

THE SOUTHERN ARCHITECT AND BUILDING NEWS

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NUMBER 1

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Sketch by J. H. Gailey.

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Edward Daugherty & McKim, Mead & White,
Associate Architects.

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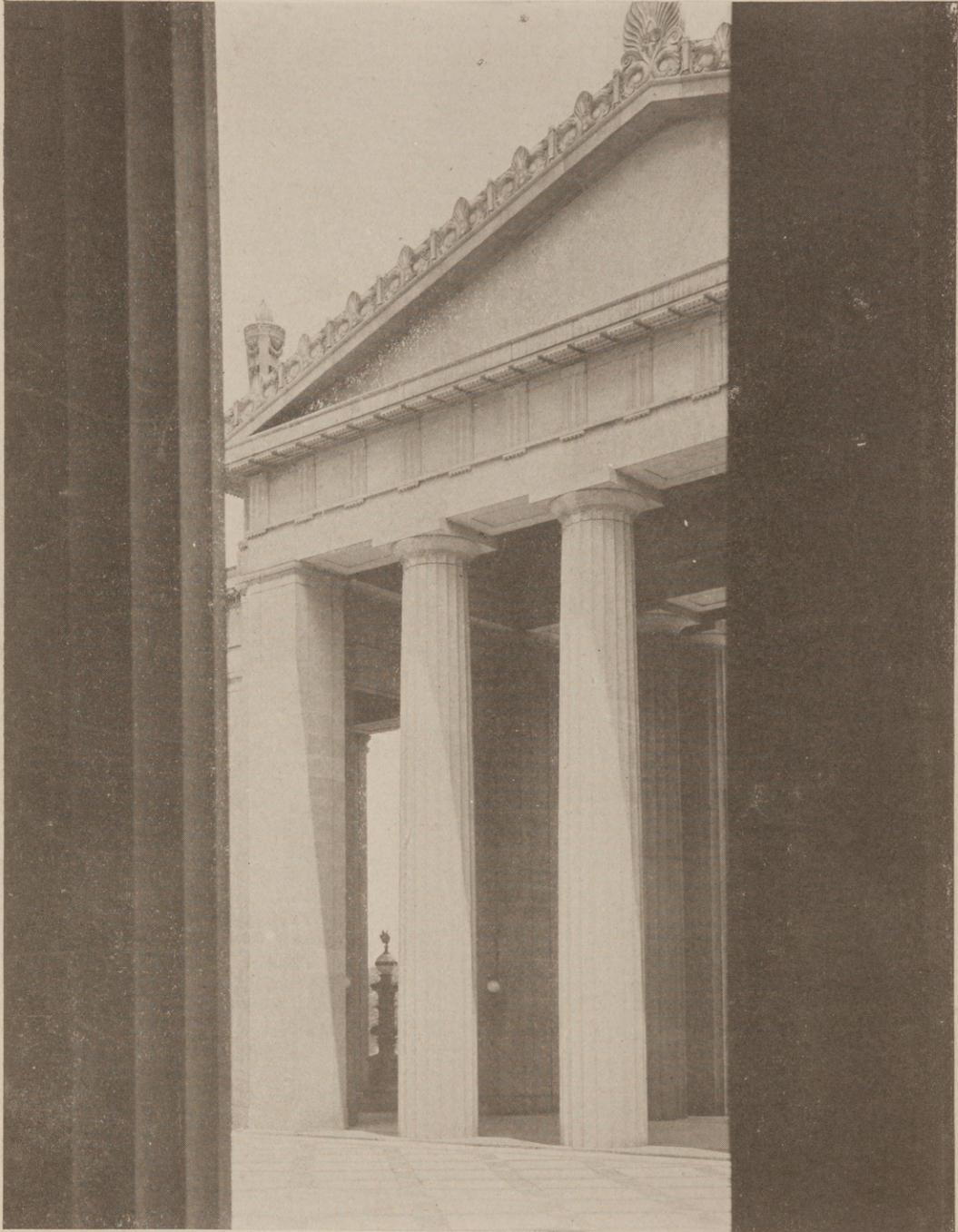
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DETAIL, TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.
EDWARD DOUGHERTY AND McKIM, MEAD & WHITE, ASSOCIATE ARCHITECTS

The SOUTHERN ARCHITECT AND BUILDING NEWS

Vol. LIII.

JANUARY, 1927.

Number 1

Tennessee War Memorial, Nashville, Tenn.

EDWARD DOUGHERTY & MCKIM, MEAD & WHITE, *Associate Architects*

By JOHN M. NELSON

"AMERICA IS PRIVILEGED TO SPEND HER BLOOD AND HER MIGHT FOR THE PRINCIPLES THAT GAVE HER BIRTH AND HAPPINESS AND THE PEACE WHICH SHE HAS TREASURED."

—WOODROW WILSON.

THESE beautiful words depicting the attitude of the United States upon entering the great World War, as set out by the late President Woodrow Wilson in his address before Congress on April 6, 1917 in which he officially declared America's entrance into the world war, stand out boldly and conspicuously across the portico of the main entrance to the artistic and beautiful Tennessee War Memorial Building and immediately under the Great Seal Of The State Of Tennessee, express the profound tribute of the State of Tennessee, County of Davidson and City of Nashville as shown by this wonderful civic center, located in the very heart of the business district of the City of Nashville. Nowhere is there to be found a more beautiful and lasting tribute to the men who "spent their blood and their might for the principles that gave America birth" than that expressing Tennessee's unforgetting of those who made the supreme sacrifice and those who offered their all but were privileged to return and in historic and cultured Nashville, Tennessee, this beautiful building stands as a model of civic development and it has already played a most important part in the improvement of this cultured city.

When the state of Tennessee began casting about for some form of memorial to her war heroes,

it was suggested that this memorial should be something of beauty, lasting in expression and having a usefulness as well. The state was badly in need of additional office space to house many of the departments of state that were scattered in buildings in the territory surrounding the historic and imposing Tennessee State Capitol that stands on the highest hill in Nashville with a commanding view of the entire city and the surrounding territory. The city of Nashville and the county of Davidson, of which Nashville is the county site, offered to join with the state in the erection of this memorial if it were placed in Nashville and soon it was decided to make this memorial a beautiful building that would not only house the state departments that it was impossible to care for in the Capitol Building, and also having a beautiful auditorium for public meetings where the memory of those who gave their lives and who offered their lives, would be recalled whenever put into use. Looking for such a location it was found that no more appropriate spot could be found than immediately in front of the Capitol Building, right in the heart of busy Nashville and soon plans were under way for the development of this idea.

The Tennessee Legislature of 1919 appointed a Memorial Commission to select the site, have suitable plans drawn, receive bids and handle all details of the memorial and the three governments joined together with an appropriation of \$3,500,000 with which to carry out the idea. The commission immediately began its task and at first it was suggested that the memorial be in the shape of two buildings, one for the state officials and the other for a memorial auditorium and that these buildings



DETAIL
TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.

be located on either side of Capitol Boulevard, intersecting Cedar Street immediately in front of the entrance to the Capitol grounds. However the city of Nashville decided to extend Deadrick Street from Fifth Avenue through to Capitol Boulevard, a distance of two blocks, and the architects discovered that the fall from the Boulevard to Sixth Avenue, a distance of three hundred feet, amounted to twenty five feet and to place one building on the East side of the Boulevard and the other on the West side meant that either the building on the east side would necessitate two extra stories above the grade or else two stories of the building on the West side of the Boulevard necessitate going below the grade two stories, if the twin building idea should be carried out.

In order to meet the situation it was decided to build a Memorial Building that would house both the auditorium and the capitol annex and thereby make one building take care of both needs and make a more imposing and artistic structure. It was finally decided to place this structure on the West side of the Boulevard and plans for this building submitted by Edward Daugherty, Nashville architect who had associated with him the firm of McKim, Mead and White of New York City, were



MAIN FACADE, TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.

accepted by the committee and work was soon under way for removing the old residence and other buildings located on the site of the Memorial area. In the removing of those old buildings, many of the most prominent of the early day mansions of the city were wiped out and gave way to the modern trend of progress.

The decision to locate the building on this site gave vent to a new idea and in view of the fact that two city blocks on the West side of Capital Boulevard would be necessary for the building, it was suggested that the two blocks on the East side be turned into a Memorial Park with Deadrick Street running through the center and this idea soon captured the Commission and also the people of Nashville and therein began an area of building and improvement such as Nashville had never known before and that resulted in Nashville's showing a most remarkable increase from that date up to the present time and even yet the end seems not to be in sight for new buildings are being planned in keeping with those that have already been constructed.

Nashville has long been noted for its culture and refinement as expressed in its buildings, both public, private and residential, such as the famous



DETAIL
TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.



MINOR FACADE, TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.

reproduction of The Parthenon that was recently the subject of an article appearing in this magazine, the beautiful and stately group of Vanderbilt University Buildings, the Peabody group and those of its beautiful residential district and Mr. Dougherty, assisted by Messrs. McKim, Mead and White, planned the Memorial Building with this end in view. The architectural composition of this building is what might be designated as an extenuate Greek Doric, the proportions of the order being more slender than the usual treatment in order to provide adequate fenestration for the departmental use of the Annex section and subdividing the exterior wall surfaces in the auditorium for sculptural effects under the cornice and inscriptions below. The use of this architectural order is especially appropriate, being heavier in proportion than the Ionic of the Capitol, inasmuch as the Memorial Building is at a decidedly lower level than the Capitol. The top of the main parapet wall of the new building is no higher than the first floor of the Capitol, therefore, the Capitol building will always dominate the new building and the future civic center that is rapidly developing around this spot. The capitol building has really been the keynote of the entire scheme for this section.

Approaching this new civic center from Deadrick Street, this street having been widened and extended through to the Boulevard and having the new parks on either side, one gets a vision of the beautiful building in perspective and this view is visible even from the Woodland Street Bridge, leading from East Nashville and across the Court Square. The view of the new structure is almost

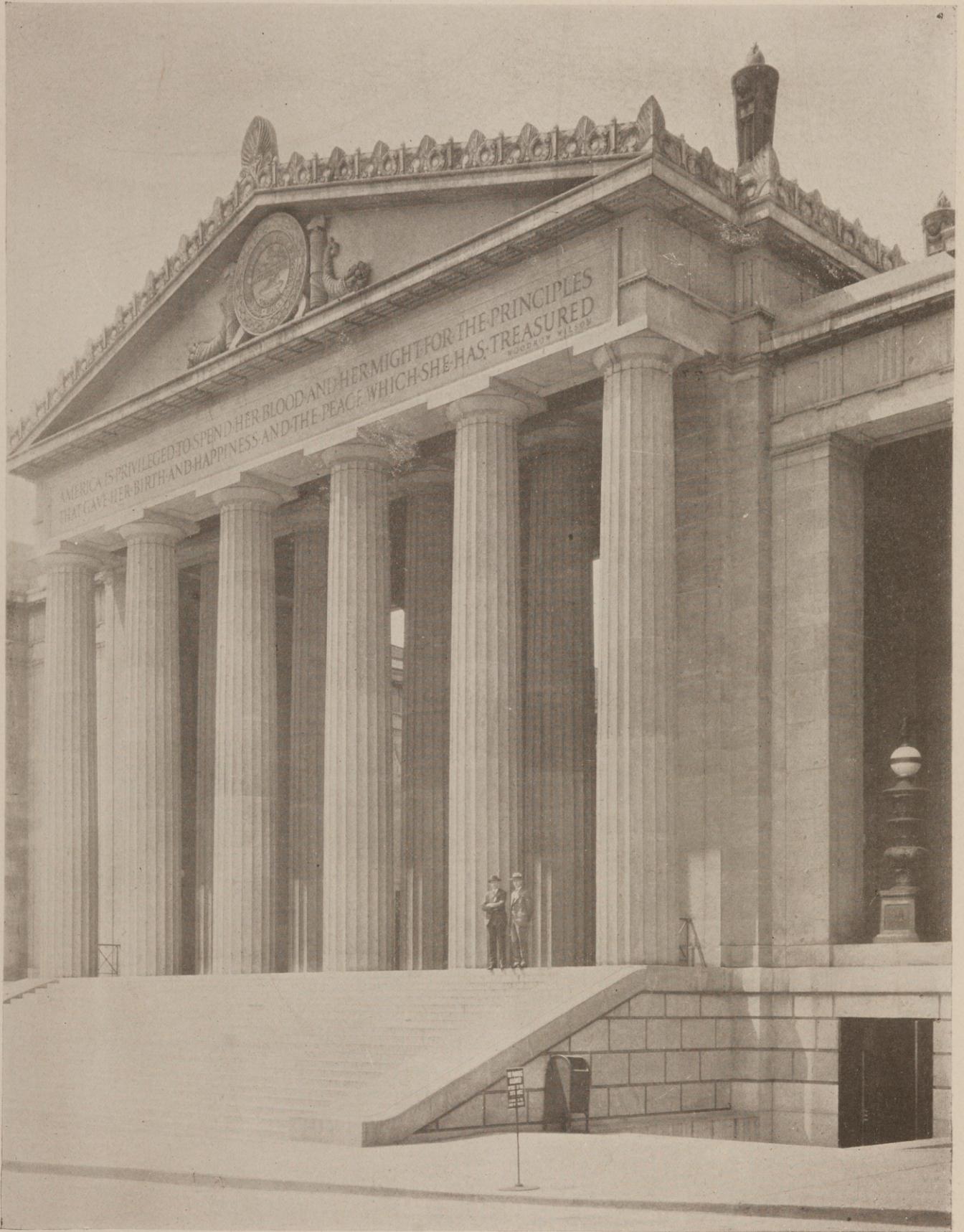
unobstructive over its entire length of four hundred feet, from the time one leaves Fifth Avenue, this being due to the widening of Deadrick Street. Upon nearer approach the sunken gardens at the end of the building, opposite the Y. M. C. A. Building, and the new home of the National Life & Accident Company, a building in perfect harmony with the scheme of this section, and in the foreground is to be found the park space on either side of Deadrick, the two parks spaces being fenced with an architectural balustrade harmonizing with the architecture of the Memorial Building with flag staffs, Pilions and other architectural features carrying out the entire scheme of the project.

The main entrance to the building is ascended by broad steps to the Court level. In the central section of the front of the building is the portico with its great columns (five and one-half feet in diameter and thirty-nine feet in height) is very imposing and impressive. The space above these columns is taken up by the inscription of the famous lines from Woodrow Wilson's magnificent address to Congress as quoted above and above that is the Great Seal of The State of Tennessee. The four corners of the roof of the portico are embellished with Incinerary vases in the memorial spirit, producing pleasing accents in silhouette at crucial points in the design without marring its simplicity. In the small square blocks of marble above the columns are tablets on which are to be inscribed suitable tributes to Tennessee's heroes.

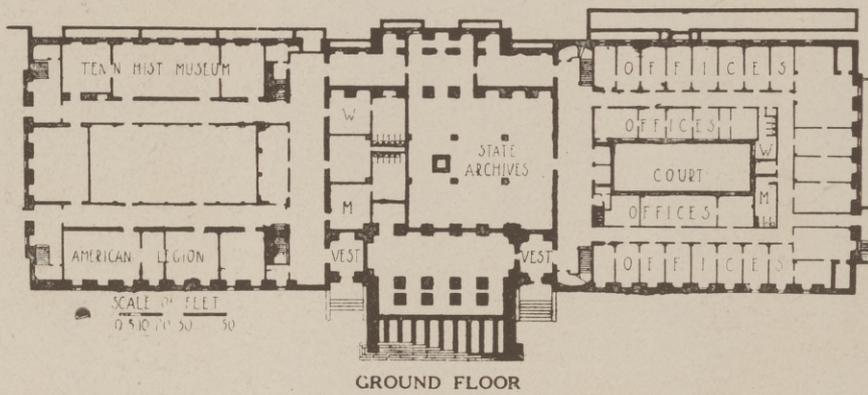
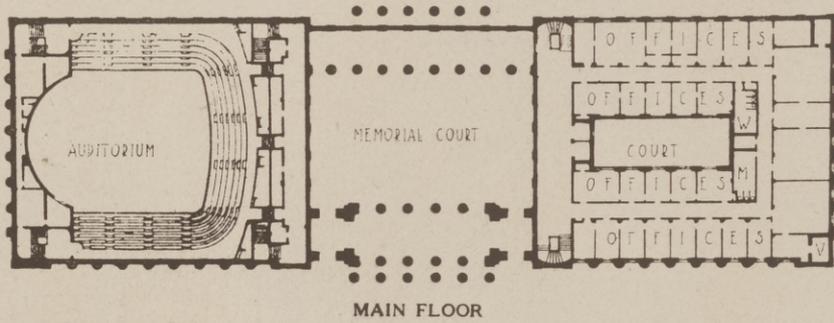
Entering the interior of the building from this portico one finds a corridor leading to both the Annex end of the building and to the Memorial Audi-



PERSPECTIVE DRAWING, TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.
EDWARD DOUGHERTY AND McKIM, MEAD & WHITE, ASSOCIATE ARCHITECTS



ENTRANCE DETAIL
TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.
EDWARD DOUGHERTY AND McKIM, MEAD & WHITE, ASSOCIATE ARCHITECTS

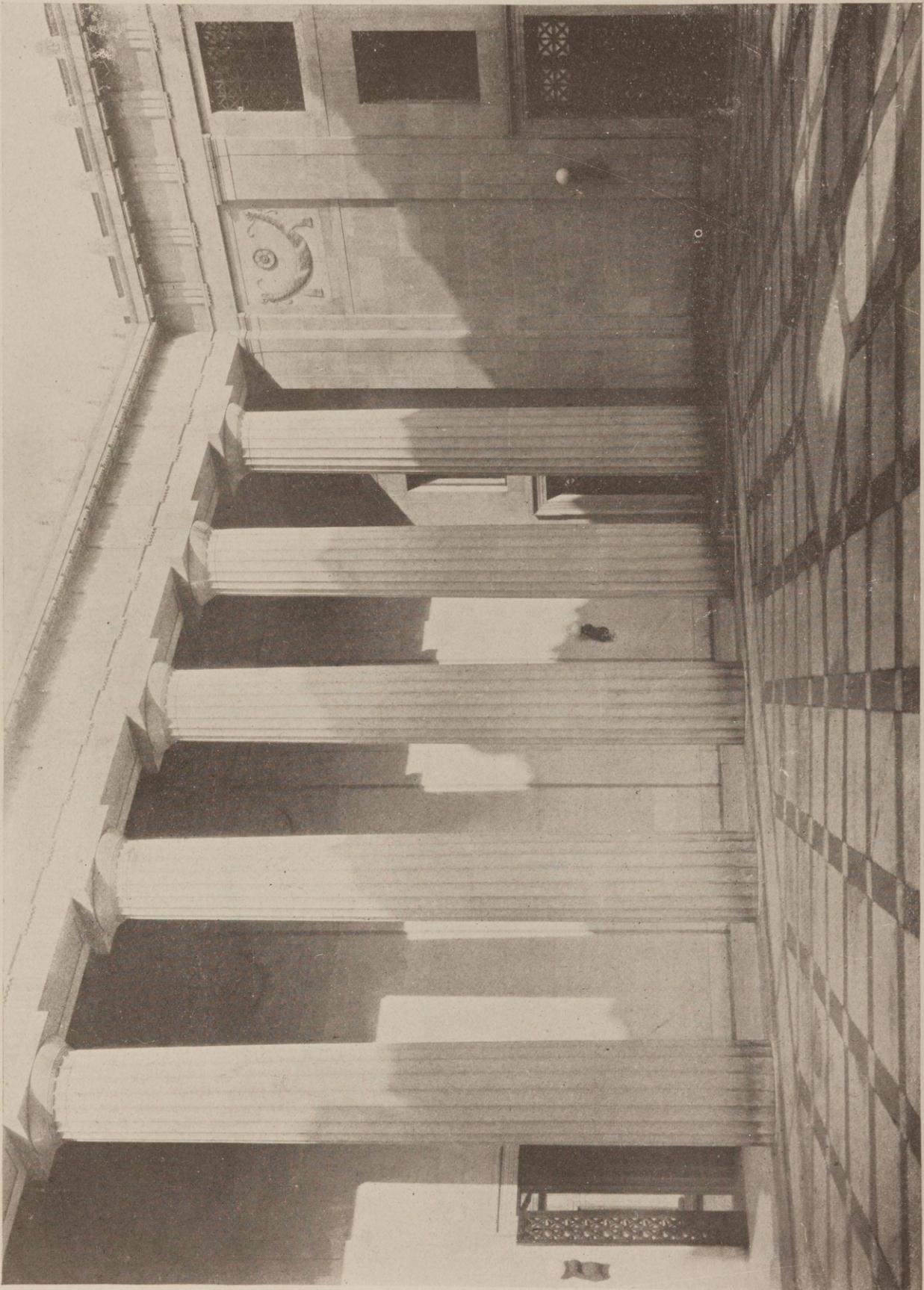


TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.

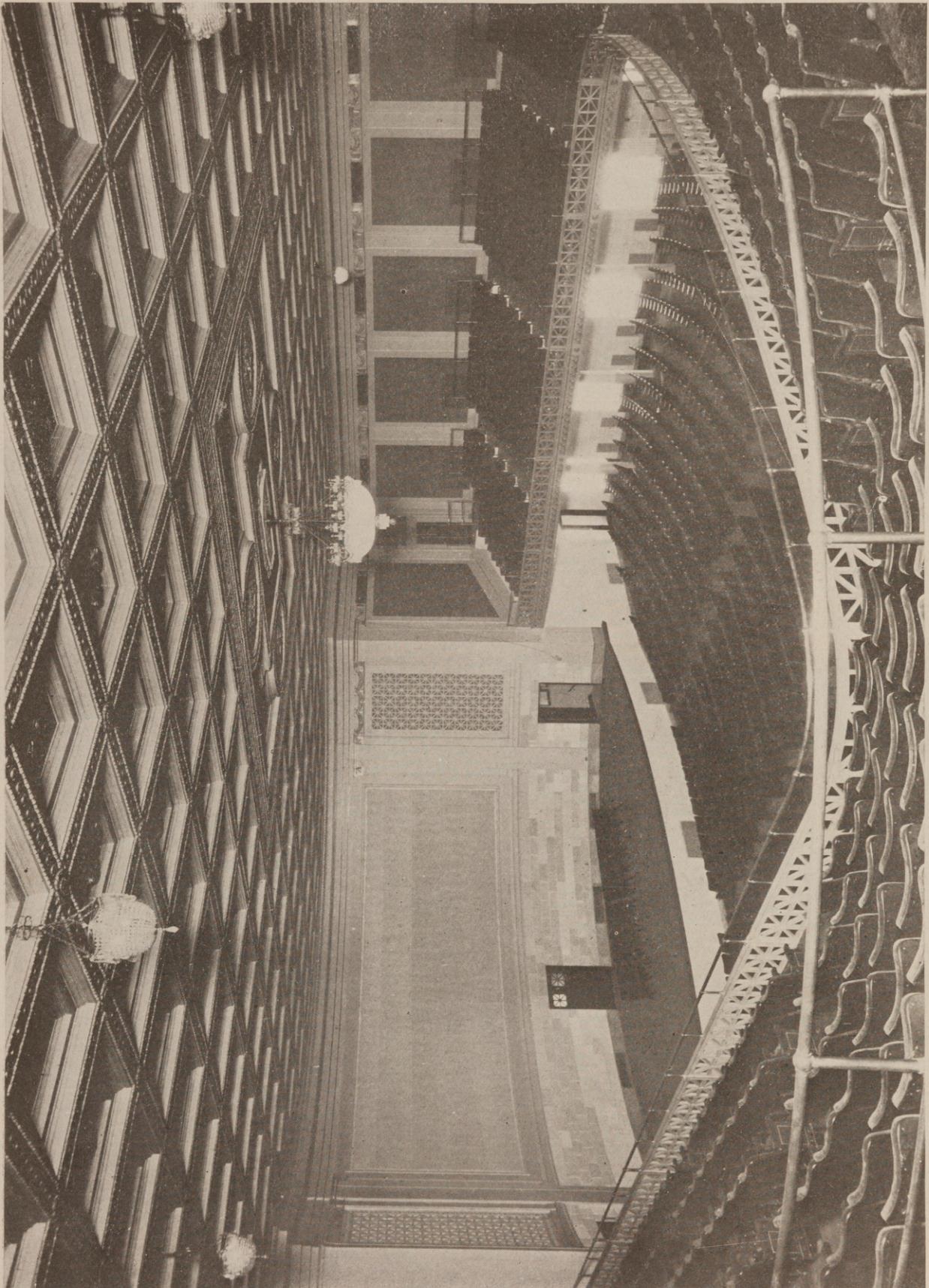
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INNER COURT
TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.
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INNER COURT
TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.
EDWARD DOUGHERTY AND MCKIM, MEAD & WHITE, ASSOCIATE ARCHITECTS.



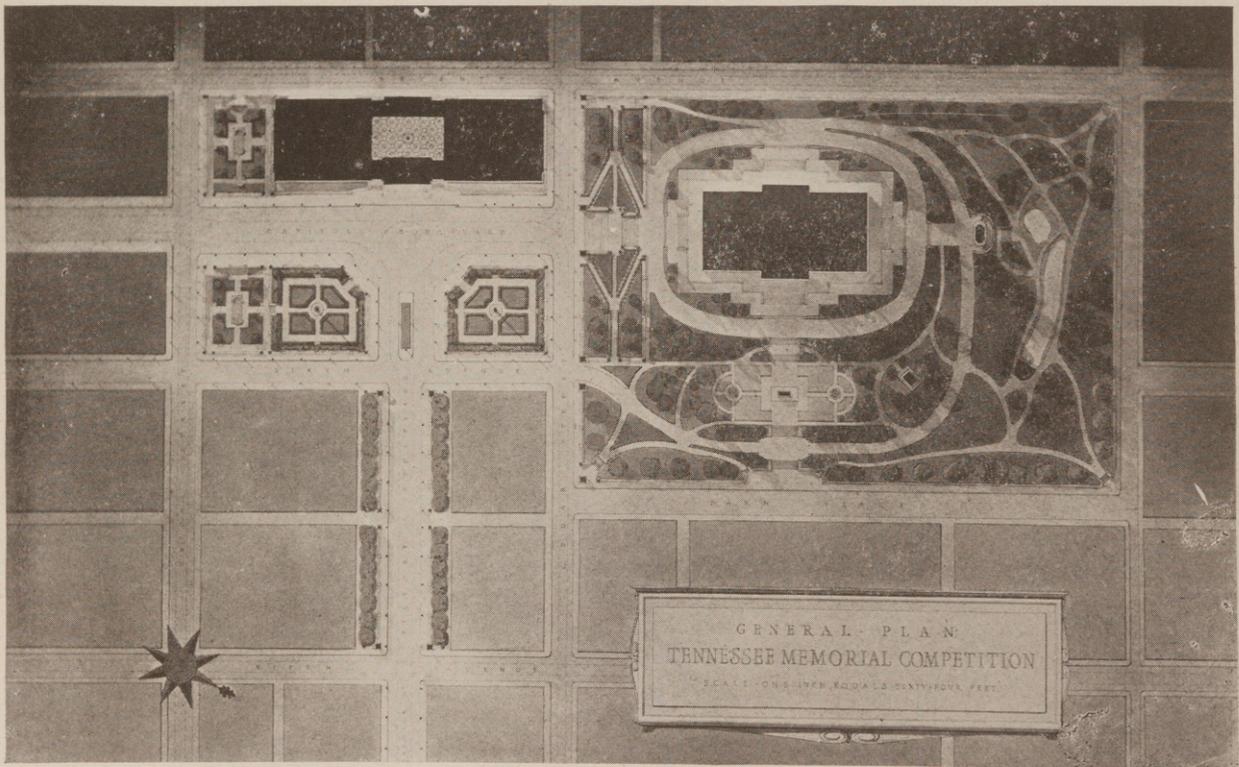
AUDITORIUM
TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.
EDWARD DOUGHERTY AND MCKIM, MEAD & WHITE, ASSOCIATE ARCHITECTS.

torium end and this corridor opens onto the Court in the center of the structure, this court being open at the top and having entrance doors to both ends of the building, as well as to the portico and the entrance on Seventh Avenue. In the Center of this Court, and in full view of as one approaches the building, is to be found an allegorical statute representing Peace or Victory, the figure itself being twelve feet in height and, therefore, in scale with the portico through which it is to be seen. This figure, being in the high light of sunshine, stands out in bold relief against the deep shadows of the rear portico which is flanked by a solid wall. This wall is to have suitable decorations in its upper spaces and inscriptions below, recounting the deeds of valor of the Sons of Tennessee.

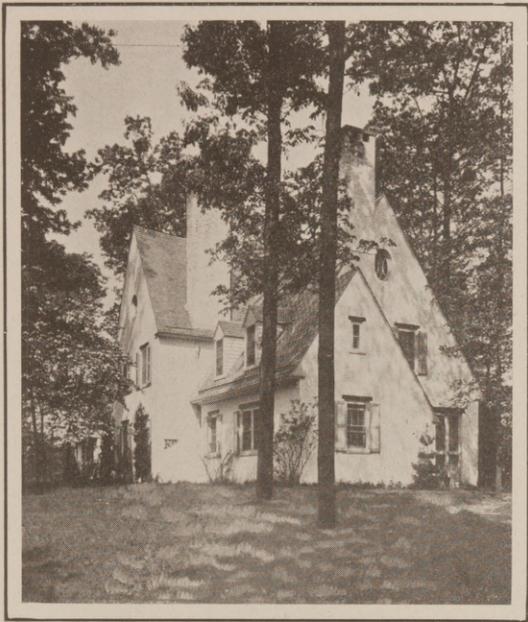
On the North and South sides of this Court are to be found tripple entrances to each building, both the Memorial Auditorium end and the Capitol Annex end. Entrances are provided on the ground floor for expediency and these entrances connect with corridors in either end of the building that lead to both the massive steps and the elevators. In the Capitol Annex end of the building the various state departments are housed and these are grouped about

three sides of the court and have marble corridors with plenty of sunlight available for both the corridors and the offices. Elevators are provided, as well as the marble stairways leading to each of the three floors.

The Auditorium end is arranged for offices of the Confederate Veterans, American Legion, Tennessee Historical Society and the Polk Museum on the ground floor, while the two upper stories are used for the magnificent auditorium. The Auditorium has both a lower floor and a balcony and its seating capacity is 2,500 and here will be held various public meetings and the Nashville Symphony Orchestra, the South's oldest and best such organization, gives its programs. The American Legion and other state societies hold their meetings here and this has aided Nashville in again becoming a convention center. This auditorium has the most perfect acoustics of any such building in the South and a splendid large stage in the South end. Beautifully upholstered opera chairs are maintained and it is splendidly ventilated and illuminated and brilliant candelabras hang from the ceilings. The artistic beauty of the decorations of this auditorium must be seen to be appreciated.



GENERAL PLAN, TENNESSEE WAR MEMORIAL, NASHVILLE, TENN.
EDWARD DOUGHERTY AND MCKIM, MEAD & WHITE, ASSOCIATE ARCHITECTS.



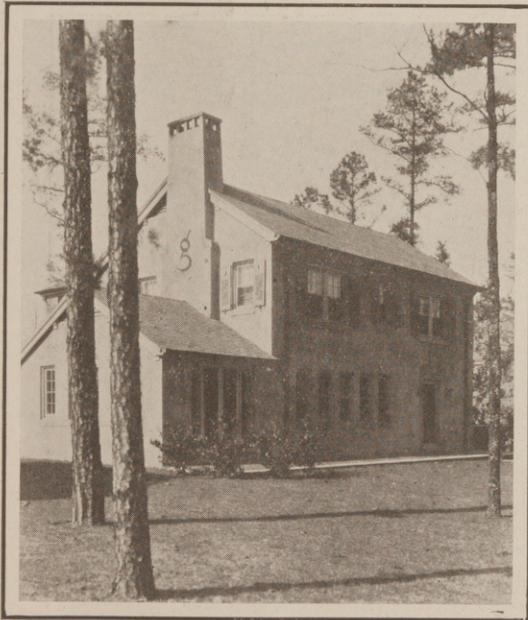
House of Norman Toerge, Locust Valley, L. I.
Howard Major, Architect



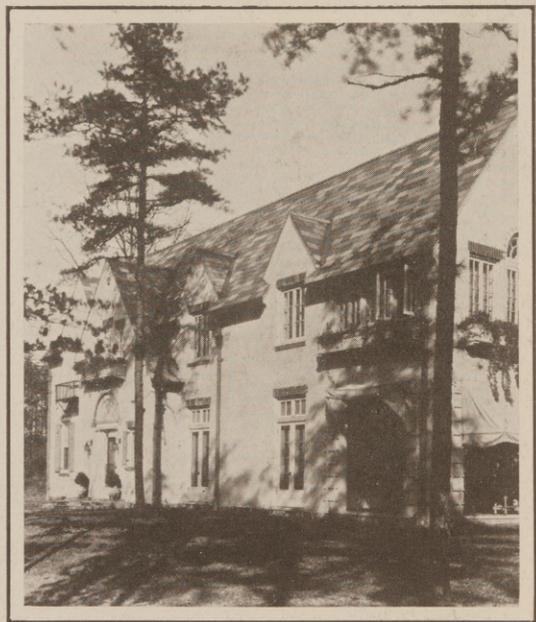
House of David S. Ball, Riverdale, N. Y.
Julius Gregory, Architect

PORTFOLIO

*of Small Houses
North and South*



House of Mr. Grey, Birmingham, Ala.
Warren, Knight & Davis, Architects



House of Mr. Williams, Birmingham, Ala.
Warren, Knight & Davis, Architects

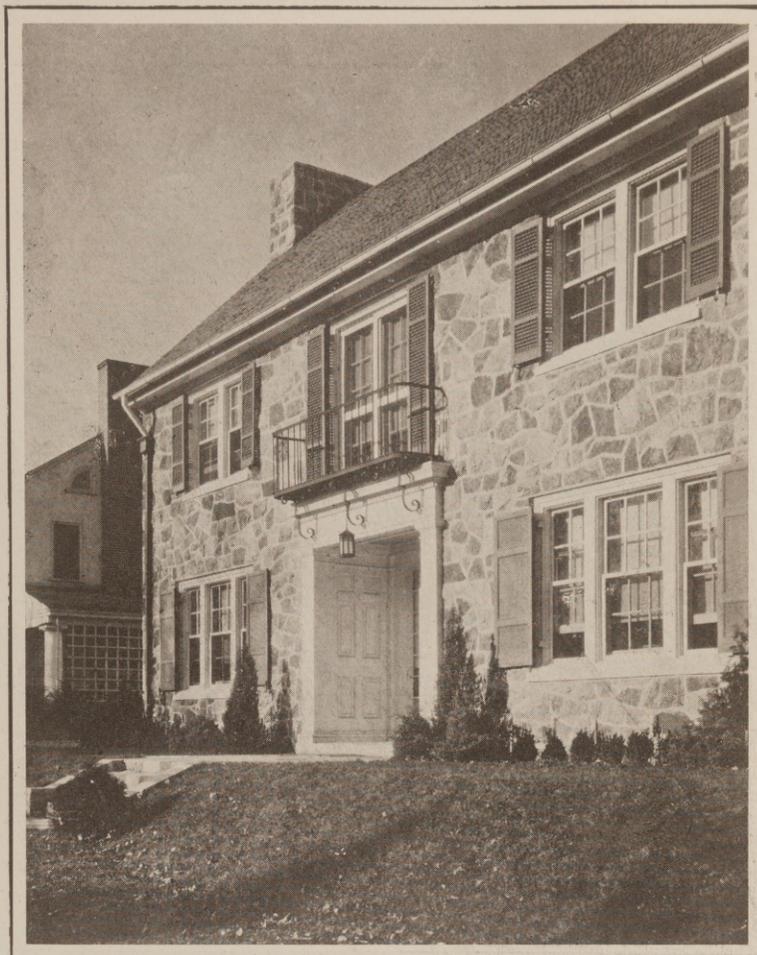


This attractive entrance detail placed as it is in a well proportioned projecting gable is the only ornamentation about the house.



The house of Mr. and Mrs. Eugene Fauntleroy, Lake Forest, Illinois, is a very pleasing example of a small country home. The steep gable breaking into the gambrel roof, the built-in garage at the left and the dormer windows are interesting features.

Russell S. Walcott, Architect

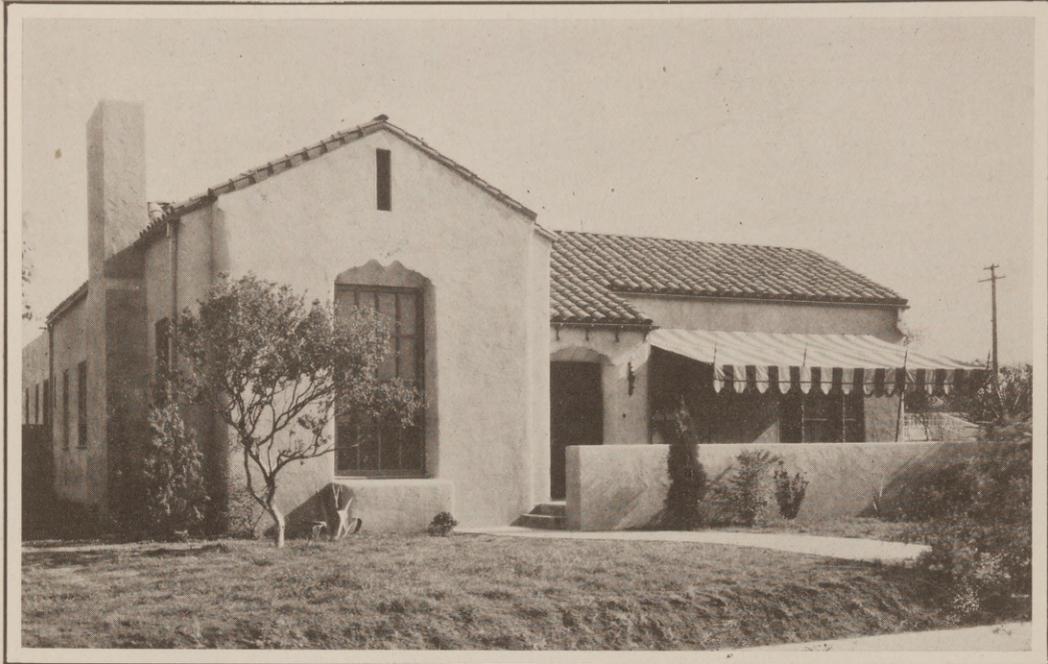


This deeply recessed entrance with balcony above, French doors with shutters, and the well selected lighting fixture, adds a note of distinction to an otherwise simple facade.



A charming small house is this of Mr. and Mrs. Bennett of Richmond, Virginia. Here native stone combined with split shingles has been used in a most expressive way.

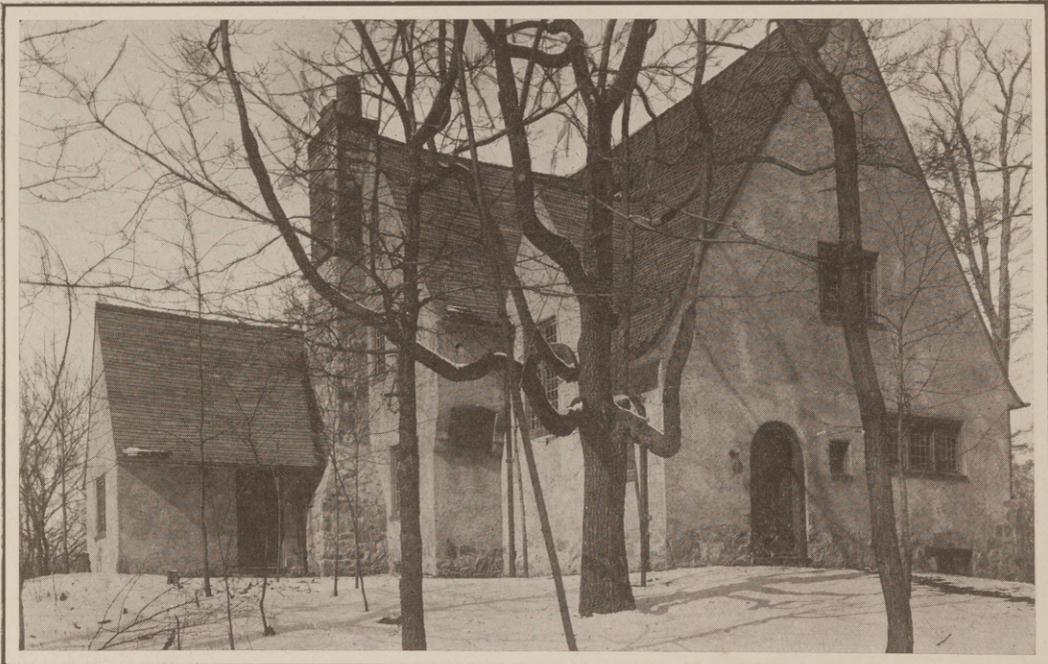
W. Duncan Lee, Architect



This small cottage located in San Antonio, Texas, is an unusually attractive example of the stucco and tile roofed houses of the Southwest. Its feeling is Spanish or Mis-

sion and the pure white walls, recessed windows and entrance door, and the canopy covered living porch are quite expressive of the better small houses of this style.

Mr. Kelly, Architect



From Texas to New York state is a long jump and so we have quite a contrast in the two houses here shown. This house of Mr. Robert M. Haig, Riverdale, N. Y., shows clearly the architect's wise judgment in de-

signing the steep roofs to take care of the heavy winter snows. The pleasing texture of the stucco walls, the interesting rock chimneys, tile roof and small leaded window panes all go to make a very attractive home.

Julius Gregory, Architect

Some Georgian Houses at Annapolis, Md.

By RAY HOLCOMBE

IN considering an architectural motif we are to often prone to divorce the subject of our consideration from its environment, and think of it as separate and apart from its background. In doing so we frequently lose the very significance of the motif itself, for architecture is a perfect index to its environment, material or spiritual, and expresses, as can no other art, the life and thought of a people or an age. Every piece of architecture, is inseparately linked with its material background, the possibilities and limitation of which control its range of expression. No form of architecture, or we might use the word "building," so admirably expresses the characteristics, customs, social and religious, of a people as does the domestic phase. Consequently, to fully understand and appreciate the artistic qualities of the Georgian houses at Annapolis we must first give some thought to the material and human elements to which the qualities refer.

The history of the settlement of Lord Baltimore's province is too well known to discuss here, however as to Annapolis we do find some interesting facts. The city is unique among American cities as a settlement of Puritans in a Catholic colony which found itself about the time of the Revolution the aristocratic center of the Chesapeake Bay country, including Virginia and Maryland. The Marylanders who enjoyed the especial patronage of the Barons of Baltimore, Lord Propriety of the province, were often exceedingly rich. They tended to large ideas. There was wealth and fashion a plenty. It was an age of space and dignity addicted to the grand manner, and the little city on the Severn after a hundred and fifty years still exemplifies in its buildings that culture and dignity that existed in the heyday of its settlement.

It was not only an age of wealth gleaned from the tobacco fields of our Lord Baltimore's plantation, but an age of educated gentlemen, on whose library tables could be found copies of books by Palladio and Wren, gentlemen who received their education at Paris, Rheims, St. Omar, and came back to America imbued with the finest culture that Europe could offer them. Consequently they built for themselves town houses that far surpassed anything the wealthy merchants of New York and Philadelphia could offer in comparison. These

houses at Annapolis stand out as the finest examples of Georgian architecture in America, with the exception of a few scattered examples, such as Westover, on the James River, in Virginia, or Chatham, in Stafford County, Virginia.

The Brice House, built by Thomas Jennings, a clerk in the Maryland Land Office, in 1745, for his daughter who married Colonel James Brice, is an imposing structure standing at the corner of Prince George and East streets.

Coming out of the gate of the Naval Academy grounds upon King George Street, you may see the gable end and towering chimneys looming over a wall and closing the vista of a crooked little court. Taking a sharp turn out of that court, you come around to the East Street facade of the mansion. What confronts you is a big square of brick, in the center rising two stories above the basement, with a steep roof and huge twin chimneys at either end. Joined on to each end is a T-shaped wing, one story and a dormer high, the gable of the T facing the street. Thus the shallow front yard, set behind a wall upon a terrace, is a court enclosed on three sides. All is of red brick. The plain front door of the main building is approached by a mere wooden platform, and all the windows are plain and square, except a very ornate triple window above the big plain door. This and the carved cornice are the outstanding exterior ornaments.

But inside woodwork of the drawing room is elaborately carved, and there is a spacious square hall with a fine simple stairway. Looking out through wide windows toward the garden that used to run down to water somewhere, is a great dining room with more carving. On the other side of the hall from the drawing room is the library, and in a closet in the library is—or was—a secret stair which used to communicate with the room above, and enable an owner who suffered cruelly from insomnia to seek solace in his books without disturbing the rest of the household.

From that room a short stairway descends to the level of the wing on that side, which has its own entrance and has now been turned into a couple of apartments.

Take the most imposing of all the surviving Annapolis houses, the Chase House at the corner of King George Street—the street that runs along the Naval Academy wall—and Maryland Avenue.

This house was built in 1769 by Samuel Chase, who, like Charles Carroll, was a signer of the Declaration of Independence. However, though this is the most pretentiously aristocratic house in Annapolis, Chase had no such hereditary standing as Carroll. In fact, he was a self-made man. He built a great, dignified four-square house, three full stories high, besides the basement, which contained a wine cellar with a barrel vault of brick running the full depth of the house. The four-square structure is surmounted by a steep roof and great lofty chimneys like walls, so that the effect is almost that of a central tower.

Perhaps Chase's ambition over-reached itself—most likely he never lived in the house. At all events, he sold it in 1771 for £504 to Edward Lloyd, the fourth of that name and a descendant of one of the earliest settlers of Annapolis when the Puritan refugees from Virginia first found a home in Lord Baltimore's liberal Catholic domain.

The severe exterior is poor preparation for what you find inside. A lofty square entrance hall supported by Ionic columns has at the back a noble stairway rising straight to a landing half way up, where, under a triple-arched window with Ionic pilasters, it divides into two flights so as to reach the second story. These two curved half flight are extraordinary in that they seem originally to have been supported by the stair rail as a truss. For the supports that now assist in bearing the weight are obviously no part of the original design.

The fine Palladian window which used to command the garden at the back repeats in a general way the design and decoration of the imposing doorway, which is the only break in the plainness of the front. Instead of the customary two wings, one on either side, there is in case of this house a single wing. It is of the usual L or T shape and the usual one story and a half high, so that it is entirely dwarfed by the big upstanding mass of the main building. The opposite side of the house as we now see it has a two-story porch. This is probably not a part of the original design, though, obviously, from the structure of the brick wall on that side, porches of some sort did exist from the beginning.

Besides the huge center hall, the house has four rooms on each floor, each room with four windows. To the right of the hall as you enter is the dining room with most elaborately carved woodwork, including chimney-pieces, doorways, windows and window shutters. The design of the main doorway from the dining room into the hall is peculiarly interesting. This interest for the close observer of

such matters lies not only in the effect, which is admirable, but in the manner in which the broken arch is superimposed upon the door frame proper. Hardly less arresting is the carving of the solid wooden shutters, which are of the sort that, when the window is fully open, fold up out of sight in the embrasure. The doors on this entire floor are of mahogany with silver rings for door-pulls. The rings assume a curious shape to fit the hand.

The drawing room on the opposite of the hallway follows the same general style, but the treatment of the woodwork is much simpler and the window shutters are not carved. In this room, by the way, are preserved a sword and a silver punch-bowl which belonged to Governor Sharpe. Much of the fine old furniture still in the house belonged to the families associated with its heyday.

Just across from the big Chase house in Maryland Avenue is one of the most dignified, gracious and unusual of all the Annapolis houses. It is a little more recent than most of the houses so far mentioned, having been built in 1774, in the midst of the excitement over the tea tax—the excitement which produced in Annapolis, as in Boston, a tea party. This was built by Matthias Hammond, a rich merchant of the town, but has long been known as the Harwood House, after the family which subsequently acquired it.

It is a fine square house, two stories high, with a singularly beautiful doorway opening on the street. The two wings of the usual story and a half height are connected with the central buildings by one-story corridors and are of octagonal shape, the whole group producing an agreeable effect of restraint and distinction. The material is the customary red brick with the bands of rosier brick already described, and the flat arches of the windows are of the same rosy brick. As in the case of the Chase House, the approach to the fine main door is a simple wooden platform, with a railing and steps. The carved window frame immediately about the door is another notable feature of the facade, and the gable, which faces the front and is much flatter than in most Annapolis houses, has a circular window with very handsome carving.

Though Annapolis is a tiny capital, it is impossible in a brief article to name anything like all the eighteenth century houses which have brought down to the present the architectural atmosphere of a town which, at its best, represented an assembled effect of urban or semi-urban elegance nowhere else achieved in this country in anything like so compact a form.



Photos by E. H. Pickering.

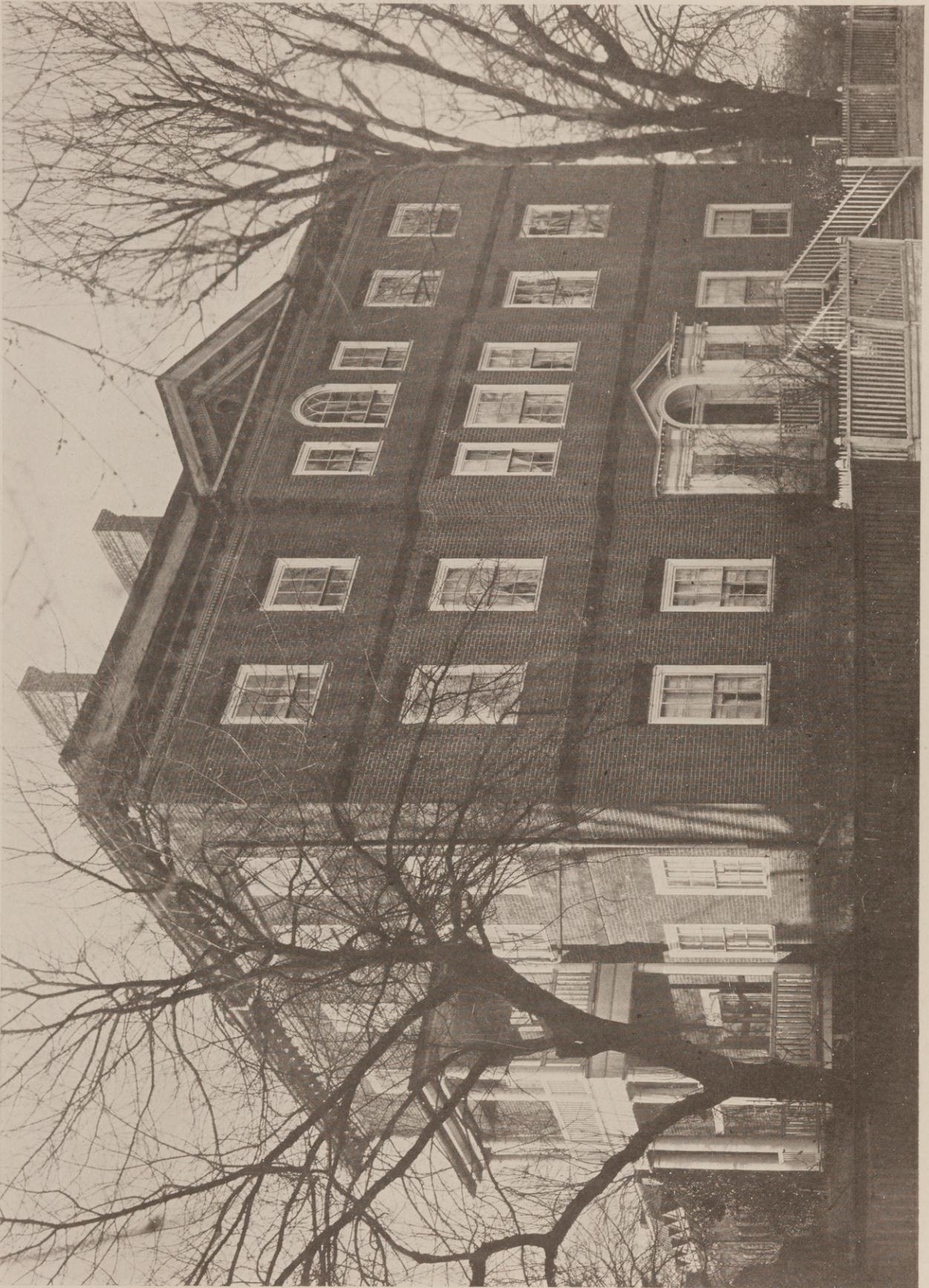
HARWOOD HOUSE, ANNAPOLIS, MD.

Built 1774



THE BRICE HOUSE, ANNAPOLIS, MD.
BUILT IN 1745.

*Brice House
Annapolis, Md.*



CHASE HOUSE, ANNAPOLIS, MD.
BUILT 1769.



STAIR HALL
CHASE HOUSE, ANNAPOLIS, MD.
BUILT 1769.

BOOK REVIEWS

Small Manor Houses and Farmsteads of France

H. D. EBERLEIN AND R. W. RAMSDELL, *Authors*

LEIGH FRENCH, Jr., writing in a recent issue of the "Architectural Forum" on the house of Moses Taylor, Esq., Portsmouth, L. I., John Russell Pope, architect, gives us some idea as to the influence France has and still is exerting upon our American domestic architecture. Mr. French, says, "In the early years of the republic, when feeling was particularly strong, French fashions had a profound influence, and this influence was reflected in domestic architecture as well as in the sort of clothing people wore, the kind of furniture with which they equipped their rooms, and all the sundry polite details that went to make up their environment. Unfortunately, a good many of the houses of that date have either entirely disappeared or else been so altered that the real source of their original inspiration is not readily obvious. The furniture of the time, however, and its minor accompaniments bear unmistakable witness to their derivation, while contemporary prints tell no uncertain story on the score of costume at that distant period.

"How far this following of French precedents was the result of mature judgment and reasoned conviction in point of taste, and how far it was a matter of favorable sentiment enhanced by the glamor of novelty and appeal to the popular imagination, it would now be exceedingly difficult to say. We shall probably not be far wrong in attributing the wide prevalence of the French vogue to both causes combined. We are reasonably safe in assuming that when Chancellor Livingston built his house on the banks of the Hudson and filled it with choice French furniture, and that when Gouverneur Morris brought home sundry *objets d'art* that he had gathered during his residence in Paris and installed them in Morrisania, they were actuated by the discriminating taste of cultured gentlemen. We are likewise safe in assuming that when the people of Philadelphia wined and dined "Citizen Genet," and danced about liberty poles they were moved purely by highly stimulated sentiment. Friendship for France was in the air.

"The current trend in favor of French domestic types is based on a more stable foundation. It cannot be ascribed to any sentimental enthusiasms that have captured the popular fancy at the expense of

calm judgment. On the contrary, the acceptance of French inspiration at the present day is conditioned by cool discernment and a carefully reasoned appraisal of its worth. It stands altogether upon its own intrinsic merits. Open-minded readiness to accept and assimilate whatever is good, no matter from what particular source it may be derived, has always characterized American architecture in its best epochs."

In Mr. French's introduction to "Small Manor Houses And Farmsteads In France" he states, "One of the prime objects of this volume is to make an appreciable contribution to our knowledge of those phases of French domestic architecture hitherto insufficiently familiar to most of us. The long-continued habit of exploiting the more palatial and pretentious examples of French architecture has had the effect of belittling too many of the unobtrusive domestic episodes that extend backward over a period of five or more centuries.

Now that interest has been directed at last in that quarter, and some material has appeared exhibiting the sterling qualities possessed by the minor provincial work of the old French builders, we begin to realize, first that it is fraught with a very real suggestive value for us which we can turn to profitable account in dealing with the various problems that daily confront us and, second, that so far only the surface of a marvellously rich mine of inspiration has been scratched."

This book which Harold Donaldson Eberlein and Roger Wearne Ramsdell, have contributed to the list of documents on the historic houses and buildings of France is filled with much material of inspirational value. The authors through their text have given us a clear idea of the rural life and habits of the people which naturally gives a true understanding of the architecture of the times. The book is certainly worthy of a place in every architects library who is at all interested in French architecture. The book contains some 299 pages, with 253 illustrations in halftone. It measures 8" x 11 $\frac{1}{4}$ " and the price is \$15. Copies may be obtained through the Southern Architect And Building News, or direct from the publishers, The J. B. Lippincott Company, Philadelphia.

Industrial Building and Housing

WITHIN the past few years the modern factory building has achieved a new and significant position in the industrial world. No longer is such a building considered a mere outer protection for the tools, machines, and functions of production. The factory building of today is unquestionably the most important tool of the industry it serves. With the proper architectural design, it may be made an important contributor not only to the upbuilding of the community but to its own prestige and to the improved morale of the employes. In view of the established fact that architecturally attractive factory buildings always have a higher real estate value, it is evident that good factory architecture increases the investment value of the entire plant, thus materially improving the company balance sheet and creating a sounder background for the financing program. Architectural beauty put into a factory building is a genuine asset. In fact, the experience of realty brokers who specialize in factory properties is that a plant of attractive appearance is more readily salable than an ordinary plant of otherwise equal character. Until all of the plants of distinctive character have been eliminated from consideration for other reasons such as cost, inadequate or excessive size, or lack of adaptability to the intended purposes, the less attractive plants receive scant consideration from prospective lessees or purchasers.

By the same token, a well-designed industrial building favorably influences neighborhood values, while an ugly building decreases them. An ugly building and its ugly surroundings accelerate the depreciation of the plant's market value by discouraging desirable improvements in the neighborhood. Gradually the district declines and the better grades of labor avoid it. Before long, transportation facilities become less satisfactory because of the diminishing patronage, and eventually the district is classed as undesirable. In this manner neighborhood obsolescence reduces the market value of such a plant long before its natural depreciation would warrant replacement with a more modern structure.

On the other hand, a fine looking industrial building protects itself from untoward depreciation or neighborhood obsolescence by encouraging the improvement of the surrounding territory with other structures of equal excellence. Employes of the

better grade can find good homes nearby; stores and other lines of business flourish, and the district becomes sought after as a manufacturing center.

It is obvious from what has been said and from many striking examples in every industrial community, that good factory architecture has as its primary justification the creating of this factor of marketability in the property, and that its contribution to the maintenance and increment in local real estate values will considerably offset normal depreciation and make it possible for the manufacturer to charge off a much lower annual depreciation item. If no other reasons carry conviction in favor of good factory architecture, these should be sufficient to cause most careful study on the part of the prospective investor in structures of this character.

In "Industrial Building And Housing" the architect will find a very valuable book for his library. This book will be of especial value as a piece of literature that might be handed to the prospective client for his reading. The book treats of many subjects of vital interest to the man who contemplates building a factory or any type of industrial building. Among the subjects discussed are the following: Good Factory Architecture as an Economic Asset, Preparing for the Construction of a Factory Building, Modern American Types of Factory Architecture, Planning and Building the Factory, Small Industrial and Utility Buildings, Welfare Provisions for Industrial Plants, The Housing of Industrial Employes, Financial Aspects of Industrial Housing Projects, Laying Out the Industrial Housing Site, Practical Houses for Industrial Employes, Apartment Buildings for Industrial Employes, Dormitories, Hotels, Clubs and Other Community Buildings.

With the great increase in industrial centers and industrial plants in the South this book should be of especial value to Southern architects. The book contains many excellent examples in halftone of factory buildings, community houses, etc., throughout the country and is really a piece of literature that should be in every architect's and engineer's office. The book measures 8½" x 11" and the price is \$2.00. It may be obtained from the Southern Architect And Building News, or direct from the American Face Brick Association, 1578 Peoples Life Bldg., Chicago.

Advertising for the Architect

By A. L. FERGUSON, *Technical Secretary,*
Structural Service Bureau, Philadelphia.

PART I.

Five pounds of advertising literature consigned to the waste basket within two days.

The advertising efforts of forty-five different manufacturers of building materials absolutely wasted.

One hundred and sixteen pieces of advertising literature making up a total of eight hundred and seventeen pages thrown away with scarcely a glance.

Waste! Waste! Waste!

THE above figures represent the actual result of a two-day accumulation of mail received in one architectural office. Envelopes are not included, neither are any pieces deemed worthy of saving nor any business or personal correspondence. Will the manufacturers of building materials ever waken to the fact that they are simply throwing away their money when they spend it for carelessly conceived and poorly presented advertising?

"How can I reach the architect?" Everywhere producers are asking the same question. Some few are also asking "How can I reduce the waste in my advertising literature?" All too seldom, however, does the manufacturer realize that the advertising for which he is spending so much money is definitely headed for the waste basket before it is even printed, much less mailed or received by the architect.

No one realizes better than the writer the difficulties surrounding the subject. The purpose of this discussion then is not to present a magic "cure-all" solution for that seems to be beyond the powers of humans at the present time. The most that we can do is to summarize certain factors entering into the problem and offer a few suggestions which have been found helpful not only from the standpoint of the advertiser but the architect as well.

Before any problem can be given proper consideration, it is necessary to know all the various factors which make it a problem. The physician will not diagnose a case until he has studied the symptoms of the patient; the lawyer cannot render an opinion until he is acquainted with all the pertinent facts and so it should be with this problem, for much of the waste of time and money which is now all too common in architectural advertising is entirely due to an insufficient study of all the various elements entering into it.

For convenience this whole question may be divided into two general parts. Reduced to their simplest terms, these are—

1—The Architect.

2—The Type of Advertising Desired.

EDITORIAL NOTE—This is the first of a series of articles to appear in this magazine on the subject of "Advertising For The Architect" written especially for us by Mr. A. Lynwood Ferguson, Technical Secretary, the Structural Service Bureau, Philadelphia. For a long time we have felt that advice, such as Mr. Ferguson gives through this series, should be given to the manufacturers advertising to the architectural profession. The articles are printed in the magazine for the purpose of comment from the profession, thinking that perhaps some member might be able to add some ideas, that will be of value and which might be included in a reprint of these articles in booklet form, which it is our purpose to publish in the near future.

First of all, let us consider "The Architect."

What is an architect and why is it that the advertising man almost invariably thinks of him as being fundamentally different from other professional men? This is probably one of the most important points in the entire problem and in its answer lies also the answer to much of the present waste in advertising. Why is it that advertising men so seldom seem to apply the excellent judgment which they use in appealing to the general public and which is so productive of valuable results to the question of reaching the architect? Of course, usually the advertising man has had different training and it is naturally very difficult for him to place himself in the mental attitude of the architect. And yet, in order to prepare successful advertising, this should be the first action on the part of any advertiser.

But to return to the original question and its answer which is that "The Architect" is *NOT* different from any other sales prospect.

Why then has this erroneous idea obtained such a foothold and persisted in spite of all evidence to the contrary? Primarily because the advertiser has very often failed to use good judgment in trying to reach the architect and the architect has had to defend himself by assumed reserve, indifference and "hard-headness." Thus has been created a condition which is good for neither the advertiser nor the architect.

When we say that the architect is not different from any other sales prospect, we do not mean to imply that methods used in reaching the layman will also reach the architect. Such is far from the truth as the present waste in architectural advertising demonstrates. What we do mean is that conditions surrounding the sale of any article to the general public are carefully studied in order that the advertising may have a maximum appeal and that if this same action was taken in preparing advertising for the architect, much of the difficulty would disappear and the architect would be seen in his proper light.

In a recent series of popular articles, Harvey Wiley Corbett, prominent New York architect, has done the architectural profession a tremendous service by placing before the layman many of the problems and difficulties which surround his profession. In one of these articles, he makes a comparison between the typical day of the typical architect of 50 years ago and the typical day of the modern architect. In that comparison also lies the answer to a large part of this problem and every advertising man preparing copy for architectural consumption should read, study and profit thereby.

Briefly it shows this—that whereas the architect of 50 years ago was essentially an artist and led an artist's existence, the architect of today is first and foremost a business man and, if he is to be a success, runs his office and his work just as would any business man. Some architects will protest against that statement for they may like to be considered only as

artists but it is made after much deliberation and the facts will bear us out. The architect whose name is signed to any particular piece of work may be just as much of an artist as his forefather but if he is and realizes his weakness in the "business" phases of this work, he usually has the good sense to employ men and women who can manage this side of his office in a business-like manner and allow him time to do the actual designing.

But no matter how his office may be run, the successful architect of the present generation is a very busy man. This applies whether his office be small or large; for in the former case, he will attend to many of the details himself and in the latter case, although many of the details are handled by his assistants, the volume and magnitude of the work will keep him ever on the "go."

Since the architect is a very busy man, he is essentially like other men and it is necessary to look a little more closely at his training and his work in order to understand the best means of approach.

The dictionary defines an architect as "one versed in the art of building and various styles of architecture; one who plans or designs buildings and superintends their construction; hence one who forms or designs." Consider for a moment this definition. The architect must not only be a capable designer and possess a fine artistic sense, but must also be a specialist in the actual construction of a building. As one versed in the art of building, he must know not a little but much of all the various kinds of engineering which enter into the complicated structures of today; he must be able to discuss masonry work intelligently with the mason contractor; the electrical work with the electrical contractor and the heating and ventilating with those contractors. He must also be capable of handling the financial end of a project for he is often entrusted with the expenditure of large sums of money and in practically all of his work, controls the payments to contractors, sub-contractors and others. And last but not least, he must be thoroughly acquainted with building codes, zoning laws, tenement house acts, and all the other various State and Municipal laws affecting building construction.

Approach a little closer to the work of the average architect in order that we may be as fully acquainted as possible with all the factors which enter into this problem of advertising. Consider the average day of the average small town architect who cannot afford to employ a complete staff of engineers, superintendents and consultants. Starting early in the morning, the architect in all probability first visits those buildings which he has in course of construction. This work brings him in actual contact with the men on the job and forms that part of his contract known as "superintendence." Depending upon the number and the complexity of the structures, is the time allotted to each and the total time consumed before he can arrive at his office. Let us suppose that he reaches his desk at 11 o'clock, which is a conservative hour. He may or may not be able to

start reading his mail at once. This will depend entirely upon the number of callers waiting to see him (probably most of them are salesmen) and whether or not he must give some time at once in the drafting room going over the work on the boards. Assume that he goes directly to his desk and that his mail is open and ready for him to read. Naturally there are in the back of his mind many items regarding the work in hand which he continues thinking about all the time he is persuing his mail. "Those estimates on the Smith Hotel are due today." "Will that plumbing on the Jones house be done in time?" "Should Brown use blue or green in that room?" And so it goes. Can anyone wonder that the architect concentrates only on those letters relating to some particular job or is it surprising that the dozen or more pieces of direct-by-mail advertising that are waiting for him, are given very little attention or are consigned to the waste basket with scarcely a glance.

And here perhaps is the crux of the whole matter and the reason that the architect is considered "different." Of necessity he has had to build around him a wall of reserve which he cannot allow to be penetrated for one instant for if he did, his work would never be finished. His day would be almost entirely taken up with reading advertising and interviewing sales representatives. This is a point which the average manufacturer does not realize and it is the one point upon which a little careful thought and good judgment would be most valuable. He should realize that he is not the only producer endeavoring to reach the architect and should plan his appeals accordingly. Every type of material may have several manufacturers and every one of them is trying his level best to get to the architect and influence him to specify and use his particular product. The result is overwhelming or would be if the poor devil on the receiving end of all these attentions did not protect himself in some way. But the manufacturer or the representative says "Surely he can spare the time to look at my material, it won't take five minutes." That is what they all say and there are only twelve periods of five minutes each in every hour and most architects are not any more fond of working at night to make up time lost during the day than is any other type of professional or business man.

So much for the architect. The foregoing is only a brief outline of the training and the viewpoint of the architect which have such a vital effect upon the advertising he receives. It is presented in the hope that it will give to some advertising managers a somewhat clear conception of the factors which make up the problem and thus help him in preparing his "copy" to meet those conditions.

But why try to sell the architect at all? Why not appeal at once to the contractor or the owner? Because in the last analysis the architect controls, either directly or indirectly, about 75 per cent of the money spent for building materials in this country each year. It therefore behooves the manufacturer to endeavor to "sell" this vast purchasing power in every way possible.

(To be continued.)

ARCHITECTURAL MEMORANDA

BANNER BUILDING YEAR FOR 1927.

PREDICTING a banner year for building in 1927, Mr. J. L. Hankinson of the Georgia-Carolina Brick Company, Augusta, Ga. and first vice-president of the Southern Clay Products Association, makes several pertinent statements of interest to home-builders generally.

"Our association," said Mr. Hankinson, "is naturally a clearing house for all kinds of information on building and our files yield a fund of valuable information for those prospective home builders who write us. In addition, through the secretary of the association, whose offices are in Macon, Ga., we are endeavoring to cooperate with southern architects, contractors and building material dealers, to the end of better building throughout the entire South."

It was pointed out by Mr. Hankinson that many persons have erroneous ideas about the comparative costs of construction and that often the type of structure that appears most expensive turns out to be by far the more economical over a period of time.

"There is a popular conception," declared Mr. Hankinson, "that a brick house costs more than one built of wood. Let's consider the facts. A house on which the contract price would \$7,500 if built of brick, would not be less than \$7,000 if built of wood. Right there is considerably less difference than the average person assumes exists.

"And the we have to consider depreciation and upkeep expense. On a substantial brick structure, depreciation does not amount to more than 10% fers only a third as much depreciation—on the aver—during the entire first ten years. Depreciation on houses built of less permanent materials runs as high as 3% for each year! Experts have given it as their opinion that good burnt clay brick construction suffage—as other types of semi permanent construction. In the long run it is distinctly less expensive to build for permanency with brick, and there is mighty little difference in the initial cost, for that matter, too."

According to officials of the Southern Clay Products Association, special folders and booklets are being prepared which will be of decided value to those contemplating the building of homes or other buildings. These booklets may be obtained through the leading brick and tile manufacturers or direct from local building material concerns.

AN IMPROVED DUMPY LEVEL DESIGNED FOR THE CONTRACTOR AND BUILDER.

An improved model of their well known Builders' Dumpy Level has recently been put upon the market by Kolesch & Company, 138 Fulton Street, New York City, sole manufacturers.

The especial demands of Builders' and Contractors' work have been kept primarily in mind in the changes made. This is best illustrated in the summary of specifications.

The telescope is 12 inches long and with a magnifying power of 24 diameters and an objective of $1 \frac{1}{8}$ inches. The specifications include: rack and pinion movement to objective, adjustable eye piece for focusing cross hairs, fine bubble, 6-inch vial graduated on the glass, horizontal circle $3 \frac{1}{2}$ " in diameter graduated to degrees and reading by Vernier to five minutes, friction clutch to hold circle, clamp to telescope bar, four leveling arms. It comes complete in a mahogany box with plumb bob, adjusting pins, metal trivet and tripod.

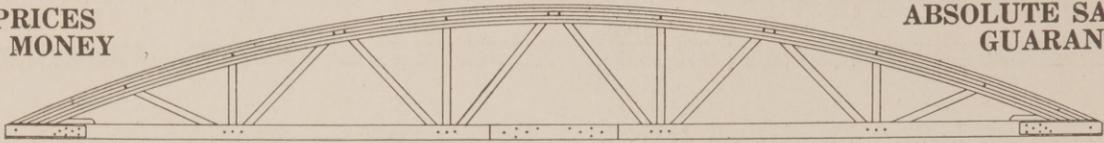
The Kolesch Improved Dumpy Level is designed to have the greatest possible durability and sturdiness and is guaranteed to be of the best material and workmanship. It can be quickly leveled and will hold its adjustment.

A photographic print, full size, will be sent to our readers upon application to the manufacturers.

STONE HOUSE 5,000 YEARS OLD UNEARTHED.

Archaeological circles are interested in reports from Cairo that excavations carried on during the past winter have disclosed what is believed to be the oldest stone building in the world. This struc-

REED-POWERS CUT STONE CO., INC.
CUT STONE CONTRACTORS AND QUARRYMEN
BEDFORD, - - - INDIANA

AMERICAN WOOD BOWSTRING TRUSSES Built on Job by Us. Erection OptionalGET PRICES
SAVE MONEYABSOLUTE SAFETY
GUARANTEED

Wood Bowstring Trusses Exclusively

AMERICAN ROOF TRUSS CO.,

LaSalle & Madison Sts., CHICAGO

ture, a burial chamber, was discovered at the "step pyramid" at Sakkara, fifteen miles from Cairo. It is reported to be constructed along lines recalling the classic perfection of the Greek Architecture, and is 100 yards long and almost 30 yards wide. It appears to have been constructed during the Third Dynasty, thus making it more than 5,000 years old.

PREDICTS BUSY YEAR FOR OAKLAND.

Mr. J. T. Wylie, owner of the Bliss & Van Auken Lumber Company, Saginaw, Michigan, recently paid a visit to San Francisco and Oakland, the guest of Mr. George H. Brown, president and manager of the Strable Hardwood Company. Mr. Wylie was greatly impressed with business conditions in California, and commented favorably on the building prospects in the Bay region. He predicted a prosperous year for the building industries of Oakland.

JOHN STAFFORD WHITE, architect, formerly located at Glendale, California, has taken up his duties as Vice President in charge of Architectural Design and Construction for the corporation of Ringling & White, Inc., whose principal offices are in the National City Bank Bldg., 17 East 42nd Street, New York City. Mr. White wishes manufacturers' samples, literature, etc., sent to Milton P. O., Florida.

ASHLEY & EVERS, architects, announce the removal of their offices to 525 Market Street, San Francisco, Calif.

MONROE HEATH BLAKE, architect, formerly of the War Department U. S. District Engineers' Office, Washington, D. C., is now in the Specification Division of the office of the Supervising Architect of the Treasury, where he will be glad to receive catalogues and other literature, samples, etc., connected with the building trade. Address: Monroe Heath Blake, architect, Room 439 Treasury Bldg., Washington, D. C.

ANTON ANSEL, architect, announces the removal of his office from 5047 Cullon Ave., Chicago, to 1115 S. Wisconsin Ave., Oak Park, Ill.

HART WOOD and Charles William Dickey, architects, have recently formed partnership for the practice of architecture. The new firm is known as Dickey and Wood with offices at 405 Damon Bldg., Honolulu, T. H.

CHARLES WOODS WEBSTER, architect and structural engineer, announces his removal to Will County National Bank Building, Joliet, Illinois.

RUDOLPH Z. GILL, architect, of Murphysboro, Illinois, announces that Wm. L. Jackson has become associated with him in his practice under the firm name of Gill and Jackson with offices at 1328½ Walnut Street, Murphysboro, Ill., and 526 Buder Building, St. Louis, Mo. Manufacturers' catalogues are requested at the St. Louis office.

ANNOUNCEMENT is made that Harold H. Davis and Robert L. Walldorff have associated for the practice of architecture under the firm name of Davis and Walldorff architects, at 70 College Street, New Haven, Conn. Manufacturers' samples and catalogues are requested.

CHARLES CURTIS OEHME, architect and superintendent announces the removal of his office from 776 Congress Street, Portland, Me., to 211 Byrne Bldg., Jacksonville, Fla.

BATES & HOW, architects, announce the removal of their offices to 145 East 57th St., New York City, N. Y.

PENNSYLVANIA STRUCTURAL SLATE CO., Inc.

BLACKBOARDS
STRUCTURAL SLATE
FOR ALL PURPOSES

General offices: 1st Natl. Bk. Bldg.
EASTON, PA.

"Yours for Prompt Service"

CLOSET STALLS
SHOWER STALLS
URINAL STALLS

Frank P. Milburn

1886-1926



By His Associates

A GAIN the Necrology of a noble art has gained an illustrious name. Men who have made the arts nobler because of their work with them. A glorious company, working now in a greater Atlier.

Frank P. Milburn was born in Bowling Green, Ky., in 1886 and gained his technical training in the University of Arkansas. He then took up his life work with his father, a contractor. He later went into practice of Architecture for himself and opened offices in Winston-Salem, N. C., Charlotte, N. C., and Columbia, S. C. His work won for him the appointment as Architect for the Southern Railway and he was moved to Washington, D. C.

This master-craftsman earned the undying name for fairness and constructive ability, as well as creative genius. His was a well rounded ability rather than a narrow one, of conception. He could and did take his nebulous work from the draughting boards and bring them into being with such materials at hand. Mere geography of a building, such as data, sketches, notes, became in his trained and talented hands, tracery of great finesse, spandrels of lasting strength; a whole, of pleasing harmony and beauty.

Into his lap were poured the many commissions for fine works, for he had learned to make "the better mousetrap" and the path to his door was well worn.

The South will miss this gifted man. Contractors have lost a friend. Art has lost a practical creative genius. He alone has gained, for his reward of one who lays aside his pencil, secure in the knowledge that he has left his mark upon the passing time, a world a little better and more beautiful for his having been here. Splendid structures that now reach up to him with their stone and steel, and love in the hearts of men who hold him in loving memory.