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DESIGN FOR COTTON EXCHANGE BUILDING, HOUSTON, TEXAS

WM. WARD WATKIN, ARCHITECT

THE
SOUTHERN ARCHITECT
AND
BUILDING NEWS

VOLUME LII. MAY, 1926 NUMBER 5

The Coming of the Glass Skyscraper

An Interview with William O. Ludlow, Ludlow & Peabody, Architects.

By Orrick Johns.*

THIS coming of the "glass house" has recently found an inspired advocate in the person of William Orr Ludlow of Ludlow & Peabody, architects of many important modern structures. Mr. Ludlow's interest in light for interiors is no new thing, by the way. He was one of the first to foresee, twenty years ago, the necessity for adopting the pyramidal setback building in our crowded cities. With the acceptance in New York of that principle as a basic factor in zoning, Mr. Ludlow turned his attention to glass as a further aid to lighting.

"Now that our streets are turned into canyons and our cities piled up to extraordinary altitudes, light has become more of a problem than ever," said Mr. Ludlow. "Industry and business have always demanded more light to promote efficiency; but light has a broader significance than its application to work. The city skyscraper has extended itself to include the dwelling as well as business offices and small manufactories; and light is a fundamental need to human health and well-being.

"One of my acquaintances is the director of a famous sanitarium, and I noticed that he made a practice of wearing white clothing in all seasons. The color was always white, whatever the thickness of the cloth from which his garments were made. I asked him the reason for this. He said: 'Suppose you have in your house a window with a dark and a light shade. Pull down the dark shade and note the effect; then pull down the white shade and see the difference. I wear white clothes to let more light reach the skin, because light has a distinctly beneficial effect on the human skin.' My friend had tested his theory in various ways. One, I saw, was by noting the growth of flowers under different colored glass.

"There has never been a question about the therapeutic value of light, even without the sun rays; but it is true that our horizons have been extended in this matter. Architects see new possibilities in light, and particularly in its transmission through materials, never before realized.

"There is the esthetic opportunity offered by building with glass. Here a new world opens up to us. There is no doubt in my mind that when we have properly solved the designer's problem of fusing glass walls with steel construction we shall be able to build structures of the utmost beauty. A thing is beautiful often if it is simply logical. The first step is fully to accept the new building logic that follows from the employment of steel. We must accept the steel skeleton, without masks of any kind. Hitherto we have used small units of brick or terra-cotta to cover up the framework and make it look solid; but these small units or opaque curtain walls are only a convention, a hangover from the days when the walls supported the weight of the building.

"With the coming of the glass building the steel framework will be completely expressed in the exterior design."

Buildings in which glass is freely used have not, of course, been entirely unknown. Stanford White first introduced the grill-and-glass lighting for banks in the Knickerbocker Trust Company, famous in its

This article by Mr. Johns appeared in the magazine section New York Times on March 21st.

day, but now completely transformed. The Rodin Studios on Fifty-seventh Street, designed by Cass Gilbert, present a north wall almost entirely of glass. The transition from these tentative efforts to the glass skyscraper building is really a step in "the evolution of the window," which Mr. Ludlow described as follows:

"In the heavy masonry construction of fifty years ago the window was a mere slit, and each window was an individual factor in the looks of the building. With the coming of the skyscraper, windows increased in size, yet they lost their individual importance and were merged into whole columns of windows, vertical shafts that became units in the facade. The next step to be taken is the one we are discussing: the enlargement of the window from an opening in the wall to the wall itself.

"The details remain to be worked out. The proportion of steel frame to glass, the shape of the glass units, the design of the mullions, the use of different types of fireproofing over the steel, the method of opening and closing the windows, the character of the glass itself and the combination of glass walls with terraces—all these and many other questions would, from the architect's standpoint, enter into the fascinating problem.

"Of course, the growth of the glass building will depend upon the improvement in the quality of glass itself, and the discovery of new kinds of glass. Great progress is being made in this direction. I happen to know that there is at present being perfected a kind of glass that will permit the ultra-violet rays of the sun to pass through. It may be news to many people that these rays are stopped by ordinary window glass. They are highly beneficial and important to health.

"One great advantage of glass, even the glass we have now, is that it is completely impervious to air—which cannot be said of any of the opaque building materials from which we make walls. We may be able to manufacture glass that is also impervious to the heat of Summer and the cold of Winter, but in any event, I see no reason why we should not employ the thermos principle in our buildings—vacuum spaces between double layers of glass walls. This would bring incaluable results in comfort and economy.

"Finally there is colored glass to be considered, and the various kinds of movable shades to be used, giving almost unlimited variety of interior effects, both in color and light. As our buildings are now constituted, with fixed small areas of window glass admitting a limited amount of colorless daylight, we must depend entirely on our painted interiors for color, reflected color only. The possibilities of transmitted color, of colored rays direct from the sky, skillfully controlled by shades, are enough to make a stage designer's imagination run riot.

"And do not forget the wonderful views that will be possible in a city of terraces and pyramids such as New York is rapidly becoming. Views that will no longer be a picture framed by a little square, but a sweeping panorama in every direction."

In projecting the extravagant future of the House of Light (a phrase the writer owes to Claude Bragdon, that luminous seer of things architectural), it must not be thought that Mr. Ludlow is an impractical visionary. He is, on the contrary, a man of business and wide practical experience. He has seen and tested and worked with the materials of which he speaks through his whole career. But he is a builder of imagination and pays these materials the deserved tribute of being miraculous servants.

He is the type of modern architect—and there are many like him—whose simplest speech seems fantastic to the unlimited, who perhaps cannot themselves quite grasp the human possibility of accomplishments that. on the practical side, appear perfectly reasonable to an architect's mind, seasoned by dizzy speculation.

And so this world of which Mr. Ludlow speaks—this world of terraced glass buildings, of commanding views high above the city, of interiors bathed with the full strength of sunlight, or with delicately hued, lucid atmospheres—is no dream world. It is just around the corner. It is fully realized the moment we are willing to give up our stone-age prejudices and our outworn ways of seeing architecturally. We must learn to trust in the condensed strength of steel; to teach our eyes to feel resistance and power in reed-like forms.

Then this world of magic and miracles will seem more real than the old one.

This article by Mr. Johns appeared in the magazine section New York Times on March 21st.

Emory University, Atlanta, Ga.

Henry Hornbostel, Architect.

THE relationship between religion and education in America has been long and far reaching, and no more splendid example of this relationship can be cited than Emory University, situated on the outskirts of Atlanta, Georgia.

In 1836 Emory College was founded at Oxford, Georgia, by the Methodist Episcopal Church. This institution, inspired as it was by men steeped in morality and love of service, exerted a great influence upon education within the state and into many parts of the South. As the church grew in membership and power, so grew the college. In 1914 when the institution found that the demands upon their housing capacity were much greater than they could possibly meet, a meeting of the Board of Trustees was called to discuss the situation. After much consideration was given to expansion and the possibility of erecting more buildings. Mr. Asa G. Candler, then a member of the board, offered a gift of one million dollars towards the building of a great university in Atlanta, to be known as Emory University. Mr. Candler's gift was accepted and plans were immediately started for the raising of additional funds, selection of a site and the choosing of an architect.

A beautiful tract of land embracing one hundred and fifty acres of rolling ground and covered with native pines, oaks and dogwoods and luxuriant shrubbery, was soon purchased just outside the city limits of Atlanta in DeKalb County.

Henry Hornbostel, well known New York architect, was at that time a member of the faculty of the Architectural School at Columbia University, and his experience and knowledge in university planning led the building committee to invite him to make a survey of the plot upon which the buildings were to be erected, and to discuss the design of the future buildings. After Mr. Hornbostel had made his survey, and submitted his plan to the building committee, they instructed him to go forward with the actual work upon buildings to house the Law and Theological departments and one dormitory.

It was the request of the building committee that Georgia Marble be used for the exterior walls. After Mr. Hornbostel had made a careful study of

LAW BUILDING, EMORY UNIVERSITY, ATLANTA, GA.

HENRY HORNBOSTEL, ARCHITECT

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HENRY HORNBOSTEL, ARCHITECT

STAIR DETAL

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HENRY HORNBOSTEL, ARCHITECT

this material at the quarries of the Georgia Marble Company he found that all sizes of slab blocks could be had at a nominal expense. It was then decided that the exterior wall surface should be covered with these slabs in variegated shades of white, gray and pink. The effect of this marble when laid up may be seen from the illustrations accompanying this article.

The next problem to be worked out was the design of a typical type of building that would be most suited for the material chosen, and to the natural beauty of the grounds. As the illustrations will show, the buildings were designed in a free Italian style with a rectangular plan predominating.

Emory University represents an absolutely distinctive style of University Architecture, simple in design, yet pleasing in appearance. While the architecture of these buildings is not so imposing as some of our universities where the Gothic style has been used, yet it is gratifying to look upon the simpilicity of line, and moderately adorned motifs from the Italian Renaissance, which are the very substance that makes these buildings pleasing to the eye.

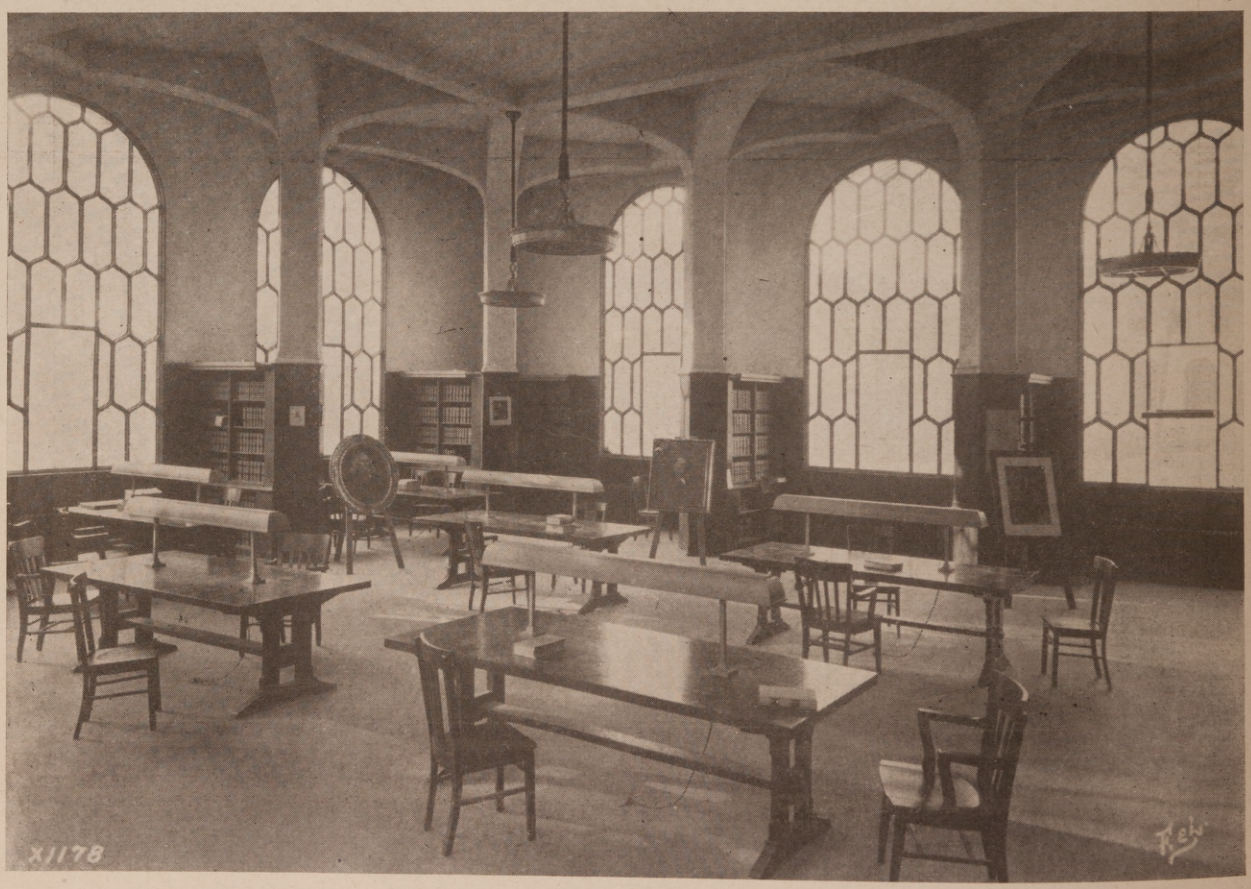
It might be important to call attention to the method employed in placing the marble. On the first buildings, those shown in this issue, the marble slabs 7/8" thick were laid upon the walls of concrete and tied into the wall with small metal bands or ties, with no joints in between the slabs. [This method has not proven entirely satisfactory, so in the later buildings considerable change had to be effected. This change shows a marble veneer, the thickness of which is 4" with 6" in alternate stone courses, as against a thin 7/8" facing on the buildings first constructed. Beside the considerable bonding value that alternate six-inch courses have, the marble is tied in with small lengths of copper trolley wire, copper being chosen because of its non-rusting and non-staining qualities.]

Fourteen buildings have already been erected upon the campus and a Ten Million Dollar expansion program has just been put under way which calls for nine more buildings in the near future. Among these new buildings will be a Gymnasium, Teachers' College, Nurses' Home, Auditorium, Administration Building, two Dormitories, an Academic Building and another building for the Medical school.

In another issue will be shown in detail the new library building which has just been completed and which was designed by Edward L. Tilton with Ivey and Crook as associate architects.

The approximate wealth of Emory University at the present time, not including the buildings coming under the ten million dollar building program, is eight million dollars.

The South is proud of this great educational institution and in time Emory is sure to rank as one of the foremost universities in America.



LIBRARY

LAW BUILDING, EMORY UNIVERSITY, ATLANTA, GA.

HENRY HORNBOSTEL, ARCHITECT

THEOLOGY BUILDING, EMORY UNIVERSITY, ATLANTA, GA.

CHAPEL

THEOLOGY BUILDING, EMORY UNIVERSITY, ATLANTA, GA.

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DOBBS HALL, EMORY UNIVERSITY, ATLANTA, GA.

RECEPTION HALL

DOBBS HALL, EMORY UNIVERSITY, ATLANTA, GA.

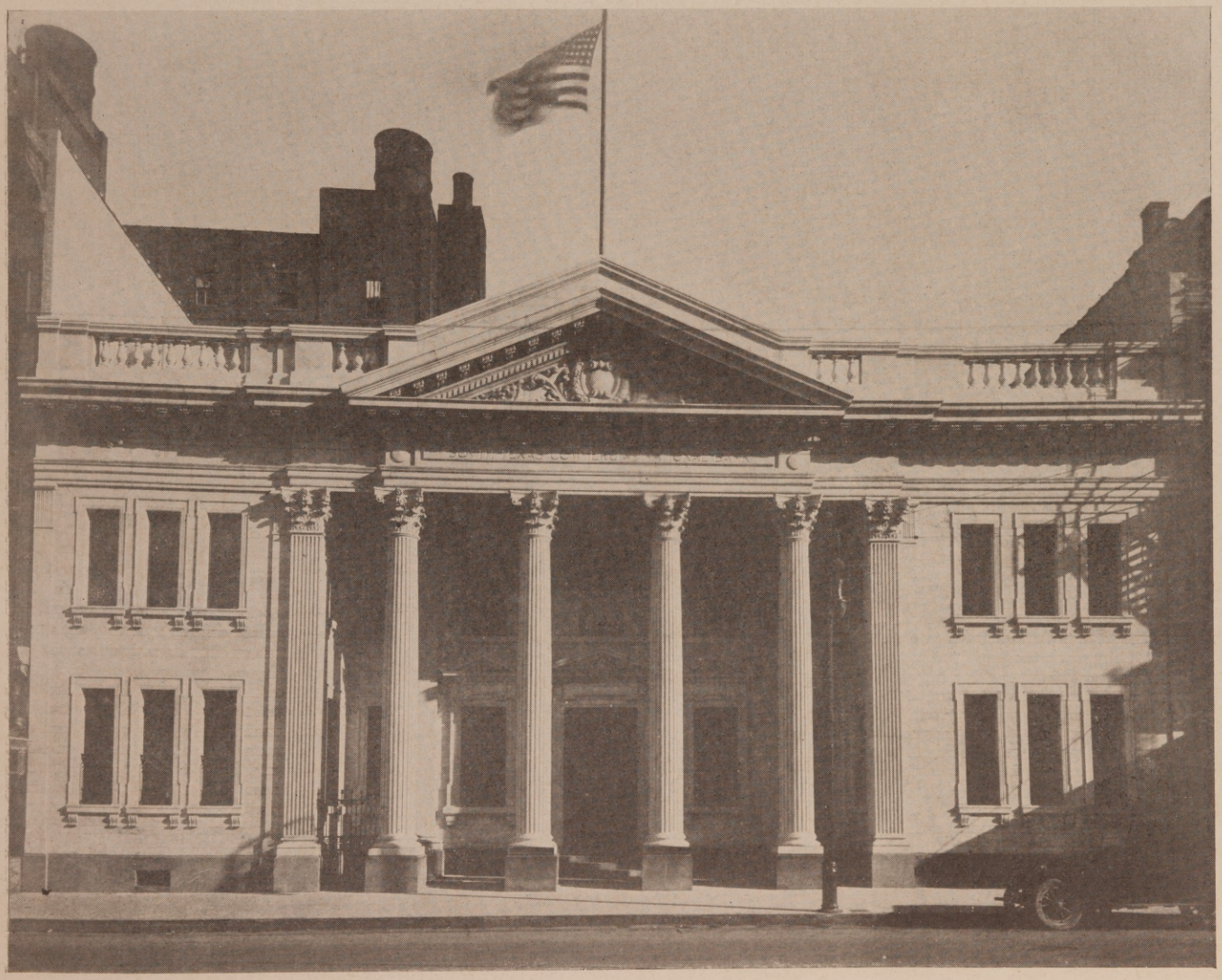
HENRY HORNBOSTEL, ARCHITECT

The Work of William Ward Watkin, A. I. A.

By C. M. Sanford

OUR modern American architecture is in the first place an intellectual art. Having no tradition of its own on which to base a style of monumental art, it has naturally and wisely turned to Europe and to the history of those great styles which have gone before and thus avoiding Germany's mistake of shutting up its efforts within itself. So American architecture of today may be regarded as in the progressive stages of what will be an epoch-making period in the architecture of the world. Beginning with the leadership of such men as Charles F. McKim in the Eastern States, we see developed such masterpieces as the Pennsylvania Station; with the incoming of the skyscraper—such examples as the Woolworth Building; and within the last year we have the Shelton Hotel, which, in its simple but impressive mass, may be considered a masterpiece in the solution of the new building law. This gives us a slight idea of the progress being made by architecture in the Eastern States, but looking southward, and even far down into our extreme southwest, we find that American architecture is being carried forward by men of vision and high ideals, striving always for beauty and perfection.

In the past decade the Southwest has awakened to a realization of her own natural and commercial resources with the result that she is enjoying prosperity and a rapid growth. A time such as this not only affords the architect an opportunity for making his profession a success in a pecuniary way, but places him under an obligation to strive not only for supremacy in construction, but for those higher



SOUTH TEXAS COMMERCIAL NATIONAL BANK, HOUSTON, TEXAS
WM. WARD WATKIN, ARCHITECT

RALSTON MEMORIAL TOWER, TRINITY CHURCH, HOUSTON, TEXAS
WM. WARD WATKIN, ARCHITECT

spiritual things in life for which architecture has always stood.

Professor Watkin, of the Rice Institute, is of English descent—his grandfather and great-grandfather were builders of Northampton, England—where the Victorian Town Hall is among their works. A native New Englander, born in Boston, he began his professional work while still in the Academy, spending his summer vacations in architectural offices. The fame of Paul P. Cret attracted Mr. Watkin to the architectural college of Philadelphia, where he spent some years and received his degree. As a student Mr. Watkin's interest in Mediaeval Architecture, and particularly in the Gothic Architecture of England, led him to seek further study in that field. In the study of his thesis year in the architectural problem of an English monastery, he traveled among the monasteries in the East and was advised by Dr. Ralph Adams Cram of Boston, and the late Bertram Goodhue of New York City.

Immediately after graduation from Pennsylvania, Mr. Watkin went to Europe where he spent many months among the cathedral cities and in Oxford and Cambridge. In the college, he advises the graduating student to make his first trip to Europe at the very earliest opportunity after completing his college work.

On his return to America he entered at once the office of Cram, Goodhue & Ferguson in Boston.

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WM. WARD WATKIN, ARCHITECT

When in 1910 the building of the Rice Institute was undertaken, Mr. Watkin came to Texas. He had spent the year previous to his coming to Houston in the designing of the first Institute buildings and came South to represent his firm in the construction as supervising architect.

With the opening of Rice Institute, Mr. Watkin was chosen head of the Department of Architecture—a department which has grown from five students in 1912 to a department of eighty students this year. As an architect he has had a small but continuously important active practice.

Many of the more recent studies of the office have been in the Spanish tradition of Texas, and Prof. Watkin is enthusiastic over his travel in Spain, where he says there still exists in almost undimmed splendor, all of the architectural glory of bygone centuries; the great college now beginning in the plains country in Northwest Texas—The Texas Technological College—is the embodyment of this study. There a great college, planned at its inception for six thousand students, has opened its first year with an enrollment of one thousand—and its building will be a matter of a decade or more. In it the Spanish Renaissance of the middle of the sixteenth century is the historic note, while its general

plan is on a scale of great openness and wide vistas.

I consider that Mr. Watkin feels his Museum of Fine Arts of Houston and his laboratory of chemistry at Rice, to be his best complete works, and in each the plan was one of several years of careful study and restudy in his office. I have frequently heard him emphasize that a building must be kept in the "plastic stage" as long as possible, and must never be considered without plastic elements even during its construction and until its final completion is realized.

Of his most recent work in Houston, Mr. Watkin has completed a city high-school building program in which, as consulting architect, he planned the development of eight junior and senior high schools, all of which have been built in part, and whose completion will provide these facilities for the city's growth for the next fifteen or twenty years.

In the field of residential architecture, Mr. Watkin has taken the most keen and continued interest, having designed many of the more prominent homes of Houston and other Texas cities. Among the earlier work is the home of Mr. H. C. Weiss, it being about the second home to be built in Shady Side, one of Houston's most exclusive residential additions, situated adjacent to the grounds of the Rice Institute. Several years later the Heitmann residence was built with grounds adjoining those of the Weiss residence. Both homes are alike in color and material, having lavender stucco walls and tile roofs. The Heitmann residence, however, shows more of the French influence. Another example of domestic work, a view of which accompanies this article, is the home of Mr. Neil T. Masterson, a true example of Southern Colonial Architecture, with its high columned portico and broad facade. Since Mr. Watkin's return from his trip to Spain, some several homes have been designed in the style of the domestic architecture of that country, a style of architecture particularly adaptable to the climate and conditions of this section of Texas. However, all of these homes are still under construction.

The Museum of Fine Arts mentioned above is a building of which every Houstonian is justly proud. Apart from the beauty of the design of its facades, this building is unusually interesting in its plan. Situated on a triangular shaped plot of ground, the building was laid out to face the point of the triangle formed by the intersection of two of the city's most prominent boulevards. The building, when entirely completed, will be unique in plan with an open central hexagonal court.

At all times his practice has been one of cooperation with other architects throughout the State, and many projects have been and are now being executed in consulting or associate practice in which preliminary designs are prepared by Mr. Watkin. This is an inspiring work, for the ideas he constantly tries to embody in his plans are of the greatness—beyond the present ideas or thoughts of the owners—of the development of the building in the splendor he sees for Texas within another fifty years, when his buildings will be old yet still new.

HOUSE OF N. T. MASTERSON, Esq., HOUSTON, TEXAS
WM. WARD WATKIN, ARCHITECT

A MUSEUM OF FINE ARTS AT HOUSTON, TEXAS, AFTER THE DESIGN OF WILLIAM WARD WATKIN.

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MUSEUM OF FINE ARTS, HOUSTON, TEXAS

WM. WARD WATKIN, ARCHITECT

ENTRANCE ELEVATION

MUSEUM OF FINE ARTS, HOUSTON, TEXAS

WM. WARD WATKIN, ARCHITECT

ENTRANCE FOYER

MUSEUM OF FINE ARTS, HOUSTON, TEXAS

WM. WARD WATKIN, ARCHITECT

SCULPTURE HALL

MUSEUM OF FINE ARTS, HOUSTON, TEXAS

WM. WARD WATKIN, ARCHITECT

Charles M. Robinson, A. I. A., Addresses the Garden Club of Norfolk, Va.

By Charles M. Robinson, A. I. A.

THERE was once a very wonderful garden, more wonderful than any of yours. You will believe this when I tell you that this garden, though planted with all kinds of fruit trees and shade trees and shrubs and flowers, yet had no weeds. It was inhabited by a man and a woman, very scantily clad. The lady took a bite of the fruit of a certain tree, and with it tempted her husband. I have no doubt that he ate all that was left. Women have been tempting men with something to eat ever since. Now, because that fruit was forbidden, the guilty pair were forthwith cast out of the garden and told to plant their own garden and they were told that weeds and thistles would make the process one of hard work, and you will agree with me that it has been hard work ever since. Suppose we had no weeds in our gardens! wouldn't it be nice?

"There was no architecture in that garden, but I feel sure that it began to exist the next day, or shortly after. Our first parents doubtless built some kind of a shelter, and that was the beginning of architecture. The first building was likely a leafy bower and was probably wrecked by the first storm that came along. Since then man has certainly striven to build more and more substantially. You will notice that I have gone no further back than the Mosaic legend for my beginning of architecture, but if I were to attempt to account for the many ruins of by-gone civilizations, it could be done only by assigning more than 365 days to each year of the Bible.

"For our purposes we need not go further back than the Crusades. At that time all power was represented by the church and the nobles. Architecture in Europe was typically the building of cathedrals and abbeys and monasteries by the church, and castles by the nobles. Gothic architecture predominated. We find that when one race or people subjugated another race or people architecture was influenced by both the conquerers and the conquered. The Moors brought to Spain the beautiful architecture of Syria. The Romans carried off from Greece not only the ideas, but much of the architectural material as well. They remodeled the classic order of Grecian architecture, using the bolder forms of the circle to enrich the mouldings, where the Greek had employed the ellipse. From the Tenth to the Fifteenth Centuries the interchange of ideas in building kept on. So-called styles were modified and changed, but always in some degree maintained some of their purity.

"Then begun in Europe in the Fifteenth Century, not what we may call an event, for that is a happening complete at a given time, but that we may call rather a development, the Renaissance, a new birth in religion, in art or learning, and in architecture.

"Many volumes have been written on this subject of man's wider thoughts and more untrammeled actions and his production of greater results. In architecture it was a going back to the classic and yet holding fast to many of the local forms and ideas. We hear of Spanish Renaissance, German Renaissance, Italian Renaissance or French Renaissance, but we do not so often hear of English Renaissance. England is slow to adopt new ideas outright. and usually when she does modify existing customs she makes new ones of her own. The temporal power of the church had been awakened if not wholly broken. The feudal system was on its last legs—Mankind is becoming free!

"In the reign of Charles II., a great architect, Sir Christopher Wren, was practicing his profession in England. He was a student of the new school. He was the designer of the Sheldonian Theater at Oxford, and the library of Trinity College, at Cambridge, and many other noted structures, but it was the great fire of London in 1866 that gave the real opportunity for the manifestation of his genius. His churches, hospitals and palaces were not designed in Tudor Gothic, but along classic lines. St. Paul's arose as a classic structure surmounted by a dome. He reached out and took from its storehouse of art whatever would fit into the new school. There were others working along the same lines. Michael Angelo had designed St. Peter's at Rome. The Parthenon of Athens, had become the Pantheon of Paris. The Tudor castle is giving place to the English manor house. The Rhine castle still exists, but the Dutch farm-house is coming into its own. The decorations of the chateaux of France now adorn more modest homes of the gentry.

"America was discovered in the fifteenth century, but more than 100 years had passed before those who were to settle Jamestown sailed by the place where we are today. Another long period will elapse before we can say there is an American architecture. Again, we must read our histories of the New World if we would learn anything of the subject before us. The Spanish settled the West Indies and Florida. The influence of their imported architectural ideas dominates the buildings of that land of real estate speculation to this day. The

Dutch are in New Amsterdam, now New York, and are throwing up Dutch farm houses far into the wilderness of the Mohawk Valley. The Quakers are at Philadelphia, and the Mayflower has landed the Puritans on Plymouth Rock; each bring to their shores the architectural ideas of their home land. The French have settled Quebec and the Germans have edged into Pennsylvania. All of these various people, when cast in the melting pot, have produced Americans, and the ideas they brought with them have resulted in what we are pleased to call American architecture.

"As these mighty streams flow Westward, it is interesting to note the checks and changes occasioned by war, by climatic conditions and more especially by the influence of each upon the other. The French are driven out of Quebec, and the Spanish out of Florida by the English. As a result, Spanish architecture is localized in Florida, while the French chateau is seldom seen outside of Canada. Mention has been made of Sir Christopher Wren and the architecture of which he was the apostle, the Georgian, so named for a line of kings, most of whom reigned long after that great architect had finished the masterpieces. This is the style which we find here almost in sight of the first settlement and in which we should be greatly interested. Its progenitor was the English manor house. Many good examples are to be found on the Peninsula and on both sides of the James and the York. Originally, these buildings had no porches. In England porches and verandas had no place in the home of the people. The sun did not shine with such intensity to make a habitable room desirable. Open terraces were the nearest approach to a porch. Now notice how soon environment changes architectural design. In this sunny land it was soon found that the porch or outdoor living room was not only desirable; but essential. In the early days none of the first settlers thought it was either useful or ornamental, but within a very short time, architecturally speaking, varandas were to be found everywhere.

"You have no doubt heard the term 'Colonial' used to designate a building with stately columns. This is a mere name. I can find no authentic record of columns being used in Colonial Virginia, nor elsewhere in this land. A resident of this section could not fail to find an interest in the college of William and Mary, at Williamsburg. The main building of that ancient institution is the only structure in our country which can claim to have been designed by Wren. Even that claim is somewhat doubtful, as the building has been destroyed by fire three times, and it is almost certain that it does not now reproduce the original.

"But I must hurry on westward toward Richmond and beyond where classic archictecture predominates. Thomas Jefferson, with his design for the University of Virginia, established once and for all his place as a great American architect. Monticello, his home, is visited not only for its historical significance, but for its architectural beauty as well.

"It is a wide leap from the tumbled down shack on the James to the Capitol at Washington, but the same lack of any architecture distinctly American exists in the buildings there, stately and beautiful though they are.

"Architects have ever been prone to exaggerate in design, and sometimes with success. In the days of the cathedral this was practiced. The arch, the outstanding feature of Gothic architecture, was by some mediaeval architect debased until it could hardly be called an arch. By others the keystone was raised to such a height that the "Pointed" was used to designate it. The American architect is no exception. Here we find a wide overhanger cornice sheltered and protected from the sun and rain. This has been exaggerated until the term "Aeroplane Style" is applied to such a building. American architecture is any kind and all kinds of architecture. There is no distinctive style. You will find every conceivable style in any city of America. Many of the types are good, some are atrocious. And yet the whole world has been laid under tribute by the architects of America—not as mere copyists, but as artists painting the sunset, seeking only the expression of the beautiful. The Taj Mahai, the most beautiful building in the world, erected as a monument to the love of a king for a queen, of a man for a woman, furnishes the inspiration for the monument of a President. The dome of St. Peters or of St. Paul's loses none of its grace and grandeur when it glistens in the sunlight of the national capital. "Cleopatra's Needles" magnified many times, become the moment of the "Father of His Country." A bit from a Ronmanesque church in Normandy, under the skilful pencil of Richardson, serves as a plan for a modest gate lodge and is more admired than the original.

"I hope you did not expect me to talk to you about the house you are going to build, your dream house to be built in your garden when you have gotten rid of all the weeds. Such a house can be described only by an architect who has designed a "Castle in Spain" and by yourselves. When you build it let me give you a piece of advice. Don't let your husband have anything to say about anything concerning it. One concession you might make with safety—let him have a swearing room. I warn you that he will try continually to butt in, but take it from a man of long experience, no man knows anything about building a house for women. If you let him dictate he will claim all the credit for the successful part and will run true to the form of his first ancestor and blame woman for all the unsuccessful part."

Architecture of the Old South

Examples of Early 19th Century Work

SIDE AND FRONT ELEVATION

Built in Early 19th Century.

FRONT ELEVATION

WEEKS HALL, NEW IBERIA, LA.

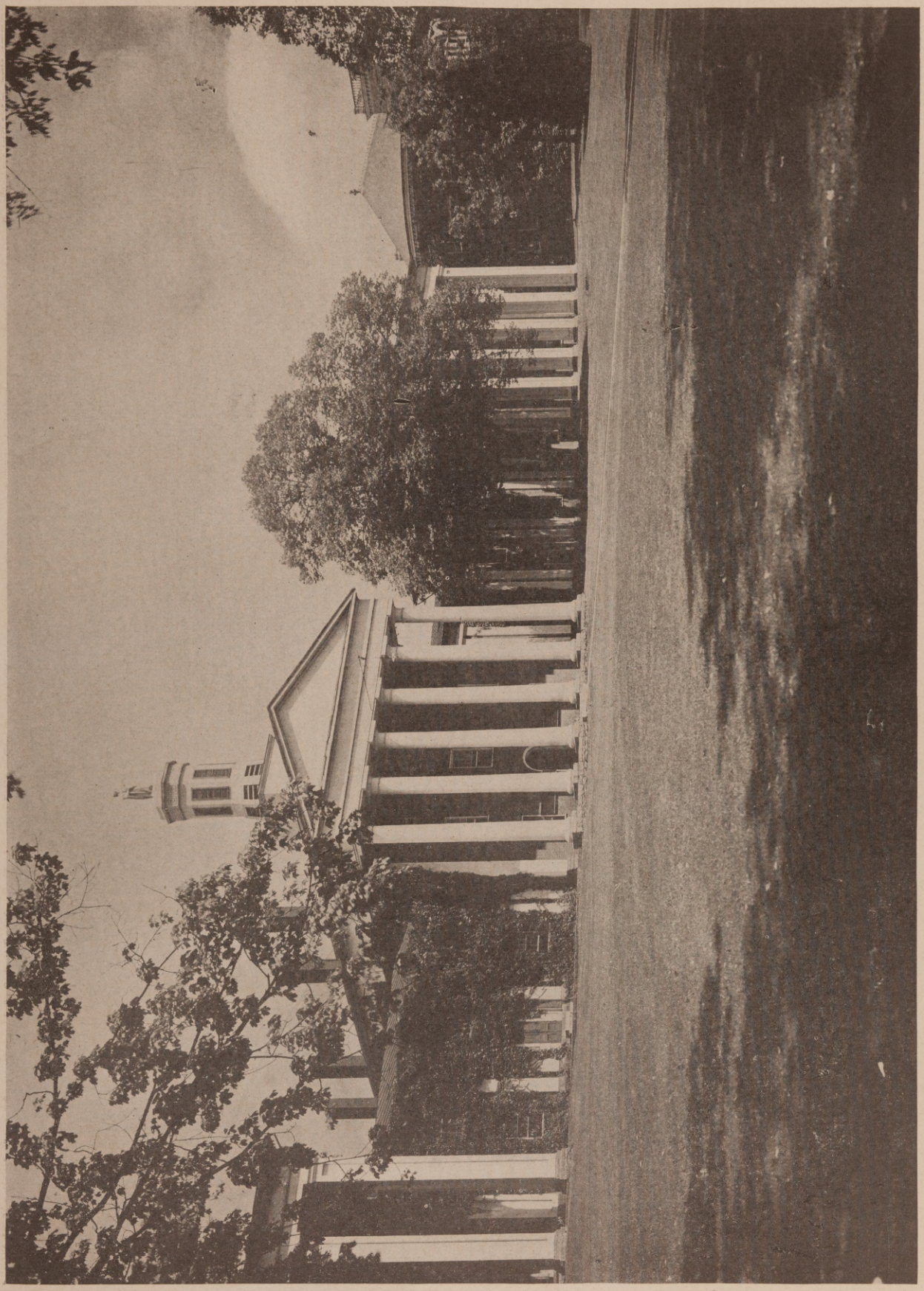
ARMSTRONG & KOCH, ARCHITECT FOR RESTORATION

REAR ELEVATION

END ELEVATION

WEEKS HALL, NEW IBERIA, LA.

ARMSTRONG & KOCH, ARCHITECT FOR RESTORATION



OLD MAIN GROUP, WASHINGTON AND LEE UNIVERSITY, LEXINGTON, VA.

Built in Early 19th Century.

OLD MAIN BUILDING, WASHINGTON AND LEE UNIVERSITY, LEXINGTON, VA.

Built in Early 19th Century.

EDITORIAL COMMENT

THE value of any publication to its readers depends upon the amount of information given that cannot be found elsewhere. This applies to the strictly technical as well as the magazine of general reader interest, and in the case of the architectural journal to the text and plate illustrations.

The Southern Architect and Building News does enjoy a national circulation, the reason is obvious—it is the only journal in America that gives the architectural profession a fair and accurate account in text and illustrations of the work that is being done in the Southern states.

The northern journals are doing a wonderful work for the architectural development of the North, East and West and with the Southern states thoroughly covered by the Southern Architect and Building News, the profession has a monthly record of the architectural activities throughout the country.

It is a source of gratification to the editors and publishers of the Southern Architect and Building News, to have our work appreciated by the profession, North of the Mason and Dixon line. Their appreciation is enthusiastically set forth in numerous letters received each month after our monthly issues reach their offices. As one well known New York architect says—

> *"I find your journal exceptionally interesting and wish to congratulate you upon the work you are doing for the development of architecture in the South."*

In the same mail an architect of high standing in the profession writes from New Jersey—

> *"I find your journal very pleasing and I do hope you will continue to publish illustrations of the work in the South which is not shown through our northern magazines."*

The mere fact that through the Southern Architect and Building News, the architects in the North, East and West can find illustrations of some of the best architecture being done in the country today, and examples that they do not find in any other journal, has in recent years increased our circulation north of the Mason and Dixon line almost three-fold. Should we stoop to quote statistics, the following will give the reader some concrete idea as to how our circulation is growing outside of the Southern states—

> *Since January 1st we have received 500 new and renewal subscriptions, (Record to May 1st) and 410 of these subscribers were architects north of the Mason and Dixon line.*

Many manufacturers and others seem to think that the name—"Southern Architect and Building News" implies that our circulation is confined to the Southern States. This is a mistaken idea. In fact, due to the density of population, our circulation is greater outside the South.

In our service to the architectural profession we have not stopped at giving them information through each monthly issue of the contemporary architecture in the South, but we have compiled and published a book on "Architecture of the Old South" which vividly describes through plate illustrations the best work that was done between 1640 and 1850. Hundreds of copies of this book have been bought by architects in every state in the union. Of "Architecture of the Old South" the profession has expressed complete satisfaction. We quote a few extracts from letters received—

> *"The book is a genuinely admirable and useful addition to the library of any architect who is interested in the work of our Colonial ancestors, which includes, let us hope, practically every practitioner in the country today. Every house illustrated shows distinct personal quality and genuine architectural merit."—Aymar Embury II, Architect, New York City.*
>
> *"We are more than pleased with "Architecture of the Old South,' and if you decide to put out another volume of Southern homes, would be glad to receive a copy."—Edwin J. Ivey, Architect, Seattle, Wash.*
>
> *"We find 'Architecture of the Old South' very interesting, and believe that you are doing a distinct service to the architectural profession in distributing this book."—Seth J. Temple, Architect, Davenport, Iowa.*
>
> *"I have enjoyed 'Architecture of the Old South,' and shall be very glad to add it to my library. I think it covers a very new field, as I have many books on Colonial acrhitecture and very few of the illustrations have appeared in any of them."—Marcus T. Reynolds, Architect, Albany, N. Y.*
>
> *"I should like to have another copy of 'Architecture of the Old South' to present it to the William R. Ware Memorial Library, Columbia University."—Wm. A. Boring, Director School of Architecture, Columbia University, New York City.*

In future issues of the Southern Architect and Building News, will appear, from time to time, text and illustrations of the early work in the South which is not shown in "Architecture of the Old South."

The editors and publishers wish to express at this time their appreciation of the wonderful way in which the profession has received this book, and to thank the many architects throughout the country for their kind letters of commendation on the monthly issues of the Southern Architect and Building News.

To the architectural profession in the South, whose cooperation has always been a source of inspiration to the editors, and to the architects in the North, East and West, we express our deepest appreciation for your ever growing interest in the work we are trying to do for the betterment of American architecture.

THE FLORIDA SITUATION AS SEEN BY B. MIFFLIN HOOD, PRESIDENT B. MIFFLIN HOOD BRICK CO., ATLANTA, GA.

IT HAS been my good pleasure to cover Florida rather carefully with our three salesmen in their respective territories by motor car, and I am happy to be able to advise you that I found conditions in Florida very much better than I had been led to believe by the various rumors that have been current. Those who have had the best interest of Florida at heart have co-operated in eliminating the binder gambler and the speculator whose only object was an immediate gain. In all of the larger centers it seems that there are several sub-divisions that are going forward and will afford Florida an ample opportunity to grow normally. The subdivisions that were promoted at great distances from centers of population and with no particular local merit are destined to revert to fields. Some of those who have made unwise speculative investments are certain to lose thereby.

Architects all over the State were exceedingly busy. Many public buildings that had held back, such as school houses, hospitals, churches and other community buildings were being contracted for on refigured basis and contracts being awarded as the figures were within the appropriation. These buildings have been unable to go forward as they could not compete with the speculative work on the high speculative cost. These is a large volume of this and it is rapidly tending to stabilize the construction industry in Florida. I also found a number of instances where owners of liberal means are now giving contracts for their homes which were held in abeyance under speculative and embargo restrictions are now going forward.

We were informed that the actual building construction of the first three months of this year was in excess of the first three months of last year—instead of saying that the bottom has fallen out of Florida, it would be more correct to say that the gambler has been run out of Florida and that those who have the best interest of Florida uppermost are working to the limit to carry on a wonderful normal development. All of these people have unshakened confidence in the present and future of Florida.

SUPER-ILLUMINATOR FOR COMMERCIAL USES.

An important advance in efficient commercial lighting has recently been made by The Edwin F. Guth Co. of St. Louis who have perfected a new totally enclosed unit known as GuthLite.

It is not "just another commercial unit" but embodies new and distinctive features. It is not only artistic in appearance, with beautiful contour and excellent decoration, but it is most efficient in operation.

An adjustable white porcelain enameled reflector directs the light so as to secure a wide distribution with uniform intensity on the working plane.

The upper part of the globe extends through the reflector giving adequate, shadowless illumination of the ceiling. This volume of light may be increased or diminished by raising or lowering the reflector which may be quickly done.

There are no spots of high intensity as GuthLite has very low brightness at the source.

The lamp filament is positioned high in the globe so that most of the light is diffused through the narrow neck of the glass towards the reflector surface which refracts it downward over a wide area. Electrical Engineers who have seen GuthLite state that it is the nearest approach to perfect diffusion.

Guth spring globe holding device firmly hold globe without rattling. It automatically adjusts itself to contraction and expansion so that glass breakage which often occurs when set screws are used is overcome.

Releasing the eccentric spring holder permits instant removal of globe for cleaning and relamping.

GuthLite is suitable for almost any installation. It may be used on any type of ceiling, beamed or plain, light or dark, high or low.

It is made in four different styles with three sizes in each type.

It is the ideal light for offices, stores, hospitals, schools, churches and banks.

"IN THE BEGINNING—

Solomon the Wise, sent his galleys to Ophir for gold and precious stones, but the Phoenicians sailed farther, even to Tarshish and the Isles of the Sea for Lead.

"Lead guards alike the stately, cathedral and the coffined dead. Lofty dones and spires of lead rear themselves against the elements, while far beneath in crypt and vault the great of earth, shrouded in their leaden sarcophagi, sleep on through the centuries.

"Ancient shrines and temples were roofed with lead. The Wheeling of Time still turns on, the shuttle of the Weaver passes ever back and forth, but those monuments to Man's genius still stand, their leaden roofs secure against the ravages of decay."

—Thus reads the introduction of the interesting and attractive little booklet "Defying Age and Time," just off the press and being distributed by The Wheeling Metal & Manufacturing Company, of Wheeling, W. Va. Any architect or builder can obtain this valuable history of lead free of cost by writing direct to the Wheeling Metal & Mfg. Co.

PUBLIC NOT RECEPTIVE TO ARCHITECTURAL CRITICISM

HAVING stated our belief that architecture here in America is in a way to develop into a live art, we are asked if it would not help in the development if the newspapers were to add an architectural critic to their staff. And our answer to this question is that we can think of nothing that would be more unfortunate. There are critics for the paintings and the sculpture now. And reading what they write, a man from Mars might well exclaim, "No wonder there is no art comes out of that land!" For art is not something artists make; art is something people enjoy. Reading the art critics, however, a man gets the notion that art is something on which to exercise judgment; he comes to think that a picture is a sort of problem; is it a good picture or a bad picture?—those who know the most about the history of art and the mechanics of drawing and coloring will be able to give the right answer! Modern industry may be able to make use of architecture in the course of its prodigious growth; an experiment here and there lately has suggested that architecture might be developed as an aid in advertising. But a building will advertise radiators or soap only if it interests the people who go to and fro on the streets, only if it stirs some feeling in them, only if it makes some impression upon them. Let loose a flock of critics, who know all about the Five Orders of Architecture, to discuss whether the radiator building is pure or the soap works authentic, and the man in the street will very soon shrink back from the spontaneous pleasure which persuaded the company to employ a good architect; he will very shortly cease to express opinions about new buildings to his neighbor for fear of making some mistake as to what is good and what is not good; he will tell himself he has no business with fine buildings—that is architecture, he will say to himself—what do I know about architecture? And with that, the reason for having architecture melts away!

As pleasure-giving forms, buildings have a natural advantage which pictures and sonatas lack. They are, so to speak, embedded in men's daily life. A man takes a holiday for visiting the art gallery; he must set by a special afternoon or evening to hear the concert. Architecture, however, is there on his way to work, on his way to his luncheon, on his way home in the evening. He sees it again and again, under light skies and dark, in clear air and in mist; without any special effort he can accumulate in a year a thousand glancefuls; the sum of his enjoyment is a good-sized sum. In a year he has not accumulated a thousand glancefuls of the picture in the museum because he cannot go to the museum every day. Well, he will take a whole morning at the museum then; he will look for a whole hour at the picture; he will take his thousand glancefuls all at once. Will he, indeed? He will do nothing of the sort, and this because he cannot. It is physically impossible to see a picture for more than a few moments at a time; after a few moments, receptivity crumbles; after a few moments, a man must begin either to think, or to attend to this and that detail of the picture, or to observe the manner of its painting—no longer than a few moments can he enjoy the picture itself, the art itself. You will see visitors to art galleries stand a moment or two before one of the world's masterpieces, stare, and move on. But do not curl your lip at the gallery-walkers. They are more clear-headed than you; they know more than you do; they know one of the fundamental facts regarding the aesthetic experience; they know that this pleasure which comes in through the eye is a swift flash, not a long enduring state; they know that the aesthetic ability to take in this which the painter offers is soon overborne as by a fatigue. The ear seems to have a stouter endurance than the eye, yet no normal being can bolt four symphonies at a sitting. Plenty of concert-goers make themselves think they can and do, but the candid testify it is not done; these say that the power to receive what the music has to give sinks down after a little, rests, wells up again, and then diminishes, so that the concert is not a steady stream of full enjoyment, it is a series of peaks separated by pretty nearly dead levels. Opera is popular with the honest, clear-headed folk just because it recognizes this important fact in the aesthetic pleasure, and endeavors to fill those dead levels with appeals to the eye, to the sentiment, to the mind—the effort is reasonable enough, though the result seems to some a good deal like those mongrel statues which the rich post-Grecian civilization thought so beautiful, part wood, part marble, real jewels for eyes, hair of gold, and a real silk cloak hung about the shoulders. But architecture has no difficulty in this sort to overcome; it needs no resort to what De Morgan's Mr. Capstick called his Complicated Mixture. Architecture is almost perfectly circumstanced for the spectator's appreciation.—The Villager, New York.