

THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOL. LI.

NUMBER 7

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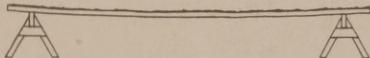
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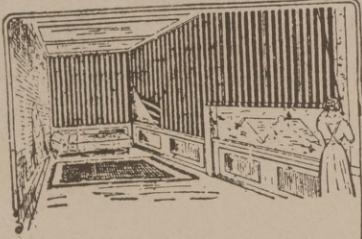
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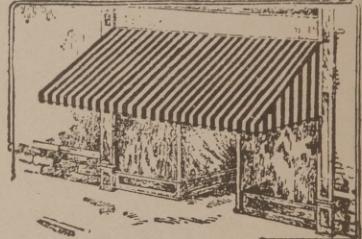
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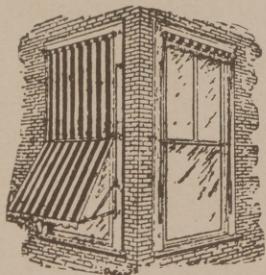
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EDITORIAL COMMENT

NEGLECT OF RESIDENTIAL LANDSCAPING.

In every residential project there might be said to be involved three principal problems; architecture of the house, interior decoration and landscape architecture. I am firmly of the belief that the latter has most of all been neglected in the past by both architect and client.

It is staggering to note the lack of interest taken in the grounds of the average home. The house is placed on the lot and maybe a few pieces of shrubbery are planted here and there, and possibly not even the slightest pretense is made toward beautifying the grounds. Thus would seem the situation to anyone who is a careful observer.

If architects are to do houses that will live in the minds of their owners as successful, in the memory of the stranger passing by, and hold the attention and admiration of the public, then it becomes imperative that more thought be given to the problem of proper landscaping.

Architects do show some desire in their perspective sketches to use the medium of landscaping. Practically all perspective sketches shown the client exhibit trees and shrubs indicated in pleasing mass and proportion, softening harsh lines, stressing points of architectural beauty and screening some of the utilitarian features. It is all well enough to stop here if professional service is to be considered at an end when the house is finished and the contractor has left the job. This however is not the case, at least it should not be, and when looked at from the standpoint of sound practical business the architect should realize that it is to his advantage to have the house and its grounds as an entirety give the appearance of a single beautiful and harmonious setting.

From members of the profession I have learned that it is often difficult to impress upon the client the necessity of proper planting, especially after the house has been completed. This is just one of the many problems that have to be solved and offers no excuse for its neglect.

It is not often that the average architect receives a residence commission involving sufficient funds to take care of the services of a professional landscape architect. In such a case if there is not a man in the office thoroughly capable of handling the problems involved then it is far better to seek the services of a well known landscape architect and work in conjunction with him.

In every instance I am inclined to believe that if architects insisted on the client spending a sufficient amount of the building fund for judicious planting they would all have better satisfied and more appreciative clients.

THE BOOK DEPARTMENT.

It is amusing, now, to go wandering along the book trails to the days when Victor Hugo was lamenting that the printing press would be the destruction of architecture. Like many another man of keen intellect, Hugo was unable to vision the tremendous power the printed word would eventually wield for the advancement of architecture, as well as other arts. In fact, today it would be just as impossible for us to vision an architect capably plying his art without books as it was for Hugo to foresee the profession's dependence upon printing.

But do not understand me to mean that any man should deliberately devote his time to reading books only for information to be directly applied to his daily work. Such reading is scholastic and selfish. And books are like friends—we must give them something more than cool selfish thought if we are to get the most from them. Mrs. Browning has expressed the thought in a beautiful manner:

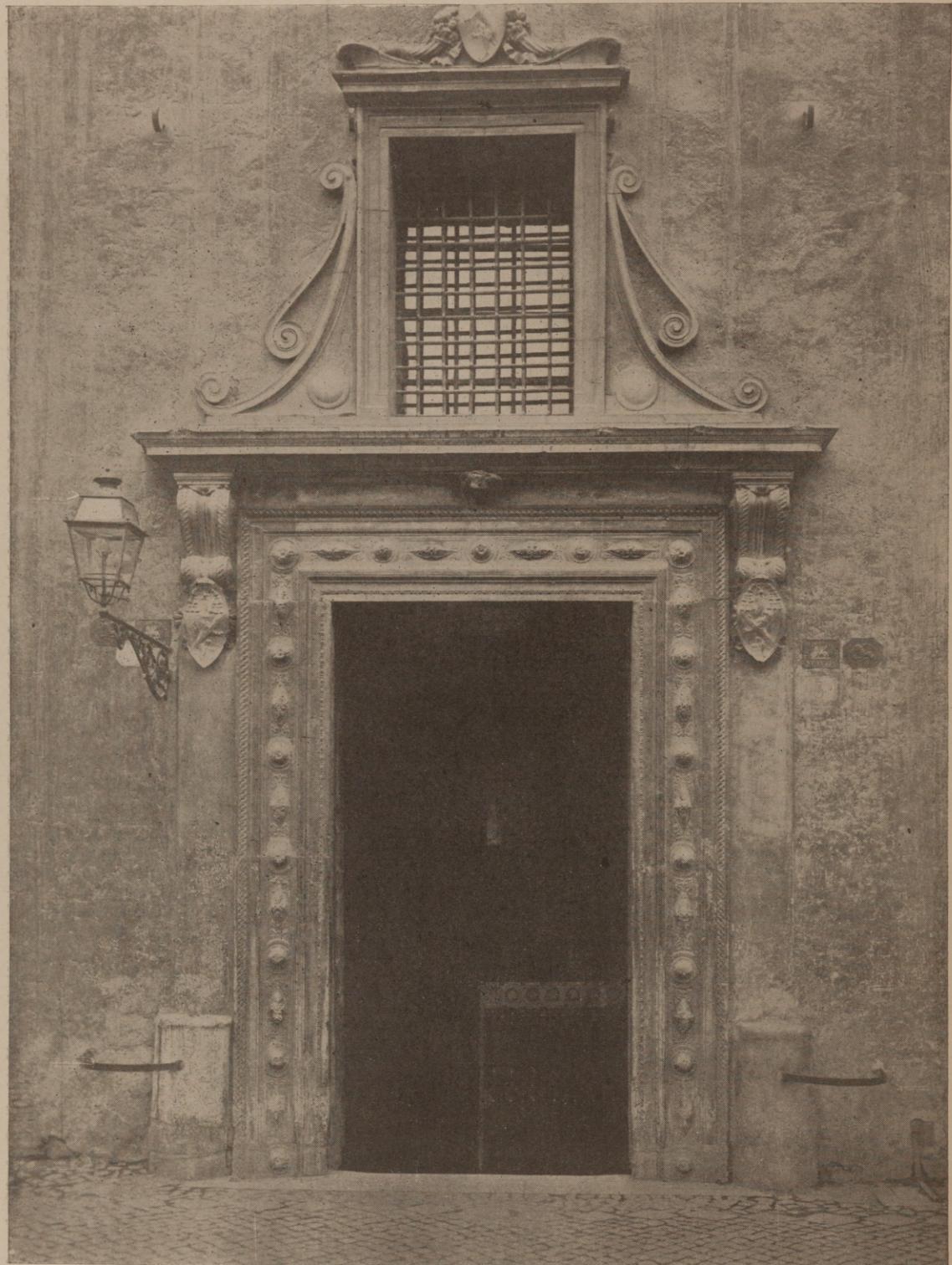
We get no good
By being ungenerous, even to a book,
And calculating profits—so much help
By so much reading. It is rather when
We gloriously forget ourselves, and plunge,
Soul-forward, headlong, into a book's profound,
Impassioned for its beauty, and salt of truth—
'Tis then we get the right good from a book.

"So much help by so much reading" will best come when one reads for the sheer pleasure of reading. And here, of course, I refer also by reading to the illustrations which make up the greater portion of the architectural books.

Too, there are today so many books devoted to the profession that the interested reader has quite a task attempting to keep up with them, and even more of a task trying to choose the good from the bad. In fact, in your reviewer's ability to judge and recommend the good books and to discredit the poor ones will your attempt to render a service succeed or fail. This point has been illustrated too often to warrant comment.

There is no doubt that a good book department is an important adjunct to an architectural publication, and if your plans, as outlined to me, are carried out you will be rendering the profession a distinct service; a needed service.

—Thomas Franklin.



DETAIL OF DOORWAY FROM THE PALACE VENEZIA, ROME.
PHOTOGRAPH FROM THE COLLECTION OF IVEY & CROOK, ARCHITECTS.

THE SOUTHERN ARCHITECT AND BUILDING NEWS

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Some Works of Marion Sims Wyeth, Palm Beach, Fla.

IN the estimation of one who knows something of the Domestic Architecture of Spain and Italy, the work of Marion Sims Wyeth, Palm Beach, Fla., can easily be recognized as the result of a true understanding of the best in Italian and Spanish precedent. That Mr. Wyeth should have chosen South Florida as the center of his activity was not just a happen so, but rather the consequence of forethought and study. Being most familiar with Spanish and Italian traditions in the art of building it was then a matter of most importance to find a location that afforded the proper atmosphere for the setting of his works. Florida alone seemed to supply the background most desirable for the creation of Spanish Patios and Italian Villas, so at Palm Beach we find Mr. Wyeth doing houses that in the words of one of his clients might be summed up in the following trenchent quotation: "Mr. Wyeth has built houses for us in Palm Beach that are not only correctly rendered exteriors of artistic strength showing genius, but also well arranged interiors, arranged for both comfortable living and at the same time, affording aesthetic enjoyment."

The problem of creating a sympathetic relationship between the house and its grounds often causes the architect hours of serious thought, especially under the existing lack of study given to this phase of the home by the average client. Whether or not Mr. Wyeth has been fortunate in securing clients that appreciate his efforts or not, we do not know, but we do know that in his domestic work at Palm Beach he has successfully created an atmosphere which unmistakably yokes the grounds to the house and the house to the grounds.

Afforded with a bounty of beautiful native plants, shrubs and trees, which in many instances have been taken up bodily and transplanted, under the guidance of an artistic hand, Mr. Wyeth has made his courtyards and patios veritable spots of lights and shadows. A delightful outdoor garden

for its inhabitants yet private, peaceful and enjoyable.

Inside the house, especially when we deal with only plain surfaces, it is a difficult problem to make rooms radiate a feeling of repose at the same time carry an air of dignity. By some little knack of treatment Mr. Wyeth seems to have overcome this difficulty, for in the houses which we visited there was no trace of astringency and we rather had an opposite feeling upon entering the different homes.

As typical examples of Mr. Wyeth's work we have selected the houses of Earle Perry Charlton, Esq., and George A. Dobyne, Esq., for illustrating this article. These houses stand on their own merit as conservative and trustworthy examples of modern architecture derived from Spanish and Italian sources.

The house of Earle Perry Charlton, Esq., Quisi-sana, has all the readily recognized characteristics of Spanish domestic architecture, the low pitched roof of tile, walls of stone and stucco, picturesque balconies, arcaded loggias, and through the open archway, the courtyard, that salient feature of every Spanish home. The patio is lined with broken flagstones whose shapes make quaint patterns among the flower beds. Pan plays on his flute in the blue-tiled fountain, and the blazing sun makes the deep shadows of the foreground a grateful relief against the dazzling brilliancy of the walled garden beyond. Here grow orange trees and grapefruit, crotons and ferns, as well as great masses of old-fashioned flowers.

The spacious rooms have beamed ceilings of pecky cypress whose mellow tone harmonizes well with the rough plaster walls, tinted in cloud effects to match the hangings. The floors of the rooms on the ground floor are of heather-brown English tile, 10" square, and laid in black cement. The baseboard is of red brick also laid in black cement.



VIEW FROM DRIVE

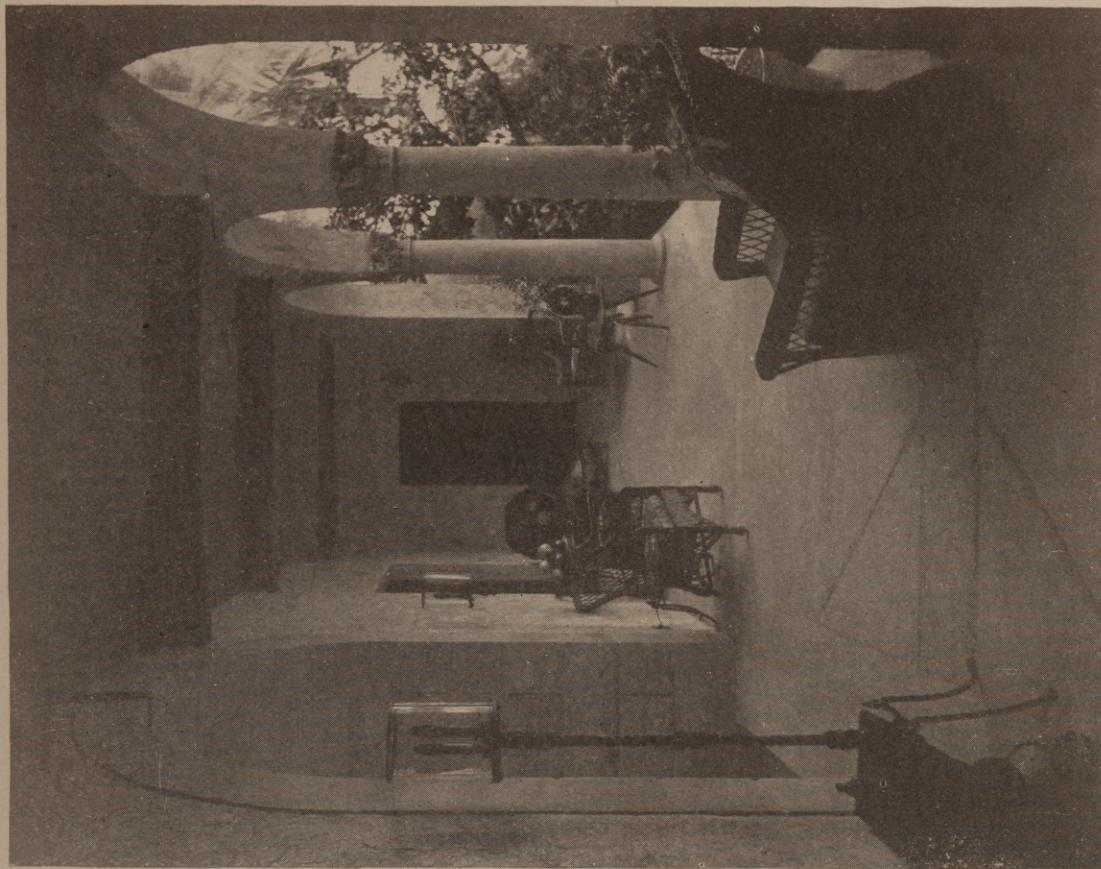


Photo by F. E. Geissler, N. Y.

VIEW IN COURTYARD

HOUSE OF EARLE PERRY CHARLTON, ESQ., PALM BEACH, FLA.

MARION SIMS WYETH, ARCHITECT.



LOGGIA ON COURTYARD SIDE

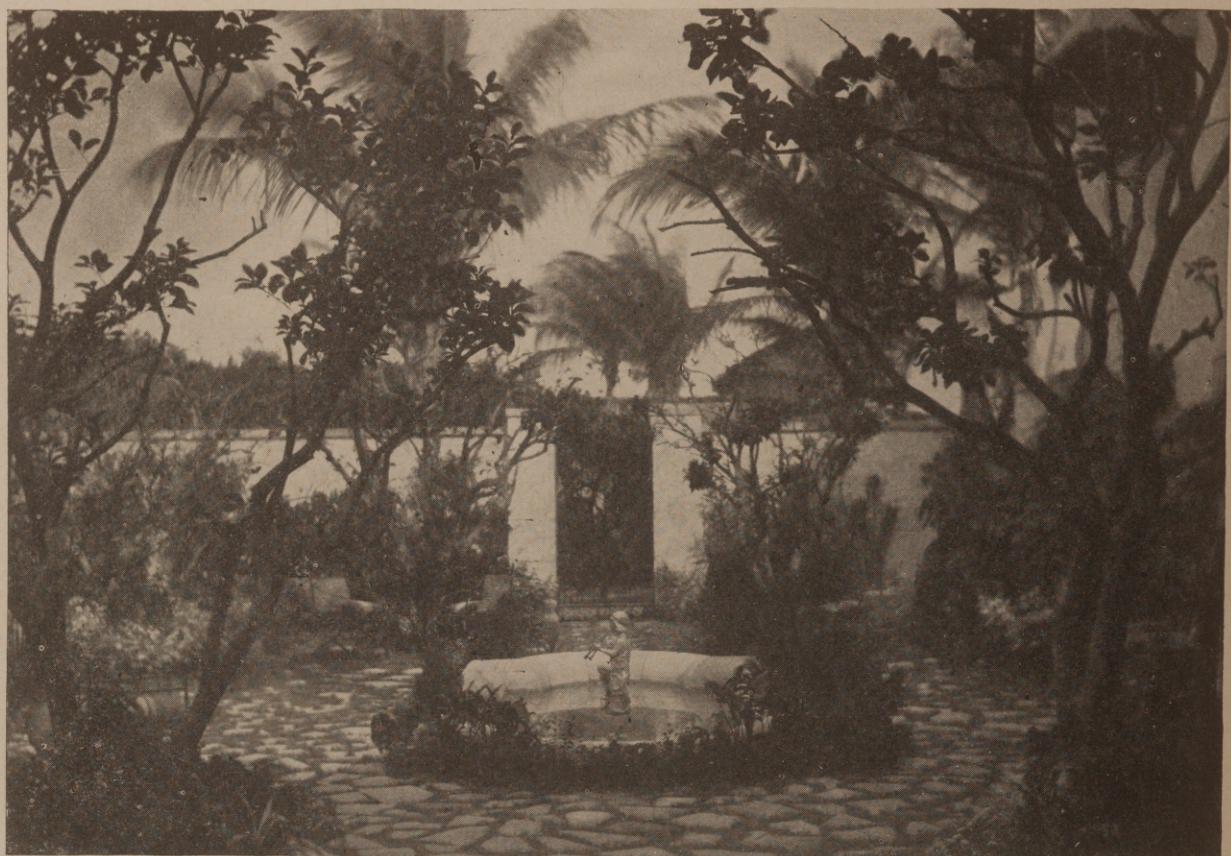
HOUSE OF EARLE PERRY CHARLTON, ESQ., PALM BEACH, FLA.

MARION SIMS WYETH, ARCHITECT.



THE COURTYARD FROM LOGGIA

Photo by F. E. Geissler, N. Y.



VIEW IN COURTYARD



Photo by F. E. Geissler, N. Y.

VIEW IN COURTYARD

HOUSE OF EARLE PERRY CHARLTON, ESQ., PALM BEACH, FLA.

MARION SIMS WYETH, ARCHITECT.

JULY, 1925.

SOME WORK OF MARION SIMS WYETH, PALM BEACH, FLA.

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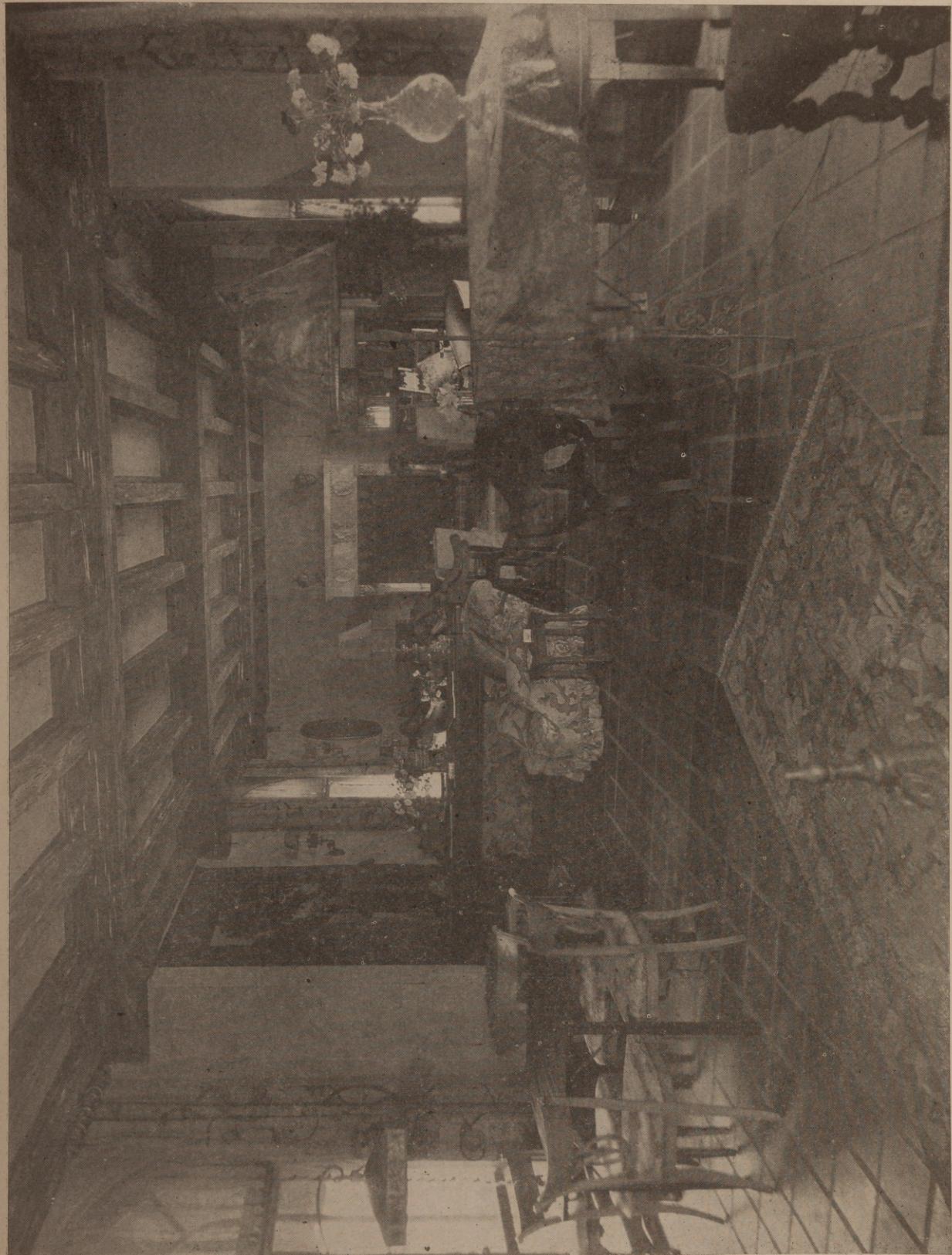
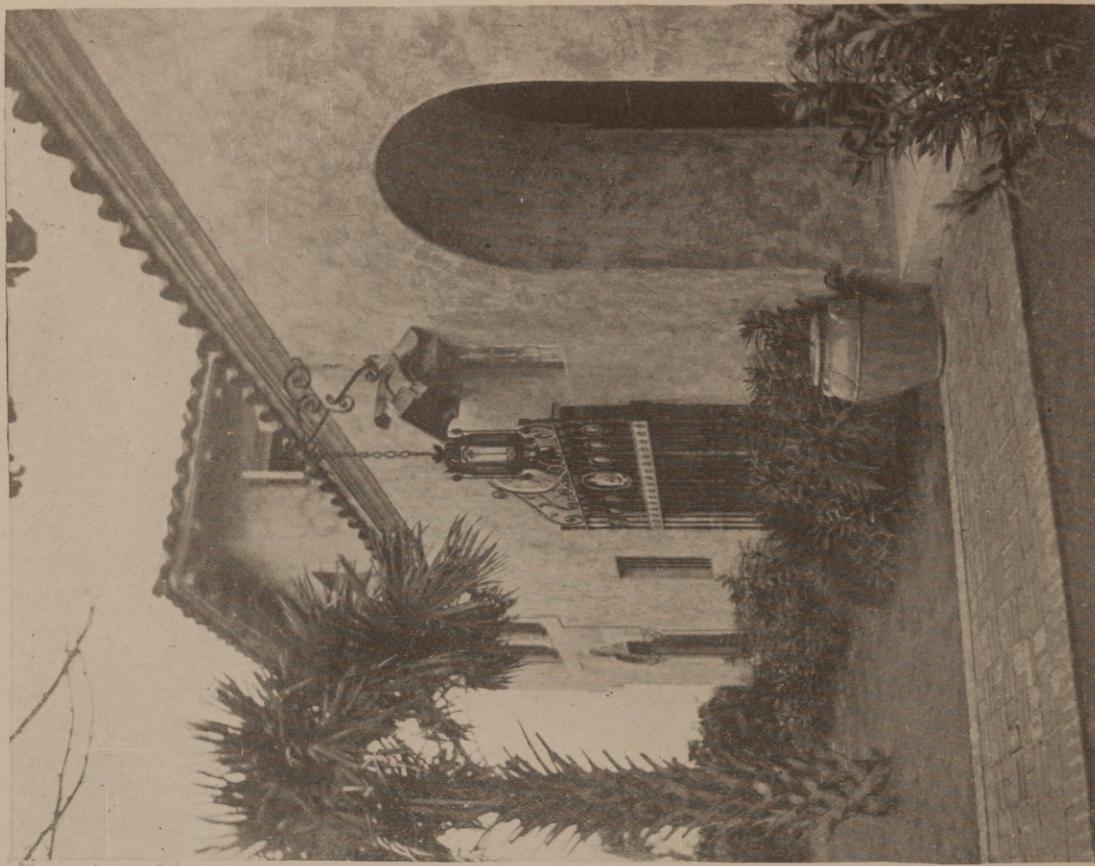


Photo by F. E. Geissler, N. Y.

DRAWING ROOM
HOUSE OF EARLE PERRY CHARLTON, ESQ., PALM BEACH, FLA.
MARION SIMS WYETH, ARCHITECT.



ENTRANCE FRONT
HOUSE OF GEORGE A. DOBYNE, ESQ., PALM BEACH, FLA.
MARION SIMS WYETH, ARCHITECT.

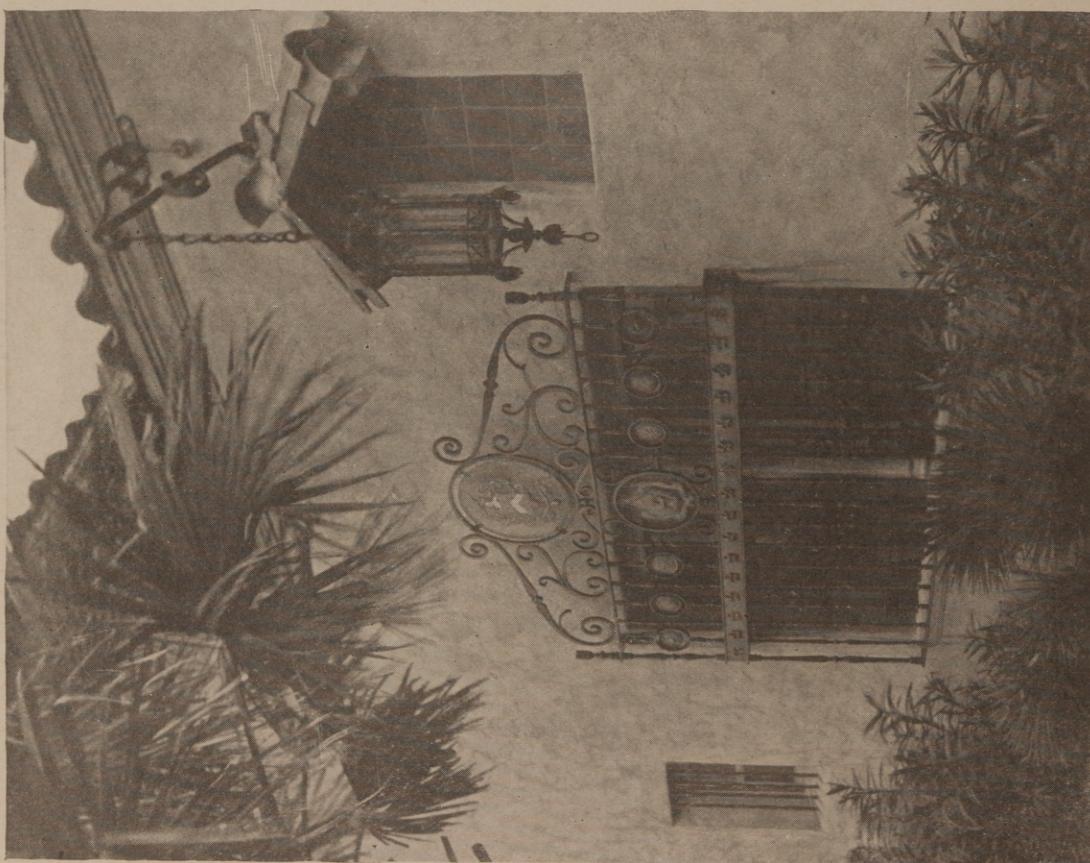


Photo by F. E. Geissler, N. Y. DETAIL OF WINDOW

Through the Georgian Period in Savannah

By Mary Ralls Dockstader.

I WONDER if any other city in America has retained so clearly the impress of its founder's personality as has Savannah. Philadelphia, of course, has her Independence Hall and her wonderful Fairmount Park to recall the solid Quakers. Boston is still steeped with the spirit of her Pilgrims, but bears little material resemblance to their early austerity. New York, thanks to the mutations of progress, has hardly a reminder of the Dutch aristocrats who made so good a buy in the Island of Manhattan. Charleston with its tall, colonnaded houses and rich gardens, and New Orleans with its Vieux Carre, while possessing in very great measure the charm and atmosphere of another day, would seem strange indeed to the eyes of the highhearted adventurers who first called them home.

But Savannah—Savannah is Oglethorpe. In her he lives and breathes again; indeed, he has never died. From Georgia, the haven of the debtor, to Georgia the Empire State of the South is a far cry, but from the Savannah of 1733 to that of 1925 is but an orderly sequence of growth. It is still an English city, transplanted to the banks of a mighty river across the Atlantic. Wars, fires and pestilence have had their destructive way with her; pitifully few of the first buildings remain, but the streets, with their splendid trees, and the squares, which

checker in vivid green all the old part of the city, are just as The Great Liberator and his engineer first laid them out, even their names, Abercorn, Congress, Bull, Habersham, being mostly unchanged. The tranquil old houses crowd sociably together, their feet upon the sidewalks, their gardens securely walled in from passing eyes, for all the world like their sisters across the seas.

Though it is unlikely that there are more than half a dozen houses now standing that heard the tramp of citizens turned soldiers in the stirring days of '76, those of even a much later date have an aura of antiquity which is a delight to those having eyes to see. What is said to be, and undoubtedly is, the oldest house in the city, dating probably a score of years before the Revolution, is the square, three-story brick and stucco on East Oglethorpe Avenue, which street for many years marked the Southern boundary of the town. The first recorded owner of the place was Mr. James Eppinger, who with his son conducted it as a place of public entertainment, where the elite of the city came to dance. After the Revolution the famous hero, General Lachlan MacIntosh, made it his home. The house, still occupied as a dwelling, is in splendid repair to-day; its double flight of steps has been changed to a single one, and a cast-iron balcony



The Owens House, Abercorn Street, Savannah.



Entrance to Independent Presbyterian Church, Savannah.

added across the front, but otherwise it has substantially the original lines—a towering old Georgian structure of early urban type. For some reason which I could never run to earth, building records of the early work are practically non-existent; the most painstaking effort failed to bring to light positive dates on the erection of houses preceding 1800, so that one must rely on style and contemporary history in fixing their ages. Not that this detracts from their interest—rather does it add zest to the search.

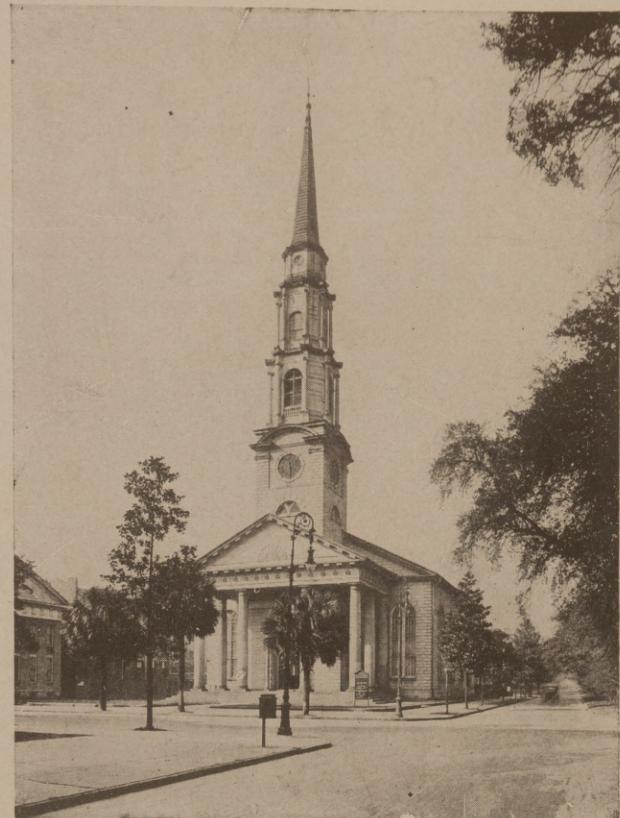
A type of which there are many examples standing to-day is the clapboard, usually two and a half stories high. Almost always it is raised a story over the basement and servants' quarters, with a plain little portico or stoop carrying a double flight of steps. Occasionally it boasts a charming fan-lighted door, and sometimes the interior reveals good mantels. Otherwise it is quite devoid of ornamentation, and claims attention only by its angular gables and sharp little dormers, together with perfect fenestration. Really remarkable are the dignity and restfulness to be achieved by the mere rightness of certain simple architectural lines, devoid of softening detail, and these little houses are perfect examples of this truth. In one of them General Prevost, commanding the British forces of occupation, made his headquarters in 1778; in another-



Drawing Room, Owens House, Abercorn Street, Savannah.

er and happier time, President Washington honored one with his presence as guest of Savannah, the year of 1791. Their compactness and bareness are so different to the usual spacious, high-ceilinged Southern dwelling that at first they seem almost a direct importation from New England, so closely do they resemble the earliest frame houses of that section. And yet, in spite of the fact that the Southern examples were built the better part of a century after their New England prototypes, they were not transplanted from there to Georgia, but from the original home of the style itself—old England. The majority of the men who settled the Southern States were country born and bred, and so quite naturally they built, as soon as the exigencies of a raw territory allowed it, manor houses similar to those from whence they had come. On the other hand the first men of Savannah, like their New England brothers, were of the city, and so quite as naturally built replicas, more or less, of their homes in cities across the seas.

One quite perfect Georgian house Savannah still possesses; the Davenport place on State Street, built in all probability in 1800, or a little before. Plain as is its style, and pathetic its present condition, a high origin it unmistakably shows. The wrought-iron balusters of the double flight of steps are as delicately executed as the old Charleston work, the best of its day. The arch of the doorway



Independent Presbyterian Church, Savannah.



Mantel in Wm. P. Hunter House, Abercorn and Congress Sts., Savannah.



Davenport House, State Street, Savannah.

is repeated in the windows of dormers, gable-ends and cellar. Within, a rather narrow hall, typical of city dwellings which ran more to height than breadth, is divided by two Ionic columns, with dentiled caps, and back of them rise the stairs, semi-circular in form, sweeping up to the attic floor. Looking down the stair-well from this level it seems all of a mile to the hall below. In each of the two front rooms is a dark marble mantel, brought, it is said, from Italy. The outward appearance of the house is strikingly similar to old Maryland places, notably Burleigh, Howard County, 1760.

The Hunter House, on Congress Street, facing Reynolds Square, is a frame dwelling of very early vintage, as is evidenced by the square lines, almost flat hipped roof, pronounced quoins and quite sophisticated little iron balcony encircling the upper

front window. Within, the ceilings are beautifully decorated with raised plaster designs; the woodwork and mantels show exquisite details of carving. Sad it is that the passage of time leaves these fine old homes stranded in alien surroundings, their once peaceful gardens the store-room of motor vehicles, their drawing rooms the haunt of a none-too-careful tenantry.

Diagonally across the street is a building facing Abercorn Street which has such an authentic look of age that strangers often pause on their way through the square to gaze at its imposing entrance and curiously-shaded red stucco walls. This brownish-red stucco over brick was, by the way, a favorite medium of the old-time builder here. There is a rather unusual difference of opinion concerning this place—either it was built as the home of

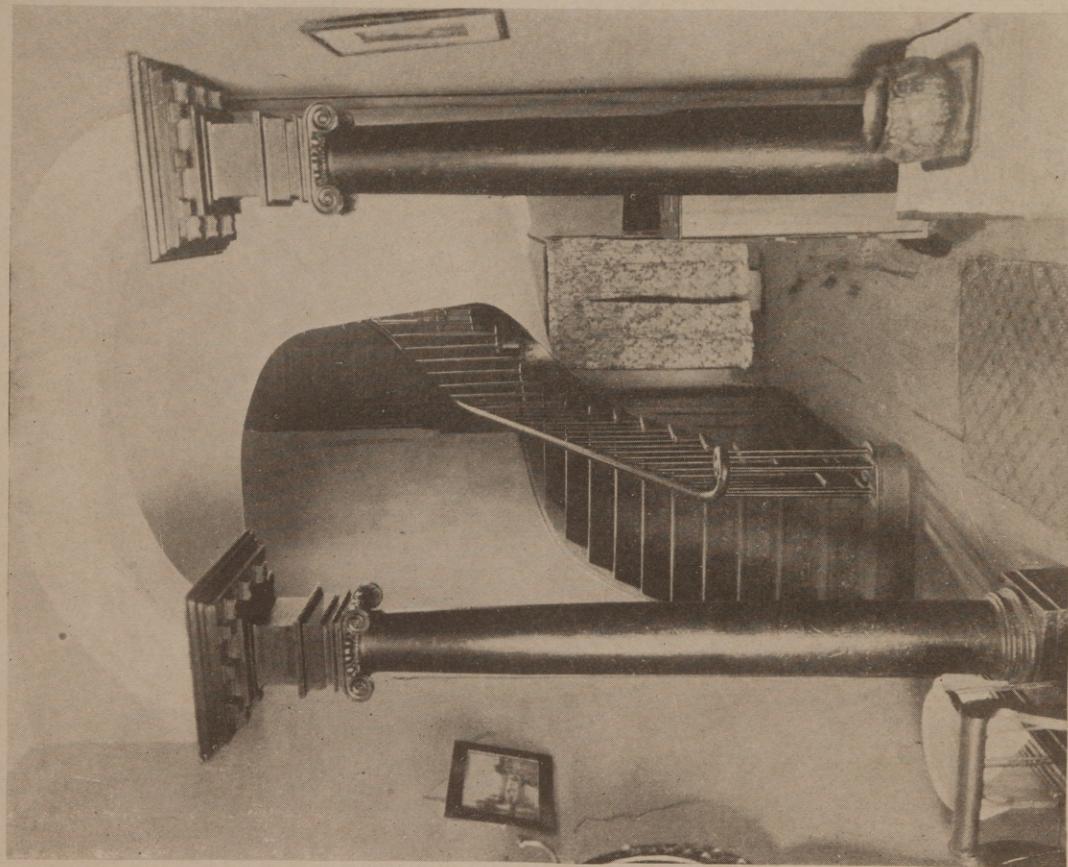
JULY, 1925.

THROUGH THE GEORGIAN PERIOD IN SAVANNAH

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Stairway in Owens House, Savannah.



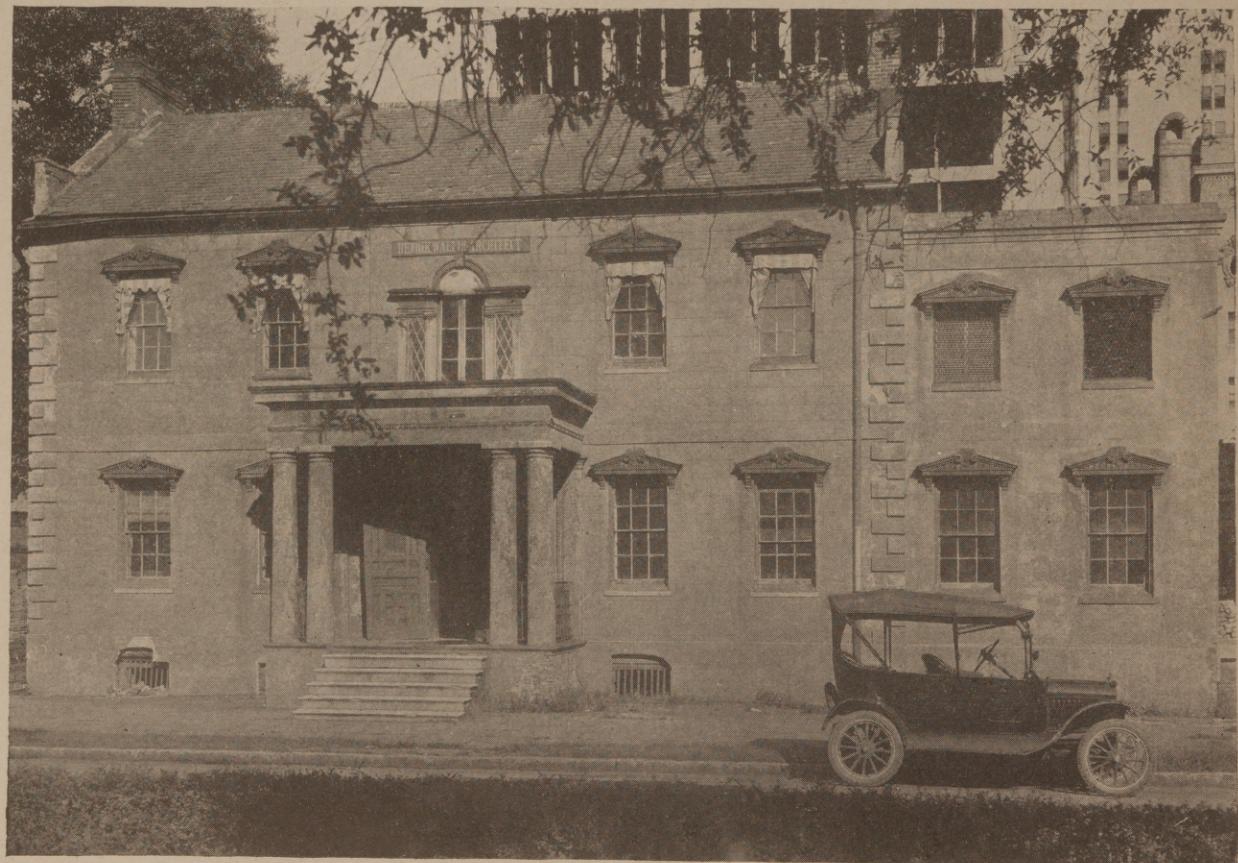
Stairhall in Davenport House, Savannah.

Mr. Habersham in 1779, or was built in 1803 to house the Planters' Bank. At any rate the property was once owned by the Habershams, and the building was occupied at the later date as a bank; as to how or when it was built apparently no man can say. The rather heavy arches over the windows perhaps indicate a commercial origin, while the interior arrangement and the very good portico mark it as a home. An interesting feature of the portico is that it is a duplicate of one in England built during the Regency, except that the English house lacks the fine Palladian window above the entrance that this one has; which would seem to point to the fact that the two builders had used the same book of styles. Whatever the purpose of the house it was surely built by an honest man; the prodigious thickness of walls, doors and floors bespeak an age when durability was the first requisite of construction. The wide, nicely-paneled window jambs are so made as to swing outward and form inside shutters, when desired.

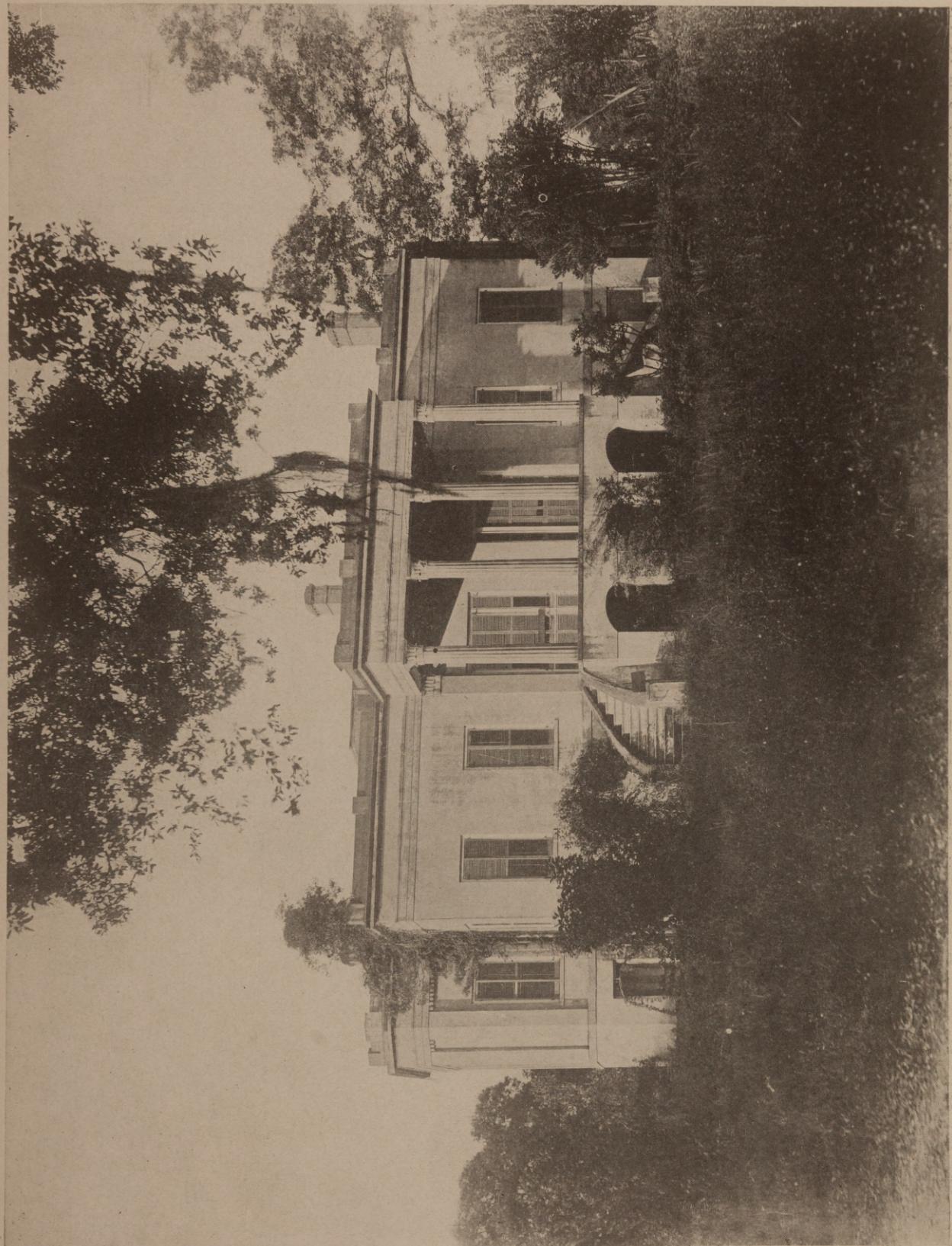
On Hull Street, in the Western part of the city, stands the Minis house, in quite beautiful repair to-day, though more than a century must have passed since its tall chimneys, divided at the top into the three little pointed flues so typical of Savannah, first warmed its spacious rooms. The iron work is especially fine; its circular motifs suggest the rose windows of cathedrals.

Unquestionably the best building done in Savan-

nah came after 1800, when the city had recovered from the poverty of its early settlement and the destruction incident to the Revolution. One architect, an Englishman by the name of Jay, did a splendid group of houses during the years from 1812 to 1819, and also a church which is one of the most widely-copied in the country, its graceful spire reminiscent of St. Michaels in Charleston. It was in the parsonage of this church, the Independent Presbyterian, that Woodrow Wilson was married to Ellen Axson. Mr. Jay it was who built the Savannah Theatre, the oldest structure of its kind in continuous use in America, where Joe Jefferson once headed a stock company. The dwellings built by Mr. Jay were five in number, the Owens, or Richardson house, in 1812, the Bulloch house, 1815, the Telfair and Gordon houses about the same time, and the Scarborough house, 1819. All were constructed of smooth stucco, and while each had some points of resemblance to the others, were yet quite individual. Four of them still stand, but to the shame of Savannah and the poverty of coming generations, the Bulloch house, most perfect of them all, was torn down to make room for an auditorium. This house possessed a hanging stair that was a marvel of delicate skill, and mantels of great beauty. The Telfair house has been turned into an art gallery, and its long oval drawing room, with the old furniture beautifully restored, presents a satisfying picture. The Scarborough house, where



The Habersham House, Savannah.



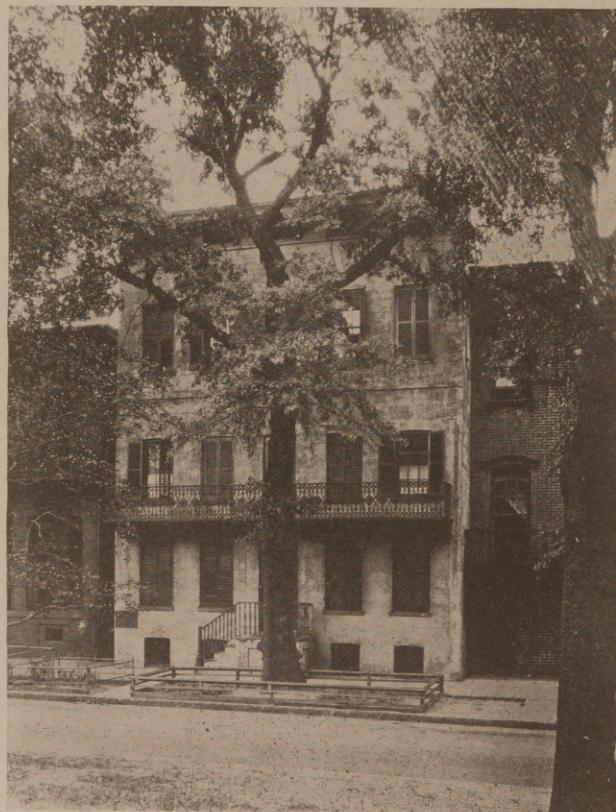
THE HERMITAGE ON BANKS OF SAVANNAH RIVER, SAVANNAH.

President Monroe was a guest in 1819, is used as a negro school, and its former splendor is quite literally a thing of dust and ashes. The remaining two, the Gordon and Owens houses, show the effect of long years of loving care, both in themselves and their furnishings. The stairway of the Owens house begins back of two white, gold-capped Corinthian columns as a single flight, then turning at the landing, continues as two. Its balusters are iron, with mahogany handrail inlaid with narrow brass bands. The chief glory of the drawing room is its ceiling, carrying a circular Greek fret and grooved, triangular corner mouldings of plaster. A handsomely-carved white marble mantel adds to the richness of the room, and with the deep-set, ceiling-high windows forms a sympathetic background for the rare furniture. A genuine Duncan Phyfe tambour table is on friendly terms with a Chippendale chair, which is happy beside a French Empire table gleaming with ormolu. Charming silhouettes and miniatures take us back to the time of LaFayette, that always gallant marquis who visited us so happily in this house in 1825. At the back a high, narrow porch looks down on an old, walled garden, with nodding pomegranate trees growing in its coal-black soil.

Still a little later than all these is the house of the Craig Barrows overlooking Oglethorpe Square. Recently it has been most beautifully restored, and is to-day one of the very best examples of the early work of the city.

No account of Savannah houses would be complete without the Hermitage, mecca of tourists, a few miles out on the Augusta road. Built in 1830, it is the best type of ante-bellum, coastal mansion. Though it is only one story in height, over a basement, its splendid presence never fails to impart a thrill to the most casual observer. The front and rear facades are exactly alike, the front looking down a tunnel of magnificent live-oaks toward the highway, and the back dreaming in the sunshine, with its windows turned to the wide Savannah, which laps the foot of the garden. The place has long been vacant, but the empty house and long rows of brick slave quarters are eloquent reminders of Georgia's past.

If this picture I have made of Oglethorpe's city conveys an impression of decay, of retrogression, then I have not shown the true Savannah, for with all its air of age and dignity it is yet teeming with life. Most of its old houses show happy family groups on the high stoops at evening time, and its squares are filled with people, some walking, some resting. And on that last word hangs the secret of Savannah's charm—it is a place which has not lost the art of leisure, even in the midst of its pulsing energy. There is still time for a daily siesta! Can these surroundings, this unhurried English atmosphere, be found elsewhere in America? I think not.



Lachlan MacIntosh House, Oldest in Savannah.

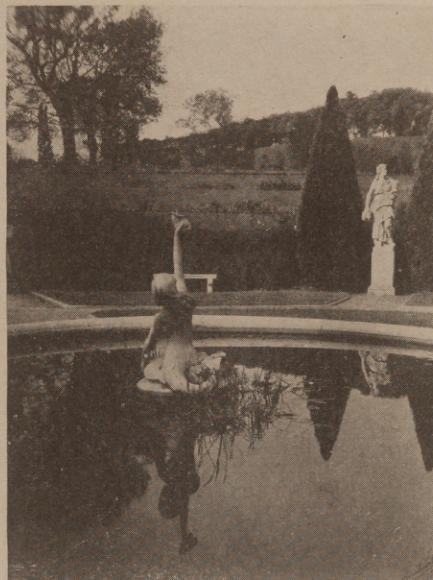
Garden Ornamentation

By Hugh B. Barclay.

MUCH of the charm of Old World Gardens and grounds is due to the use of ornaments of wood, stone or pottery by the architects of by-gone days, to enhance the beauty of their creations.

The master architects knew full well that beauty unadorned was not as beautiful in a home or garden as when dressed with robes from nature's store of living garments and further ornamented by jewels of chiseled stone or fired clay, to bring into closer harmony the formal lines of their garden with the grace of landscape planting.

So, by the use of various ornamentation, properly placed, and the landscape planting, their



FOUNTAIN IN CIRCULAR POOL
GARDEN OF MR. AND MRS. ROBERT F.
MADDOX, ATLANTA, GA.

buildings became a part of the grounds, and in turn, their gardens a part of the grounds, until all formed a widespread, all-embracing home, yet each separate, as though but other rooms in a house.

Also, these architects knew that the beauty value of the sculptor and the clay workers lay not alone in design and workmanship, but was enhanced by proper setting, and that such setting became also beautiful because the charm was there.

In our modern quick stepping America, these Old World results may seem impossible and perhaps are not fully capable of realization, yet if the present architect or home owner will make



Photos by Thurston Hatcher.

FLAG PAVED WALKS BORDERED WITH TULIPS AND PERENNIALS
GARDEN OF MR. AND MRS. E. P. McBURNEY, ATLANTA, GA.



PERENNIAL BORDERS EITHER SIDE OF FLAG STONE WALK
GARDEN OF MR. AND MRS. COBB CALDWELL, ATLANTA, GA.



Photos by Thurston Hatcher.
ROCKLEDGE LILY POOL BORDERED WITH RAMBLING IVEY AND TULIPS
GARDEN OF MR. AND MRS. JOHN W. GRANT, ATLANTA, GA.



CIRCULAR POOL THE CENTRAL MOTIF IN SUNKEN GARDEN
GARDEN OF MR. AND MRS. ROBERT F. MADDOX, ATLANTA, GA.



Photos by Thurston Hatcher.

AN ORNAMENTAL FEATURE OF UNUSUAL INTEREST OVERLOOKING THE POOL.
GARDEN OF MR. AND MRS. E. P. McBURNEY, ATLANTA, GA.

careful and judicious use of the many beautiful and lasting imitation stone or terra cotta ware products upon even the small home and grounds, the effect in combination with proper planting, will be pleasing and beautiful.

The strictly colonial house would call for little ornamentation by the house, but use for bird baths, sun dials, etc., would be found in the old fashioned garden near by.

The brick colonial house would again call for simple ornamentation to modify its Puritanical lines. Window boxes on the ground floor, a stone seat and possibly a pair of Roman Pots with Pyramid Boxwood, would be in keeping.

The house with a terrace will call for boxes and seats at the terrace edge and large pots along the house.

The bungalow will want lots of things, but preferably low and near the house, leaving the taller ware to ornament the garden.

Stone houses to retain their quiet tone of solid comfort, will need but little near the house, and that preferably in ware of dark stone composition.

The planting of the vases and urns, pots and boxes, will demand attention, and if one can get away from the prevalent Geranium and Vinca and use contrasting foliage plants with such other plants

as Royal Blue Petunias and Verbenas, the effect will, I think, be more pleasing.

For the garden and grounds no absolute advice can be given. The important factor to consider, however, is that capable landscape architects enlarge the grounds by their planting, rather than make them smaller, therefore, we must not make them smaller by our ornamentation. We can place a bird bath or bench near the house under a tree and retain proper balance, but other things should rightly be placed near or among the boundary plantings, preferably in a secluded corner. Not that we wish to hide them, but rather because they become a part of the planting scheme, to be included in our views of the house, and thus become a part of the mental impression we receive of the house and its surroundings.

In the garden there is no doubt that the use of ornamentation, other than flowers, is more beautiful, if rightly placed, be it sun dial, gazing globe, statuary, urns or pool and fountain, serve as backgrounds, foils and contrasts, so that the garden really becomes many gardens, each offering its pleasing temptation to visit and each making the visiting worth while.

The garden ornamentation harmonizes with that made upon the lawn, and with the house; the mental picture is one of a house, grounds and garden, which together form a home.



AN OLD WELL GIVES THIS GARDEN NOOK AN UNCOMMON APPEAL.

GARDEN OF MR. AND MRS. FULLER E. CALLAWAY, LA GRANGE, GA.

House of J. E. Robinson, Crystal City, Mo.

J. E. Robinson, Architect.

The small house presents to the architect, though it be for his own family as is the case here illustrated, a distinct problem, which requires for its successful solution as much of his time, skill and thought as that of the larger house. The initial requirements are the same, while there are others which are different and even more difficult to solve. A suitable entrance, effective grouping of the living quarters, isolated but closely related service quarters both inside and out the house, distinctiveness of exterior design, which must be appropriate to the size and character of the building, and proper location on the ground available, are requirements common to both types of houses.

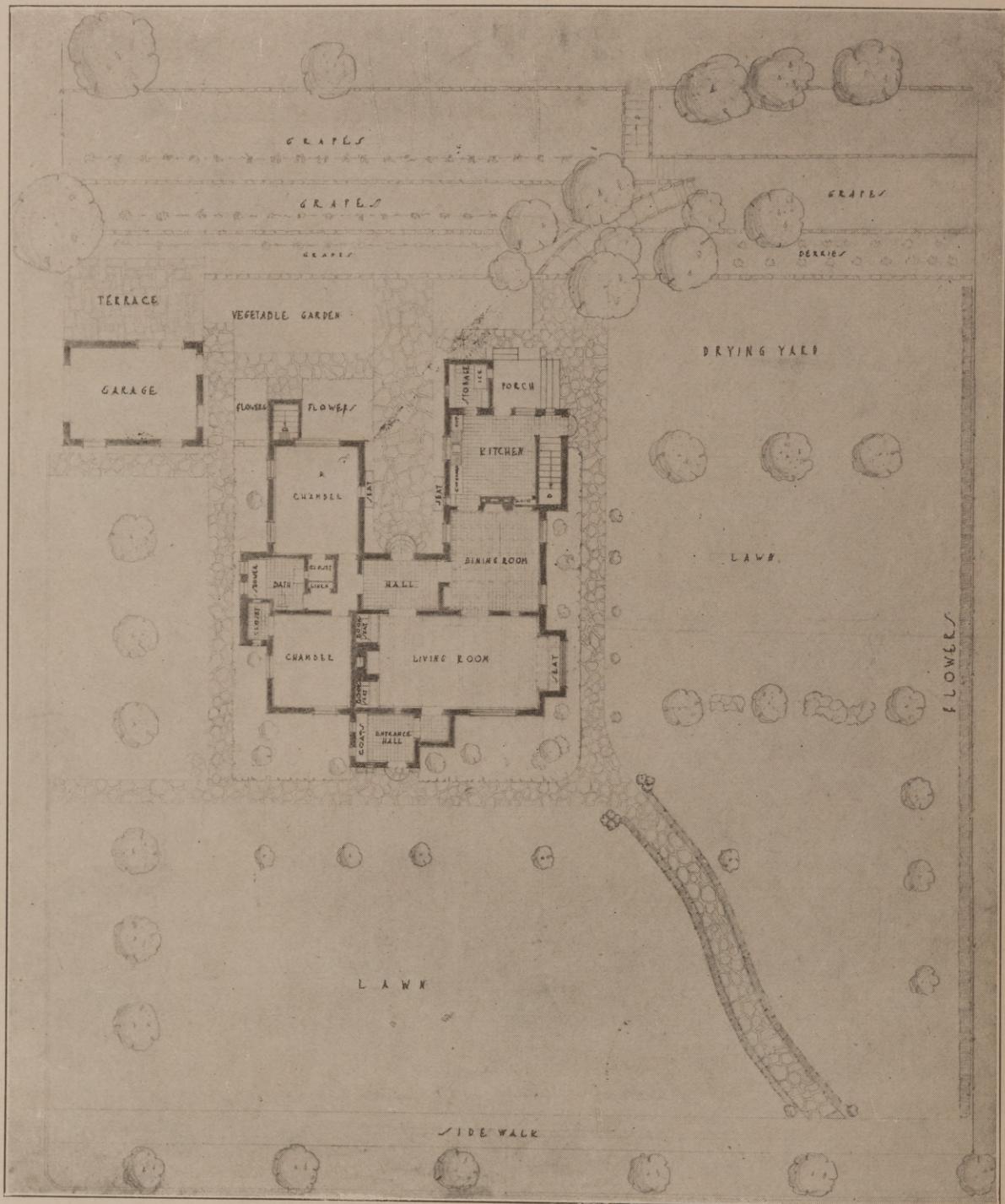
Proper location of the house is of the first importance. In the house of J. E. Robinson, Crystal City, Mo., the site was of considerably larger dimensions than is usually allotted the small house. Topographically the lot was flat with an abundance

of large shade trees furnishing a delightful background for the setting of the house. The plan shows the house located at the left center of the lot affording an opportunity for extensive landscape work in front and along the right side, the back of the lot being devoted to gardens for vegetables and fruits.

Derived from the English cottage source in its design, the house is an interesting example of the use of a combination of materials. Cream stucco, with dark red rough texture brick laid at random, and wood panels stained a dark brown have been handled effectively in the exterior wall surfaces. The same texture and color of brick are jaggeded used for the trim around the entrance door, along the corners and eaves of gables. Ornamental iron hinges, door lath and lantern constitute the hardware at the entrance. Casement windows are used throughout the house, and modeled slate was used for the roof.



HOUSE OF J. E. ROBINSON, CRYSTAL CITY, MO.
J. E. ROBINSON, ARCHITECT.



FLOOR PLAN AND GARDEN PERSPECTIVE

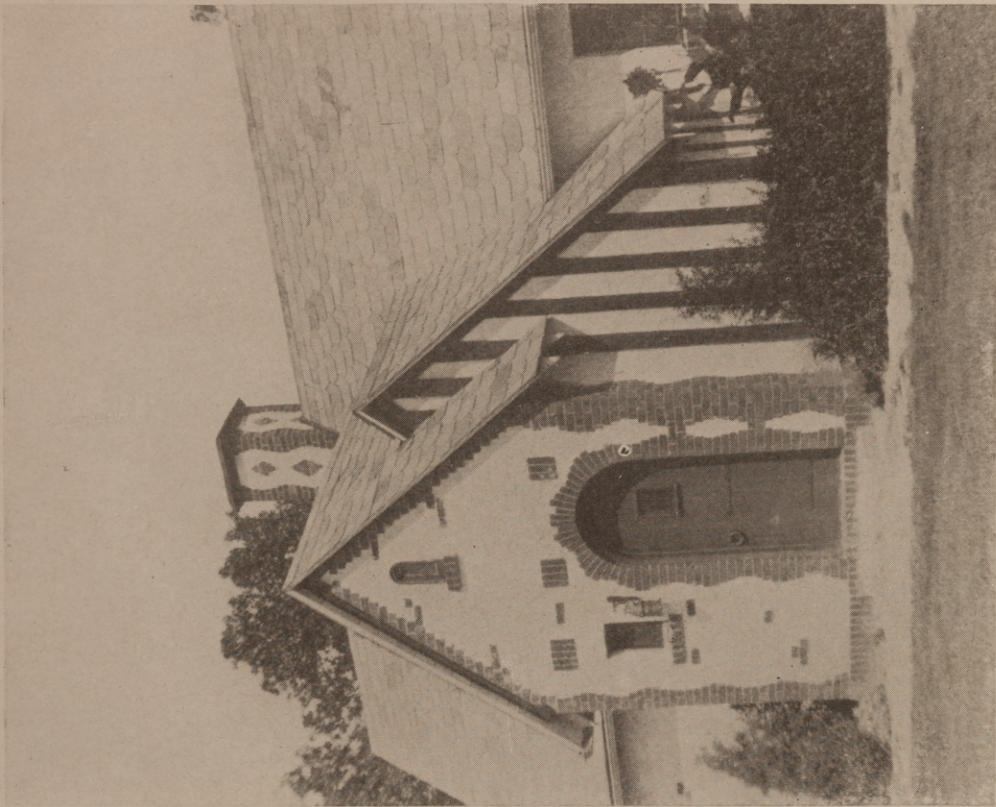
HOUSE OF J. E. ROBINSON, CRYSTAL CITY, MO.

J. E. ROBINSON, ARCHITECT.

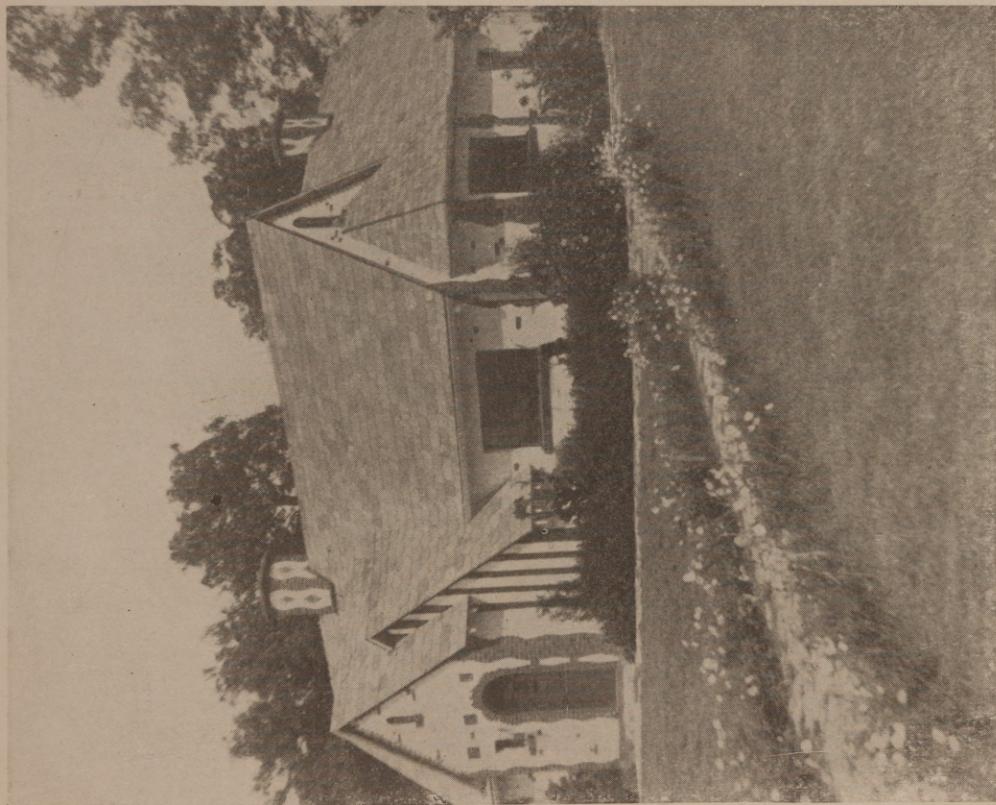
JULY, 1925.

HOUSE OF J. E. ROBINSON, CRYSTAL CITY, MO.

59



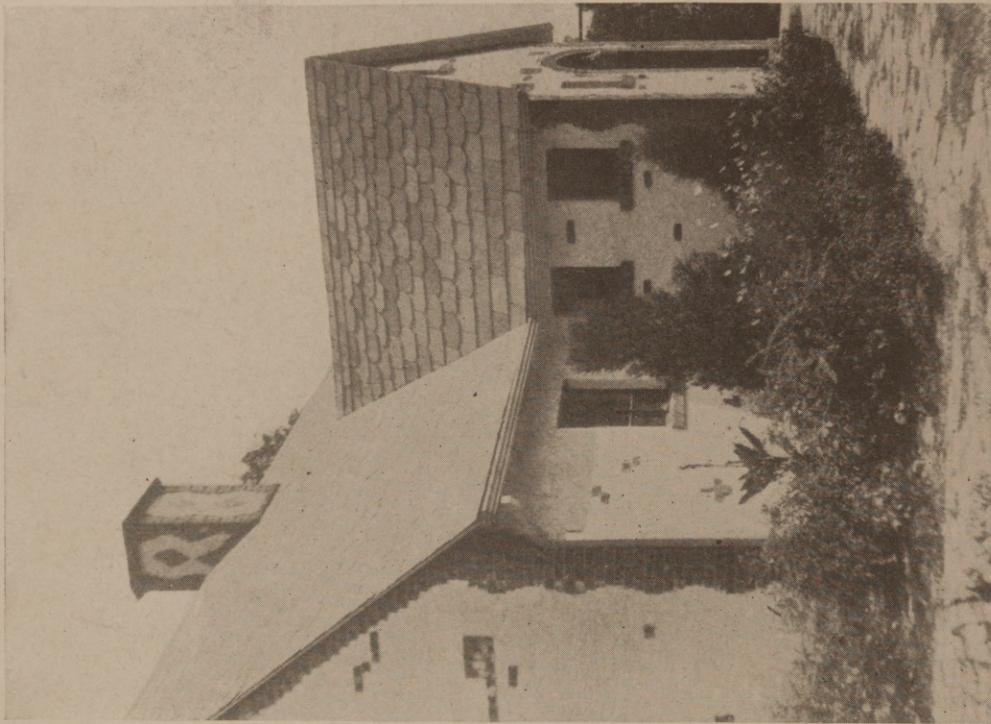
ENTRANCE DETAIL.



WEST ELEVATION

HOUSE OF J. E. ROBINSON, CRYSTAL CITY, MO.

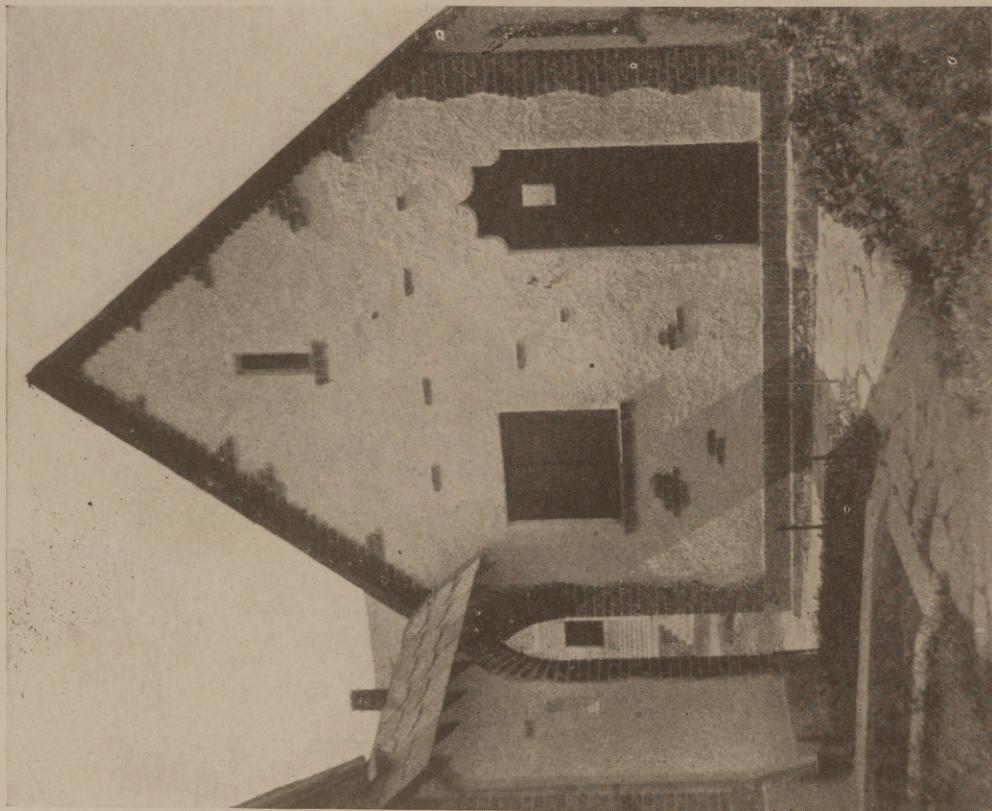
J. E. ROBINSON, ARCHITECT.



NORTH ELEVATION

HOUSE OF J. E. ROBINSON, CRYSTAL CITY, MO.

J. E. ROBINSON, ARCHITECT.



GARAGE

ARCHITECTURAL MEMORANDA

Sturgis Collection.

Through the generosity of Mrs. D. N. B. Sturgis, the Department of Architecture of George Washington University has received the large and important collection of architectural drawings and photographs formed by the late Russell Sturgis. This collection, which consists of several thousand items, the accumulation of years of travel, study and writing, is now being catalogued and otherwise prepared for addition to the Department.

Haralson and Nelson is the new firm name of architects located at 413 Merchants National Bank building, Fort Smith, Arkansas. The partnership was formerly known as Klingensmith, Haralson and Nelson. Mr. Klingensmith has retired.

Leete and Leete, architects and engineers, Williams Bank building, Irvine, Kentucky, announce the opening of a branch office at 145 North Mill street, Lexington, Kentucky.

S. F. Bennett, architect, has opened an office at 19 North American building, Fort Wayne, Indiana.

W. B. Catching and Company, contractors, have moved from McKee to London, Kentucky.

Bank and Brauneck, general contractors, have moved from 310 Boyd building to 512 Bank of Commerce building, Charleston, West Virginia.

Howard Major, architect, formerly located at 154 East Sixty-first street, New York City, is now associated with Addison Mizner, architect, at Palm Beach, Florida.

ERRATA.

Through an error by our printer the article entitled "School Building System of St. Louis, Mo.," which appeared in our June issue, and which was written especially for the Southern Architect & Building News by Mr. G. V. Kenton from interviews with Commissioner R. M. Milligan and other members of the St. Louis School planning board, was credited to "John P. Marinelli in Building Age." Also a line omitted from the Editor's Note appearing on Page 50 of the June issue called attention to Mr. Wm. B. Ittner's designing of the Grover Cleveland school.

Samuel Ogren, Architect, has opened an office for the practice of architecture at the Masonic Building, Delray, Florida.

Gerald R. Tyler and F. Earl De Loe have become associated for the practice of architecture under the firm name of DeLoe and Tyler, at Melbourne, Florida.

Burritt S. D. Martin, architect, 86 Weybossett street, Providence, Rhode Island, announces the opening of a branch office at Fort Myers, Florida.

Architectural and Building Arts Donate Technical Collection to Louvain Library.

On behalf of the University of Louvain, Joseph F. Stillemans, head of the Belgian Bureau, recently received as a gift from the architectural and building arts of America a collection of about one hundred books relating to these subjects. The presentation was made in the Court of Honor at the recent Exposition of Architecture and Allied Arts at Grand Central Palace, by D. Everett Waid, president of The American Institute of Architects.

The collection, Mr. Waid declared, was given in recognition of the struggle of the Louvain Library once more to return to its usefulness of many centuries. He added that the gift was made in the hope that American industries in architecture and allied arts would be a source of inspiration and facts upon which Belgium might rely.

Recent Graduate Wanted in Contractor's Office

General contractor in South Florida would like applications from young men wishing to work in building construction. We build residences, stores, apartments, etc. We could use a man on such work as cost keeping, bookkeeping, material listing, and some drafting. State experience, if any, and salary desired.

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Certainly modern invention — modern engineering skill and organization, will prove more than equal to the demands of the architecture of the future.

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THE BOOK DEPARTMENT

VILLAS OF FLORENCE AND TUSCANY.

By Harold Donaldson Eberlein.

PERHAPS no country in the whole of Europe possesses such rare beauty and charm as is found in Tuscany. Some knowledge and study of this country by architects, artists and individuals has certainly had its effects upon modern life in recent years. This gracious influence has not alone affected architecture and interior decoration but in a sense it has helped to free us from an element in our cultural tradition that was rapidly becoming academic and stilted. The fresh impulse emanating from Tuscany appeals specifically both to architects and to persons minded to build an abode, and also in a more general way to all that love beauty for its own sake and would gladly have a share in the best things of art for the joyance of themselves and their friends.

Without a knowledge of the unsung loveliness of Tuscan rural life and the spirit of Tuscany, one cannot hope to have an adequate and sympathetic

understanding of the Italian Renaissance, that marvelous efflorescence of Italian genius to which our modern civilization is debtor in countless ways.

Only the larger and more celebrated villas are familiar to most of us. Hence we are apt to think of all villas as imposing in size of structure and area of demense. Actual facts, however, do not bear out such a conception. Hundreds of villas are of modest extent and unpretentious structure. Not a few are really small.

One must understand in some measure the character of the less known estates, that constitute a preponderant element of Tuscan country life, in order to gain a ripe appreciation of even the physical quality of that wondrously beautiful land—a land of steep wooded hills and fertile valleys; of somber cypresses and ilex trees; of turreted castles perched on rocky peaks; of old walled towns glistening white against the liquid blue and purple haze of distant mountains; of skies of limpid brilliance; of smiling slopes clad with vines and olive groves; of far-flung prospects all surcharged with that elu-

Of Incomparable Beauty 300 Pictures

of fascinating Italian villas large and small. They are both an inspiration in design and rich in fresh suggestive value.

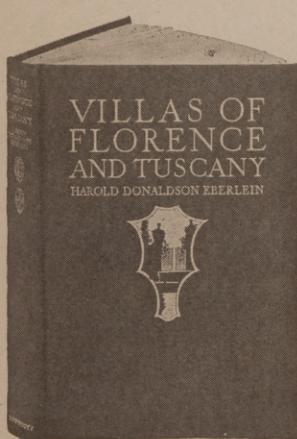
Villas of Florence and Tuscany

By HAROLD DONALDSON EBERLEIN

The general reader, the architect and the devotee of beauty will prize and study these remarkable illustrations, with their descriptions and comments, for they are both an inspiration in design and peculiarly rich in fresh, suggestive value. No commercial photographer or paid assistant could possibly have taken the more than three hundred views that are shown here. The author did the work himself with infinite care and a true artistic perception. Each set of views is accompanied by a plot or plan, or both, of the villa concerned.

The average traveler in Tuscany sees only the larger and more celebrated villas, and little dreams of the many delights hidden behind the high walls that line the roads. It is the joy of these as well as the beauties of the famous places that the author shares with the reader.

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1—Heating Surface

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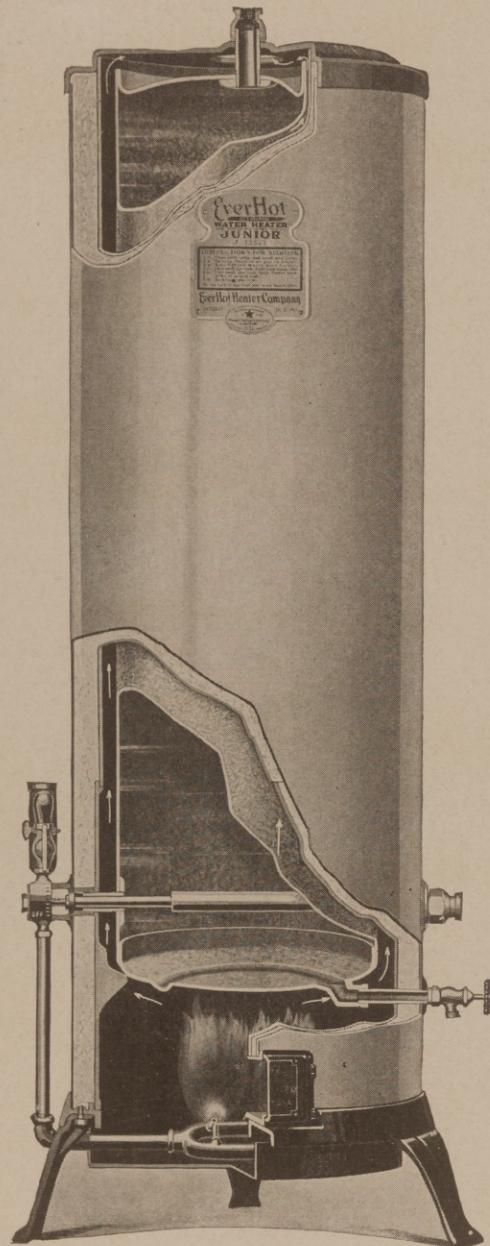
In order to build a heater that is highly efficient, it is necessary to have a large proportion of heating surface to burner capacity, in addition to a long heat travel. As well as a long heat travel and proportionately large heating surface, the heated gases must be passed over the heating surface in such a manner that the greatest possible number of heat units will be absorbed. In all other types of heater the products of combustion have a comparatively free flow from the burner to the flue and naturally pass over the heating surface very quickly. With our long narrow flueway, properly stepped and scientifically proportioned, the hot gases pass through the heater only fast enough to permit of complete combustion in the burner. As a result, we get maximum scrubbing action and almost complete absorption of the heat units available.

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Next month, subject No. 2—"The Burner"—will be treated.

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sive, idyllic tenderness that the primitive painters caught and imprisoned in their landscape backgrounds. It is the joy of these small places hidden behind high vineclad walls along the country waysides that the author offers to share with us, and then there are a few of the larger estates.

In order to obtain the best results from an examination of Tuscan country houses, it is highly important that we possess information as full and accurate as possible concerning each one that comes within our purview. With this in mind the author has successfully given us detail views of each villa considered with such elucidating text as is necessary for a complete understanding and insight into the subject. Mr. Eberlein has acted wisely in presenting a select and representative number of villas, thoroughly considered in all their characteristic details, rather than one or two fleeting, random glimpses of this, that or the other place, skipping hastily from spot to spot, without following any coherent or systematic scheme.

In no case are numerous architectural questions left wholly unanswered. Having seen one side of a villa, we are not incontently left to guess what may be on the other, with a strong likelihood that the side not shown might disclose items of even greater interest and value. In this way, by confining his investigation to a given number of villas, thoroughly representative of their several types, a comprehensive grasp of the subject is easily reached, in the light of which architect and client with full understanding may draw whatever lessons are to be learned and make such applications as seem good, while the general reader will have the satisfaction of a well-founded conception.

412 Pages. Size 7½ x 11 Inches. Buckram Binding.
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Chapter 3, The Tuscan Villa of the Seventeenth Century.
Chapter 4, Decorations and Furnishings.
Chapter 5, Gardens, Early and Late.
Price \$15.00.

THE MINOR ECCLESIASTICAL, DOMESTIC, AND GARDEN ARCHITECTURE OF SOUTHERN SPAIN.

By Austin Whittlesey with a preface by Bertram Grosvenor Goodhue.

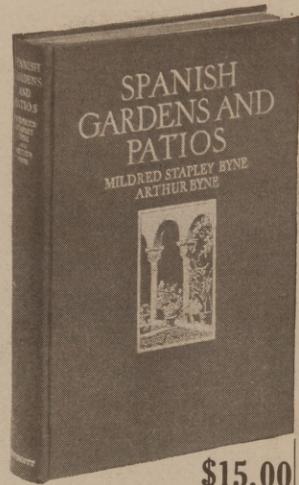
One Volume, Size 9½ x 12½ Inches, Over 130 Original Photographs and Sketches Bound in Buckram. Price \$10.00. Published by the Architectural Book Publishing Co., New York City. May be Obtained at Published Price from Southern Architect and Building News.

In this book the architecture of southern Spain has not been treated in an archeological or historic manner, but the author has succeeded in producing a collection of photographs and sketches which in

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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.

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By AUSTIN WHITTLESEY



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the highest degree expresses the charm and romance of the minor architecture in this picturesque country. In this form, we are convinced, the book will prove of practical value for reference in the architect's office, and at the same time will be a source of pleasure and inspiration to the layman.

The historic monuments of Spain have been too well illustrated and described to warrant another book being devoted to them, but in every town and village are many charming examples of small dwellings, churches and palaces that have hitherto been completely neglected by the writers of books. These smaller buildings we believe to be more useful and adaptable to the architecture of today than the greater ones. In general character they are quite similar to buildings of a corresponding class in Italy. What the details may lack in refinement is amply made up for in general proportions and by the lively imagination shown in the application of old and new motif. In the towers and domes of the smaller churches especially is shown a grace and variety of form that is not to be equaled in any but Spanish countries.

Until recently the nearest approach made by the architects of our Southwestern cities to the work published in this book has been the so-called very popular, but since the truth must be told, very crude and very unarchitectural, "Mission" style,—if style it can be termed. Of late, however, a strong tendency has manifested itself to abandon this in favor of the far better and more beautiful Spanish Colonial which, after all, is scarcely distinguishable from Andalusian work.

It would seem as if the "Mission" style had had its day and that we may expect better things. No longer are railway stations, houses, shops and hotels built with one or more, if not indeed all, the various distinctive features of a "Mission" Church. Storied towers, Carmelite belfries, and tortured and beconsoled gables are beginning to be more rarely employed, while perfect simplicity, great blank spaces, honest tile and masonry greet the eye more frequently than was the case only a few years ago.

It is to those who are interested in this modern development,—client, architects and draughtsmen, rather than to the theorist and antiquarian, that this book is addressed.

LIBRARY PLANNING, BOOKSTACKS AND SHELVING.

275 Pages. Illustrated Plates, Detail drawings and text. Size 9½ x 12½ Inches. Buckram Binding. Published by Snead & Company Iron Works, Jersey City, N. J., Manufacturers of Library Bookstacks and Shelving.

This book is published for distribution among Architects, Librarians and Trustees, to give general information regarding the planning of library buildings, specific facts in connection with the problems

of book stackage, and details of construction of Snead Bookstacks, Shelving and other products.

We have found the book of sufficient interest, outside of the specific information on Snead & Company's products, to bring it before the architectural profession by including it among other books of interest under our Book Review Department. The information on the subject of library planning offered therein makes the book of such value as to be worthy a place in any Architect's reference library.

Certain problems in design, plan and construction of libraries and the solution are interestingly told in text by some of the best known library architects and engineers in the country. We might mention the following articles, "Scientific Library Planning," by Edward L. Tilton, A. I. A., "Planning Library Buildings With Special Reference to Bookstacks," by Theodore W. Koch, M. A.; and "Some Essentials of Library Design," by A. D. F. Hamlin, A. M., L. A. D.

There is included besides the text more than 132 pages of halftone plates with drawings of floor plans showing some of the foremost library buildings throughout every section of the country. Specific types of buildings shown are, Monumental College, School and Seminary, Public, Parliamentary and State, Society and Institute libraries.

A limited number of copies has been printed for distribution. Any member of the architectural profession, librarian or trustee may secure a copy by addressing either Snead & Company, Jersey City, N. J., or the Southern Architect and Building News, Atlanta, Ga.

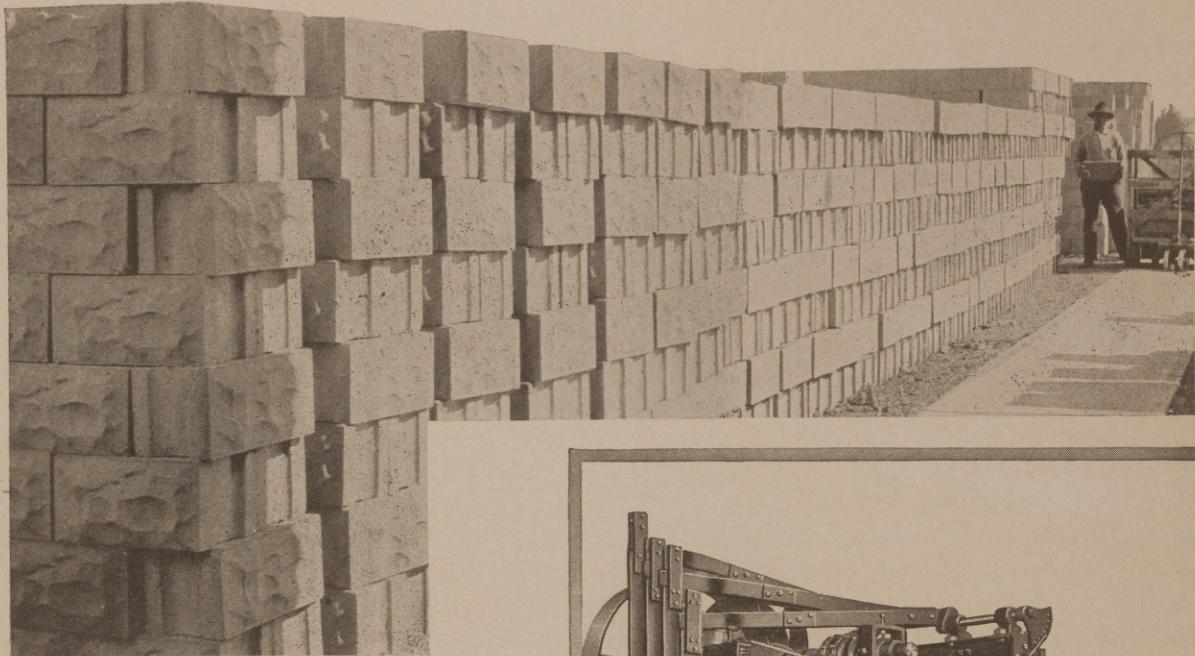
THE PRACTICAL BOOK OF INTERIOR DECORATION.

By Harold Donaldson Eberlein, Abot McClure, Edward Stratton Holloway.

7 Plates in Color. 283 Illustrations in Double-tone. 445 Pages.

This volume has taken its place as the standard work on the subject because it is the only one covering the three great needs. I. One must know of what Interior Decoration has consisted; therefore the Decoration of England, France, Italy, Spain and America from the fifteenth century to the present day is intimately described and fully illustrated. The knowledge is that of authorities on the subject and it is conveyed interestingly. The "Modern" style as well as Period furnishing is provided for. III. Period furnishing as previously practiced was justly criticised as being limited, formal and not well adapted to present-day life. The practice of the best decorators is now liberal, including the furnishings of the various nations under cognate decorative movements. This book for the first time formulates this practice and shows what furniture may or may not be used together.

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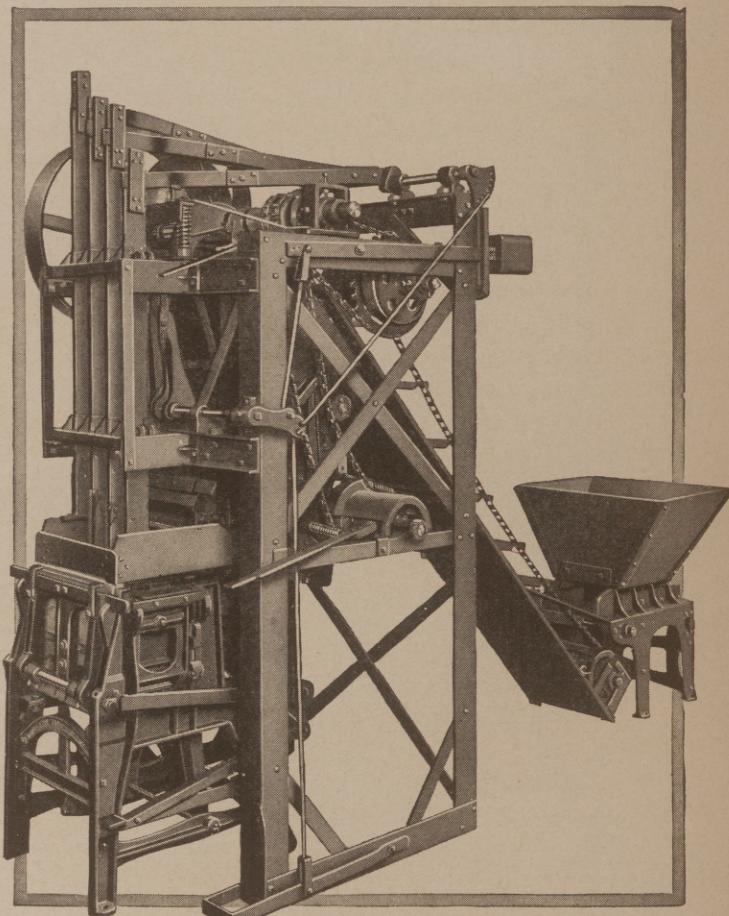
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Address of D. Everett Waid, President, 58th Convention, A. I. A.

THE American Institute of Architects in convention assembled welcomes each individual delegate from far and near. It extends a cordial hand to every visiting architect and guest.

At this 58th convention The American Institute of Architects celebrates the 68th year since its incorporation. This is the 88th year since the real beginnings of our organization. We are 88 years old, 68 years legally incorporated, and have held 58 conventions.

It is thirty years since the Institute called a convention in New York. That convention thirty years ago in New York was the 28th convention and it seems now a half-way house on the road leading from the beginning of the Institute up to the present moment. You recall that Thomas U. Walter designed the magnificent dome of the Capitol in Washington, D. C. Walter was Secretary of the American "*Institution*" of Architects which was formed in 1837. He afterward became President of the "Institute."

That New York convention of the Institute thirty years ago has interest for us when we remember the names of some who were present. There was Richard Upjohn, first President of the Institute in 1837, architect of Trinity Church, and grandfather of one of our members present here today. Daniel H. Burnham was President when the last convention was held in New York thirty years ago. There were present also E. H. Kendall, Schofield, Van Brunt, Stone, Bloor, Smithmeyer, Gibson, Geo. B. Post, Andrews, W. L. B. Jenney and A. W. Brunner and William R. Ware, Louis Sullivan, James E. Ware, Charles C. Haight, Napoleon LeBrun, Frank Miles Day, Joseph C. Hornblower, Walter Cook, and John M. Carrere—all of whom have passed the Great Divide.

It is pleasant to know that a considerable number of those present at this convention thirty years ago are present at this 1925 convention. They include Glenn Brown, R. H. Hunt, Thomas Nolan, Henry Rutgers Marshall, Charles I. Berg, W. L. Plack, F. A. Wright, Jno. H. Coxhead, J. F. Harder, C. H. Blackall, Jno. M. Donaldson, Thomas Hastings and William B. Ittner.

One or two more historical items seem interesting.

The "Institution" was formed in 1837 by a small group of men. The "Institute" was incorporated in 1857 by about thirty architects. That 28th convention in New York in 1894 had 26 chapters and 600 members. The 58th convention finds itself representing 55 chapters and over 3000 members.

At the 28th convention it was reported that the Institute had issued charters to three new chapters. So today we extend congratulations to those three chapters on having attained their thirtieth birthday, namely, Southern California, Washington State and Brooklyn.

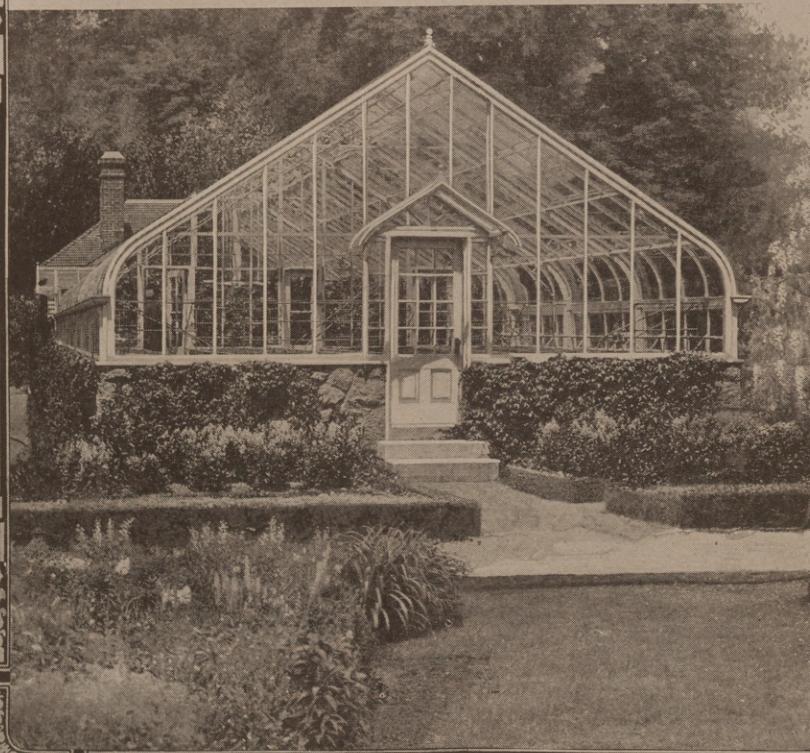
If timee permitted it would be interesting to outline the history of the Institute down from the 28th convention to the 58th convention today. That thirty years would bring forth interesting reminiscences of able architects who served the Institute for the benefit of their successors; architects who either sacrificed much in direct effort for the Institute or who did great creative work which has contributed to the advancement of our art.

We would recall the virile work of Geo. B. Post and his vigorous personality. He was a steadfast campaigner for the Institute. There was warm-hearted Robert S. Peabody, veteran of Exposition projects. The rounding out was taking place in the career of Chas. F. McKim whose influence upon American architecture is still pre-eminent. Those days recall William S. Eames, one of the men of great ability who came out of the West. There was Frank Miles Day whose devoted work for his fellow architects will be remembered for generations. There was Walter Cook, wise friend and counsellor of many architects more famous than he. And there was splendid, forceful John M. Carrere.

A review of that thirty years of architectural development would bring before us buildings designed by a large group of present-day leaders of the profession, a group which we are glad to see growing rapidly by the addition of able young men.

We are too close to get a true perspective of our recent achievements in architecture. We know that the country has been actively erecting buildings trying to overtake the shortage in housing and other construction due to the World War. American architecture has developed so that now it can be recognized as possessing an artistic merit based on a system of construction as distinctive as the Greek or the Gothic. We can esteem it our privilege to be living in the age of many marvels. We stand at a turn in the world's history which staggers the conception of the human mind. We know something of the wonders of the past ages. We can only faintly dream of the developments of civilization just ahead of us. In the possession of large territory with vast resources, this nation and the other great nations seem to be entering upon an era to which no limitations can be placed by comparison with the records of the past. Of one thing our profession is sure. The part which architecture must

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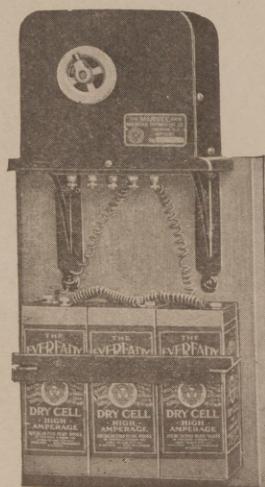
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play in this coming age is tremendous. Each architect, however modest, has his part of serious work to contribute. Without exaggerating the responsibility of the profession of architecture, it must be realized that it is the sum of individual contributions which makes up the great aggregate.

We have turned our thoughts backwards 88 years to the beginning of our organization when our nation was building its Capitol City. We have thought for a moment of the convention of the Institute in this City thirty years ago. At that meeting thirty years ago Daniel H. Burnham in his presidential address described the Institute as "useful" and "conservative though positive and progressive." He said that through the Institute "beliefs of architects have been crystallized while each man has been left free to pursue his own course."

Let us note the topics which were discussed at the 28th convention in New York. One paper was by W. L. B. Jenney, he who was the first to use skeleton construction for office buildings. His subject was "Wind Pressure in Tall Buildings of Skeleton Construction." Another paper was "High Buildings and Good Architecture." There were papers on "Concrete" and "Acoustics," and John Carrere made a report on "Competitions."

It was reported at that convention that the Institute's basis of charges for service had been recognized by the courts. The Institute did then, and since, many other things which have helped the profession to become more efficient, to increase the self-respect of its members and their regard for the rights of each other.

Many questions of thirty years ago still need consideration. But the profession has gone a long way. Its vision and its work have broadened in a positive and progressive program. In addition to the contributory work of the 55 chapters and their independent local responsibilities, the Institute carries on its numerous activities through some thirty committees manned by 300 members. The mention merely of the name of these committees suggests the scope of their work. But one word characterizes them all as a group. They are educational. In fact, the principal object and end of the Institution is education. The aims of Institute educational work are three:

The first aim is the education of our membership. We are learners striving to the end of our days.

The second aim is the education of architectural students, qualifying to become the future members of the Institute.

The third aim is the education of the public. Growing in appreciation of art by the populace is vitally important to the future of architecture.

These three principal educational objects comprehend many others. For example, the Institute

has a duty co-operative in character, toward mechanics and contractors, the architect's assistant builders, a duty which it has hardly begun to discharge. Our Committee on Education has only made a beginning in its program. Schools and colleges and books and publications and lectures and moving pictures and the radio are some of the channels of educational work. Registration laws are an effective aid. Regulation of practice by law regarded as a police power has only a fraction of the value which it possesses as an educational instrument. The Institute has been exceedingly slow in recognizing its opportunity and its duty in this direction. Better work should be done by the Institute before the next fifteen states enact registration laws. The attention of the delegates is called again to the fact that it is only a matter of time until every state enacts a registration law for the regulation of the practice of architecture. It is short-sighted policy for a chapter to neglect the matter until put on the defensive by the introduction of a bad law. Far better is it to take the initiative by seeking the passage of a good measure based on the model law approved by the Institute.

The Institute and the individual chapters should be more efficient helpers in other kinds of legislation. We are not good politicians and hence often hear about proposed laws when too late to give helpful advice and then either make a weak protest against a bad law or else succeed in killing a bill which should have been moulded into a benevolent law.

The Institute has not funds for such work and therefore the legislative work which it does accomplish must be at a great personal sacrifice on the part of individual members.

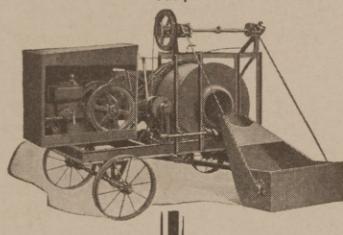
The Institute's educational influence may be seen in another way. The architect is one who writes the history of a nation in its architecture. He should beyond that, be one who helps to make history. We may not be thinking of him as a statesman. Yet Thomas Jefferson was an architect. Architects today are mayors of cities and law makers in legislative halls. Architects are grappling with public problems. They are inventors of new construction and improved methods in building. They are studying transportation and community life and city planning.

If the newspaper headliner writes "Suburbs Threaten Supremacy of Cities as Apartment Centers," the architectural profession should know whether that is a true statement or not.

If it is a fact that great cities in this country are going mad with a craze for lofty buildings and canyon-like streets filled with choking gases; if it is true that masses of great buildings are a maw full of human beings all out of reasonable relation to horizontal transportation, architects should under-

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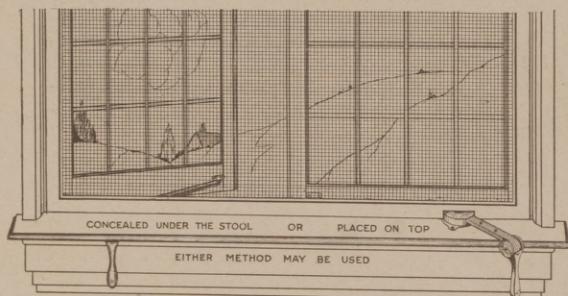
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stand the danger and be the first to give sane warnings. If Commissions report great masses of poorer people living in out-of-date unsanitary dwellings left to them by more fortunate people who refuse to live in such places, and pronounce the problem of housing for wage earners an impossible problem, should our profession sit supinely by and agree that cheap new houses for the laboring class are impossible? No, I believe that architects will make cheap houses for workingmen entirely possible.

Architects should be thinking of underlying problems, finding solutions for them, and be moulding public sentiment by imparting a knowledge of the best that history and culture and good taste can contribute for the future welfare of the race.

If civilization is showing a tendency toward concentration in overgrown cities, or any other wrong course, our profession should recognize the danger. It should not blindly drift with the tide but should be steering clear of shoals and rocks. If there is need of a larger international appreciation and more sympathetic understanding, who should be better builders and interpreters of such understanding than architects who find beauty and inspiration and brotherhood in the work of all ages and all peoples?

The architectural exhibition which the Institute desired to hold in conjunction with this convention has with the co-operation of The Architectural League grown into an international exposition of the building industry. You attended its opening last night and will have opportunity within the week to judge whether it makes a showing creditable to all factors in architecture and whether it is of real value to the public.

We trust that the merely commercial side of that exposition merits your approval. You can pass upon it without prejudice since the Institute has no interest in the financial profits. But this convention is interested in it especially from a professional point of view. It is our earnest desire that this conference in which visiting architects are invited to participate will leave one deep impression if no other. And that is that the architectural profession in the midst of a commercial age must hold fast to its ideals of professional service. It seems true that profes-

sional work must always to some extent be a reward in itself and that the professional worker will always be underpaid in other compensation. That seems unjust but I believe it is fundamental. If the professional laborer is not paid the full value of his hire and the love of his work must be his reward, then it follows that he should be allowed freedom in rendering his service. The measure or extent of his freedom from dictation or interference will be determined by his own ability and experience and recognized wisdom in overcoming difficulties.

The highest form of leadership is not money power but professional service. It is only by keeping free from commercial profit to the utmost possible degree and by making himself pre-eminently qualified to render service that he will retain his right to the meaning of his title "master builder."

We have reviewed the work of thirty years past and realize the debt we owe to our predecessors. We have outlined the positive and progressive program of the Institute.

It is your right, members and delegates to the 58th convention, to press the question, "What is the Institute doing today?" If it is your duty to find the answer, you will consider carefully the stewardship of the Board of Directors when their report is placed before you. You will read every committee report. You will review and pass judgment upon all the ways and means and purposes of the Institute's work of today.

The answers you make to that question will constitute a program for the coming year.

As delegates representing 3000 members you may well see it devolves upon you to take a thoughtful survey of all the fields of influence in which the Institute is or should be effective. Those fields of influence within and without the Institute are supposed to be reached by the various committees, by the official *Journal* and by the personal touch of the Directors of the Institute. Are they all working and making progress as you think they should?

Your Chairman esteems it a privilege to welcome this splendid body of delegates, members and guests, and now to declare the 58th convention of The American Institute of Architects open for business.

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\$4,500,000 BOND ISSUE ON HURT BUILDING, ATLANTA, GA.

The largest real estate mortgage bond issue in the history of the south amounting to \$4,500,000 was announced during the month of June by G. L. Miller and Company, southern mortgage bond house of Atlanta, who have underwritten this sum upon the Hurt Building, of Atlanta, the sixteenth largest office structure in the United States.

The building is completed and occupied, which necessitated the immediate payment in cash of the proceeds of the bonds, ranking it as one of the half dozen largest cash transactions in the history of American real estate mortgage bond annals.

The bond issue will bear seven percent interest and will mature serially over a two to fifteen year period. The appraised value of the property is \$6,750,000 and the annual income, based upon present earnings, is placed at \$625,000.

The Hurt building is seventeen stories high, covering an entire city block in the heart of the business district of Atlanta. The first unit was erected twelve years ago, while two remaining units were completed the first of the present year. There is a total floor area in excess of 500,000 square feet. Five floors are under lease to the Southern Bell, American and Cumberland telephone and telegraph companies, three of which are used as headquarters for the executive departments of the Southern Bell system. Another floor is leased for the headquarters of the fourth army corps, U. S. A.; while other large units are occupied by many national concerns, including a half floor by G. L. Miller and company.

\$1,000,000 Building Planned for Atlanta Chamber of Commerce.

Atlanta, Ga.—Tentative plans have been drawn by Pringle & Smith of this city for a \$1,000,000,

12-story building for the Atlanta Chamber of Commerce on the site of the chamber's present building at Pryor street and Auburn avenue. The structure will be of reinforced concrete faced on the exterior, with limestone for the first and second floors; from the third to the eleventh floor with terra cotta or gray pressed brick, and on the twelfth floor with terra cotta. Space will be provided on the first floor for seven stores and lobby entrance, and on the second floor for dining rooms, check rooms, lounges, etc. From the third to the eleventh floor office space will be provided, while the twelfth floor will be used as an assembly room and auditorium. One service and two passenger elevators will be installed.

Architect for \$2,500,000 Cotton Exchange.

Dallas, Texas.—Plans prepared by Anton F. Korn of this city have been submitted to the Dallas Cotton Exchange for its new building, to be erected at a cost of \$2,500,000, including site. A flotation for the structure, embracing an entire block, has been secured north and east of the main business section, the property being bounded by St. Paul, San Jacinto and Harwood streets and Walker's lane. The building will be 16 stories high and will contain a total of 175,000 square feet of floor space. Members of the building committee include R. L. Dixon, chairman; Lewis P. Grinham, Marc Anthony, Charles L. Tarver and E. B. Guthrie.

Twelve-Story Hotel for Washington.

Washington, D. C.—Details are being arranged by John J. Schwartz for a 12-story men's hotel to be erected at 13th and E streets, northwest, this city. Plans for the building, prepared by Milburn, Heister & Co., Washington, call for an exterior of white terra cotta, vapor heat and all modern equipment.

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