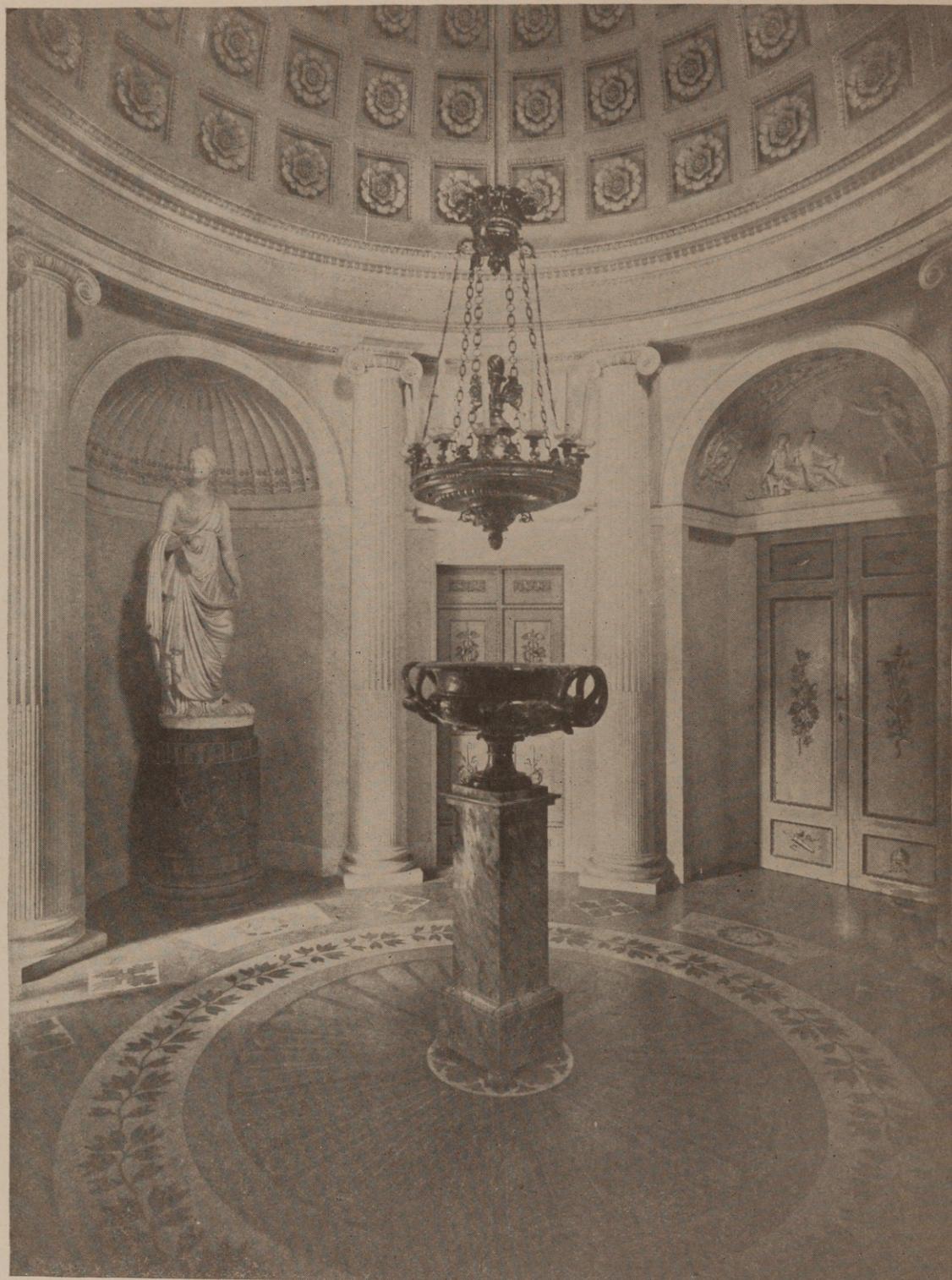
## LOOKING BACK OVER THE PAST THIRTY YEARS.

THE address of President D. Everett Waid before the recent convention of the American institute of Architects rekindled in the minds of those who were fortunate in being present certain memories that we feel it worth while to call to the attention of the present members of the profession.

In looking back over a period of thirty years we are astounded at the progress that has been made in the upbuilding of a standard in American architecture. A development that can be recognized as possessing an artistic merit based on a system of construction as distinctive as the Greek or Gothic. Our pride of achievement should not dim for even one fleeting moment the sacred memory that every man must have for those stalwart gentlemen who have passed beyond the Great Divide; whose struggles in the early days of American Architecture made possible that record of achievements which we witness today.

We recall with a feeling of deep regret the names of some of those men who have gone but whose influence can be pleasantly seen in the work of able practitioners of today. There were Richard Upjohn, Daniel Burnham, E. H. Kendall, Schofield, Van Brunt, Stone, Bloor, Smithmeyer, Gibson, Geo. B. Post, Andrews, W. L. B. Jenny, A. W. Brunner, William R. Ware, Louis Sullivan, James E. Ware, Charles C. Haight, Napoleon LeBrun, Frank Miles Day, Joseph C. Hornblower, Walter Cook, John M. Carrere, Robert S. Peabody, Chas. F. McKim, William S. Eames, and Stanford White.

The hand of time is taking its toll from our present school of architects. Sorrowfully we record here the deaths of several other prominent members of the profession—in so short a time. On July 19th, 1923, William Holabird passed beyond, and following closely upon his death Henry Bacon was claimed, then comes the names of Bertram Grosvenour Goodhue, Arnold Brunner and on May 29th, Donn Barber was taken away.



Firenze—Vestibule In Royal Pitti Palace.

PHOTOGRAPH FROM THE COLLECTION OF IVEY & CROOK, ARCHITECTS.

# THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOLUME LI.

AUGUST, 1925

NUMBER 3

## The House of Hugh Richardson, Esq., Atlanta, Ga.

By John L. Skinner.\*

IN writing of the recently completed home of Hugh Richardson, Esq., the author wishes to set down primarily his appreciation of the work of the architect, Mr. Aymar Embury, II.

The layman rarely realizes that his admiration of a fine thing in architecture is as much an acknowledgment of the talent and ability of the architect as his appreciation of a fine painting is a tribute to the painter: and yet in any beautiful or noble building, whether domestic or monumental, the heart and hand of the architect is as much a part of the structure as the painter's talent and genius are a part of his finished canvas. Therefore, in any criticism of architecture it is hardly possible to leave the architect out of the discussion of his work, which is of necessity an expression of himself.

The Richardson Estate, near Atlanta, is a tract of many beautiful rolling acres appropriately named "Broadlands." The entrance gates which flank the private drive from Pace Ferry Road are of simple and pure Colonial design and establish the character or style which pervades the buildings themselves. The drive winds through a grove of Beeches, Oaks and Pines and presently, off to the right, one catches a fleeting view of the stables and garage, an interesting group of farm-like buildings of brick and white shingles. Farther on the house sits, or better, rests upon a knoll overlooking the gardens and woods beyond. Immediately in front of the house is a forecourt in which the drive returns upon itself in a sweeping circle. The entrance court with its drive and grass plot is gathered to the house by a retaining wall surmounted by a finely designed fence which terminates in gate posts on either side of the drive.

The house follows the Southern Colonial tradition in style but is in no sense a crib of any ex-

isting work. It embodies something of the spirit of the old Maryland manor houses and is reminiscent too of the Mississippi and Louisiana plantation homes. It is a sympathetic adaptation of fine Colonial precedent.

The material of the central portion of the house is a sort of granite stone full of color, from warm buff to cold gray. The stone was quarried on the property and is laid in random courses with a wide mortar joint. The side wings, of charming irregularity in mass, are of common brick, a fine soft red in color. The roof is of slate variegated in color and graduated in thickness and width from heavy courses near the eaves to lighter at the roof ridge. The author has seen the house on a sunny day when the vibration of the color and texture of this roof was a positive delight to the eye. The slates are purple, and green, and gray, and gold, all rather pale and close together in value.

In its exterior design the house has a beauty of scale and taste in detail which is above criticism. In a word the most striking characteristic of both the exterior and interior of this house is the perfection and restraint of the detail. These qualities are manifest in the design of all mouldings used in the wood interior trim, in the fine simplicity of the entrance hall, in the delicacy of the little reception room, in the hominess of the living room and grace of the dining room, and in the refined elegance of the ball-room. The house is a rare combination of richness without ostentation, simplicity without dumbness, and fidelity to tradition.

The lighting fixtures contribute to the harmony and spirit of the whole. They were designed by the architect and executed by the Robert-Phillips Co. of New York. They are excellent examples of craftsmanship and really rate as "art" in this instance, much as we would like to avoid the word.

The gardens and landscaping are the work of

\*Head of the Department of Architecture, Georgia School of Technology.

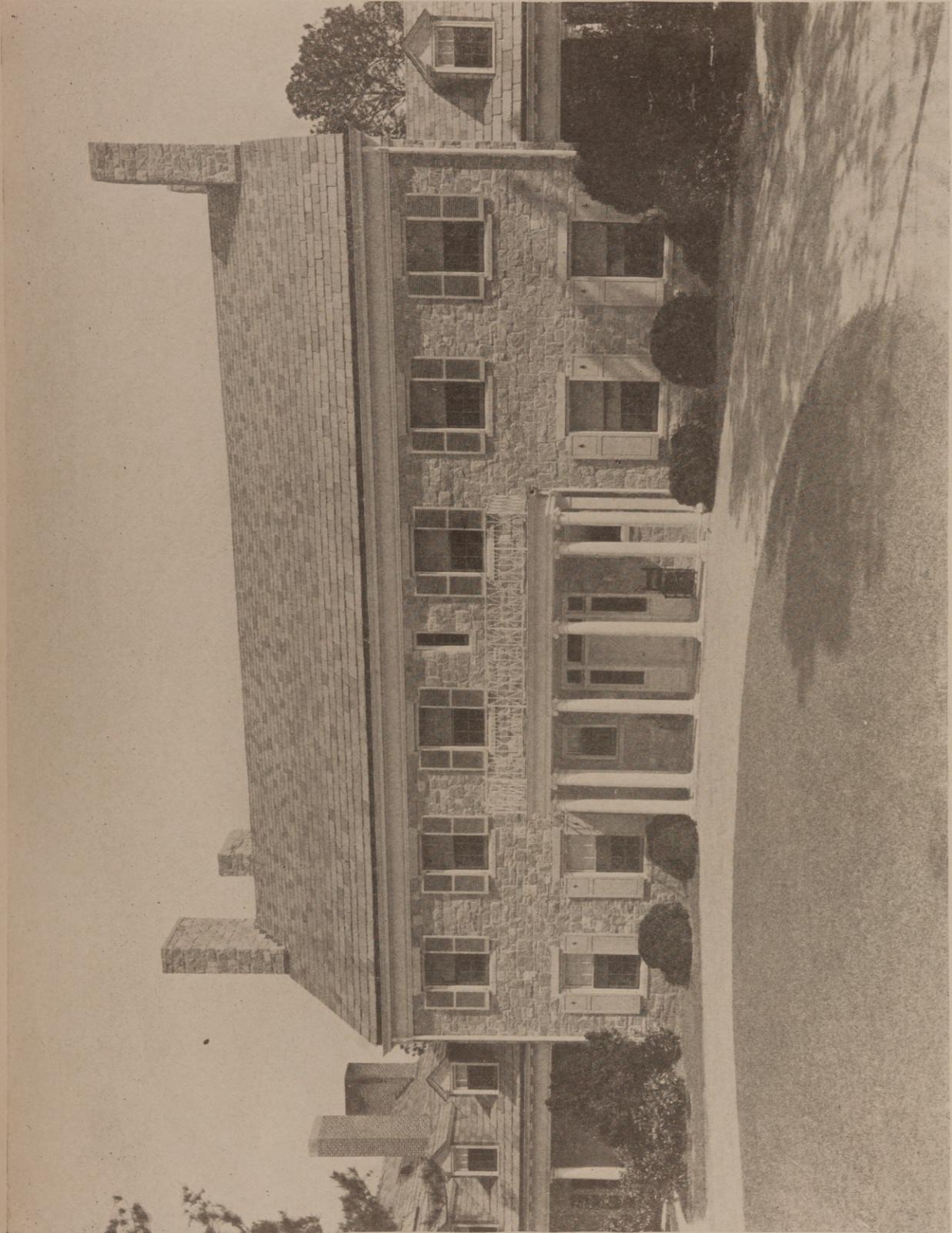
Warren A. Manning, of Cambridge, Mass. At present writing they are too new to have realized their possibilities but the spotting and growth of the planting in the entrance court could hardly be improved upon even with age, that friend of landscape architects.

The work suggests thorough collaboration and

accord between the owner and the architect. Mr. Richardson is fortunate in the complete satisfaction which his home must give to him and all who can appreciate its architectural value. Mr. Embury has conferred a boon upon the new South in causing the fine spirit of the old South to live again in his work.



VIEW FROM DRIVE  
HOUSE OF HUGH RICHARDSON, ESQ., ATLANTA, GA.  
AYMAR EMBURY, II, ARCHITECT.



MAIN ENTRANCE FACADE  
HOUSE OF HUGH RICHARDSON, ESQ., ATLANTA, GA.  
AYMAR EMBURY, II, ARCHITECT.



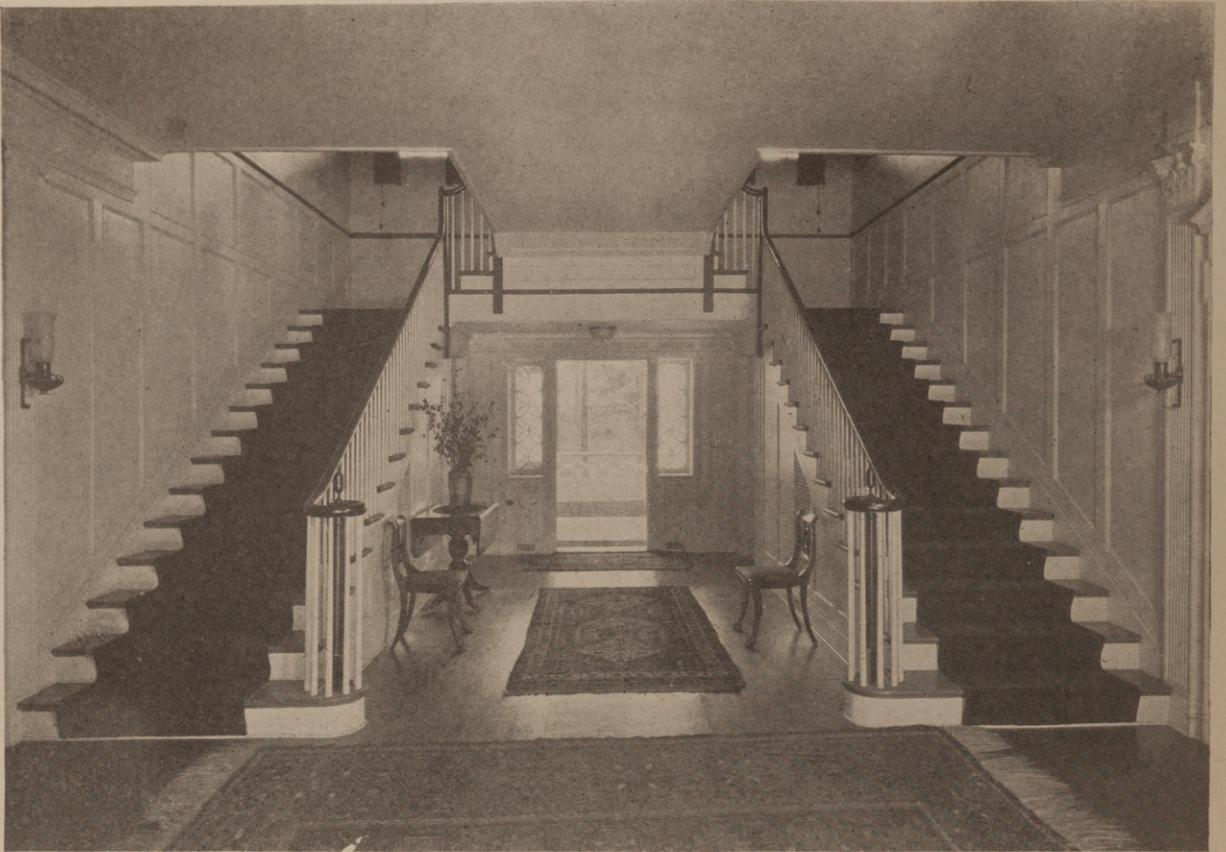




WEST WING



REAR VIEW  
HOUSE OF HUGH RICHARDSON, ESQ., ATLANTA, GA.  
AYMAR EMBURY, II, ARCHITECT.



STAIR HALL FROM ENTRANCE DOOR



STAIR HALL LOOKING TOWARDS ENTRANCE  
 HOUSE OF HUGH RICHARDSON, ESQ., ATLANTA, GA.  
 AYMAR EMBURY, II, ARCHITECT.



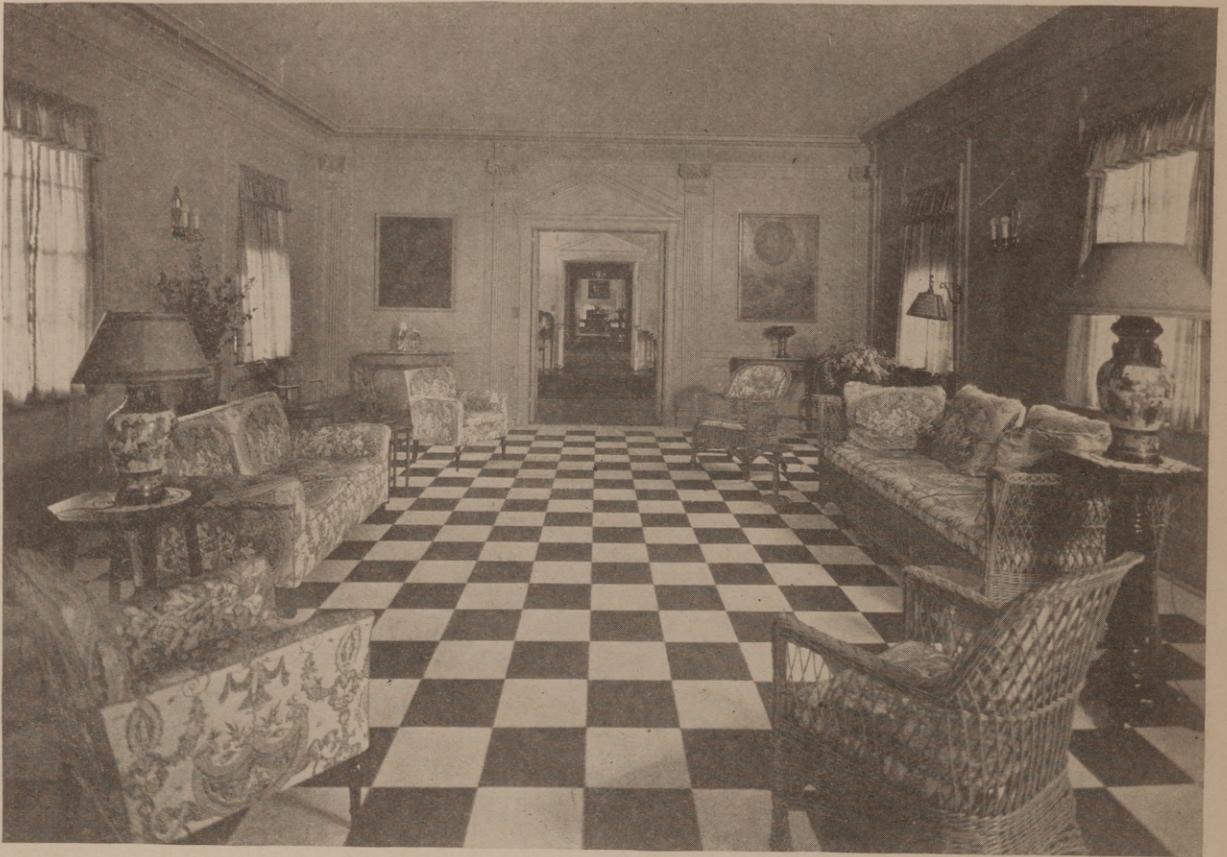
DINING ROOM



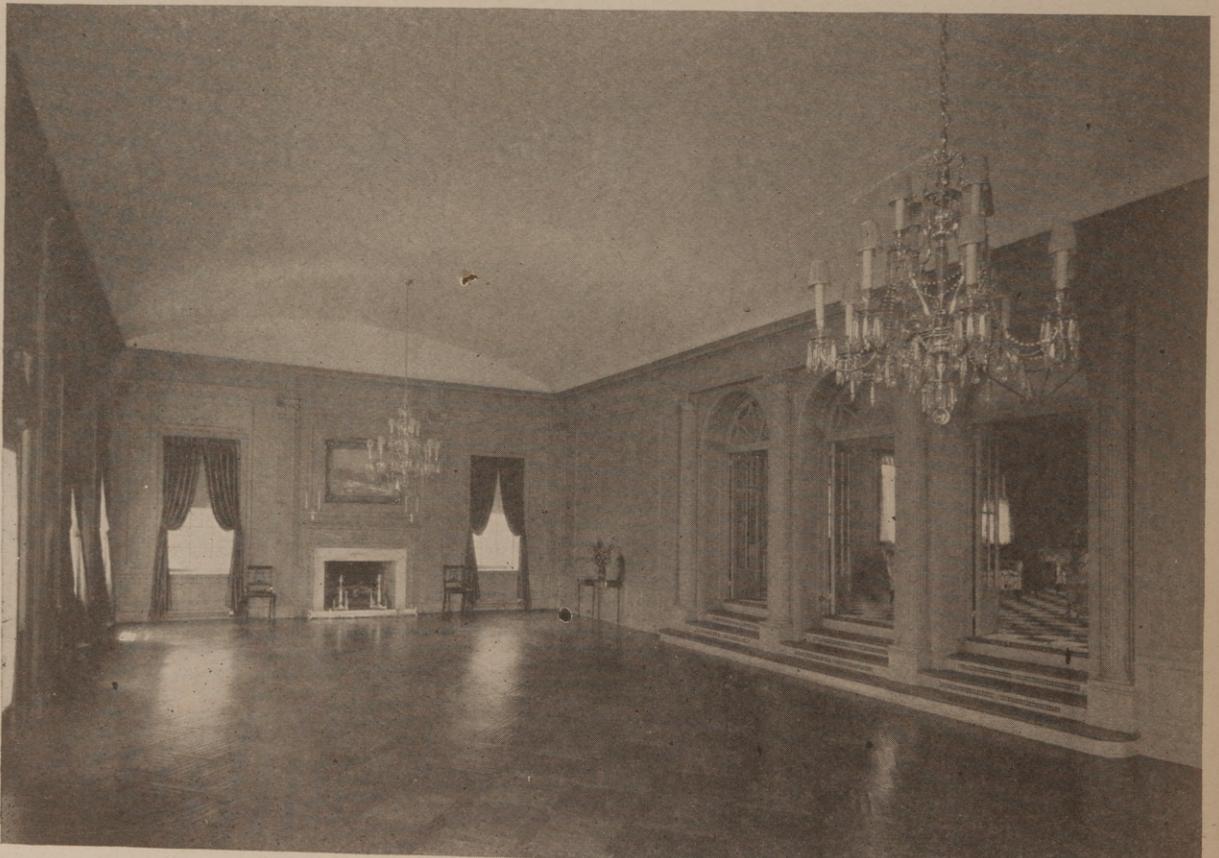
LIVING ROOM

HOUSE OF HUGH RICHARDSON, ESQ., ATLANTA, GA.

AYMAR EMBURY, II, ARCHITECT.



SUN PARLOR



BALL ROOM  
HOUSE OF HUGH RICHARDSON, ESQ., ATLANTA, GA.  
AYMAR EMBURY, II, ARCHITECT.

P O R T F O L I O  
E a r l y A m e r i c a n D e t a i l s



ENTRANCE DETAIL  
24 ANNE STREET, CHARLESTON, S. C.



ENTRANCE DETAIL  
BULL HOUSE, CHARLESTON, S. C.



MAIN FACADE  
BULL HOUSE, CHARLESTON, S. C.



ENTRANCE DETAIL  
18 MEETING STREET, CHARLESTON, S. C.





ENTRANCE DETAIL  
TRADD STREET, CHARLESTON, S. C.



DETAIL OF ENTRANCE STAIR  
GLABE STREET, CHARLESTON, S. C.

# The Parthenon, Nashville, Tenn.

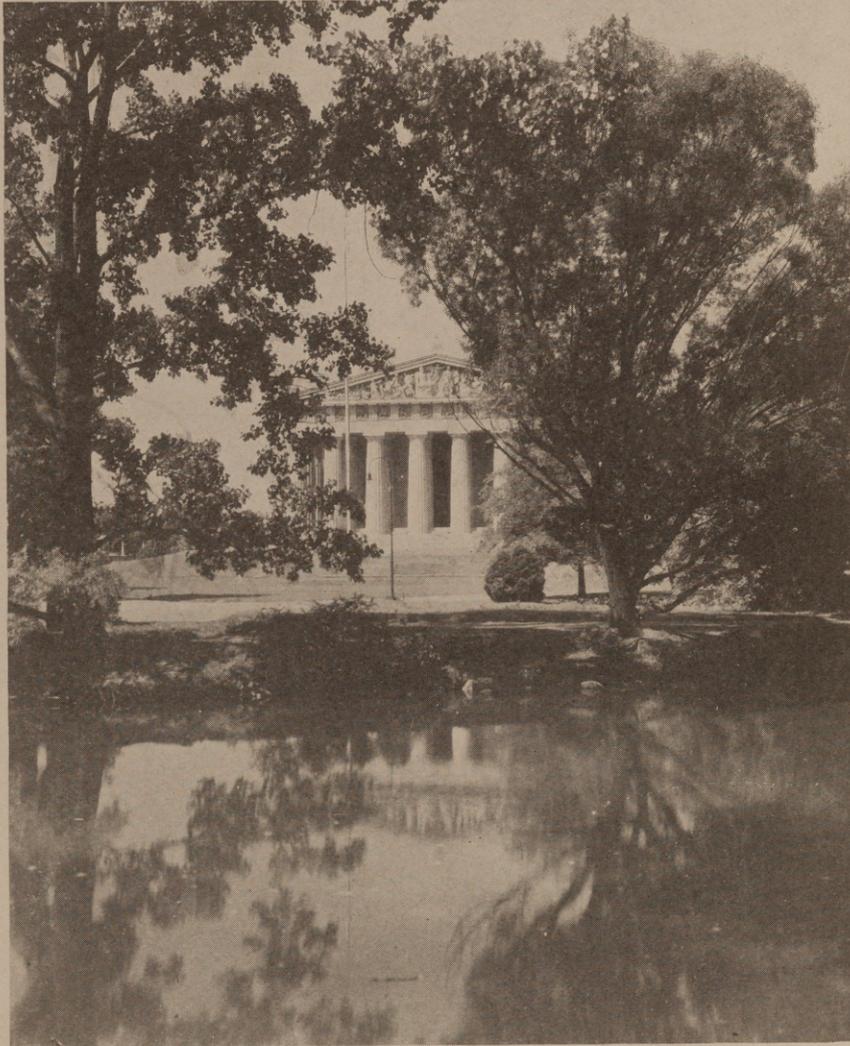
By Dr. H. B. Schermerhorn.

ALTHOUGH the replica of this famous temple has been substantially completed, as regards the exterior, for little more than a month, the enterprise has attracted nation-wide and even world-wide interest. To Major E. C. Lewis, a citizen of Nashville, belongs the credit of the original idea of constructing in Centennial Park, in 1897, a reproduction of the Parthenon as one of the chief attractions of the Tennessee Centennial Exposition held in Nashville in that year. Col. W. C. Smith was the architect and Robert T. Creighton the engineer in charge. The cella or body of the building was of brick, the columns and pediment sculptures being of staff, lath and plaster. No attempt was made to reproduce the temple interior, the frieze and stylobate were lacking and the sculptures in

architectural and archaeological accuracy, the exterior of the famous original of Athens.

The architects for this work were Russell E. Hart, of Nashville, and his associate, George D. Nevins; the consulting engineers, Freeland, Roberts and Co., and Clarence P. Connell acted as superintendent of building.

The Parthenon of Athens was of Pentelican marble throughout, but since the cost of such material in this reconstitution would have been prohibitive the architects decided to employ an aggregate of Portland cement, sand and pebbles, mixed in accordance with a carefully worked out method and formula evolved by Mr. John J. Earley, a Government expert who has conducted many years of research and experiment in this field. This composition has the durability



THE PARTHENON, NASHVILLE, TENN.

RUSSELL E. HART, ARCHITECT.

BELLE KINNEY AND LEOPOLD SHOLTZ, SCULPTORS.

both pediments were alike. In other respects, however, the lines, measurements and proportions of the original were faithfully followed, and the intrinsic beauty of the building attracted wide attention at the time.

After lasting some twenty years the perishable portions of this structure began, naturally, to fall rapidly into decay, and the Board of Park Commissioners of the city of Nashville decided not only to reconstruct the building in permanent material, but to make a serious effort to reproduce, with ar-

of stone and yield's a surface of admirable texture and of a rich even tone. Noting the harmonious play of sunlight and shadow upon the walls and columns of the building, one is tempted to believe that no other material could have been chosen more artistic and effective for the purpose. The same aggregate in texture and tone has been used, not only for the walls, columns, stylobate and pediments, but for the pediment sculptures as well.

Following the established proportions of the original, the building is peripteral ocastyle on plan,



DETAIL OF WEST PEDIMENT

with 17 columns on the flanks and 8 at each end, there being an inner row of 6 columns at each portico. The cella and columns stand on a stylobate of three steps which measures 101 ft. 4 ins. by 228 ft. 2 ins. along the top, giving a relation of breadth to length of about 4 to 9. Each of the steps is about 1 ft. 8 ins. high and 2 ft. 4 ins. wide, and as these are too steep to ascend with comfort, intermediate steps are provided at the center of the east and west ends. The fluted Doric columns of the peristyle, which constitute the most striking architectural feature of the temple, are about 6 ft 2 ins. in diameter at the base, diminishing to 4 ft. 9 $\frac{3}{4}$  ins. under the annulets, with a height of 34 ft. 3 ins. The angle columns are 6 ft. 3 $\frac{1}{2}$  ins. in diameter at the base and 4 ft. 11 ins. under the annulets, this slight increase in thickness over the other columns being given because, if of the same dimensions as the others, the angle columns, outlined against the sky, would appear to be of slightly less diameter than those seen against the darker background of the walls. It is noticeable, also, that the inter-columnar space between the angle columns and those immediately adjoining is less than the corresponding spaces between the columns elsewhere. The reason for this is twofold. The arrangement of alternate triglyphs and metopes above could not otherwise have been sym-

metrically carried out, and the angle columns appear thus more adequate to support the mass of the angles of the building above them.

The best known and most remarkable of these ingenuities of the Greek architects is the means whereby they corrected certain optical effects of line. They found, for example, that a column with straight lines from base to capital had, to the eye, an unsatisfactory effect due to a slight suggestion of concavity. This they counteracted by giving the columns a slight convexity or bulge, which also imparts to the columns an added effect of strength. The entasis or swell of the shafts of the Parthenon columns amounts to about  $\frac{3}{4}$  in. Again, the axes of the Parthenon columns are not exactly vertical, but incline slightly inward, nearly three inches in their total height of 34 ft. It has been calculated that these axes, if prolonged skyward, would meet at a height of some 5850 feet. This gives an appearance of stability which would be absent if the columns were perfectly vertical. The long horizontal lines of such features as stylobates, architraves and cornices, which, if straight in reality, would appear to sag or drop in the middle of their length, were formed by the Greek architects with slightly convex outlines. It is a matter of observation, which anyone can test for himself, that a long hori-



DETAIL OF EAST PEDIMENT  
THE PARTHENON, NASHVILLE, TENN.

RUSSELL E. HART, ARCHITECT.

BELLE KINNEY AND LEOPOLD SHOLTZ, SCULPTORS.

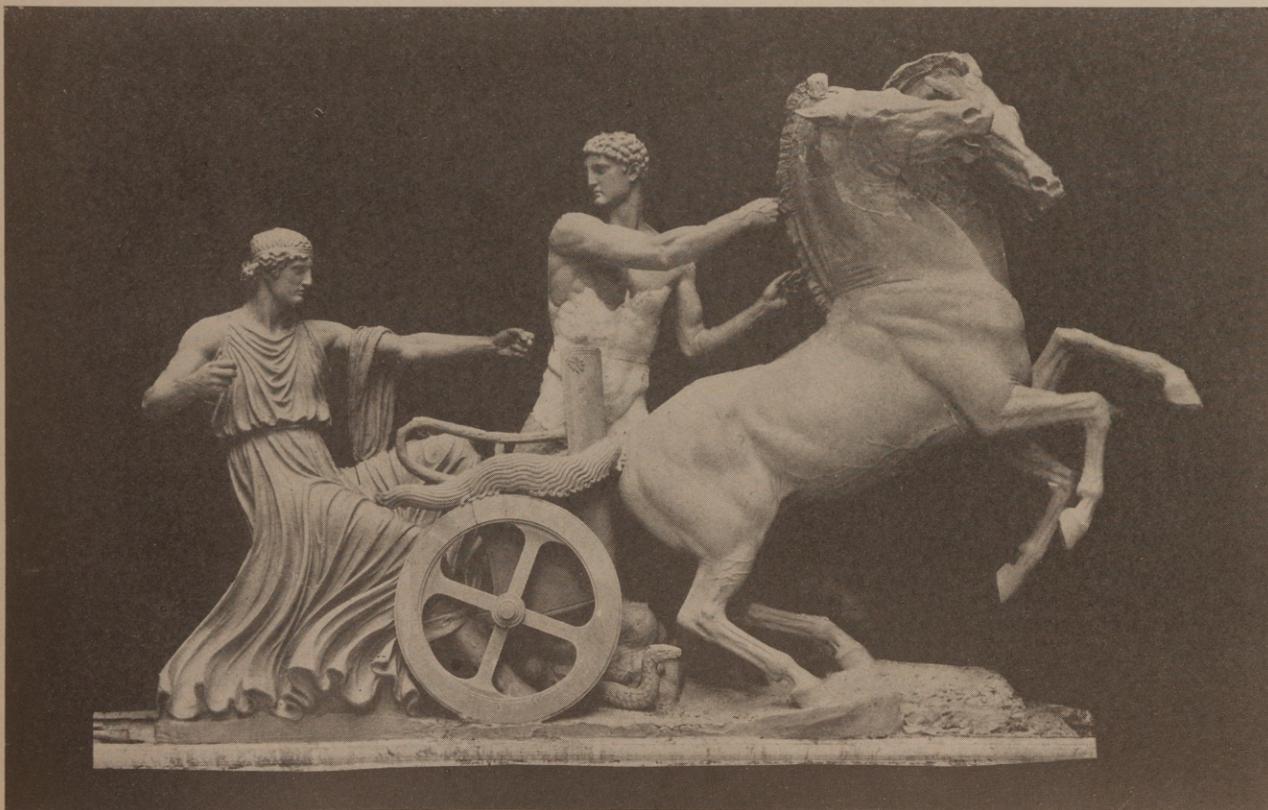
zontal straight line, with a number of vertical lines resting upon it, appears to the eye to sink slightly in the middle and to rise toward the ends. It has been found that in the Parthenon the stylobate has an upward curvature toward its center of 2.61 ins. on the east and west facades and of 4.39 ins. on the lateral facades. Naturally the entasis of the columns is more noticeable than that of the stylobate and cornice. The pleasing effect of all of these refinements can be studied to advantage in the reproduction of this famous temple, as it stands in Centennial Park. The more attentively we consider its beautifully balanced lines and proportions, the simplicity of its design, at once delicate and strong, the subtlety of an art which conceals art, the more fully we can understand and acknowledge the rank accorded to the Parthenon as a chef d'oeuvre of architecture. It is not merely a wonderful structure from a technical viewpoint. It is an expression of the Greek mind and heart at the zenith of their power, arriving, through ages of evolution in art, at final perfection.

The origin of the Doric column and its entablature has been discussed by Perrot and Chipiez, who suggest that various features of the Doric Order, as exemplified in the Parthenon, were derived from the simple timber architecture of Mycenaean palaces. According to this attractive theory, which is convincing to many people, the triglyphs represent the ends of beams resting on the architrave, the mutules the

ends of sloping rafters, and the guttae the wooden pegs which held the timbers together. These writers, however, suggest no origin for the capital, and do not entertain the theory of the derivation from the tombs of Beni Hassan in Egypt.

Viollet-le-Duc held a decided opinion that the Orders of Greek architecture involved an original stone treatment. He was unable to conceive how the Doric capital could have been derived from a timber form, and he considered the triglyphs not as the petrified ends of wooden beams—which in any case could not be seen on all four sides of a building, and which would be very difficult to flute across the grain of the wood—but as original stone uprights, with fluting like columns to express their function of vertical support. He observed that the form of the entablature of the Doric Order could be adapted, with unimportant variations, to stone as well as to wood, without falsifying the form of the structure, and he could not admit that the Doric Order was evolved from a timber prototype.

Be its derivation what it may, the Doric column as employed in the Parthenon is an example of supreme beauty arising from perfect balance and harmony of proportion, which can afford to dispense with ornament. The shaft rises directly from the stylobate and the vertical lines of its arrises and flutes are stopped at the top by three horizontal annulets or fillets. Above the annulets begins the swell of the echinus, probably so called by Vitruvius on ac-



SCULPTURAL GROUP IN WEST PEDIMENT

THE PARTHENON, NASHVILLE, TENN.

RUSSELL E. HART, ARCHITECT.

BELLE KINNEY AND LEOPOLD SHOLTZ, SCULPTORS.

count of its resemblance to the shell of a sea-urchin, which supports the abacus, a square, un moulded slab, the topmost member of the capital. The columns support an entablature about 11 feet high, divided into the architrave, the Ionic frieze composed of alternate triglyphs and metopes, the latter embellished with sculpture in high relief, and the cornice. The carved antefixae which form an ornamental cresting along the sides of the building, serve to break the stiffness of the roof-line, as in the case of similar ornamentation on the eaves of the Ducal Palace in Venice. The apex of each pediment is finished with an acroterion ornament and the ends of the pediments with gryphons.

There is a difference of opinion as to whether the original temple was lighted by an opening in the roof, looking down into the interior court where stood the colossal statue of Pallas Athena, or whether as was more probably the case, the light reflected from the marble portico through the great doors of the eastern entrance sufficed to give the desired effect, without any opening in the roof.

In view of the future use of the interior of the Nashville reproduction as an art gallery, a skylight has been intro-

duced in the middle of the roof.

As the Parthenon represented the culmination of the architectural skill of the Greeks, so the sculptures with which its pediments and walls were adorned, under the supervision of Pheidias, represented the perfection of Greek plastic art. Space does not permit a discussion of the many conjectural restorations of the contents of these pediments. It suffices to say that the sculptors, Leopold F. Scholz and Belle Kinney, to whom was entrusted the recreation of these sculptures for the replica as it now stands in Centennial Park, spent many months, before beginning the work, in a thorough examination of all existing data upon this subject. Apart

from the published opinions of archaeologists and sculptors, the various conjectural restorations of the pediments and many treatises upon the Parthenon and its sculptures, the authorities chiefly relied upon were the sketches made by the painter Jacques Carrey in 1674, a few years before the explosion that so irreparably wrecked the temple; a complete set of casts from the Elgin Marbles, ordered from the British Museum expressly for this work; and lastly the brief descriptions by Pausanias and other ancient writers.



ATHENA IN CENTRAL GROUP OF WEST PEDIMENT

THE PARTHENON, NASHVILLE, TENN.

RUSSELL E. HART, ARCHITECT.

BELLE KINNEY AND LEOPOLD SHOLTZ, SCULPTORS.



SOUTHWEST END

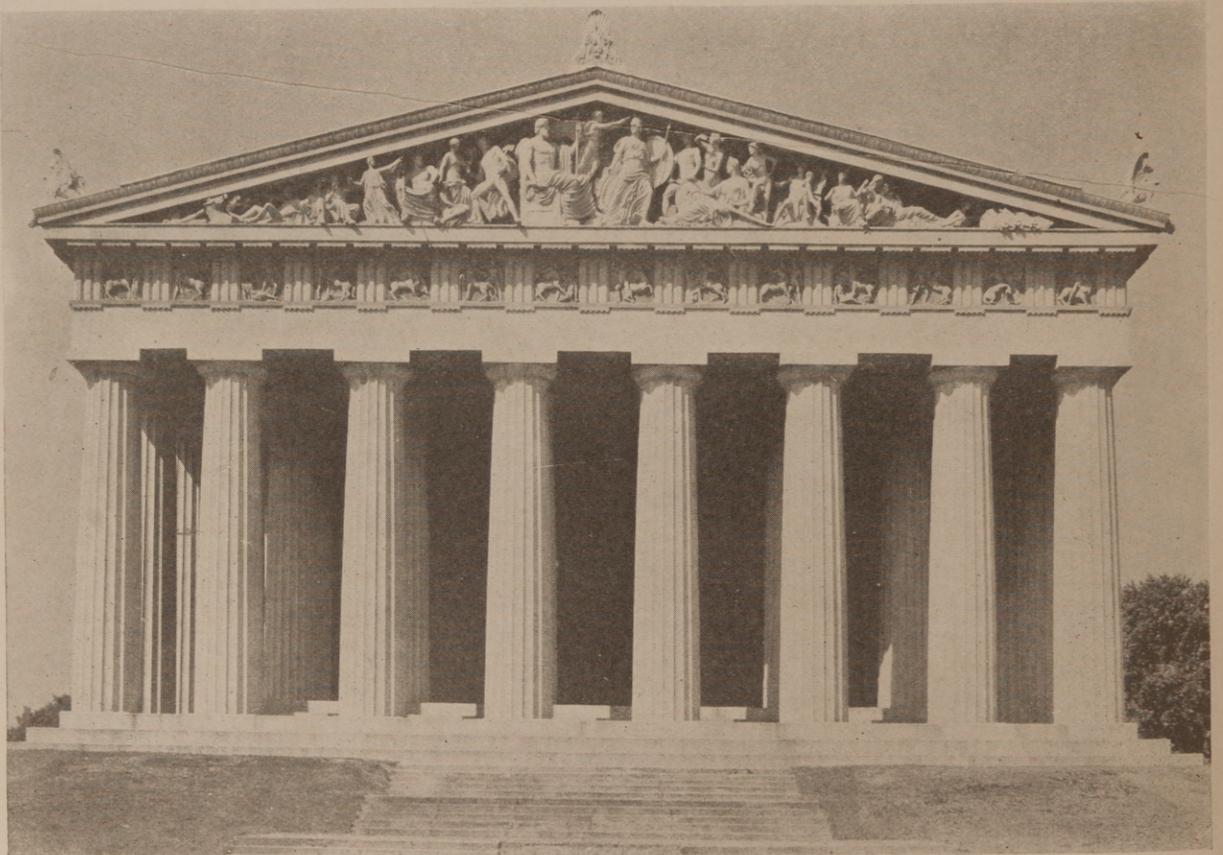


SOUTHEAST VIEW

THE PARTHENON, NASHVILLE, TENN.  
RUSSELL E. HART, ARCHITECT.  
BELLE KINNEY AND LEOPOLD SHOLTZ, SCULPTORS.



THE WEST FACADE



EAST FACADE  
THE PARTHENON, NASHVILLE, TENN.  
RUSSELL E. HART, ARCHITECT  
BELLE KINNEY AND LEOPOLD SHOLTZ, SCULPTORS.



In this work of reconstitution the problem of greatest difficulty was presented by the eastern pediment which surmounted the principal entrance to the temple. Here, in a 90 foot pediment, 14 feet high at the apex, there existed, even at the time Carrey made his sketches a gap of some 40 feet in the middle of the pediment from which all vestiges of sculpture had disappeared. It is definitely known, however, that this pediment told the story of the birth of Pallas Athena, springing forth full-armed when Hephaestos (Vulcan) cleft the head of his father Zeus (Jupiter), and the figures in this incident must have occupied the central space.

Consequently, this pediment as it now stands in the reconstructed buildings presents, from left to right, the following succession of Olympian deities: the sun-god, Helios, with his four horses, emerging from the sea; the half-reclining Hercules (often known as Theseus); Demeter (Ceres) goddess of agriculture, and Persephone (Proserpine) her daughter; Iris, goddess of the rainbow and the messenger of Hera (Juno); Poseidon (Neptune) the brother of Zeus; Aphrodite (Venus) the goddess of love and beauty, with Hebe, Juno's daughter; Hephaestos (Vulcan); Zeus (Jupiter); the winged Nike embodiment of Victory; Pallas Athena (Minerva); Ares (Mars); Artemis (Diana); Hera (Juno) the consort of Zeus; Hermes (Mercury) the messenger of Zeus; Phoebus Apollo, with the boy Ganymede; Lachesis, Clotho and Atropos, generally known as "the three Fates"; and lastly the moon-goddess Selene, who plunges, with her horses, beneath the ocean waves.

It is equally well established that the principal subject treated in the western pediment was the rivalry between Pallas Athena and her uncle, Poseidon, for precedence in the land of Attica. According to the legend, Poseidon, to manifest his power, struck the ground of the Acropolis with his trident and a salt spring gushed forth. But Athena caused an olive tree to spring up and was victorious in the contest. At the left of this pediment we see the reclining figure of Ilyssos, a river-god. Then follow, in order: Cecrops, the old King of Athens; his daughter Pandrosos; Herse, another daughter of Cecrops; Eros, Aglauros, still another daughter of the old king; Erechtheus, foster-son of Pallas Athena, reining in the horses of her chariot; Hermes; Pallas Athena; Poseidon; Amphitrite, his wife, managing the horses of Poseidon; a Nereide, or sea-nymph; Tyro, a sea-goddess, with her little sons, Pelias and Neleus, on either side; Ino, a sea-goddess, with Melicertes, her son, on her knees; Thalassa, a sea-goddess; Cephissos, a river-god, and lastly Calirrhoe, a nymph.

The pediments have a depth of 36 ins. and the bases in the original building are horizontal to allow drainage for water, snow, etc. These pediment bases have been given a slope of 4 ins.

That color was employed in the original, we know, but to what extent is debatable. In the present reproduction the tympanums of the pediments and the backgrounds of the metopes have been toned a soft terra-cotta red, the color being worked into the aggregate for these surfaces. The mutules are toned in blue.

The metopes of the Parthenon originally numbered 92—14 at each end and 32 along each side. In the present reproduction these metopes were executed by the sculptor George Julian Zolnay. The expense incident to the execution of the work thus far has necessitated postponement of the reproduction of the great frieze in bas-relief which ran around the top of the outer wall of the Athenian temple. This frieze was about 3½ ft. high, with a total length of about 524 ft., and represented the Panathenaic Procession which took place in connection with the games celebrated at Athens every four years in honor of Athena. The same consideration has postponed for the present the execution of the great bronze doors at the east and west entrances to the temple, nor has anything been done toward completion of the interior of the building, whether by way of reproducing conjecturally the original temple interior in which stood Pheidias' great statue of Pallas Athena, or otherwise. It is to be hoped that the public spirit that has thus far prosecuted a work of which the City of Nashville and the State of Tennessee have every reason to be proud, will see fit to complete the building in the near future. The people of the United States are said by foreign critics, even in this day, to be essentially unappreciative of, and indiscriminating in matters of art. Whether this criticism is well founded or not, at least this much may be said—that in our galleries, collections, public buildings and monuments we have given abundant evidence to refute this assertion. And among the instances that may be cited to show our appreciation of the truth that man does not live by the utilitarian alone, no more conspicuous illustration can be given than that of this reproduction in this day of the classic architectural glory of Greece.

Our country has to-day many architects of experience and sound taste. But in order that their work may be duly appreciated, the understanding of the general public must be awakened by such means, among others, as the erection of this replica of the Parthenon. For, say what we will, the Greeks were certainly, as a nation, the best judges of beauty the world has yet seen. And this is not all. The beauty of which they were evidently most fond was beauty of form—harmony of proportions, symmetry of design. They always hated the tawdry and the extravagant. In the fifth century B. C. all the Old World's culture culminated in Greece—all Greece in Athens—all Athens in its Acropolis—all the Acropolis in the Parthenon.

# THE BOOK DEPARTMENT

## Historic Wall-Papers

By Nancy McClelland

With a Foreword by Henri Clouzot, Conservateur Du Musee Galliera, Paris.

“TOWARD the end of the sixteenth century, when wall-paper came into the world, the good fairies surrounded its cradle. One bestowed on the infant the gift of grace of design; another, freshness and gaiety of colour; a third, imagination and variety of composition. But an old witch, who had been forgotten, destroyed the effect of these generous gifts.

“‘Thou shalt have all that my sisters have foretold,’ she decreed, ‘and thou shalt add to these qualities the inestimable one of being the least costly of wall hangings. But thou shalt always remain an art of imitation.’”

And this same old witch it is, no doubt, who for so many years has been keeping artists and art lovers, decorators and designers, waiting for a history of wall-paper. So scarce and widely scattered were the authentic sources of information that the story had to be pieced, like a gigantic quilt, from original documents, rare examples and obscure records here and abroad.

Whatever the case, the spell is broken, for Miss McClelland has woven from such rare and elusive fragments the first authoritative story of wall-papers, a story fascinating in its curious sidelights on the history of art and decoration, its quaint records of an historic craftsmanship. For wall-paper, it must be remembered, is an art, a knowledge of which enriches the work of the artist, the architect and the decorator. In its Golden Age in France of the eighteenth century great artists did not scruple to devote their talents to its designs and their execution. “When a Papillon, a Boucher, a Fragonard, a Huet, a Malaine or a Laffitte makes the sketch, when artists like Le Sueur and Mader and Poilly engrave the blocks . . . . the results are bound to be superlative. The same thing happened when Lancret and Watteau decorated screens and snuff boxes.”

Through Miss McClelland’s book, the artists of today will find a new glamour, a new source of inspiration in fine reproductions of historic papers



OVERMANTEL PANEL FROM ELDORADO  
In the Salem Club, Salem, Mass.

quaintly imitating tapestry and woven stuffs; of gracefully designed Chinese papers and their English and French adaptations; of the papers in panels that were the glory of the period of Louis XVI; of dignified Colonial patterns, and especially of the beautiful scenic papers that crossed the Atlantic to cover with a riot of colour the whitewashed walls of New England. In the charm of composition, the imaginative unfolding of a story, diversity of subject and delight of the colour sense they reveal to the artist a world of unsuspected grace and beauty.

There is today a revived interest in wall-paper design; in recovering the harmony and something of the allure and individuality of wall hangings that, to a degree, was lost when machinery supplanted the intimate and sensitive relation between the workman and his material. To the architect and the decorator this volume supplies the historic background which is becoming almost a necessity in the present development of mural decoration. It is the only comprehensive and authoritative study of the subject in any language—wrested from obscurity through diligent and spirited research.

Miss McClelland has found the quest both engrossing and incessant for the past three years. It has led to strange and unexpected places—to a Governor's Mansion, to the cellars of the great Bibliotheque in Paris, to the London Patent Office, to country inns, to dusty old documents, printed in the French, English and German of a bygone day, to manuscripts and museums, to attics and long-locked boxes and forgotten trunks.

It has been a search fraught with triumphs and tragedies. It is not everyday that the enthusiastic historian has opportunity to translate into English for the first time so priceless a record as one of the rare booklets printed by Dufour to describe the famous Captain Cook Wall-Paper. Yet to hear of a "find" was not always to secure it. The report of a manor on Long Island papered with views of old New York led to a six months' pursuit. Then, when the house was finally run to cover, its walls were bright with shining examples of modern machine-made papering. It had been sold and almost the first thing the new owner did was to tear off and burn the old paper because it was *out of date!*

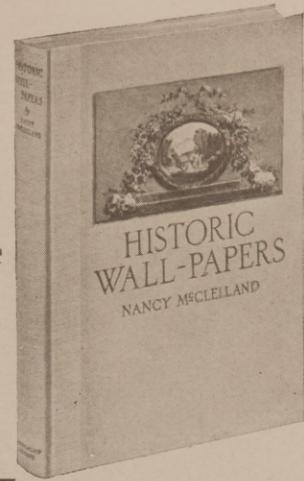
This story of wanton destruction only goes to show that there is often more in an old wall covering than meets the eye. With a knowledge of its history, its rarity, and all that went into its making, a fine example of historic wall-paper becomes a precious heirloom.

The development of wall-paper industry is traced in this volume from its beginning to the introduction of machine printing. The scope has been limited to this period in the belief that it is more

## A Source of Fresh and Original Inspiration in Wall Decoration

A LIMITED EDITION DE LUXE

12 Color Plates.  
245 Half Tone Illustrations.



Folding Chart of Periods. \$25.00  
Handsome Artistic Quarto.

This magnificent volume is the only thoroughly representative book on historic wall-papers yet published. In includes the results of a serious and scholarly study of rare examples and original documents here and abroad. The quest has led to strange and unexpected places, from a Governor's mansion to long-locked boxes in obscure attics. From these discoveries the author has succeeded in tracing for the first time the development of wall-paper from its beginning. The exquisite French papers are treated and illustrated with unusual completeness as are the finest examples of England and America. It forms a complete historic background for any kind of wall covering. Its possession will enrich the work of the artist, the architect and the decorator.

THE SOUTHERN ARCHITECT AND BUILDING NEWS,  
402 Trust Co. of Ga. Bldg., Atlanta, Ga.

Send me a copy of "Historic Wall-Papers." I agree to remit \$25.00 for it upon receipt.

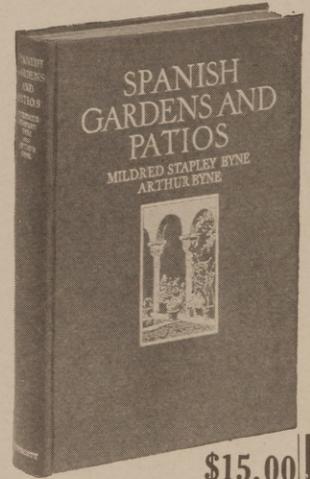
NOTE: Before ordering this book if you desire we will be glad to provide descriptive literature.

NAME .....  
ADDRESS .....  
CITY AND STATE.....

## Spain's Most Beautiful Home Surroundings in a Magnificent Edition

A Revelation to Artists, Architects and Home Owners.

4 Color Plates  
175 Halftone Illustrations, with Measured Drawings of Important Gardens  
Special Artistic Binding



\$15.00

No garden style is so little known and as distinct in itself as the genuine Spanish design. This volume comes as the only comprehensive work on the subject. The authors, who are the greatest authorities on Spanish Architecture and Garden Architecture, live in Spain, where they are constantly carrying on their investigations. They have produced a book of rare beauty. The illustrations are remarkable. So scant are Spanish reproductions that all the photographs, sketches and plans were made first-hand of the finest examples, many being of romantic and historic as well as artistic interest. Houses in America could be made more beautiful with the knowledge of Spanish gardens which this book gives.

THE SOUTHERN ARCHITECT AND BUILDING NEWS,  
402 Trust Co. of Ga. Bldg., Atlanta, Ga.

Send me a copy of "Spanish Gardens and Patios." I agree to remit \$15 for it upon receipt.

NOTE: Before ordering this book if you desire we will be glad to provide descriptive literature.

NAME .....  
ADDRESS .....  
CITY AND STATE.....

**Minor Ecclesiastical, Domestic and Garden Architecture of Southern Spain**

By AUSTIN WHITTLESEY



Cordova—Side Door Court Of The Mosque

A book of more than 130 page plates, photographic half-tones, showing the very best in the Minor architecture of Southern Spain. The examples shown will not only prove inspirational but will be of practical reference for the architectural designer, as well as a source of pleasure to the layman.

130 Plates. Size 9 1/2" x 12 1/2".

PRICE \$10.00

SOUTHERN ARCHITECT & BUILDING NEWS  
ATLANTA, GA.

valuable to contribute information about the remote and obscure events of wall-paper history than about those recent enough to be generally available.

After stumbling through the experimental stage, the first makers of wall-paper began to realize what important functions this new product was capable of performing. Their initial serious attempts were to produce something that should be an imitation of tapestries and woven stuffs. For this we know they used wood-blocks in place of the earliest stencils, an ingenious invention of gum-like varnish in place of printer's ink, and chopped wool to create the effect given by the looms.

Wall-papers in the guise of printed cottons followed these paper tapestries. The new imitations were largely influenced in design by the importations of Chinese papers and Eastern stuffs which brought fresh sources of inspiration into the Western world. By the simple method of printing the outline from wood-blocks and filling in the colours with stencil patterns, wall-paper makers imitated these designs and adapted them to new uses.

But paper was capable of still other transformations. In the hands of Reveillon and the artists of the eighteenth century who perfected printing in colour from wood-blocks, paper was made to imitate decorative painting and brought to the highest point of technical excellence. The transition to the Epoch of Scenic Papers was natural and inevitable.

As M. Joseph Dufour says in the Captain Cook booklet, all the romantic and decorative points of view were exhausted in the attempt to find something startling and new in wall-paper. Nothing was neglected.

By 1840 the printing machine had established its reign: 1867 marked the end of any notable production of hand-blocked papers.

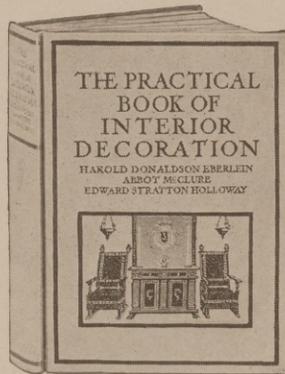
This in brief is the ground covered by this history, with the added desire to show the different expressions of each phase of wall-paper in France, England, and America.

Historic Wall Papers is a literary luxury—one of those rare and beautiful volumes that now and again set the high water-mark of artistic bookmaking. It has been printed from type in a very limited edition, and its subject is one that readily lends itself to unique and decorative presentation. For the connoisseur, in a season or so, it will be a rare book among rare books—an ornament to any fine collection.

A word as to the author: Miss McClelland needs no introduction to the world of antiques and decorative furnishings. She has made a specialty of the study of old wall-papers, and is almost the only person in this country with real knowledge on this particular phase of mural decoration. Only recently she has compiled collections of eighteenth

**A Complete Course Covering Interior Decoration in All Its Phases In One Big Volume**

Used and recommended by ARTS & DECORATION in their special course.



Price \$8.50

283 ILLUSTRATIONS, 7 PLATES IN COLOR. 451 PAGES. OCTAVO

There are twelve chapters on color, walls, floors, windows, furniture and arrangement, textiles, lighting, mantels, pictures, decoration accessories, etc. The book is arranged in systematic and logical order. No space or time is lost in giving expert advice on every phase of the subject and in a way that makes it equally valuable to the amateur for study or to the professional for reference. It is divided into three sections: 1. A resume of the development of decoration in England, Italy, Spain and France; 2. The why and how of furnishing in all its details; 3. The assembling of various styles in a right manner.

THE SOUTHERN ARCHITECT AND BUILDING NEWS, 402 Trust Co. of Ga. Bldg., Atlanta, Ga.

Send me a copy of "The Practical Book of Interior Decoration." I agree to remit \$8.50 for it upon receipt.

NOTE: Before ordering this book if you desire we will be glad to provide descriptive literature.

NAME .....

ADDRESS .....

CITY AND STATE.....

century wall-papers for both the Pennsylvania and Metropolitan Museums, at the request of their curators, and has been asked to make a similar collection this summer for the Art Institute of Chicago. Her name is well known to readers of magazines that deal with the problems of applied art in the home. She will now become even more widely known as the creator of an historic record long needed to round out the history of decorative arts.

### SPANISH FARMHOUSES AND MINOR PUBLIC BUILDINGS.

By Winsor Soule, with an introduction by Ralph Cram, Published by Architectural Book Publishing Company, and for sale by The Southern Architect & Guilding News. Price \$10.00.  
Reviewed by Thomas Franklin.

**D**URING this period of frenzied real estate financing and overnight subdivision building in Florida, when the Spanish style a la Florida is receiving so much attention, this work should be of particular interest. It is undoubtedly a view of Spanish architecture that is seldom presented to the profession, and presented from a viewpoint that is refreshing and invigorating. The author took a four thousand mile tour along and across the Iberian Peninsula—no, not in those dinky railway cars frequented by the usual adventurer—and leisurely gathered photographs of what might be called the spontaneous architecture of a people who have a natural gift for the grasping of the idea that formulates the fundamental so—shall I say—a picture, for nothing is more of a picture than a house well designed, or built, and supported by the proper surroundings, as a frame. And, too, the Spanish people have a peculiar ability in the making of pictures whether they be by modern photography, the brush, or pencil; a fact evidenced by the assertion that not since Cervantes' Don Quixote has Spain produced any art work of intrinsic merit outside the realm of painting.

The same process that halted artistic literary work has played havoc with the Spanish Architects' work; i. e., the work of the more conscious strugglers who have been endeavoring to absorb a modicum of the far reaching influence of the mechanical age. But back off the beaten trails where the incomprehensible aristocratic democracy of sixteenth century Spain yet holds sway, one finds a characteristic architecture that is not to be found in the usual text books and illustrated publications. Such is the architecture Mr. Soule has given us in this book. Its spontaneity, wholesome simplicity, and inherent honesty marks it as incomparable to what we generally term the Spanish tradition.

## The Standard Contract and Other Documents of the American Institute of Architects



The *Survival of the Fittest* is the basis of the Competitive System—whose rewards go to the Wide-awake.

Is the Contract Procedure of your firm still in the B. C. period? If so the Institute recommends—

### The Standard Documents FOURTH EDITION

Agreement and General Conditions in Cover	\$0.20
General Conditions without Agreement	---- .14
Agreement without General Conditions	---- .05
Bond of Suretyship	----- .03
Form of Subcontract	----- .04
Letter of Acceptance of Subcontractor's Proposal	----- .03
Cover (heavy paper with valuable notes)	--- .01
Complete set in cover	----- .30

Complete trial set prepaid for thirty cents in stamps

The new or Fourth Edition is now being distributed. The changes are minor improvements in substance and arrangement.

### Other Contract Forms

Form of Agreement between Owner and Architect on the Percentage Basis	----- \$0.05
Form of Agreement between Owner and Architect on the Fee Plus Cost System	.. .05
Circular of Information on Fee Plus Cost System (Owner-Architect)	----- .03
Form of Agreement between Owner and Contractor (Cost Plus Fee Basis)	----- .10
Circular of Information on Cost Plus Fee System (Owner-Contractor)	----- .06

### Two New Documents

The Functions of the Architect	----- .03
Demonstrates to the Layman the quality and value of architectural service.	
The Functions of the Institute	----- Free
Tells what the Institute is trying to do for the profession as a whole.	

Almost every day some long established office abandons its individual contract forms and adopts outright, as its own, the entire line of Contract Documents of the A.I.A.

The Standard and other Contract Documents are giving to the Architects the *Maximum* in satisfaction and the *Minimum* in law-suits.

Your dealer can supply the Standard Documents. All documents are obtainable from the Executive Secretary, the A. I. A., The Octagon House, Washington, D. C. Every order is filled on the day received. transportation prepaid.

# Some of the Features of the

# EverHot AUTOMATIC WATER HEATER

- 1—Heating Surface.
- 2—Burner.
- 3—Thermostat.
- 4—Absence of Condensation.
- 5—Freedom from Liming.
- 6—Freedom from Trouble.

## 2—The Burner

The EverHot Burner will not burn back-fired. In this respect it differs from all others. When it is understood what damage can be done by a back-fired burner in any kind of water heater—the EverHot burner will be duly appreciated.

The flame is non-carbonizing. The combustion is complete. No part of the flame comes into contact with the heating surface.

The burner has an unlimited turn-down. This enables it to function as the pilot light. This simplifies construction—reduces the possibility for trouble—and any seepage through the thermo valve is burned in the pilot and utilized. In the other types, any seepage is wholly wasted.

The EverHot burner is just as efficient after years of service as it is when new. It is also just as efficient as a bunsen burner, when the bunsen burner is new and clean.

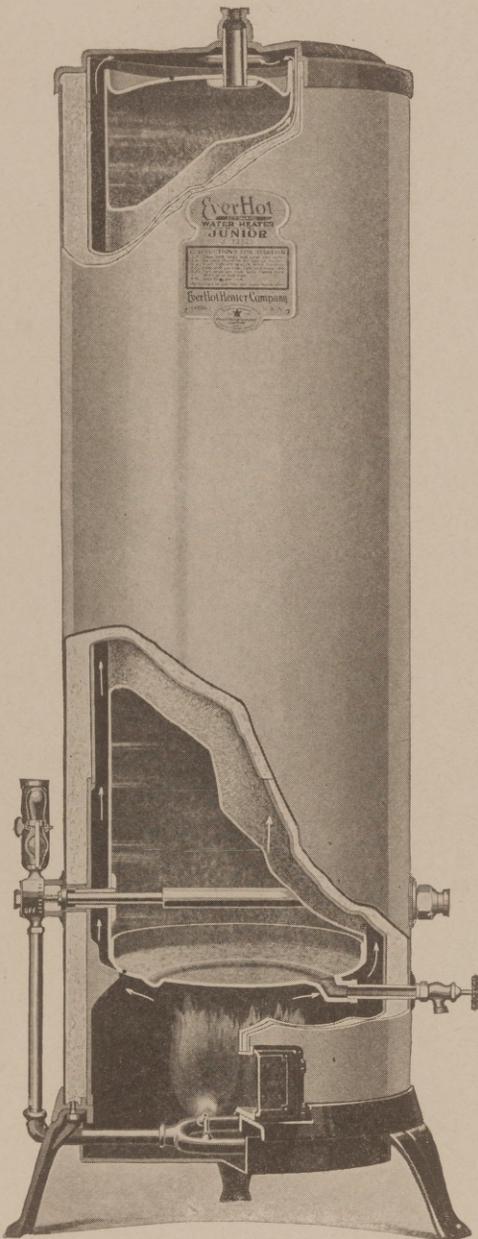
It is simple in construction, no mechanical mixers—no gauges or other parts to give trouble.

The EverHot burner is responsible to quite a degree for the freedom from the necessity for service and repairs that characterizes the Ever-Hot Heater.

Next month subject No. 3 "The Thermostat" will be treated. Subject No. 1 "Heating Surface" was treated in July issue of Southern Architect.

### Prices

Baby Grand \$66—Junior \$99—Senior \$160



# EverHot Heater Company

5231 Wesson Ave.

Detroit, Mich.

## THE ARCHITECTURE OF JOHN RUSSELL POPE.

THE series of plates illustrating the work of John Russell Pope, published by William Helburn, Inc., are among the outstanding contributions to the literature of architecture. This series, when completed, will comprise three volumes, issued in twelve parts, each part to contain twenty-five plates, or 300 in all. The plates are about  $8\frac{1}{2}$  x  $12\frac{1}{2}$  inches in size on sheets 14 x 18 inches. Thus far, two parts have been issued. Parts to follow will appear at intervals of three months.

While most of the houses presented in the parts so far issued are familiar to the readers of architectural journals, the present method of presentation gives them a new meaning. The photographs have been made, and splendidly reproduced, with special reference to a correct rendering of the architectural quality of their subjects. The many drawings which accompany each subject are by Otto R. Eggers, and are not only remarkable in their artistic interpretation of details, but undoubtedly the highest exposition of draftsmanship that we have in this country.

It seems superfluous to dwell on the merit of the work presented. John Russell Pope's ability to create the finest examples of architecture is known and recognized. But it may not be amiss to state again what has been so often set down in these pages—that Pope puts so much of himself into his work, so fine a conception of the use and adaptation of materials that it creates an outstanding result. A house by John Russell Pope fits its owner. It mirrors his personality. Also, it fits its surroundings and, when complete, stands a well considered piece of architecture, so carefully balanced as to form and color as to suggest that it has long been in use and has weathered and settled itself into the work it was intended to perform.

Other publications of this nature have been produced, mostly to illustrate the work of firms or of men whose years of practice have been long. Pope was born in 1874 and is therefore comparatively young as an architect. But when one considers how comparatively brief has been this man's term of practice and how very successful has been his performance, he will find something to think over, and wonder if Pope does not typify in his architectural history the traditions that have made architecture in the United States, and particularly domestic architecture, the finest to be found all over the world.

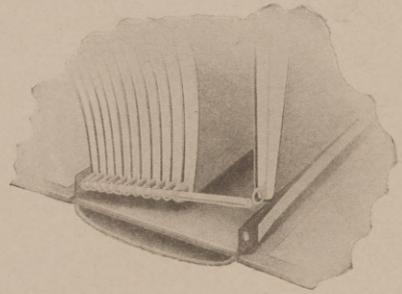
*The Architecture of John Russell Pope, with introductory text by Royal Cortissoz. Three volumes, issued in 12 parts, each of 25 plates. Price per part \$7.50. New York, William Helburn, Inc.*

## A Fine Durable Cover

For 12 Issues of

## The Southern Architect and Building News

POST PAID **\$2<sup>00</sup>** EACH



## SEND NO MONEY NOW!

If you are one of our readers who saves consecutive issues of *The SOUTHERN ARCHITECT AND BUILDING NEWS*, you'll want the convenience of this attractive Barrett Multiple Magazine Binder.

You can insert each issue as it is received, in just a moment's time, without disturbing any other issue. Keeps your copies neat, clean and intact until they are ready for binding in "book" form, or until you have no further use for them.

This same binder, lettered with the title on the front cover, would cost you \$2.75 through your local stationer or direct from the manufacturer. If you are a regular subscriber, ask for one on trial. Then send us only \$2.00 after you receive the Binder and are satisfied—a saving to you of at least 75c.

Service Dept.,

Box 1598, Atlanta, Ga.

Please send on approval The Barrett Binder. I will either return the Binder within ten days or mail check for \$2.00.

-----  
 -----  
 -----

# ROCBOND

## Exterior Stucco

*The Variety of Color Combinations  
of rocbond gives the builder a wider  
range of possibilities*

—and there are so many places where Rocbond can be used to advantage.

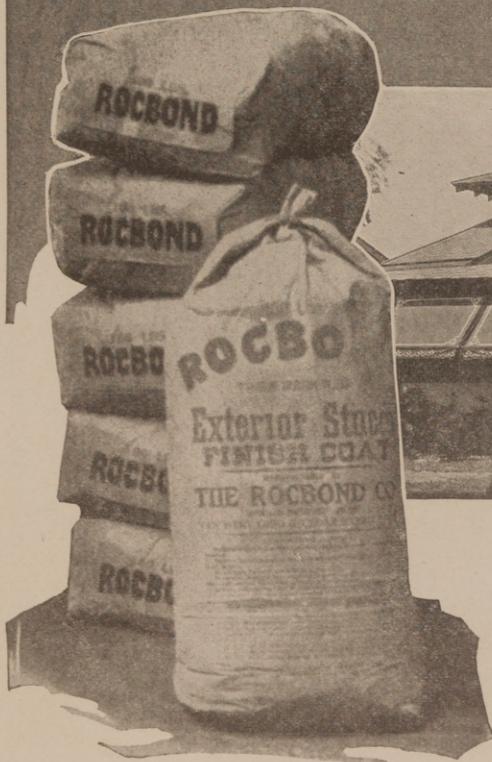
Rocbond Stucco is the herald for better construction. It has an exclusive charm and attractiveness which will lend distinctiveness to any type of building.

Rocbond affords economical advantages of low first cost and permanent construction—free from repairs.

Rocbond stucco is a fixed uniform quality and is delivered on the job ready for use.

We have sample panels showing combinations and color schemes which will actually sell the job.

*This is the Strongest Selling  
Line a Dealer can handle—  
and our Dealer Service is  
Most complete*



Write our nearest plant

## The Rocbond Company

Four Plants:

Harrisburg, Pa.

Cedar Rapids, Iowa

Van Wert, Ohio

New York, N. Y.



# CURRENT BUILDING ITEMS

## Building \$3,000,000 Hollywood Hotel.

Employing three shifts of workmen—a day shift of 250 and two others of 150 each—the Construction Company of Hollywood, contractor for the new \$3,000,000 Hollywood Hotel being erected at Hollywood, Fla., by the Hollywood Land & Water Co., is making a great effort to complete the structure in time for its formal opening on January 1, 1926. The building will be 550 by 170 feet, of fireproof, reinforced concrete construction, and will be located directly on the Atlantic Ocean. It will contain 500 rooms.

An arcade extending through the center of the building on the ground floor affords space for 40 storerooms, while luxurious lounges will be located throughout the building, one on the second floor to contain a large marble fireplace.

A dining room for children will be located on the main dining room, and on the ground floor there will be an individual cafeteria kitchen for serving the help. Facilities to be installed include incinerators, refrigerating equipment, ice-cream plant, bakery, laundry and other equipment. Dance pavilions will be provided on the roof, as will tea houses, loggias, etc.

The hotel will be of Spanish design and 120 feet in height. Plans and specifications have been prepared by Edgar O. Hunter of Rubush & Hunter, Indianapolis, and contract for wiring and electrical equipment has been awarded to the Sanborn Electric Co., also of Indianapolis.

## Plans for \$500,000 Richmond Church.

Richmond, Va.—A committee of the First Baptist Church of this city has approved tentative plans for the new building to be erected here at a cost of more than \$500,000. Herbert L. Cain of Richmond is the architect, with Dr. Hudnutt, instructor of architecture at the University of Rich-

mond, Charlottesville, as consulting architect. The structure will be 300 by 240 feet, with class rooms on either side of the auditorium, making it possible to assemble a Sunday-school of 2000 or more pupils within a few minutes. The plans as approved by the committee will next be submitted to a general committee of the church and later presented to the church for confirmation.

## Contract for \$500,000 Hospital Unit.

Atlanta, Ga.—Contract has been awarded to the Turner Construction Co. of this city for the erection of a \$500,000 hospital building which will be the first unit of a \$1,500,000 institution to be erected here by the Georgia Baptist Convention. This building will be located at North boulevard and East avenue, and will be 10 stories high, 50 by 200 feet, of reinforced concrete, brick and limestone construction, with tile roof. It will accommodate 250 beds. Burge & Stevens of Atlanta are the architects.

## Contract for \$2,250,000 Courthouse and Jail.

Birmingham, Ala.—Contract has been awarded to Day & Sachs of this city, on a cost plus basis, by the Jefferson County Board of Revenue for foundation and framework on the proposed county courthouse and jail here, which is estimated to cost \$2,250,000. It is understood that the county will furnish labor and material. Excavation contract was recently awarded to the Bessemer Engineering Co. of Bessemer. Harry B. Wheelock of Birmingham is architect.

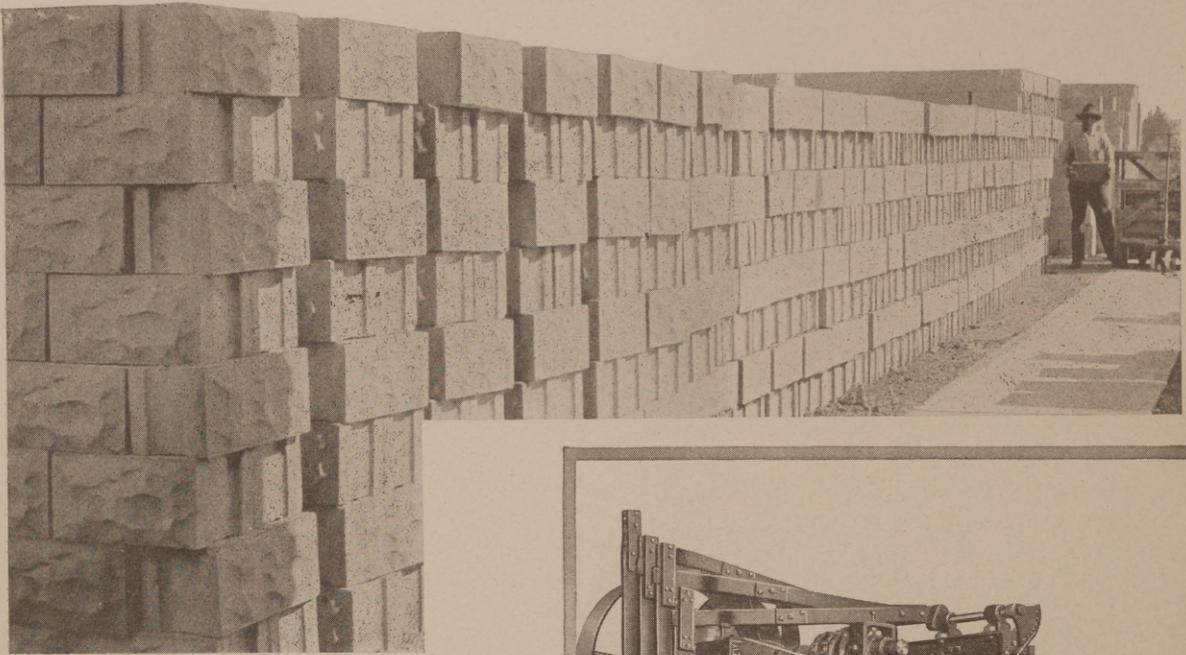
## Contract for \$335,000 University Building.

Austin, Texas.—General contract has been awarded by the board of regents of the University of Texas to the McKenzie Construction Co., Dallas, for a new building to cost more than \$335,000. The structure will be three stories and basement, L-



Hotel Under Construction in Florida at Hollywood-By-the-Sea.

# UNIVERSAL



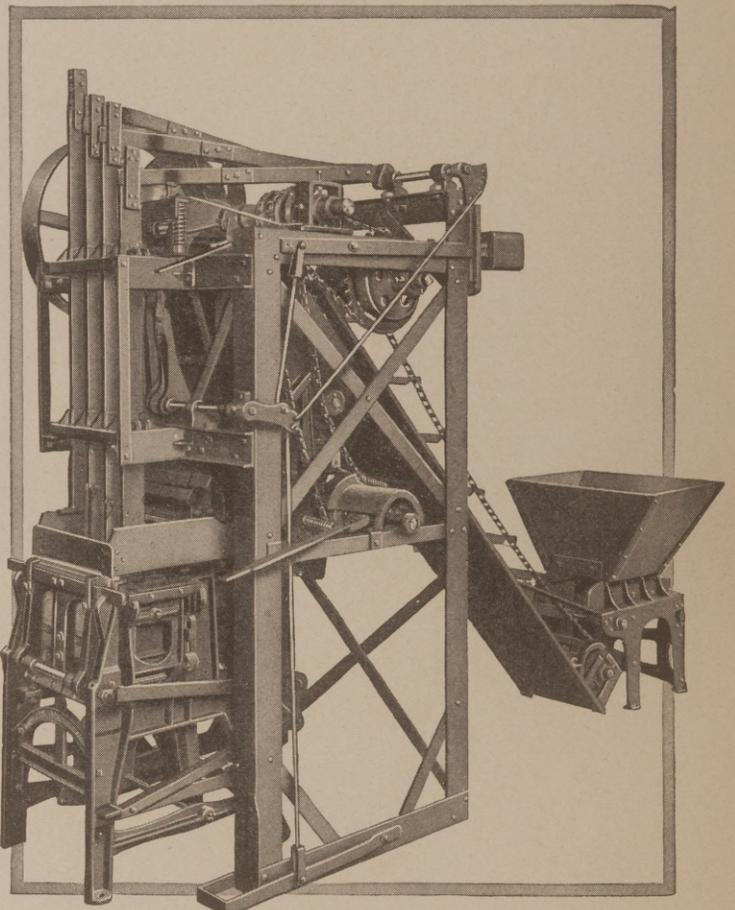
## MAKE CONCRETE PRODUCTS

THE market for concrete building units is constantly expanding.

Raw materials for their manufacture are available in every locality.

Improved methods and modern equipment make this business a highly profitable one.

Get started today.



THE UNIVERSAL BLOCKMAKER

We furnish a complete line of equipment used in the manufacture of concrete building units—handling raw materials and conveying finished products.

To assist manufacturers in plant design and efficient installation of machinery we maintain a highly competent engineering service.

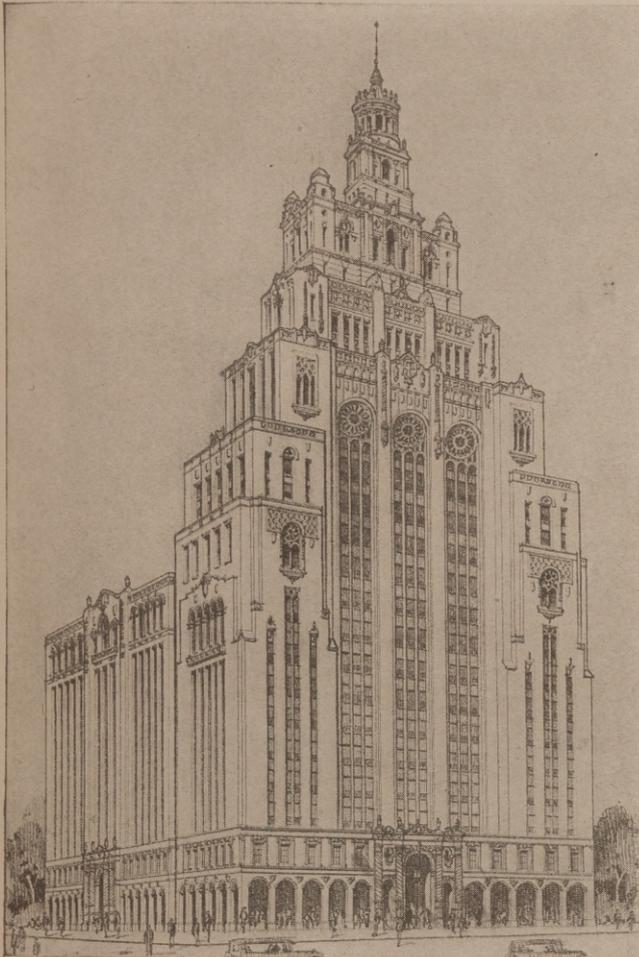
*Write for descriptive bulletin and our complete plan today.*



Thomas W. Noble & Company, Inc.  
Tribune Tower, Chicago, Illinois



shaped, 156 by 93 feet, of stone, brick and terracotta, with concrete foundations, tile roof and tile corridor floors. John L. Martin of Austin has contract for heating plant and plumbing, while electrical equipment is included in the general contract. The H. M. Greene Co. of Dallas is the architect, and R. L. White of the university is superintendent of construction.



#### New \$1,500,000 Church and Office Building.

As recently announced, plans are being prepared by the R. H. Hunt Co. of Chattanooga and Dallas for a new church and office building to be erected at Miami, Fla., by the First Baptist Church of that city at a cost of \$1,500,000. The structure will be 20 stories high, exclusive of the tower, and will occupy a site 150 by 150 feet. It will contain a main auditorium to seat 3250 and will provide for a departmental and graded Sunday-school to accommodate 2500 pupils. Spanish architecture will be employed and construction is expected to begin as soon as plans can be prepared.

#### Shelby County Plans \$500,000 Hospital.

Memphis, Tenn.—Details are being arranged by the Shelby County Commissioners, E. W. Hale, chairman, for the erection of a \$500,000 hospital here, and a committee, composed of J. A. Riech-

man of Memphis and others, has been appointed to handle preliminaries. It is understood that the city of Memphis plans to expend \$250,000 for the improvement of General Hospital, and officials of the city and county are now considering plans for unifying this institution with the new hospital to be erected by the county.

#### Contract for \$1,000,000 Read Hotel.

Chattanooga, Tenn.—General contract has been awarded to the George A. Fuller Co., Washington, D. C., by the Read House Co. for the erection of its proposed \$1,000,000 hotel here on the site of the present Read House. The building will be 185 by 140 feet, 12 stories. Holabird & Roche of Chicago are the architects.

#### New Bank Building to Cost \$750,000.

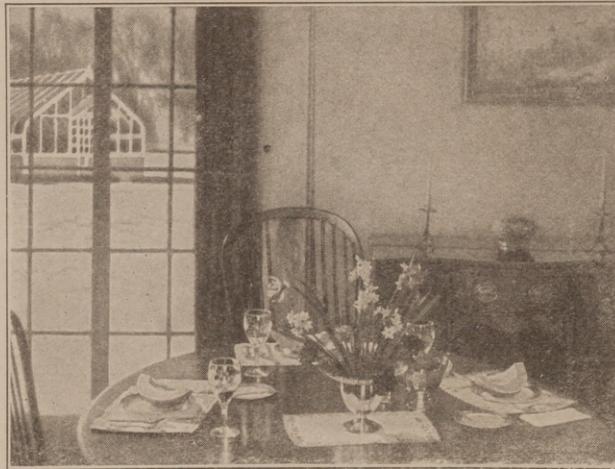
Louisville, Ky.—Plans and specifications have been prepared by Carl A. Ziegler of Philadelphia and Arthur G. Tafel of this city for a new \$750,000 building to be erected here by the First National Bank, the Kentucky Title, Bank & Trust Co. and the Kentucky Title Co. The building will be four stories, with a 56-foot facade on 5th street and extending 140 feet on Court place. It will incorporate the six-story Louisville Trust building, which will be altered in accordance with the



New Louisville, Ky., Bank Building.

# Hitchings' Sunshine Shops

Greenhouses  
Conservatories  
Sun Rooms



Glass Enclosures for  
Swimming Pools and  
Kiddy Play Places

When It Comes to Greenhouses  
Come To

**Hitchings & Company**

General Offices and Factory: Elizabeth, N. J.

New York  
101 Park Ave.

Philadelphia  
Empire Bldg.  
13th & Walnut Sts.

Boston  
161 Massachusetts Ave.

Wilkes Barre  
P. O. Box 218

# 40 YEARS

of making Venetian Blinds for some of the best and largest buildings of the country has taught us that, after all, Quality is the Best Policy.

*Our catalog illustrates the kinds and types of buildings upon which Burlington Venetian Blinds have been used with success*

Keep Out  
the Sun  
Control the  
Light



Prevent Drafts  
and  
Permit Perfect  
Ventilation

**BURLINGTON**  
Venetian Blind Co.  
BURLINGTON, VERMONT



Design 612

The above illustrates one of several Highton designs reproduced in cast iron and installed in the Fayette County Court House at West Union, Iowa.

**WM. HIGHTON & SONS CO.**

Established 1858

NASHUA, N. H.

Boston

New York

Philadelphia

Warm Air Registers and Fine Grille Work

SEE OUR CATALOG IN SWEET'S.

Georgian Colonial type of architecture. The exterior of the new building will be of weathered red brick and marble, and the interior will be finished in ivory and mahogany.



New St. Louis Apartment.

### Three St. Louis Apartment Building to Cost \$3,000,000.

Construction is in progress in St. Louis on three new apartment buildings being erected by Sam Kopljar and associates at an estimated cost of \$3,000,000. Two of these structures are being built at Union and Pershing avenues at a cost of approximately \$2,000,000, and the other is going up at Washington and Union boulevards and will cost about \$1,000,000. One of the first two structures will be known as The Senate, the other will be called The Congress. The third building will be The Embassy. Preston J. Bradshaw of St. Louis is the architect.

Each of the buildings will be fireproof, of reinforced concrete construction, exterior walls of matt brick, with stone and terra cotta trimmings. Modern mechanical equipment, including central refrigeration and high speed elevators, will be installed.

### \$850,000 Bank Building for Oklahoma City.

Erected on the open-shop basis at an estimated saving of \$75,000 and two weeks ahead of the time specified in the contract, the new \$850,000 Security National Bank and Medical Arts Building in Oklahoma City has recently been completed. Plans for the building were prepared by Leyton, Hicks & Forsyth, and the general contract awarded to Reinhart & Donovan, both of Oklahoma City.

The structure is 12 stories, 75 by 140 feet, of reinforced concrete and Bedford stone, on a Woodbury granite base. The basement and the first and

mezzanine floors are occupied by the bank, with offices finished in American walnut, with Italian travertine for the floors and Caen stone and Tennessee tavernelle for the side walls. Above the first and mezzanine floors the building has been designed for, and is occupied by, physicians and dentists. It is equipped with X-ray laboratories and other facilities for the use of occupants. A drug store is located on the third floor. Other space in the building is devoted to an optical parlor, chiropractic offices and rooms for specialists.

### Break Ground for \$500,000 Y. M. H. A. Building.

St. Louis, Mo.—Ground has been broken for the new \$500,000 building to be erected here for Young Men's Hebrew Association, of which David Sommers is president. The building will occupy a site at Union boulevard and Enright avenue and will contain the most modern facilities, including swimming pool, gymnasium, massage room, library, auditorium, club rooms, roof garden and other features. Will Levy is the architect and the Humes-Deal Co. general contractor, both of St. Louis. Fred Z. Solomon is chairman of the building committee.

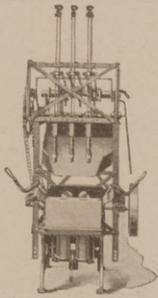
### \$1,500,000 Apartment House for Baltimore.

Construction is expected to begin at once on a new apartment building at Madison avenue and Cloverdale road, Baltimore, at a cost of about \$1,500,000. The structure will be erected by the Temple Gardens Realty Co. and will be known as Temple Gardens Apartments. It will be 14 stories, 110 by 120 feet, of steel, brick and concrete, and will be equipped with mechanical refrigeration, ice-making machinery, steam laundry and other facilities. One service and two high-speed elevators will be installed. A. Lowther Forrest is the architect and J. Henry Miller, Inc., the general contractor, both of Baltimore. John A. Douglas will be the manager of the new building.



New St. Louis Apartment.

# The "Panama" Line



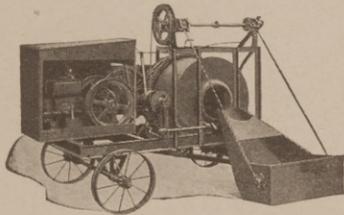
## Whatever You Need in Concrete Machinery

From the large batch mixer with side loader or platform down to the small hand power mixer, from a complete block making plant down to the simplest concrete mold, there is efficient equipment in the Panama Line that will satisfactorily meet your needs.



Panama Concrete Machinery assures the highest quality products and peak production at the lowest possible consumption of time, labor and money.

Write for the "Panama" catalog of Concrete Mixers and Concrete Block Machinery.



## The J. B. Foote Foundry Co.

Established 20 years

20 Front Street  
Fredericktown, Ohio



## LIGHTING FIXTURES

Exclusive Designs  
Bronzes and Wrought  
Iron Work

for architects who seek individuality in design and excellence in Craftsmanship.

## Walter G. Warren & Company

351-363 E. Ohio St., Chicago

# PANELS IN ALL WOODS

Immediate Shipment

Ask for stock list

AMERICAN PANEL & VENEER CORPORATION  
MONTGOMERY, ALABAMA

## Casement Adjusters "The Flexostay"

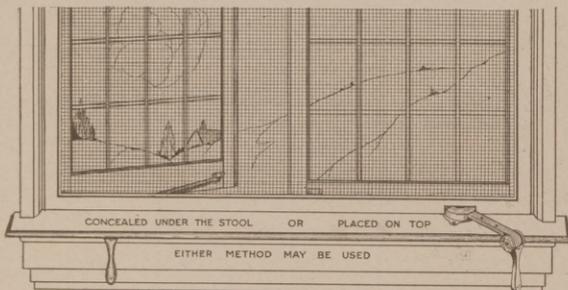
OPEN—CLOSE AND LOCK YOUR  
CASEMENT WINDOWS WITHOUT  
TOUCHING THE SCREENS

The New Flexostay Adjuster  
MAKES THIS POSSIBLE.

No Gears—No Rattle—No Separate Parts. Easy to Install—Pleasing in Design and Finish. Solid Brass or Brass Plated

Sole Manufacturers

United Specialty Mfg. Co., Ltd.  
RICHMOND HILL NEW YORK CITY



MAKERS OF CASEMENT WINDOW ADJUSTERS SINCE 1910. MANY OTHER TYPES. CATALOG ON REQUEST.



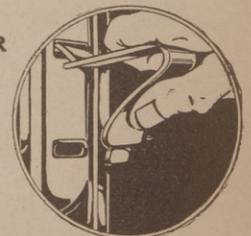
## "COLONIAL" OR UNIVERSAL COMBINATIONS

Write for Prices

Universal  
Sanitary Mfg. Co.

New Castle, Pa.

## For Adjustable Shelves SAVE SPACE—TIME—LABOR MONEY—with the "Garcy"



K73  
Metal  
Pilaster  
Standard  
and  
A73

Adjustable Bracket

Adjustable with a touch  
Every Half Inch

Immovable Under Any Load

Write for Samples

Garden City Plating & Mfg. Co.  
1430 So. Talman Avenue, Chicago

# ARCHITECTURAL MEMORANDA

Ralph Bryan, A. I. A., and Walter C. Sharp, A. I. A., formerly associates in the firm of Herbert M. Greene Company, Dallas, announce the formation of the partnership of Bryan and Sharp, for the general practice of architecture, with offices in the Dallas Athletic Club Building, Dallas, Texas.

A. Ten Eyck Brown, architect, announces the opening of an office at 8-9 Hippodrome Building, Miami, Florida, and desires manufacturers' samples and catalogues sent to him at this office in addition to those sent to him in his main office in Atlanta, Georgia.

## Peace Palace in Geneva Proposed as Memorial to Woodrow Wilson.

The erection of a Peace Palace at Geneva, usable as an assembly hall for the League of Nations—as a memorial to Woodrow Wilson—has been suggested informally by American friends of the League.

As planned by a committee of international architects the building would cost between \$1,000,000 and \$2,000,000.

New Zealand offered to provide paneling for the assembly room with native timbers. The Japanese, who have presented priceless cloisonne vases and other decorations to the new Labor office, it is understood, are planning a valuable gift to the League assembly hall when completed. Other nations are considering ways and means of contributing furniture and paraphernalia, thereby making the edifice truly international.

Charles H. McCauley, architect, announces the opening of an office for the practice of architecture at 709 Jackson Building, Birmingham, Alabama.

Fooshee & Cheek, architects, announce the removal of their offices from 808 Mercantile Bank Building to 1310 Dallas Athletic Club Building, Dallas, Texas.

Charles J. Calrow, R. Maury Browne and T. David Fitz-Gibbon announce the formation of a partnership for the practice of architecture, under the firm name of Calrow, Browne & Fitz-Gibbon, with offices in the New Monroe Building, Norfolk, Virginia.

Ducommun & Dirks, Architecture and Engineering, have removed their office to 3602 W. Florissant Avenue, St. Louis, Mo.

William A. Bingham, Architect, has removed his offices to The Chester Twelfth Bldg., Cleveland, O.

Jesse L. Bowling, Inc., have removed their offices to Suite 384, Arcade Bldg., St. Louis, Mo.

Griffin & Watkins, Architects, formerly Watkins & Company, Fairmont, W. Va., have removed their offices to Welch, W. Va.

Wellington J. H. Wallace has opened an office for the practice of architecture at 167 8th Avenue N., Nashville, Tenn., where he will specialize in churches.

Wayne Everett Bell, Architect, has removed his offices to 704-5 Mutual Home Bldg., Dayton, Ohio.

Carl M. Lindner, architect, has moved his offices from the American National Bank Building to Suite 915-916 State and City Bank Building, Richmond, Va.

Charles H. McCauley, architect, has opened an office for the practice of architecture at 709 Jackson Building, Birmingham, Ala.

## \$1,000.00 OFFERED FOR BEST METHOD FOR GRADE-MARKING SOUTHERN PINE.

Important actions having to do with various phases of the grade-marking of lumber, which practice was instituted by subscriber mills of the Southern Pine Association April 1 last, were taken at the mid-summer meetings of the board of directors and subscribers to Association held in Memphis recently.

The directors and subscribers approved the recommendation of the Advertising and Trade Extension committees that the Association offer a prize of \$1,000.00 to the person devising the best and most efficient method and means for grade-marking Southern pine.

The directors recommended and the subscribers unanimously adopted a resolution to the effect that since the Southern Pine Association has been the pioneer organization to put grade-marking into effect, and has devoted several years' time and study and considerable expense to working out the system, that the Association offer through Secretary of Commerce Hoover, to manufacturers of all other species of lumber throughout the country, the benefit of the experience gained by the Southern Pine As-

sociation in this movement and "that the Association stands ready and willing to impart this knowledge to all who are interested and to send representatives to the groups of manufacturers of other species to render whatever assistance may be necessary in making grade-marking and trade-marking of lumber effective."

Various speakers commenting on this resolution mentioned that this action showed the pine manufacturers were taking a broad and public spirited attitude in this movement for the benefit of other lumber producers and the consuming public.

The subscribers also adopted a motion instructing the Secretary Manager to write to each subscriber who is not grade-marking his product, stating that after August 15, 1925, the secretary shall be authorized to furnish, on request, to dealers, architects, contractors and consumers of lumber, a list of the subscriber mills that are grade-marking their output. It was stated in discussion of this resolution that a large number of requests have been received for names of the manufacturers who are grade-marking their product, but that a number of the subscribers have been delayed putting the practice into effect at the mills for various reasons and it was deemed desirable to defer the giving out of lists of those who are grade-marking until all the subscribers have had opportunity to definitely decide on that action.

The subscribers voted unanimously to continue the assessment of three cents per thousand feet on the shipments of all mills that are grade-marking which funds are to be used in continuing the widespread advertising campaign to establish grade-marking lumber throughout the country.

The revision of the Southern Pine Association's grading rules so as to conform in every respect to the American Lumber Standards was adopted by the subscribers in the same form in which the revision was recommended by the Grading Committee.

### THREE NEW CHAPTERS FORM IN FLORIDA.

Out of the State of Florida have recently come three applications for A. G. C. chapter charters. These applications follow organizational activities carried on in that territory with W. I. Colson, Field Secretary of the national association, representing the parent body.

The applications are from groups of contractors in Tampa, Jacksonville and Orlando.

Temporary officers of the Tampa organization were appointed as follows: Charles T. Friend, President; W. P. Richardson, Vice-President; Carl C. Fisher, Secretary. The list of members submitted with the application for the new organization, to be known as the Tampa Chapter of the A. G. C., includes: Ricketts and Haworth, Inc.; Friend and Bournier; McGucker and McGucker and Edwards; Taylor and Gestrich; J. M. Lawton Company; B. F. Walker and Sons; Logan Bros.; W. P. Richardson.

The request for charter of the Associated General Contractors of Orlando carries the following as members: Ed. Kenyon; Arthur Higgins; R. S. Home; A. E. Hunter; H. T. Baylen; A. B. Struble; Roy Fischer; Jerry Ahern; Joseph E. Woodnick; Allardice and Allardice.

The Jacksonville application, naming the organization as the Jacksonville Chapter of the Associated General Contractors of America, carries the names of the following members: G. W. Hessler, Inc.; O. P. Woodcock Company; W. T. Hadlow; Morgan-Hill Paving Company; W. D. Gerbrich; Charles J. Davis, Jr.; F. W. Long and Company; R. J. Gillespie; A. L. Clayton; Finley Method Company. Charles J. Davis, Jr., is temporary Secretary-Treasurer.

### CHARLES MILLER DEAD.

Major Charles Miller, President of the Little Rock, Arkansas, Chapter of the Associated General Contractors of America, and a leading member of the national Association since 1920, was among those who lost their lives when the U. S. Steamer "Norman" capsized May 8 on the Mississippi River while it was carrying a party attending the first annual convention of the engineers of the Mid-South.

Major Miller was President of the Miller-Butterworth Company, a leading construction firm of its territory. His enthusiastic application of the principles and activities of the A. G. C. had given him an outstanding position among general contractors.

The steamer on which Major Miller lost his life sank as it was returning from Cow Island, where the party had been inspecting government concrete re-vestment work, going down at a point about sixteen miles south of Memphis.

## PENNSYLVANIA STRUCTURAL SLATE CO., Inc.

BLACKBOARDS—URINALS—CLOSET—SHOWER—STRUCTURAL SLATE FOR ALL PURPOSES  
STALLS STALLS STALLS

"Yours for Prompt Service,"

DOME BLDG.—Main Office

EASTON, PA.