

# THE SOUTHERN ARCHITECT AND BUILDING NEWS

Since 1882

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AUGUST, 1927

NUMBER 8

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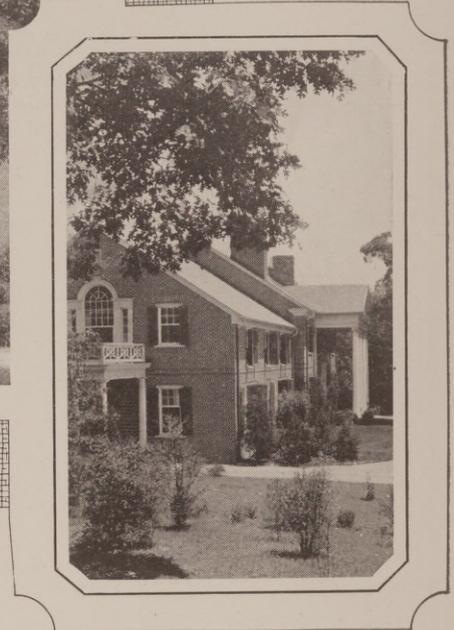
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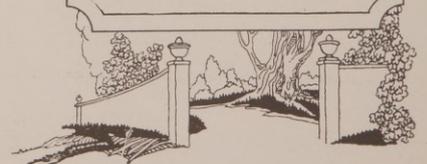
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AN OLD HOUSE IN TUSKEGEE WITH  
AN UNUSUALLY FINE SETTING.

FROM A PENCIL SKETCH BY MILTON S. OSBORNE.

*The Southern Architect  
and Building News,  
August, 1927.*

# The SOUTHERN ARCHITECT AND BUILDING NEWS

Vol. 53.

AUGUST, 1927

Number 8

## The Architectural Heritage of Alabama—Part I.

By MILTON S. OSBORNE, A. I. A.

*Sketches by the Author*

PERHAPS a century and a quarter ago, Alabama was settled from the north and east by planters from Virginia, the Carolinas and Georgia. From the heavy pine forests their log cabins were hewn, cabins very similar to those the country over. With the successful cultivation of cotton came a prosperity that soon replaced the log cabin with a more pretentious plantation house. Like true pioneers they built this permanent home in a style similar to the old houses they had left behind. There is the unmistakable influence of Virginia and the Carolinas in this old plantation architecture. Instead of the pedimented portico so typical of Virginia, the deep porch with four or six columns extends the full width of the house and the roof slopes up on four sides to a peak or small deck with an ornamental iron railing. The iron work, especially the beautiful iron balconies overhanging the entrance doorways, are suggestive of Charleston or New Orleans.

The plantation house is different in design, in some respects, from the village or town house. While the plan is similar there is a distinct difference in the detail of portico and interior. The columns of the plantation house are usually square, built-up wood columns, often fluted, grooved or panelled, with a capitol and base of simple mouldings. The balcony, always an essential part of the design of the front elevation, often runs the full length of the house, with simple square vertical balusters or diagonal latticing.

There is a dignity and stability in these heavy square columns as well as a feeling of well-studied proportion. The details are invariably heavy, the mouldings are simple, and the openings are large, making a certain heaviness of column necessary. The windows are symmetrically placed in the facade, with the entrance doorway opening into a

wide central hall. The first of the old plantation houses were of four rooms, two rooms on the first and two on the second floor, with a central hall and a torturous winding stairs. These houses are so shallow that you feel they are unfinished and unbalanced as you view them from the side. In many cases a single story service wing has been added to the rear of the dining room.

The interior of the plantation house is very severe and almost totally lacking in detail. We must bear in mind that the planter from necessity relied upon his slave labor for building as well as cotton growing. Considering this fact we can marvel at the splendid jointing and staunch building produced by unskilled labor. Stair newels and mantels are often most pleasing in their absolute simplicity. The ceilings are from twelve to fifteen feet in height, and the rooms, while cool in summer, are too large for the small fireplace to be very effective in winter. Undoubtedly there has been a change of climate during the past few years in Alabama, for these old houses were not built for the four or five months of severe weather that our present winter brings.

The plantation house is usually admirably located. If such a site is procurable, you will find it overlooking the entire plantation. With field glasses the planter could tell from his balcony where each man was working and just how much was being done. By means of an efficient signal system, that should be an ideal place from which to direct operations on a hot afternoon, while you sit comfortably sipping your mint-julip. There is a delightful atmosphere of romance woven around these dignified old houses as they peacefully look down upon the busy workers in the fields. They suggest, in a way, the old feudal castle, with its retainers grouped about the foot of its walls.



A TYPICAL VILLAGE HOUSE NEAR  
LOACHAPOKA, ALA., BUILT 1845.

FROM A PENCIL SKETCH BY MILTON S. OSBORNE.

*The Southern Architect  
and Building News,  
August, 1927.*



THE OLD HOUSE OF GENERAL BULLARD  
NEAR OPELIKA, ALABAMA.

FROM A PENCIL SKETCH BY MILTON S. OSBORNE.

*The Southern Architect  
and Building News,  
August, 1927.*



THE JUDGE MUDD HOUSE  
NEAR BIRMINGHAM, ALABAMA.

FROM A PENCIL SKETCH BY MILTON S. OSBORNE.

*The Southern Architect  
and Building News,  
August, 1927.*

# The Player's Playhouse, Detroit

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

**Editor's Note:** For one reason or another it is often advantageous for a magazine to deviate slightly from its editorial policy in order to present some material of unusual interest. In publishing the Player's Playhouse in this number we realize that we are overstepping the boundary line of our long established editorial policy, however, for several reasons, we feel that we are justified in doing so. First, due to the growing popularity of the Little Theatre Guilds throughout the South. Second, on account of the individualistic character of the work itself. Thirdly, for the reason that the architects have successfully combined the crudest materials into a structure that is admirable for its beauty, truthful because of its lack of sham, and one of the finest examples of a small theatre building we have ever seen.

**T**HE Player's Playhouse as an architectural work possesses an individuality that few structures of similar kind may claim. It likewise possesses an element of truth lacking in most of our present-day building operations. It is individualistic because of its design and decorative scheme. It is truthful because of the way the building materials and the structural materials which support the work have been exposed and made beautiful instead of being covered and made to look like something else.

About two years ago, when the original plan for the building was made, it was the intent to develop the interiors, using the materials and finish we would expect in a private theatre of this size. Because of the cost of the proposed work, it was decided that something must be done to reduce the cost, but not affect the size of the building or the facilities required for the Player's purposes. This was no new problem for the architects. In fact, it is the usual one where the plans are approved, but the cost is not.

So, the problem was studied anew and it was finally decided not to try to cut the job by using cheaper materials or substitutes, but to omit all unnecessary finishes and use materials for themselves alone. As an example, all plastering was omitted except in the Toilet Rooms and Kitchen. With this prob-

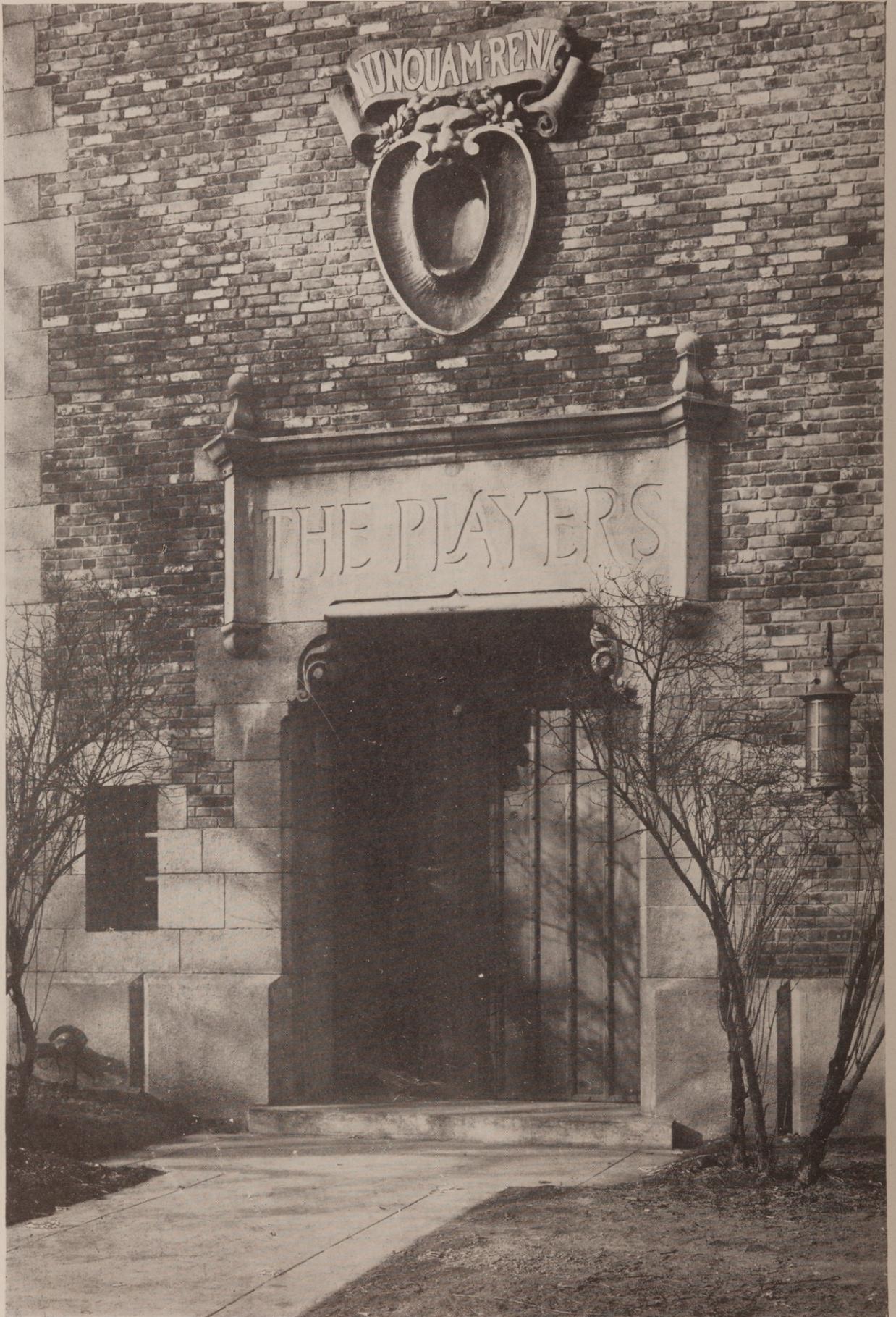
lem of omission before them, the designers faced a new task—one that seemed at first a hindrance, but later proved to be a blessing in disguise. As the interiors were studied, interesting and pleasing effects developed in a most natural sort of way and materials ordinarily looked upon as common and cheap were made into finished walls and ceilings possessing greater interest than would have been possible even with the expenditure of more money. Many things were tried and because of the character of the place, it was possible to do things out of the ordinary. They would not have been possible with an ordinary building committee, but the committee was composed of men active in the Player—men who were willing to assist the architects, Smith, Hinchman and Grylls, and allows them to carry their paper schemes through to real materials.

The exterior of the building shows a low first story with a large entrance and small windows where minor rooms occur and three (3) large arched openings in the second story where the club-room is located. The wall has an effect of age, due to the use of old brick and the manner in which it has been laid. It is topped by a series of gargoyles and a coping of tile in various colors. Above the doorway is a large mask, the same emblem used by the Players as their mark.

On entering the building, one passes through a small foyer, finished in brick with battered doors of old chestnut, into the lounge. This is a long, low room off of which open the check and retiring rooms, a passage giving access to the dressing rooms back stage and to the assembly room or auditorium. At one end is a great circular stair, built of stone and brick, winding up to the club room on the second floor. The lounge, like the foyer and the stair, is also finished in brick with a beamed and planked ceiling done in color.



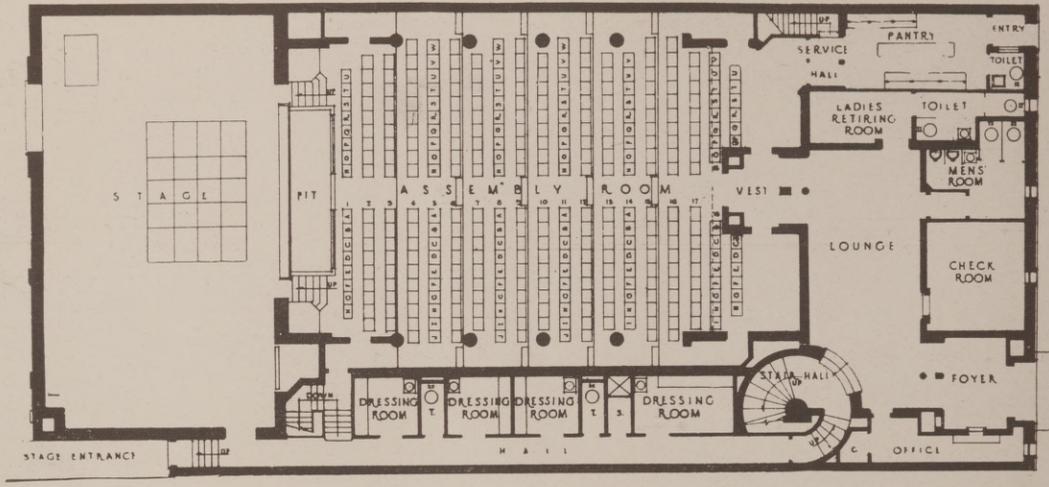
Stairway to Balcony and Club Rooms.



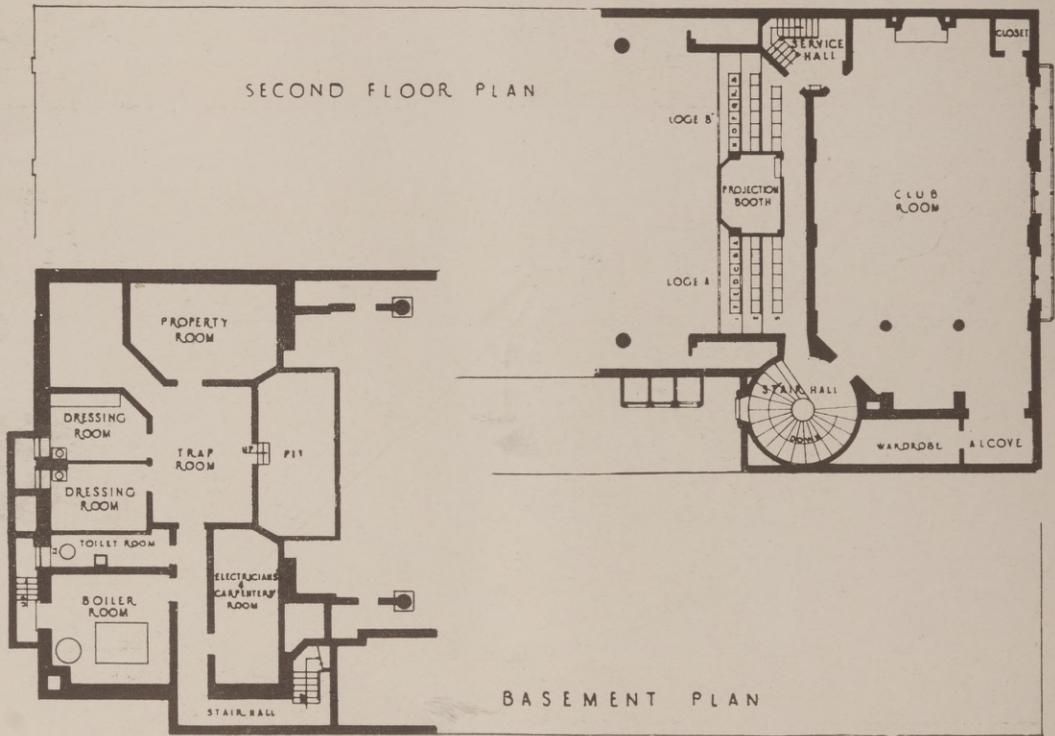
ENTRANCE DETAIL  
THE PLAYER'S PLAYHOUSE, DETROIT, MICH.  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS



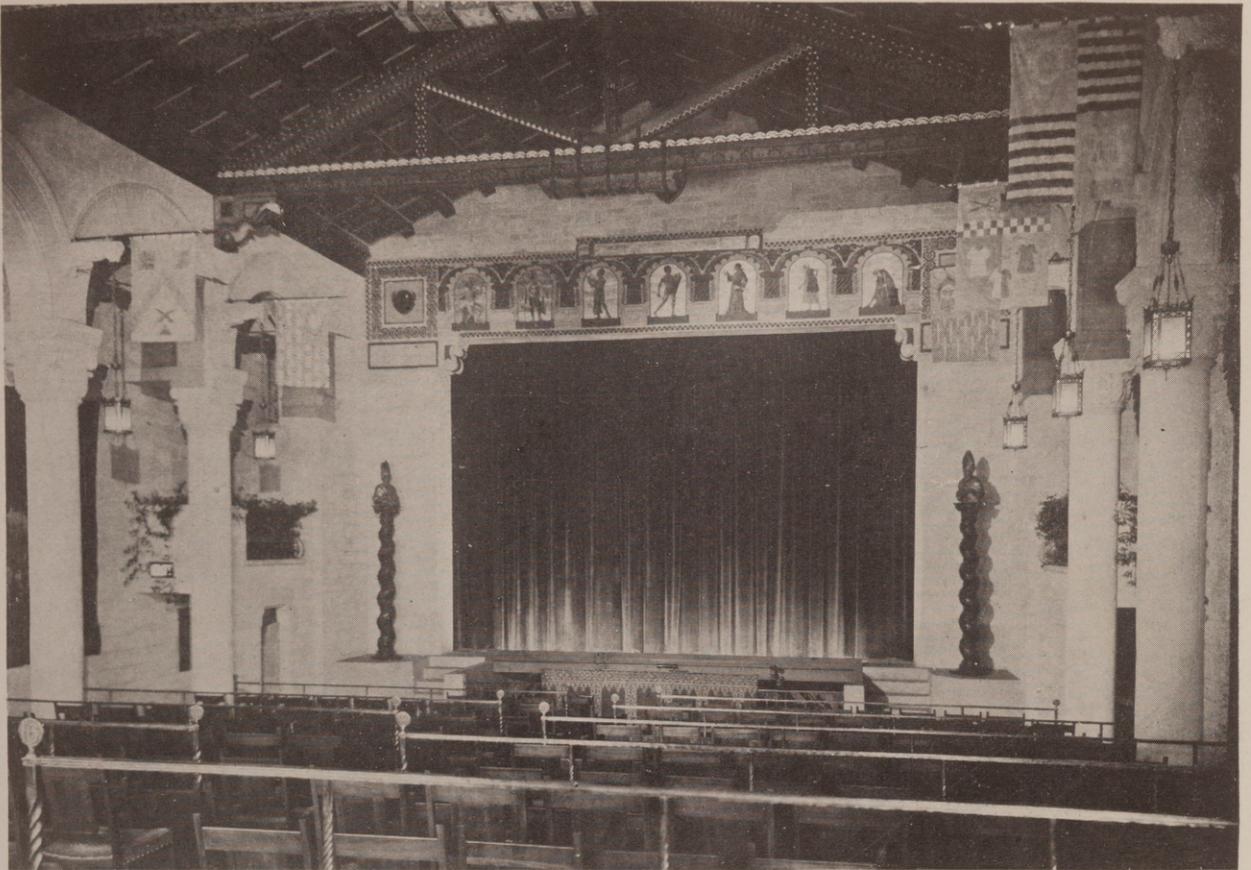
MAIN FACADE  
THE PLAYER'S PLAYHOUSE, DETROIT, MICH.  
SMITH, HINCHMAN & GRYLLES, ARCHITECTS



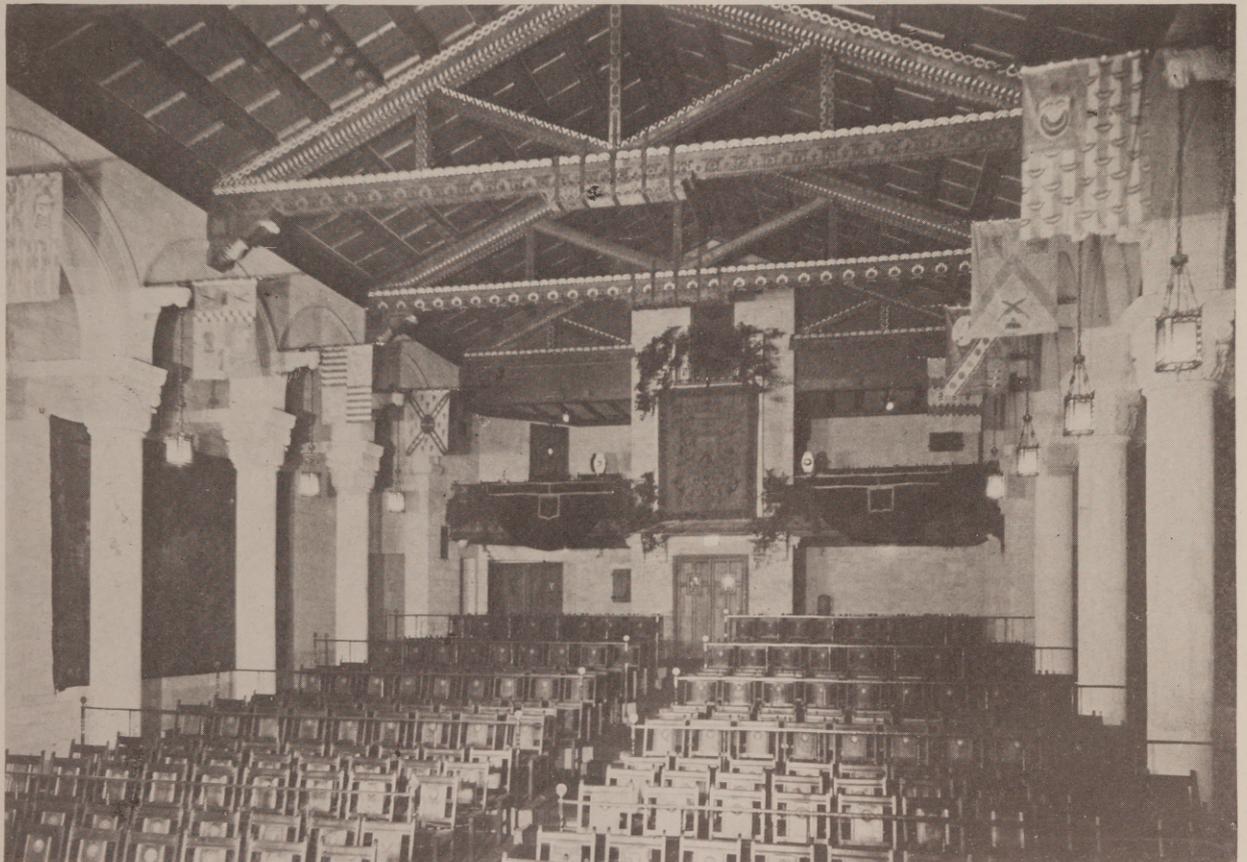
MAIN FLOOR PLAN



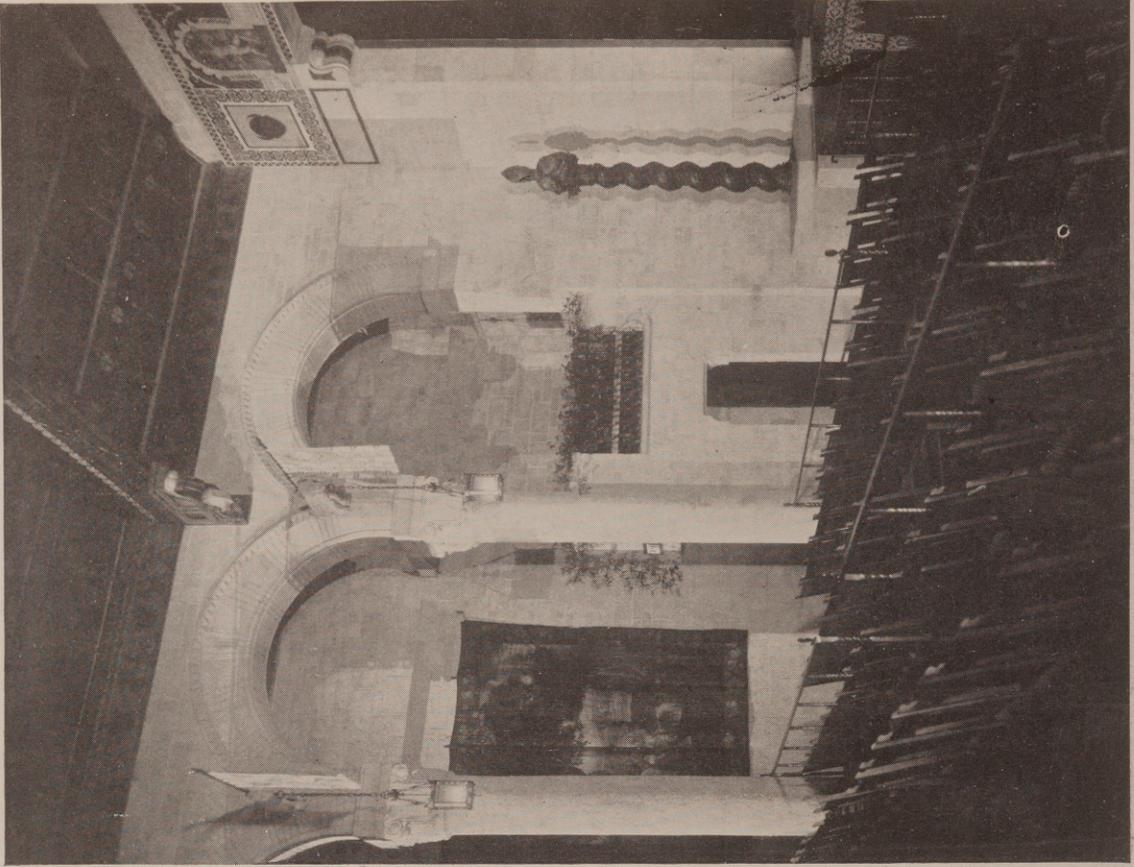
SECOND FLOOR AND BASEMENT PLANS  
 THE PLAYER'S PLAYHOUSE, DETROIT, MICH.  
 SMITH, HENCHMAN & GRYLLS, ARCHITECTS



AUDITORIUM TOWARDS STAGE

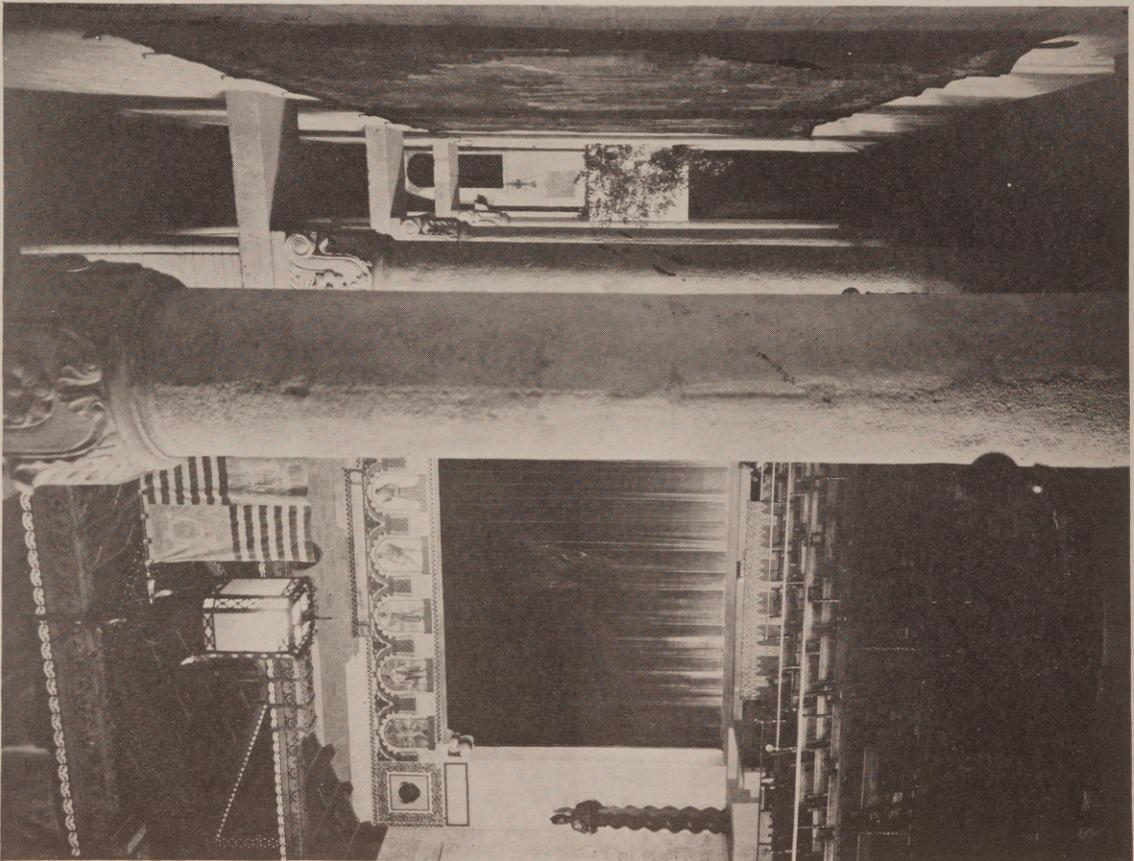


THE AUDITORIUM TOWARDS BALCONY  
THE PLAYER'S PLAYHOUSE, DETROIT, MICH.  
SMITH, HENCHMAN & GRYLLS, ARCHITECTS



DETAIL

THE PLAYER'S PLAYHOUSE, DETROIT, MICH.  
SMITH, HENCHMAN & GRYLLS, ARCHITECTS



DETAIL



CLUB ROOM



LOBBY

THE PLAYER'S PLAYHOUSE, DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

Wrought iron hardware and lighting fixtures, antique furniture, wall hangings and huge terra cotta urns give the place an air of antiquity, seldom found in a new building.

Over these rooms is the club room, an irregular room with a high ceiling of beams and purlins, stenciled in color and painted roof boards. At one end is a great fireplace; at the other an arched vault lends interest. Along one side are the three big windows seen from the street, opening out on a balcony. A wide, heavy door opens into the circular stair tower with its domed ceiling painted a brilliant hue, with gold and silver showing the signs of the heavens. The furnishings, like the lounge, are in harmony with the style of the room.

All the above rooms are in the two-story front part of the building—back of them is the assembly room or auditorium. This has been treated like a great hall, such as are found in the towns of Northern Italy. The side walls are of masonry blocks laid up in coursed random ashlar with a row of columns and arches down each side supporting timber roof trusses. At the far end is the Proscenium opening. In this room, every finished surface is truly a building or structural surface. The wall surface is the actual bearing wall. The columns are concrete, lack of funds prohibiting stone. The roof trusses are heavy timbers, not the

usual thin board enclosing a truss of steel. The roof purlins and battons all show and furnish with the trusses the base of a beautiful polychrome ceiling. The colors, most of them primary in their strength and brilliance, have been stencilled directly on the wood, making the ceiling one of the best of its type in this part of the country. The colors of the ceiling have been carried through the Proscenium girder, where in seven panels are shown the Seven Ages of Man, from Shakespeare's "As You Like It," wherein he says, "All the world's a stage and all the men and women merely players."

The floor of the assembly room, which seats only three hundred and ninety-six (396), is terraced to allow the use of tables, the terraces being divided by wrought iron railings. At the rear are two small balconies or loges for the use of players who may be in the preceding or following one-act play and desire to see the other shows without disturbing the assembly room. Access to these is by means of the stair to the club room. The room is lighted by lanterns hanging from gargoyles between the arches. These are of wrought iron and shed a soft amber glow over the room. Above the gargoyles are flag poles carrying old silk flags decorated with devices symbolical of those arts and crafts which make up the theatre of today.

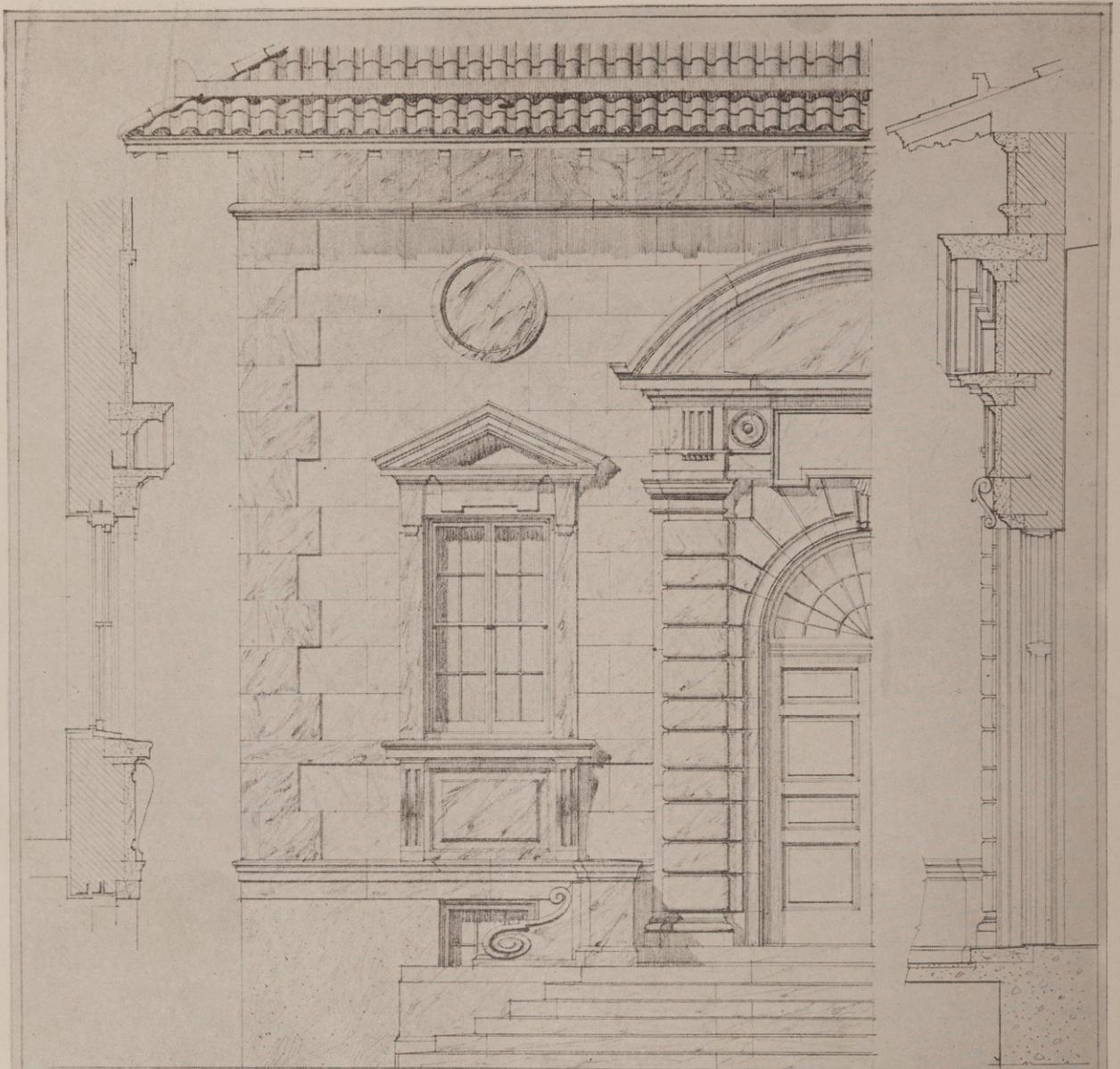


DETAIL IN CLUB ROOM, THE PLAYER'S PLAYHOUSE, DETROIT, MICH.



DINING HALL, EMORY UNIVERSITY, ATLANTA, GA.

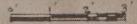
IVEY & CROOK, ARCHITECTS



DINING HALL - EMORY UNIVERSITY  
 ATLANTA - GA.  
 IVEY & CROOK - ARCHITECTS

PLATE  
 NO. IV

Scale



*J. MOSCOWITZ. DELINEATOR*

SOUTHERN ARCHITECT  
 and  
 BUILDING NEWS

AUGUST, 1927

The Southern Architect  
 and Building News,  
 August, 1927.



DINING HALL, EMORY UNIVERSITY, ATLANTA, GA.  
IVEY & CROOK, ARCHITECTS

DINING HALL, EMORY UNIVERSITY,  
ATLANTA, GA.

IVEY & CROOK, *Architects.*

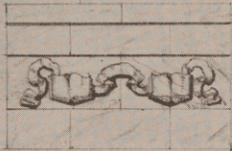
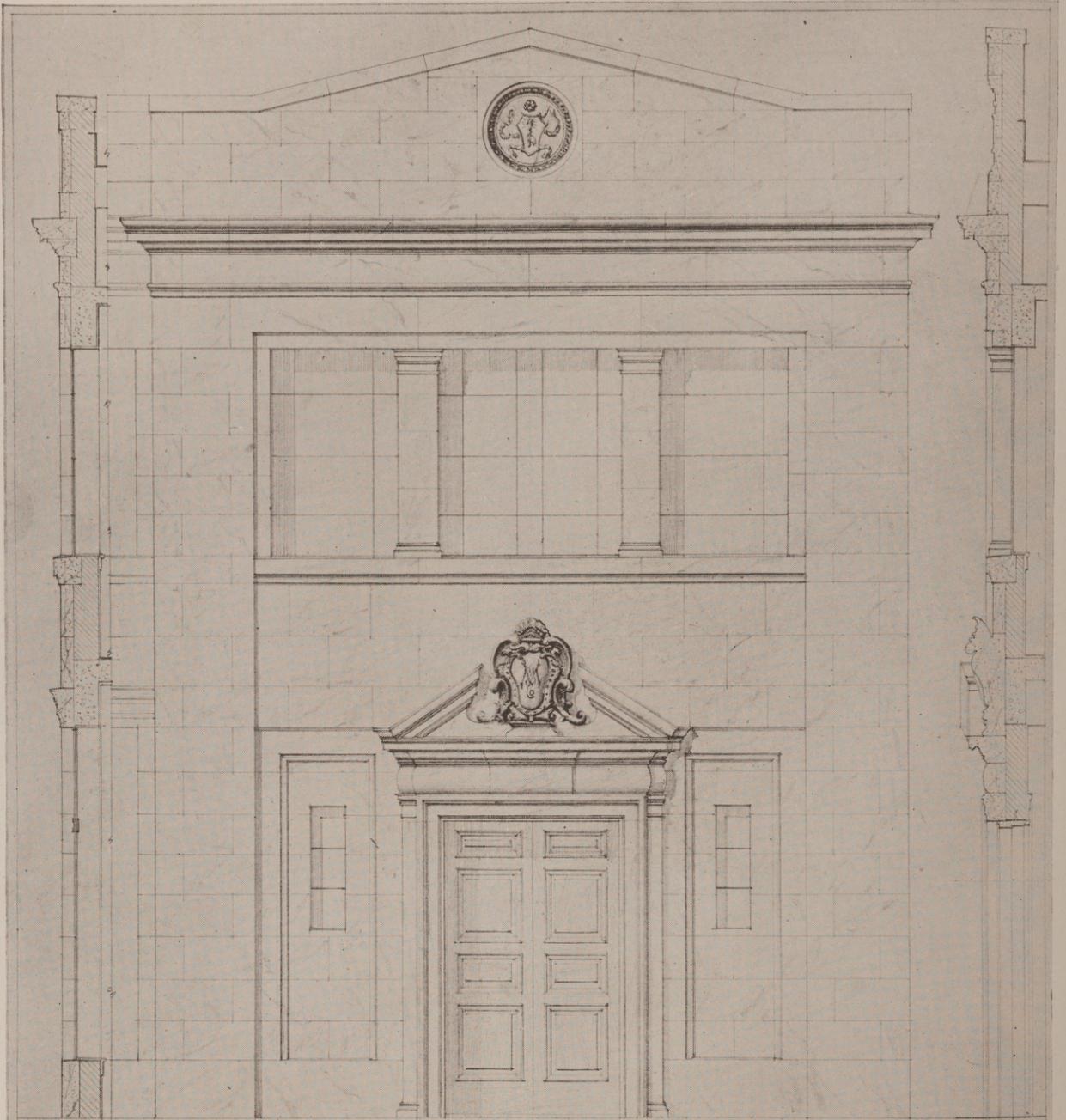
**T**HIS building recently completed at Emory University is the first to be erected under a Ten Million Dollar Extension Program. The design is after the Italian Renaissance and follows closely the general architectural style of the University. The main floor of the present building is used as an auditorium and the basement for a dining hall. The original plan calls for a duplicate wing to be connected with the present one forming an H plan. The future building will house a college Cafeteria and the service department will be located in the connecting unit. The basement of the first wing will then be converted into offices for student activity clubs and the main floor as a dining hall as originally planned. The cost of the structure at present is approximately one hundred and ten thousand dollars.

The building is constructed of Georgia Marble in tones of white, grey and pink. The field is white, the rusticated order and door pediment is of grey. The balusters, window pediment and corner quoins are likewise in grey. The frieze, disc over window and lower window panel is of pink. The architects have combined the three distinct tones harmoniously and the building is one of the most striking on the university campus.



MACMILLAN BUILDING, ATLANTA, GA.

R. KENNON PERRY, ARCHITECT

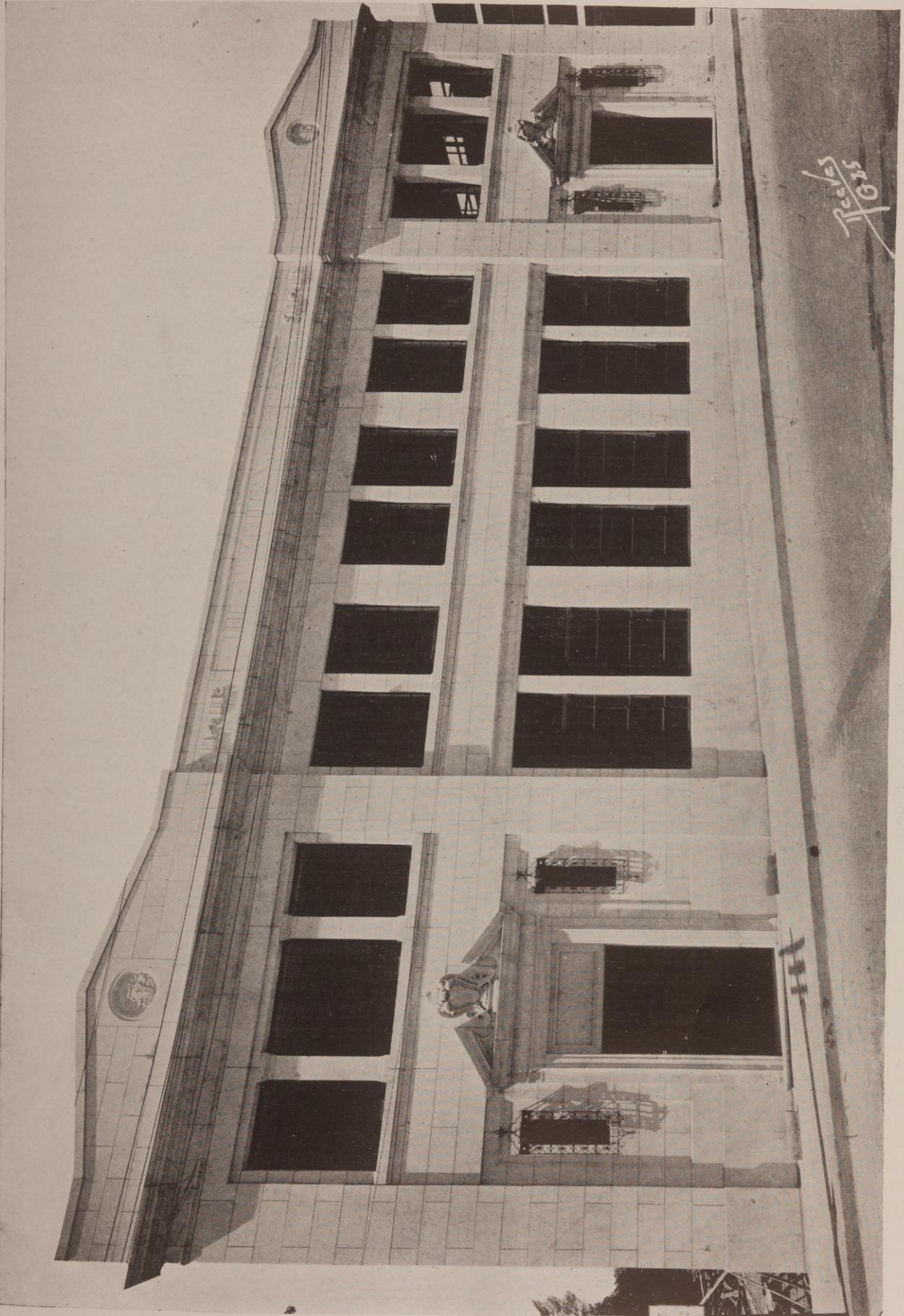


I. MOSCOWITZ DEL.

THE MACMILLAN BUILDING  
 ATLANTA GA.  
 R. KENNON PERRY- ARCHITECT

PLATE  
 NO. VII  
 scale

SOUTHERN ARCHITECT  
 and  
 BUILDING NEWS  
 AUGUST, 1927



MACMILLAN BUILDING, ATLANTA, GA.  
R. KENNON PERRY, ARCHITECT

THE MACMILLAN BUILDING,  
ATLANTA, GA.

R. KENNON PERRY, *Architect.*

THESE are today in cities, suburbs and rural communities far too many small buildings designed by architects without sufficient study to lend the quality which in itself is an argument for securing architectural service. So if, as is true in many instances architects are not called upon to design this type of structure as often as they should be, it is probable that the fault lies primarily with the architectural profession, and particularly with those members of the profession who have done these so-called "simple" jobs in a careless and uninteresting manner. In view of this fact it is a delightful treat when one does discover a small building whose architectural character is such as to invoke admiration.

The Macmillan Building recently completed in Atlanta after the design of R. Kennon Perry is an excellent example of what can be done in a small structure which in less capable hands would undoubtedly have been another of those uninteresting commercial warehouses that we find in every city block. This building constructed of white Georgia Marble is one of the outstanding commercial buildings to be erected in Atlanta in recent years. The building has a frontage of eighty three feet on Spring street and runs back to a depth of one hundred feet on Baltimore block. The first floor contains a reception room for guest of the company, business offices, and in the rear a large storage and shipping room. The second floor at present is being rented to outside concerns but will eventually be used by the company. The cost was approximately \$90,000.

# Southern Methodist University, Dallas

By ROSCOE DEWITT, A. I. A.

**A**LTHOUGH a scant fourteen years have passed since the laying of the first cornerstone, Southern Methodist University has won her place beside the leaders in the educational circles of the South. Established to meet the need of an institution which would foster, both within and without the curriculum, the principles of the Christian religion, it has succeeded in its purpose without becoming narrowly sectarian. Protestants of all creeds, Jews and Roman Catholics have been made welcome, and it is to this liberality as well as to the high standing of its scholarship that its remarkable success can be attributed. The Methodist Church is the actual owner and a majority of its Executive Committee are Methodists, but the policies of the school have been dictated entirely by the requirements of high scholastic standing, with the result that the entire Southwest holds it in the greatest esteem. Dallas, its home, quite claims it for her own.

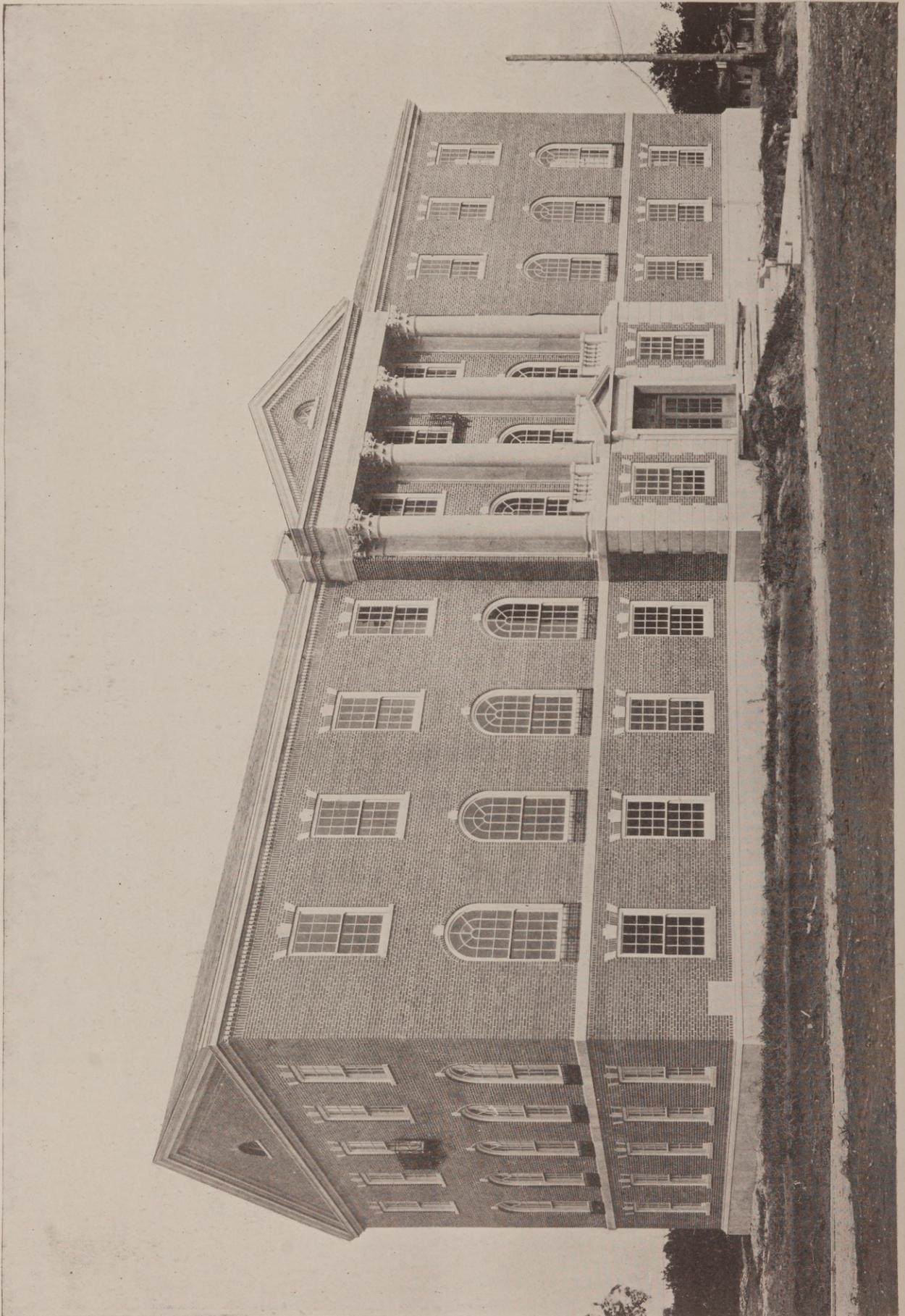
Dallas itself has made tremendous progress in the last fourteen years. When the President, Dr. Hyer, dug his heel in the sod to mark the corner of the first building, Dallas was miles away. It now almost completely encompasses the University property. From not more than ordinary be-

ginings a progressive and forward looking citizenship has developed a hustling and soundly prosperous city, and the same spirit which achieved the city has also achieved the University. In fact, the moving spirits of the city have also been those of the University, and the two have gone hand in hand, always growing and having their growth on the sound footing of real worth.

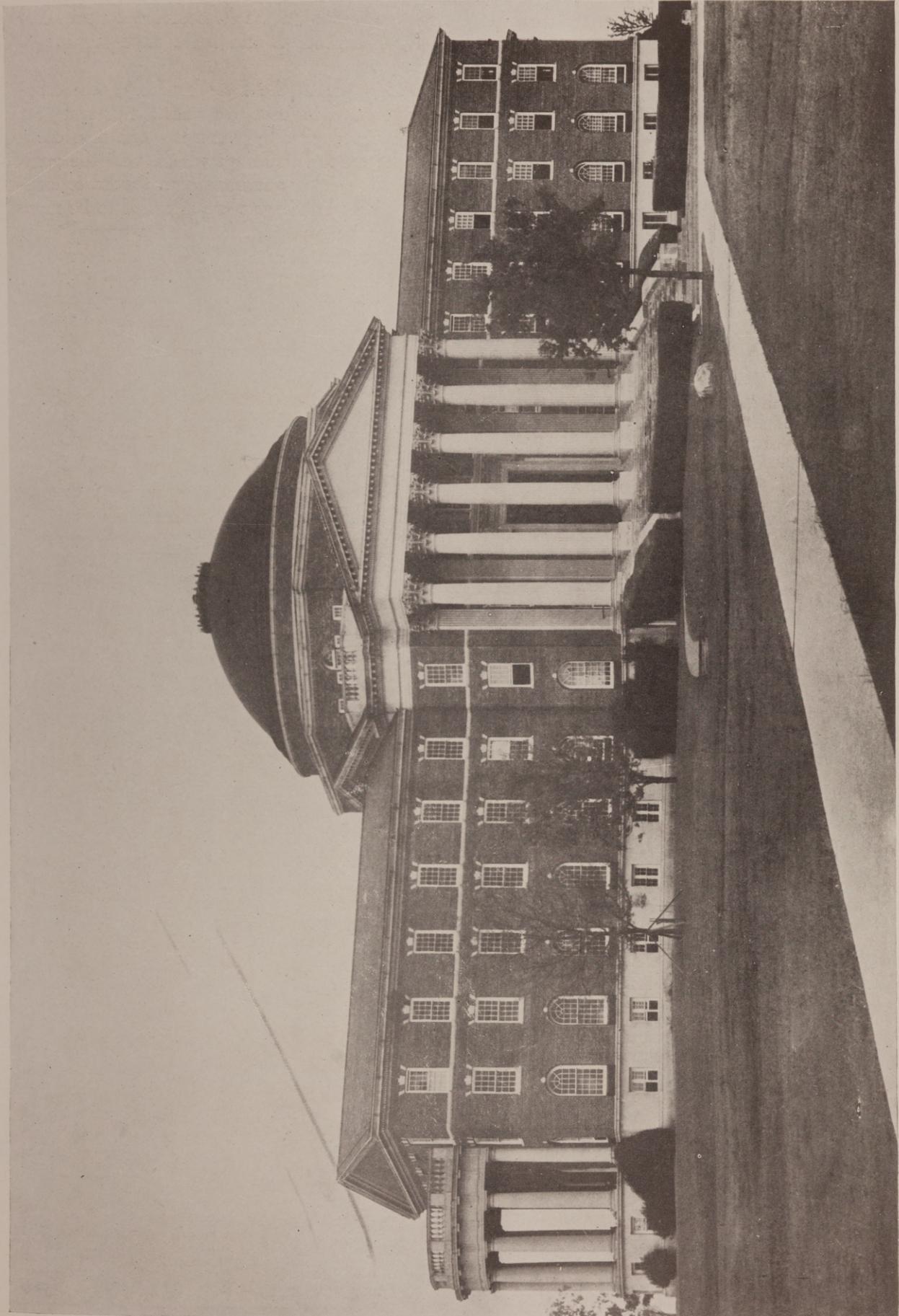
It is eminently fitting, therefore, that the first and main building should be named Dallas Hall. Although inspired by the work of Thomas Jefferson at the University of Virginia, it possesses an originality and dignity of its own, and while in scale with the hill upon which it stands, it has about it that indefinable quality we call charm. Not a copy of its colonial predecessor, it is yet sufficiently like it to form, in an interesting way, a link between the collegiate architecture of the Old South and the New. Great credit is due to the architects and to Dr. Hyer for their high ideals of design as exemplified in this building. They set a difficult standard for others to follow, but if it is followed, the artistic success of the University is assured. Too often an institution, launched with meager capital, lacks the courage to aim high and



KIRBY HALL, SOUTHERN METHODIST UNIVERSITY, DALLAS.



HYER HALL, SOUTHERN METHODIST UNIVERSITY, DALLAS, TEXAS.  
ROSCOE DEWITT, ARCHITECT



DALLAS HALL, SOUTHERN METHODIST UNIVERSITY, DALLAS, TEXAS

ROSCOE DEWITT, ARCHITECT

hold its aim, succumbing to the fatal temptation to build cheaply instead of well. Mediocrity inevitably results. That he did not waver, but set a high goal for himself and pressed on resolutely toward it, is in itself sufficient to make the name of the first president immortal in the annals of the school.

Dallas Hall houses now the administrative offices, the library, and a considerable portion of the classroom work, whereas at one time all classes were held and all business transacted within, even unto Joe's hamburger and coffee shop. Temporary buildings for chemistry, journalism and engineering have been erected in the rear in addition to the permanent buildings described in this article, thus releasing much space in Dallas Hall for the rapidly growing library and the various undergraduate courses. The library, which formerly occupied one end on one floor, now occupies two and threatens literally to burst into the third.

The central feature of the building is decorated with a fine Georgian portico and surmounted by a segmental dome covering the Rotunda, and below wings extend on either hand and terminate in semi-circular colonnaded porches in the Doric order. The rotunda, occupying the entire central portion of the building for the full three stories is, after the campus, the "Rialto" of the school. Admirably proportioned and detailed it

must, if there be any power in beauty, wield some subtle influence on the lives of those who labor or loiter beneath it and leave some imprint on their souls.

Atkins Hall, the first dormitory, was originally planned for men, but until the present year has been occupied by women. The men occupied three small buildings which, with the gymnasium, formed a quadrangle on the lower campus. These buildings were intended to be more or less temporary, and, fortunately, proved to be more so, having been destroyed by fire last spring. Consequently, new dormitories have been erected for the women, and the men have at last come into their own. The exterior of this building shows a very interesting and quite successful treatment of an exceedingly long facade. The mass is well-shaped, the fenestration carefully studied, and the detail, as in Dallas Hall, developed to something like exquisite perfection. The pilasters, cornice and balusters are made of wood, a practice very common in the Georgian work of eighteenth century America, lending to the building, by the smallness of the resulting scale, a delightful air of domesticity.

These two buildings, together with the smaller buildings referred to, comprised the first building program and no further work was undertaken until 1923. The history of the University during the intervening years was that of



McFARLIN AUDITORIUM, SOUTHERN METHODIST UNIVERSITY, DALLAS

any young organization seeking to establish itself. Crises came and were met; seemingly insurmountable obstacles were overcome; and growth continued. Dr. Hyer resigned and was at once made President Emeritus in just recognition of his notable service to the school. His successor, Dr. H. A. Boaz, served but a short time, resigning after his election to the Episcopacy, but even in his brief tenure of office, he performed an invaluable service in cementing the ties between the school and its patrons and supporters. Following Dr. Boaz, Dr. Charles C. Selecman assumed control and under his leadership S. M. U. has undertaken its second building program. Ambitious, courageous and far-seeing, and supported by an Executive Committee as ambitious and courageous as himself, he has accomplished in four years that which would have been a splendid record for ten.

The first of the new buildings was Kirby Hall, a gift from Mr. and Mrs. R. Harper Kirby of Austin, who stipulated that it should be devoted to the use of the School of Theology. Planned to meet the especial needs of this school, it provides for its requirements to the utmost detail, including a chapel, library and small printing plant. The exterior, while very simple, has considerable dignity and undertakes in a modest way to continue the character of the existing buildings. The belt course and cornice are in line with similar courses on Dallas Hall, and this, with the similarity of detail, accomplishes a comfortable feeling of unity in spite of the vast difference in size.

The next building begun was the McFarlin Auditorium, a gift from Mr. and Mrs. Robert M. McFarlin of San Antonio. A tremendous building, with a seating capacity of three thousand people, it meets one of the greatest needs of the University and the University community. In addition to the auditorium, there are numberless soundproof rooms, devoted to the School of Music, one of which has been equipped with a practice organ. The interior has been successfully worked out in a material similar to Roman travertine, with an effect quite reminiscent of the recent Eastman Theater. The stage and stage equipment were carefully planned and built so that one can hardly conceive of any type of production which could not be given in an admirable manner. The acoustics, too, received "prayerful" consideration and may be pronounced well-nigh perfect. The exterior presents an imposing mass of red brick trimmed with Indiana stone.

Before McFarlin Auditorium was completed (1925) work was begun on the Hyer Hall of Physics, so named in honor of the first President and the present head of the Physics Department. Funds for this building were slow in accumula-

tion, so that it has been but lately completed. The interior arrangement provides ample class and lecture space for the classes in physics, offices for the Faculty, and highly developed laboratories for the various branches of the science. On the exterior this building, like Kirby Hall, repeats the horizontal belt courses and details of Dallas Hall, but has a very considerable character of its own.

A companion building on the opposite side of the axis was begun about the same time, but so far has risen but one story high. It now houses the Co-operative Store and Postoffice, but ultimately will contain the entire Administrative staff of the University. The exterior, of which a sketch is shown, will be very similar to Kirby Hall and Hyer Hall in its general character.

The Owenby Stadium, completed during the recent football season, was planned after a careful survey of practically all existing stadia, and a season's use has brought to light few, if any, errors in plan. At one end are the Varsity shower and locker rooms, a training room completely equipped for hydro- and electro-therapy, equipment rooms and the public and private offices of the Department. At the other end are shower and locker rooms for the visiting team. Both locker rooms can be reached from the field through a passage under the stands. The concourse along the rear is paved with cinders, for track work during inclement weather. Above the concourse there is a floor the full length of the stands and forty-four feet wide, which is available for freshman locker rooms, handball courts and classes in physical education.

In designing the exterior, the architects held as closely to the spirit of Dallas Hall as the size and character of the building would permit, and the result has been reasonably successful. The stone panels in the end towers, containing inscriptions in honor of friends of the University and past Mustangs, serve at once to relieve and set off the otherwise monotonous row of arches concealing the gaunt frame of the stands. The property around the structure is being developed and beautified by Mr. Owenby, and when this work is completed, the stadium should add to rather than detract from the group picture.

The latest additions are Virginia and Snider Halls, two dormitories for women, which have just been occupied. The first named was built from funds subscribed by supporters of the school; the second was a gift of Mr. C. W. Snider of Wichita Falls. Both are thoroughly modern in their appointments and plan, and offer to the women students thoroughly delightful and homelike surroundings. Snider Hall is unique in plan, being composed of four bed suites, each with two bedrooms and a bath, study, and dressing room. The donor took a deep personal inter-

est in the planning and furnishng of this building, and the University as well as the occupants have gained immeasurably thereby. In external arrangement the buildings are very similar, and both partake strongly of the Georgian flavor, and although of considerable size, still retain that domestic quality so essential in a dormitory.

Simply as an index of progress mention should be made of the building at the present time of a new basketball court, seating thirty-five hundred, and a new and permanent power plant. During the past two years nearly every building has been connected to the power plant by a concrete tunnel providing for the transmission of steam, hot water, electricity and telephone lines.

One of the most important steps taken in the development of the University was the employment three years ago of Mr. Bremer W. Pond, a landscape architect of Boston, Massachusetts, who has had considerable experience in college work. Mr. Pond has ably directed the placing of the new buildings, walks and drives and the

work so far completed argues most favorably for the success of his entire plan. Before his arrival there really was no campus, Bishop Boulevard dividing the property in two to the very steps of Dallas Hall. Now the Boulevard divides and goes to the east and west some eight hundred feet south of this building, affording a magnificent stretch of lawn seven hundred feet wide between buildings which, bordered with a triple row of fine trees, promises to be the most beautiful campus in America.

The end of this program has not been reached. Other new buildings are in view to meet the ever increasing demand caused by the ever increasing student body. If the present growth continues for another decade, and if the endowment can keep pace with the growth, we will have in Southern Methodist University one of the foremost educational plants in the country. And there is no reason why this should not come to pass, for progress seems to go hand in hand with character.



ENTRANCE DETAIL, HOUSE AT BIRMINGHAM, ALABAMA.

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# BOOK DEPARTMENT

*The Water Color Renderings of Pierre Vignal ...  
Venice and Gardens of Rome.*

THE J. H. Jansen Company, publishers, of Cleveland, have done much for the art students, architects and draughtsmen of this country in bringing out a series of portfolios of water color rendering of this famous artist.

In the water color renderings of Pierre Vignal one does not have to look very closely to discover an unusual and masterly technique. The absence of opaque whites gives a charm to his work that is fascinating and enduring. Pierre Vignal was a master who knew how to choose his subjects and to paint them with artistic fascination and radiance of color.

Of the life of Pierre Vignal, one of his pupils, William Robert Powell, has written:

"Pierre Vignal's life was devoted to the fine arts, especially painting, which held him passionately. It is said of him that when a child, at Bordeaux, his native city, the sketches he made in his books showed the skill of a master. His life at the beginning of his career was not a bed of roses. He knew the sorrows, the tribulations of the first years of effort, but the joys came with hard work.

"Lalanne was his first master, who also became his friend. Not limiting himself to follow the lessons of this excellent teacher, Pierre Vignal soon became the assistant of his master and started to teach, following this through life with great success.

"The color of Harpignies fascinated him and as his pupil he succeeded to the great satisfaction of this master who taught him the point of view of technique and the science of water color. He soon arrived at the summit of an art common to both, but still preserving the aspiration peculiar to his temperament and retaining his individuality.

"Fond of travel, Pierre Vignal was always looking for new sensations far away. One of his strongest emotions of art dates from his first visit to Greece which he made when quite young. Italy, where he gained valuable knowledge, never ceased to attract him. Venice, Florence, Rome, Tivoli and Frascati with their incomparable gardens and especially the wonderful Villa d'Este held him for a long time.

"Spain also attracted him. He was fasci-

nated by Granada and its Moorish Gardens. Holland, where the exquisite harmonies are a delight to painters, was visited. He has pictured the clear atmosphere, the local color and sunlight of all corners of France and the South. Pierre Vignal was a master who knew how to choose his subjects and to paint them with artistic fascination and radiance of color."

His pupils held him in high esteem as a teacher and master. During one of his classes, as was his custom, in giving a criticism on some of the work done by one of his pupils during a vacation, he made a few suggestions with his brush on a sketch. One of the pupils remarked that if he would sign the picture it would be worth considerable money in a few years. Immediately another replied, "non, tout de suite" (*no, it would be valuable at once*).

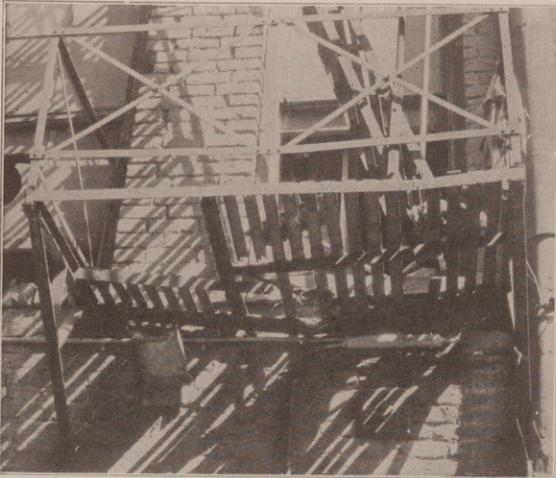
Some time ago the Jansen Company issued the first portfolio of fifteen renderings of Venice and now they have issued another on the Gardens of Rome. To be issued at a later date are Northern Italian cities, Naples and Palestine. These renderings are enclosed between heavy cardboard covers and tied in usual portfolio fashion. The price is \$5.00 for each set and may be had by writing direct to the publishers or through the Southern Architect and Building News.

**SCHOOL BUILDING PROBLEMS.** By Strayer & Engelhardt. 677 Pages. 148 Diagrams. Bound in Library Buckrum. Price \$5.00. Bureau of Teachers College, Columbia University, Publishers, New York City.

THE authors are known throughout the United States because of their work as educational advisers on school buildings and in connection with the many school survey programs which they have prepared for cities in all parts of the country. The study of this book will enable the architect and school superintendent to become thoroughly familiar with the problems which arise in communities in the planning of school building programs and in the development of school buildings. The volume should assist in a very significant manner in securing better school-houses throughout the country.

In the preparation of this book, a bibliography of 4,000 titles was assembled, and from this extensive discussion of school building problems a

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Note the bars rusted entirely in two, and the main supporting side angle rusted thru and bent.

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**ARCHITECTURAL COMPOSITION.** By Nathaniel Courtlandt Curtis, A. I. A. 252 Pages. 10½ x 7 ins. Price \$6.00. 270 sketches. J. H. Jansen, Publisher, Cleveland, Ohio.

**I**N the development of these inquiries into the subject of Architectural Composition the greatest amount of space has been given to the study of the *plan*. This method has been employed because it is believed to be in accord with the opinion of the foremost teachers of Architecture who place the study of the plan at the head of instruction both in theory and practice. In respect to this point of view the reader will note that the author's study of the subject has led him to a position considerably different from that which has been generally followed by other English and American writers who, while they have not neglected the plan, have at least relegated it to a comparatively subordinate position.

He has therefore purposely avoided a lengthy discussion of those Elements of Composition which have been so well set forth in other books and has sought to direct the reader's attention principally toward the study and analysis of plan-compositions, a direction which, to Architecture at least, is universally conceded to be of prime importance. The plan of a building establishes immediately two of the three dimensions in space and implies the third. It therefore lends itself to thinking in three dimensions. As one distinguished critic of Architecture has well said, "methods of study in plan have been adhered to at all times since the beginning of architecture. . . if the floor plan is well studied, beautiful in proportion, with a proper distribution of piers, thickness of walls, logically disposed and with good circulations, there will be no structural difficulties."

The author does not presume to assert that he has brought to light any new ideas relating to the theory of Architecture; he has not sought to produce an impression of originality but, on the contrary, gratefully acknowledges his indebtedness to the great authorities whose works have been freely consulted.

This work will be found by architectural students to be of unusual interest and instructive in their study of plan development. It is also a book worthy of a place on the architect's library shelves. The subject has been interestingly written and the more than 270 sketches by the author amplify the text and bring the reader to a clear understanding of the most important points under discussion.

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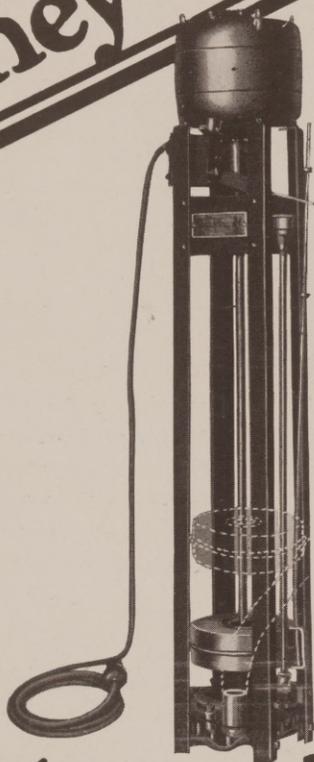
#### THE SMALL HOUSE OF TODAY.

By Gordon Allen, Containing 179 Pages, 20 Plates in Color, 64 Photographic Illustrations in Half-tone and 153 Line Illustrations of Exteriors and Interiors, Plans, Details, Construction Diagrams, Etc. Price \$3.75. Charles Scribners' Sons, New York.

At the present day, when the demand for small and convenient houses in country and suburban districts is greater than ever before, both an opportunity and a responsibility lie with the architect and his client in the production of houses at a moderate price which, besides being soundly constructed and modernly equipped, will be of sufficiently good design to harmonize with their sittings, as did the smaller architecture of other centuries. With this end in view, Mr. Gordon Allen has set out to provide for the Architect, Builder, and prospective purchaser a series of chapters on important aspects of the design and equipment of such houses at a moderate figure, to show, in fact, how the standard may be improved without running into additional expense.

As an architect of much experience in this field, and winner of the recent Daily Mail prize for the best £1,500 house, Mr. Allen is particularly well equipped for this task. After a preliminary introductory chapter, he sets out to examine the question from all angles in a series of concise sections on such important factors as "Sites and Subsoils," "Planning," "Exteriors," "Materials and Methods," "Interiors," "Hygiene," "Gardens," etc., and explains his text with a series of no less than 219 illustrations of actual houses both of his own work and that of other distinguished architects such as Messrs. Louis de Soissons, Baillie Scott, Basil Oliver, Philip Hepworth, C. H. B. Quennell, Leslie Mansfield, C. Williams-Ellis, etc., from photographs, original

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# ARCHITECTURAL MEMORANDA

## AMERICAN CONSTRUCTION REPORT.

THE national construction survey just completed by the American Construction Council shows that while for the country as a whole construction activities for the first six months of 1927 may be slightly less than for the first six months of 1926, a very high volume is still being maintained. The present prospects are encouraging for a well-sustained season in building operations, with a large volume of engineering construction underway and projected.

A distinct attitude of caution prevails, a situation which in general is favorable to legitimate building construction with better construction more and more in demand. Conditions, however, are somewhat spotted as to volume and dominant types for various districts, each locality following more and more the dictates of supply and demand based on real needs as contrasted with the supercharged speculative building of the past several years. The hey-day of haphazard housing for both large apartments and private dwelling colonies is drawing to a close, although where there is a real need the demand is being readily cared for. The same conditions of supply and demand to meet particular needs exist for other types of building. Public buildings and public utilities tend to dominate next to housing. The smaller communities are showing special strength, both in outlying districts as well as in suburban activities.

Credit conditions on purely speculative operations have tightened considerably both as to basic financing and in extension of credit by material manufacturers and dealers, but plenty of money is available for meritorious work.

During the past winter the American Construction Council, with the cooperation of various real estate mortgage bond houses and branches of the construction industry prevented a near-crisis not only in the building industry but for business generally through what would otherwise have been, to say the least, a "bad case of nerves" on the part of the investing public toward all real estate mortgage bonds.

Materials and labor are on the whole reasonably stable though fluctuating somewhat in some localities.

The large volume of highway construction makes it increasingly important to build properly built highways so that this enormous investment of money will not suffer undue depreciation in value.

Compared with the conditions of the past several years, the building industry offers more nearly a buyer's market than has existed for a long time. This is a necessary and desirable tendency in the direction of ultimate stability of activity and character of operations which the American Construction Council has been so strenuously advocating ever since the building boom in 1922. The responsible people in all elements of the industry welcome the indications of a return to normal consideration of real building values and if this result can be accomplished without "cut-throat competition" there is no cause for undue alarm. Discrimination and not inactivity is therefore the watch-word for the building buying public.

The construction industry, however, is facing a period of readjustment as indicated above, which requires more than ever the need for general coordination and impartial counsel directed toward the welfare of the industry and the public interest. The importance of the work of the American Construction Council and its related agencies is becoming more and more apparent as the construction industry enters this period of readjustment.

## OUTLINE OF PRACTICE FOR GENERAL CONTRACTORS.

IN all their dealings members shall be guided by the highest principles of honor.

The dignity of the construction industry shall be upheld to the public at all times.

Members are urged to keep constantly in mind that the results of their labor are permanent assets, having a definite economic and taxable value, in contradistinction to consumable or materialistic products, and that laxity in executing contracts entrusted to them, may in after years reflect discredit on the profession.

Members should interest themselves in matters pertaining to the public welfare, and should participate in those movements for public betterment in which their special knowledge and training qualify them to act.

It is urged that a spirit of personal helpfulness and fraternity be maintained among the members and toward the profession generally.

Members shall maintain a spirit of utmost fairness in discussing a competitor or his work.

The honor of every member shall be defended when wrongfully accused. Conversely members

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shall expose without fear or favor before the proper tribunals corrupt or dishonest conduct in the profession.

No member shall alter a prepared bid after being informed of the bid of a competitor, or in any way use this information to the detriment of his competitor.

Negotiations with architects or owners having as their aim the acceptance of a contract by a member at a price lower than was bid in a formal proposal by the member, are to be condemned when such lowering of price not warranted by changes in the plans and specifications commensurate with the reduction sought. Under no circumstances shall a member accept a contract at the price submitted by the lowest but disqualified bidder.

Members shall guard the Association against admission to its membership of candidates unfit or unqualified because of deficiencies in either moral character or professional ability. They shall, however, inform eligible non-members of the operation of the Association and urge them to become members.

The regular meetings of the Association are an open forum and members are encouraged to engage in discussion of subjects pertinent to the best interests of the building industry. Architects, sub-contractors and material dealers are invited to use these meetings for addressing the membership or for discussing matter of general interest pertaining to building.

All disciplinary action for malpractice on the part of members shall be at the discretion of the Board of Directors.

For the especial study of various matters and conditions, the Welfare Committee has been created. Members and other interested parties are urged to report for investigation by the Committee such matters as

Any alleged unfairness of dealings, each with the other, between Owners, Architects, Engineers, Contractors, Sub-Contractors, Material Dealers, Manufacturers or Labor.

Legislation affecting the building industry.

The work of civic bodies or construction organization on affairs in which the Association is interested.

**EVERETT H. MERRILL** and **John C. Rahn** announce the consolidation of their interests under the firm name of **Merrill & Rahn**, architects, engineers and contractors and the removal of offices from 4475 Santa Monica Blvd., to suite 617, Financial Center Bldg., 704 So. Spring St., Los Angeles, Calif.

**ATWOOD CROMBIE HALL**, architect, announces the removal of his office from 458 Bridge St. to 1239 Main St., Springfield, Mass.

**EDWARD A. CURTISS**, architect, announces the opening of an office at 312 Ohio Building, Akron, Ohio, and requests manufacturers' literature pertaining to building construction and engineering.

**THE** office of **Casey and Fant**, architects, of 111 N. Main Street, Anderson, S. C., has been damaged by fire and water. Manufacturers' literature and samples, etc., are requested.

**F. M. CLARKE**, A.I.A., announces the opening of an office for the practice of architecture at 305 Masonic Temple, Mobile, Ala.

**F. H. DEWEY & CO.**, architects and engineers, of 175 Fifth Ave., announce the removal of their offices to The Architects' Building, 101 Park Ave., New York City.

**LEIGH FRENCH, JR.**, architect, announces the removal of his office from 17 East 49th Street to 40 East 49th Street, New York City.

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