

THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOL. L.

NUMBER 10

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E. R. DENMARK, Editor.

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For Jan. and Feb. issue copy and all cuts must reach us by	Dec. 20th
For March	Jan. 20th
For April	Feb. 20th
For May	Mar. 20th
For June	April 20th
For July	May 20th
For August	June 20th
For Sept.	July 20th
For Oct.	Aug. 20th
For Nov.	Sept. 20th
For Dec.	Oct. 20th



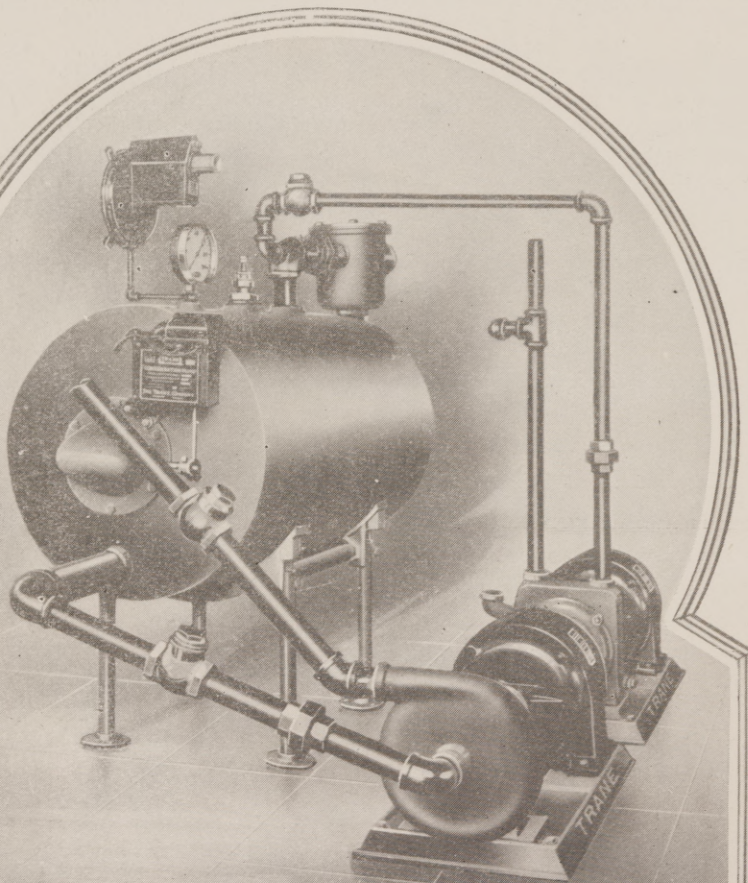
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ertson & Co., 134 Craig St.,
West, Montreal.

EDITORIAL COMMENT

DEATH OF ALBERT JAMES MacDONALD.

The death of Albert James MacDonald, Editor of the Architectural Forum, August 17, 1924, brought to a close the life of one who was a sympathetic lover of architecture, a modest but energetic worker, a genial and always true friend to all whom he came in contact with.

He was critical in the choice of his material, eager in search for something that would be of real educational value to the architect. Alive to all new work that was being produced, he was always

ready, as it would seem, to wait, even at the risk of not scoring a "beat," until the kindly hand of time had mellowed both the building and its surroundings. His loss to the architectural profession will be keenly felt.

We wish to extend our deep regret to the Rogers & Manson Company upon the loss of Mr. MacDonald. We extend our best wishes for many years of success to Parker Morse Hooper, now editor of the Architectural Forum.

THE 17TH PARIS PRIZE.

THE Committee on Paris Prize of the Society of Beaux Arts Architects announces the result of the final competition for the 17th Paris Prize, the donor of which is The Paris Prize Committee, Inc. The Jury of Awards included William A. Delano, Raymond M. Hood, Benjamin W. Morris, E. S. Hewitt, E. F. Sanford, Jr., W. M. Kendall, Guy Lowell, H. V. B. Magonigle, D. Everett Waid, Arthur Loomis Harmon, R. H. Pearce, and H. O. Milliken, Chairman.

The awards were:

Placed first, with 1st medal:

Harry K. Bieg,
Edmund S. Campbell, Patron,
*Armour Institute of Technology, and
Chicago Atelier.*

Placed second, with 2nd medal:

Samuel R. Moore,
*Columbia University and Atelier
Hirons, New York.*

Placed third, with 2nd medal:

Percival Goodman,
Atelier Licht, New York.

Placed fourth, with 2nd medal:

Elmer L. Babitsky,
*Atelier Wynkoop-Seymour, New
York.*

Hors concours:

Andrew F. Euston,
Atelier Hirons, New York.

OUR COVER FOR THIS MONTH.

The cover for this month is a view of the house and Grounds of Andrew Calhoun, Esq., Atlanta, Georgia. This house was designed by Hentz, Reid & Adler, Architects of this city and one of the best known firms in the South.

The house is of the Italian Villa type and we would say is one of the best examples of this type to be found anywhere in America. To Mr. Neild Reid, of Hentz, Reid & Adler, belongs the credit for the beautiful way in which this design has been executed.

The grounds have not yet fully developed nor has the hand of time had an opportunity to mellow this building. In a few years, time will have greatly changed its walls, bringing out the full beauty of its color, and mother nature will give to the gardens that charm which will make Tryggvesson, the name of this estate, one of the most beautiful in America. While we would like to present this work to the profession at this time, we would much prefer to wait until the hand of time has played its part, and brought out the real architectural merit which this work deserves. The photograph used in making this plate was the work of Tracy Mathewson of Atlanta.



NORTHINGTON RESIDENCE, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.

THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOLUME L.

OCTOBER, 1924

NUMBER 10

DOMESTIC ARCHITECTURE OF THE SOUTH

— FOREWORD —

In reviewing the Domestic Architecture of the South for the past several years, it is indeed gratifying to observe the great advancement which has been made by the members of the architectural profession in good taste, as applied to domestic design. A marked evidence of a wider and ever growing appreciation by the laymen of the South that any house is the better for having the supervision of a qualified architect is encouraging.

This section of the country, like every other in America, has suffered a great shortage of homes since the World war. The demand for homes has in fact been so great that our building public has been forced out of pure necessity, to build and buy homes that are more or less a disgrace to our Cities, when we look at them from an artistic standpoint. Everywhere real estate developments have been put under way, homes have been built under the supervision of persons that cared not or knew nothing of the beauty of proportion or artistic details that go to make the house in good taste. These houses have been pushed to completion with all rapidity and put upon the market for the sole purpose of making money and to supply the demand of the public that had to take them whether they liked them or not. This condition has naturally flooded our cities with homes that are not desirable, homes that have no mark of architectural refinement, homes, however, that we must believe will not be here for many years.

In spite of such conditions, however, we find in every city, town and community, many houses that show beyond all doubt that the South is certainly at the beginning of an artistic recovery from an architectural standpoint. In order to more fully understand the development that is taking place and to prophesy what will take place in the future, we should go back to the early days of the South.

In the heyday of Southern aristocracy, culture and wealth, the domestic architecture of this section, though done mostly by gentlemen amateurs, was perhaps in better taste and showed a greater degree of refinement than any of the houses built since that period. The South, however, has undergone a great change from an artistic and economic standpoint in the past ten years or more, and is now at the beginning of a sincere and real artistic and economic recovery. In a recent issue of *The Architectural Record*, Mr. Fiske Kimball of the University of Virginia gave some very instructive words on the subject of artistic recovery in the South.

Slowly but surely, in the South, artistic recovery is following in the footsteps of economic recovery. In the old South, ante bellum, the arts of form, especially architectural, had flourished with the art of living. The gentlemen amateurs of Georgia and Mississippi followed the initiative of Jefferson in the design of their plantation houses. Mills, our earliest native son to train himself regularly in the profession of architecture, was from Carolina. Strickland found his ultimate appreciation in Tennessee. Nor was the artistic impulse of the South exhausted in classicism. It is not merely an accident that Richardson, first of Americans to turn to the *Ecole des Beaux-Arts*, was from New Orleans.

The Confederate War—as you should call it down there, if indeed you don't say “The War Between the States,” changed all that. The artistic center of gravity was dislocated northward. Richardson had to find a living in Boston. It was the northern heroes of the war, Lincoln and Sherman and Farragut, who were the subjects of the new sculpture of St. Gaudens.

The South lay in the economic abyss which only we of this generation begin to realize by the spectacle of Austria. Among the terrible consequences of exhaustion and defeat, as we now see, it is art and culture which suffer most. The old aristocracy of culture, the patriotic bondholders, impoverished by depreciation and repudiation, their estates perhaps devastated by battle or ravished by the invaders, can at best devote themselves, in the first generation after such a catastrophe, to the painful rebuilding of family fortunes. Their sons, if only in justice to their sisters, cannot take up a career so unprofitable as the arts, even if there were patronage; and the profiteers and the new-rich patronize at first, only art that is spurious. It takes two generations at the very least to build up the new economic foundation, to educate the new patrons and to provide the new artists.

No one who loves the South wisely can pretend that this long process is yet complete, but it is surely in the making.

The economic basis of the South is today broader and more secure perhaps than at any time in her history. The fact that this section is at the beginning, if not already in the early stages of a great and sound financial recovery, is brought out by the many stupendous structures that grace the skylines of the larger cities. Proof that conditions are fast becoming better and better is shown by the great number of fine homes that are being built even in the smallest towns and communities throughout this section.

That the artistic impulse is developing along with the gain of financial strength, there is no doubt, when we travel from the city of Baltimore to Dallas, Texas, and from Florida to Virginia and observe the homes that are being built, and have been built under the supervision of qualified architects. Our architects have foreseen the approaching period of economic recovery and have, wisely, acquainted themselves more thoroughly in the true art of design by going East for additional study and even to Europe for inspiration and a truer understanding of the best elements of traditional styles. Thanks to their good judgment and clear thinking they have come back to the South and with a sympathetic feeling of conditions, have given us homes that show an apparent freedom of treatment—at the same time exhibiting a capacity to make old things over in ways that are recognizable as respecting tradition, while at the same time realizing the need for more fluent and better organized planning.

In a wide collection of photographs of Domestic Architecture from one end of the Southern States to the other it would be next to impossible to classify the houses according to traditional styles, as the few that might be classified accordingly, we find are derived from sources not so remote either in time or place as to prove that any state or section, or as for that matter, any group of architects were using an all-pervading style. In reality we are convinced that our Southern Domestic Architecture is no different from that of any other section, but is in keeping with that theory of design which gives to our American Country House Architecture a flavor of its own, of our own time and distinct from any other.

We find houses of Italian tradition beside houses of Colonial proportions, English houses beside houses of French flavor from the state of Georgia to the state of Virginia and from Maryland to Texas. This we believe is proof enough that our architects of one state are equally familiar with the Italian as the Colonial and the English as the French, as architects of other states are familiar with these styles. However, realizing that it would not be wise to wholly divest oneself of reminiscences we find architects of one state, in his designs, using that traditional style of which he is most familiar, but with a freedom of treatment that goes to make a house in good taste according to our present day living conditions.

That the Domestic Architecture of the South is fast improving there is no doubt, that our laymen are beginning to appreciate more fully the value of artistic design and beauty of proportion is a certainty. That our architects are qualified to render designs that show respect for the traditions of real art and yet give to their designs an atmosphere of modernity must be acknowledged.



P O R T F O L I O

RECENT SOUTHERN HOUSES



Photo.
Tebbs & Knell,
New York City.

ENTRANCE DETAIL
A. HOPE RESIDENCE, KNOXVILLE, TENN.
J. STAUB, ARCHITECT.



*Photo.
Tebbs & Knell,
New York City.*

ENTRANCE DETAIL
FENHAGEN RESIDENCE, BALTIMORE, MD.
LAWRENCE H. FOWLER, ARCHITECT.

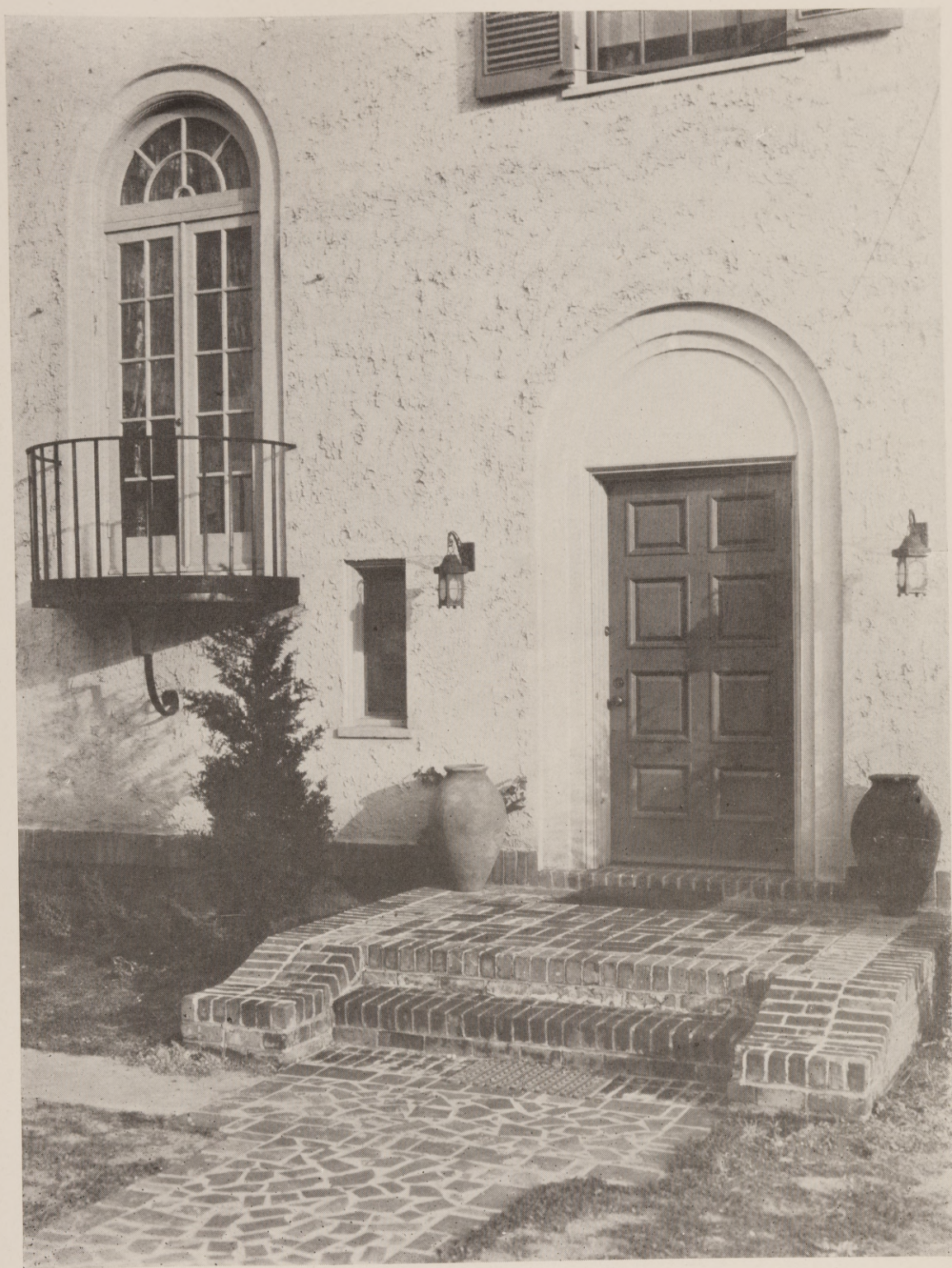
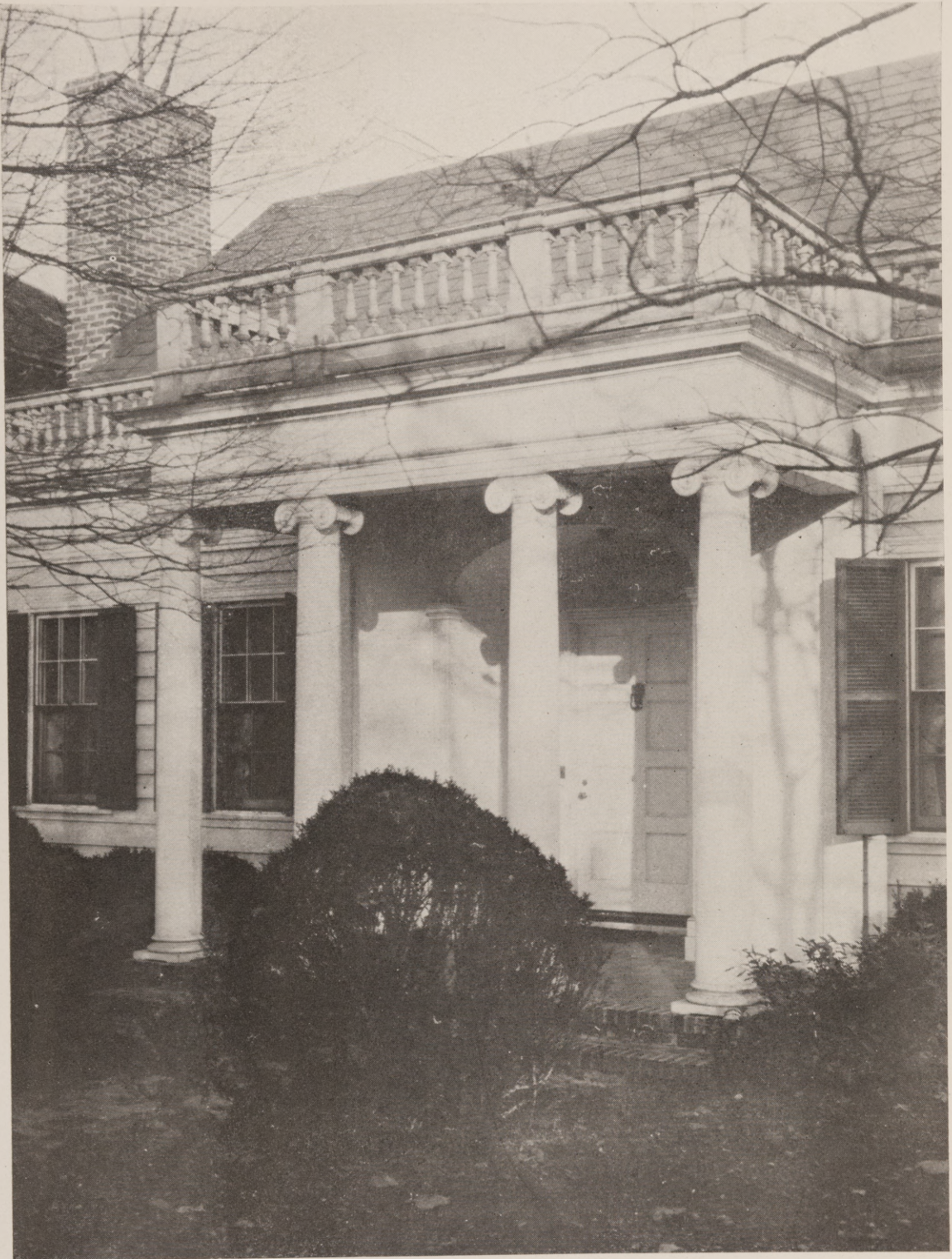


Photo.
Tebbs & Knell,
New York City.

ENTRANCE DETAIL
J. H. CHEEK RESIDENCE, RICHMOND, VA.
DUNCAN LEE, ARCHITECT.



*Photo.
Tebbs & Knell.
New York City.*

ENTRANCE DETAIL
HUNTER PERRY RESIDENCE, ATLANTA, GA.
HENTZ, REID & ADLER, ARCHITECTS.



*Photo.
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New York City.*

ENTRANCE DETAIL
ERSWELL RESIDENCE BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.

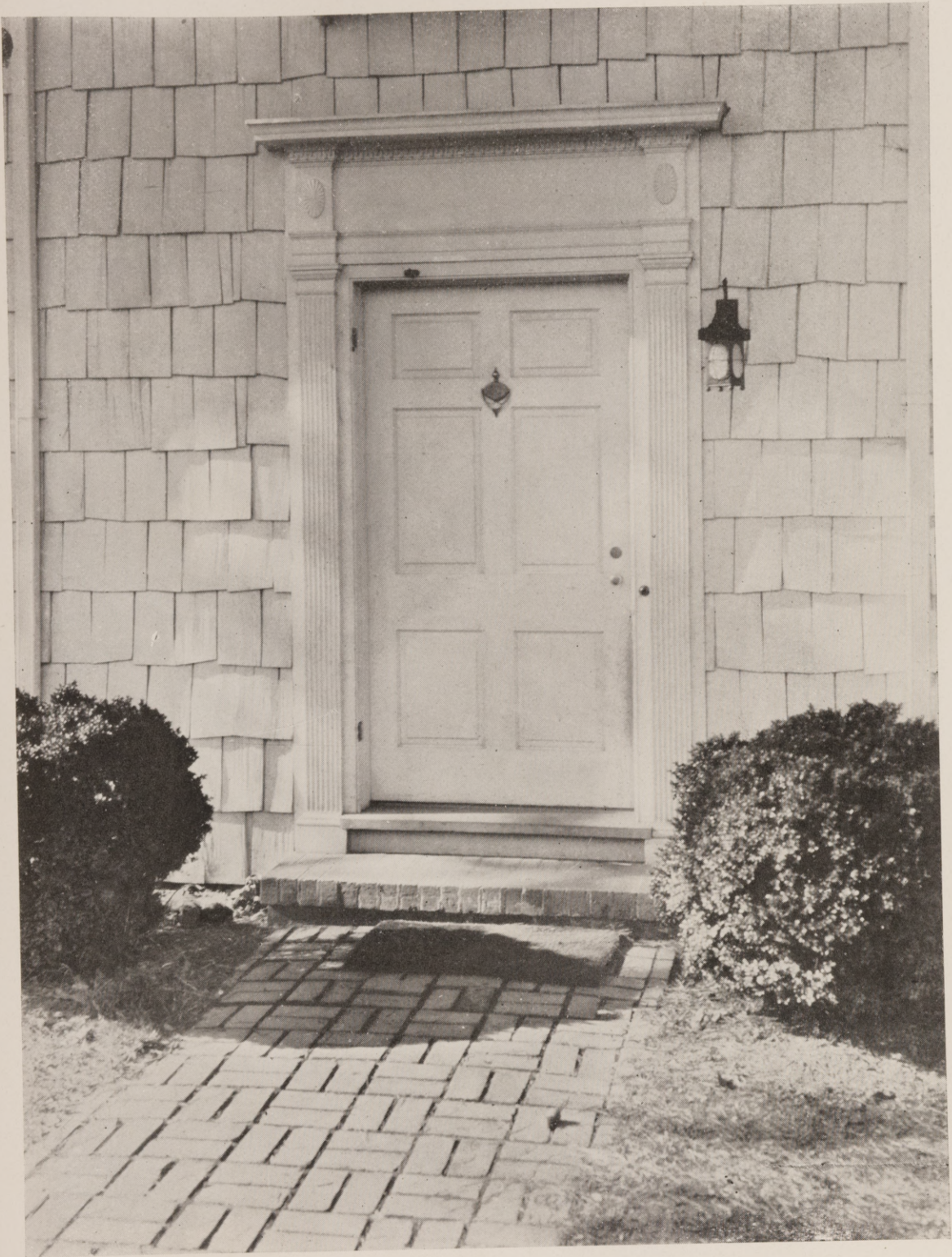


Photo.
Tebbs & Knell,
New York City.

ENTRANCE DETAIL
RESIDENCE OF R. J. MEBANE, GREENSBORO, N. C.
CHAS. BARTON KEEN, ARCHITECT.



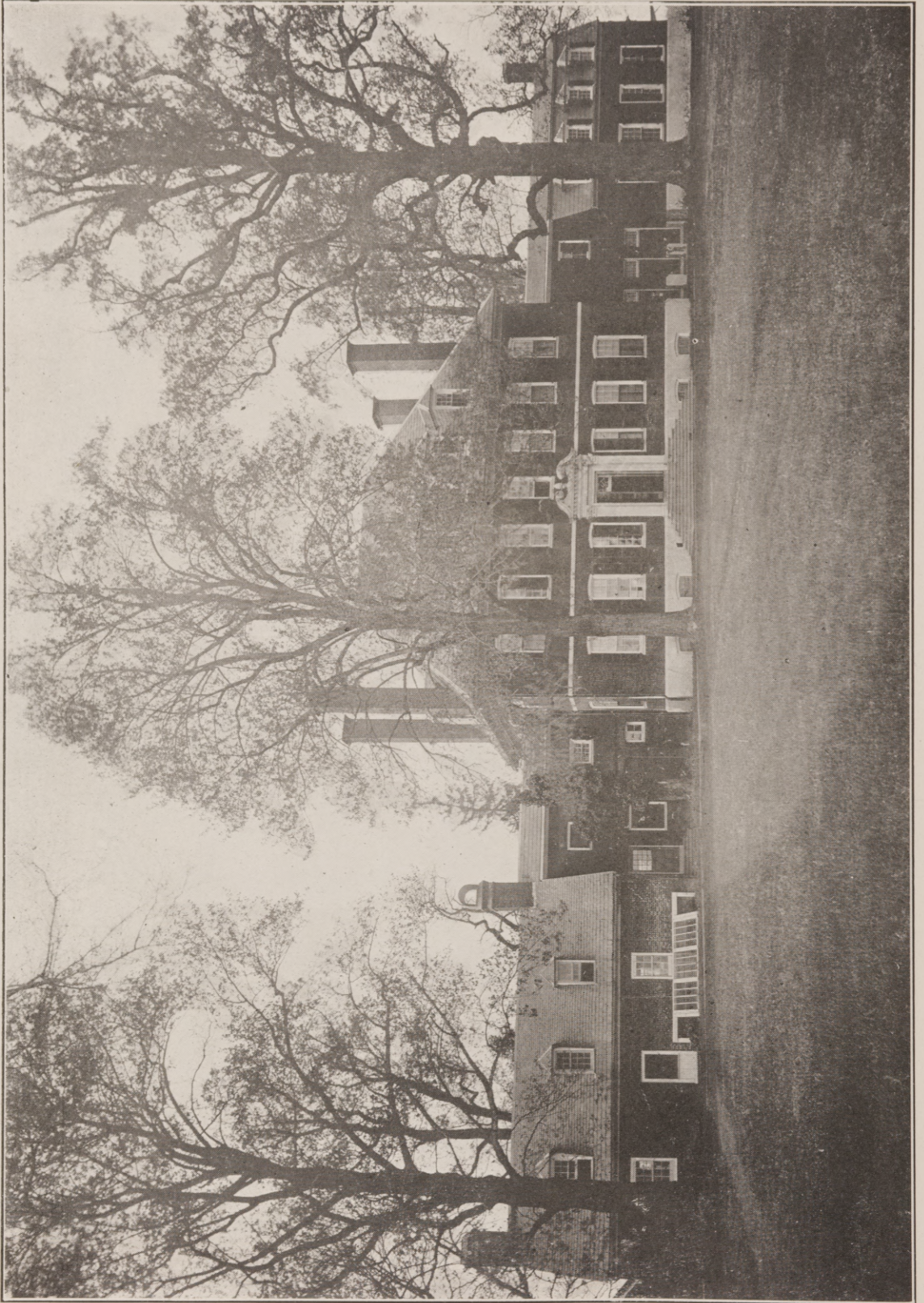
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Tebbs & Knell,
New York City.*

ENTRANCE DETAIL
WILLIAMS RESIDENCE, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.



*Photo.
Tebbs & Knell,
New York City.*

W. F. MANRY RESIDENCE, ATLANTA, GA.
HENTZ, REID & ADLER, ARCHITECTS.



OLD MANOR HOUSE OF WESTOVER, JAMES RIVER, VIRGINIA.

BUILT 1730

EARLY MANOR-HOUSES OF VIRGINIA

Westover-Shirley-Brandon-Sabine-Stratford.

LOOKING across the level fields from the generous veranda of Berkeley, one of Virginia's most noted old homes, the eye seeks out a group of tall trees, not far off upon the side of the James river. Upon closer approach the solid bulk of a square building with steep roof and tall chimneys towering above the tree tops can be seen. The dull red of the old English brick is just apparent in a subdued glow of color. It is the old manor-house of Westover, standing proudly beneath its ancestral oaks.

From the broad, smooth lawn which runs to the river bank on the south side of the house, one is impressed with the simple grandeur of the front. The brick walls are two stories in height, with a generous base, and fitly crowned with a fine sweep of roof. The only bit of exterior detail making the least pretension to richness is about the doorway, which is flanked by broad, fluted pilasters surmounted by rich-carved Corinthian capitals, and crowned by the broken pediment so much used in the architecture of that day. The rest is but plain brick wall, pierced in absolute regularity, with windows. On the left, or west, is a low wing containing the kitchen, and joined to the house by a cov-

ered way. Beyond is another out-building, and, farther on, the eye follows an old box-hedge bordering the generous stretch of gardens.

A broad and easy flight of stone steps, much worn and chipped and stained by time, leads up to the door, and, looking through the open portal, one sees a great hall with stone floors and panelled walls, and a splendid stairway in rich old black mahogany, ascending by easy stages to the upper apartments. The staterooms open out of this great hall. Everywhere there is breadth, simplicity and elegance, in the aspect of the interior. The eye rests with quiet pleasure on the low, plain dado, with low base and surbase of simple mouldings, not seldom enriched with some flutings or other carved work. Above this, the walls are covered with woodwork in large panels defined by rails and styles of good width, the whole surmounted by a good frieze and rich cornice projecting well upon the ceiling. The ceilings are generally whitewashed, but frequently enriched with exceedingly delicate and graceful relief-work in plaster.

There is a restful, simple dignity about these old houses, unspeakably grateful to the modern observer weary of the turgid over-decoration of the



OLD MANOR-HOUSE OF SHIRLEY, JAMES RIVER, VIRGINIA.

BUILT 1640



LOWER BRANDON, JAMES RIVER, VIRGINIA.

BUILT 1712

interiors of our great houses of to-day. There is reserve in the old work. There are broad, plain surfaces where the imagination reposes comfortably. Decoration is focussed, not spread lavishly over everything. Perhaps the frieze of a mantel, very richly and delicately carved, or an elaborated entablature crowning the architrave of a doorway, gives the centre, the keynote, of the room. Nothing is forced. Odd effects are not sought. The result is restful, refined, satisfying. The aim of all good work should be to reach something of this sort, not necessarily following the model with too much servility, but certainly always holding the hand, leaving something undone, avoiding a too-startling originality. The art that can stir the imagination and move the soul by simple means is great art.

This house on the James river was built by Colonel William Byrd in 1730 and is an excellent example of the work of the Georgian period in this country.

The old manor-house of Shirley stands upon the brow of a low bluff on the north shore of the James river, just opposite the mouth of Appomattox. Westward, across the river, is the ancient settlement of Bermuda Hundred.

A stately portico, also in two stories, pleasantly shades the entrance-doors and the middle part of the house from the too-fervid summer suns. Beneath this shelter is a broad stone platform to which

four stone steps, extending the full width of the portico, lead up from the lawn. There are four round columns of wood, generous of girth and turned with an evident and graceful entasis. The base of each column is fluted about eight inches above a square stone plinth. The capitals are quite flat. The neck is encircled by a delicate astragal. The abacus is square, with slight thickness lessened in effect by a cyma on the under edge. A pilaster finishes against the wall on either side, and between the two the whole wall beneath the portico is covered with hard white plaster. The surface of the ceiling is broken into broad panellings. A deep entablature, consisting of narrow architrave, broad, plain frieze and boldly projecting cornice rests upon the columns. Above are reared the more slender columns of the upper porch, and between them is run a simple balustrade. The upper entablature is a repetition of that below, except that the cornice is richer and of more delicate design, being a continuation, upon the same level, of the cornice of the house, and characterized by richer ornamentation of the corona and a strongly projecting course of dentil brackets. The raking and horizontal cornices of the pediment enclose an unembellished tympanum. The soffit of the roof is panelled and the house wall beneath is plastered as below.

The whole portico, excepting the stone platform and steps, is painted in white. It makes a light and graceful and yet dignified and imposing

effect. There is a charming little repetition in half-scale, of this portico, over the side door of the house, which has columns, entablature, cornice pediment and roof in similar treatment.

The great double portico here described upon the river front repeats itself upon the land side of the house. Beneath this portico the main entrance opens into the great hall. From the river side one enters immediately into the drawing-room.

Absolute symmetry of design characterizes the house in all of its exterior details. The openings in each story are exactly over those below. Even the five tall dormers on the front and rear slopes of the mansard, flanked by the four exactly like them on either end, correspond in width and height with the size of doors and windows in the principal stories.

The walls are carried up to the eaves, two stories from the ground, in small English brick, laid in Flemish bond, without break other than the offset of the thicker wall below the water-table and a band, slightly projected and several courses deep, carried around the house at the second-floor level.

The color is a very rich dull red. The windows are broad and high, and have double sashes set in heavy white frames and divided into twenty panes to each window. They have modern outside slat blinds folded back against the wall, and are provided on the inside with the old-fashioned solid-

panelled shutters folding in the depth of the generous reveal, the frames set well to the outside, leaving the thickness of the solid walls within.

Flat brick arches crown the openings. The lines of the old mansard roof are not displeasing. The attic has a good height, the feet of the rafters are curved outward at the eaves to make a broad overhang, and the dormers rear high-peaked gables over all.

The chimneys cut out of the upper roof and rear a story's height above the edge in two massive oblong stacks. Between the two the roofpeak flows in a great acorn-shaped wooden finial.

The solid, square bulk of the old manor-house wears a stately, high-born air, standing in the midst of the green lawn, among the great trees, which stretch outspreading boughs high in air above the roof-tree.

Colonel Edward Hill built this house at Shirley in 1640. This house is another very fine example of our houses of the Georgian period.

Of all the seats on the James River, Lower Brandon, vis-a-vis to Westover, is the most delicious picture of Old Virginia. Every nook and corner of the spreading mansion breathes of dead belles and beaux, of minuets and roses of a hundred leaves. Inside, the walls are lined with one of the most famous collections of portraits in America.



OLD MANOR-HOUSE OF SABINE HALL, RICHMOND COUNTY, VIRGINIA.

BUILT ABOUT 1750



OLD STRATFORD HOUSE, WESTMORELAND, VIRGINIA.

BUILT ABOUT 1740

English lords and ladies, poets, and musicians, all friends of Colonel Byrd, of Westover, hang beside the family portraits. It may be well to say here that a Byrd married a Harrison and, thereby, Byrd silver and pictures crossed the river from Westover to Brandon. The small panes of the windows are "written o'er" with famous names. From the vast hall we pass to drawing-room, and through long corridors to the large wings which contain prim, old-fashioned bedrooms. It is not improbable that the present front and rear porticos as well as the bay-window in the upper story are the handiwork of some post-bellum carpenter, for Brandon was visited by Federal troops in January, 1864, who not only burned the out-buildings and negro quarters, but destroyed much of the interior woodwork of the main house to feed their camp-fires. The southwest wing, dating from 1712, is the oldest portion of the house, which measures 210 feet in total length; the balancing wing on the southwest side follows in point of age, while the central portion or present main house is said to be in part due to the suggestion of Thomas Jefferson on his return from Paris, his interest in the plan being due to the fact that while a student at Williams and Mary his chum was Benjamin Harrison, son of the owner of the estate, Col. Nathaniel Harrison. If one of our

presidents had a hand in the designing of Brandon, another had a hand in its preservation, since it was by Lincoln's order that the Federal troops were not allowed to revisit Brandon, as they threatened and complete the work of destruction.

Of Sabine Hall, Richmond County, Virginia, little is known of the original owners or of the interior of the house itself. We do know, however, that it is typical of the Virginia manor-houses and is architecturally and historically interesting and that the house belonged to one of the well known Carter family of the Old Dominion. This house was probably built somewhat later than the houses previously described in this article.

Stratford House, Westmoreland, Virginia, the birth place of General Robert E. Lee, is architecturally very interesting by reason of its huge chimney-stacks and the fact that the house is entered at the first-story level. The present structure was built to replace the original house destroyed by fire, whereof the destruction had so moved Queen Caroline that, although she knew the owner, Mr. Thomas Lee, only by reputation, she sent him money to be used in rebuilding. Stratford House, therefore, dates from early in the second quarter of the eighteenth century, and is a token of the generous sympathy of George II.

THE SELECTION OF THE ARCHITECT

By CLINTON H. BLAKE, JR.

(Of the New York and Federal Bars)

THE employment of a thoroughly competent and well trained architect is not a mere luxury, as some view it. It is, on the contrary, an excellent investment. No layman is equipped to act as his own lawyer. No layman, nor contractor for that matter, can design a house as satisfactorily as a competent architect can design it. A good practical builder can easily draw plans for and build a house for you, which will be comfortable, well constructed, and practical. It will not, however, be in any way comparable to the result which would be secured under the guidance of an architect. In one case house will be serviceable, but ordinary. It will be a house—no more and no less. In the other case it will be at once serviceable and distinctive. It will have character and individuality. It will be characterized by the indefinable something which gives it charm and sets it apart from other buildings. In a word, it will be artistic as well as utilitarian.

Such a house will be a good investment, because it will have a much higher sales and rental value than houses lacking any special individuality. The fee paid the architect will be made up many times over by the value added to the house by his services. If it becomes necessary for the owner to sell or rent, he will have a property upon which he can realize.

When it comes to matters of practical planning and equipment, the layman or ordinary contractor is not at so much of a disadvantage. Here again, however, the architect, if he be really competent will be able to make a better use of the space available and to lay out the plan so as to afford a maximum of comfort and of practical convenience.

Now, as to the choice of the particular architect to whom the work is to be entrusted. Every architect will differ in method and abilities from ev-

ery other architect. The problem which confronts the home builder is to select the one who is best fitted to handle the particular job in question. Some architects are noted for their work in connection with public buildings, churches, hotels, and the like. Some are specialists in commercial buildings, such as office buildings, factories, etc. Others are known especially for their work in designing country houses. It is to this latter class that one must look for advice.

Here again, however, the architects can be re-classified in various groups. There are those who are noted for the planning of large estates; there are those who, on the contrary, have made their reputations in work of a more humble character—in connection with the design of houses of moderate expense, neither cheap nor very costly. This latter group will be the one to which the home builder will more generally have occasion to turn in selecting his architectural adviser.

At this point, the field can be again narrowed, if the client has a general idea of the type of house which he desires to build.

If it is to be a Georgian house, he will find that a number of architects are noted for their Georgian work. If it is to be a half-timber house, he will find many who are more inclined to that type. If it is to be Italian or Spanish in motive, he will find those whose work has been largely in the Italian or Spanish style. If the house is to come under that much overworked and inaccurately used term "Colonial," he will have available many whose work in this field has become well and favorably known.

Sometimes the home seeker will be without any definite ideas as to the type of house which he desires. In such a case his main concern should be to place himself in the hands of an architect whose work is sufficiently versatile so that he will be inclined to suggest different schemes to the client, and



DETAIL OF MANTEL
HOUSE OF HUNTER PERRY, ESQ., ATLANTA, GA.
HENTZ, REID & ADLER, ARCHITECTS.



W. F. MANRY RESIDENCE, ATLANTA, GA.
HENTZ, REID & ADLER, ARCHITECTS.



GRAY RESIDENCE, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.

adopt the one which proves the most acceptable. He is a fortunate architect who possesses a client who has not decided, before seeking his advice, upon the exact type of house which he desires. In such event the architect has a real opportunity to create something. He is not, as is usually the case, under the necessity of adapting his ideas to the preconceived ideas and prejudices of the client.

It is not at all essential that the architect chosen should be a man of special reputation. If the home is to be an inexpensive one, the larger architectural firms would not be especially interested in planning it. A less well known architect will be able to give, perhaps, more personal attention to the work. There are many younger architects whose practices have not yet been firmly established, who will give excellent service and be fully competent to undertake the work.

There is one point, however, upon which I wish to lay especial emphasis. Whoever the architect may be that is selected—whether he be of great reputation or little—be sure, in any case, that he has an appreciation of the business elements entering into the practice of his profession. The practice of architecture to-day has a very real and important business side. An architect who is an artist only, without a sense of business principles and practicalities, may give a pleasing design, but is likely to give wholly inadequate attention to the practical side of the building operation. The home must be convenient and adapted to the needs of its own-

er, as well as beautiful. The modern housewife will not be satisfied with a highly successful exterior, unless the interior arrangements are satisfactory. She will have small comfort in fine roof lines, if they are at the expense of closet room and storage room. The ideal combination is an architect who combines at once real artistic feeling and ability and at the same time a sense of the realities and business considerations involved in the building operation.

Entirely aside from the necessity of employing one who will be practical in the planning of the house, and more important even, the prospective builder should employ as an architect one who will be capable and businesslike in handling the business details of construction. The building of a house under modern conditions is a very different proposition from what it was some generations ago. Today considerations such as labor unions, building laws and restrictions, and all the other complexities of the modern building situation make it imperative that the successful architect must provide, himself, or through his organization, business ability as well as artistic ability. He must be prepared to advise his client in connection with the building contract. He must be prepared to keep accurate check on the materials furnished, the work done, and the prices charged by the contractor. Under the building contract, as will be seen later, the duty devolves upon him to issue certificates as the work progresses, upon which certificates the owner makes payment to the contractor for the work done. It



BLOODWORTH RESIDENCE, ATLANTA, GA.
BURGE & STEVENS, ARCHITECTS.



WILLIAMS RESIDENCE, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.



ERSWELL RESIDENCE, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.



BENNETT RESIDENCE, RICHMOND, VA.
DUNCAN LEE, ARCHITECT.

is important that the architect shall not issue these certificates in any perfunctory manner, but that they shall be issued by him following, and as a result of, a careful check of the work covered by them. In many of the most successful architectural firms one of the partners or chief assistants is primarily a business man charged with an oversight of the business details entering into the work of the office.

It will not be a difficult matter for the home builder to ascertain by inquiry the reputation for business sense and ability held by the architect whom he intends to employ. If he finds that he is noted for artistic ability only, and is not considered reliable in his business judgment, he will do well to seek elsewhere for his professional advice. Of course, it is desirable not to swing over to the opposite extreme. There are many so-called architects to-day who should not be classed as such in the true sense of the term. They have practical building ability and business sense, and yet are wholly lacking in artistic ability, which is just as necessary to the qualifications of a true architect as the other more practical qualities. A square box of a house may be very utilitarian and practical in its interior arrangements, but it will have no individuality or charm, either in its exterior or in its interior. By a judicious choice of one's architect one can secure both an attractive elevation and an interior arrangement which, while distinctive and in good taste, is at the same time thoroughly comfortable

and practical. The capital value represented by such a home will be infinitely greater than that represented by a home of equal cost, but inferior and commonplace in design.

I have recently been in touch with a building operation involving a large amount of money, which illustrated extremely well the value of the business element in the architect's organization. The case to which I have reference was unusual in that the business organization of the architect was vastly superior to the business equipment which characterizes the office of the ordinary capable architect. Many difficulties arose in the building operation, due to lack of financial stability on the part of the client and difficulties between the client and the contractors. It was extremely difficult, in investigating the situation, to learn from the representatives of the owner the true financial status of affairs and the actual conditions of the work. The architect, it developed, was really the only one who knew exactly what the situation was, how much had been spent, what the client's commitments were, and what additional financial support would be necessary to carry the work to a successful conclusion. The matter was worked out on a basis of successful refinancing, but I can safely say that if it had not been for the architect and his organization and the businesslike manner in which the architect's office handled the matter from its inception, the whole



REAR DETAIL
E. MUNGER RESIDENCE, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.



ERSWELL RESIDENCE, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS.



E. MUNCER RESIDENCE, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.



REAR VIEW

E. MUNGER RESIDENCE, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS.

building operation would have been a failure.

Of course, the building of a home involves a very modest outlay in comparison with that in the case to which I refer. In the last analysis, however, it is of just as much importance to the one building a home that his architectural adviser should be a sound business man, as it is to the client who is engaged in the erection of some large commercial structure. The loss in one case, due to improper architectural direction or supervision, will be very much less than in the other. On the other hand, the ordinary home builder can less afford to suffer a loss, due to the errors of his architect, than the man who is directing, in association with others, the erection of an apartment or office building.

The architects of to-day are coming to appreciate more and more, the value of a businesslike point of view in the conduct of their offices and of the work entrusted to them. It is not at all difficult to find in the profession those who are equipped to give satisfactory and conscientious service, with full recognition of the artistic necessities of the work, and, at the same time, adequate attention to the business elements which it involves.

As a result of this growing appreciation by architects of the importance of handling matters on a businesslike basis, the profession is adopting more

and more generally the practice of entering into a written contract with the client, before the work is proceeded with. It is a matter of a few years only since a suggestion to an architect that he should present a contract to the client for the latter's signature, when the work commenced, was met with the statement that he could not possibly do so, and that if he were to present such a contract to the client he would be in danger of losing the job which the latter proposed to entrust to him. I have long contended, and the developments of the last few years have fully justified the contention, that the ordinary client is favorably, rather than unfavorably, impressed by a desire on the part of the architect to place the dealings between them on a definite and clear business basis.

Few laymen have any conception of the considerations entering into the services of the architect and the matter of his compensation. They know in a general way that his compensation is based upon a percentage of the value of the work, but they are wholly ignorant of the circumstances under which payment is to be made or the conditions which may give rise to a perfectly just claim by the architect for additional compensation. The general custom of the architectural profession with respect to charges is set forth in the schedule of charges of



HARRIETT YOUNG RESIDENCE, KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS.

the American Institute of Architects. In the absence of any contract between the architect and the client, the customary charges of the profession, as evidenced by this schedule of charges, would probably be held to control. It is of real importance, therefore, that the client should realize the conditions upon which the employment of the architect is based.

It will be my purpose, in succeeding instalments of this series, to outline the obligations of the architect to the client and of the client to the architect, and the position which the architect, both as a legal and as a practical matter, holds in the building operation. In this connection we shall consider also the form of contract to be entered into between the

client and the architect and the points to which the client should direct his special attention. If the architect is employed without any real understanding as to the terms of his employment the result is likely to be unsatisfactory, both from his point of view and from the point of view of the client. It is important that their mutual rights and liabilities should be made clear in the first instance. With a capable and conscientious architect chosen, and his employment covered by a simple but clearly worded contract, the home builder may feel that his interests are in good hands and that he may proceed with the construction of his house with the knowledge that he will be properly advised and that he will receive one hundred per cent. value for every dollar expended by him.—Country Life.



BENNETT RESIDENCE, RICHMOND, VA.
DUNCAN LEE, ARCHITECT.



J. H. CHEEK RESIDENCE, RICHMOND, VA.
DUNCAN LEE, ARCHITECT.



HARRIETT YOUNG RESIDENCE, KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS.



A MOST ENCHANTING VIEW IN THE FERRELL GARDENS ON THE ESTATE OF FULLER E. CALLAWAY, ESQ.,
LaGrange, Ga.

A GARDEN FOR THE COUNTRY HOUSE OF THE SOUTH

By E. S. DRAPER.*

"Hortus," the Greek word for garden, means an inclosed place, but that does not seem adequate in revealing all the thoughts associated with the term. A garden is more than an inclosure—it is, ideally, a private and restful enclosure, made by man, for peaceful enjoyment of the beauties of Nature. Particularly in the South, where the greater portion of the year affords climatic conditions suitable for out-of-door living, the garden is of greater benefit to its owner than in sections where winter conditions restrict the benefits of the garden.

What is the purpose of a garden? Let us suppose there is an area shut off from the outside world—where Nature, or man and Nature combined, has provided conditions ideal for complete relaxation; where it is cool and quiet, with flowers blooming fragrantly, with water bubbling or splashing and with birds singing merrily. The appeal of such a place is very strong. The atmosphere is beneficial to all, whether for conserving health or regaining it. That is the purpose of a garden—to supply the elements of Nature in a pleasing manner, convenient for regular use and to offer healthful recreation.

There are so many different types of gardens that, if one wishes to convey some definite thought on the subject, he must necessarily limit himself to one certain type in an article of this length. In a general way, with reference to the products therein, there are flower gardens, fruit gardens, kitchen gardens; then, with reference to their composition, there are wall gardens, rock gardens, water gardens, wild gardens, etc.; and with reference to their style, there are formal gardens, informal gardens and naturalistic

gardens. Besides these, one might consider historic types, such as English gardens, Italian gardens, New England gardens, etc. The Country House may have sufficient grounds to provide for several different types and, yet again, may be restricted to only one. No matter whether the place be large or small, there is always enough space for a garden in the immediate vicinity of the house—literally, an open air living room. We may have our sun parlors, covered terraces, and other restricted roofed areas, but nothing can quite compare with the garden, intimate in its relation to the house, where Nature can provide conditions conducive to the maximum enjoyment. The type of garden in mind is the one that everyone thinks of in connection with the dream of his home and is so closely associated with the arrangement of the house as to really form a part of it—the "out-of-door living room."

With very few exceptions, the style of the out-of-door living room garden must necessarily be formal, at least formal in its general outline, being closely associated with the house, which is in most cases designed with symmetry and balance of outline. There are houses of informal design—

rugged, naturalist dwellings that demand informality in their surroundings, but these are few in comparison with the formal type. The beauty of a home lies in its adaptability to its purpose and the skillful architect meets the needs of the owner by designing a practical home, beautiful in balance, symmetry and outline, and harmonious with the elements of its environment. This same feeling is had in designing the intimate garden, which is in reality another unit of the house.

The topographic conditions, coupled with the size of the home, will largely control the extent



Greece has furnished the motive and details for many such garden temples as this one, crowning the summit of the gardens of Schlors Lindeberg. Photo by E. S. Draper.

*Landscape Architect and Engineer, Charlotte, N. C., and Atlanta, Ga.

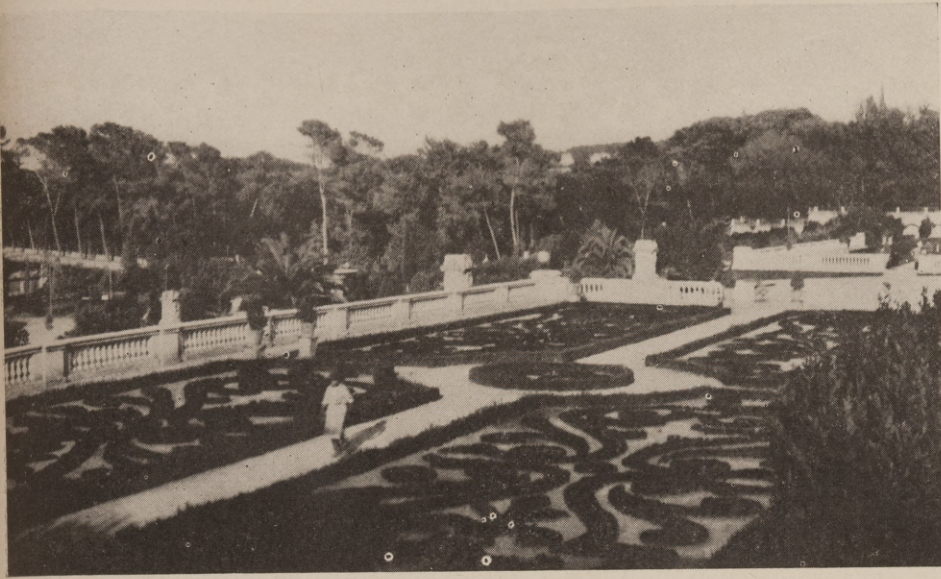


Italian Garden of the old villas form the basis for modern landscape art. The formal garden of Villa Torlonia, formerly Villa Albain, showing French influence in the design of the garden loggia. Photo by E. S. Draper.

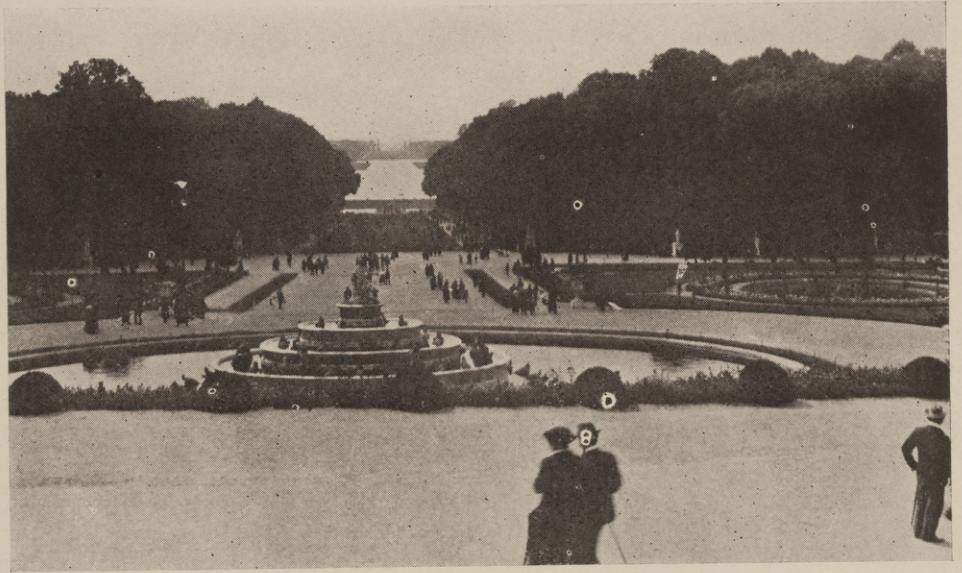
The hedge enclosed garden of King Henry VIII at Hampton Court Palace, England. A beautiful example of the wonderful floral effect secured in the English gardens. Photo by E. S. Draper.



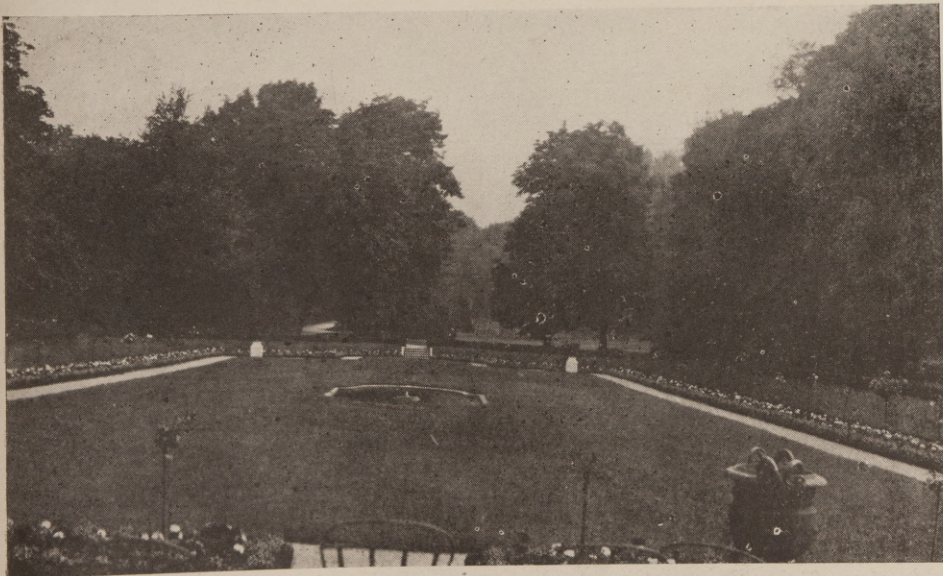
A fountain and box-border beds in the middle garden terrace of Villa Torlonia, Rome. Photo by E. S. Draper.



Terraced gardens with ramped stairways and a beautiful background of evergreens at Schlors Lindeberg, in Bavaria, formerly the summer palace of the Bavarian monarchy. Photo by E. S. Draper.



The famous gardens of Versailles—view on the main axis. Designed by "Le Notre" of imperishable fame. Photo by E. S. Draper.



A typical French formal garden, with strong emphasis laid on the "tapis vert." At the Chateau Bagatelle in the public park of Bois de Boulogne, Paris, France. Photo by E. S. Draper.

A detail of tea houses connected by semi-circular pergola lattice on the Wall Estate, by Haremfuyy cmfw m mmb Charlotte, N. C. (Pergola work by Hartman-Sanders, Chicago, Ill.) Garden designed by E. S. Draper, Landscape Architect and Engineer, Charlotte, N. C., and Atlanta, Ga.



of the garden, but the scale relation of the two should be kept intact. If made small, the garden will seem cramped and will lack the freedom that one should feel when in its confines. On the other hand, if too large, its unity and connection with the house may be lost or its intimacy destroyed. As a general rule, its width should be slightly wider than the main body of the house and its depth sufficient to balance with that width and with the size and height of the house. The area may be completely inclosed as far as its visual confines are defined, but oftentimes, it serves as a foreground to some distant view and in this way gives added interest, offering accent to the beauty of such a vista.

When viewed from some point of vantage, the garden should give one the feeling that the design is a definite, unified thing. In other words, the entire organization of the area, in a general way, should be plainly evident and details within that area revealed only upon closer inspection. This unity of design may depend upon outlines of walks and flower beds in addition to the outline of the area itself, but this element should be plainly visible

at first glance, either from the ground level or some higher elevation. If the designer has obtained the desired effect, this first glance will attract one to a more detailed examination of its smaller details, drawing one on by the lure of the beauty in unity of design.

In obtaining the desired effect—that of an out-of-door living room—the garden will have its “walls,” “floors” and detached features and these items will be made up of details of unit or mass, as the case may be.

“The “walls” may really be walls of masonry or may be hedges, fences or other definite material, usually backed up with irregular but balanced masses of natural trees or or shrub growth. This “wall” or boundary will give the definite outline to the area and must needs be of some formal, balanced and symmetrical design. Part of the “wall” may be made up of a pergola, a colonnade, or some other architectural unit. It is in the design of such units that the style of the house has an influence and harmony is thereby obtained to bring the whole organization into proper co-relation. The “wall”

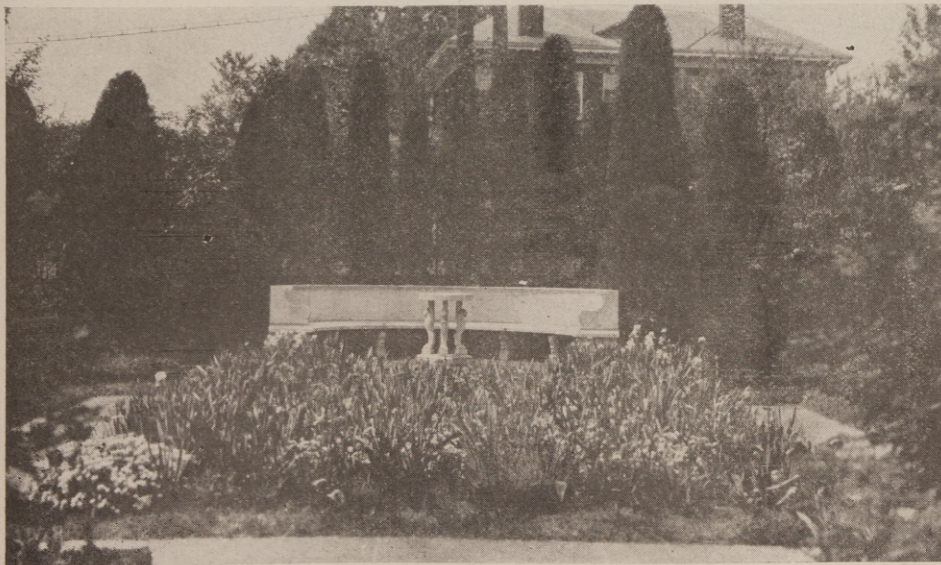
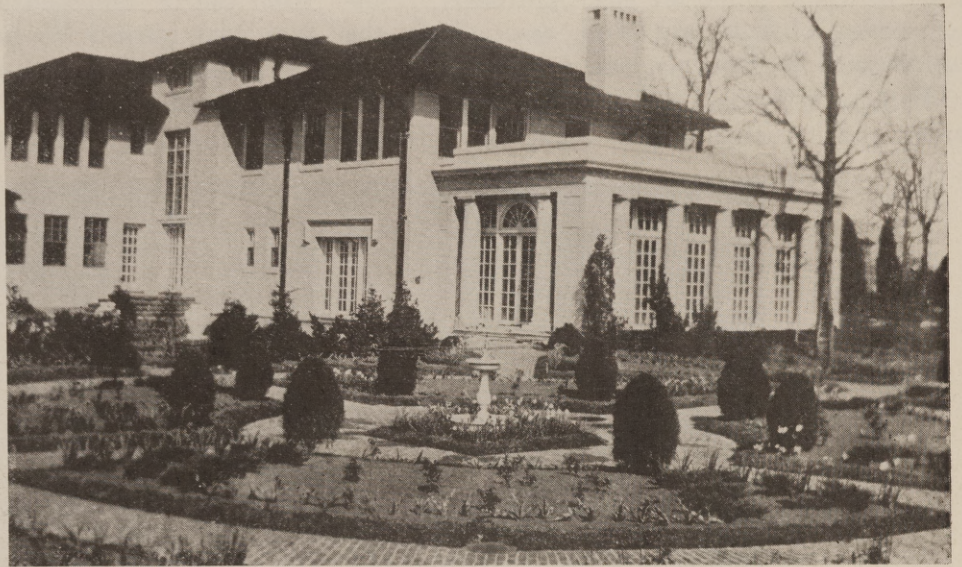


Statuary when given a suitable setting is always an attractive feature, as shown by this statue of “Hebe” in a well designed lattice enclosure. (Statuary by Galloway of Philadelphia; garden designed by E. S. Draper, Landscape Architect and Engineer, Charlotte, N. C., and Atlanta, Ga.)



A formal garden in Myers Park, Charlotte, N. C., Designed by E. S. Draper, Landscape Architect and Engineer, Charlotte, N. C., and Atlanta, Ga.

A circular Rose-garden, small fountain as center feature with evergreens introduced for winter effect, Myers Park, Charlotte, N. C. Designed by E. S. Draper, Landscape Architect and Engineer, Charlotte, N. C., and Atlanta, Ga.



Garden designed to fit an Italian house. Note the Italian curved seat and table with the background of native cedars trimmed to represent the Italian cypress. Designed by E. S. Draper, Landscape Architect and Engineer, Charlotte, N. C., and Atlanta, Ga.

gives complete privacy and only once in a while is its height such as to permit a glimpse into some abutting area. However, where the garden is used as a foreground for some distant view, the "wall," in part, is considerably lower but does not destroy the privacy within. The garden is oriented so that the view terminates the main axis and the low boundary is restricted to a width necessary for that view.

The "floor" of the garden has many possibilities in the way of turf, paths, flower beds, pool and other low units. It must be remembered that, for the best effect, the central portion should be kept low and higher units placed at the sides and end, where they will merge nicely into the boundary or "wall." The paths may be of gravel, brick, flagstones, or merely stepping stones in the turf. Edging of brick or stone along paths and flower beds brings out the design in a very pleasing manner. Where flagstones are used, turf joints add interest to the path and soften the effect pleasingly. Basket patterns of brick are good, especially in the old-fashioned or New England garden.

Perhaps a lily pool is the central feature of the garden and its design can be made to fit in with

the other units very nicely. The size will be controlled by the size of the garden, but the coping, raised slightly above the turf or walks, can be of stone, brick or other material and of an outline to blend well with the entire garden design.

Just as in the living room of the house, there will be detached features at places in the garden, serving some evident purpose and adding interest of detail. Architectural seats at logical points along the paths and balanced in their location; arched gateways terminating axial paths leading into other areas; vases, urns, and statues terminating minor axes of the design; a fountain offering added interest to the lily pool and designed in some appropriate manner; a sun dial or gazing globe at a path intersection on the main axis; a bird bath set in the planting mass at the far end of the garden and perhaps a bird house just outside the garden in the boundary planting at some point logical in the design. Thus we see that the out-of-door living room can be furnished in a fashion similar to the real living room of the house.

It is in the planting of the garden that we have the greatest interest, for Nature is always changing the outline, the foliage, the color and other details



IN THE FERRELL GARDENS, LAGRANGE, GA.
ESTATE OF FULLER E. CALLAWAY, ESQ.

of vegetation. The satisfaction gained in observing the growth and development of plant life in its different stages is one of the greatest joys of a garden. The designer finds a great many possibilities in the arrangement of plants in the garden and can provide for a constantly changing beauty of foliage, flower and fruit. Of course, flowers are the object of most interest and, in them alone, is an opportunity to obtain succession of bloom throughout the season and pleasing effects in blending of colors. For the latter part of the season and even in the winter time a good effect can be obtained with the fruit of plants—brightly colored berries and seed pods. Evergreen plants are necessary for winter effect when deciduous material has gone and boxwood and conifers work well with the garden scheme.

In arranging the plants it is necessary to place low-growing material in the central portion of the area—perhaps only turf, as a carpet in the central panel—edged with very small plants in borders and sheared evergreens at angles in the design. Around the open central area can be planted perennials, edged with annuals and bulbous plants, and accented with conifers or broad leafed evergreens. These

plants in the outer border look best in masses and a studied irregularity of mass outline will give an interesting effect in foliage and color harmony. If a wall serves as a boundary, vines against it will soften its lines and merge nicely into the planting masses. Where a hedge is used, the evergreen type—either conifer or broad-leaf—will be necessary. Just outside the area, large growing shrubs and trees in irregular masses will complete the inclosure and the possibilities of foliage, flower and fruit are very extensive in interest, to be enjoyed from within the garden.

Within the limits of the garden one finds a peaceful privacy in the midst of the beauties of Nature and even if the time spent there be very short, the benefits in a recreational way are unlimited. Shut off from the hurry and worry of the outside world one can enjoy complete rest and receive inspiration from the ever changing works of Nature. Such an out-of-door living room, with all its beauty, fragrance and color, makes a very interesting unit of the home and, in few other places, does Nature provide a more pleasing and restful atmosphere than in the garden of a country house in the South.



ANOTHER VIEW IN THE FERRELL GARDENS, ESTATE OF FULLER E. CALLAWAY, ESQ., LAGRANGE, GA.

LIST OF ARCHITECTS CONTRIBUTING TO THIS EDITION.

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Burge & Stevens	Atlanta, Ga.
Chas. Barton Keen	Philadelphia, Pa.
Duncan Lee	Richmond, Va.
E. S. Draper, Landscape	Charlotte, N. C. Atlanta, Ga.
Hentz, Reid & Adler	Atlanta, Ga.
Lawrence H. Fowler	Baltimore, Md.
J. Staub	Knoxville, Tenn.
Warren, Knight & Davis	Birmingham, Ala.



FROM THE OFFICE OF CARL A. ZIEGLER, ARCHITECT,
PHILADELPHIA, PA.