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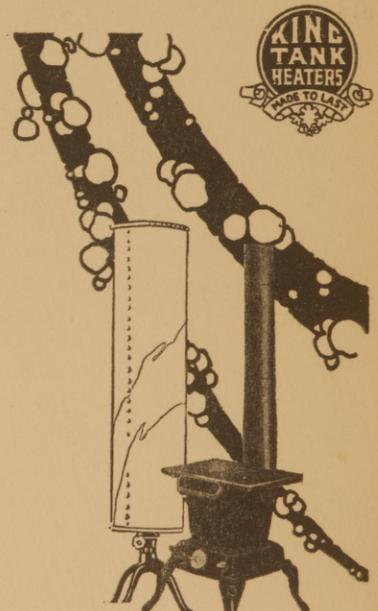
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The Editor's Annotations



A WORD OF COMMENDATION

ON a rainy Saturday afternoon some time ago, when there was little else to occupy our minds, we decided to take a little adventure into the bound volumes of our own journal for those years preceding 1919 and kinder refresh our memory as to the architectural work of those years. We found much of interest, in fact more than we had anticipated. There was something significant if not startling in our findings. The progress which architecture in the South has made since the close of the World War was revealed to us in its true light. In order to free ourselves of the suspicion that we had suddenly become over enthusiastic and perhaps lost our equilibrium or good judgment we decided to go into the bound volumes of several of the northern architectural journals and look at the architecture of the country as a whole.

Our conclusion is self convincing that the architects of the country have contributed a greater number of real architectural subjects of merit during the past ten years than they did during the twenty years preceding the World War. And we are further convinced that the architecture of the South today is on an equal plane with that of every other section. When we take into consideration the vast sums that the architects of the North, East and West have had to construct their buildings with and then consider the limited amounts with which the architects of the South have had, we feel justified in saying that the work in the South is perhaps superior in many respects to that of the average being done in other sections of the country.

To single out individual architects or architectural firms and say that their work is the most outstanding, though this be true, would not only be unfair but would not be justifiable in view of the fact that to arrive at a true perspective we should consider the architecture of the South as a whole and not in parts. In every state in the South we find the character of the work on a par with that being done in every other state. The architectural profession in the South, as a profession, has become of age and deserves the commendation that it has so rightly won by its works of outstanding merit.

The profession cannot, however, stand alone on the plaudits it has already won for there is a great work yet to be done. To say the least architecture in the South has passed over the threshold of adventure and the future looms up as a bright star in the east.

COLLABORATION

THERE is much food for thought in this Biblical quotation, "by their works you shall know them," for the architectural profession in respect to the way many business men look at architects and their work. To make a concrete case we are passing on to you some words recently written by Mr. R. M. Fortson, president of the Southern Conference of the National Building Owners and Managers Association. Mr. Fortson says:

"The majority of architects have not yet realized the importance of soliciting the advice of the building manager in the preparations of the plans for the new building.

"The successful designer of any manufactured product seeks first hand information about the requirements of the purchasers and operators or users of his product. Who is more capable of giving this information about the commodity—rentable office space—than the building manager? Who can give better advice as to what rentable office space should include, and how it should be operated, than the man who is responsible for its sale and operation?

"Architects are human to the extent that they are primarily interested in the facade of the building. They strive to design every building so that it will stand apart, beautiful and distinctive, to their glory. So does the building manager agree with the architect until it is discovered, on occasions, that the architect has designed the facade without any serious thought given to the spacing of the steel. The resultant steel spacing creates an almost impossible situation for the building manager from the standpoint of a desirable or flexible office arrangement. As for the service facilities of the building, if they are ever thought of at all it is only that the service personnel can be shifted from vacant office to vacant office or stuck off in some corner of the basement or pent house. These examples might be a little extreme but they illustrate the point."

We believe that architects generally will echo our sentiments, when we say, that the practice of architecture is becoming more difficult and perhaps less attractive with each succeeding year. The problems that present themselves today are such that no architect can possibly be expected to have full knowledge to solve them all. It is a day of collaboration. The architect that fails to take advantage of the service offered by the many organizations within the building industry cannot hope to survive. Unless the profession as a whole soon realizes this then we fear for the future of our architecture.



A GREEK REVIVAL CHAPEL
UNIVERSITY OF GEORGIA, ATHENS

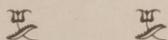
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Country House of Harry F. Knight, Esq., St. Louis, Mo.

HARRIE T. LINDEBERG, *Architect*

IT is some time interesting as well as refreshing to go outside of one's own community and take a look at what others are doing. We quite often receive a stimulating effect which either makes us realize that we have not been doing our best or that makes us feel rather proud of what we have accomplished. In either case the influence is worth while. If the former, then it stirs us to do better. If the latter it gives us more confidence. For those architects who are devoting their time mainly to Country House Architecture, the house of Mr. Harry F. Knight, of St. Louis, illustrated in this issue and which was designed by that talented architect, Harrie T. Lindeberg, should be of unusual interest.

Of the work of Harrie T. Lindeberg, Mr. Russell F. Whitehead once said, "There is perhaps no other American architect whose work contains so much of the surprise element, and there is perhaps no one else who has introduced or made familiar so many novel motives in country house design; every house of his has a great news value entirely aside from its success as a piece of design. From certain of our architects — and our best architects — we know exactly what to expect; each one of their houses may be a little better than the preceding ones, but it will be along the same general lines and without features which excite curiosity as well as stimulate the artistic appreciation of their conferees. This is not true of Mr. Lindeberg. There is almost a kaleidoscopic variety in the motives he has used, without following historic form very exactly. It is as if we were watching a conjuror. If he always pulled white rabbits from his hat, each larger than the other, we would be very interested to see how big the last one would be, but when he brings forth not only rabbits but a glass of water, a flaming torch and grandfather's watch, the fascination

of the performance is redoubled. It is this kind of architectural conjuror that Lindeberg is, if we add the qualification that each new house pulled from the bag is not only a surprise but a thing worth while."

There are few of us who have the happy faculty of doing things original and yet maintain our equilibrium in the matter of good taste and true architectural design. And we certainly can't all be the architectural conjuror which Mr. Whitehead has so aptly applied to Mr. Lindeberg. We can at least appreciate certain qualities in the Knight house which might find a place in our own work if we are clever enough and study our subjects with a bit more serious thought with that view in mind.

There is one thing perceptible about this work which does not require more than a casual glance to detect. Mr. Lindeberg has found that the lovely soft quality of surface which we used to think was inseparable from age, can be produced by careful attention to line and texture, but even that does not make the country house a thing outstanding architecturally or otherwise—the entourage, the landscaping of grounds is equally as important as the actual mortar and stones for walls, leaded casements for windows and tiles for roofs. And herein lies a secret that can be used to advantage. A study of this subject, the house and grounds of Harry F. Knight, reveals the one thing which is most evident in all of Mr. Lindeberg's work—the obvious fitness of the house to its site. It is, of course, impossible to say whether his choice of style in this instance was determined absolutely by the surroundings or by the desire of his client or was it from his own good taste? To say the least he did not permit his client to insist on the inappropriate. Something which not all of us can prevent at times.

The long, low lines and curving sweep of the



Detail in Living Room, House of Harry F. Knight, Esq., St. Louis, Mo.

house conform to the contour of the land and give that sense of harmony and repose which is so essential to the successful country house. The walls and chimneys are of Neshaminy Ledge stone from Pennsylvania and have a beautiful variation of soft color enhanced by the way the stone is laid. The

roof is of heavy greyish-black and brownish-black slates laid at random to produce a texture sympathetic with the walls.

Of the interior little can be said except that every room has been faithfully done in the best manner and the appointments are in corresponding har-

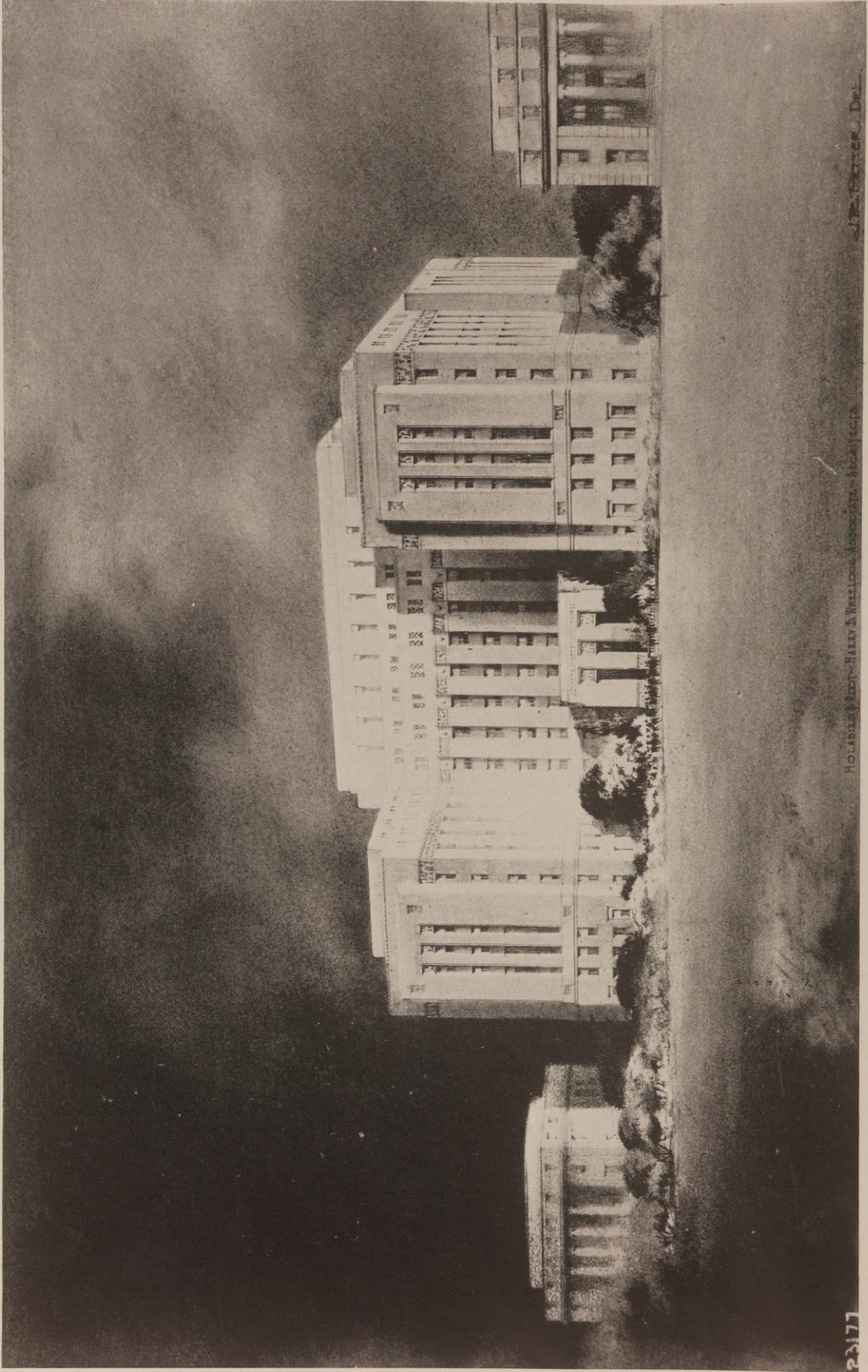


Detail in Library, House of Harry F. Knight, Esq., St. Louis, Mo.

mony with the architectural treatment. The library is interesting with its paneled walls of softly colored knotty pine and the chimney breast embellished with a beautiful old carved pine mantel.

The critic of our domestic architecture has perhaps some grounds for his criticism when he says

our architecture is simply repeating past styles and is failing to produce a live architecture expressive of our modern civilization. Here is a house which is reminiscent of the finest Pennsylvania precedent and yet in every detail there is a freshness which permeates the whole house.



J. E. FARRER, Del.

HOLABIRD & ROOT - HARRY B. WHELOCK, ASSOCIATE ARCHITECTS

Perspective Rendering of the New Jefferson County Court House, Birmingham, Ala.
HOLABIRD & ROOT AND HARRY B. WHELOCK, ASSOCIATE ARCHITECTS



The Manly Art of Architecture



BY LOUIS LA BAUME, F. A. I. A.*

OF all the arts with which the Anglo-Saxon world concerns itself, the art of Pugilism alone is known as the manly art. It is high time that something should be done about it. There are many arts, as everyone who will give the matter a little thought must realize, that call for more downright physical stamina, more brute endurance, as high a quality of head-work, manual dexterity, and seriousness of purpose. It is a very pretty sight, of course, to watch two fast boys pummel each other; and such exhibitions of virility quite naturally win our plaudits. These clever artists call upon us to witness their struggle, and having witnessed we are impressed. They seem in deadly earnest as they stand before us stripped of all the impedimenta of civilization. They are trained in the technique of what we are pleased to call a practical art.

Usually the two words, "practical," and "artistic," are not found in such close juxtaposition. They are supposed to mean quite different things. The man who prides himself on being practical is often a little skittish at sight of the word artistic; and the man who thinks himself artistic as frequently winces, alas, at the mere sound of the word practical. This sensitiveness in either case is deplorable, and is the base result of our incorrigible desire to ticket and label the manifestations of the human intelligence. There are differing degrees of intelligence, as there are different intellectual preoccupations. We denominate a gesture, or an action, practical when we feel that it is prompted by reason, and the definition serves us well enough as far as it goes. Did we not pull it up short and confine it to the prosaic affairs of material existence all would be well. But, there is an extension of reason which opens up new vistas of possible or ideal activity; and, in order to differentiate it from humdrum everyday reason, we call it imagination. It remains reason none the less, and is inexorable in the straight course it pursues from cause to effect. We speak of the fruits of the imagination as Art; as we refer to Poetry, Music, Painting, Sculpture, and Architecture as works of the Imagination. From the beginning we may suppose that men have regarded the doer as the practical fellow, and the deviser as the dreamer. It is an obvious, though perhaps shallow, differentiation that satisfied the *amour propre* of both. But who is bold enough to say upon reflection that he who shaped the flint, and fashioned the bow, was one whit less practical than he who sped the arrow? Artists they both were, each in his metier—the one, in his cunning, stalking the visible quarry; the other visualizing it in his mind's eye, and slaying it with a shaft sprung from his brain.

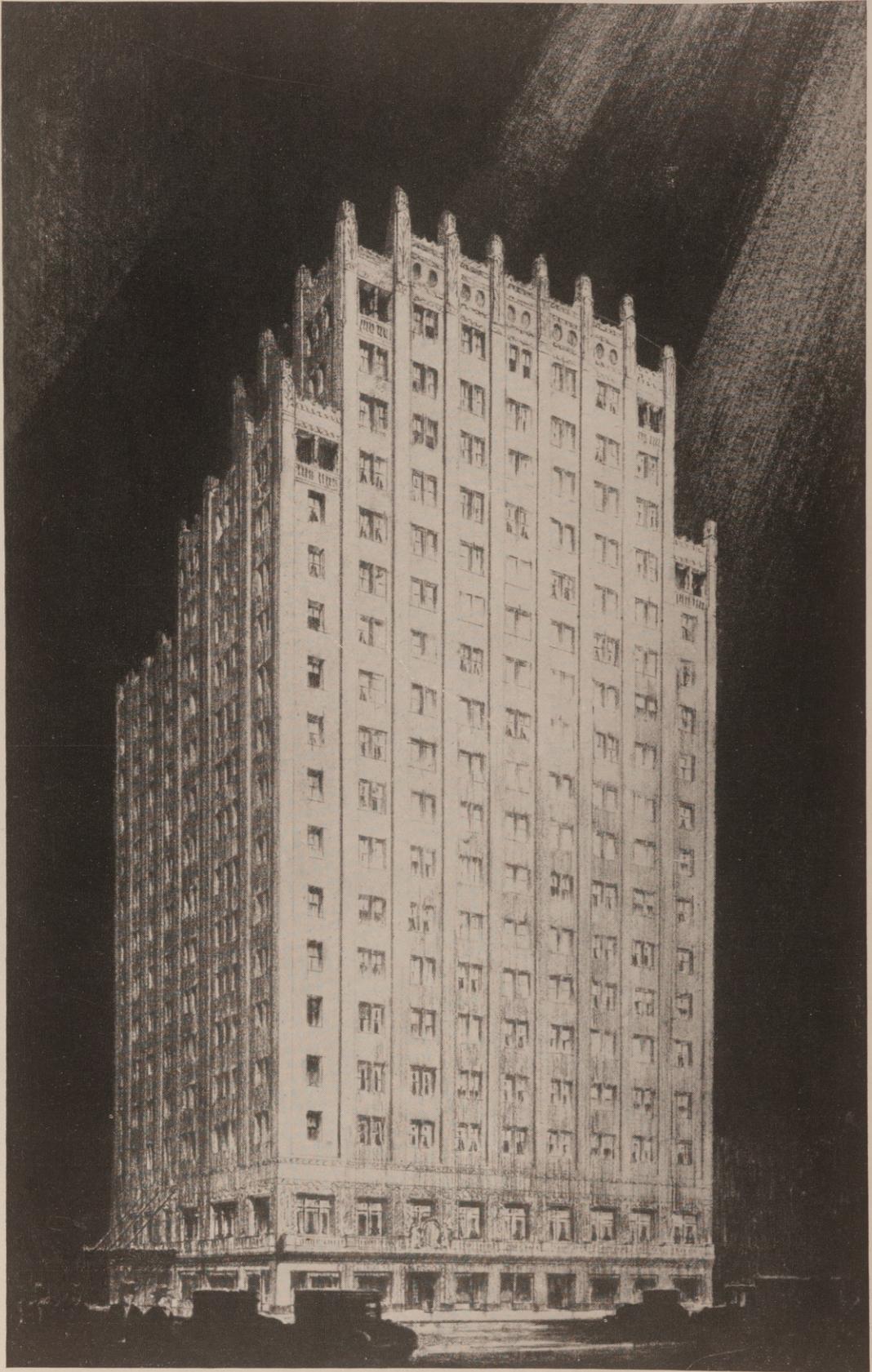
So-called men of action are prone to regard themselves as the lusty fellows who do the real work of the world, sweating under the heat of the noonday sun, freezing in the icy waters off the Banks of the Newfoundland, and bringing back the carnivora, or the cod, to the stay-at-homes who sent them after it. They can hardly fail to magnify the importance of their own adventures as they contemplate their catch of fish, their stack of blue chips, the mountains of metals, or produce, which their tired arms have piled up. Quite naturally perhaps they look upon the painter, the poet, the sculptor and the architect as indolent fellows, who play idly with illusions and avoid the stern facts of life which test the mettle of the he-man.

These hewers of wood and drawers of water have achieved, along with the development of their muscles, and their appetite for red meat, a superiority complex that tends to make them look askance at thinkers, and lump them all together as frail sedentary creatures, pale, anemic, wistful, decorative, perhaps, but not fundamentally wistful. Florid John Bull, sportsman, and shop keeper, and wiry Uncle Sam, pioneer, frontiersman, and shrewd trader, have attached their own values to the meaning of the word practical. Art to them has meant something soft and pretty, but unrelated to their daily routine; something to be played with in their leisure moments, not quite the real thing.

And the artist himself has sometimes drooped into a tacit acceptance of their verdict, assuming the romantic posture of the troubador, the entertainer, the master of pageants and masques, the graceful decorator. He has flattered his own self love by asserting a kind of spiritual arrogance to be registered by a sigh, or by the arching of an eyebrow—like Gilbert's pallid aesthete who walked down Piccadilly with an orchid or a lily in his mediaeval hand. This delicate behavior, while undoubtedly appealing to the tender sensibilities of the squaws, has had the effect of confirming the big chiefs in their convictions, and further widened the breach of misunderstanding. As the ladies have flocked to the contemplation and the study of art, the men have shied off and amused themselves with rougher games.

The art of Architecture hasn't suffered so much from this effeminization as some of the other arts, for the reason that Architecture has a rather nasty business side, which cannot fail to win a kind of respect. There is digging connected with it, and plumbing, and bricklaying, and a vast lot of tiresome mechanical detail, as well as the stewardship of considerable sums of money. Labor, sweaty

*Courtesy, "The Octagon," A. I. A. Bulletin



BLUE BONNETT HOTEL, FORT WORTH, TEXAS

MAURAN, RUSSELL & CROWELL, ARCHITECTS

HEDRICK & COTTLIEB, ASSOCIATE ARCHITECTS



ALAMO NATIONAL BANK, SAN ANTONIO, TEXAS
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS

labor, is involved in it somewhere and architects have actually been seen at work and at worry. The universities have dignified its study in a way they have not quite dignified the study of the other arts. Men of affairs are obliged to consider it as a necessity, not as a luxury, and men of affairs practice it.

Yet it is still a prey to the dangers of sentimentality. It is exposed to the poisonous infection of silly magazine articles, written by romantic creatures to whom art means affectation, to whom architecture means stage scenery, to whom imitation and reality are of equal importance; if indeed they do not prefer imitation. It is a prey to the confusion of a pretty sketch with the veracity of a solid structure, to the failure to realize that the ardors of the imagination are like the labors of Hercules; that the dreams that come from eating hashish are quite another matter. It is a prey to the false conception that there is no intimate relation between beauty and utility, and to that other false conception that there is some abstract ideal of beauty which only the angels, a few upholsterers, and the true aesthetes understand.

It struggles against the notion that it is an art of modes and fashions; and its normal development is thwarted by the effort to make it minister to the suppressed Romanticism of the American people. It suffers from the general failure to realize that every line that is shown on paper means something vital; that every stone or every brick, every shadow and every wall must tell as effectively as the marksman's bullet, as the boxer's blow. In short it suffers from the ridiculous superstition that Art is not a matter of hard common sense.

As a matter of fact Art is a Trade like any other, and in all the great periods when Art meant something needful to life, the artist was as virile as the man at arms, and often far less docile. Steadfast in his devotion to high standards of craftsmanship, no labor was too vast, no patience too infinite to achieve his ideal. Bold in his conceptions, firm in his convictions, he went about his work with gusto giving blow for blow in defence of the integrity of his beliefs. The good artist was an honest workman forcing his hand to obey the impulse of his brain, in order that his vision might be bodied forth in terms of reality. Perforce he must be practical in the choice of his marble, his metal or his pigment; and perforce he must be true in the hewing to the line, in the blending of his colors. Indecision, vacillation, weakness, were faults of character which he could ill afford to indulge. Eccentricity, it must be admitted, has sometimes been confounded with individuality, and mannerisms mistaken for mastery; but temperamental spasms are the manifestations of the pseudo artist,

the dilettante, and the hanger-on, which deceive only the unsophisticated.

Arty persons and posturing weaklings have imposed on the tender-minded and credulous, as confidence men flourish in every by-way of business. A weird jargon has been invented to bewilder and mystify the naive, and what ought to be an honest work shop is made to appear glamorous under the term "studio."

But your true artist is generally a robust fellow who stokes up as other men do, who feels the need of vitamins, and air, and exercise. For if he practices the art of architecture he has need of every ounce of physical and mental muscle he can muster to grapple with the problems forced upon him. He sketches in the outline of his opus with great sweeps of steel; or blocks it out in great masses of masonry. He not only knows the anatomy of his structure, as a surgeon knows the anatomy of his subject, but he creates it. He invents vertebrae and joints, ribs and tendons. He arranges for heart, and lungs, and sinuous arteries, and ducts, and glands. Bony structure, veins, and flesh, and finally skin itself he must manage somehow; and color he must wield by the ton, blocks of it, bricks of it, slabs of it from quarry, or kiln, or mine, or forest.

This is no dilettante's pastime. First, the organization of the elements into plan and physiognomy, facades and silhouettes. Next, the nice choice of the material ingredients, concrete, steel, wood, stone, glass, marble, metals. The architect's palette is Gargantuan. All this must be done, not with nature's profligacy, but, with nature's economy; which is perhaps synonymous with Art. Then the marshalling of an army to erect and make fast, to join and fit, to hew and carve, to paint and gild. The army must move with discipline, but the discipline must be like that of an orchestra, fluent, plastic, suave and ductile. And, when all is set in order, every stone, every pin, every dowel must be accounted for to the master's master, and the master's master's mistress—which is a pretty little task in itself.

Is it any wonder that the Architect takes himself seriously as he contemplates the scope and variety of his functions? He practices the most enduring of the arts, an art which embraces many arts, and the art above all others which touches most nearly his fellow men. He fashions their homes, their hives, their temples. His handiwork cannot be evaded. It is seen of all men, subject to the moods of all women, exposed to wind and weather.

Architecture is an art of high adventure. Architecture is indeed a manly art.



Photos: *Ely Samuel Gottscho*

HOUSE OF HARRY F. KNIGHT, ESQ., ST. LOUIS, MO.
HARRIE T. LINDBERG, ARCHITECT



HOUSE OF HARRY F. KNIGHT, ESQ., ST. LOUIS, MO.
HARRIE T. LINDBERG, ARCHITECT



Detail in Library, House of Harry F. Knight, Esq., St. Louis, Mo.
HARRIE T. LINDBERG, ARCHITECT
ERNESTA BEAUX, DECORATOR



The Living Room is Painted and the Fireplace Treatment is Noteworthy



EAST END OF LIVING ROOM, HOUSE OF HARRY F. KNIGHT, ESQ., ST. LOUIS, MO.

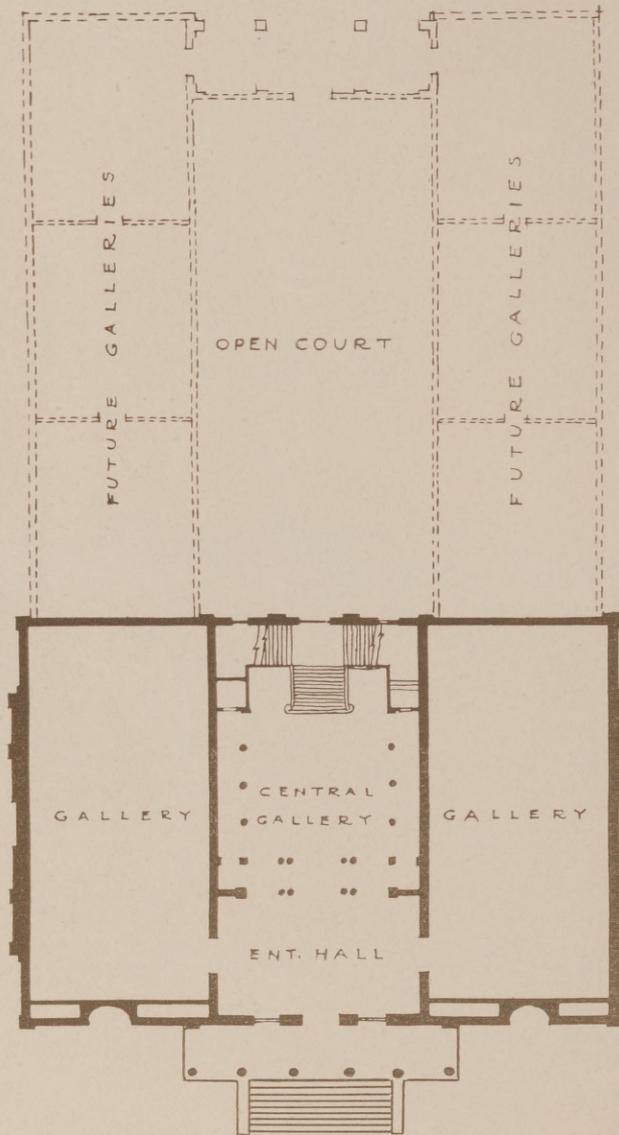
HARRIE T. LINDBERG, ARCHITECT

ERNESTA BEAUX, DECORATOR



THE COHEN MEMORIAL ART GALLERY, GEORGE PEABODY COLLEGE, NASHVILLE, TENN.

MCKIM, MEAD & WHITE, ARCHITECTS



FLOOR PLAN

THE COHEN MEMORIAL ART GALLERY, GEORGE PEABODY COLLEGE,
 MCKIM, MEAD & WHITE, ARCHITECTS



FRONT ELEVATION



GARDEN FRONT

HOUSE OF MRS. HARRY BASSETT, PALM BEACH, FLA.
MARION SIMS WYETH, ARCHITECT



GARDEN ARCADE



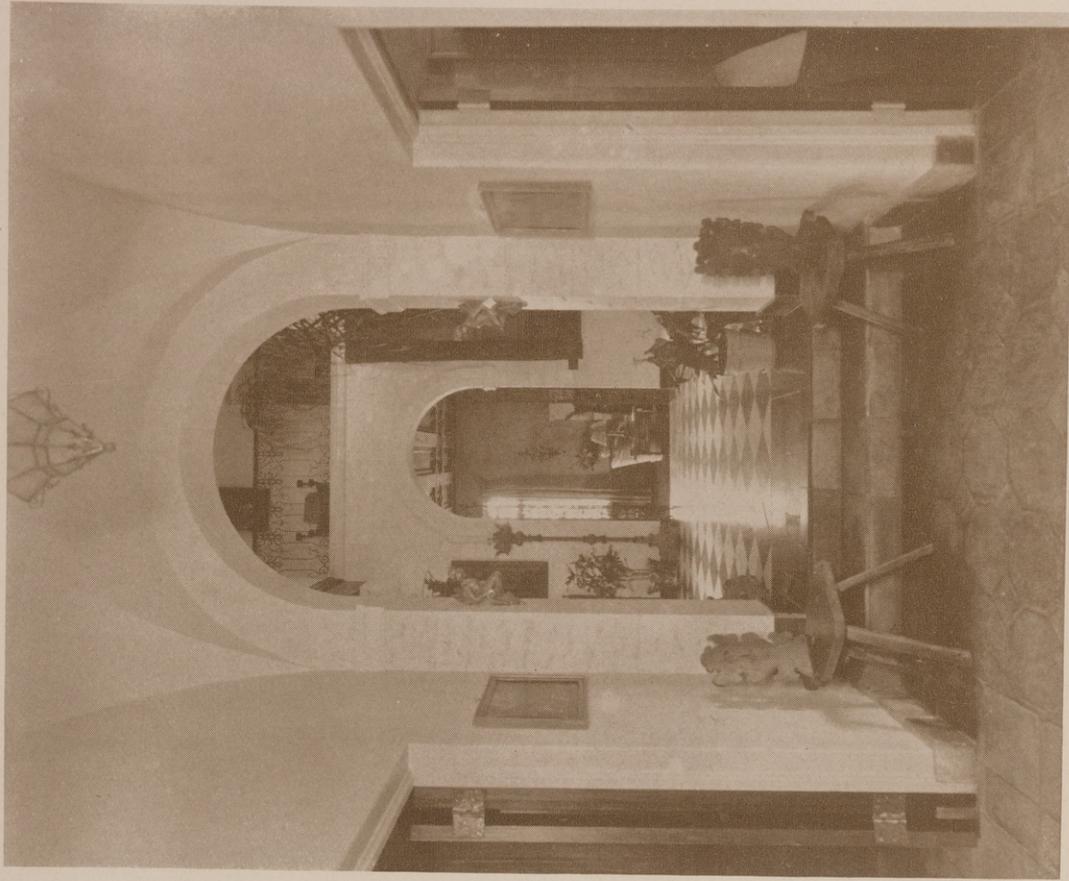
LOOKING TOWARDS THE PATIO

HOUSE OF MRS. HARRY BASSETT, PALM BEACH, FLA.
MARION SIMS WYETH, ARCHITECT



ENTRANCE HALL SHOWING STAIRCASE

HOUSE OF MRS. HARRY BASSETT, PALM BEACH, FLA.
MARION SIMS WYETH, ARCHITECT



LOOKING TOWARDS ENTRANCE HALL



DETAIL IN DRAWING ROOM



DINING ROOM

HOUSE OF MRS. HARRY BASSETT, PALM BEACH, FLA.
MARION SIMS WYETH, ARCHITECT

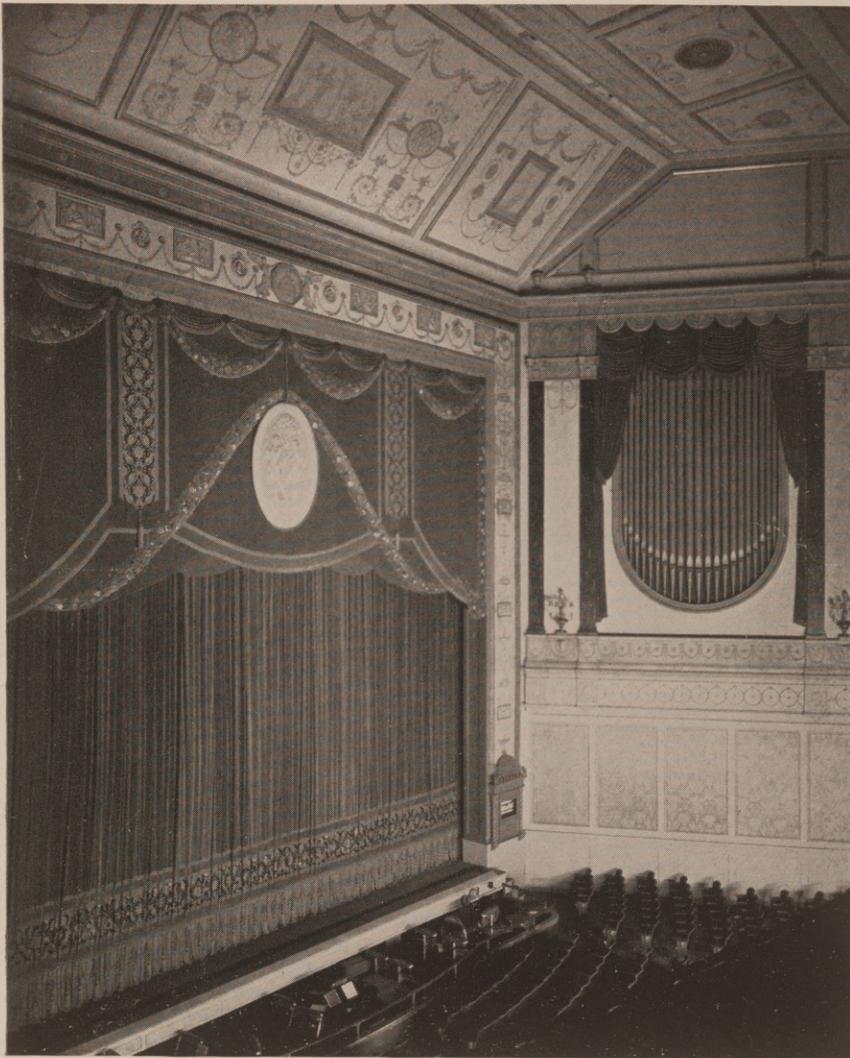
A Modern Theatre In the Adam Style

BY MARY ROLLS DOCKSTADER
Starrett & Van Vleck, Architects

ONE of the most engaging characteristics of the human race is adaptability—the ease with which we slough off old habits, old standards, and become at home in the new. It has taken us only a matter of twenty-five years to advance our expectations in motion-picture theatres from dark, cold, evil-smelling interiors of a few hundred square feet of floor space, with an uneasy image thrown



Staircase to Mezzanine Floor in the Capitol Theatre, Atlanta, Georgia



View Looking Towards Stage, Capitol Theatre

against a sheet as the only return for our nickels, to huge palaces of gilt and marble done in decorative styles suggestive of the apartments of Marie Antoinette at Fontainebleau, or the home of one of the Caesars.

The Sadies and Johnnies of today leave their fifteen-a-week jobs and for the payment of a small part of a dollar, depending upon the time of the day and the section of the country, take themselves and their gum to the "movies," where they sit in kingly surroundings, breathe air which has been scientifically cleansed, moistened, warmed or cooled, see and hear an all-talking superfilm which may cost half a million in the making—and think nothing of it. Careless and casual, audiences drift in and out of the theatres with barely a glance for their magnificence, so quickly have we become accustomed to the idea of superlatives in sight, sound and display.

It is, after all, a tribute to the architect who can so combine form and color, detail and texture, as

to give a pervading sense of richness with no resultant feeling of oppressiveness. One goes to see the picture, and the *milieu* in which it is presented must be incidental.

Probably the very necessity that forces the architect to create an interior in which the prevailing feeling is one of lavishness, expensiveness, at the same time subordinating his work in the interest of the screen, leads him to choose so often the classicism of Greece and Rome, as interpreted by the Brothers Adam, for his guide.

A very great number of present-day theatres in America are embellished with the swags, the urns, the griffins, the fauns, which so captivated the imagination of Robert Adam, the elder of the pair of celebrated architect-brothers, when he was studying in Italy about the middle of the eighteenth century. By this date the excavations at Herculaneum and Pompeii were well underway, and Robert Adam made the art of these pagan cities

his own. From the painted walls and the sumptuous furnishings of buried Roman houses as they emerged from the ashes of Vesuvius under which they had lain since the first century A. D., Adam perfected and successfully transferred to England a style of decoration from which he never afterwards deviated. It superseded to a large extent the scrolls and pediments of Vitruvius and Palladio that had characterized the early Georgian work.

Simultaneously, the airy grace of the new, or rather the resurrected old, style pervaded the France of Louis Sixteenth, and saw its highest development under the Directory and the Empire. The great Capitol Theatre in New York, designed by Thomas W. Lamb, is an expression in the French Empire, and a most magnificent one.

In the Capitol Theatre in Atlanta the pastel colors and intricate lightness of detail which so intrigued the Adams is well carried out. The walls of the foyer are a soft and characteristic grey-green, with frieze, cornice and ceiling painted in parchment. Their parts are made up of the familiar

but ever delightful motifs of the anthemion, egg-and-dart, beading, fan, circle, oval and diamond. At intervals around the oval of the ceiling are square panels in green, with classic figures in plaster relief.

As one enters the foyer, the sweep of the stairs to the mezzanine floor is directly in the center, at the back. On the left are the doors leading into the main body of the house, paneled doors with semi-circular recesses above them, in which are super-imposed nymphs and griffins in the delightful *gesso* work made popular by the Italians, the whole intertwined with enfoliated scrolls. All around the walls, just below the level of the frieze, is a row of medallions with Greek figures on a ground of green suggestive of a Wedgwood plaque. As a matter of fact Wedgwood did make both plaques and friezes for the Adams, and so liberally did he borrow for use at his pottery the charming human and animal figures introduced by the architects that they have often come to be known by the name of the potter.

Balancing the composition of doors, on the opposite wall are panels of dark, rich green damask with the reverse pattern in mulberry. These alternate with circular-topped mirrors in the richest possible Adam style, with caryatides and rams' heads supporting the segmented top. Below the mirrors are mahogany tables, gilt-encrusted, with deep green marble tops, and between these are spaced little sofas which might have been made by Heppelwhite after the design of Adam. Their mahogany is lightly touched with gilt, and they are richly upholstered, some in wine-colored velvet, some in crimson and gold brocade. At intervals are three-branched stands of black and gold, typically Pompeiian, holding grey marble urns. The lighting fixtures are in the period—antique gilt and crystal.

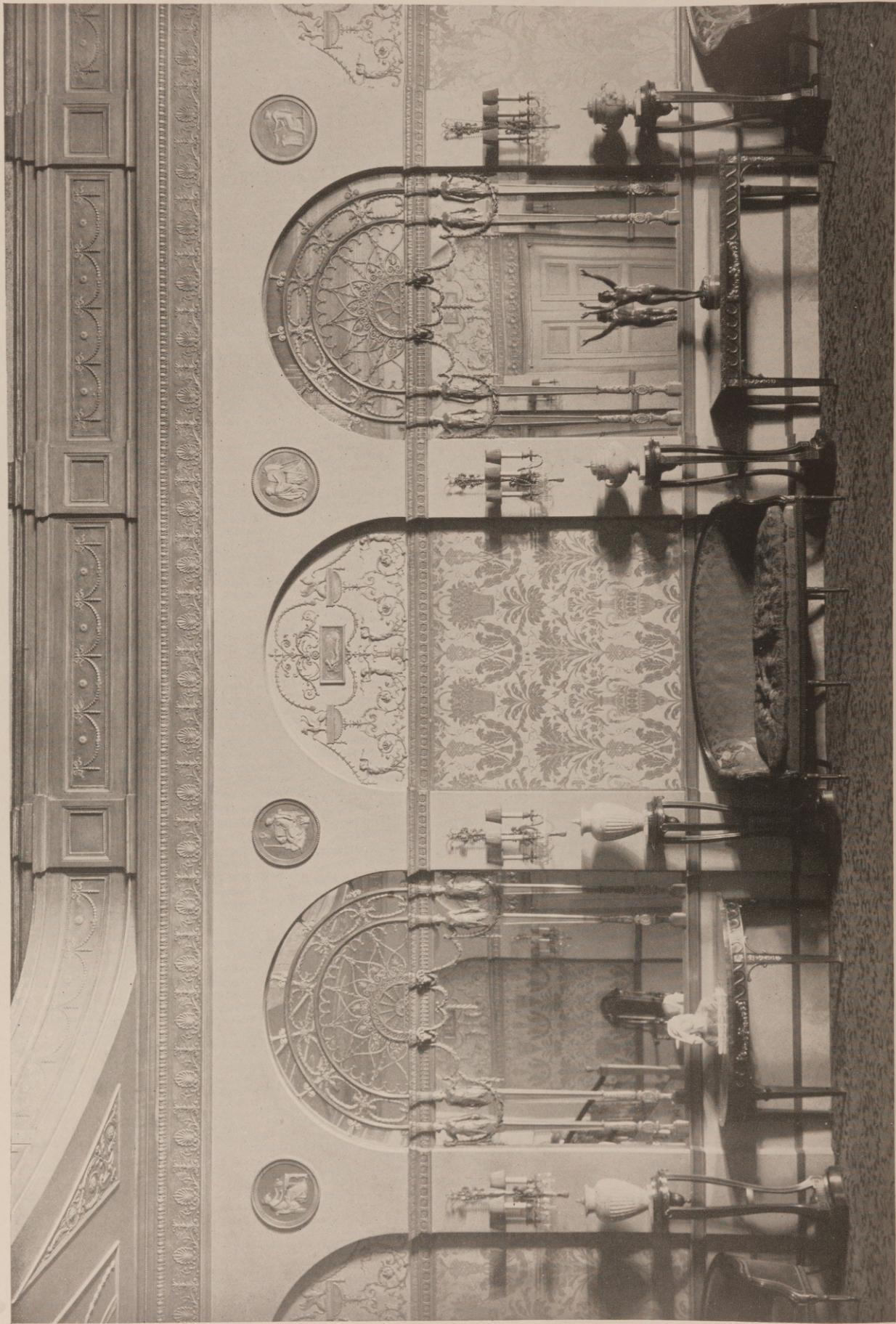
Within the theatre proper the same style of dec-



View of Side Wall Auditorium. Capitol Theatre

oration prevails; there are the green painted walls, with panels of brocade set in frames of gilt moulding. The chairs and their coverings are dark green. Instead of the more usual proscenium arch the enframing of the stage is square, ornamented with circular, square and octagonal medallions, urns and garlands. The ceiling, thrown into high-light, is a pleasing arrangement of delicate color and line on a pale grey ground—Italian pink, green, gold and burnt sienna.

Creamy marble stairs and wrought-iron balusters painted vert lead to the mezzanine, with its wide corridors, soft carpets and general air of spacious ease. Upstairs and down there is a quiet richness which pleases without distracting, and the subdued yet warm colors with the small scale of the applied decoration lend a feeling of lightness and gaiety most desirable in the type of building in which they are found.



Photos: By Tabbs & Knell, Inc., New York City
FOYER IN THE CAPITOL THEATRE, ATLANTA, GA., SHOWING REFINED USE OF ADAM DETAIL
STARRETT & VAN VLECK, ARCHITECTS

Our Clients and Customers--The Public

Extract from Address of E. J. Brunner

THE above subject was one around which an open forum was developed at the last Annual Convention of the National Association of Builders Exchanges held in Youngstown. A number of national organizations in the construction industry were represented by speakers who discussed the question of giving the public more information pertaining to the major problems of building. Following is an abstract from the address on this question delivered by E. J. Brunner, Detroit, former editor of the *American Contractor* and now Secretary-Manager of the Detroit Builders & Traders Exchange.

"The condition then is a feeling of bitter futility against the 'profitless construction,' with an attendant scurrying around in search for remedies which has its beginning and its end in the industry itself. We have waves of activity directed to educate competition to make it better. We have other waves of activity directed to the elimination of irresponsible competition. But regardless of our grinding our heels on the necks of our competitors or of our picking them out of the gutters, introducing them to our families and putting new clothes upon them, we still have persisting those conditions which make our books show red instead of black.

"No systematic campaign for educating the public to eliminate false fears, and the idea of the bad results which come from trying to get something for nothing has ever been attempted. No steps have ever been taken to instill in the public a practical basis for intelligent discrimination when undertaking construction. The public is allowed to continue feeding on the false thought that the construction industry is a robber industry manned by robbers. From some of the occasional publicity which leaks out of the industry, food is added for much false thought.

"And yet, insofar as it would be possible to educate the public to discriminate in favor of legitimate architectural services, responsible contractor services, and dealing with responsible men right down through the operations of building, to that point would be accomplished just exactly what the industry wishes to accomplish.

"Not only the architects and contractors would benefit to the full extent of such discrimination on the awakened public's part, but every component part of the industry would profit.

"For by the employment of legitimate architectural service, the chances for the legitimate general

contractor would be made greater. By the selection of legitimate contractors on the part of the good architects or the educated owners, the chances for the legitimate sub contractors would be greater. This would be true all down the line because the fundamental education of the public would be directed largely to the point that the test of responsible men is, "What men will they pick to do the work under them, and what grades of materials do they use?"

"It is true that this education of the public is not one of those panaceas which will right all wrong conditions in a short space of time. But rightly and efficiently conducted, it will be like the steady pouring of water on the rocks—it will wear them. Publicity does surely even if slowly turn men's minds to the channels laid out.

"Numerous examples can be cited in support of the fact that publicity for an industry does produce results. We see such examples as the citrus industry advertising as an industry. Many other interesting examples can be cited.

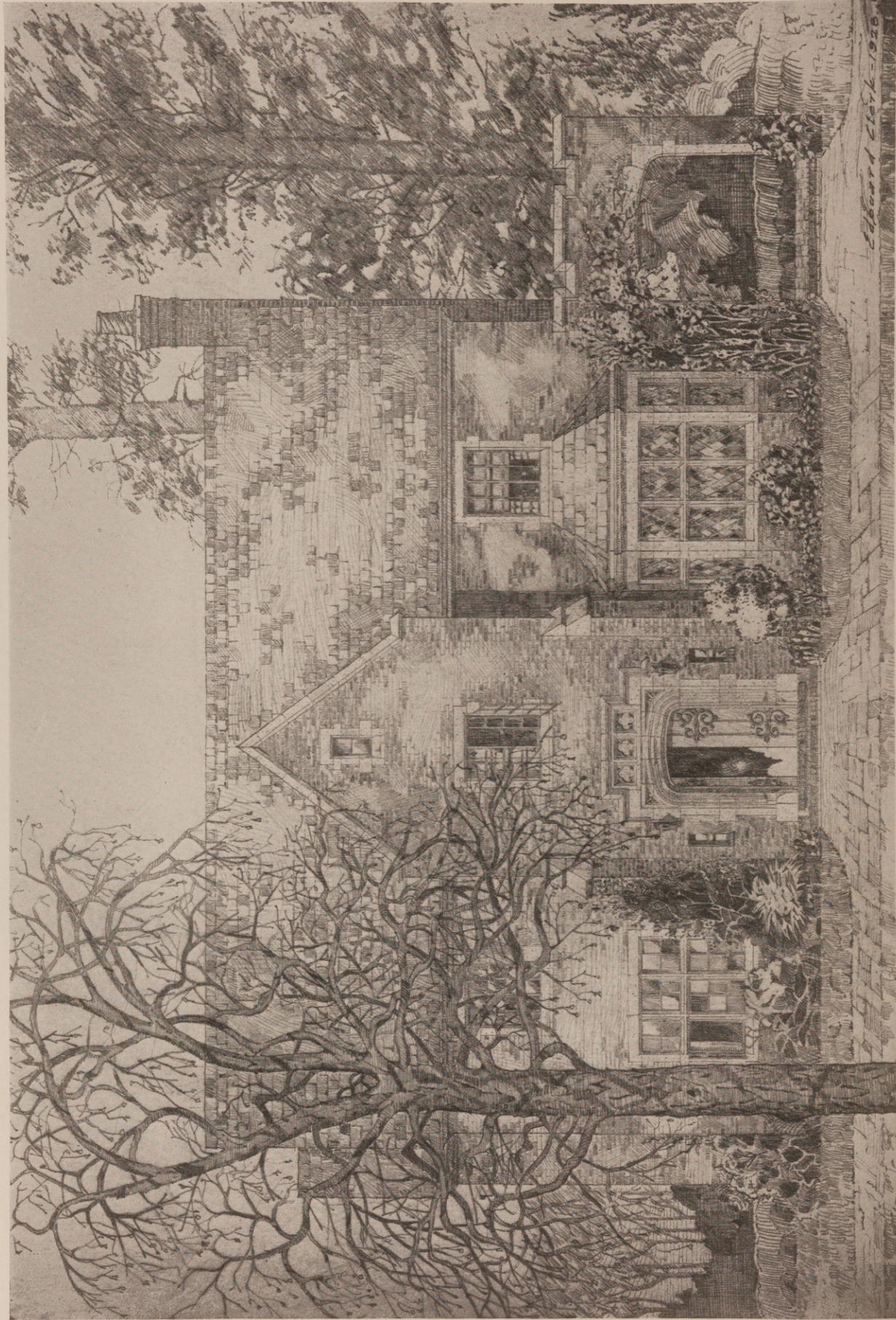
"In the construction industry itself, we find numerous examples that can be cited.

"In the construction industry itself, we find numerous examples of highly developed systems for educating the public in regard to specific materials. The common brick manufacturers, the cement manufacturers, and the lumber manufacturers are examples of this.

"There have been and are now isolated and unrelated attempts of the construction industry to disseminate publicity, but these being sporadic and local or semi-local do not fill the big bill called for if we would produce real results.

If the construction industry is going to reap the advantage of educating its customer—the public, it must set up the proper machinery to direct and accomplish the job. It cannot succeed as a haphazardly guided attempt. There must be set up a centralized responsible agency so organized that it can, not only execute and direct, but also call for and receive widespread cooperation. The construction industry will benefit beyond all the cost if this is done."

It seems to us that Mr. Brunner has hit the proverbial nail square upon the head when he says, "No systematic campaign for educating the public to eliminate false fears, and the idea of the bad results which come from trying to get something for nothing has ever been attempted." This to our mind is the crux of the whole matter of criticism being directed at the architectural profession and allied building trades.



HOUSE OF DR. B. H. MOBLEY, ATLANTA, GA.

EDOUARD CLERCK, ARCHITECT



Southern Architecture Vindicated



BY ROBERT W. TEBBS, *Photographer*

DID you hear the glad tidings? At least one city in the South is architecturally vindicated. No less an authority than the genial Mr. Kenneth Murchison, architect, critic, writer and what have you, of New York says—

“The home of Mr. Edward Inman of Atlanta, designed by Hentz, Adler & Shutze, is undoubtedly one of the finest houses in America. At the end of a long vista of gardens, *chateaux d'eaux* and great flights of steps, one gazing at it scarcely imagines oneself in America.

The interior is beautifully worked out. The hall, floored with polished black and white marble, ends in a real flying staircase. Not once hitched to the wall all the way up, but starting at the first floor and ending at the second, and always flying. The library has a real Grinling Gibbons overmantel. Such marvelous carving we have never seen before and may never see again, for Grinling Gibbons was and is recognized as the master carver of all time.

The Architects of Atlanta average very high in workmanship and are a credit to the institute. They have good opportunities, especially in residential work, and the boys live right up to it.”

We simply can't help wondering, however, if Mr. Murchison didn't fail to see Phil Shutze's Dr. Floyd McRea house? If he had seen this one no doubt the April issue of THE ARCHITECT would have carried another page of editorial matter and the poor advertising manager would have suffered the loss of several hundred dollars worth of valuable advertising space.

Mr. Murchison is right. They do have some pretty nice houses in Atlanta, but Mr. Murchison “ain't seen nothing yet.” He should be with us on our annual tour of the South and what an eye full he would get. There are many architects throughout the South who will bear watching. Unless we miss our guess these fellows down South are going to make the Northern brethren look to their laurels, and it won't be long now.

If our memory serves us right, one Mr. P. L. Prattis took a nasty crack at the architecture of the South through the Chicago Tribune last June which in his own words was something like this—“A trip through the South and an observation of its cities and countrysides will cause one seriously to question whether there are any architects. The chief idea so far seems to have been to build to keep the rain out.” Whether or not Mr. Prattis is an architect, art critic or just a simple layman who thinks he knows his architectures makes no difference. But, it seems to us that here is Mr. Murchison's cue to defend his

own good judgment in his statement regarding the Edward Inman house in Atlanta. Mr. Murchison has a way of speaking his mind editorially and could answer this fellow from the West in a far more amusing way than we could ever hope to do.

Did Mr. Prattis in his extensive travels through the South miss Atlanta? Everything Mr. Murchison said about the Inman house could aptly be said about the Hogg residence in Houston by that unassuming young architect, John Staub.

Mr. Prattis surely didn't see the beautiful Mobile Public Library, right in the heart of the city of Mobile, Alabama. Here is an innovation that is going to be cribbed by somebody too. This Mr. Rogers (George B. not James Gamble this time) is responsible for. What about the office Warren, Knight & Davis did for Mr. Victor Hanson of the Birmingham Age Herald? It does seem Mr. Prattis would have paid a visit to Mr. Hanson as he might have gotten a job as art critic, who knows? Scroggs & Erwing and Willis Irwin of Augusta haven't treated their millionaire clients from the North so bad either in the work they have done at Aiken, South Carolina. We say these fellows kinder know their architecture also.

Mr. Prattis had better renew his acquaintance with the South. We would suggest that he does not fail to inspect some of the banks, theatres, 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 sections of the South done by imported talent.

In Dallas “dame rumor” has it that the Episcopalians are to build a cathedral and that of course, Northern Architects are to design it. Why? There are a dozen architects in the South, yes, a score that can do the job as well, if not better, if for no other reason than their knowledge of climatic and local conditions. Has Henry Hibbs, who did that delightful group of buildings for Scarritt, Southwestern and Vanderbilt colleges, lost the use of his good right arm? And we wonder if the good Episcopalians of Dallas know that Mr. George Awsumb of Memphis has a commission to do a fine cathedral in Chicago which was received on the strength of his satisfactory work in designing the Idlewood Presbyterian Church in his own city? And what is the matter with the Architects of Dallas? Have they all suddenly become crippled? Should the North be called upon except where the South falls down? The boys in the South have already proven their ability. Why not give them a chance?



For The Architect's Current File



*Notes and Comment Pertaining to Manufacturer's Literature
and Current Building Products of Interest to Architects.*

COLOR CHARTS

ARCHITECTS who have not yet seen a hand-applied color chart of Pelican Waterproof Drawing Inks should send for one from Pelican Works, Gunther Wagner, Inc., 34 East 23rd Street, New York, N. Y.

This firm also manufactures a complete line of water and oil colors, boxes, brushes, sketch books and blocks, and tracing paper pads.

Leaflets and color charts are gladly furnished to interested readers if a request is sent to the address given above.

NEW FENESTRA CASEMENT

"FENESTRA Screen Casements" is a folder published by the Detroit Steel Products Company describing the advantages of the new Fenestra Casement that comes equipped with a screen. For the first time it is possible to use a flat all metal screen fastened directly to the inside of the casement, entirely independent of the window trim. The folder describes how this is accomplished, the types and sizes of screens and how the few changes that have been made in the hardware.

Write the Detroit Steel Products Company, 2250 East Grand Boulevard, Detroit, Michigan, for this folder.

KNOTTI PINE BROCHURE

THE increasing popularity of the Georgian, the Early American, the Colonial, the Old English and the New England style trends in modern building is based upon a realization of the rare charm which has come down to us as a rich heritage from the days of our forefathers.

Now, knotty pine paneling has been brought from the historic past to contribute much of the delightful atmosphere to the "period" influence so dominant in today's homes. Modern architects and decorators have brought back the spirit of the Colonial days to recreate authentic Early American decorative charm which now has reached a new standard of appreciation.

One of the most attractive brochures it has been our pleasure to see has just come to us from the Dierks Lumber and Coal Co., of Kansas City, Mo. This brochure illustrates in a most unusual and attractive manner their Knotti Pine Paneling. Any architect interested in Knotti Pine as a finishing material for interiors will do well to write for this booklet to the above concern.

NEW CONNECTOR

THE new type of Armored Cable known as A. B. C. which is being distributed throughout the United States takes a Bushing that slides in between the conductor and the steel armor, mechanically protecting the electrical conductor from injury.

The Bushing is of Red Fibre and stands a voltage of about 4,000 volts. It is advertised and known as ANTI-SHORT BUSHING.

In application of Fittings for securing the cable to the box it is desirable both from the wireman's standpoint as well as the inspector's that this Red Anti-Short Bushing be seen. With it in place there is no question of grounds or shorts where these installation troubles usually occur.

National Electric Products Co., of Pittsburgh, Pa., have developed a new Connector called the ABC No. 2163 which is so designed that the Anti-Short Bushing shows through gaps at end of the Connector. Consequently while all other types of Connectors, of course, can be used on A. B. C. as well as Braided Cable, the new No. 2163 ABC fills the additional requirement of targetting the Anti-Short Bushing.

While developing this new Fitting the National Electric has made some other improvements that fill a long felt want in that they have made the barrel longer and have designed what they call an EZ Clamp Strap. This is one-half of the large unthreaded end that fastens the cable; it is split, hinged on one side, and has a big screw on the other. In operation the clamp part comes down uniformly and smoothly on the cable without twisting the steel out of shape or bearing on any one particular point as in the case of the single screw thus distorting the steel. This type of clamp makes it impossible for cable to jump out from its position.

National Electric, of course, use Bondnuts on this Connector instead of Locknuts. The sharp bonding spurs dig into the side of the box through the enamel and form a definite metal bond, but what is more to the point, the Bondnut grips tight and will not loosen under any condition.

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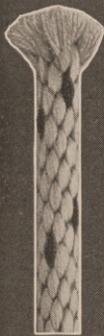
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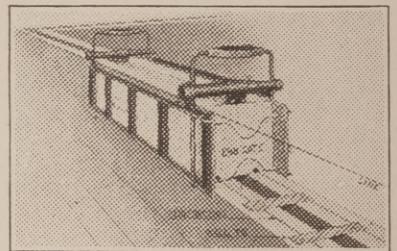
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