

THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOL. LI.

NUMBER 1

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E. R. DENMARK, Editor.

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For April	Feb. 20th
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For June	April 20th
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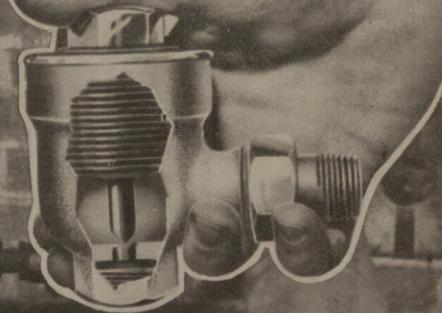
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EDITORIAL COMMENT

ARCHITECTURAL PRECEDENT.

In this edition we present the first of a series of illustrated articles on the early Domestic and Civil architecture of the South. The purpose in publishing this series is to more fully acquaint the profession with the best work of the past with the idea that this material might serve as a source of inspiration and information. Mr. Rex G. Fuller, in his article on The Georgian Precedent in Charleston, this issue, gives us a delightful conception of precedent as he sees it reflected in the buildings of this famous old Southern city.

What position does precedent occupy in the development of present-day architectural design? In our architectural schools precedent is the foreword of instruction. Our architectural critics invariably bring to light the influence of precedent. In the study of all great architecture it is the value of precedent we seek to discover. It is no wonder that we should show in our architectural expression the influence of precedent.

In following precedent are we taking the line of least resistance? He who attempts to invent new motives rather than follow precedent soon awakes to find himself hopelessly crushed by the crudeness of what he thought a brilliant idea. Originality is not to be sneered at yet good invention is and must be rare, but individuality is a birthright and a duty. Emerson says, "Great men are more distinguished by range and extent, than by originality." If we require the originality which consists in weaving, like a spider, their web from their own bowels; in finding clay, and making bricks, and building the house; no great men are original. Nor does valuable originality consist in unlikeness to other men. The greatest artists have borrowed ideas wherever they found them. Ictinus, Callicrates, Virgil and Shakespeare all took ideas from their predecessors. These men invented little; they assimilated and developed the inventions of others. They attained the very highest type of individuality.

We may then take ideas wherever we find them, if they are suitable and we properly assimilate them. With good taste as the guide the influence of precedent will dominate in the future as it has done in the past development of our architecture.

In selecting old motives, only those should be chosen which possess elements which make them appropriate. Among these are racial influences, the historical associations of the function of the building, and the historical associations of the locality.

The buildings selected to illustrate the series of articles are symbols of a glorious spirit in the past.

They owe their very existence to that love of liberty which permeated the early days of the American Republic, and which has always characterized our ideals. Unquestionably, they express a noble and dignified tradition of architecture peculiar to the spirit of American freedom. They are a permanent corrective to public taste—a standing rebuke to vulgarity and vain architectural display. And the reason they are as good today as the day they were built is that they were the work of sincere artists who made things beautiful as they made things sound. They are suited to our climate—historically it is our appropriate style. Above all, they express a simplicity, a restraint, and such exquisite harmony that is so needed in our modern architecture.

THE JACOBSON ANNUAL \$1,000 PRIZE COMPETITION.

Jacobson & Company are offering \$1,000 in prizes for a design for the decorative treatment of a theatre auditorium using ornamental plaster of stock design in any combination the designer may choose. The competition is open to everyone excepting professional renderers and architectural decorators maintaining their own offices. Entry to the competition is free. The purpose of the competition is to stimulate a wider interest in the use of ornamental plaster of stock design in interior treatment. The competition closes April 15, 1925. Any competitor who has not access to Jacobson & Company's catalogue may secure same and particulars of the competition by application, on his employer's letterhead, to Jacobson & Company, 241 East 44th St., New York City.

ELECTED PRESIDENT AMERICAN FACE BRICK ASSOCIATION

At the recent meeting of the directors of the American Face Brick Association, Mr. A. B. Adams of the Key-James Brick Company, Chattanooga, Tennessee, was elected president of this organization for the year 1925. This is quite a signal honor that has been paid Mr. Adams and we join with his many friends throughout the South in extending congratulations. The election of Mr. Adams is of particular interest when it is known that the great majority of brick manufacturers are located above the Mason and Dixon line.

Another southern man to be honored in a recent election is Mr. G. Graham Williams, of Atlanta, Georgia. Mr. Williams was named as a Director of the National Face Brick Dealers Association at their recent meeting. We extend congratulations to Mr. Williams.



Photo, Tebbs & Knell, Inc.

ENTRANCE DETAIL
54 MEETING STREET, CHARLESTON, S. C.

THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOLUME LI.

JANUARY, 1925

NUMBER 1

The Georgian Precedent in Charleston

By REX G. FULLER, A. I. A., R. A.

(Member of the Society for the Preservation of Old Buildings.)

THERE is a fable of five blind men describing an elephant from feeling him. The first four variously reported that the elephant was like a snake, a palm-leaf, a cow, and a tree, and their mutual amazement at each other's words found its climax when the fifth man said that any fool could tell that an elephant was like a house.

Of course, they were prejudiced. One had gotten hold of his trunk, others had found his ear, his tail, and his leg, and the fifth had encountered his side. The interesting thing to contemplate is, that in all honesty they were all describing the same animal.

At the national convention of the American Institute of Architects a few months ago, there was a series of prepared discussions on the subject of precedent in architecture. Naturally the participants took various angles of approach, and arrived (as far as discussions can be said to arrive anywhere) at the genially vague conclusion that precedent can be used or abused, usually both.

The interesting things in this case are, first, that the very able men who took part seemed at times to think that a different angle made a different question; second, to judge by subsequent discussion, that some of the innocent bystanders got the impression that the man who had the animal by the ear was describing his tail.

Practicing in a city where precedent is highly honored (both in the breach and in the observance), the writer has been interested,—but remains unconvinced of any conclusions more pertinent than the one stated above.

Architecture is not casual building. It is building with design, in the literal sense of that expression as well as in the professional sense. It follows that architecture is "born sophisticated." At the dawn of what we call history, architecture was

already historic. A very few fundamental principles govern all of its vital manifestations. Nevertheless it is infinitely varied, and there has never been a moment in the six thousand years (more or less) of known history when a man practicing architecture could either ignore precedent, or follow it exactly and do vital work.

There still remains in Charleston enough of the so-called Colonial or Georgian work, and of the work founded directly on it, to give a decided flavor to the architecture of the city. In one's lasting impressions of the city, it predominates. Existing today, and in everyday use, it is living material for the study and discussion of "precedent in architecture." It was specifically founded on precedent. It has furnished precedent in its turn. Bringing its seed from elsewhere, it struck root in its own soil, drank of its own water, blossomed in its own air. It acknowledges its origin; but it also announces its aims.

Following through this subject, with every suggestion of individuality you must bear in mind that this is essentially a Colonial town. One reason that the atmosphere of its older portions is so authentic is, that the very soul of the place is still Colonial. It still speaks from the classics. It touches its hat to the dignity of age. It should be the epitome of fossilized precedent—and it should be very dreary.

But it is not.

You who believe, either complacently or disgustedly, that "design by precedent" is a mechanical thing of Vignola or the proportional divider, and you who believe (more liberally) that design has at least been reduced to definite principles, even apart from its half-dozen great structural necessities, take note of this: there are very few buildings in Charleston that are academically correct in design, even by Georgian standards.



AND AN ACRE OF GARDEN!

Precedent fares badly, on the face of that statement.

None the less, this is the surviving Colony. It literally IS embodied precedent. In spite of which, and in spite of academic irregularity, it achieves, without self-consciousness and without the angular correctness of the man who is doing what the decalogue prescribes, the ultimate aim of all good architecture; it is beauty made useful, the useful made beautiful.

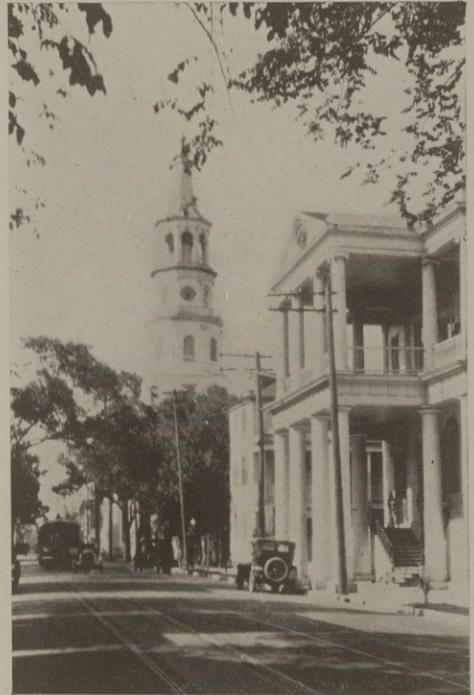


A BIT OF CHURCH STREET, CHARLESTON, S. C.

It grew under stress, and inevitably it developed a method peculiar to itself. The four-square house that is usually suggested by the term "Georgian" is rarely in evidence. Instead, the typical plan is long and comparatively narrow, with the end turned to the street. Most of the rooms extend from side to side of the house, and it is an elusive breeze that is not led across.

Of course this prohibits intercommunication of rooms, in the usual sense. But the long side, either west or south, goes a broad three-story porch or gallery—and what more delightful corridor could you ask, with lawns and flowering shrubs below, while trees and fragrant vines nod sociably at your own lofty level?

It sounds rather public. But the street end of the first story porch is closed by a solid wall, through

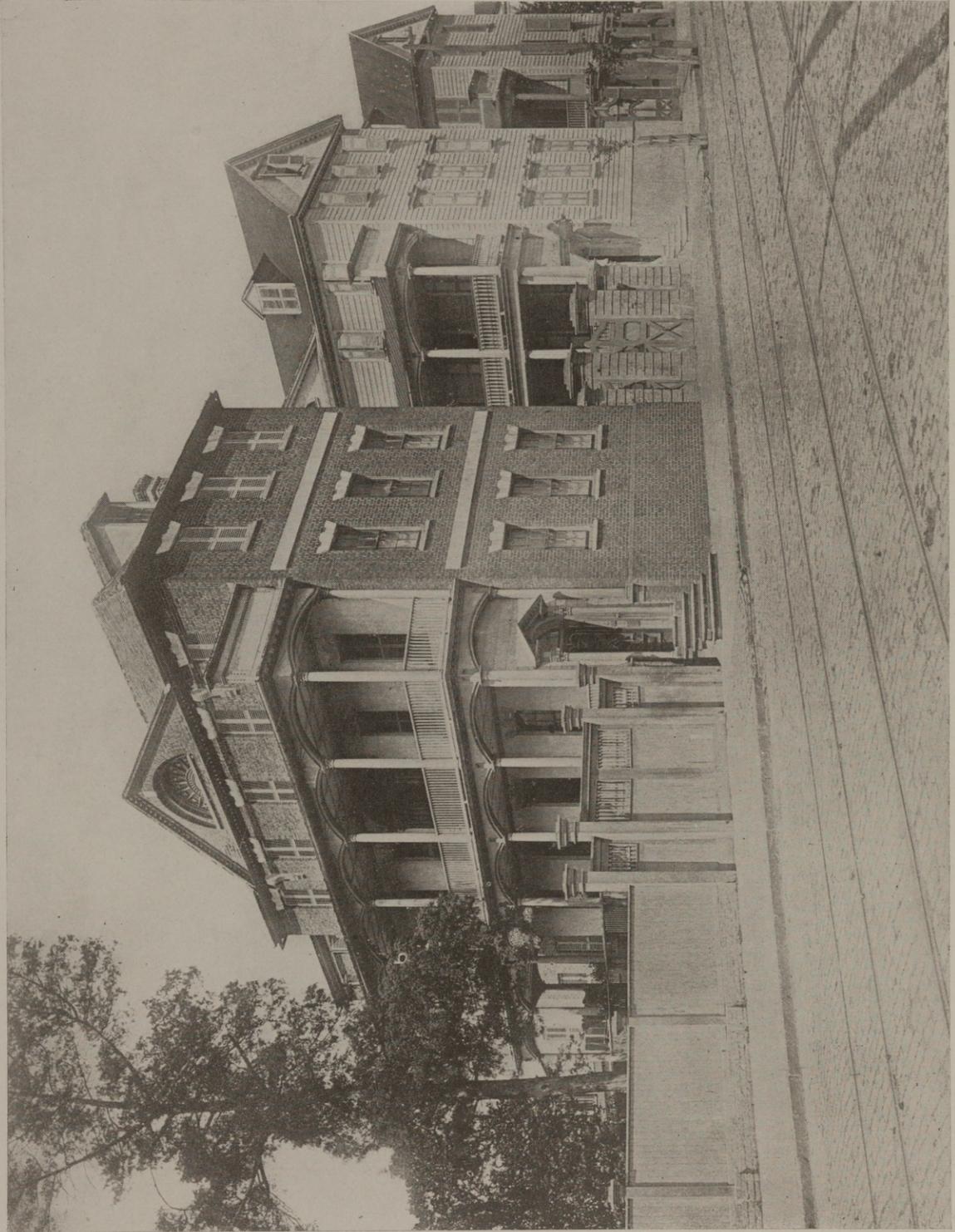


SOUTH CAROLINA HALL AND ST. MICHAEL'S SPIRE, CHARLESTON, S. C.

which the street door opens, and the remainder of the street line is screened by a genuine garden wall. And at the other side of the garden, your neighbor considerably turns his back and looks out over his own garden. Why should he disturb the jealous privacy of yours? His own is as happily secluded, and each one is more alluring than the last.

Having, as few mortals can, the privilege of real seclusion, you voluntarily surrender part of it as an alloy to make the real metal of existence wear better. Delicately wrought balconies overhang the street, and sturdily graceful gates give tantalizing glimpses of the garden. This last item must be judiciously considered in the planting, for a tea-party on the lawn is not for the public eye. But after all, they are mostly friends who pass.

Inside, the spaces are broad and lofty, and the



JOHNSTON HOUSE, CHARLESTON, S. C.—BUILT 1800.



TYPICAL ARRANGEMENT OF CHARLESTON, S. C., HOUSES WITHIN THE BLOCK.

third story is among the treetops or above them, where the upper air is always stirring. All that I can say of the detail is that it is splendid Georgian, adapted to new proportions and ceremonial uses. It overflows one whole portfolio of "The Georgian Period," and books have been written about it, and it is one of the few subjects too incompressible to be capsuled in a magazine article.

Does it sound unspeakable, formal and dignified? Know, then, that above all it is elusive, quaint, and individual. Not always were the necessary adjustments made with faultless judgment; but the expedient is almost always genuine, unaffected, and in substantial good taste. The accumulated result is one of the most charming originality, as vivid after years of familiarity as at the first glimpse, which is ravishing.

It begins to appear that "embodied precedent" is too rigid an expression. The vital principle is



HOUSE AT 54 MEETING STREET, CHARLESTON, S. C.

applied precedent. The men who achieved it were men who made homes in the wilderness with a training in Greek, Latin, law, and the fear of God. Their education, their culture, were not things that they carried in their hands. They were conditions of mind. They were the Universal Seed—plant it where you will, it grows what is wholesome and native to the soil.

Born of English forebears, Charleston architecture speaks with a Georgian accent. But already the Englishman was a cosmopolite, a gentleman adventurer, at home wherever he found himself. The English voice speaks out of a face tinged by lustier suns than England ever knew. Commoner than English brick is the convenient, wholly practical stucco of oyster-shell lime. A Londoner of pre-Revolutionary days, untaught in the mutual signifi-



COURTHOUSE (LEFT); CITY HALL (RIGHT).

cance of a sub-tropical sun and a southwest breeze, granted Charleston's houses a "genteel appearance," (gentility is surely a matter of keeping faith with precedent), but found them "encumbered with balconies and piazzas,"—which says, oh, so plainly, that the base metal of leaden precedent was transmuted by the philosopher's stone. And what philosopher ignores the elements of time and place and use?

It is an attitude of the spirit. St. Michael's, St. Philip's, and the churches of the adjoining country parishes were "the Voice of One crying in the wilderness." They embody the dignity of a faith that knew that even in a wilderness the word must find a home. And the old houses, raised well above the occasional riots of the tide, flanked by their broad piazzas, and surrounded by a perpetual tide of garden borne up by a sturdy wall, are the voice of culture speaking to the wilderness.

The answer is this, if I have seen Charleston



RESIDENCE 15 MEETING STREET, CHARLESTON, S. C.

with an understanding eye:

On no account fail to bring your faith, and bring your culture, when you rear your own little group of buildings on the edge of the recurring wilderness. But when they have spoken, with their

accumulated dignity and wisdom, on no account fail to listen for the echo. The wilderness has voices of its own.

Else there had been no precedent.



BULL HOUSE, CHARLESTON, S. C.—BUILT 1800.

FOUR SMALL BANKING HOUSES

By Alfred C. Bossom, Architect



MAIN VIEW
THE CITIZENS NATIONAL BANK, COVINGTON, VA.
ALFRED C. BOSSOM, ARCHITECT

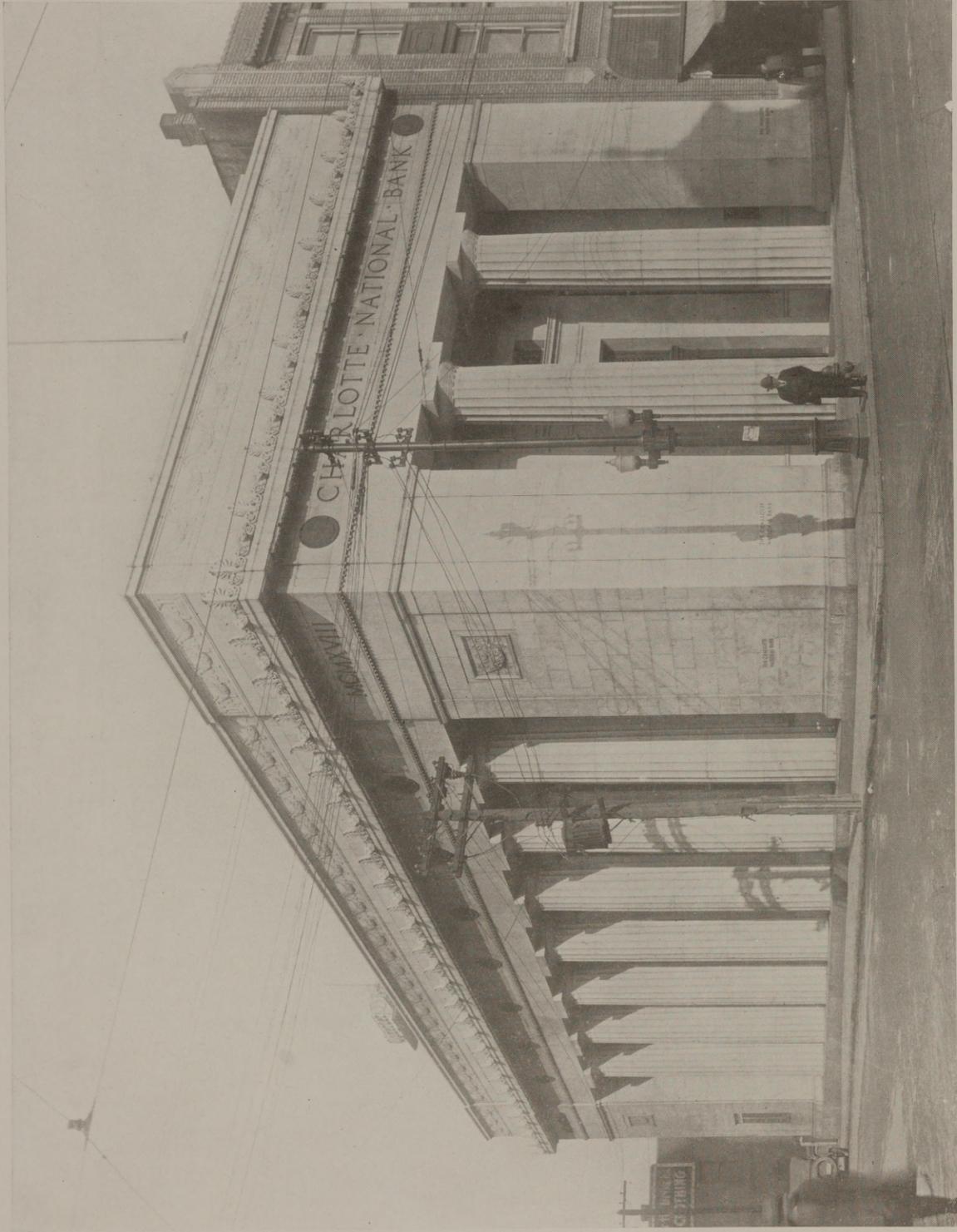


MAIN VIEW
VIRGINIA TRUST COMPANY, RICHMOND, VA.
ALFRED C. BOSSOM, ARCHITECT

251033



MAIN VIEW
MERCHANTS NATIONAL BANK, DURHAM, N. C.
ALFRED C. BOSSOM, ARCHITECT



FRONT AND SIDE VIEW
CHARLOTTE NATIONAL BANK, CHARLOTTE, N. C.
ALFRED C. BOSSOM, ARCHITECT



BUILDING FOR FLORIDA MORTGAGE TITLE & BONDING CO., TAMPA, FLA.
B. C. BONFOEY, ARCHITECT.

TAMPA'S NEW ARCHITECTURAL TREND

By FRANKLIN O. ADAMS, A. I. A.

DISCOVERY of the fact that practical utility and artistic beauty can and should go hand in hand in the designing and construction of almost all classes of building, and the application of this truth in residential, business, hotel and apartment, special and church designing here is one of the striking evidences of Tampa's awakening, and the creation here of a real appreciation of architectural fitness. That this new appreciation is the growth of perhaps only the last two or three years, and that in such a brief space its expansion has been such as to reach and envelope every class of construction here, even to warehouse, storage and wholesale depots and filling stations, in turn is a demonstration of the rapidity with which ideas spread when their basic soundness is understood.

The architectural history of practically every American city has been one of monstrosities, of structural mongrels, of fundamental ugliness made more hideous by blind undirected efforts toward beauty. Only as a city grows older and wiser does the truth become known that for a home to be wholly livable and satisfying to all of the senses, artistic designing and planning must be wedded to equally artistic construction; that a business or of-

fice building may be something more than a four-square pile of brick and mortar and still fulfill its purpose; that a hotel or apartment building that is more than a huddle of cubbyholes, a sort of amplified office desk for the filing away of its human contents, actually pays bigger dividends while at the same time pleasing the eyes of "home folk" as well as of strangers. It takes time for the builders of a city to learn that a church should be something more than a building with groined windows and a surmounting steeple or belfry.

Tampa is perhaps more peculiarly suited to the development of artistic individuality in architecture and construction than most southern cities. Never having been strictly a "tourist" city, basing its growth or its very existence on an annual influx of visitors from the colder regions, Tampa always has had, back of and beyond its appeal as a delightful place in which to spend the winter months, a solid and substantial commercial and industrial foundation and a wonderful back country. Trade center of a territory extending for a distance of more than 200 miles up and down the Gulf Coast and more than half way across the peninsula of Florida, Tampa has been and is an all the year around city, boast-



SPANISH DESIGN OF ROUGH STUCCO FINISH IN TONES OF CREAM AND BUFF. THIS STYLE WITH MODIFICATIONS LARGELY FOLLOWED IN ONE OF THE NEW RESIDENCE SUBURBS OF TAMPA, FLA.



MAIN VIEW
TAMPA TERRACE HOTEL, TAMPA, FLA.
HENTZ, REID & ADLER, ARCHITECTS.

ing of climatic and general living conditions at least equal to those encountered in any other community of like size and population, and superior to those existing in most other places. In spite of this fact—or perhaps because of it—Tampa's name and fame until recently have chiefly been broadcast to the world by the labels on the boxes of Tampa's famous clear Havana cigars.

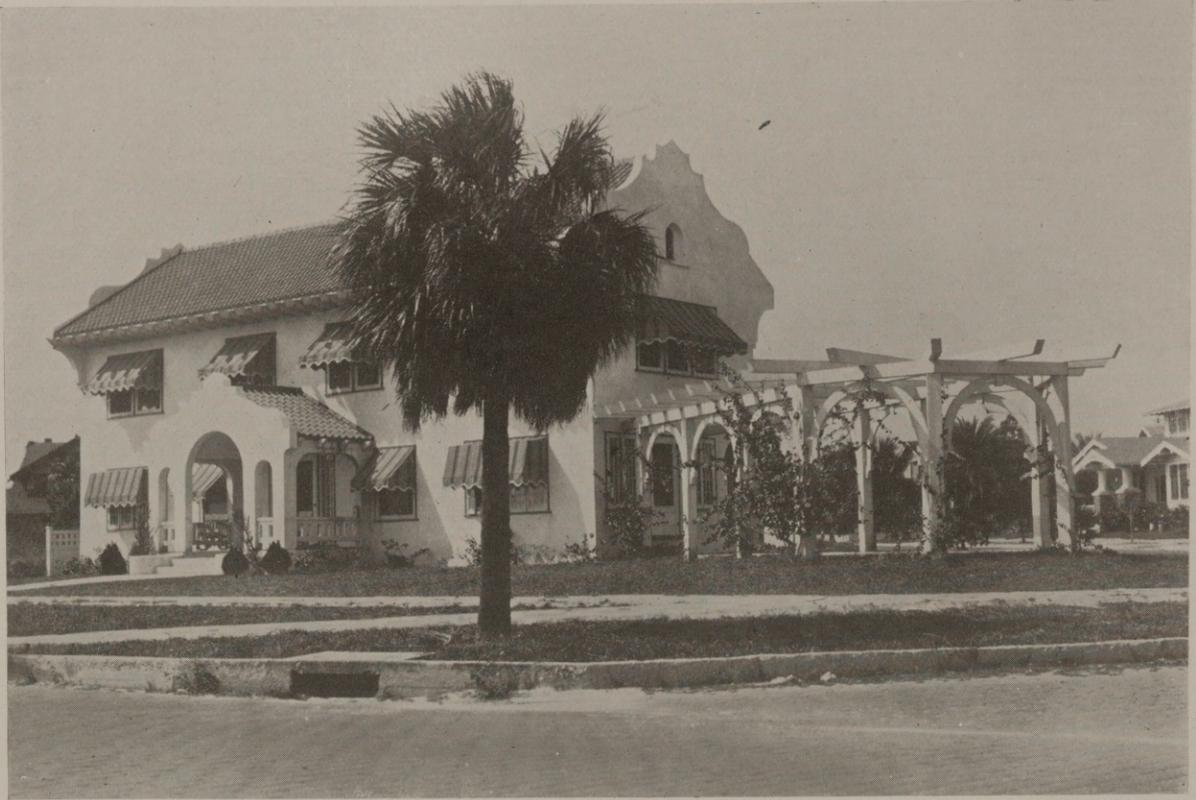
Those who have lived in Tampa for many years are fond of saying that it required a hurricane to blow Tampa out of the rut of old ways, old customs, old habits of living and doing and even thinking. Whether that be true or not, the most—yes, almost all—of the city's development and the taking on of new ways, dates from the memorable storm of October, 1921. That storm blew away much of the fog of prejudice against new things, of satisfaction with the old because they had been good enough for father or grandfather. Less than a month after the storm, the movement that is building a new Tampa had its inception in preliminary plans for a wonderful boulevard along the shore of Hillsborough Bay—a boulevard with two broad drives, four wide and beautifully landscaped parkways, a double track electric car line down the middle, roomy sidewalks, and a solid and enduring seawall to guard it all against any possible future assault by the wind-driven waters of the bay. It has taken three years to dispose of all of the problems, to overcome the obstacles and to clear the ground for the actual beginning of the work; but it is now under way, to be completed within twelve months.

Meanwhile the germination and development of an artistic sense in Tampa continued, finding flower in dozens of new homes thoughtfully and artistically designed and planned in a conscious seeking for a range of styles and types that would blend and harmonize with, melt into and belong to Tampa's subtropical environment. Nor has the effort been confined to home building; the new apartment structures and hotels required by Tampa in its status of the most rapidly growing large city of the south have felt the influence and show it. New office buildings that are rapidly changing Tampa's skyline carry the newer note in their designing. Two years ago filling stations in different parts of the city began to be more than mere places at which to buy gasoline and oil for motor cars and took on aspects that rival the motion picture palaces. Now the real estate offices are falling into line and are being converted into Spanish, mission and Italian examples of the new architectural note in Tampa. An instance of this is found in one of the larger offices of this kind in the city, the interior of which has been remodeled into a miniature replica of a Spanish mansion, surrounding a patio in which are beds of flowers, a fountain and all the appurtenances of a hacienda in Castile. Adding to the general effect is a section of roof covered with ancient hand made tiles brought direct from Spain. Could realism go further?

Some of the major suburban residential developments adjacent to Tampa already are featuring what, for want of a better name, may be termed



TYPICAL OF THE NEW SPANISH HOUSES, TAMPA, FLA.



SPANISH MOORISH TYPE, ANOTHER BEAUTIFUL HOME ON BAYSHORE BOULEVARD, TAMPA, FLA.. SHOWING INFLUENCES OF THE NEW ARCHITECTURAL TREND.

modified Spanish-Moorish or Spanish-Mission residences, architecturally correct and lending themselves admirably to the environment of towering palms, moss draped oaks and a general sub-tropical atmosphere and setting. Striking examples of these styles are to be found in Beach Park, facing Old Tampa Bay, and in Virginia Park, originally planned and partly developed by the late Mrs. Potter Palmer of Chicago and Tampa. In the former, one particularly striking example is illustrated herewith, in which the design, from foundation to roof, inside and out, adheres as closely as possible to Castilian Spanish models, with furnishings brought from Spain or accurate reproductions, in design, materials and coloring, or Spanish originals.

Several variations of the Spanish-Moorish type are found in Virginia Park, where plantings of palms, hibiscus, poinsettia and other tropical growths have been designed to lend added conviction to the architectural design and type.

Along Tampa's beautiful Bayshore Boulevard, where spacious grounds admit of practically any treatment and where vistas are broad, the newer and more pretentious residences have followed a variety of types. At one point is an artistically designed Italian villa, reproducing in stucco exterior, tiled roof and vari-colored frieze under the eaves the exotic Mediterranean tints, materials and construction in extreme fidelity. Not far distant is an excellent example of the Virginia colonial, designed by one of the foremost architects of the country, and striking in its dignified simplicity, though

not in step with the Spanish type predominant in Tampa's more recent residence designing. Along this beautiful drive, beside the wide blue stretches of Hillsborough Bay, may also be seen examples of other colonial types—the New England, the Dutch, and faithful reproductions of Old Maryland plantation homes, together with more or less pleasing combinations or evolutions of various types.

One of the architectural gems of the whole south is the Casino and swimming pool at Temple Terraces, million-tree orange grove and residence development a few miles northeast of Tampa. In this beautiful structure the Spanish note has found its most perfect expression in a building that, to the trained eye as well as to that of the layman, presents not a single jarring aspect. Even the heavy ceiling timbers present the aged appearance one finds in old structures; doors, also of weathered timber, hang on heavy hand-wrought hinges and fasten with latches of the same kind. Arabesques in deep blues, almost purple, and in tawny orange and yellow, that form the decorative note, would be startling, even glaring, if the mellow appearance of age had not been imparted to them so artistically as to reproduce exactly the softness of years; while the heavy but graceful furniture in blackened oak, lends the completing touch to a most satisfying interior. The exterior, modeled in conformance with the best traditions of Spanish architecture, has a rough stucco surface over which has been laid the blended blues and buffs of Mediterranean tinting.

(Continued on page 69.)

PICTURESQUE NEW ORLEANS

By WM. P. SPRATLING, A. I. A.

(A Review by Lyle Saxon.)

THE French Quarter of New Orleans—that “Vieux Carre” which once constituted the walled city of Nouvelle-Orleans—is but ten short block in length, from Canal Street to Esplanade Avenue, and its width, from the River to Rampart, is but six scant squares.

Once it was a French settlement, built of wood, and consisting of small houses of one story, houses set within gardens, screened from the narrow streets by high white-washed picket fences. In 1788, only a few years after the town had passed from the French to the Spanish domination; it was destroyed by fire. Only a few houses escaped. When it was rebuilt, Spanish architects and builders played their part in its reconstruction. The city which rose from its ashes was of brick and plaster, with arches of heavy masonry. There were barred windows and long, dark corridors. Large, fan-shaped windows looked down into courtyards which held banana trees, oleanders and parterres of flowers. Houses were built flush with the sidewalk, or “banquettes,” as they were called, and balconies of delicate wrought iron overhung the streets.

Social and business life centered around the Place D’Armes, now called Jackson Square. It was in the square that the transfer of Louisiana from Spain to France and from France to the United States took place in 1803. And in houses and streets

nearby the events occurred which made the history of New Orleans so colorful, so bizarre and so charming.

Even as we see it to-day, in its dying splendor, the Vieux Carre is the old Creole city of other days; it has a charm, a romance, a definite personality. And, if one will walk slowly through the streets on misty nights, when the kind darkness blurs out the modern world, one can still feel the old charm, the old fascination. For, when the sunlight fades, romance comes to the French Quarter. One can almost believe that the ghosts of yesterday are still there, hiding behind the barred windows, lingering in the shadows of the dim doorways.

Architects from distant cities have come to New Orleans to study these old houses and to note the detail of their construction, and each and every one of them has found something to interest him. One admires the wrought iron of the balconies, which clings to the mouldering walls like strips of ravelled black lace; others study the oddly shaped windows, the heavy doors, the double-arches or the winding stairways.

And those who know the French Quarter will be interested in these sketches by William P. Spratling, instructor in architecture at Tulane University, for they are not only faithful records of out-of-the-way places, but they have a decorative value of their own.



GATEWAY FROM THE COURT. Arts and Crafts Club, 520 Royal Street, originally one of the many fine old residences in what was then the center of Nouvelle Orleans. The old slave quarters have in this case been made over into modern apartments, with the beautiful gallery of the club on the ground floor at the back, and class rooms and studios above.



GATEWAY
GARDEN OF THE ALCAZAR
SEVILLE, SPAIN

PRECEDENCE IN LANDSCAPE

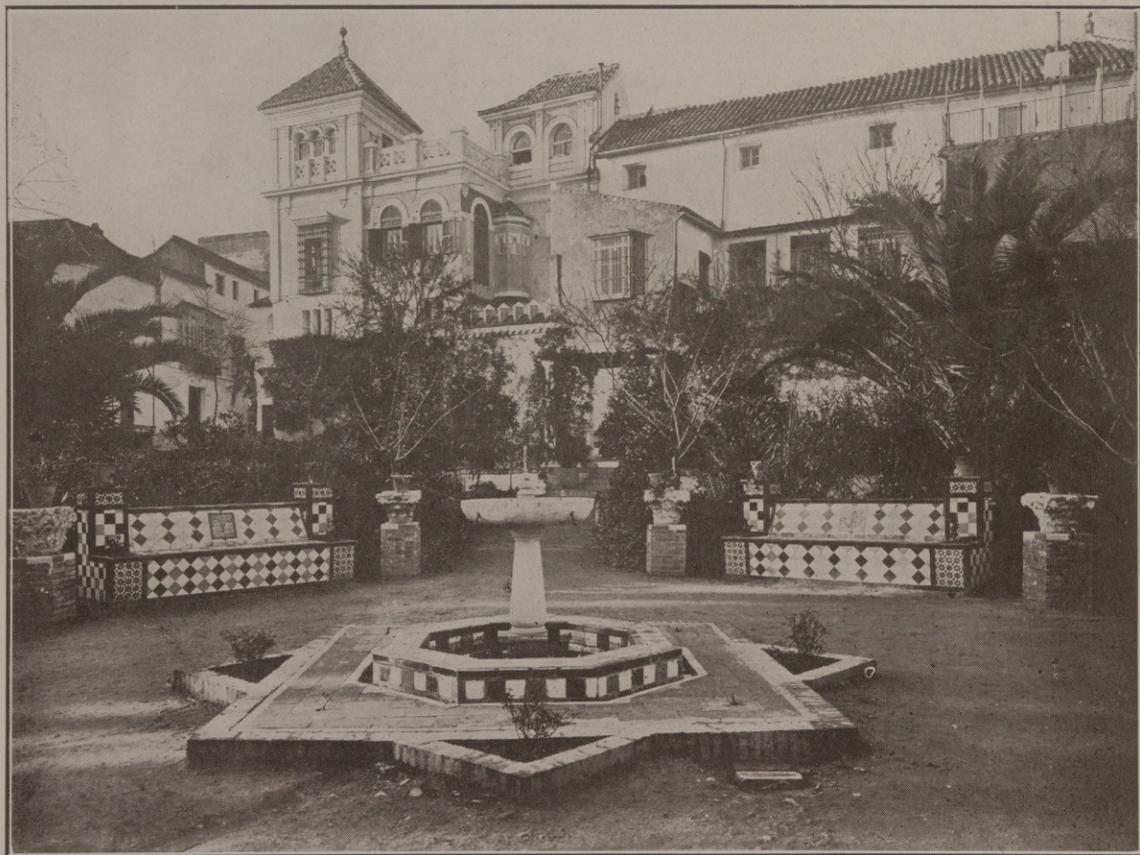
During the past two thousand years there has been no essential improvements made in landscape gardening. Men are still looking to aged and worn models of the old world for precedence and inspiration—to the models our father's fathers scaled, measured, and blue-printed. And, not satisfied with the results of their labor, tramping over the old roads, measuring the old terraces, crumbled walls and cicatriced walks for the sake of a few more degrees of accuracy in figures. With so much time, all these details should have been completed to allow the really thin ranks of professional landscape artists more time for creative industry.

Why more architects do not think and study more of the landscape that is to either make or mar their best work, I cannot understand. From half a dozen well chosen volumes the man who has assimilated the fundamental principles of either recognized art can gain the information necessary for a more than amateurish criticism to satisfy the builder. Let no one misunderstand me. I do not suggest the advisability of superficial knowledge for commercial or any other reasons. The main trouble with landscape artistry and every other art and pro-

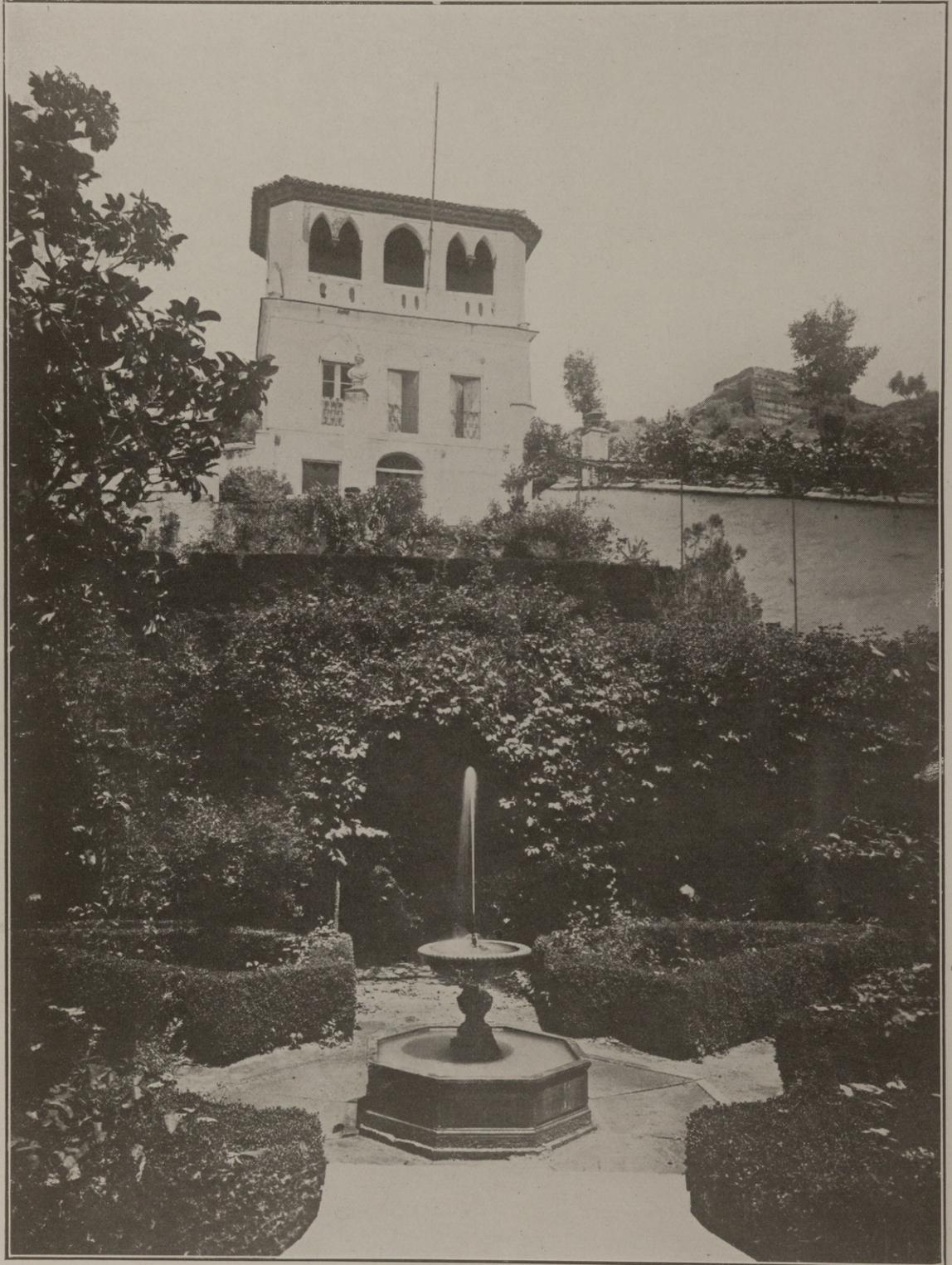
fession, is a superfluity of "professional amateurs." These parasites do more harm with their pathetic criticisms and moronic inspirations than the few real artisans can hope to overcome.

While America's artistic achievements have been very few, there are a few old American gardens, principally in the South, which would bear as much study as those of Europe. They were made in a period when the following of precedence was a more difficult task, statistically, than it is today.

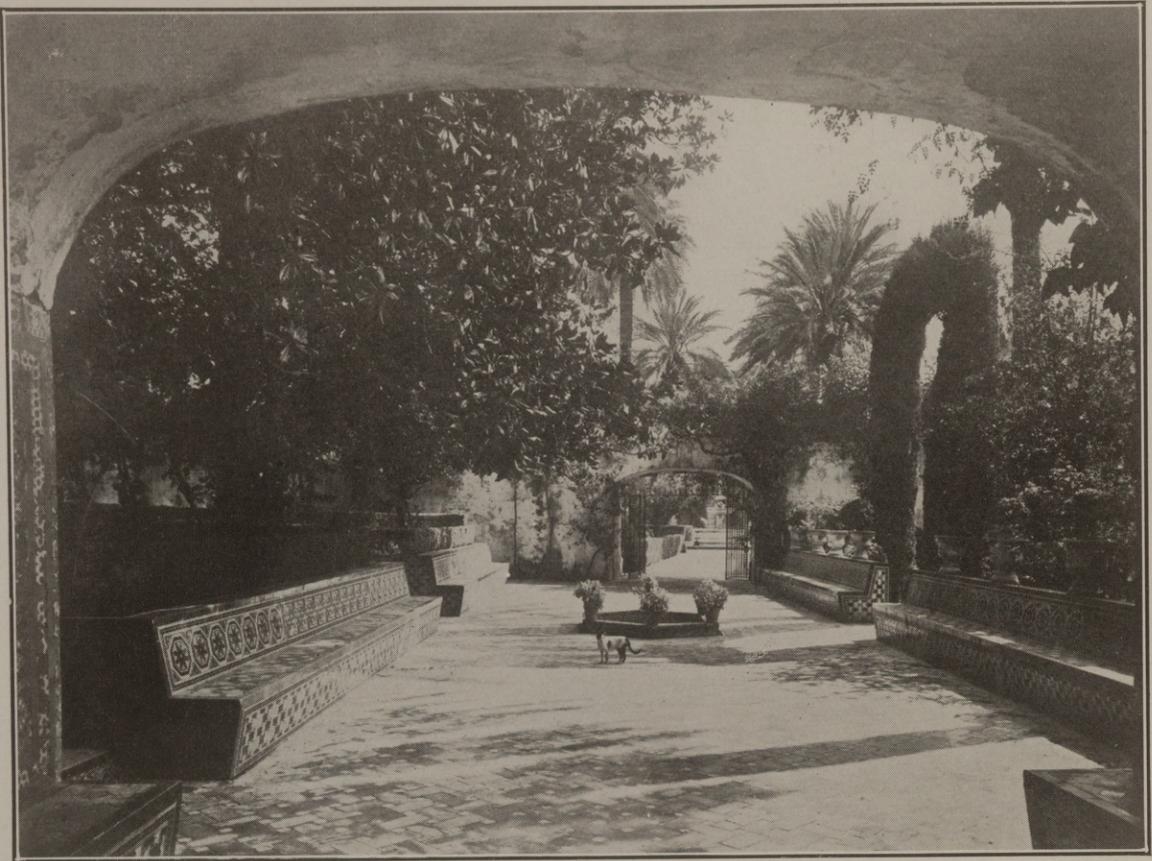
As an example let me cite the well known Ferrell Gardens of LaGrange, Georgia. This superb horticultural achievement was planned and executed under the direction of Mrs. Ferrell. There's no doubt but that Mrs. Ferrell knew as little about the dimensions of the walks, lanes, terraces, walls and intricate figures of the gardens of England, France, Spain and Italy, as the negro slaves who worked under her supervision. But she was educated, refined and artistic to a marked degree—in a section and period where and when culture predominated. And she knew something of the precedence embodied in European gardens, not the statistical prece-



IN THE GARDEN OF MARILLO, SEVILLE, SPAIN.



FOUNT AND GARDEN SPOT
THE GRANADA COURT YARD, SEVILLE, SPAIN



IN THE GARDEN OF THE ALCAZAR, SEVILLE, SPAIN

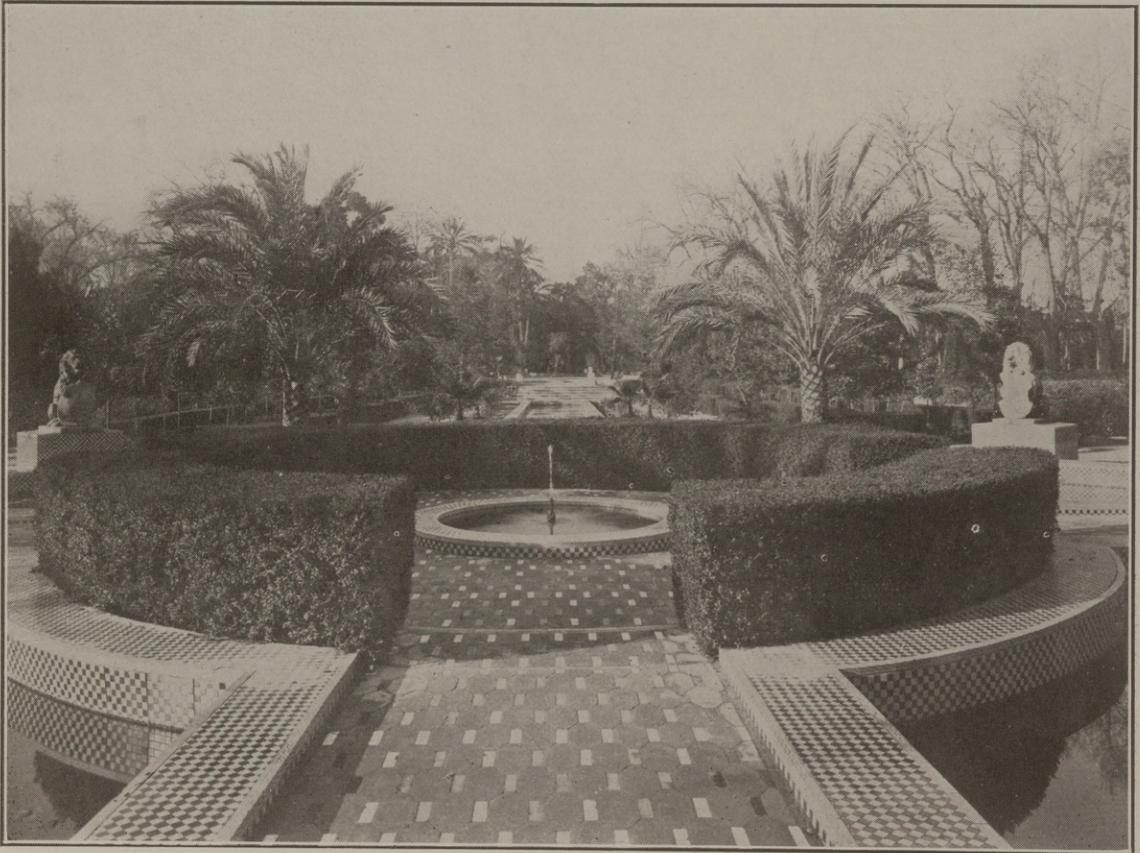


ANOTHER VIEW IN THE GARDEN OF THE ALCAZAR, SEVILLE

dence but the artistic, historical and regional. Her lack of knowledge aided her by destroying any chance of slavish design and allowing her full freedom for creative achievement. That she handled her task capably is proven by the fact that today the professional English landscape gardeners are finding more inspiration in Mrs. Ferrell's creation than in the measured feet and inches composing the royal family's morning walking grounds.

In America there are natural gardens by the score to furnish us with true landscape precedence. Colorado's Gardens of the Gods have had very little man-handling—yet we hear barely nothing about precedence from them. If there is any *real* prece-

dence in the landscape art it must originate in the Creator's creation and not in the man made proportions of man made art. Proportions! Measurements! Proportions! This scientific age of stereotyped proportions will directly choke to death trying to swallow some of its figures and lines. . . . Edgar Allen Poe quotes and criticises Bacon's thought on proportions. "There is no exquisite beauty," says Bacon, 'without some strangeness in the proportions.' The philosopher had reference here, to beauty in its common acceptation; but the remark is equally applicable to all the forms of beauty—that is to say, to everything which arouses profound interest in the heart or intellect of man."



FOUNTAIN OF THE LIONS, SEVILLE, SPAIN

What of the Future of Building?

By MORTON C. TUTTLE.

(Morton C. Tuttle Co., Construction Engineers, Boston, Mass.)

MOST people are freer to admit the value of statistics than they are free in using them. It is not uncommon after studying figures purporting to give facts in regard to stocks of merchandise carried by department stores, for instance, to find that the reader's opinion as to quantity and quality of merchandise carried has been based upon observations made by his wife during a shopping tour through her favorite department stores.

Figures are a splendid confirmation of an opinion, but are likely to seem less impressive as they conflict with preconceived judgments. Often impressions gathered from daily experience and general observation parallel statistics and under such conditions it is easy to reach a conclusion as to future probabilities.

At the present time general facts in regard to the building trade are readily ascertainable and figures correspond fairly closely with general impressions. Accordingly, it seems possible to reason using the minimum of statistical information and reach rather definite conclusions as to prices and activities which will develop in the building trade during the next few months.

That there was a rapid decline in the total volume of building beginning shortly after January, 1920, is shown by graphs and figures printed in "A Survey of Current Business," published by the United States Chamber of Commerce. This decline reached the bottom about January, 1921. There was also a gradual improvement during that year, with a rapid expansion in the building industry in the early months of 1922. Since then the volume of building has remained on a fairly high level until the middle of 1923, when the volume dropped to about the low point for the year 1922. The fact to be noted is that during the past two years the building trade has been fairly active.

We will consider the problem of future activity and accordingly the cost of future construction. It is an obvious fact that there has been a tremendous shortage of housing. While "To Let" signs may be observed in many suburbs, house-building has continued during this fall. Nearly everyone has heard discussions among his friends of proposed home-building for the coming year. Apartment houses are going up, and whatever statistics may show there seems to be the promise of a large amount of residential construction for the coming year.

It is a statement commonly made that industries were over-expanded during war time or that they

were built beyond capacity during the boom. This is true or false, depending upon the industry. The same steel mills which supplied war needs are capable of supplying peace needs. Their production has not equalled the capacity provided for during war times. Textile mills in many cases were over-built during the boom but there has been a decided movement in this field from Northern to Southern locations. Such movement is likely to continue.

During the war many millions of dollars were spent for expensive construction applicable only to war needs and now lying idle or being scrapped. At Charleston, West Virginia, is the big plant built by the Navy for producing armor for battleships. A few miles out of Charleston is the abandoned town of Nitro. Here the junk dealers are scrapping the expensive plant which cost millions of dollars and which is now worth its scrap value. A walk through the recent-built armor plant gives one the same sensation as a walk through Pompeii—beautifully built buildings with expensive machinery house only birds which are building their nests in the cranes that cost small fortunes. Not a dollar of this construction is applicable to peace-time production and the existence of this sort of plant only makes more vivid the realization that much of the war-time construction is negligible so far as peace-time production is concerned.

Many plants which produce peace-time commodities expanded for the boom which followed the war. Many increased their overhead expenses to such an extent as to raise their production cost. This made it possible for smaller but more compact plants to produce at lower costs than these larger competitors. The vacant space of a competitor is not available for his more successful rival, who accordingly builds. Thus the fact that an industry has been over-built does not prove that there will not be a considerable amount of building within that industry.

During the depression of the past two or three years the amount of industrial building has been held at a low point. With a tight money market, an uncertainty as to markets and a generally pessimistic outlook manufacturers have curtailed expansions. It is to be noted in passing that even during periods of depression there is generally a considerable amount of building, due to low costs and the fact that as buildings are tools of production when competition is fiercest wise manufacturers increase the efficiency of their plants.

Statistics of the building situation are more numerous than definite and one can find figures to

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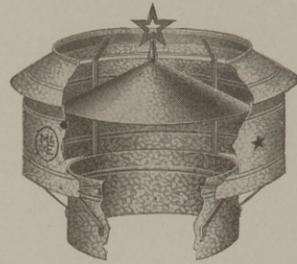
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prove that a large part of the building shortage has been satisfied, that some industries have been overbuilt, that road building and building of public works have reached the point where the tax-payer will refuse to go on. On the other hand, there are statistics that indicate there is an accumulated shortage of building equal to two years output of the entire building trade.

The observed facts are: that there continues to be a large amount of house-building; that many industries require new buildings; that road work with its accompanying bridge construction is planned to a large extent; that there is an unfilled demand for hospital facilities, police stations and the usual city and government work; that power plant construction is being projected in volume. The increasing popularity of public service securities is based partly on the fact that great economies can be effected by centralizing the generation of electric energy into large units. This has resulted in a tremendous amount of power plant construction, both steam and hydro-electric. An engineering concern specializing in construction of steam plants is said to have \$150,000,000 worth of work on hand at this time.

The sweep of optimism following the election has come at a time of cheap money, a time especially suitable for the financing of building operations. It seems reasonable to believe that such a combination of circumstances following a period of delayed industrial construction forecasts increased volume of this type of work. This is precisely what is indicated by the release at this time of numerous projects which have up to now been tentative only and are now labelled "rush."

If it is assumed that there is to be prosperity in general business and an increase in building operations, consideration must be given to the fact that the irregular curve of employment in the building

trade makes it dependent upon the floating supply of labor which is also available for industry at large. Accordingly, the building trade meets competition for labor supply which formerly was secured from immigration. The existence of a limited labor supply results in fluctuation of wages. Recognition must be given to the fact that at present the building trades are better organized and an abnormal increase in the volume of work is likely to be followed by the familiar decrease in output and later increase in wages. The optimism which encourages the buyer of buildings also encourages the manufacturer and dealer in building supplies. This means they will try for higher prices.

There is a growing belief by those in a position to judge that there will be a noticeable increase in the volume of construction and engineering work during the coming spring and early summer. If this develops, anyone confronted with the necessity of building during the summer of 1925 is likely to look back regretfully on the winter months now before us. The material market has not felt an extreme demand for its product, and labor is still plentiful and accordingly efficient. Winter months are the seasonably low spots in prices of building materials and contracts for materials and services can be placed at better figures, comparatively, than at any other time during the year. Anyone believing that the coming year is to be one of prosperity for the manufacturing industry will probably conclude that the prosperity will be attended by added demands on an already busy building trade, resulting in higher prices. Therefore, it will be profitable for those contemplating building within a period of the next year or eighteen months to consider the advisability of prompt action in getting design and building operations under way.

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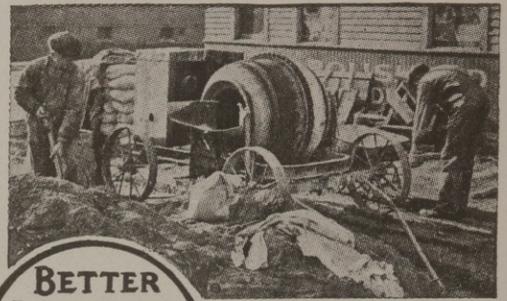


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Why Some Salesmen Succeed and Others Fail

By SAMUEL LAPHAM, JR., A. I. A., of Simons & Lapham, Architects, Charleston, S. C.
 Reprint from *The T Square*, Chas. Scribner's Sons.

IF plagiarism were not a fine art, as the last A. I. A. convention revealed, one would be tempted to rehash articles that have appeared in *The T Square*, because they are so true and need to be emphasized. The articles have covered most of the types of salesmen except the one who, though he is not a personal friend of the architect, and has never seen him before, thinks that he cannot tell his business and even his name without a long prologue, and who cannot say "Good-by" without an epilogue.

He enters the office and his prologue and epilogue generally include the weather, baseball or football scores, his golf game, and the price of liquor in Havana. If the architect keeps his patience, while losing his time, through the prologue in order to find out what it is all about, and still maintains his temper through the epilogue, he has considerable self-control. But whether he has self-control and keeps from being abrupt or not, it is a fairly safe bet that when the salesman *has* left, the architect has come to the conclusion that the weather will change, that tennis is better than golf, that Havana is not Charleston, and that he will not buy the salesman's product under any condition.

What the majority of salesmen do not seem to realize when they are introducing themselves and their line to an architect is that there exist two forces, two circumstances, over which no one has close control, yet which directly affect the selling ability of every salesman in regard to every job in an architect's office. These may be named the circumstances of time and of place.

By circumstances of time, I mean there is a particular moment, or rather series of weeks, when a salesman can get his product carefully considered for a possible job. If, in his visit, he does not particularly happen to strike that time, he cannot sell his product for that particular job, although, if he is a true salesman, he will realize that he is laying the foundation for future commissions.

Too often, however, the present obviates the future, and knowledge of present loss breeds ill-feeling in the salesman, which instantly reacts in the architect in the form of determination that the product is not suitable. The salesman's cry is that it is pure chance that he hits the right time, that the architect conceals the specific job, talks generalities, and gives him no chance to render service. But consider the architect's side. A client approaches and states that he is considering building, a branch bank for example. The lot is not purchased, and the directors are dubious. The general location is

tentatively selected, however, and it is wished to ascertain for the bank certain costs of varying types of construction, etc., and the architect is empowered to produce sketches. If at this time the architect broadcasts to every salesman who handles a product that might be used in the building what is to occur, what would happen? If it were blazoned forth that so-and-so might possibly build in such-and-such a place, and was considering using such-and-such materials, would the job ever materialize?

It would not—rival banks would take note and lay plans to obtain the trade in that vicinity. Every realtor, every non-registered bevo architect, every building-supply dealer, every contractor would pull all the wires, and turn all the screws they could on the directors and the stockholders to get some part of the work, and every salesman of bizarre products would be flocking around the building committee, like buzzards hunting for what they might devour, and hoping to override the architect—and the whole scheme would fall through. Yet, too often, the salesman, not content to give service for service alone, says that the architect deceives him and won't let him quote.

Then the land is purchased, and one day definite instruction and authorization for working plans are given to the architect, and with that knowledge becomes semi-public, and it is known around that a building will be erected. If a salesman, with a product of any real worth, comes to the architect at this time, he has an equal chance with every one to show that his product is worthy of use. But does he? He does not. By some apparently unknown law of gravitation, when a building is being definitely planned the calls of salesmen of unsolicited products fall off from the day of authorization until the time when the final drawings are ready for delivery to the contractors, and then the calls increase.

One week before any job goes out for bids, I am sure to have requests from salesmen for me to permit substitution of super-products for various items specified. The architect has done the best he can with the material he knows will honestly serve his client, and while it may not be the salesman's fault, it is certainly not the architect's fault if at the eleventh hour he refuses to redraw details and rewrite specifications which he knows have called for materials that he can trust, in order to substitute things which he has been given no time to investigate.

To me, the salesman's remedy when confronted with this factor, which I have called "the cir-

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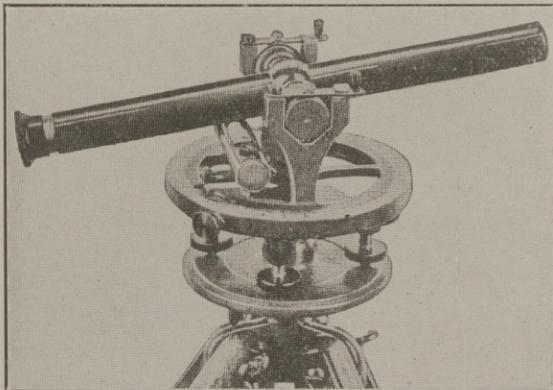
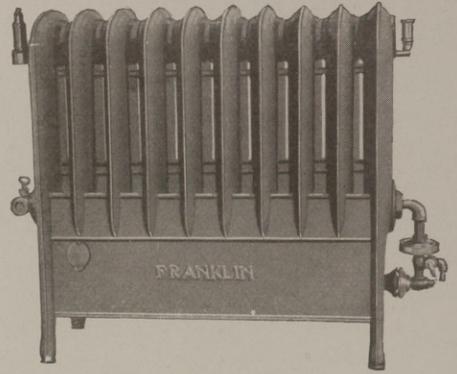
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cumstance of time," would be to seek always to give service and full information without nosing into that particular job he may capture, resting content with the fact that he has given service, even though the time of his giving it, through no fault of his own, was wrong. He will, if his product is worth while, some day reap the reward, and he and the concern he represents should realize it. Of course, if his concern is of the type that wants to sell and run, it is hard lines for him not to be able to show definite sales, and he had better change his concern.

By the "circumstances of place," as I have named the second force that salesmen do not always realize exists, I mean the fact that South Carolina is not New York, that Colorado is not Pennsylvania, and that this fact often prevents a salesman from selling his line to an architect. His products may be the best in the world, but an architect in New York has only to step outside of his door to get them, or at least to get in touch with the best branch manager that the company has, whereas the architect in at least thirty of the forty-eight States has to depend on the local representative or jobber, carrying twenty or more specialties, who often knows nothing of the product save as something to sell, and at that does not carry it in stock but has to order it.

Most owners, most building committees, and therefore most architects, since the architect is in reality the professional member of the building

committee, cannot afford to have a building delayed for a month or more because material or equipment has to be shipped a thousand miles across country, when a standard stocked material, understood by all who handle it, could be delivered the next week. Quality is quality, but in comparison between first-class materials quality is apt to vary so slightly that any gain is made a loss through the time and expense added because of shipment, and a satisfactory product must often be discarded for that reason. This condition is being bettered by local stock warehouses, but often fails because, after the skilled salesman has passed, there remains the local representative who has to order and complete the service—and real service can be rendered only through real knowledge and not through lip-knowledge, cribbed from catalogues, which always fails when some unnoticed details come up later.

When local representatives become true salesmen in the sense that the traveling representative generally is, the condition stated here will be null and void. But until then, except near the big cities, it will be a dominating factor always and must be recognized by the salesman, who, instead of recognizing it, generally claims that the architect is unprogressive, does not want to use the best, and refuses to consider the use of his line in spite of its benefits. We know the benefits if the salesman has an article worth while and is a real salesman—but we know the price of the benefits in time and delay as well as in money, and the price figured in that manner often spells a loss instead of a gain.

TAMPA'S NEW ARCHITECTURAL TREND

(Continued from page 56.)

In the line of ecclesiastical architecture, the new First Presbyterian Church and manse have attracted the attention of architects all over the country and have elicited highly favorable comment and commendation from the best known men of the profession in the United States. While at first blush the traditions of the church, bedded in the grimness of Scotch hills and granite mountains, do not seem in line with the design of the new structure, second thought admits that different atmosphere and environment call for different treatment; and in any event, the striking lines of the church and manse cannot fail to elicit admiration, even though the plantings of palms that have been decided upon as the finishing touch have by no means been completed.

One of the newest apartment hotels in Tampa, just completed, bears the Spanish-Moorish impress from red tiled roof to foundation, with as great a degree of fidelity as is possible in a structure of its kind; and the note has been carried out in the deep

buff tinting of the stucco exterior. Another building of this kind, now under construction and to be nine stories high, topped with an elaborately planned and decorated roof garden, occupies a commanding site on the Bayshore Boulevard, and when completed will be a landmark visible twenty miles or more down the Bay. Here, too, the architect has endeavored, in design and materials, to give a distinctively Spanish tone to the huge pile, in keeping with the rapidly developing trend manifest in practically all classes of building in this city.

Perhaps in no other single respect has Tampa lagged so markedly as in the designing of its office buildings; but even in this field, notable strides have been and are being taken. Until two years ago this city had only two interestingly designed office structures—one housing a bank and trust company which built it, the other a modern office structure, as the word "modern" was defined at the time when it was built. Within the last two years another of Tampa's financial institutions has built its own mas-

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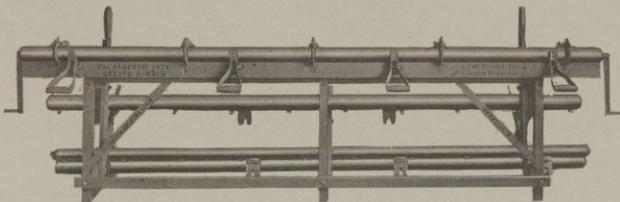
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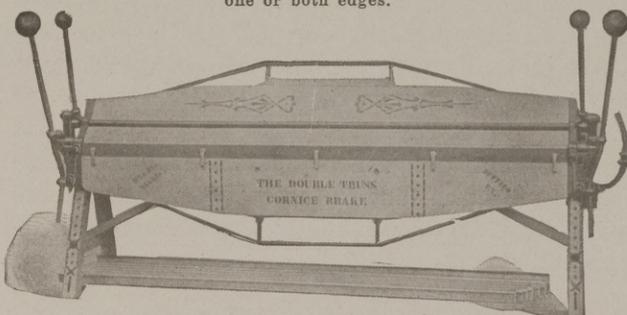
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sive and dignified home, although the Doric (or Corinthian) style of architecture gives it an air of lonely aloofness in the warmer and more cordial atmosphere of the Mediterranean types.

Two new office structures—one in an advanced stage of construction, the other soon to be begun—strike the note of today in designing. One, the home of one of Tampa's daily newspapers, is to send up a gracefully planned tower-like structure twelve stories in height beside the four story newspaper building. The other, designed in the peculiar cathedral-like style so generally adopted by American architects for office structures, will be strikingly different, from every point of view, from any building of the kind yet erected in Florida.

In each of the lines commented upon, Tampa has made vigorous strides in the remarkably brief space of two or three years. From a city with a commercial section composed of hideously plain and ordinary three or four story brick blocks, and residential sections and suburbs that one may charitably term commonplace, Tampa is rapidly developing into a metropolis of handsomely designed business and office structures, hotels and apartments that are far more than places in which to find shelter and a night's lodging, and homes as beautiful and original in design and execution as can be found in the length and breadth of the land. If it were, indeed, the tropical storm of three years ago that awakened Tampa to a realization of the benefits of architectural beauty, then it would seem that many other cities might well hold a day of fasting and prayer that a similar natural phenomenon might visit them and serve as the alarm clock to arouse them to realization of the fact that beauty and utility are the twin handmaids of modern city building.

SUGGESTIONS FOR PROMOTING A BETTER APPRECIATION OF THE VALUE OF THE SERVICES RENDERED BY MEMBERS OF THE ARCHITECTURAL PROFESSION.

By TORRANCE FISKE.

(December Issue Pencil Points.)

I WRITE frankly as a novice, having left a financial business less than two years ago for the study of architecture. If my ideas are not pleasing to some members of the profession they may be disregarded as coming from one who knows little of architecture. If they have value it is because ten years experience in business and long residence in a middle western city, where architects starve and contractors flourish, have given me a critical layman's point of view.

There seem to be two major difficulties: the lack of a developed artistic sense among the people, and the failure of the architects themselves to win the confidence of the people by their performance. It can hardly be expected that developed sense of beauty should exist throughout the greater part of our country. It is too new. In the west the pioneers are still living. Never in history have the arts developed without leisure and wealth. Time will change this, is changing it, but much can be done by way of education. Many suggestions were made in the editorial of your October issue which can be more fully developed by the chapters conversant with local conditions.

But I wish to speak of the second difficulty—the failure of architects to meet competition—for in the correction of this trouble are quicker and surer rewards.

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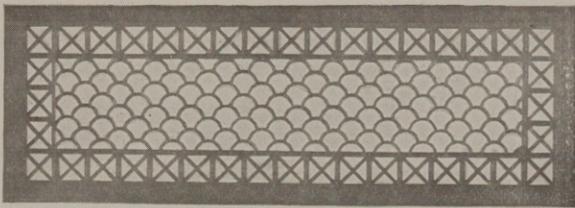
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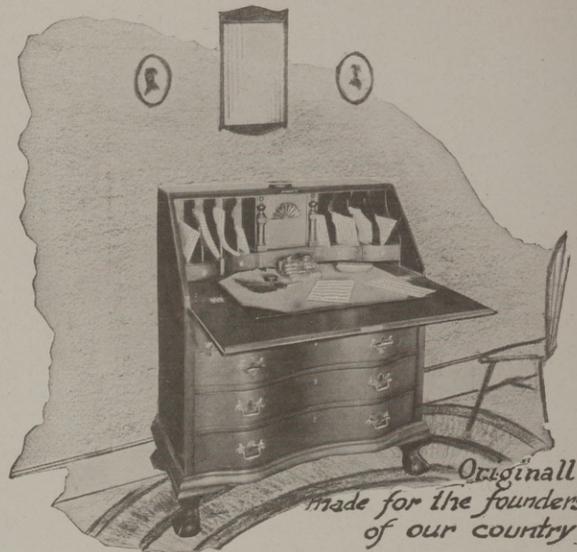
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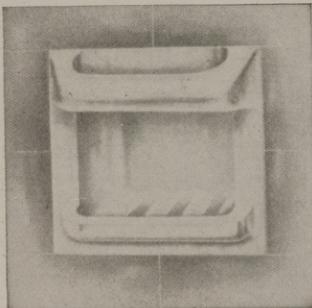
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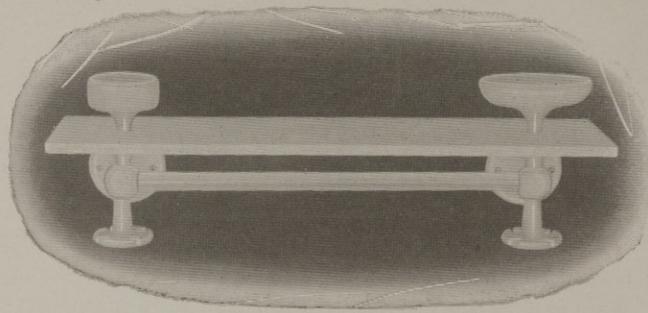
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work in three dimensions. They can discuss intelligently with a prospective builder the economies of plans, the relative merits of different types of construction, the rental situation, insurance, the business outlook and the political situation. They are short on theory and long on experience. True, they seldom have a developed artistic sense but the qualities they have bring them to an understanding with the intensely practical people with whom they are dealing.

In the west there is a widespread feeling that architects are "theoretical" and "artistic," which terms, defined, mean impractical and unbalanced. Certainly the men of that profession do not command the confidence they should. Until this is remedied there will be little improvement in the architect's bank account or the city's beauty.

Sometimes a first impression is worth more than much later consideration. At any rate on my first arrival at the school of architecture the emphasis laid on rendering struck me as all out of proportion to the other values of the problem. After all, I thought, it is the building itself that is really going to count, and an architect said to me the other day, "The really big architects of the country are great because they *build* fine buildings, not because they *draw* them."

When I had bonds to sell the most efficient method I ever found to prepare a sales argument was to sell the security to myself. I can't help but wonder if the same system wouldn't work for an architectural problem.

The essence of architecture is beauty, and no true architect will argue otherwise. Yet in this age he must conform to the conditions imposed, which are invariably a most practical clientele and the hardest kind of competition, from alert, shrewd and competent, if not artistic, builders. This clientele is quick to appreciate a good building. Last summer the manager of the Montgomery Ward Co.

plant in St. Paul showed me their new building with evident pride. "We are doing more business, and doing it cheaper," he said, "because of the splendid layout we have."

To gain the needed confidence of the public it is my belief that the architectural profession must make a fair-minded and searching study of its own faults, of the competition it faces, of the clientele it must reach, and trim its sails accordingly.

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One of the largest and best collections of architectural drawings and photographs ever assembled was recently presented to the Department of Architecture of George Washington University, Washington, D. C., by Mrs. D. N. B. Sturgis, of New York, widow of the late Russell Sturgis. The collection presented by Mrs. Sturgis consists of thousands of photographs and plates from which Mr. Sturgis secured the data for his work on *The History of Architecture*. The collection, which is one of the largest and most carefully selected groups of its kind, will be catalogued and placed in the circulating library of the architectural department of the University.

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