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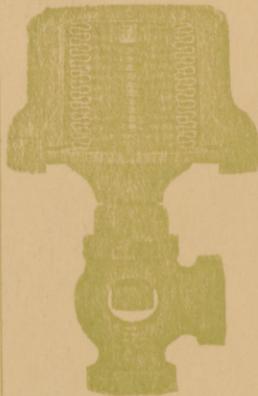
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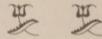
ENTRANCE DETAIL

HOUSE OF VAUGHN NIXON, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS

*Southern Architect
and Building News
April, 1928*

SOUTHERN ARCHITECT *and* BUILDING NEWS

APRIL, 1928



VOLUME 54

NUMBER 4

The More Recent Country House Architecture of Hentz, Adler & Shutze

BY ERNEST RAY DENMARK

Photographs by Tebbs & Knell, Inc.

IT is a real pleasure to be able to present in this issue of the *Southern Architect and Building News*, a resume of the more recent Country House work of Hentz, Adler & Shutze. An opportunity for the publication of such an admirable group of houses, in a single number, seldom presents itself. In connection with this work we are pleased to have the privilege of including an article, with special comment on the material illustrated, by such a distinguished American architect as Mr. Chester Holmes Aldrich of Delano & Aldrich, New York City, and to have had his assistance in the selection of photographs. The fact that Mr. Aldrich has commented so favorably upon this work is convincing that it merits the space we have given it in this issue.

This work has not been published in any of the architectural magazines, and in fact has only recently been photographed owing to the very proper desire of the architects to give time for the development of the entourage, so that the settings of the houses may be something else than bare hillsides or open fields, with the rubbish of the buildings discreetly piled in one corner of the picture. American architects have learned in recent years that the soft quality of surface which we used to think inseparable from age, can be produced by careful attention to line and texture, but the entourage, which is so vital a feature of the appearance of all country houses, needs not only skillful handling but at least some little time. So if we have regretted that each house shown in this number was not illustrated immediately upon completion, we have the more pleasure in seeing them all properly photographed and presented as a group in this number.

Since this work is being published as the creation of Hentz, Adler & Shutze, when in reality it was done during the existence of the former firm, Hentz, Reid & Adler, we think it quite proper that some explanation be included in these notes so there will be no misunderstanding among our readers or among the owners of these houses as to proper credit being given those responsible for this work. The writer has observed with interest the development of these houses from their inception on the boards, through the construction period and finally assisted in the making of the photographs shown in this number.

We wish to inform our readers that this work was produced and made possible by the closest co-operation and sincerity of purpose on the part of Messrs. Hentz, Reid, Adler and Mr. Shutze, who during the time this work was being done was associated with Hentz, Reid & Adler. However, the late Neel Reid, as the firm's chief designer, was largely responsible for the success of this work. Mr. Reid was graduated from the School of Architecture, Columbia University, and later spent several years of

study in Europe devoting a great amount of his time to a careful study of the masterpieces of the Italian Renaissance. And as Mr. Aldrich so well expresses it, "In these buildings there is no blind copying, no vague reminiscence; rather, in the free adaptation of late Italian forms, one can feel the renewed freshness and appropriateness of these forms. In this case the easy familiarity with that elastic idiom proceeds from the co-ordinating influence of Mr. Reid and Mr. Shutze," the latter being a fellow of the American Academy at Rome.

The esteem in which the profession held Mr. Reid is best indicated in the words of Mr. William J. Sayward, writing in the *Southern Architect and Building News* of March, 1926, upon his death. "It is natural for architects to give credit to a creative genius, and it is as a creating architect essentially that we memorialize him here. At a time when there was scarcely a trained architect in the South, when buildings were for the most part merely accumulations of material rather than examples of architectural beauty, he began his work in Macon, Ga. He early had an inspiration of what architecture should be and would mean to the South. By quiet, efficient work and study he won his way to the place of highest esteem in the profession which he held to his death. In all his work he did not consider his job complete until the last shrub was planted in proper relation and the last bit of interior decoration was handled in his own peculiar happy style."

It is hardly necessary that we should make any predictions as to the future work of Hentz, Adler & Shutze, but we take the liberty of stating that the work already done under the guiding hand of Mr. Shutze, as the firm's chief designer, which unfortunately is yet too new for a proper presentation at this time, shows a fine and purely architectural sense, and at the same time a free use of colorful tradition that is characteristic of the work illustrated in this number.



HOUSE OF FULLER CALLAWAY, ESQ., LAGRANGE, GA.

HENTZ, ADLER & SHUTZE, ARCHITECTS



Country House Architecture



BY CHESTER HOLMES ALDRICH

Of Delano & Aldrich, Architects

HOWEVER exciting the recent developments of the skyscraper and the jazzed skyline, all serious observers seem to agree that in no field has America's present-day civilization expressed itself more fundamentally and adequately than in its country houses. In adaptation to site, in convenience and proportion of plan, and in the character of both exterior and interior elevations, a standard has certainly been set which reflects the best taste of our time.

Beginning with the revival of colonial and classical forms which followed the nightmares of the mid-nineteenth century, the development of country house architecture has proceeded in a way wholly normal, having back of it the logical precedent of eighteenth century styles, themselves based on sound classical traditions. Where the exigencies of the plan required unsymmetrical treatment this was obtained without the sacrifice of the essential qualities of order and balance. Along this line the soundest and best country house tradition has been developed, a tradition built up and maintained by our most distinguished architects.

In the last few years, however, there has sprung up in various quarters a marked tendency on the part of some clever designers towards the wilfully picturesque. This quality of picturesqueness when deliberately sought seems somehow to lead to vagaries, to restlessness, and above all, to a neglect of essentially architectural values. Frequently too many varied motives are introduced, so that often one small building contains architectural themes enough for three or four soberly designed houses. In place of the sound knowledge of the use of good standard material, tricks of all kinds are resorted to, such as the artificial waving of ridge lines and roof surfaces, and fantastic effects in the finish of stucco. For this vogue, many conditions are responsible, among them a pre-occupation with purely decorative details, above all a deplorable lack of the sense that proportion and form, the spacing and disposition of voids and solids are the underlying fundamental qualities of architecture. Some of our architectural and gardening magazines are not guiltless of encouraging this freakishness in their desire to please a half-educated public by striking illustrations.

But as Mr. Charles A. Platt, the honored dean of the best country house designers in America, says in a recent interview, "The interest of the house

should derive from sound planning and handsome facades, rather than from the curious texture of surfaces, or tricks in its interior arrangements." It is a pleasure to welcome in the pages of *The Southern Architect*, some recent work by the firm of Hentz, Adler and Shutze, which shows exactly this fine and purely architectural sense, and at the same time a free use of a colorful tradition. In this case, the basic tradition happens to be that of the full-fledged Italian Renaissance, whose resourcefulness and elasticity have been set forth in Geoffrey Scott's perennially stimulating book, *The Architecture of Humanism*. It proves itself indeed a style eminently suited for such buildings as these southern houses, for such needs and uses, and in such a climate.

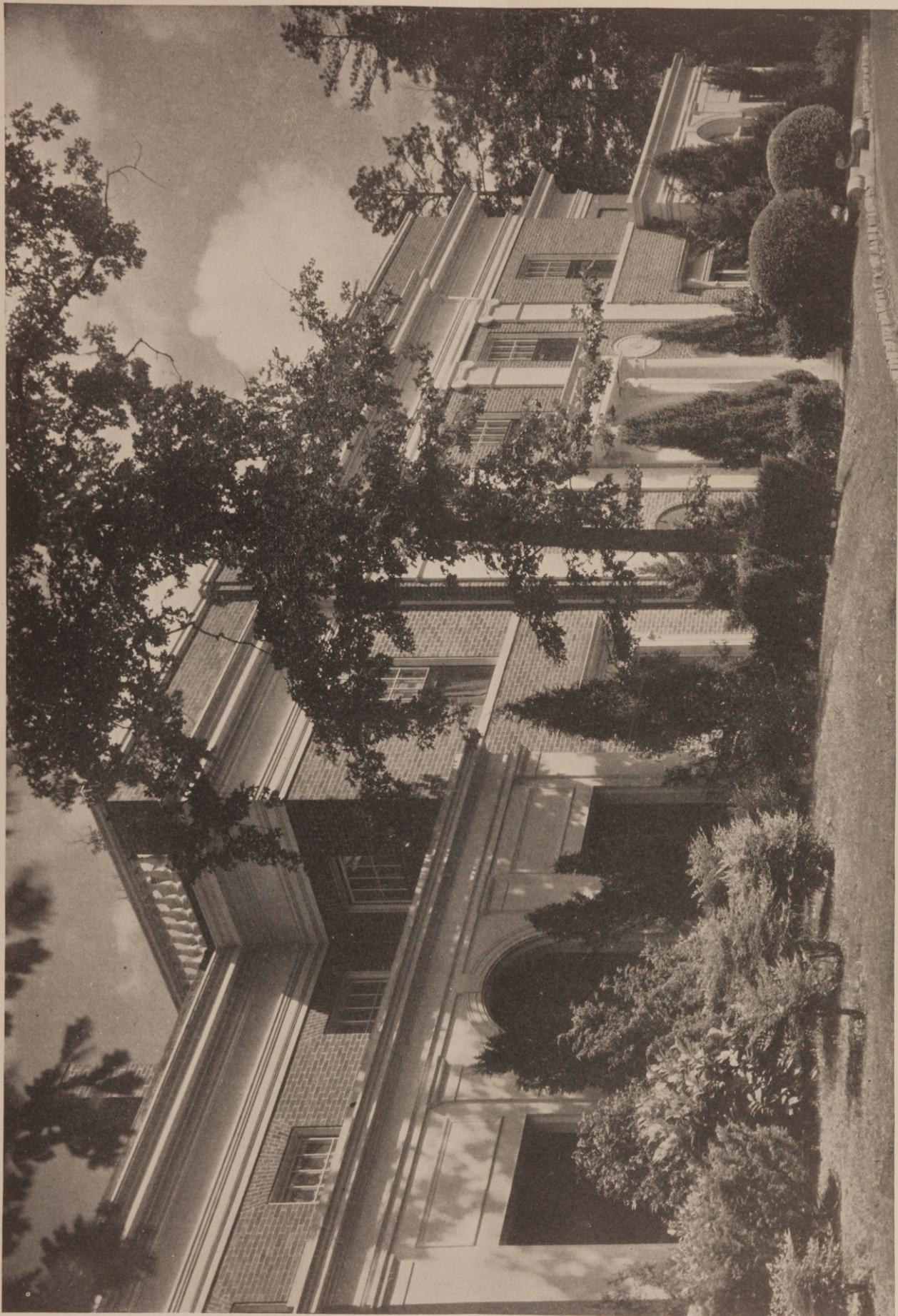
The way of using this tradition is markedly free. The tradition itself provides simply the vocabulary, with all its wealth of connotation and association, and to use these themes instead of trying to invent new ones is no better and no worse than to use in writing, existing words instead of trying to invent new ones. It is all in the manner in which the words and the architectural themes are used, that the vitality of either the author or the architect is shown. In these buildings there is no blind copying, no vague reminiscence; rather, in the free adaptation of late-Italian forms, one can feel the renewed freshness and appropriateness of these forms. In this case the easy familiarity with that elastic idiom proceeds probably from the co-ordinating influence of the late Neel Reid and Mr. Shutze, the latter having studied at the American Academy at Rome and whose skill thus shown adds one more testimony to the value of that school, which has already turned out so many of our most fertile young practitioners in sculpture and mural painting. After such work as this, he will rank with Manship and Savage, and Barry Faulkner, and John Gregory and Paul Jennewein.

The house of Henry Tompkins at Atlanta has great innate dignity, both outside and in. The colorful and well-balanced entrance, the restrained circular hall, provide centres of interest. The Vaughan Nixon house shares these same qualities, facades and interiors are worked out with no less facility, and both these buildings are fully and completely gentlemen's houses.

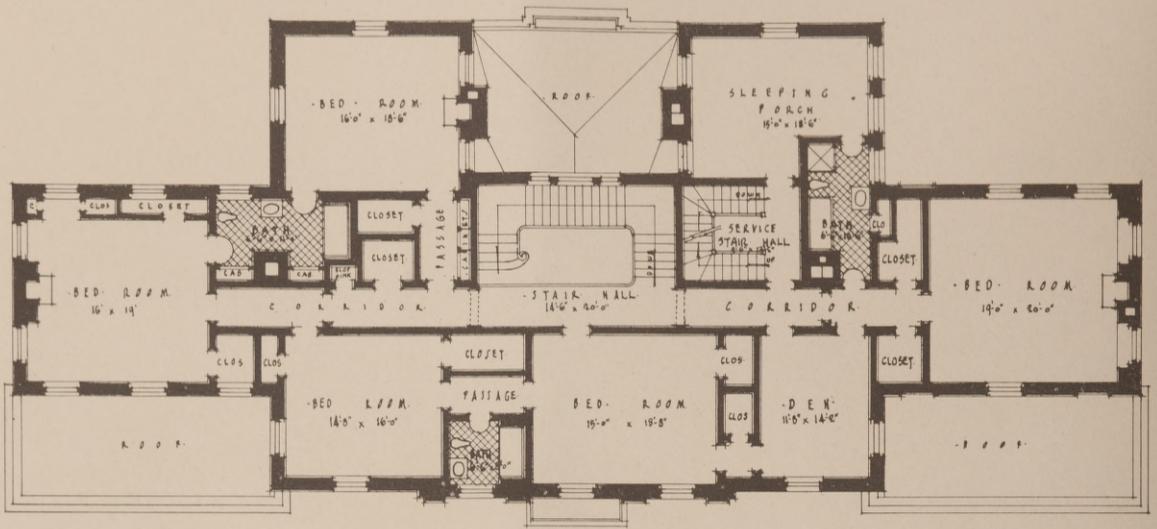
The house of Dr. Willis Jones in Atlanta has already been shown (in the April, 1927, issue of *The Southern Architect*.) It, too, has a lavish exuber-



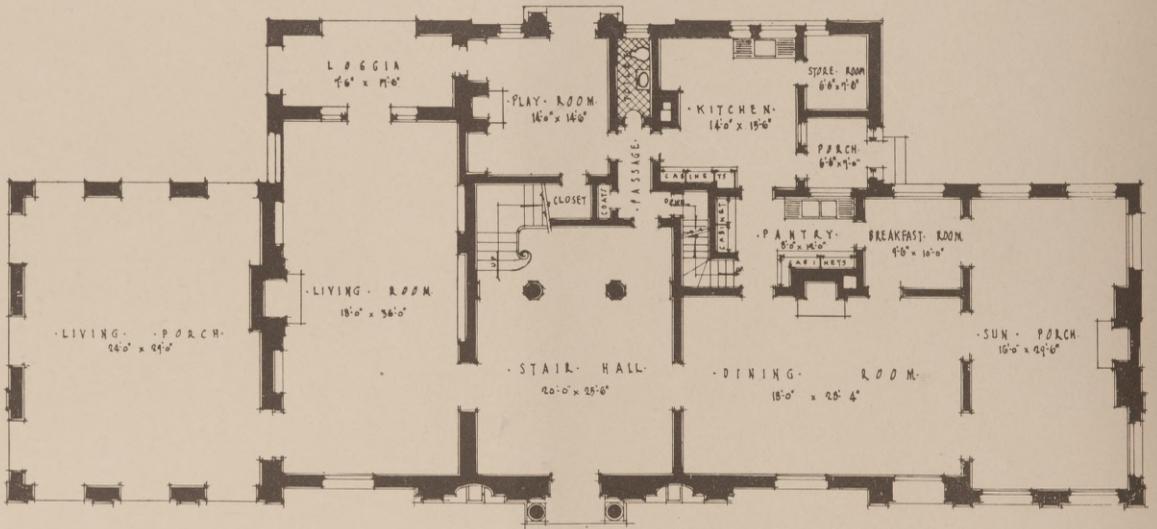
ENTRANCE DETAIL
HOUSE OF PHILIP C. McDUFFIE, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



HOUSE OF PHILIP C. MCDUFFIE, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



SECOND FLOOR PLAN



FIRST FLOOR PLAN

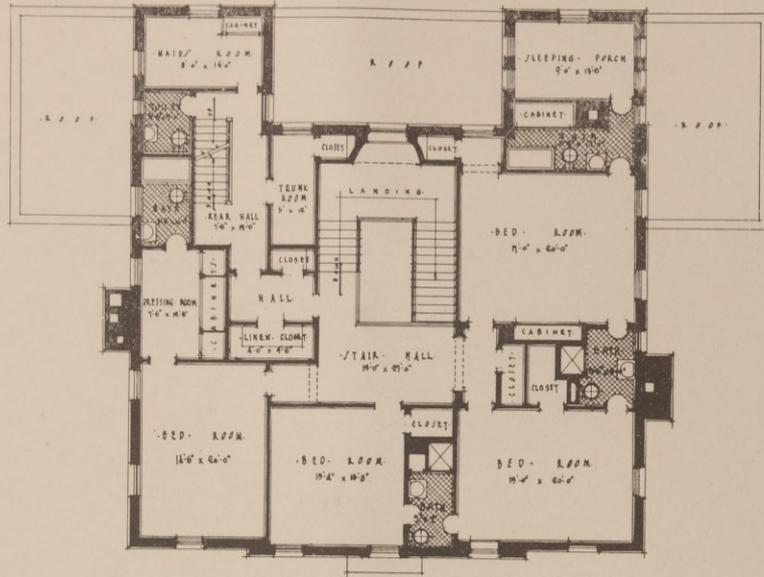
SCALE: 1/4" = 1'-0" FEET

HOUSE OF PHILIP C. McDUFFIE, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS

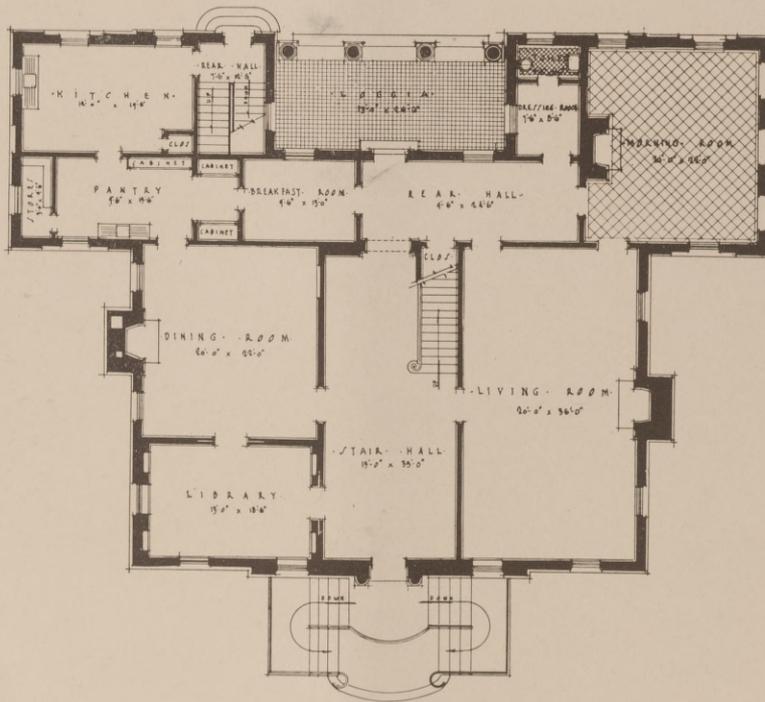


GARDEN FACADE

HOUSE OF VAUGHN NIXON, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



SECOND FLOOR PLAN



FIRST FLOOR PLAN

SCALE: 1/8" = 1'-0" MET.

HOUSE OF VAUGHN NIXON, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



DRAWING ROOM

HOUSE OF VAUGHN NIXON, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



LIBRARY
HOUSE OF VAUGHN NIXON, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



DETAIL IN DINING ROOM
HOUSE OF VAUGHN NIXON, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS

ance only kept in leash by a sound feeling for real architecture. The baroque seems to find itself wholly at home under the Georgian sky, and once the planting has had time to develop, these buildings will look as much in place there, as do their prototypes in Central Italy.

The P. C. McDuffie house harks back to a more northern influence and is perhaps less consistently felt, but even the motives used here seem to expand and grow fuller and richer in this warmer climate.

It is in the Andrew Calhoun house that one feels the greatest mastery of the baroque and the most complete freedom of handling. The gardens and the garden facades show the happiest and most appropriate use of playful forms made familiar in the great Italian gardens of the late Renaissance. Here, too, once the growth around the house and garden is more mature, we shall find that the scheme hangs together perfectly and that the diverting architectural and decorative forms truly "belong" here.

The interiors of this house with the murals by Allyn Cox, (another Roman Academy man, by the way, and himself a past master in the free use of this baroque), show a similar mastery and unerring sense of style. Furniture and decorations carry out the spirit of the architecture and all together produce the feeling of a wholly civilized and sophisticated background—a *milieu* of real elegance and distinction.

What a relief it all is from the theatrical vagaries of much recent work in Florida and elsewhere! For after all the fundamental quality of the work we have been examining is this, that florid in decoration as it may be, it is always based solidly on architectural essentials. Underneath are right planning, proportion and composition, a sober rhythm and the balanced disposition of voids and solids. This is true architecture; and whatever may happen in the way of efflorescence of ornament, enriches, but does not disturb the fundamental quality which gives to such work as this its lasting merit.

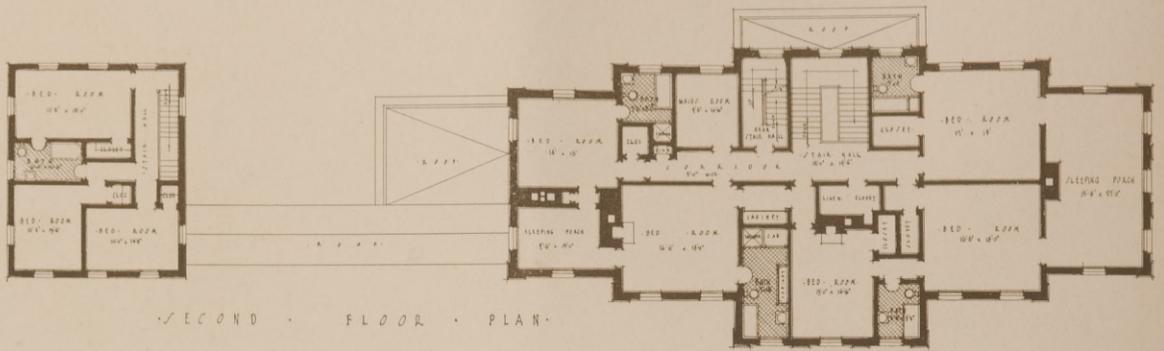


HOUSE OF DR. WILLIS JONES. ATLANTA, GA.

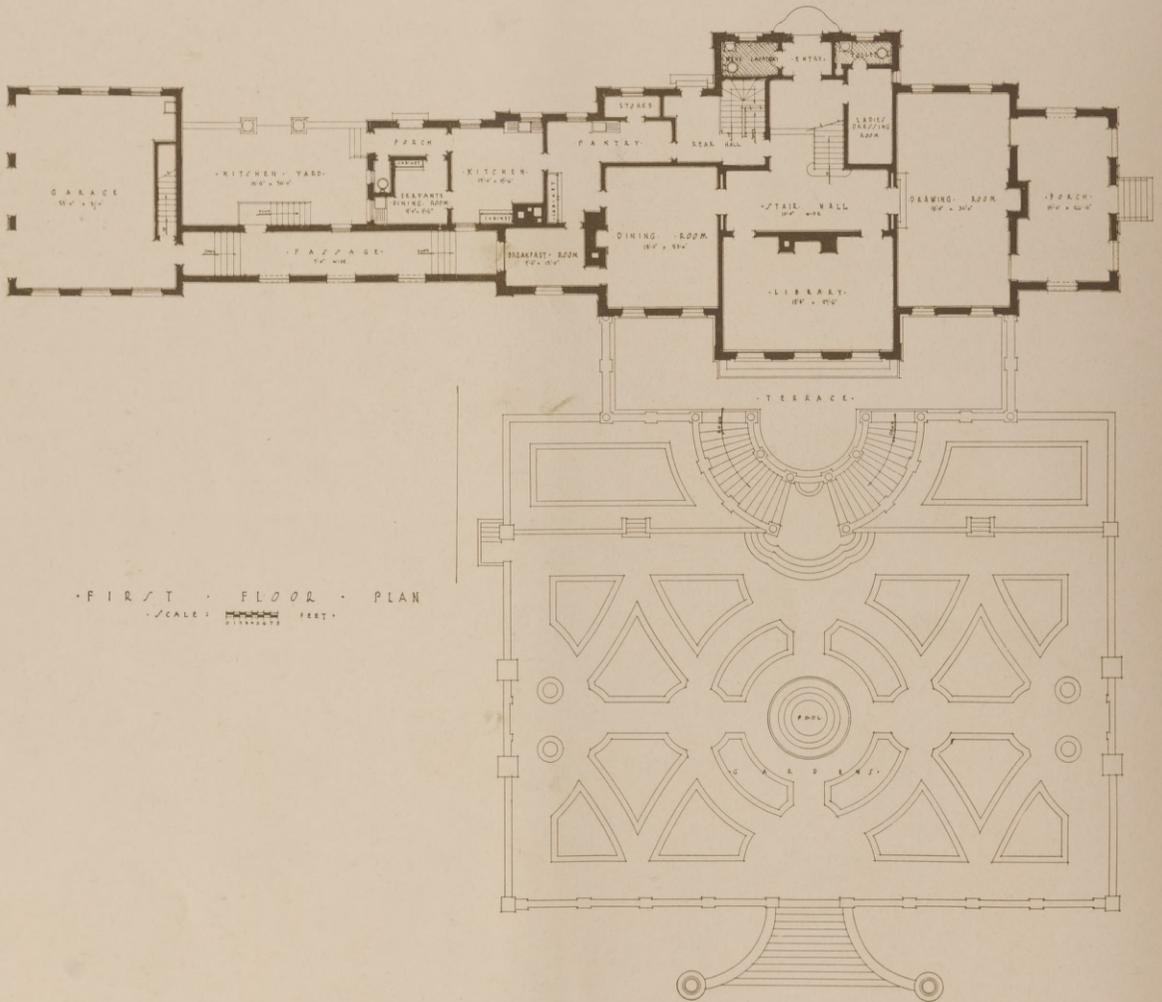
HENTZ, ADLER & SHUTZE, ARCHITECTS



HOUSE OF ANDREW CALHOUN, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



SECOND FLOOR PLAN



FIRST FLOOR PLAN

SCALE: 1/4" = 1' FEET

HOUSE OF ANDREW CALHOUN, ESQ., ATLANTA, GA.

HENTZ, ADLER & SHUTZE, ARCHITECTS



DETAIL OF GARDEN STAIR
HOUSE OF ANDREW CALHOUN, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS

THE SETTING

THIS house of the Andrew Calhouns, located along Paces Ferry Road, a vicinity in which is situated many lovely country estates, has for a natural setting one of the most beautiful spots to be found anywhere in the South.

The entrance gates, unfortunately not shown in this number, were designed after those of the Villa Cuzzano near Verona. The view of the house from the road some three hundred yards in the distance and overlooking a valley of velvet green grass on slightly rolling terra firma, is indeed imposing. A rising terrace on either side of this valley is banked high with native Georgia Pines, Oaks and smaller shrubbery. In the foreground well placed elms form a border along the natural garden. The house is situated on a high knoll overlooking the beautiful sunken garden, shown elsewhere in this number, and the broad expanse of green lawn towards the road. We have here a perfect picture setting for this admirable country house after the Italian manner.

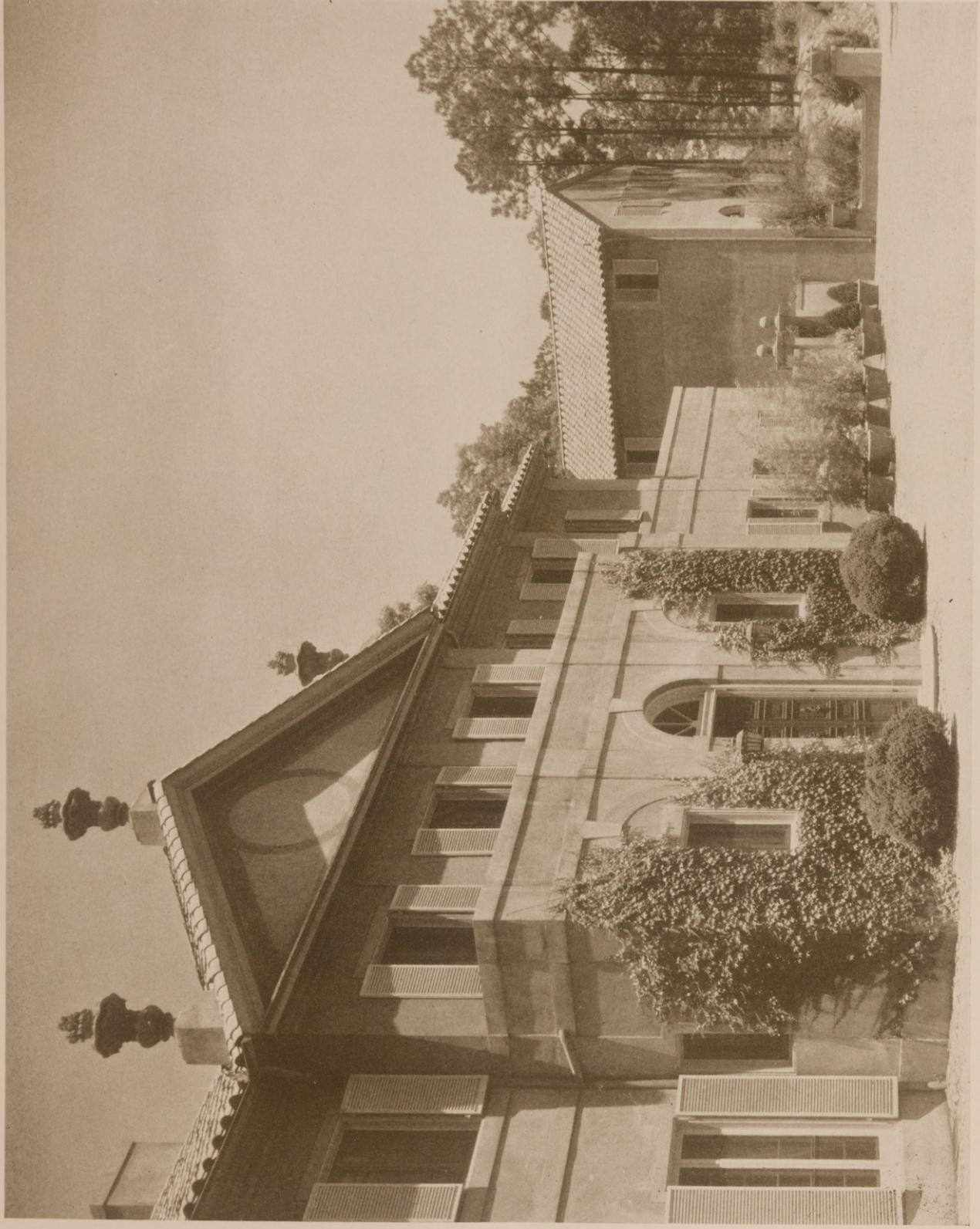
The design of the house was inspired by the Villa Gori at Siena. The predominating color scheme follows closely that of the Villa Spada on the Janiculum, Rome. The exterior stair shown in this picture was taken from that of the Church of S. Dominico e Sisto at Rome. The Villa Spada has recently been repainted under the reign of Mussolini and the color scheme completely changed.



VIEW FROM LOWER GARDEN



VIEW OF UPPER GARDEN
HOUSE OF ANDREW CALHOUN, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



REAR VIEW
HOUSE OF ANDREW CALHOUN, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZ, ARCHITECTS



REAR ENTRANCE DETAIL



ENTRANCE GATES TO SERVICE WING

HOUSE OF ANDREW CALHOUN, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



DRAWING ROOM
HOUSE OF ANDREW CALHOUN, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS

THE DRAWING ROOM

THE Drawing Room in the Andrew Calhoun house is perhaps the most charming of all the rooms in this wholly delightful home. From the stair hall shown on page 53 we enter this room by a flight of three steps to the floor level. The very first impression is that of innate dignity and a luxuriousness that well befits such a house as this.

The color scheme of the walls is that of Venetian Pink. The Dado of interlacing bands is painted an apple green on a white background. The room is rectangular in shape and the central motif is a simple Italian mantel with a well designed cartouche above with swags on either side. The overhead door pediments are in perfect scale with the size of the room. The floor is of black terrazzo.

An Aubusson rug of beautiful pattern with predominating color of brick red furnishes the floor covering. The window curtains are of white taffeta. The furniture is 18th century Italian with coverings of rich brocade. On either side of the entrance door are two mural paintings by Allyn Cox, one of America's foremost young painters. The subject of the one shown in this picture is that of the Roman Campagna. The other is a Venetian water scene. The white and gold table with inlaid marble top shown in this picture is repeated on the other side of the entrance door. The exceptionally beautiful lighting fixture (there are two in this room) is of Venetian blown glass with clusters of daffodils and interlacing drop chains.



DETAIL IN STAIRHALL
HOUSE OF ANDREW CALHOUN, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS

THE STAIR HALL

FROM the rear entrance we enter this stair hall by a flight of three steps. To the left is the Drawing Room and to the right is the Dining Room. From the Drawing Room door we look directly into the Dining Room and the view is that shown on page 55. The Library leads off to the left of this hall.

The color scheme of the walls is lemon yellow with green grasseille. An 18th century Italian bench and Roman oil jars filled with green pine branches completes the furnishings. The mural painting, another of Allyn Cox's delightful things, represents the story of Philemon and Baucis. The staircase is of stone with a hand wrought bronze rail. An added note of beauty is supplied by the Glass Star lighting fixture.

THE DINING ROOM

IN the Dining Room of the Andrew Calhoun house we feel a distinct note of beauty. First, because of the perfect scale of furniture to the proportion of the room. Second, due to the very lovely Pierta Serena mantel done in stone after the manner so much used in the Florentine Villas, and for the striking bust of Michael Angelo in relief used as an over mantel ornament. A marbled frame has here been used in a light grey; the background is garnet, and the figure stands out in white. The walls of the room are old white.

The curtains are of red Damask and the floor covering is an Aubusson rug in a pleasing pattern of tropical motifs. The furniture is 17th century; the chair seats being red leather stamped with gold rosettes. The panelled doors are walnut.



DETAIL IN DINING ROOM
HOUSE OF ANDREW CALHOUN, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



DETAIL IN DRAWING ROOM

HOUSE OF ANDREW CALHOUN, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



DETAIL IN LIBRARY



The Editor's Annotations



FUTURE NUMBERS

WITH one exception, this number of the *Southern Architect and Building News*, is the first that has appeared wherein the work from one office was given the entire editorial space. Upon first thought some members of the profession might think we have acted unwisely, but we wish to correct this impression, if such exist, by stating that we are anxious to give over an entire number to any office in the South whose work is of such character as to merit such a number.

Recently several architects and architectural firms have offered material for a special issue. At this time we have on hand photographs from one of the outstanding members of the profession in Florida. The architects comprising the Municipal Plaza Commission of St. Louis, and which by the way, have done some of the most outstanding buildings erected recently in the country and plans drawn for several others, have placed with us a selection of photographs to be used in a special issue.

In presenting these special numbers it is our intention to have some well known member of the profession outside the South prepare the text, just as we did in this issue in the case of Mr. Chester Holmes Aldrich writing upon the work of Hentz, Adler & Shutze. We will be delighted to have you submit such material as you think will be appropriate for an entire number and assure you the material will be given every consideration.



ARCHITECTS LICENSE LAW

WE are constantly having our attention called to the fact that in some states and cities people who profess to be architects, and which have no right to the title, are continually encroaching upon the legitimate architects field of endeavor. We have been asked to take some steps to right this situation and which we would gladly do if such was in our power.

We have recently made some investigation and find that only eight states in the South have an Architects License Law. A law that protects the owner against risky building, and assuring him of the service of competent men; at the same time protecting the bona fide architects against the Architect-Builder. Those states having such a law are Florida, Georgia,

Louisiana, North Carolina, Oklahoma, South Carolina, Tennessee and Virginia. In most instances we find the above condition existing to a greater degree in those states not having an Architects License Law.

There are thirty states in the country that now have such a law and unless the architects in those states that do not have a license law wake up and exert their influence politically to have a law of this nature passed we are inclined to believe that the situation will remain just as it is today.



ARCHITECTURAL PHOTOGRAPHY

WE regret that so many of the architects in the South do not consider seriously the matter of having their work properly photographed. On account of poor photography we have been forced to return many a delightful subject, and every time such a thing happens it brings a great disappointment to us.

Whether the architects do not have a proper interest in the work after it has been turned over to the client or whether they are unable to secure good pictures from local photographers, we do not know. We do know that the architects in the South cannot hope to have their work published in the architectural journals and through the general read publications unless they pay more attention to securing the right kind of pictures.

In the past we have been guilty, like all the other magazines, of publishing most any kind of pictures, but the standard of the architectural press is such today that it is necessary to have the very finest photographs for illustrations. Each year one of the best known architectural photographers in the country makes a tour through the South and since we are in close touch with him we will be delighted to give you any information desired concerning his work.

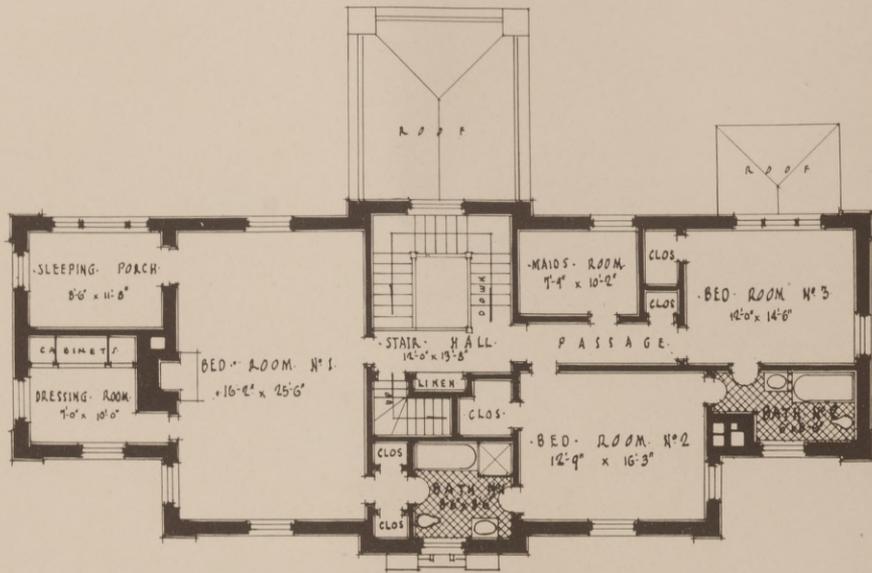
We are endeavoring to present through the *Southern Architect and Building News*, only the highest type of architectural subjects and at the same time present the subjects in the most attractive manner. For this reason we are zealous in seeing the architects of the South have their work photographed properly so their work can be shown to the very best advantage.



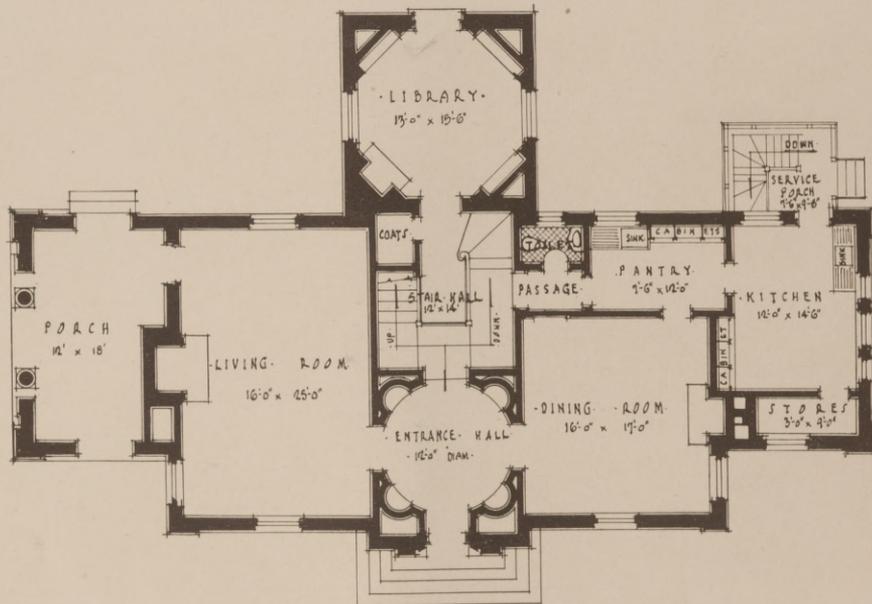
ENTRANCE DETAIL
HOUSE OF HENRY TOMPKINS, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



HOUSE OF HENRY TOMPKINS, ESO., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



SECOND FLOOR PLAN



FIRST FLOOR PLAN

SCALE: 0 1 2 3 4 5 6 7 8 FEET

HOUSE OF HENRY TOMPKINS, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



DETAIL IN DRAWING ROOM
HOUSE OF HENRY TOMPKINS, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



ENTRANCE HALL
HOUSE OF HENRY TOMPKINS, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



The Architect's Open Forum



ON A SOUTHERN ARCHITECTURAL LEAGUE

By EUGENE B. CHURCH, *Architect*

YOUR contributor in the February issue, writing under the title "The A. I. A. or a Southern League" is to be congratulated upon his very able exposition of the traditional, the orthodox position of the American Institute of Architects. Anything else could hardly be expected of one who has been honored by a fellowship in that august body. There is, however, another view and while at present it is not so widely accepted as the other, it is slowly but surely gaining ground. It illustrates the age-old antagonism between the orthodox and the modern, the resistance to change on one hand and the necessity of change on the other.

It is stated that the Institute leaders are loyal, enthusiastic and sympathetic but does not say to what. This statement per se is not to be denied. But to what purposes are these qualities directed—to their own personal interests, or to the traditional principles and practices of the A. I. A., or to achieving the highest good to the greatest number of architects including themselves as well as the public? This question is not only pertinent but vital and only by answering it and then determining what activity possesses the highest value, can the value of their activities be adequately or fairly judged.

It is asked if a Southern League could offer such prestige as the A. I. A. Is prestige in the A. I. A. the criterion of an architect's success or standing? Could there not be prestige in some other or outside of any other organization? And in any event, is mere prestige a worthwhile object any further than to satisfy vanity? Every worthy organization or movement offers the possibility of prestige to those who do much to promote its interests and if a Southern League were founded upon the proper principles, it too would offer such prestige and this entirely aside from the fact that it would arouse the interest, activity and co-operation of some or many whom the A. I. A. does not so arouse. And by all means, some method should be found and utilized for arousing and interesting those who are now (only apparently) apathetic.

The impression is given that those now outside the A. I. A. are the selfish and indifferent architects. Of course they are selfish, just as all those within the Institute and everybody else is selfish. Selfishness is not evil (unless developed or applied in abnormal or subnormal ways) but is the highest actuating motive of every form of life. But to what are

they indifferent? To any other reply than "to membership in the Institute," it may be rejoined that many Institute members are equally indifferent. Now just why is this? Quite evidently because the practices and principles of the Institute are not of such a nature as to arouse their interest, activity, co-operation and support. And who is to blame for this condition? Certainly not they. (Of course reference is made to normal and not to abnormal persons.)

Could another organization accomplish this highly desirable and necessary object? That would depend upon its principles and practices.

After stating the object of the A. I. A., it is asked what other object a Southern League could have as if there could be no other except a "drastic regulation of fees." Well, speaking of objects, it does not make so much difference what the printed and published statement is, as, how that statement is applied in actual practice. No statement, law, person, organization or machine is of much value unless it is properly directed, interpreted, applied to accomplish the highest and most necessary results. There are now two questions before the house; first, does the A. I. A. accomplish such result and if not, then secondly, could a Southern League do more and sufficiently more to justify its existence?

"It is said that the Institute conventions are cold and formal" and the criticism of members indicates that a similar condition exists in many of the chapters. This condition, if carried beyond a certain point, cannot but be inimical to an individual, a group or a sub-group. It indicates the wane of virility, an extreme limitation of activity, the allocation of privilege to the few instead of the many. The history of society amply demonstrates this fact.

Your contributor thinks that a new organization would lack both leaders and followers. But all the history of the race proves that there was never a vital cause of fundamental interest to a large group that lacked either leaders or followers and this is no time to quibble about that detail. The first thing we should do is to determine our greatest, most pressing need; then we should decide the best possible course to pursue to attain it; then we should follow that course aggressively, consistently—and to the end. (It may well be that the A. I. A. will and should continue to hold its present position, practices and membership while some other organization takes up the task of meeting modern conditions and

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needs with a membership largely overlapping that of the A. I. A.)

That the A. I. A. has accomplished much cannot be denied. But has it accomplished as much as it should and are its activities directed to those ends in which our greatest interests lies? Are architecture and its practitioners recognized by the public as they should be? Do architects receive a compensation consistent with their training and efforts? Do the vast majority of people understand and appreciate the services of an architect or do they turn to some other procedure when they want a building erected? A careful investigation will prove that they do the latter. Is architecture holding its own in the struggle for existence or is it being undermined and overthrown by antagonistic groups and interests? These are questions of far-reaching and fundamental importance and upon our answer and upon our effort with reference to them does our future depend.

The thing that architecture and architects need more than anything else is an organization dedicated to and eternally active in the cause of *Promoting Architecture to the Public*, designed above every other consideration to exercise every means of offense and defense in its power to preserve and promote our professional life and interests through *Educational Publicity and Appropriate Legislation*. And before this can be done, we must have group-consciousness, group-activity and group-co-operation. Educational publicity and legislation are our principal weapons of offense and defense and there is not a single organization, with the possible exception of the Hollywood Society of Architects, that has such an object. These weapons are being used against us with great and increasing effectiveness by contractors, architect-builders, real estate promoters, lumber companies, etc., who take millions of dollars worth of work out of our hands every year and the public suffers a loss with us. Even if we had no selfish interest (an interest so many scoff

at), we should at least be interested enough in the public welfare to make a decent effort to stop this wholesale economic loss. This is no time to stand on ceremony and reputation and exchange professional felicitations—it is a time for open and aggressive action because our life and highest interests are being placed in jeopardy every day and more so every year by antagonistic groups and interests.

Nearly all other groups, professional, business and trades have organizations of the character and purpose above described—except the architects. The A. I. A., it should be remembered, was organized many years ago amid vastly different conditions than those we face today; it has remained loyal to the principles and needs as then existed; but today we face other needs with the changing years and *we will meet them or perish*.

It should be evident to every thinking man that in the very nature of the case, the Institute is limited, just as are all other things animate and inanimate; that it cannot supply every need and meet every contingency; that some other organization could perform a service distinctly its own and not necessarily inimical to the Institute. And a Southern League, if properly organized and conducted, could do many needful things and thereby promote the cause of architecture, of the architects, the public, and possibly the Institute itself.

COMPLIMENTARY LETTERS APPRECIATED

WE wish to take this opportunity of expressing our appreciation to our subscribers for the many complimentary letters received recently regarding the quality of the material being published and the attractive way in which the work is being presented. It has been impossible to acknowledge personally all the letters received and we do want you to know that your interest in the magazine and your satisfaction with our efforts is very inspiring and deeply appreciated.

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