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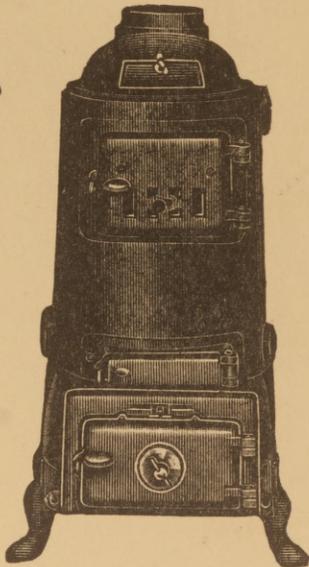
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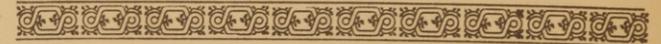
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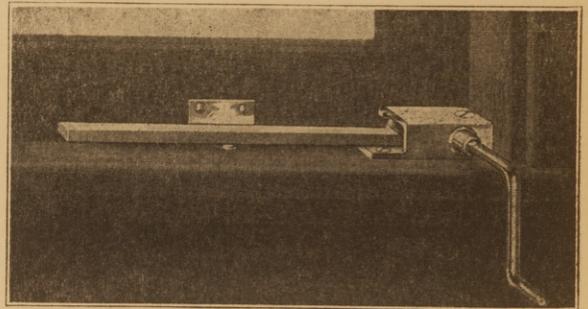
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The Editor's Annotations



A COMPETITION WORTH WHILE

OUR respect and admiration for the late A. W. Brown, and our appreciation for a noble undertaking by the Ludowici-Celadon Company, prompts us to call your special attention to their advertisement in this issue in which they announce the second annual Traveling Scholarship Competition as a memorial to their late president.

The value of the scholarship is Two Thousand Dollars, to be used towards defraying the expenses of a year of travel and study in Europe by a worthy and deserving architect or architectural draftsman. Traveling expenses between the winner's place of residence and the port of New York will be paid in addition to this amount.

An award of Two Hundred and Fifty Dollars will be made to the person whose design is placed second in the competition; One Hundred and Fifty Dollars to the person whose design is placed third; and One Hundred Dollars to the person whose design is placed fourth.

That this competition is to be held under the direction of a committee of the American Institute of Architects and the committee composed of such men as J. Monroe Hewlett, Charles Butler and William D. Foster, speaks well for a successful competition.

It is stipulated by the donors that the competition shall be open to any architect or architectural draftsman who is a citizen and resident of the United States; who has never been the beneficiary of any other European scholarship; who has passed his twenty-second but has not passed his thirty-second birthday on May 1, 1929; and who has been in active practice or employed in the offices of practicing architects for at least six years, or, if a graduate of an architectural school, at least two years since graduation.

The beneficiary will be required to complete, during his European study, at least two envois, which shall consist of measured drawings of buildings on which burnt clay has been used for roofing. Other than this there will be no restrictions as to the type of architecture that shall be studied or the type of work that shall be done, except as the committee may deem it necessary.

While our architects in the South have not taken a very keen interest in competitions in the past, it is to be hoped they will recognize in this competition a splendid opportunity to avail themselves of a very worthwhile period of study abroad. Those wishing to enter this competition should communicate with the Secretary, Mr. Wm. D. Foster, 25 West 45th Street, New York City.

A REGISTRATION LAW FOR ARCHITECTS

IT IS with no little pleasure that we have received from the Texas Architects Registration Committee the following statements regarding the movement they have inaugurated towards securing for the state an architects' registration law. We are in hearty sympathy with this movement and the governing bodies of the state should not hesitate to pass such a law. It is imperative if this, one of the greatest states in the South, is to continue to keep step with many of the other southern states which have already passed such a law.

"The architects of the State of Texas have inaugurated a movement having for its object the enactment of a Registration Law for Architects, under which all persons engaged in the practice of the profession of architecture will be required to secure from a State Board of Architectural Examiners certificates of registration. The express purpose of this registration law is to safeguard life, health and property and public welfare, and to protect the public against the irresponsible practice of the profession of architecture. The effect of this law will be to place the practice of architecture on a strictly professional basis requiring a higher standard of architectural ability and unquestionable honor and integrity, and as a result, will insure to the person who employs an architect full protection against the impostor and the unscrupulous practitioner who, from time to time, drift into communities to remain only a short time and leave behind a record of incompetent or dishonest practice.

Considering the great mass of building throughout the State which under competent architectural direction might have added to the attractiveness of our cities, instead of being blots upon the landscape, and considering the great amount of defective and often dangerous construction which has been erected and the enormous amount of shoddy and dishonest residence building, by which thousands of people have been defrauded, it would seem that our State would long ago have passed a law for the protection of property owners."

This registration law is intended to compel the registration of all persons practicing as architects, but will not prevent anyone from preparing such drawings and specifications as may be required for his or her own building operations, and will in no wise conflict with the permit regulations of any city. On the other hand, it will require that the person claiming to practice architecture be qualified and registered as an architect.



Photos: By Harry Leopold

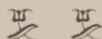
PADDINGTON COURT, BALTIMORE, MD.

PALMER & LAMDIN, ARCHITECTS

*Southern Architect
and Building News
February, 1929*

SOUTHERN ARCHITECT *and* BUILDING NEWS

FEBRUARY, 1929



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NUMBER 2

Paddington Court An Example of Group Unity

BY HAROLD BUSH-BROWN, *A. I. A.*

THE battle being waged between the protagonists of tradition and those who maintain we can only express adequately our modern civilization by renouncing the past and creating new forms has become so intense that one finds it difficult to appraise any examples of architecture without reference to this conflict. Even our domestic architecture is not exempt. Are we to follow tradition, or do the new conditions of modern life demand new forms of expression?

Personally, I do not feel that those who have studied history and believe that real progress in art comes about through gradual change rather than from sudden convulsion need be alarmed concerning our present day domestic architecture. There are, to be sure, attempts at revolutionizing the architecture of the home. So far these attempts have been spasmodic and of little influence. Even if there should arise a more widespread desire on the part of the architect to do something new, the obstacle of conservatism among the clients he must serve would be difficult to overcome. And the house, as a problem, does not present anything like the new conditions which are tending to give our office building, department stores, hotels, and other urban buildings new form. Here change in our modes of expression is inevitable and legitimate.

That we now have a domestic architecture based on the best traditions of the past and yet capable of distinct individuality and adaptable to modern use is well illustrated by the accompanying photographs of Paddington Court at Baltimore, Md. While these designs may be inspired by Colonial precedent there is no slavish dependence upon the past. The treatment of the exteriors is freely handled throughout. There is none of the stiffness and dryness sometimes found in the symmetrical formal examples of the old Colonial types. The pic-

turesque effect produced by the steep roof and projecting gables stepping down from one level to another is more suggestive of medieval precedent than the "Classical Revival." The handling of minor features such as the dovecote in the low gable end and the projecting louvre at the peak of the higher gable adds another note of informality and charm. Much of satisfying feeling one has in viewing these illustrations is due to the irregularity of the surface of the stone walls built obviously of local stone with wide, uneven joints flushed in with light mortar.

The hipped roofed house presents a more balanced composition. The treatment of the central motive which consists of a projecting bay in wood two stories in height with side chamfered back to the main wall, is certainly colonial in spirit and feeling. However, I venture to say that this motive does not follow any colonial prototype. It is a distinctly original conception; well studied and admirably handled. The only mannerism apparent, and one which might be questioned, is the black horizontal line of the wrought iron colonial hinges protruding across the delicate white paneled door.

The critic of our domestic architecture has, however, some grounds for his criticism when he says our architecture is simply repeating past style and is failing to produce a live architecture expressive of our modern civilization. A dependence on the past is not in itself a just cause of censure, provided always that we do not become slaves to it. What the critic fails to realize is that there is an increasing number of houses being built, which, although they show a thorough study of past styles do not imitate any. The best work being done has a freshness which to many is the most salient characteristic.

I feel that the group of houses here represented are cases in point. Local materials are used; local



ENTRANCE DETAIL



PADDINGTON COURT, BALTIMORE, MD.
PALMER & LAMDIN, ARCHITECTS



REAR DETAIL



GABLE END
PADDINGTON COURT, BALTIMORE, MD.
PALMER & LAMDIN, ARCHITECTS



PADDINGTON COURT, BALTIMORE, MD.
PALMER & LAMDIN, ARCHITECTS

traditions are adhered to; and yet, there is no lack of originality and certainly there is exhibited a knowledge of the use of materials, a careful study of proportions, relations of parts and an inherent sense of good taste.

The houses have not been treated as individual units, but as a group. Here we find unity and har-

mony due to the fact that each house has been thought of not separately and independently, but has been considered in its relation to the other houses in the group. A harmonious mode of expression is obtained by the use of similar materials and a uniform scale as well as a common architectural language.



The Modernity of the Alabama Power Company Building



BY WILLIAM T. WARREN, *A. I. A.*
of Warren, Knight & Davis, Architects

THE tall office building was first developed in the United States and it is interesting to study the various types designed by our architects from the earliest examples down to the present time. Some of the designers looked upon an office building as a purely practical commercial problem, an income producer, expressed architecturally by a tall, plain wall surface punched full of windows. As a concession to art this simple wall was generally crowned with some kind of a cornice. A great difference of opinion existed here as to the proper size for said cornice. Some, bearing in mind the important item of cost and having a delicate feeling for refined detail anyhow, used mouldings modest in size and price. Others fresh from the Beaux Arts in Paris, felt that when one is designing a cornice he should design a cornice and let the world know it for such, even though its glorious proportions reposed three hundred feet above the street level. Huge consoles and enormous cartouches were all the go, so up they went into cornices of certain tall buildings, where their size was useful. You could see them, and their creators spoke scornfully of other designers of distant detail, made so small that only the Almighty, the architect and the birds knew what they were.

Others with fine classic feeling said the tall building should be treated like a column having a base, a shaft and a capital. The first two or three stories would be topped by a belt course and sometimes decorated with columns or arches for the base, then fifteen or twenty plain stories of shaft, crowned by two or three richly decorated stories for the capital. Frequently a classic order two or three stories high would make up this crowning feature and some nice proportions would be worked out to have the top cornice not too large for the columns and not too small for the tall building. This was a very popular solution of the problem and a few years ago the great majority of the office buildings were designed on the base, shaft, capital scheme.

A few office buildings were treated as a series of superimposed orders each two or three stories high. These were not generally considered successful on account of the monotony of the repeated detail and the predominance of the horizontal line in a vertical mass.

The Gothic style when used emphasized the vertical line, and in the great Woolworth building in New York reached a degree of appropriateness and

beauty, that in the opinion of many has never been equaled before or since, in office building design.

Then came the new set-back type which has done so much to revolutionize the skyline of our great cities and add variety and charm to commercial architecture in the country.

It is interesting to note how often obstacles and restrictions bring about fine achievements that might not have been accomplished if these difficulties had not acted as a spur to human endeavor.

In New York the new zoning laws regulated the heights of buildings according to the widths of streets. The wider the street in certain sections the higher the building might be built, a matter of light and air. Most of the tall buildings before that time continued straight up in the same place from grade to the top cornice or parapet. The architects were thus limited by law as to the height of the facade. In order to set a proper return on the investment, the lot being so expensive, the building must go higher. The law said no higher. The owner said it must be higher or no proper return on investment. The architect was faced with the possible loss of a big job. No wonder he racked his brain for a solution. Not being skilled as an evader he had to get results within the law. This was finally accomplished by the simple expedient of widening the streets. When his front elevation reached the limit of height for the width of the street he set the wall of the next story back from the front line and started up again, the height limit reached again he set back once more and proceeded upward, and so on. The higher he went with his building the greater became the distance from the projected center line of the street to the front wall of the building at that point. Legally his street was widened in relation to the upper stories of his design.

The architects seized upon this new style for tall building with enthusiasm and some very beautiful designs have been the result. In New York, Chicago and other large cities the skylines have changed so radically in the last few years that it is hard to realize that you are in the same city of a decade ago. The set back towers give a feeling of grace and strength that was generally absent in the earlier structures, and they have added real beauty to commercial buildings. Some of these are decorated with Classic, Gothic, or other familiar ornamentation while many have made very interesting use of the modern ornament about which there is so much discussion. However, whatever style is used in the detail



Photos: By Tebbs & Knell, Inc.

FRONT ELEVATION
ALABAMA POWER COMPANY BUILDING, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS
SIGMUND NESSOLROTH, ASSOCIATE ARCHITECT



SIDE ELEVATION

ALABAMA POWER COMPANY BUILDING, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS

SIGMUND NESSOLROTH, ASSOCIATE ARCHITECT

the mass and general effect is in most cases striking and interesting.

Most of the old rectangular office buildings made no pretense of finished design except on the street fronts, and the fact that all towers are seen from all four sides was lost sight of or ignored. The water tanks and elevator pent houses sat on top of the flat roofs as unsightly excrescencies, quite complacent in their ugly practicalness. Side and rear walls were frequently made of common unpainted brickwork even when the street walls were of limestone or terra cotta. The newer designs in most cases take care of these conditions making the rear walls harmonize in color and design with the street walls and the water tanks and elevator machinery rooms are either concealed or covered with some architectural dress giving a picturesque touch to the skyline.

The Alabama Power Company building at Birmingham, Alabama, illustrated in this number is a recent example of the set back style. The six-foot base is of white granite and above this is Alabama limestone to the third-story windows. The upper stories are in cream and tan face brick with full range of color trimmed with limestone. The frieze at the top is done in colored brick, tile and stone laid up in pattern work. The steep pitched roof in full range red tile is hipped in front and runs back to a stepped gable in the rear which contains the elevator pent house. The water tank is horizontal and concealed in the pitched roof. The massive masonry pylons at each corner of the building give an anchorage at the essential points. The windows between the pylons are like long slots emphasizing the vertical lines of the building. The spandrel space between the top of one window and the window sill above is filled in with black carara glass set in metal frames instead of being brick or stone. This black glass is the same general color as the dark window openings, which gives the long vertical effect instead of an appearance of spots of windows in a masonry wall. The face brick and stone is carried all around four sides of the building. There is no rear view of common brick. This is one of the few commercial buildings in the South where sculpture is used in connection with the architectural detail.

Over the great entrance doorway are three fine stone figures, nine feet high, carved in full relief. On the left is the statue of Power, a strong masculine figure holding a dynamo in one hand and a pole for power wires in the other. In the center is a

female figure of Light, very well proportioned and full of repose. On her breast is a sun-burst and she shades her eyes from its light with her cupped hands. On the right is another vigorous male figure of Heat, who holds a resistance coil in his one hand and warms the other hand from the heat waves rising from the coil.

On the peak of the roof of the building is a fine bronze statue of Electra, twenty feet high covered with gold leaf. The figure is undraped, standing on tip-toe with conventional thunder bolts in each uplifted hand. It is a thing of beauty, giving pleasure to all who behold it, not only in the daytime but also at night. A fine system of flood lighting for the upper parts of the building and the statue adds a colorful touch of loveliness to the nocturnal skyline of the city.

The fine stone statues over the doorway and the beautiful bronze figure on the roof are the work of a famous New York sculptor, Mr. Edward Field Sanford, Jr. Mr. Sanford is particularly noted for his architectural sculpture and the masterly way in which his figures blend with the architectural details of the buildings. He was the sculptor for the very fine sculptural groups in the pediments of the new state government building at Sacramento, and his collaboration with some of the best architects in the country has been highly successful.

Sculpture is being used more and more on buildings in this country, which is a fine thing for the architecture and for everyone concerned. When the Alabama Power Company building was first planned the owners called for a great thirteen-foot high electric sign on the ridge of the roof. A reasonable thing, if ugly, they being in the business of selling electricity and naturally interested in increasing the number of electric signs. The architects and the sculptor took it upon themselves to persuade the owners to swap the sign for the beautiful statue of Electra. The argument being that the sign was commonplace and ugly and as an advertisement would not be nearly so satisfactory as the statue of electricity. The statue would be a thing of beauty to be looked at and enjoyed over and over again and that it would stand for the ideals of the great company.

The fact that the officials voted unanimously for the statue in place of the sign, is but another evidence of the breadth of vision of these gentlemen who have done so much toward the success of the company and the upbuilding of the entire South.



Photos: By Tebbs & Knell, Inc.

FIRST NATIONAL BANK BUILDING, CHARLOTTE, N. C.

LOCKWOOD GREENE COMPANY, ARCHITECTS



ENTRANCE FACADE

FIRST NATIONAL BANK BUILDING, CHARLOTTE, N. C.

LOCKWOOD GREENE COMPANY, ARCHITECTS



ENTRANCE DETAIL

FIRST NATIONAL BANK BUILDING, CHARLOTTE, N. C.

LOCKWOOD GREENE COMPANY, ARCHITECTS



Photos: By Harry Leopold

FEDERAL LAND BANK OF BALTIMORE, BALTIMORE, MD.

WYATT & NOLTING, ARCHITECTS



Photo: By Tebbs & Knoll, Inc.

MASONIC TEMPLE, MONTGOMERY, ALA.

H. W. WITCOVER, ARCHITECT



FRONT



END DETAIL

HOUSE OF COL. SAM TATE, TATE, GEORGIA
WALKER & WEEKS, ARCHITECTS



DINING ROOM



DINING ROOM

HOUSE OF COL. SAM TATE, TATE, GEORGIA
WALKER & WEEKS, ARCHITECTS



STAIRHALL

HOUSE OF COL. SAM TATE, TATE, GEORGIA
WALKER & WEEKS, ARCHITECTS



HALL

HOUSE OF COL. SAM TATE, TATE, GEORGIA

WALKER & WEEKS, ARCHITECTS

BY MILTON S. OSBORNE, A. I. A.

Professor of Architectural Design

Alabama Polytechnic Institute

THE problems involved in carrying on the practice of architecture today are much different, as everyone will acknowledge, from what they were a decade ago. Architectural practice has become and is fast becoming more so, a matter of good business practice. The architect is constantly confronted with all those difficulties commensurate with salesmanship. It is no longer simply a problem of plan and design, but this service must be sold. A young student just before entering the practice of architecture once asked a wise old sage what he considered the three most important things necessary to make a successful architect, and his reply was something like this "Get the job. Get the job. Get the job." It is needless to remark here that the investing public today wishes to know a great deal more about this business of architecture than ever was the case in the past.

It is almost impossible for the average client who comes into the architect's office to visualize how a completed building will actually look from the sketches and drawings usually furnished by the architect. While the profession has been fortunate in being able so far to sell their clients paper architecture I am inclined to believe that the time is near at hand when the layman will demand something

more concrete as to what he is going to secure for the money he proposes to invest.

How can an architect bring to his client a clear conception of what he can expect in the finished product? I can think of no better way than by the use of scale models. At least this method has proved most practical by many architects. The illustrations shown in this number of the student work at the Alabama Polytechnic Institute is interesting as well as instructive.

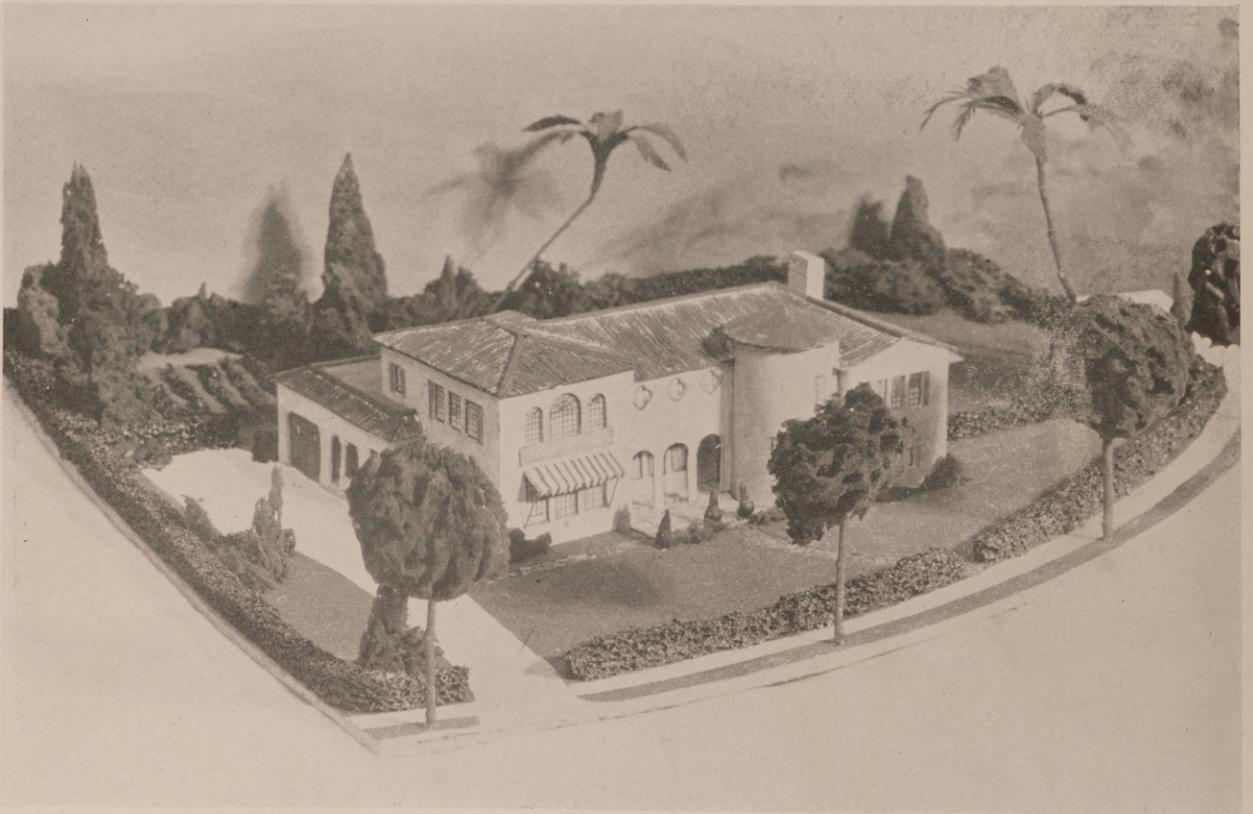
One of the most important problems in the Third Year of the course in Architectural Design is the making of a cardboard model of a building the student himself had designed. Usually a subject is chosen that will give the student an opportunity to display his ability not only in the building of a model but in the layout of gardens, walks, drives, etc., that are an essential part of the work of the modern architect. The student is given a specific location with the various limitations and requirements that face the architect in handling a similar problem. He has certain limitations both in style and cost, and the landscape treatment must not only be in keeping with the design of his house but must bear a definite relation to the general scheme used in the property adjoining his. A model is in every



Architectural Model of Mediterranean Residence done by Third Year Students in course of Architectural Design at the Alabama Polytechnic Institute



MODEL FOR MEDITERRANEAN RESIDENCE



MODEL FOR MISSION RESIDENCE

These Models illustrate the work of students in the Third Year course of Architectural Design at the Alabama Polytechnic Institute

way a practical problem, the student's first application of three dimensions. His work up to this time has dealt with facades, more or less related with a plan perhaps, but only in a vague way, and roofs had to take care of themselves.

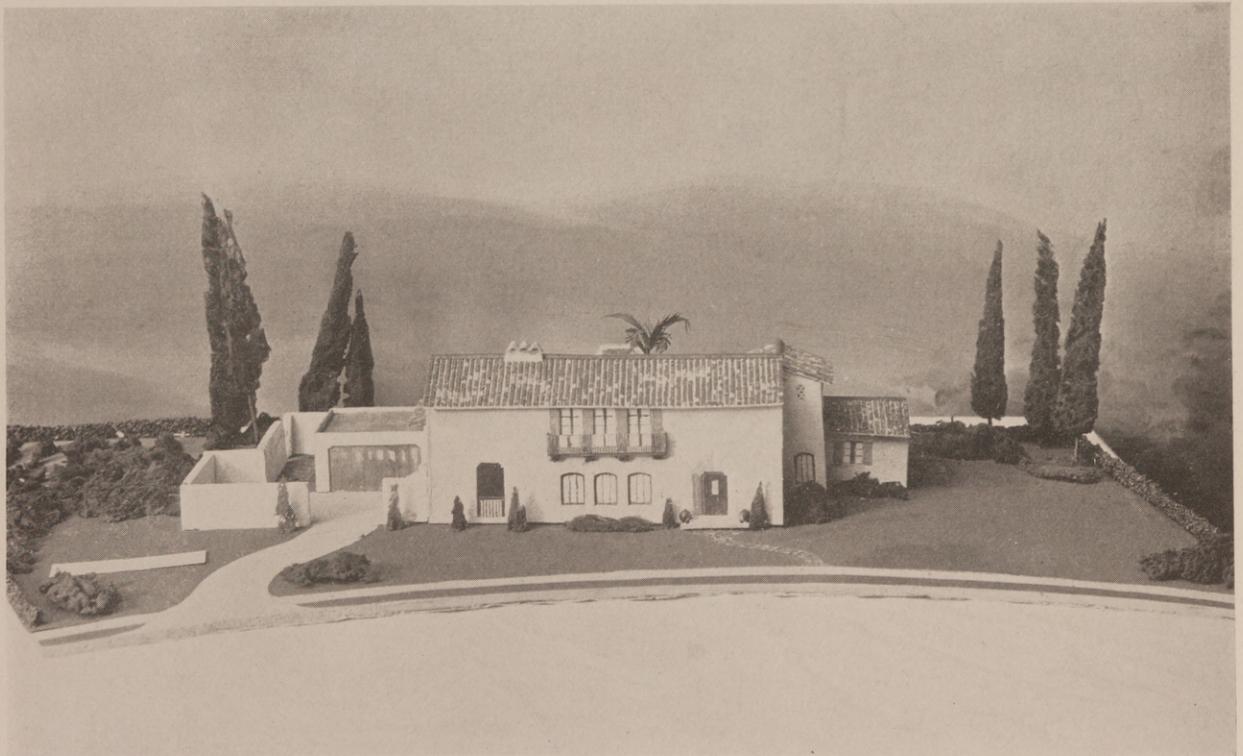
The model problem this year was the design and construction of a Residence in the Mediterranean Style of Architecture. The model was to be constructed in cardboard or plaster at the scale of one-eighth inch equals one foot and the landscaping was considered an important part of the problem. The cubic content was limited to fifty thousand cubic feet, a definite number of rooms was called for, and a garage was required either as a part of the house or located in a convenient place on the lot. An imaginary subdivision was laid out and divided into twenty-one lots by winding streets. Each lot became an individual problem, different in size and shape from the lots around it, and the student's problem was the designing of a house for his particular location.

The landscape treatment of the individual lots was turned over to the architectural students in Landscape Design. This is considered an excellent opportunity for co-ordination between the two courses for the landscape students are able in this problem to apply the principles of good garden design in a practical way. It is bound to lead to a better understanding of the Landscape Architect's problems if the architect does not care to handle the problem himself or if the problem is too large for him to handle in his later architectural practice.

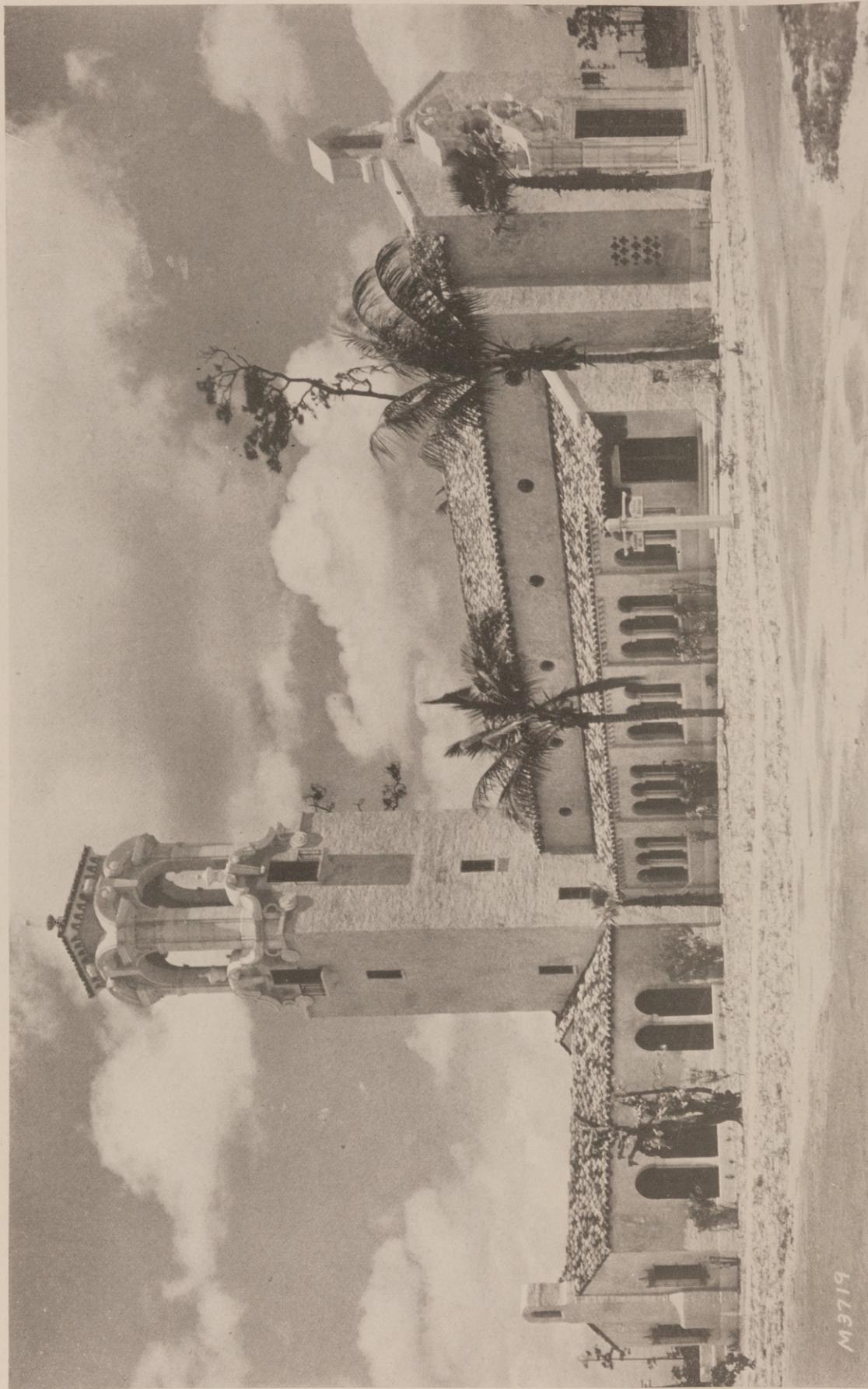
The landscape student becomes the consultant for the student in design and prepares a large scale layout showing the location of walks, drives, flower and vegetable gardens, garden furniture, etc. It is his problem to see that the individual lots fit together into a related subdivision.

The building of a good cardboard model is a problem requiring not only skill but infinite patience. Ingenuity and inventiveness and imagination are also necessary. The framing of a roof takes a practical knowledge of Descriptive Geometry. Painted sponges are used for trees, bushes and hedges, and Ivory Soap makes splendid garden seats. Roofs may be built of corrugated board to represent tile, or in some cases the student filed grooves to simulate the valleys between the rows of tile on the roof. Roads and walks were painted in cream or a light gray, and sandpaper painted green made excellent grass.

Model building should be an essential part of the training of an architect, as many architectural firms are now submitting their proposals for new buildings in the form of a plaster or cardboard model, with the proper landscape treatment. The client is better able to visualize the architect's idea without being bothered with more or less technical drawings. Many of our modern architects are relying upon models in their competitive work, Harvey Wiley Corbet and Frederick Hiron are notable examples of architects who study their designs invariably from the model.



Cardboard Model of Mediterranean Residence executed by students in Third Year course of Architectural Design, Alabama Polytechnic Institute



GENERAL VIEW
CORAL GABLES CONGREGATIONAL CHURCH, CORAL GABLES, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS



SOUTHERN A. I. A.

CHAPTER ACTIVITIES

Architectural Association and Club Meetings

The Annual Meeting of Florida Architects

BY CLARE C. HOSMER, *A. I. A.*

WINTER HAVEN, FLORIDA, "The City of One Hundred Lakes," and the Polk County Association of Architects, were joint hosts to the Architects of Florida the 7th and 8th of December. Especially honored were we by the presence of the Officers and Directors of the American Institute of Architects who discussed with us the problems confronting the architects of Florida, which as a state is comparable to Washington, D. C., as a city—one of beautiful distances. It was indeed a privilege to rub elbows with those of our craft who had traveled many days from the remote corners of our Union, leaving their busy practices that they might counsel with us for two full days previous to their own three days semi-annual meeting at Lakeland.

An acceptable exhibition of the work of Florida architects at once greeted the delegates upon their arrival at headquarters in The Haven Hotel. Very creditable work from the Departments of Architecture of the University of Florida and the University of Miami gave the rooms an atmosphere akin to that in most of the annual exhibitions in the larger centers to the North of us. The viewing of the exhibition by the Officers and Directors of the Institute and their words of commendation were added encouragement to the architects who have labored diligently through these trying days to "carry on" in a manner befitting the dignity of their calling.

Friday, the 7th, was fully occupied by the sessions of the Florida Association of Architects, which teemed with good things concerning the business and professional side of Architecture, including the reelection of Robert Greenfield of Miami as its president. The evening was given over to the Annual Banquet of the F. A. A. at the Civic League Club Home, where the guests were entertained with musical numbers and with addresses by C. Herrick Hammond of Chicago, President of the American Institute of Architects; Rudolph Weaver, Dean of the Department of Architecture at the University of Florida and President of the Florida Chapter; Charles Kelser, Vice-President of the South Florida

Trust Company of Miami, President Greenfield, and the various Officers and Directors. Permit me to say that Henry P. Whitworth, President of the Polk County Association of Architects, as toastmaster, was a most acceptable hewer to the line.

While the visiting ladies were enjoying a cruise on the chain of lakes the following morning the F. A. A. continued its sessions, adjourning at noon, at which time and until three-thirty in the afternoon the Florida Chapter enjoyed its annual session in the homelike dining room of the Spring Lake Terrace Hotel. Here we found in the counsel of the Officers and Directors of the Institute much food for thought as we discussed problems peculiar to the Chapter. The election of Officers at this time gave the presidency of the Florida Chapter for the ensuing year to Mr. Jefferson M. Hamilton of Tampa, from whom we may expect some very constructive action.

Though loath to leave this most profitable round table the architects of both groups and their ladies motored to Mountain Lake, where as guests of Mr. Edward Bok and his architects, Borie & Medary of Philadelphia, every nook and crannie of the lofty Carillon was inspected following the regular afternoon concert, Prof. Anton Brees of Belgium, the Carillonneur, explaining the operation of the clavier while playing several selections.

The Officers, Directors, and members of the Institute and ladies motored on to Lake Wales for dinner, continuing the fellowship which means so much to all Institute men who keep close tab on Institute affairs. It seemed quite natural to have Milton B. Medary, Immediate Past President of the Institute, "sitting in" with us, and to learn from him with surprise and gratification that a special carillon concert was to be given at nine o'clock that evening complimentary to the Institute Members.

I find words altogether inadequate to convey the mingled feelings of supreme delight and awe that were mine when in the cool stillness of the starlit December night, tempered only by the flickering fire near some pines in front of the construction watch-



INTERIOR
CORAL GABLES CONGREGATIONAL CHURCH, CORAL GABLES, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS

man's shanty—reminiscent of the days when the Seminoles atop this same lofty hill chanted their ceremonials—there broke forth from up among the bells "Holy Night," "Mother Machree," "Minuet in G" by Beethoven, and other familiar selections—the "Funeral March" by Chopin dismissing the caravan to their respective camps at Winter Haven and Lakeland possibly a bit more reverent than before.

When it came time for the youth, Edward Bok, to leave his family in Holland to make the New World his future home and workshop, his venerable grandfather gave him this bit of counsel, "Make you the world a bit better and more beautiful because you have lived in it." When the man, Edward Bok, built "The Singing Tower" at Mountain Lake, in memory of that same grandfather and his guid wife, he chose to have those words carved above the fireplace in his study at the base of the tower. May it be the urge of every architect that his life's efforts shall be founded on such ideals!

North Carolina A. I. A. Holds Architectural Exhibition

THE members of the American Institute of Architects of the "Old North State" were honor guests of the Charlotte members on January 25th and 26th for their annual meeting. Charlotte, in the foot hills of the Carolinas is a city of unusual beauty with its rolling lands encompassed by mountain peaks on every side. One only has to drive through its residential section to understand that here is a city whose people appreciate the art of fine living. Beautiful homes with the most appropriate settings greet the eye at every turn. In no city of its size will you find civic buildings more delightfully done and of such architectural merit as in Charlotte.

Friday morning, the 25th, President George R. Berryman, of Raleigh, called the meeting to order in the special meeting rooms at the Chamber of Commerce Building, with architects from practically every Carolina city present. The morning meeting was taken up with business discussions of paramount importance to the chapter. Just before adjourning for the noon recess E. R. Denmark, Editor of the SOUTHERN ARCHITECT AND BUILDING NEWS, of Atlanta was called upon to give a report of the proposed Southern Architectural and Allied Arts Exhibition. This report was received with interest and the chapter later passed a resolution expressing their desire to take part in this most important movement.

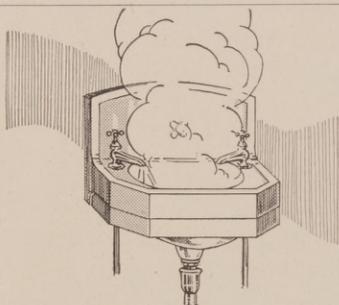
The afternoon session was an open meeting which was attended by all architects, draughtsmen, engineers and others interested in the building industry. Several important addresses were delivered on engineering subjects which was followed by an open discussion of the problems presented.

The highlight of the meeting was a most delightful banquet given in honor of the visitors by the practising architects of Charlotte on Friday evening. Some hundred or more persons lined the banquet tables, including many charming ladies, which as genial Harvey Wiley Corbett might have said, "added just the right amount of spice to an already well seasoned dinner." William H. Peeps, a gentleman of the old school, acting as toastmaster won his way into the hearts of all present with his customary good natured humor. It was a gala occasion and as the last strains of music died from the instruments of an exceptionally fine orchestra which had rendered many tuneful notes during the evening, it was agreed that all too soon host and guest had to bid each other adieu.

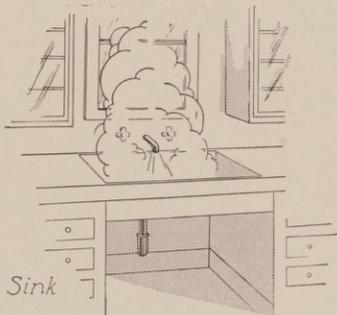
For the past several years the North Carolina Chapter of the A. I. A. has held in connection with its annual meetings an architectural exhibition of photographs and drawings of the work of its members. The exhibition held this year in Charlotte from January 22nd through the 26th was declared by all those having viewed other exhibits of the chapter as being the finest and most complete yet held. Contributions were made to the exhibit not only by members of the A. I. A. but by a number of architects not members. During the week hundreds of people visited the exhibition hall and the attendance on the part of the public proved conclusively that such exhibitions are not only of value to the profession but of unusual interest to laymen.

Besides the work of the profession there was hung a most interesting and valuable collection of drawings featuring Interior Decoration, being the work of students in the New York School of Fine and Applied Arts circulated by the American Federation of Arts, having been assembled by Frank Alvah Parsons. There was also hung an exhibition of thirty-two paintings in oil from the Chester Springs Summer School of the Pennsylvania Academy of Fine Arts. Building Materials completed the exhibition of Allied Arts.

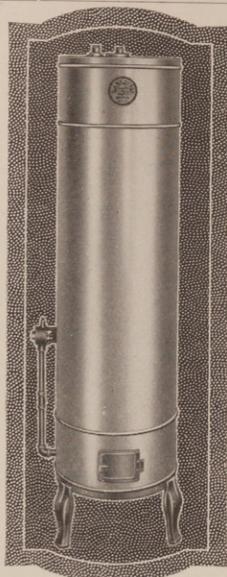
The Jury of Awards, consisting of H. S. McCrary, Jr., Architect, E. S. Draper, Landscape Architect and E. R. Denmark, Editor of the SOUTHERN ARCHITECT AND BUILDING NEWS, rendered their report at the Saturday morning meeting and the following subjects were selected in the order named: Residences—Snyder Residence by M. E. Boyer, Jr.; Galbraith Residence by E. G. Stillwell; Stillwell Residence by E. G. Stillwell; Johnson Residence by M. E. Boyer, Jr. Public Buildings—Mecklenburg County Court House by Lewis H. Asbury; Winston-Salem City Hall by Northup & O'Brien; Ambulatory Building by George R. Berryman. Semi-Public Building—Presbyterian Church, High Point, by Harry Barton.



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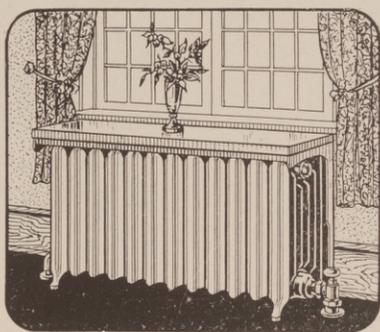
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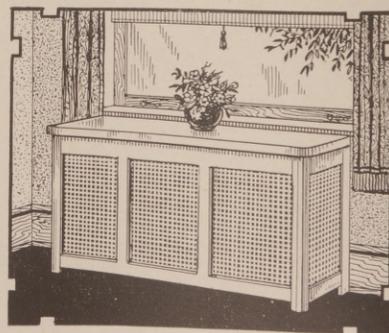
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