

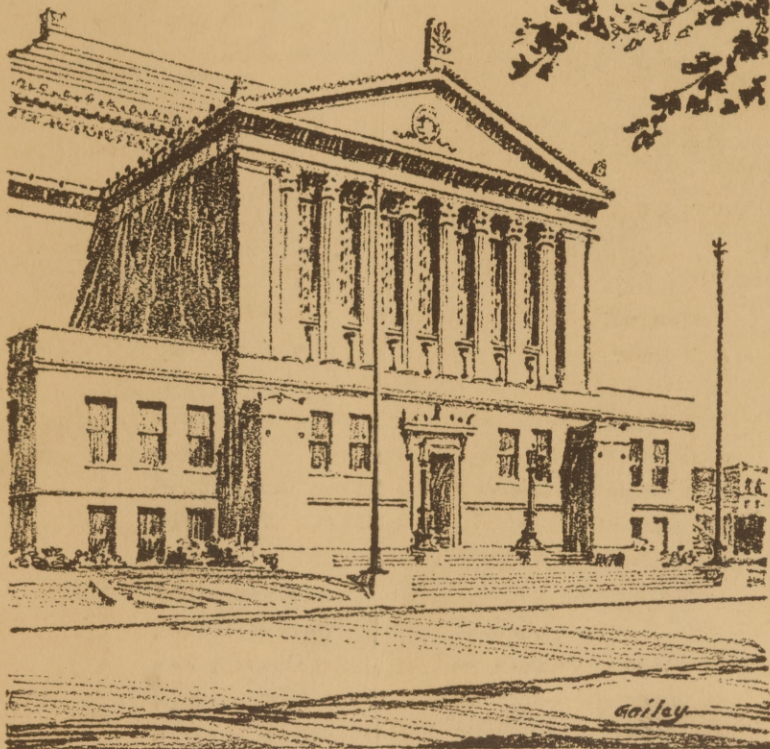
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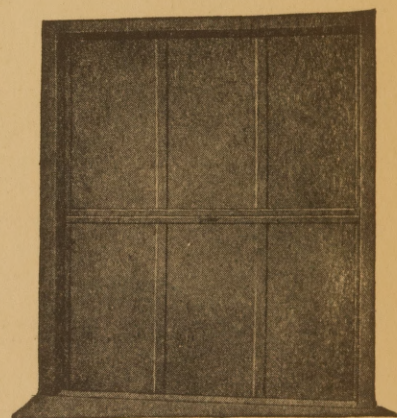
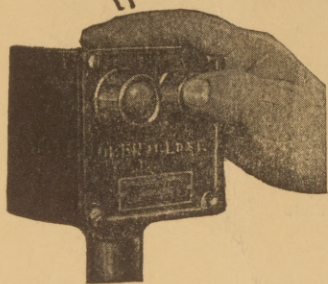
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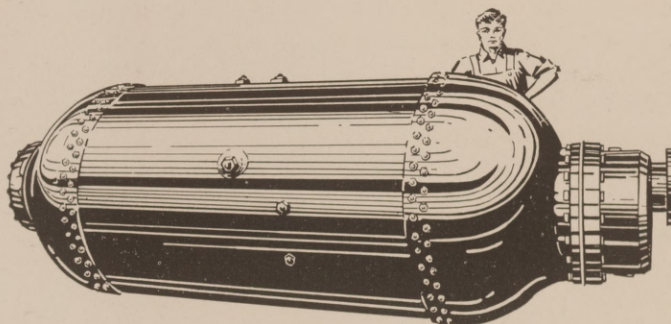
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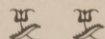
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# SOUTHERN ARCHITECT *and* BUILDING NEWS

OCTOBER, 1928



VOLUME 54

NUMBER 10

## Architecture of Modern America

BY WILLIAM WARD ATKIN, *A. I. A.*

TO OUR most casual observer it has become evident that the architecture of our cities is undergoing a change, more marked each month in its divergence from the forms which we have associated as normal to our larger city buildings. It is becoming interesting.

The nature of this change, upon examination, is one of a quality of directness and of power, a simpler and more convincing sense of design which more strikingly indicates modernness.

The past forty years have been the beginning of a great architecture among American cities. These forty years have witnessed the first works of a guild of American architects, trained in architecture in American colleges. The first half of this period, let us say from 1885 to 1905, found in our architecture the quality of timidity; an academic application of historic architecture to a variety of objects to which the historic work had little relation. There was a sense of the applying of a cloak of refinement to a form little prepared to receive it. How very many of the buildings of this time were so essentially without form and their masses crude and boxlike! The classical treatments of their base or of their uppermost stories showed refinement, but the mass seemed as yet beyond the designer's control. The opportunity to move away from, to advance beyond, the design of the stupid, post-civil war days was very great indeed, but the ability feeble, timid and uncertain of itself.

The second decade under American trained architects showed marvelous achievement. Between 1905 and 1925, America assumed the outstanding position in architectural design among the nations of the entire world. Our buildings took positive form. In a sense the refined cloak became designed to intelligently fit the form and the form was conceived with imagination and with relative freedom. Real architecture came into being in all of our greater

cities and among our greater colleges. The architect had arrived at the point where the complex problems of the modern client could be planned with skill and imagination in buildings which were real solutions of those problems and at the same time beautiful, in a beauty having generally a fitness of character to express the purpose of the building.

This period, while one of great architectural advancement and of assurance of the ability of the American architect to thoroughly handle his problem, was a stylistic period. Much that was beautiful in historic architecture was reconceived to new and different purposes. Forms from Italy were restudied with an accuracy demanding high appreciation of their scholarship. Medieval country houses reappeared with surprising honesty of both mass and detail. Our own American Colonial architecture was combed to its dregs by students seeking to record once again its exact little details, including the bad as well as the good. Imagination became lost in the gathering of the antique.

Truthfulness to the historic, accuracy to the documentary evidence became almost a fetish. The quality of design was restrained. To a degree archæology, rather than architecture, was the master. Amid our colossal opportunities to build great buildings in great and growing cities, we were to the European critic remarkably free from constructive artistic imagination. To our own critics we were becoming dull and prosaic.

We interpreted our palatial opportunities in terms of refinement accompanied by amazing skill in combining oddly selected examples of historic detail and ornament. The results have shown the astonishing versatility of the American designer. They have, however, left the constructive imagination entirely unsatisfied.

In the past three or four years a few of our architects and many of our architectural students have



found it possible to express themselves in a manner of building showing keen imaginative analysis of the mass, with the rigid restraint of detail. Before them lay the examples of the creative imagination of the late Bertram G. Goodhue with his Nebraska State Capitol, his San Diego Exposition, his Los Angeles library and his Museum of Natural Science at Washington. A few architects with a desire for novelty and not equal to the creative possibilities of their problems, sought for freshness by the remarkable route of return to the study of primitive and barbaric architectures long known to the profession and exemplified in the palaces of Assyria and to a degree in primitive America. We have passed such forms quickly. The study of the silhouette inspired a fresh field, leading the designer away from the fixedness of historic accuracy. Our architecture is now showing design conceived with a directness which expresses power. Big things are being handled as big things; historic scales and styles are being weighed as to their fitness to our problem, not simply treasured because of their tradition. The designer has his building much more under complete control with the imagination free and unrestrained, and his designs are beginning to sparkle.

Still the results are not daring, or, I would say, not fantastic. Our conservative tradition seeks refinement. We may look for the refined amid our novel and modern solutions. The ability of our young men to design is a tremendously rich and real asset to our civilization. Every day shows the acceptance of a modern thought in a creative architecture advanced and perfected to a new degree.

If one were to analyze the modern reaction in architectural design in European countries, I feel that two sincere thoughts influence their design toward the expression which to us seems fantastic. The first of these is the lack of great opportunity.

In our own country vast building opportunity invites enthusiasm, but because it is vast and greater than we have done before, it invites seriousness which means for us conservatism.

The European architect surrounded by vast works of generations past finds the opportunities of today of meagre dimension and of lesser importance. To give to these lesser masses the quality to attract, I feel, is his unfortunate gesture. It carries him too far.

However, the second and real architectural thought in Europe, as well as in America, is the freeing of the quality of design; the effort to express more directly, possibly with much less subtlety, the mass and detail of the building; a movement placing history in architecture back again in its proper niche, from which it has too actively emerged in recent generations.

The stimulus of the modernness of the European architects has reflected itself very quickly in America. We know enough to be safe from copying it. We also know enough to see its merit in suggestion, and to benefit from it.

The glorious promise of this awakening of an architectural sense lies in the fact that it offers the promise to create interesting forms possessed of beauty; to bring that beauty within terms which are attached to, rather than detached from, our methods of living and thinking.

An architecture fully embellished with the scholarship of accurately rebuilt historic forms, even when beautiful, must be cold, except to the scholar, as compared with equal beauty conceived and expressed with freedom and fertile imagination.

We may with confidence look forward to the time not far distant when we will find our architects expressing in their buildings the full measure of the richness and progress and power of our country.



LAW BUILDING, EMORY UNIVERSITY, ATLANTA, GA.

HENRY HORNBOSTEL, ARCHITECT

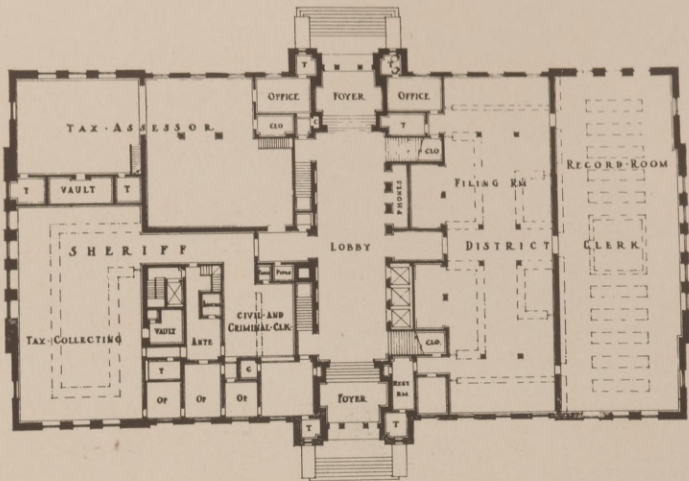




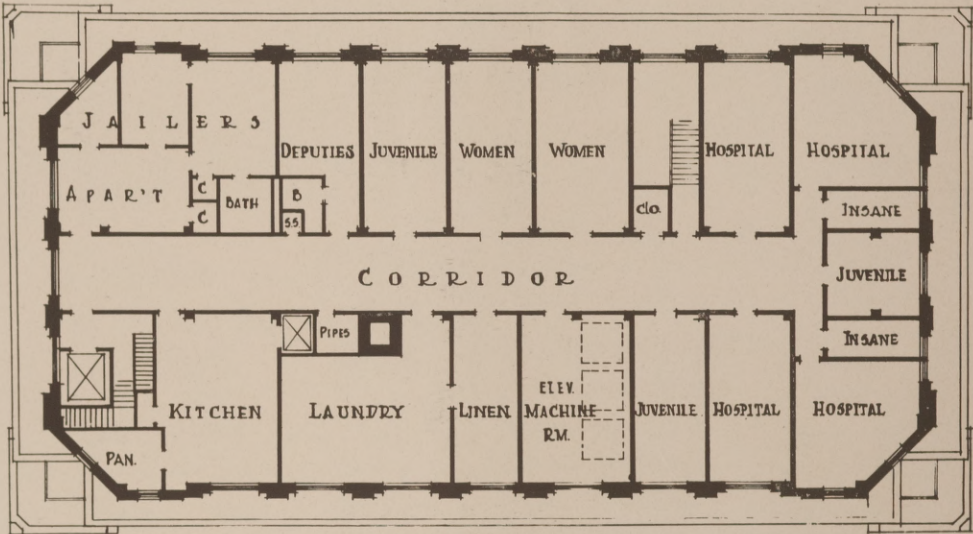
CADDO PARISH COURT HOUSE, SHREVEPORT, LA.

EDWARD F. NEILD, ARCHITECT

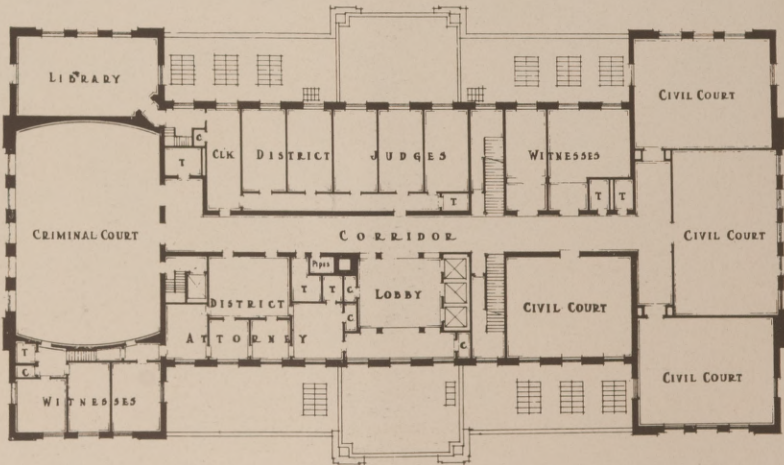




FIRST FLOOR PLAN



JAIL, SEVENTH FLOOR PLAN



SECOND FLOOR PLAN

CADDO PARISH COURT HOUSE, SHREVEPORT, LA.  
EDWARD F. NEILD, ARCHITECT



# ⌘ The Saenger Theatre, New Orleans, La. ⌘

EMILE WEIL, *Architect*

**S**TANDING out in relief over the entrance facade of the Saenger Theatre we find this carved inscription, "A Monument Devoted to the Best in Music, Photoplay and the Theatrical Arts." It is the architecture of this monument created for public pleasure that we are to consider in its relations to the problems involved in designing such a building.

Every one knows that the opening performance in one of our gorgeous theatre palaces of gold, glit-

ter, silk and satin, rich ornament and glaring decorations, is truly an inspiring sight; but it has been observed that the rapture of the audience is not particularly lasting. Surroundings soon become something akin to oppressive and embarrassing to the steady patron, and with the opening of each new theatre, differing from its predecessors only in point of decorative splendor and novel garnishment, it is apparent that the public mind has an idea of what may be expected.



Main Facade, Saenger Theatre, New Orleans, La.





Photos: By Tebbbs & Knell, Inc.

LOBBY PROMENADE  
SAENGER THEATRE, NEW ORLEANS, LA.  
EMILE WEIL, ARCHITECT





SIDE WALL DETAIL, AUDITORIUM  
SAENGER THEATRE, NEW ORLEANS, L.A.  
EMILE WEIL, ARCHITECT



With an appreciation of these facts in mind, the "atmospheric" type of theatre suggested itself to the architect of the Saenger. In form it is reminiscent of the Capitol Theatre of Chicago—a magnificent amphitheater set in an Italian garden; a Persian court; in a Spanish *patio*, any one of them canopied by a soft, moonlit sky. He borrowed from Classic, well defined and established architecture the shape, form and order of house, garden and loggia with which to convert the theatre auditorium into Nature's setting. Here we have form, texture and color intelligently and artfully combined reproducing true outdoor atmosphere without cheapening the attempted illusion by overdone trickery.

Visitors to the theatre enter from Canal Street through a wide vestibule into an arcade extending to a cross arcade from Rampart Street exiting into Sartaoga Street.

These arcades are finished in black and gold marbles, mirrors and elaborate plastic ornamentation.

The cross lobby has a much broader effect through the arrangement of a Balcony at the Mezzanine floor of the theatre immediately over the entrance doors leading to the theatre proper, and with the arched ceiling and outstanding spots of ornamentation, together with its marble, bronzes, crystals and scenic effects, the public has every reason to anticipate the scale and splendor of the interior.

From the cross arcade at the end of the arcade entrance from Canal Street one enters the theatre proper through three broad doorways, on either side of which are two handsome stairways in real Italian Marbles. These stairways lead from the entrance to the promenade under the Balcony, and from this promenade the visitor has the opportunity of over-



ENTRANCE DETAIL, SAENGER THEATRE

looking the splendor of the arcades from the recess Balcony previously mentioned.

Leading from the Balcony are two inclined approaches and a central stairway to the Balcony seating. From this Balcony one gets the view of the entire colossal interior and the design, each side different from the other, creates an attraction and holds the interest of the audience through its study of the changing effect and appearances.

On the Balcony floor will be found the women's room, furnished in the French style and the men's room is finished in elaborate woodwork.

The rest rooms provided for those of the Orchestra floor are in the Basement and have a garden effect that gives the appearance of being outdoors and on a scale very much larger than their requirement.

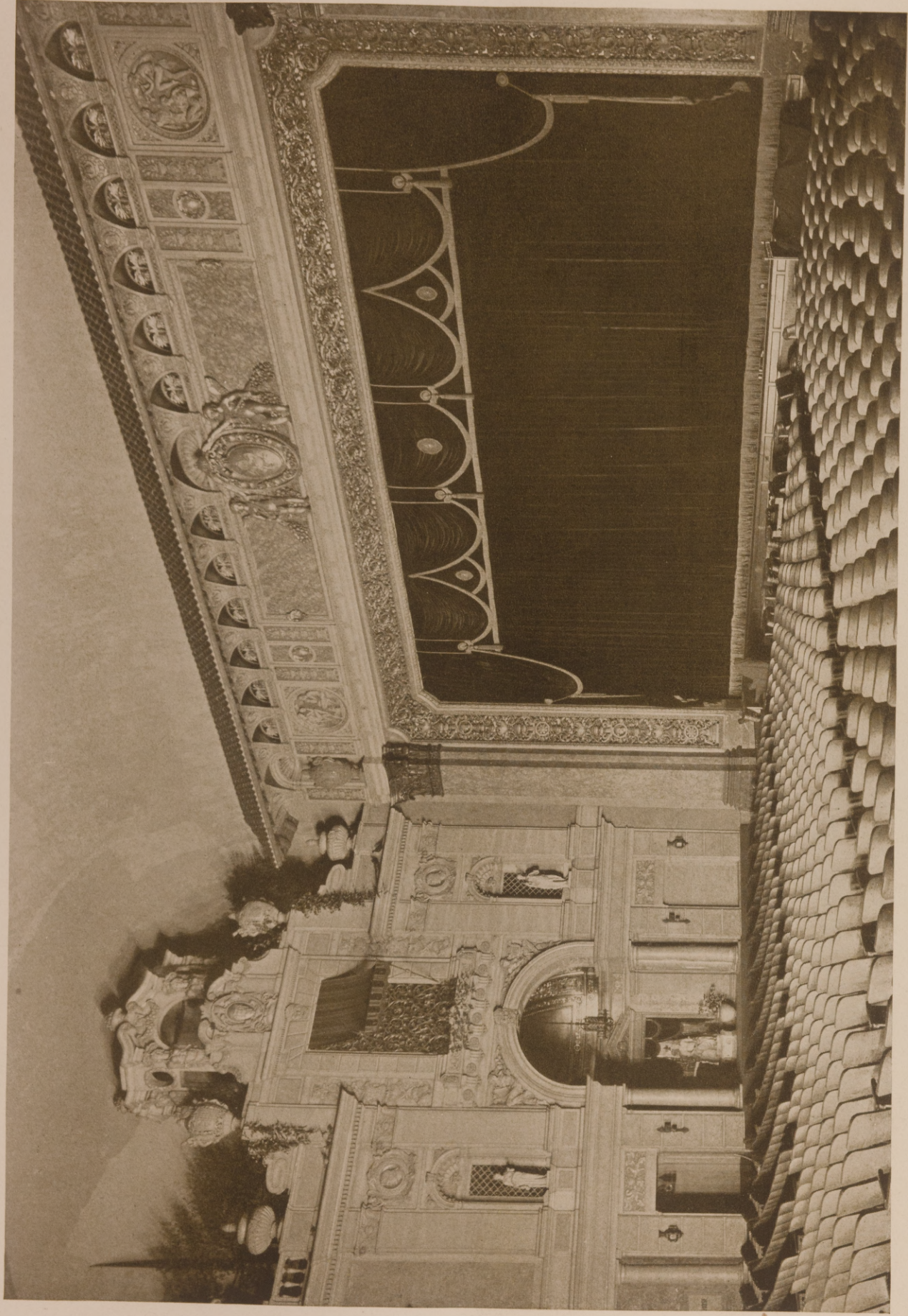
From the inner lobby, instead of proceeding to the upper Balcony, the

audience finds itself through spacious areas to the various aisles leading to the main Auditorium. A glimpse is then had of the magnificence of the interior treatment and the proscenium opening framed with elaborate marbles and plastic effects, and surmounted by a treatment not only decorative but useful in its concealment of lighting effects and ventilating requirements.

On either side of the proscenium will be noted most interesting recesses framed with concealed lighting and effects that permit of these recesses being used for soloists and other off stage activities.

The main floor has over two thousand seats, which alone indicates the extensive area of this building. The Balcony as well seats close to two thousand. The total cost of this building was two million dollars.





*Photos: By Tebbbs & Kneill, Inc.*

AUDITORIUM AND STAGE

SAENGER THEATRE, NEW ORLEANS, LA.

EMILE WEIL, ARCHITECT







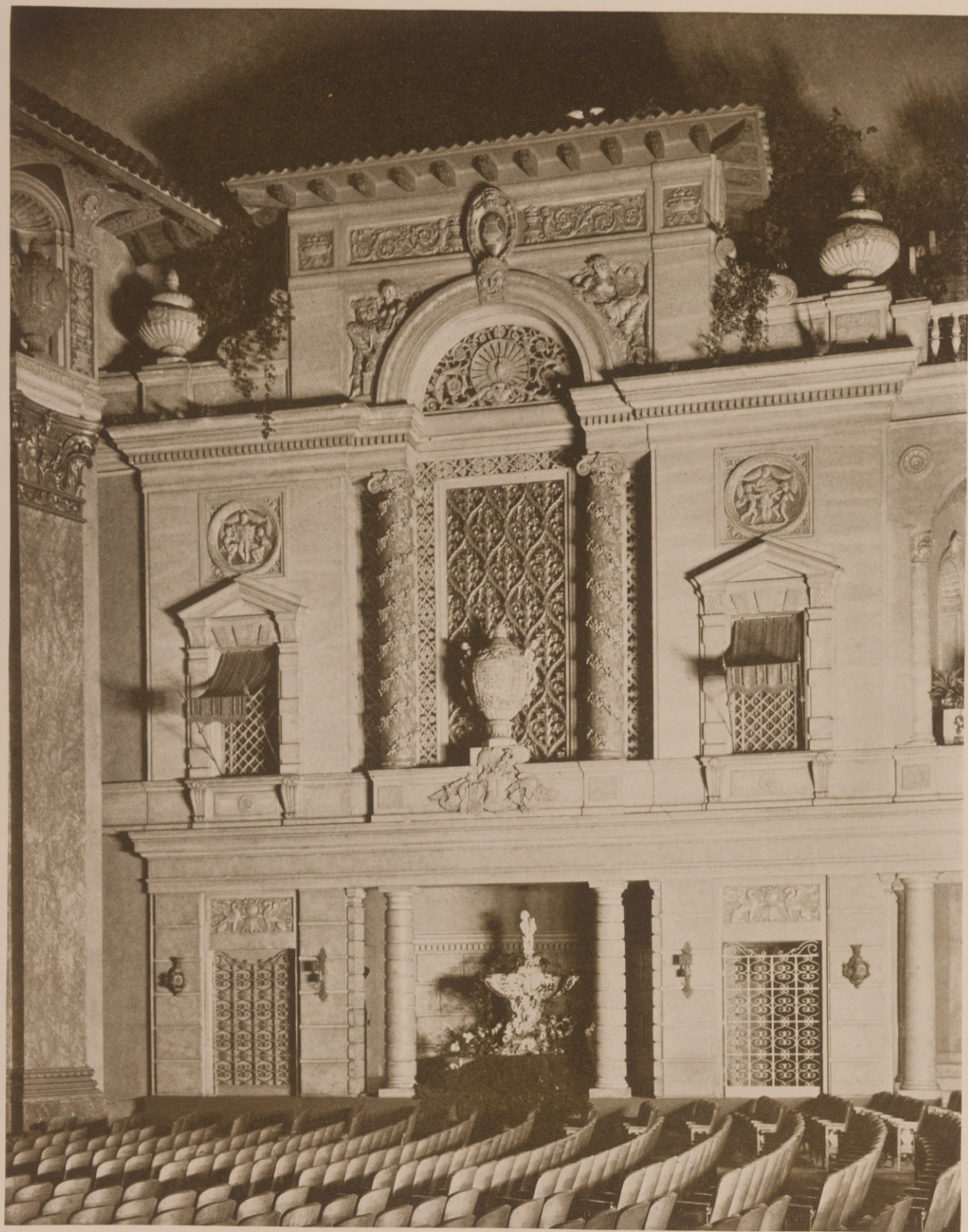


DETAIL OF ARCADE, AUDITORIUM BALCONY  
SAENGER THEATRE, NEW ORLEANS, L.A.  
EMILE WEIL, ARCHITECT







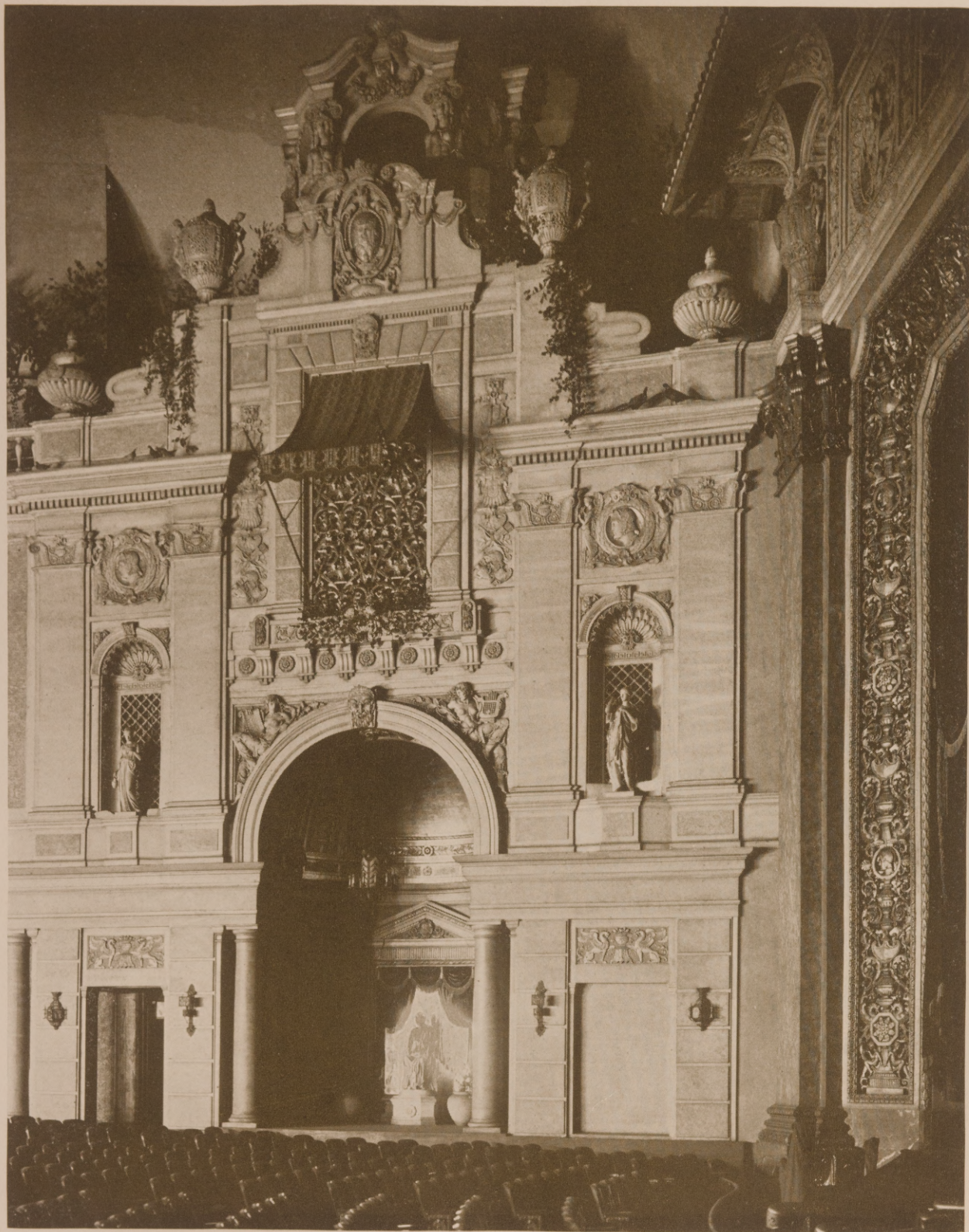


SIDE WALL DETAIL, MAIN AUDITORIUM  
 SAENGER THEATRE, NEW ORLEANS, LA.  
 EMILE WEIL, ARCHITECT









SIDE WALL DETAIL, MAIN AUDITORIUM  
SAENGER THEATRE, NEW ORLEANS, LA.  
EMILE WEIL, ARCHITECT









ENTRANCE DETAIL BALCONY  
 SAENGER THEATRE, NEW ORLEANS, LA.  
 EMILE WEIL, ARCHITECT









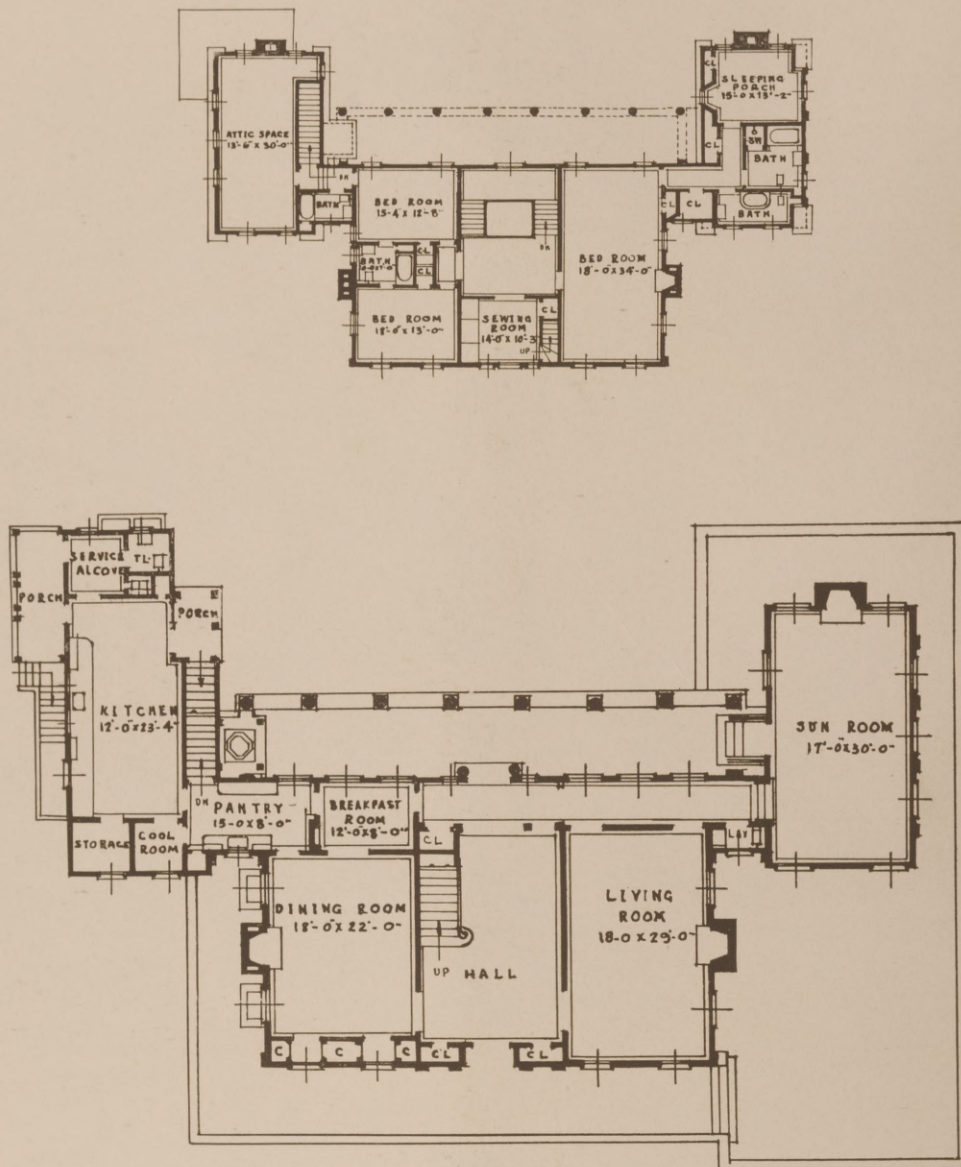
*Photos: By Tebbs & Knell, Inc.*

FRONT ELEVATION

HOUSE OF R. HORACE JOHNSTON, ESQ., CHARLOTTE, N. C.

M. E. BOYER, JR., ARCHITECT





FIRST FLOOR PLAN

HOUSE OF R. HORACE JOHNSTON, ESQ., CHARLOTTE, N. C.

M. E. BOYER, JR., ARCHITECT





ENTRANCE DETAIL

HOUSE OF R. HORACE JOHNSTON, ESQ., CHARLOTTE, N. C.

M. E. BOYER, JR., ARCHITECT









REAR ELEVATION

HOUSE OF R. HORACE JOHNSTON, ESQ., CHARLOTTE, N. C.

M. E. BOYER, JR., ARCHITECT





REAR DETAIL



REAR DETAIL

HOUSE OF R. HORACE JOHNSTON, ESQ., CHARLOTTE, N. C.  
M. E. BOYER, JR., ARCHITECT



# Mecklenburg Court House, Charlotte N. C.

By M. E. BOYER, JR., *A. I. A.*

LOUIS H. ASBURY, *Architect*

THE recently built Mecklenburg Court House is a place to hold records and court as described by its Architect, Mr. Louis H. Asbury. It might be added that it is also a place to hold record breaking court scenes though this was not the intention in the design. And again in the line of present attention toward the courts the discussion of this building will be along popular lines, that is, the prisoner, and with a little imagination and the passing of years we can see this prisoner emerging as a

judge, having traveled by popularity from prison stripes to the serenity of striped trousers and cutaway.

Let's take the treatment! In this building the prisoner is brought within the police car into the court garage almost submerged in the sloping lawn of the lesser front and under this same lawn is conducted by secret tunnel to the rural police headquarters and there restrained and exhibited before the county recorder in his court room on the first



MECKLENBURG COUNTY COURT HOUSE, CHARLOTTE, N. C.





FRONT FACADE

MECKLENBURG COUNTY COURT HOUSE, CHARLOTTE, N. C.

LOUIS H. ASBURY, ARCHITECT



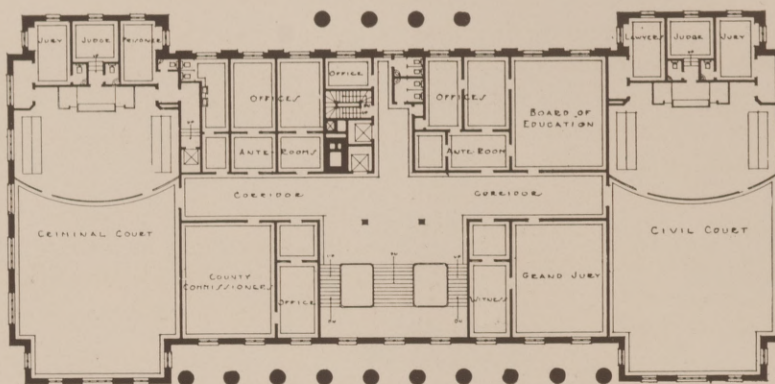


FRONT FACADE

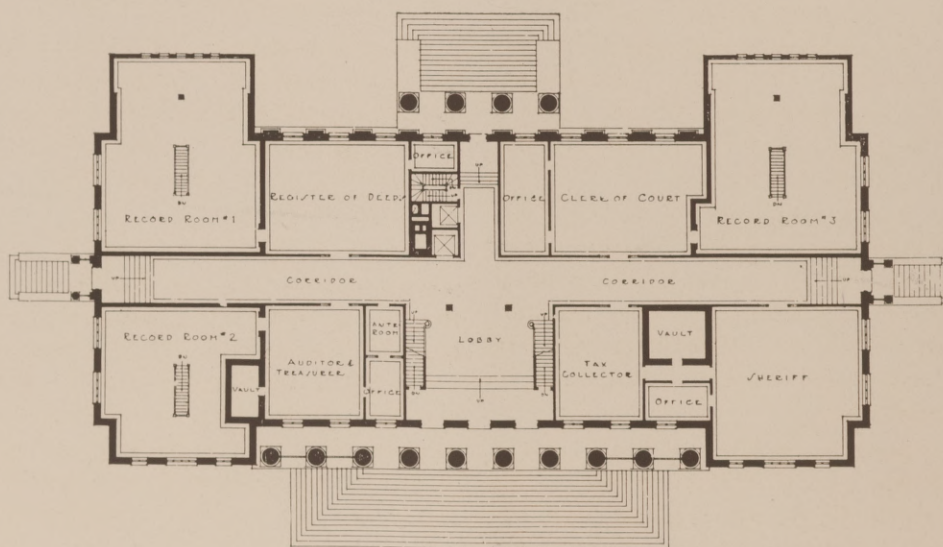
MECKLENBURG COUNTY COURT HOUSE, CHARLOTTE, N. C.

LOUIS H. ASBURY, ARCHITECT





SECOND FLOOR PLAN



• GROUND FLOOR PLAN •

SCALE

GROUND FLOOR PLAN

MECKLENBURG COUNTY COURT HOUSE, CHARLOTTE, N. C.

LOUIS H. ASBURY, ARCHITECT



or ground floor of the court house building. From there if bail is still lacking and some cause is found, his face together with the rest of him is lifted by special jail elevator to the fourth floor and is there assorted by reason of his individual circumstances to either the cells for men or the cells for women, white or colored, juvenile, or detention in case the prisoner's health is suspicious. In the jail the prisoner is one of eight sharing a cell and permitted the use of a day room, still behind the bars. Looking out at the cell window, he looks upon the offset roof occurring over the third floor, thus he and that entire portion of the building are largely obscured from the public gaze by reason of the offset and the building parapet. The prisoner also, unless on hunger strike, learns of the existence of the jail kitchen located conveniently by, also the living quarters of the jailor, matron, and other necessary deputies. More cells for compromising situations like New Year's Eve raids are provided on the fifth floor.

When court has "Oyez," the prisoner is brought by private elevator to the prison room or enclosure, a part of the criminal court room located on the second floor. He finds this court room larger by a balcony than the civil court room located companionately at the other end of the second floor. This balcony provides the expedient seating capacity for the colored folks attending court and is made Private for them by a spiral stairway reaching to a special entrance on the ground floor. This stairway also serves the requirements as a fire exit.

The prisoner having had his guilt dispelled or dissolved and, of course, with all due formalities, may later to this same court room come when political and civic gatherings are held and possibly after attending enough of these and having other necessary qualifications may be duly appointed judge and on the bench take his stand.

Now as a judge he is also a private citizen and as such will have use for the Travertine stair treads which we see flanking each side of the principal entrance lobby, a lobby made of size to accommodate those going to and from the courts, thus contemplating the vast necessary legal advertising, and lastly the tax payer in his oldest clothing listing his taxes in the conveniently commodious quarters provided on the first floor. Here the tax books of the five years past adorn a steel shelved wall and in case of reference a private stairway leads below to older files stored openly and yet thoroughly protected from fire and confusion.

The judge also finds the clerk of court, with his handy court room, offices, and large record room

partly a part of the main building and partly a one story projection from same, so that the one-story projection can be projected into the future. This record room extension will easily house rapidly increasing divorce records. The register of deeds is likewise symmetrically outfitted on the other side of the building and has the same record room extension opportunities to take care of the vast number of deeds to the private landing fields that all the farms of this industrial country may be divided into.

A passenger elevator from the first floor provides a real economy by saving wear on the marble steps, also economizes the judge's breath so that it might not be short when issuing long sentences, long term sentences.

The third floor provides future court facilities with present usage as a county museum for historical relics other than legal relics, also mixing the new with the old is found on this floor, a referee court room.

For those reversible court trials that result in hanging the jury instead of the criminal, space for thirteen is provided on this floor, cots, cups, cuspidors, complete including lift to jail kitchen above. This same lift and kitchen supply feed for county cells and rural police on the ground floor.

To complete the story we find the judge commenting on the excellent result of approximately \$900,000.00 expenditure including the equipment, also including felt acoustical wall and ceiling treatment supplied by J-M to prevent jamming the judges' ears with lawyers' jeers.

He also comments on the buff Bedford stone exterior; Roman colonnade reminiscent of historical Roman law; and Empire Palladian pavillion window treatment reminiscent of the Napoleon Code of Laws; entrances at each end of the building, small, unrelated to the scale of the building, more related to the scale of a home, possibly purposely reminiscent of the home feeling for the benefit of the bride and groom each may we suppose seeking a license.

In closing these observations the writer states he has sought these means of directing the reader's attention to the orderly functions of an excellent courthouse plan; the specific fitness of the layout for the individual county of Mecklenburg, N. C., the freedom of the exterior from the frills of the metal ceiling generation left behind; and the conservatively decorated dignity of a building mass sealed to give greatness and respect to the laws as compared to the individual standing at its portals. The fad of modernistic architecture is again resisted!





"FRIENDSHIP," DISTRICT OF COLUMBIA

LATE EIGHTEENTH CENTURY RESIDENCE



# Æ Architectural Taste and Classic Modes ♪

BY RAY HOLCOMBE

THE point has been reached in the development of an architectural taste for refined domestic architecture where the archæological projects of the past are no longer satisfying. In fact, we find our architects doing houses in such variety of styles that it is next to impossible to find any characteristic style mark upon them and to determine with any exactness from which of the well established styles they derived their inspiration is a problem for the inquisitive. The present status of our domestic architecture is just as it should be.

To reach this point has been a slow and tedious process—a weeding out by the profession and a de-

velopment of good taste on the part of the layman over a long period of years. Our style sense has undergone a great change. Today we find country houses that live and breathe in the spirit of Modern America. The profession has cast off the shackles of European Antiquity that held it bound for so many years. The assimilation of the best of European and Early American precedent has given us an aesthetic appreciation that can hardly be compared to that of any other nation or clime.

It would seem, however, that those with a more informed architectural taste have a strong liking for domestic modes of the Classic type, those forms



REAR VIEW, "FRIENDSHIP," INDICATING L-SHAPE PLAN



which predominated in England and America during the latter half of the Eighteenth and early years of the Nineteenth Century. This is not unusual, for in reality modern taste for simple elegance and refinement is no different and is held in esteem just as truly as it was during the late Georgian period. There is a nicety about the Classic type that seems to fit perfectly into our landscape and is most satisfying to our conservative Anglo-Saxon blood. Looking backward for a moment to our Early American houses, we hardly think there is any one who does not find those elegant mansions along our Atlantic Seaboard most interesting and appealing. They furnish a challenge to the best Contemporary American Domestic Architecture.

All of us are not Classic-minded and in order to give vent to our feeling must seek expression in some other mode. The measured precision, symmetry, and ordered elegancies of which the Classic manner, in some form or other is the outward and visible symbol, to many means a coldness—a set formula that is too exacting to hold their interest. To this class, the “Romantic” or “Picturesque” (a meaningless word to me) modes adapted from the

traditional of Italy, Spain, France and even England has an appeal which has found expression in many of our finest country houses. These are all admirable in their proper setting and to draw any comparison between their relative excellence and the Classic—saying that one was better than the other, would be unwarranted.

To those who feel that there is a limit to Classic forms which approaches staleness, and undoubtedly there are many who have this feeling, we venture an opinion they have not studied this mode with an appreciation of the possibilities for fresh interpretation. A careful study of existing examples of late eighteenth century American houses will bring to light many possibilities for playful treatments and furnish a source of adequate expression for the architects own individuality. There is no reason for any such consideration of the Classic manner as a “departed brother” for if it is treated as a living, flexible thing, it will live and give itself to the designer on every occasion.

The two Late Eighteenth Century houses here illustrated, “Friendship” and “Tudor Place” are strikingly reminiscent of those finer houses of this period.



“TUDOR PLACE,” LATE EIGHTEENTH CENTURY RESIDENCE, GEORGETOWN, D. C.





# Architectural Exhibition Needed



BY M. H. FURBRINGER, *President,*

*Tennessee Chapter, American Institute of Architects*

YOUR editorial on Architectural Exhibitions in the August number of the SOUTHERN ARCHITECT reminds me of what Mark Twain said about the weather, "*Everybody talks about it but nothing is ever done about it.*"

While it is true that architectural exhibitions have been held from time to time in some of our southern cities, they have for the most part been purely local in scope and as a result have fallen short of the objects which could be attained if they were conceived on a broader scale.

Within the past few years great strides have been made in the character of the work produced by the architects of the South and as larger opportunities have presented themselves the men engaged in the practice of architecture in this section of the country have fully measured up to the requirements, with the result that there is much of distinctive merit that compares favorably with the best that is produced anywhere. However, the publishers of our architectural periodicals give but scant space to representations of work in the South and yet I believe it is the fault of the architects in this section of the country themselves, that this is true, and until such time as some concerted action is taken we cannot hope for a change in the attitude on the part of the publishers as I dare say that only by a resume of existing examples of good work such as an architectural exhibition would bring to light would focus attention to what has, and is, being done here.

Your magazine has devoted considerable space to publishing southern work, which merits it, and it is for this reason that I think your suggestion regarding an architectural exhibition is both timely and wise as you must be in a position to judge of the great benefit to be derived from such an undertaking, and no doubt you would not have given space to your editorial if you did not believe the time opportune for making the effort.

In my opinion the benefits to be derived from an architectural exhibition are two-fold: In the first instance, it brings the laymen in closer contact with the progress that is taking place in his vicinity and places before him in a most pleasing and convincing way the combined efforts of his fellow men to make the city in which he dwells a better place in which to live and instills in him a feeling of civic pride which in turn makes for good citizenship. On the other hand, if the work which is exhibited has been hung only after it has been passed upon by a competent jury, as it should be, it then furnishes the

laymen with a gauge by which he, too, can appreciate good architecture.

Second only to the great benefits which the public will receive in proportion to the thoroughness in which the exhibition is conducted is the influence for good which it will have upon the architects themselves. Anticipating having one's work placed on exhibit before one's fellow practitioners can not help but make each and every one of us strive harder to solve our problems so as to merit approval, and our efforts will not have then been in vain if an exhibition does nothing more; and in the end, as the means justify it, we will derive more pleasure from the practice of our profession in knowing and believing that we have aided in establishing a higher standard of architecture.

No undertaking is worth while which does not have for calling it into existence a definite purpose, nor does a lukewarm acquiescence in any enterprise justify success. To expect approval of the public at large, we, as architects, must undertake to do our part by adequate preparation and whole hearted enthusiasm. In the vernacular of the street we must be "sold" on the proposition ourselves before we can expect the thing to go over big.

It seems to me that a sound plan of procedure and one in which we could expect to solicit the active co-operation of all the men in our profession in the South would be to hold an architectural exhibition of current work, both in process of development and recently completed, by gathering the material together in some city and then have the exhibit travel from place to place, adding local exhibits as desired. A certain number of the exhibits should form the nucleus of all the exhibits and these in turn to be returned to the owner after the circuit has been completed. This will entail considerable expense and great effort and only the results, which to me seem very promising, would justify the undertaking. Either by individual subscriptions or by Chapter assessments the funds could be obtained and the actual work of collecting the material could, and should, in my opinion, be assigned to a secretary whose salary should be paid out of the general fund so collected.

In order to add local interest and help in financing, the Allied Arts could be invited to participate, provided only that the character of the exhibition be not commercialized, which it need not be if we all hold to our ideals.

Tennessee architects could be counted upon to do their part and Memphis has wonderful facilities for



the holding of an Architectural and Allied Arts Exhibition, and as we hope to hold the annual convention of the Tennessee Chapter, A. I. A., in this city in 1929, it would be a most opportune time to launch this movement. Your publication can do much in this undertaking and I believe if you will subscribe to the ideas I have advanced this plan is feasible.

Without wishing to be placed in the attitude of trying to direct your policies, I am of the opinion that you will agree with me that you can, in a large measure, justify the existence of the SOUTHERN ARCHITECT by a whole-hearted spirit of co-operation along the lines I have stated.

Collectively and individually, we, as members of the architectural profession, owe to our communities such of our efforts as will help to raise the standard of our art and in a measure return to our constituents the debt we owe for the opportunities afforded without which we could not exist. This, I think, can in no better way be done than by holding an architectural exhibition. Your views and assistance are respectfully solicited.

EDITOR'S NOTE: *We would like to have an opinion from the president of every A. I. A. Chapter in the South on this subject and invite expressions of all members of the profession.*

## ✠ In The Cause of Southern Architecture ✠

BY R. W. TEBBS, *Architectural Photographer*  
New York City

YOUR reply to the "Gentleman from Illinois" in the August issue, anent his criticism of the Architecture of the South, was well taken, and one wonders what cities of the South have been visited by him—if any.

Perhaps seven years of extensive traveling thru the South entitle the writer to also take exception to such an uncalled for statement. We might suggest that Mr. Prattis inspect some of the banks, theaters, churches, business buildings and residences designed by the resident architects of New Orleans. And then compare them with some of the buildings in that, and other Southern cities executed by Northern talent. Has Mr. Prattis ever visited the outlying districts of Birmingham and Atlanta and studied some of the fine residences to be found there. And has he ever studied the conditions and the limited means (compared to the sums that the northern brethren are given to spend) with which these local architects contend? The writer ventures to say that given a like amount to spend on their buildings the Architects of the North would have to be looking to their laurels.

The time has not yet arrived where the Southern

Architect is given \$30,000,000 to spend on a single warehouse.

It is a strange fact that within the past month one of the leading Architectural magazines of the country phoned the writer requesting a set of photographs of a residence in North Carolina, designed by a Charlotte Architect, saying that it was one of the finest specimens of Colonial architecture that he had seen in many months.

While the writer only has mentioned three or four of the larger Southern cities it is not to be supposed that almost every other city of the South has not fine architecture. It would be interesting to supply Mr. Prattis with a list of buildings in various cities and invite his criticism of the same. At least we might be able to get another laugh over it..

And then where does Mr. Prattis suppose that the Southern Architects come from. Would it surprise him to know that many of them come from some of the finest offices of the North? That there are Prix de Rome men living and designing "where there are no Southern Architects."

If such narrow mindedness is to be the ruling spirit of the Proposed Chicago Fair it had better fail before it starts..



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