

SOUTHERN ARCHITECT

and BUILDING NEWS



JULY
1930

FOR FORTY-EIGHT YEARS THE SOUTH'S ONLY
JOURNAL OF ARCHITECTURE AND BUILDING

M Modern

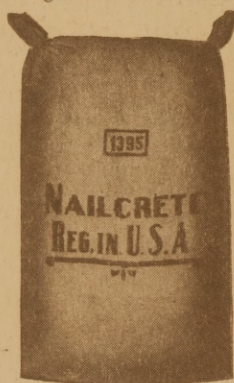
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Capital City Country Club, Atlanta, Georgia, in which Nailcrete was used as a nailing base for the slate roof

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● Spanish tradition was closely followed by Architects Atlee B. and Robert M. Ayres in designing the residence of Dr. and Mrs. D. T. Atkinson at San Antonio, Texas. And IMPERIAL Mission Roofing Tiles played an important part in making it true to type. Above is a glimpse of the sunny patio, where the colorful roof contrasts picturesquely with tropical planting.

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Makers of IMPERIAL Roofing Tiles

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Southern Architect and Building News
 July, 1930



Overbrook Presbyterian Sunday School
Overbrook, Pa.

Davis, Dunlap and Barney
Architects

The surpassing beauty of a Tudor Stone Roof is due in no slight degree to the wide range of colors with which nature has endowed the slate. Weathering and fast color green, buff, purple, mottled green and purple, gray, black, golden tints, rich browns—to name a few—lend rare opportunity for a roof design in perfect harmony with any style of ecclesiastical architecture.

Rising and Nelson Slate Company

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Architects' Service Department: 101 Park Avenue, New York City

CHICAGO

DETROIT

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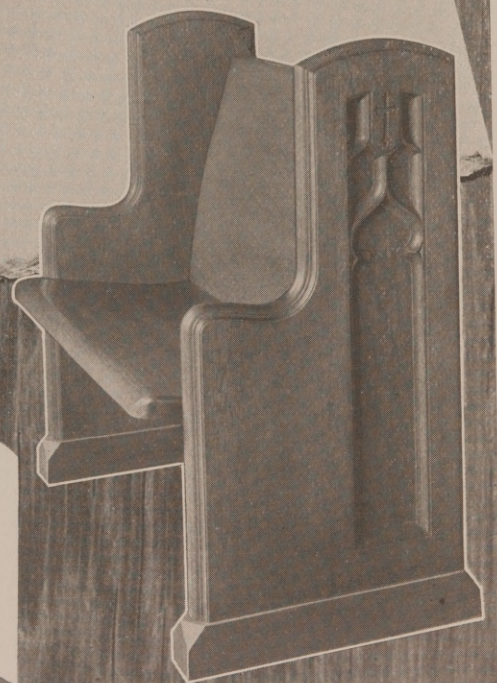
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- 7 To be tolerant and helpful to those sincerely striving to produce better work, but to combat with all of our power any tendency to lower the standards which those responsible for America's architectural achievements have struggled for years to perfect.
- 8 Finally, to so build that you and we may take mutual pride, increasing as the years prove its worth, in

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by DELONG

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Pew necessary to permanent comfort
and satisfaction, on request.

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GEORGIA MARBLE



The House Group GIRARD COLLEGE

These six new buildings comprise what is known as the *House Group*, designed and erected for the younger boys of Girard College.

Each building is complete in itself, furnishing living conditions, sitting rooms, dining rooms, recreation space, dormitories, lavatories, and baths for thirty-two boys.

These buildings being decidedly Greek in character, it is appropriate that they are built of marble so nearly like the marble used by the Greeks in ancient times.

Georgia Marble Similar to Parian and Pentelican Marbles

Parian and Pentelican marbles used by the Greeks have the same crystalline formation that distinguishes Georgia Marble.

Together, these are the world's three most durable marbles; but today, Georgia Marble is the only one being produced in large quantities.



NEW HOUSE GROUP, GIRARD COLLEGE, AT PHILADELPHIA, PA.
JOHN T. WINDRIM, Architect

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ATLANTA

648 Builders' Bldg.
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622 Construction Industries Bldg.
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1200 Keith Bldg.
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CARVED FIGURES AND PANEL FROM REREDOS

PARK CONGREGATIONAL CHURCH

GRAND RAPIDS, MICHIGAN

Cram & Ferguson, Architects, Boston, Massachusetts

The figure of Christ is the center figure in the Reredos. The Angels appear on the columns to the right and left of the Chancel and supporting the organ chambers.

A typical example of wood carving excellence from the American Seating Company workrooms.

A. I. A. File showing Interiors of the nation's most outstanding houses of worship and interesting designs in wood mailed to architects on request.

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Makers of Fine Seating for Churches, Schools
and Theatres

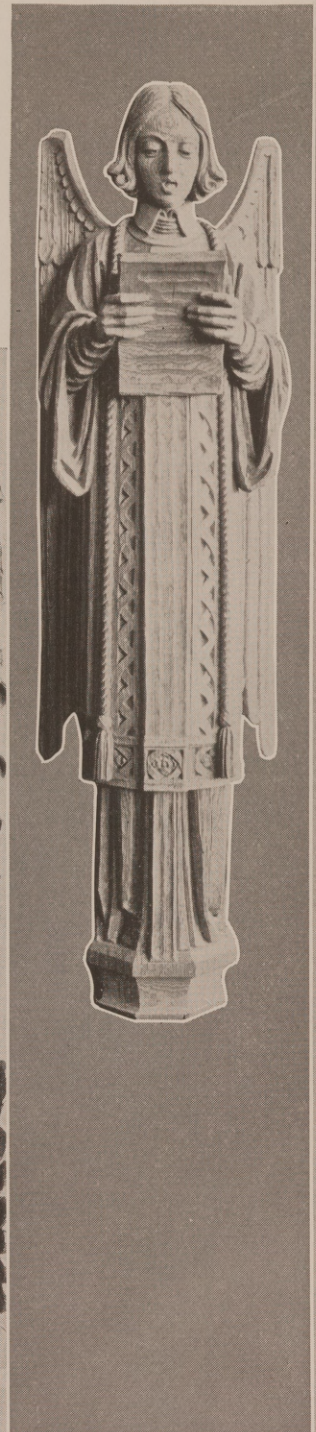
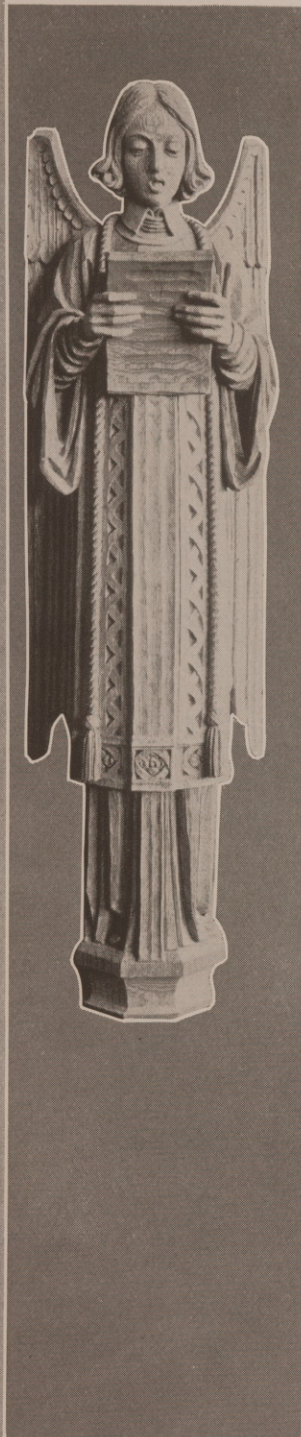
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THE ARC DE TRIOMPHE, ROME. DRAWN BY O. KUHLE FOR NATIONAL METAL MOLDING CO.

BEHIND the beauty of the Arc de Triomphe is the quality of materials and workmanship which preserves it throughout the centuries. Behind the proven safety of Sherarduct Conduit is the process which assures that permanent safety—the impregnating of steel with zinc to make it rust-resistant; the enameling to defeat the corrosion of acids. Protected inside and out. Look to the future—specify Sherarduct.

National Electric Products Corporation
 National Metal Molding Division
 Pittsburgh, Pa.



THE VERSATILITY OF CONCRETE IS AMAZING



The summer home of Mr. William F. Ladd, Southampton, Long Island, N. Y. Peabody, Wilson & Brown, Architects.

OCCASIONALLY, in our travels, we come upon a home which seems to have been designed and built in complete accord with the setting nature has provided. One of these overlooks the ocean from the sandy slopes at Southampton, Long Island. Its lines are free from restraint—a quality which extends even to the material of which it is built.

Portland cement concrete was chosen because, of all durable and firesafe materials, it was most easily available. Also, it afforded the architect a versatile material with

which to vary the wall treatments in harmony with the design. Whether the surface was to be curved or flat, rough or smooth, patterned or plain, colored or “natural”, concrete was easily fashioned and tinted to the precise requirements.



Exposed to the full force of ocean storms, these rigid, impenetrable walls of concrete are a constant safeguard against damage and consequent repair costs.

The result is an exterior of unusual interest—rigid, durable walls that defy wind, weather and fire—and costs, both of building and maintenance, that are most attractively moderate. As a complete building material, concrete offers the home builder unlimited possibilities.

PORTLAND CEMENT *Association*

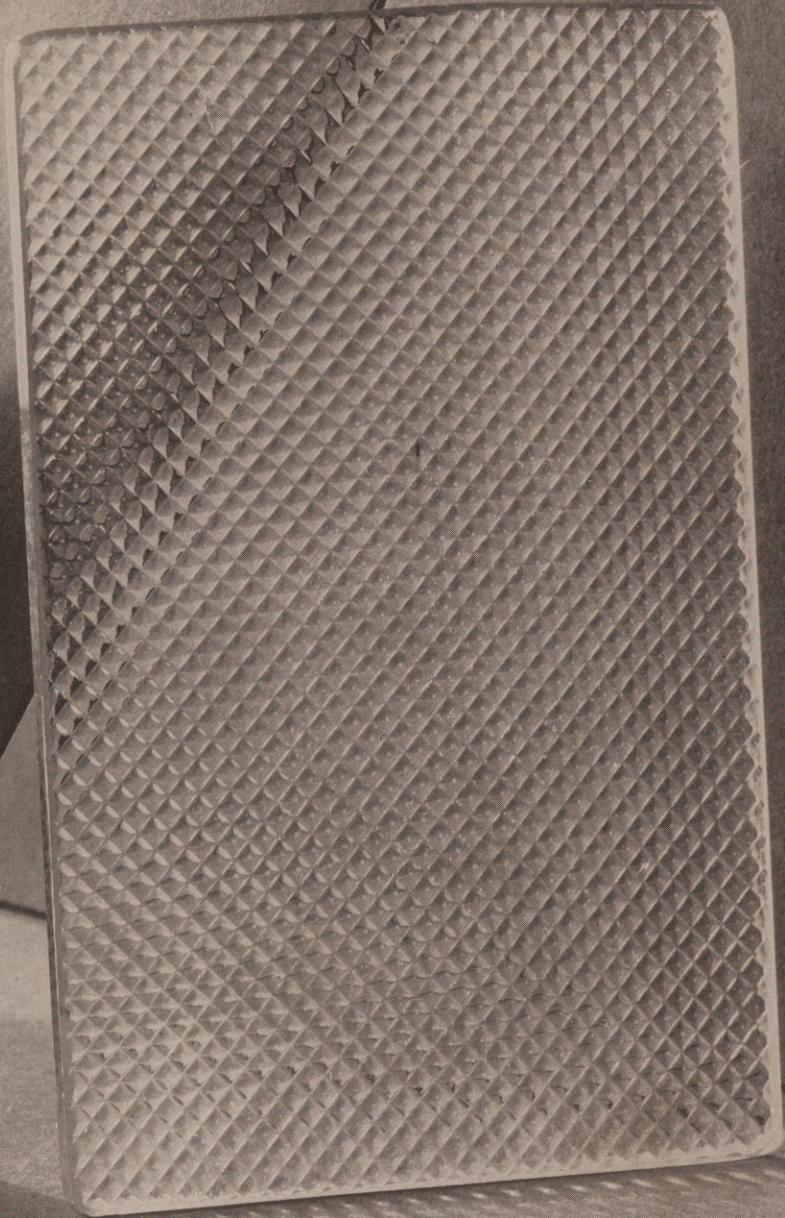
Concrete for permanence and firesafety

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CHICAGO

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BEAUTY . . . SIMPLICITY

Plate glass finish . . . uniform quality
. . . simple . . . scientifically efficient —
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titions in buildings where quality and
good taste are emphasized without
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Sample upon request.



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Height 85 stories, 1046 ft.
to main roof, with mooring
mast 200 ft. additional.

7

To be equipped with

**58 Signal
Control Elevators**

by

**OTIS ELEVATOR
COMPANY**

SHREVE, LAMB & HARMON
Architects

MEYER, STRONG & JONES
Engineers

STARRETT BROS. & EKEN, Inc.
Contractors



*Sidney Clay House, Bourbon County, Ky.
Built Early 19th Century.*

Do You Know

“YOUR” COLONIAL BRICKWORK?

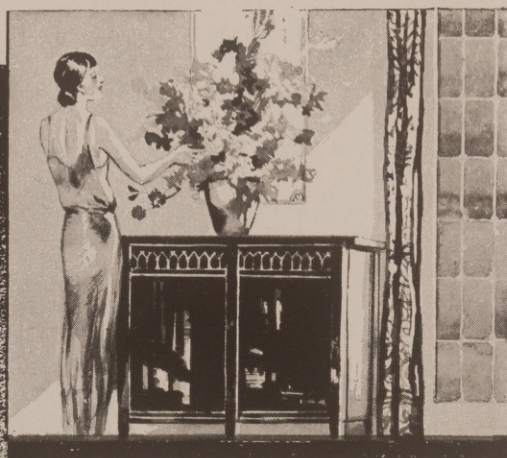
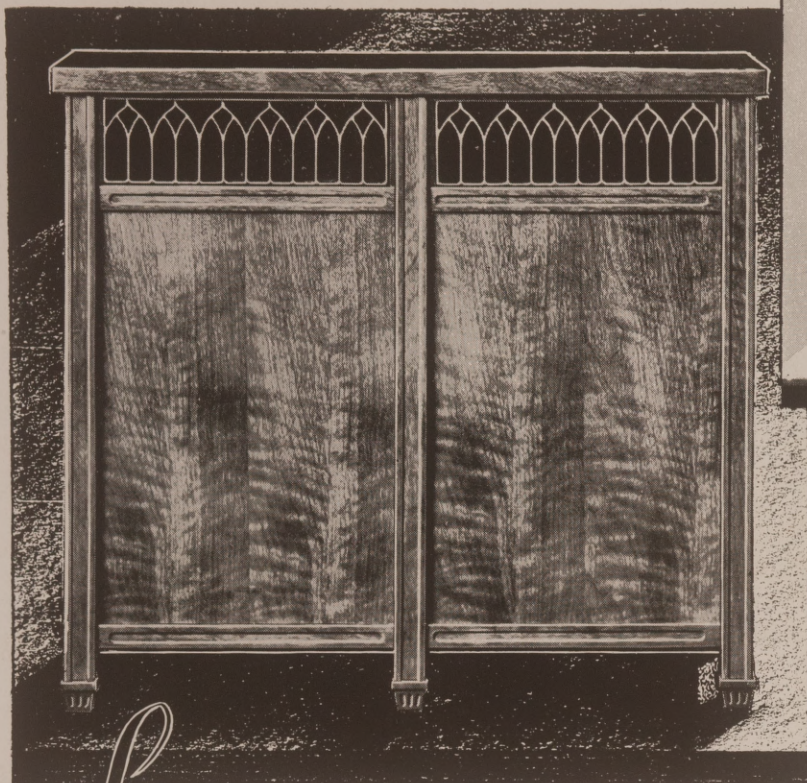
THE development of Arrow Handmade Brick, a genuine product actually reproduced by hand from the best Colonial precedent, brings to the architect a material free of all those harsh mechanical lines of the past . . . offering instead a brick whose soft, time-toned texture . . . subdued color range, tans and pinks through reds, wine colors, browns and into blacks, makes their use most appropriate wherever the architect might be following a free use of colorful tradition.

Samples and a descriptive booklet of the full color range gladly sent upon request.



*General Shale Products Corporation
Johnson City, Tenn.*

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In modern homes and offices, there's always a place for a useful, good looking piece of furniture!

Payne

Looks LIKE A RADIO But this Beautiful Console "Brings in" Balmy Heat!

One reason why most people postpone the purchase of home and office heating equipment until Winter is well along, is that ordinary old-style gas heaters are awkward and ugly, besides taking up much needed space.

The New Payne Console has changed all that! Here is a warm air circulating, cabinet-type heater of extraordinary beauty...and practical *all-season* utility as well!

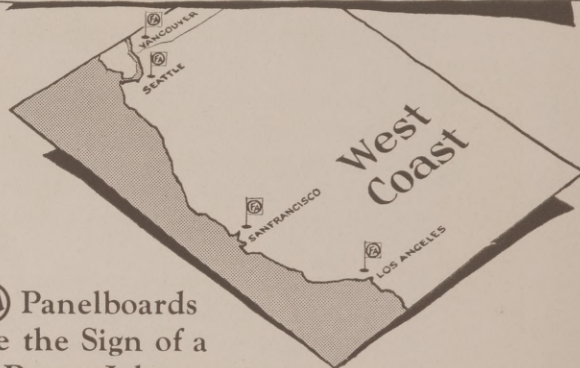
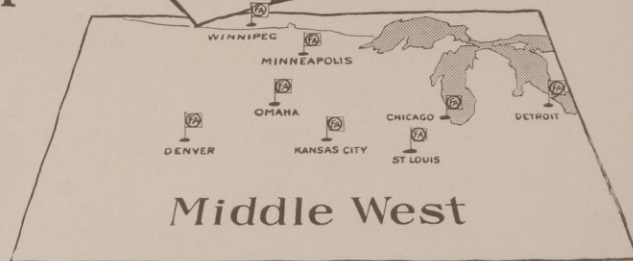
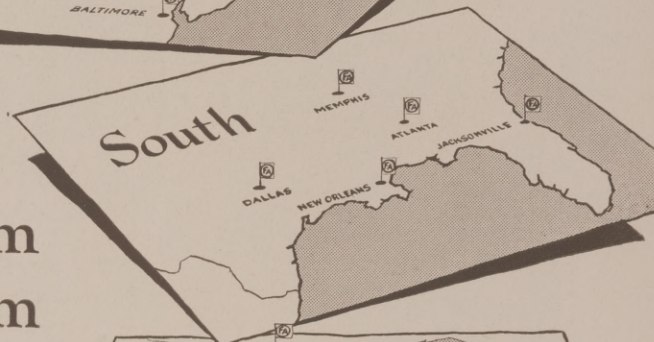
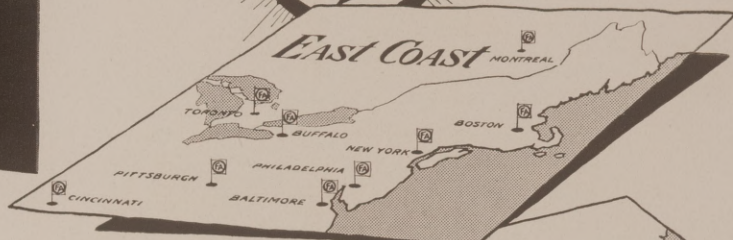
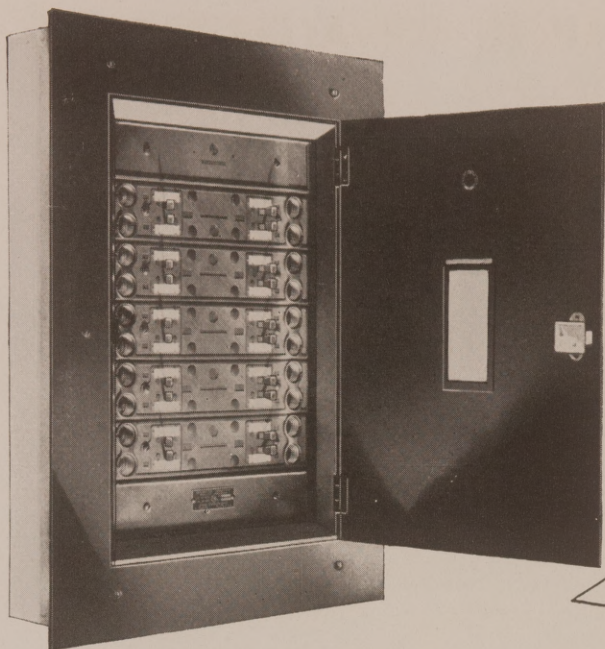
Outwardly, the new Payne Console resembles a high-grade radio. It fits close to the wall, occupying no more space than a sectional bookcase. It heats every nook and corner, yet top and sides remain cool to the touch *always*...no more scorched walls or rugs...no burned fingers for tiny tots at play! Vent carries off burned fumes. Recirculates warm air without causing cold drafts on floor!

The smooth, flat top of the Payne Console affords an ideal spot for book ends, table lamp, flower bowl or bric-a-brac, yet fresh, pure warmth is available instantly...merely by turning on a valve!

There is still time to order your Summer and Fall requirements. Literature giving complete information and prices, will be sent to you, gladly.

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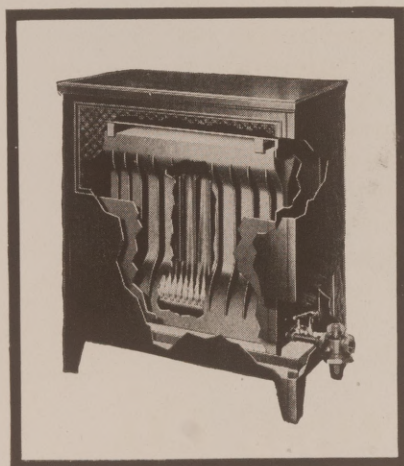
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A

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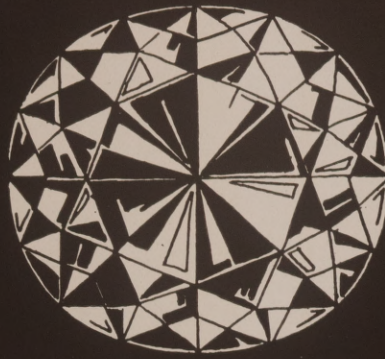
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Mees & Mees, Architects

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Raymond Carey, Architect

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F. M. Conihe, Architect

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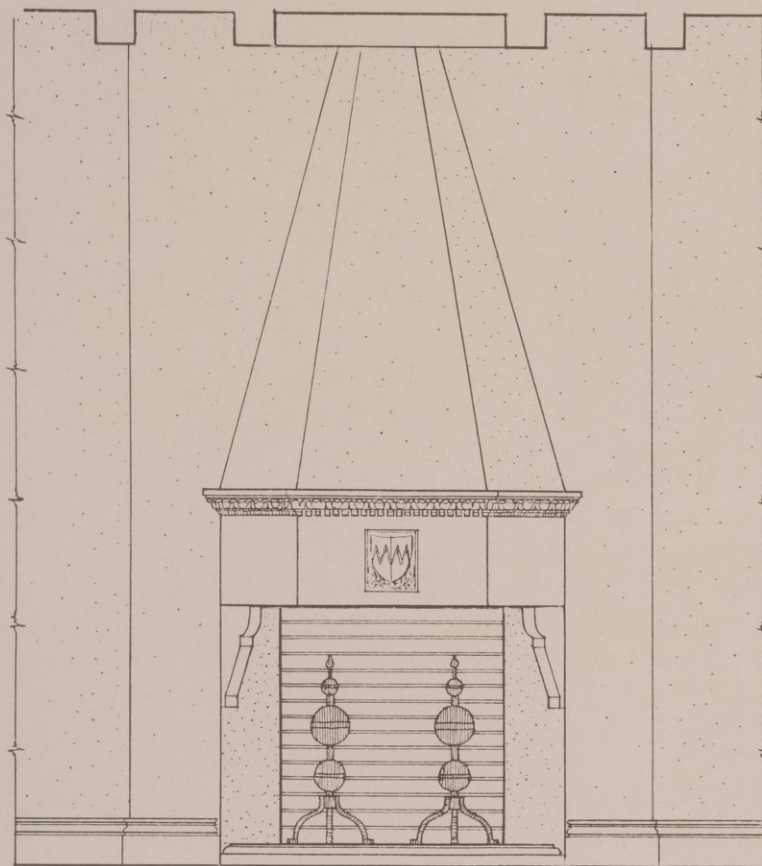
Pennsylvania Colonials New England Colonials Maryland Colonials
Carolina Colonials . . Virginia Colonials . . . English Colonials . . . Dutch Colonials

*Let us send you a few samples for your inspection
You'll like them we are sure*

THE YADKIN BRICK YARDS
NEW LONDON, - - - - NORTH CAROLINA

COVERT

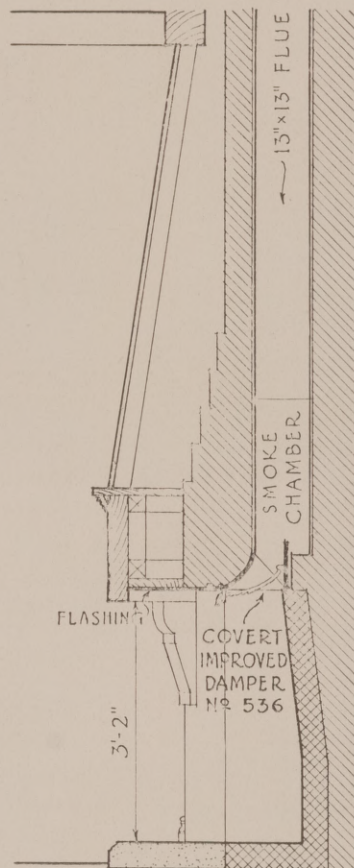
Fireplace Construction



ELEVATION

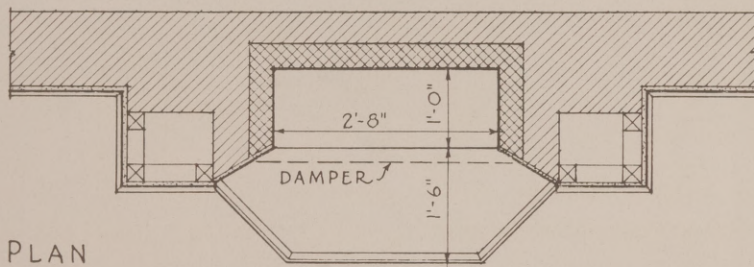
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NEW YORK, N. Y.

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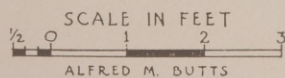


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ARCHITECTS

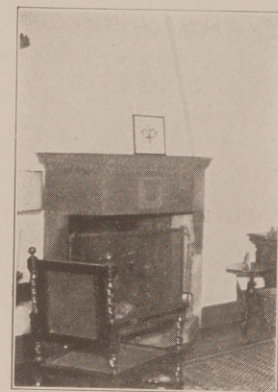


PLAN



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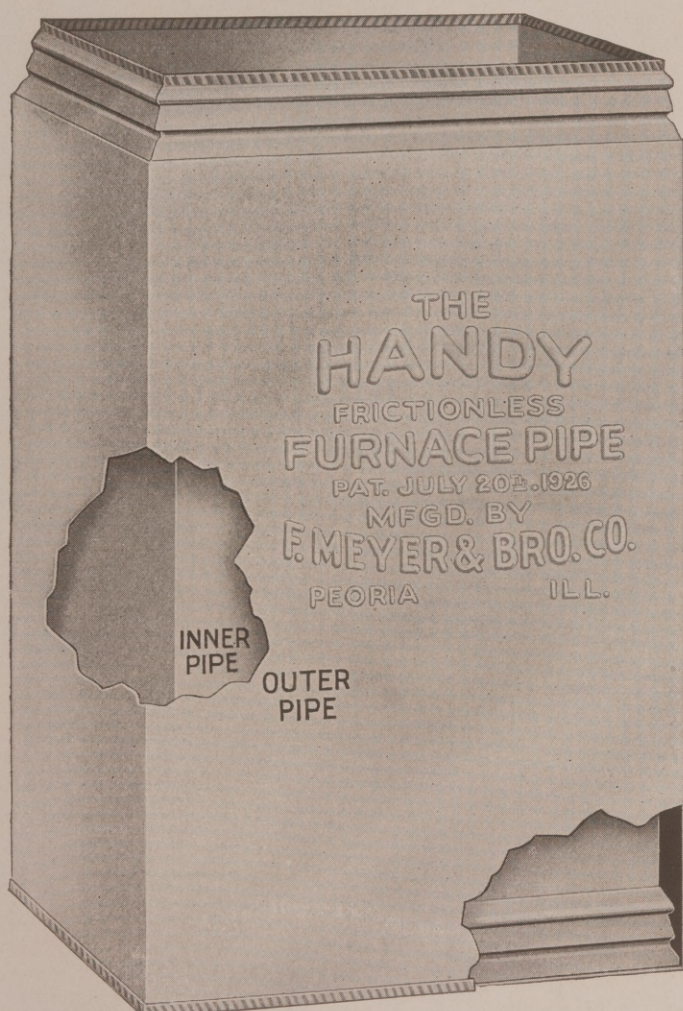
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WHY INSTALL AN EFFICIENT FURNACE AND THEN MINIMIZE ITS EFFICIENCY BY PROVIDING INEFFICIENT WARM-AIR PIPE TO CONDUCT THE WARMTH TO THE ROOMS?

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The operation of Penberthy Sump Pumps and Cellar Drainers is thoroughly dependable and economical. There is a size and type for every drainage requirement.

These Penberthy Pumps are quickly available—they are carried in stock by the leading jobbers throughout the country.

PENBERTHY INJECTOR COMPANY
DETROIT

ESTABLISHED
IN 1886

CANADIAN PLANT
WINDSOR, ONT.

VOLUME LVI
NUMBER 7

SOUTHERN ARCHITECT and BUILDING NEWS

JULY
1930

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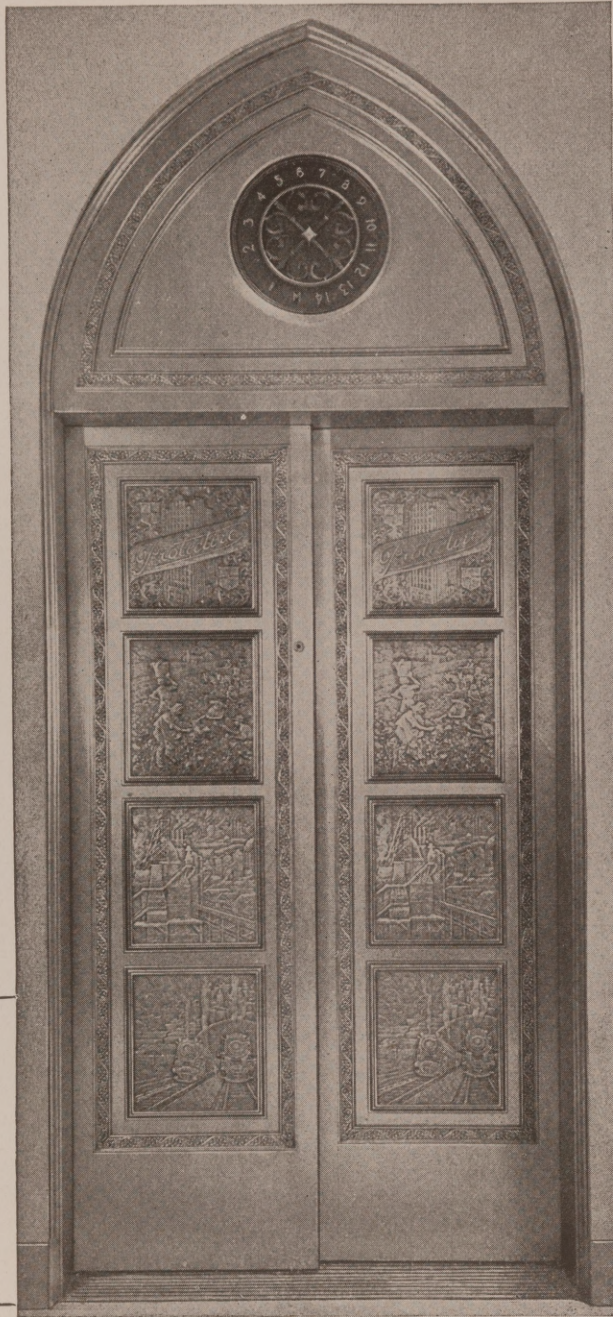
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The Editor's



ANNOTATIONS

FEW decisions ever rendered by the majority in any case whether political, economic, judicial or social have been questioned as being unfair or wrong. At the present moment, unless we have been misinformed or have failed to sense the situation in its true light, the majority of architects and engineers throughout the country are heartily in favor of an immediate change in the disposition of the Supervising Architect's office at Washington towards the matter of awarding Federal building projects to outside architects. Realizing the existing mental attitude of this great body of professionally trained and experienced men in the intricacies of building design, planning and construction, our Congress through the Kees-Elliott Bill has now made it possible for our able Secretary of the Treasury, the Honorable Andrew Mellon to authorize and carry out the awarding of Federal building projects to private architects in all sections of the country, working of course in conjunction with the Supervising Architect's Office. We do not, however, find that Mr. Mellon has taken any definite steps to carry out this authority generally throughout the country or to accept the responsibility which Congress has placed upon him deliberately for the benefit of the profession at large and for the good of our municipalities.

Must we assume the attitude that there is . . . "A Bull in the China Shop" or "A negro in the woodpile somewhere." We hope not but, there does seem no reason for Mr. Mellon not taking some action in this direction.

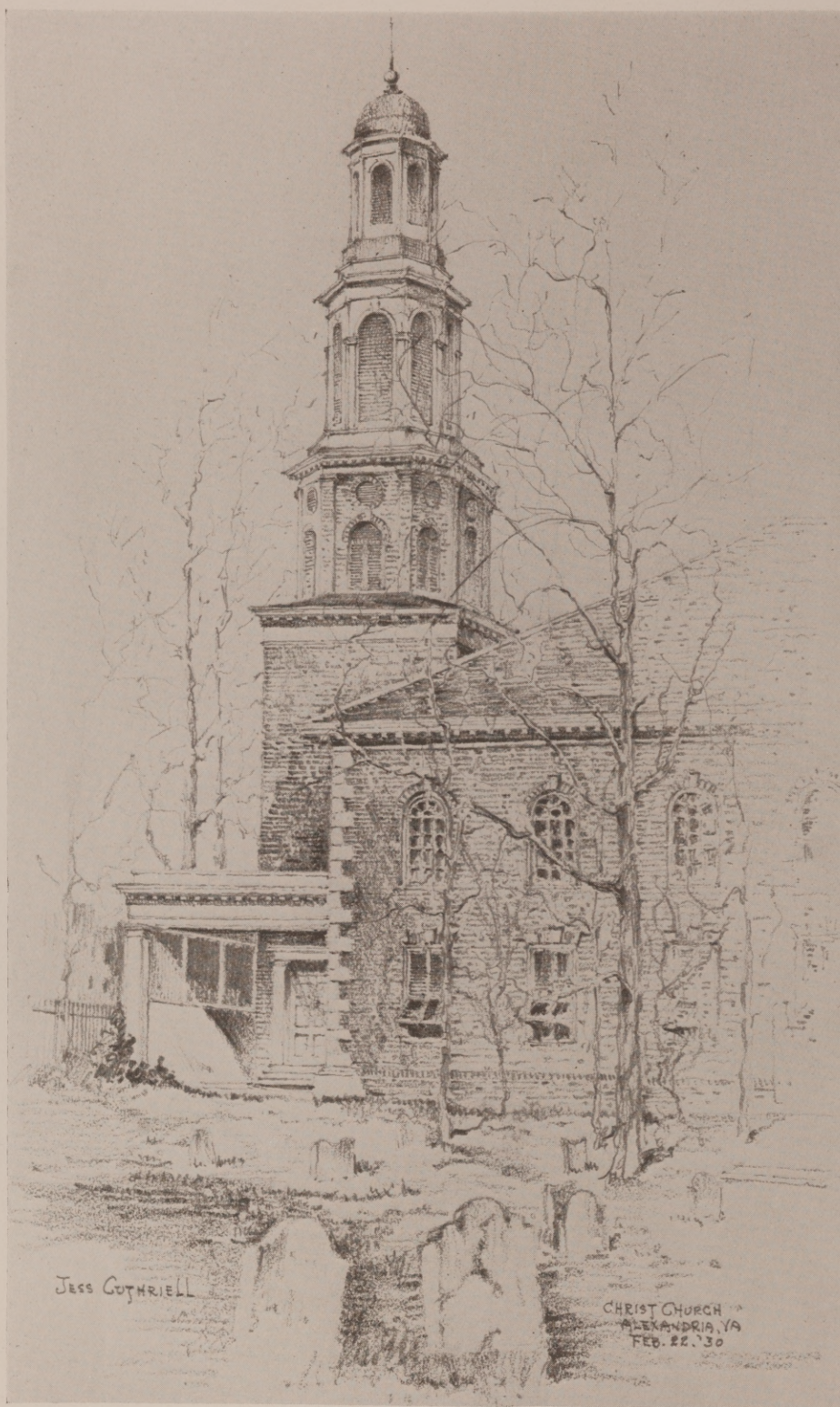
The expediting of public work at this time is of utmost importance, as it will relieve unemployment in the building trades and industries, and the distribution of this work to private architects thousands of whom are most capable, would go a long way towards relieving the unemployment of architectural and engineering draftsmen, craftsmen in all the building trades, who are daily being turned out upon the streets to search in vain for work.

We can see no justifiable reason, not even half so much, for the Federal Government competing with private architects in the preparation of plans and specifications for public buildings than there is for competing with contractors in the construction of these buildings . . . a practice which has never been carried out.

Surely Mr. Mellon's appreciation of the architectural profession in general, the long training and experience of these men and their past works, is not so limited as to make him believe there are not capable men in every section and in practically every city in this country who could if but given an opportunity actually raise the aesthetic standard of our Federal buildings, to say nothing of their practical planning. Does not Mr. Mellon's highly developed aesthetic sense tell him that the finest examples of architecture in this country have been produced with more than passing thought being given to locale traditions, climatic conditions, environment and general regional or sectional fitness . . . and that the men most fitted to bring about such harmony in the design of our public buildings are those men who are on the ground knowing these things and not guessing at them from the distance?

We understand that plans for the Federal buildings in Boston, Pittsburgh, Hartford and Chicago have been awarded to private architects. Is Mr. Mellon planning to follow this same procedure in carrying out the Federal building program in the South and West for which vast sums have already been appropriated? It is we feel high time that the architects of the South and West made some concerted effort to see that such a plan is carried out.

In the South we want our Federal buildings designed by Southern architects who are familiar with our architectural traditions so that the harmony of our civil architecture may not be impaired.



CHRIST CHURCH, ALEXANDRIA, VIRGINIA
FROM A PENCIL RENDERING
BY JESS CUTHRIELL

REGIONAL FITNESS AS A BASIS FOR A DISTINCTIVE SOUTHERN ARCHITECTURE

By

Ernest Ray Denmark

TO express one's opinion about a thing so far removed from the field of possible scientific analysis and which is subject to such variance in its interpretation, as Architectural Design, lays its author open to criticism. Of this I am fully conscious. However, since Mr. Ernest D. Ivey had the courage to present his article, "Can Modernism Supplant Regional Fitness In Southern Domestic Architecture" in the May issue of *The Southern Architect*, I feel a desire to express my own thought on this subject though the effort might appeal to you as a feeble one.

It seems to me that real creative art of any kind is first, dependent upon the artist's inner consciousness of his most intimate surroundings and questions which are common to his immediate locality, and second, upon his ability to translate his subjective feelings into objective forms or expressions. Let us look for a moment at the Music Masters, Mendelssohn and Schuman. The difference in the music of Mendelssohn and Schuman is all the difference between a creator of tunes because they tickled his emotions, and an interpreter of the basic life of a race because of his innate compulsion to that end. And the music of Mendelssohn is just pretty tunes masterfully arranged, while that of Schuman gives us a glimpse into the inmost secrets of his race, at the same time leads us to a more sympathetic understanding of the whole of creation.

While no doubt music is the most expressive of all the arts, I see no reason why in architecture we cannot have a truthful expression of the feelings, the emotions and the life of the people for which it is created. In the South I think we are ignoring a great opportunity to develop more fully an architecture based upon our local traditions. I have recently received from Carl A. Ziegler, an architect who has

created many of those fine country houses in the environs of Philadelphia, a letter in which he says, "I have just completed a motor trip through Virginia and the Carolinas where I have been studying your Early American Architecture. I can now say I have studied this early work from Maine to Georgia and in my opinion the finest architecture ever done in this Country lies South of the Mason-Dixon Line. The early architecture of the South in my opinion expresses the 'high-water mark' of art in this country." Is this not re-assuring that all about us are examples of an architecture worthy of emulation?

While the East is fussing with its Modernism, and it is to be hoped that something distinctive for that particular section of our country will finally be developed along sound traditional lines, it is highly important that here in the South an honest effort be made to develop further an architecture expressive of the South. Along the Atlantic Seaboard surely we cannot ignore the classism of those very fine old Georgian houses, and our Gulf coast country possesses a rare heritage in French and Spanish work and the later development of the Greek Revival. It is hardly necessary to mention the charm of the old work throughout the Southwest of Ante-Bellum days.

I wonder some time if we have fully utilized the Greek Revival type of house. In *The Southern Architect*, for February, 1929, I find an article by Howard Major of Palm Beach, Florida, in which he says, "If the Spanish adopted the Patio from the Greek atrium and it is a desirable feature for your locality, as it is here in Palm Beach, by all means adopt a Patio to our early American foundation." Here it seems to me is an idea that is worthy of careful thought. At least such a thing would bring us nearer to the outdoors and to our gardens, a feature most desirable.



"FOLLY" HOUSE, VIRGINIA

EARLY 19TH CENTURY

"FOLLY" HOUSE

VIRGINIA



*An Early 19th
Century*

*Mansion from
Old Virginia*

THERE is perhaps not one of us who has not, at one time or another, felt the urge to get away, clear away from the deadening monotony of things in this trip-hammer age in which we live. I have, therefore, no hesitancy in stating that it is no wonder that we hunger for the delights, the peace and quiet of something static, for the serenity of intimacy. The simple, homelike and unaffected are terms we long to use, but which have almost grown stale for lack of possible application to the bigness of everything we are associated with in this modern age.

It is perhaps for this reason, more so than for our appreciation of the spirit and ideals of our for-

bears, that most of us have experienced a feeling of regret that some fast decaying house of the Revolutionary or ante bellum period could not stand forever, and which makes us cherish the few simple, honest and sober buildings that survive from our quiet past. This is why we no doubt respond so readily to the charm of the domestic architecture of the Early American Republic. Certainly the majority of the old houses do express a frankness which is so much needed in present day architecture, despite the crudeness of detail.

"Folly" House, another of those many fine old houses in Virginia of the Georgian Period, is an example from which the contemporary designer might find much inspiration.



This Colonnade on the Garden Front is reminiscent of the finest mansions of the Old South

COOPER & COOPER
ARCHITECTS



*Facade
Front Entrance*

A Two Family Country House

Being the Atlanta Residence of Messrs.

Harry M. Atkinson and Jackson P. Dick

Cooper & Cooper, Architects

IN designing the residence of Mr. H. M. Atkinson and Mr. Jackson P. Dick, Atlanta, Ga., an unusual and, therefore, interesting problem was presented for solution. It was the desire of the owners that a residence be constructed of such a character that while its exterior appearance should be that of a single house, the plan should nevertheless furnish complete accommodations for two separate families.

To meet this problem the architects, Messrs. Cooper & Cooper, decided that a building consisting of a single central portion and two symmetrical wings was best adapted both to the site and the purposes for which it was intended. Due to its actual location and to the traditions of the owners themselves, it was felt that the colonial architecture of Virginia and Maryland would best reflect a background and manner of living which they desired to preserve.

Since much time is spent out of doors by home owners in this locality, it seemed that the high two-story porticos and colonnades of the old South were especially appropriate to the problem in hand. In

endeavoring to carry out the spirit of earlier times, the plan itself was made as simple, direct, and straight-forward as possible, the main hall being centered and opening off the entrance portico, of which the slender white columns rest almost directly on the ground. From this hall a circular stair ascends in a graceful sweep to the second floor, where are located the sleeping quarters of Mr. Dick and his family.

Directly opposite the front door a wide opening gives into the library, which in turn looks out upon the flagstone terrace and descending levels of the garden front. On either side of this library are respectively located Mr. Dick's living room and dining room. Both are of generous size and extend through the entire depth of the house. The ceilings of these rooms are of a considerable height, and their generous proportions give to them a sense of coolness and space which would be impossible of attainment in rooms of lesser size.

The mantle and chimney piece in the living room are characteristic of the Georgian houses of England, while the tall French doors opening on to the



This unusually attractive and well scaled doorway detail is from the Living Room of Mr. Jackson P. Dick

COOPER & COOPER
ARCHITECTS



COOPER & COOPER
ARCHITECTS

The Dining Room with its pure white walls and pleasing mantel detail is from the suite of Mr. Jackson P. Dick

This Living Room is from the suite of Mr. Jackson P. Dick and exhibits a restful charm which is characteristic of the entire house



COOPER & COOPER
ARCHITECTS



This detail is in the library of Mr. Jackson P. Dick and is most attractive with its recessed book shelves appropriately designed

COOPER & COOPER
ARCHITECTS



*The Dining Room
from Stair Hall*

*Mr. Jackson P. Dick's
suite of rooms*



THE LIVING ROOM
SUITE OF MR. HARRY M. ATKINSON
COOPER & COOPER, ARCHITECTS



GARAGE AND SERVANT'S QUARTERS AS SEEN FROM THE RESIDENCE

garden terrace, the panelled walls, and the dull waxed floor of broad oak boards, lend an air of easy hospitality reminiscent of the old drawing rooms of the Colonial period.

Opening off Mr. Dick's dining room are his butler's pantry, kitchen, laundry and other servants' quarters, as well as a commodious screened porch which is much used by the family for dining out of doors during the summer months. The south side of the end pavilion is occupied by Mr. Dick's study, a small room completely shut off from the rest of the house. This room is panelled in white pine, and with its open fireplace, recessed bookcase, and easy, comfortable furnishings, forms a retreat in which much time is spent by the owner and his family.

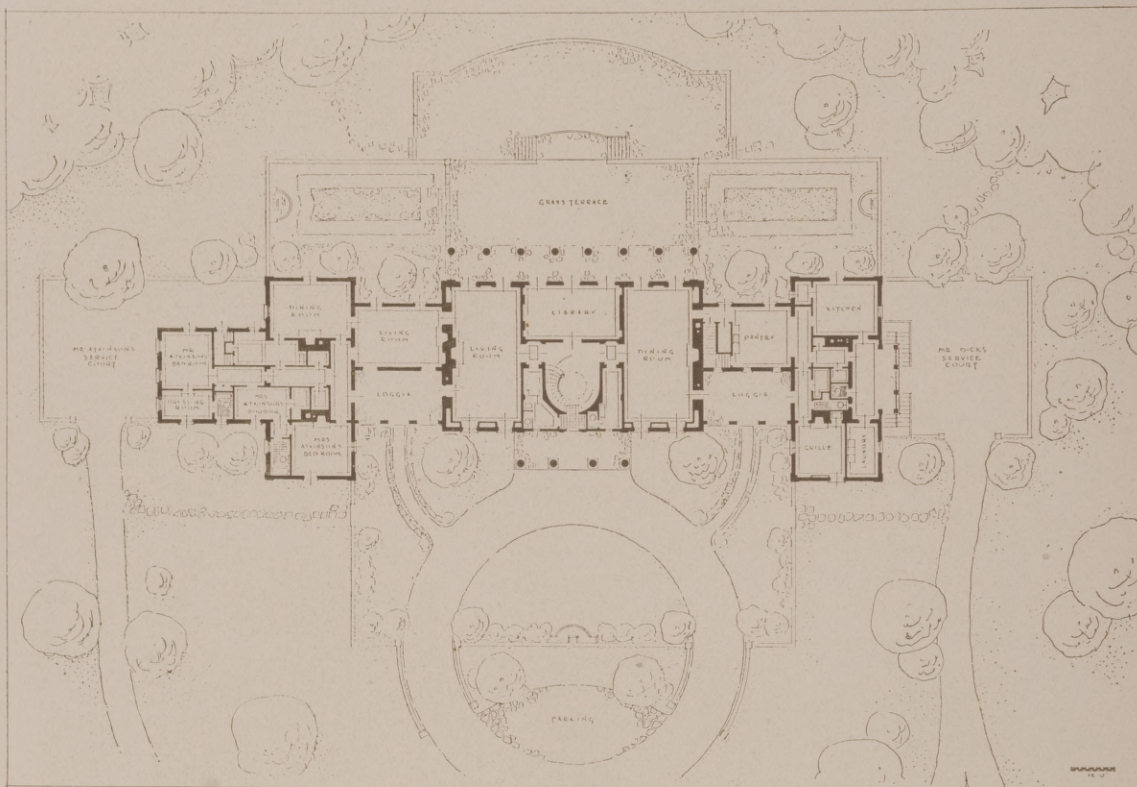
Balancing this wing to the west of the main body of the house are to be found the quarters of Mr. and Mrs. Atkinson. Their living room, which adjoins and opens into that of the Dick's, is panelled in white pine finished in a soft, natural shade and is furnished with such an air of comfort and good taste that one instantly feels reflected the generous hospitality so characteristic of its owners. Beyond it lies the dining room, with smooth white walls, delicate trim, and wall brackets of crystal, forming a fitting background for the old furniture, silver and glass with which the owners have furnished it. The floor of this room is of walnut laid in herringbone pattern, and the mantle is reminiscent of the Brothers Adam in its chaste proportion and detail.

The entrance hall of Mr. Atkinson's apartment opens into a screened porch similar to that possessed by Mr. Dick, and from it a wide corridor leads to the sleeping quarters of the owners. Much of the service portion of this end of the house is located in the basement, the topography being such that a well lighted kitchen and servants' dining hall were easily fitted into this space. So complete is the independence of Mr. Atkinson's suite from that of Mr. Dick that either may be closed for an indefinite period while the remaining portion of the house is occupied. To this end, the building includes two furnaces with separate heating systems, two incinerators, two service courts, and two telephone systems.

The owners were fortunate in possessing numerous pieces of furniture which had been in their own families for generations, and it was, therefore, unnecessary to acquire many additional pieces. Porter & Porter, who decorated the house, produced as a result an interior of harmonious fitness, while on the exterior the same spirit of understanding and good taste is evident. On the garden side of the house two old lead fountains at either end of the upper terrace, broad, unbroken stretches of grass, flagstone steps, and a background of magnificent oak trees, give an atmosphere of peace and isolation. Mrs. Ellen Shipman, who co-operated in the landscaping of the property, realized fully the value of contrast, and against the mass of dark foliage the white-washed walls of the house stand out in pleasing silhouette.



HOUSE OF HARRY M. ATKINSON AND J. P. DICK, ESQ., ATLANTA, GA.
COOPER & COOPER, ARCHITECTS



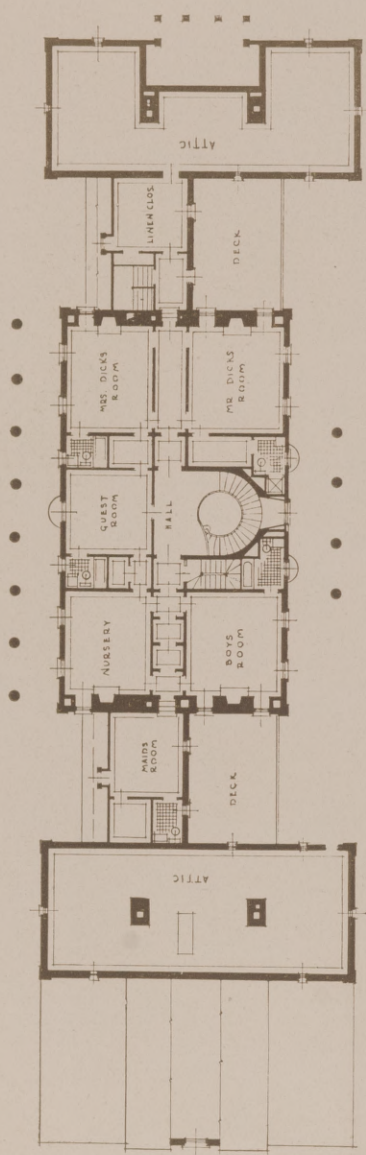
FIRST FLOOR PLAN

HOUSE OF MESSRS. HARRY M. ATKINSON AND JACKSON P. DICK, ATLANTA, GA.

COOPER & COOPER, ARCHITECTS



ENTRANCE FRONT
 HOUSE OF HARRY M. ATKINSON AND J. P. DICK, ESQ., ATLANTA, GA.
 COOPER & COOPER, ARCHITECTS



SECOND FLOOR PLAN



BASEMENT FLOOR PLAN

HOUSE OF MESSRS. HARRY M. ATKINSON AND JACKSON P. DICK, ATLANTA, GA.
COOPER & COOPER, ARCHITECTS



GARDEN SIDE
HOUSE OF HARRY M. ATKINSON AND J. P. DICK, ESQ., ATLANTA, GA.
COOPER & COOPER, ARCHITECTS



STAIRHALL
HOUSE OF HARRY M. ATKINSON AND J. P. DICK, ESQ., ATLANTA, GA.
COOPER & COOPER, ARCHITECTS

MODERNISM

PUBLICITY....EDUCATION

Featured at
Sixty-Third
CONVENTION
A. I. A.



*Officers and Board of Directors of the
American Institute of Architects, 1930-1931*

Top Row: Fred F. Wilson, Max H. Furbringer, Edward C. Kemper, Frederick W. Garber, William M. McIntosh. Second Row: Charles Ingham, Louis La Beaume, Charles D. Maginnis, Franklin O. Adams, Charles Butler. Bottom Row: Frank Baldwin, Ernest J. Russell, Robert D. Kohn, Horace Peaslee, Edwin Bergstrom.

AT this writing the Sixty-third Convention of the American Institute of Architects, which convened at the Mayflower Hotel, under the very shadow of the Capitol at Washington, is now more than a month in the past, yet the impressions gained by one who had an opportunity of sitting-in on the daily meetings of this august body of professional men will long be remembered.

Quite apart from the business side of this convention, I do not believe any meeting of the Institute has had a parallel in the significance of thought which was embodied in the discussions of matters concerning the future of architecture in this country and the maintenance of the Architects' leadership in the construction field.

The architectural profession today stands in a position peculiar to any other period in the history of the world. In fact, life itself has taken a sudden and at times it seems an abrupt change. In every phase of human endeavor we find the moorings to which we have clung to in the past are being cut away and we are adrift on a new and uncharted sea which calls for strong hearts, brave and adventurous men. Any one who had the good fortune to attend this meeting of the Institute could not help but sense, if he listened attentively to the discussions on "Contemporary Architecture," "Public Information" and "Architectural Education," a new attitude on the part of the profession towards meeting the challenge of changing conditions.

While the whole field of contemporary architecture was covered in the proceedings of the convention, "Modernism" was the leading theme of a

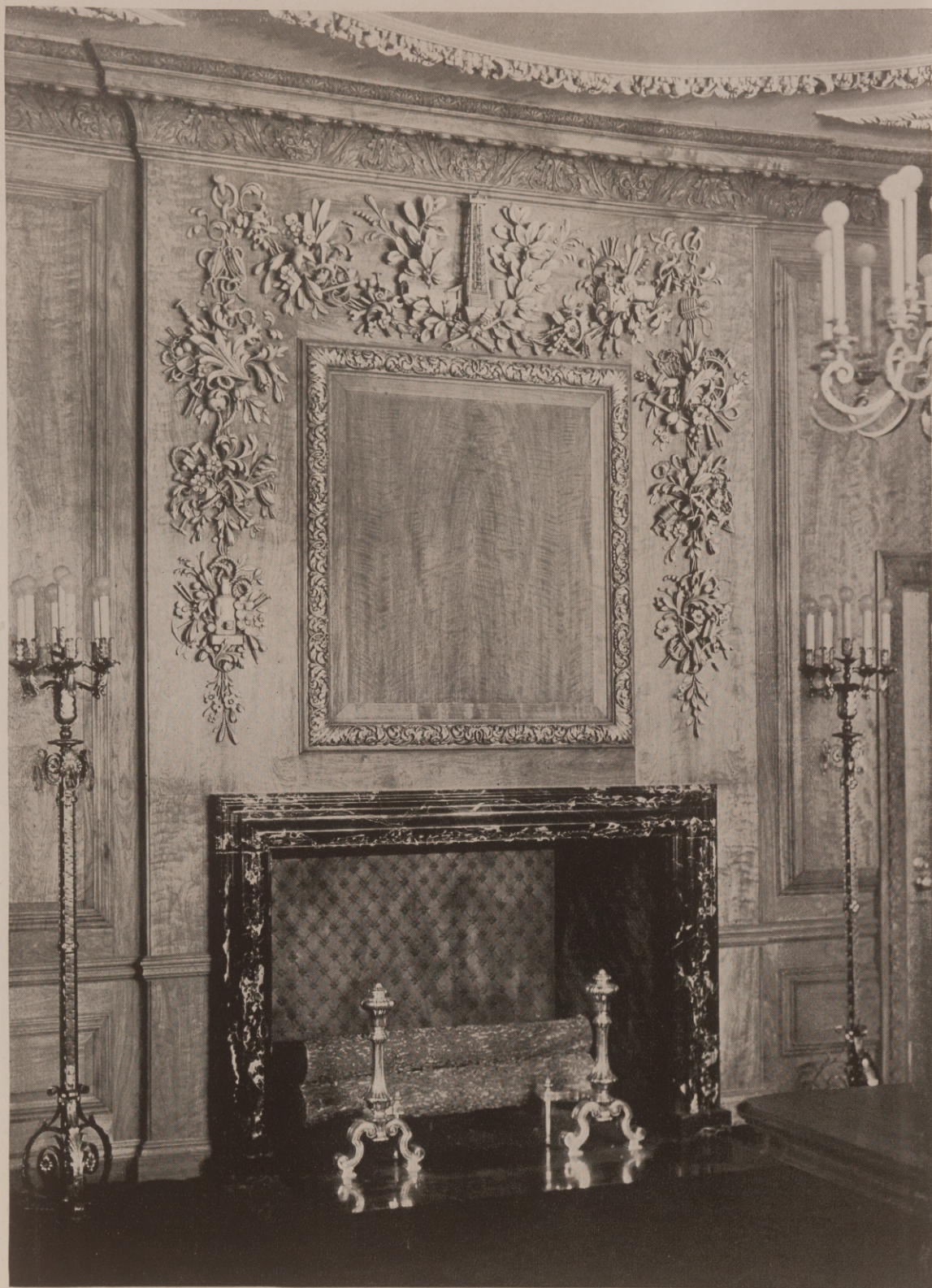
forum arranged by Charles Butler of New York, with Louis La Beaume of St. Louis presiding.

Mr. La Beaume, in opening the debate on modernism, pointed out that, "throughout history the tension between modernist and traditionalist, between progressive and conservative, has always been painful. Both sides have usually done and said foolish and ugly things, and I am rather inclined to the opinion that the modernists are forcing this discussion.

All they have to do is to sit tight or to stand tight with the weight of custom and inertia and respectability behind them. This of course is maddening to the modernists, and the madder they get the more they indulge in excess.

We are apt just now to preen ourselves a good deal on the conquest of science and our marvellous mechanical achievements. Scientific achievement during the past forty or fifty years has been so astounding that the man of science has all but crowded everybody but himself and the man of business off the stage. The poet, the philosopher and the artist seem but poor dawdlers who have lost their way in a world too diverted by electrons, glands and mechanical whirligigs to pay much attention to them.

(Continued on page forty-six)



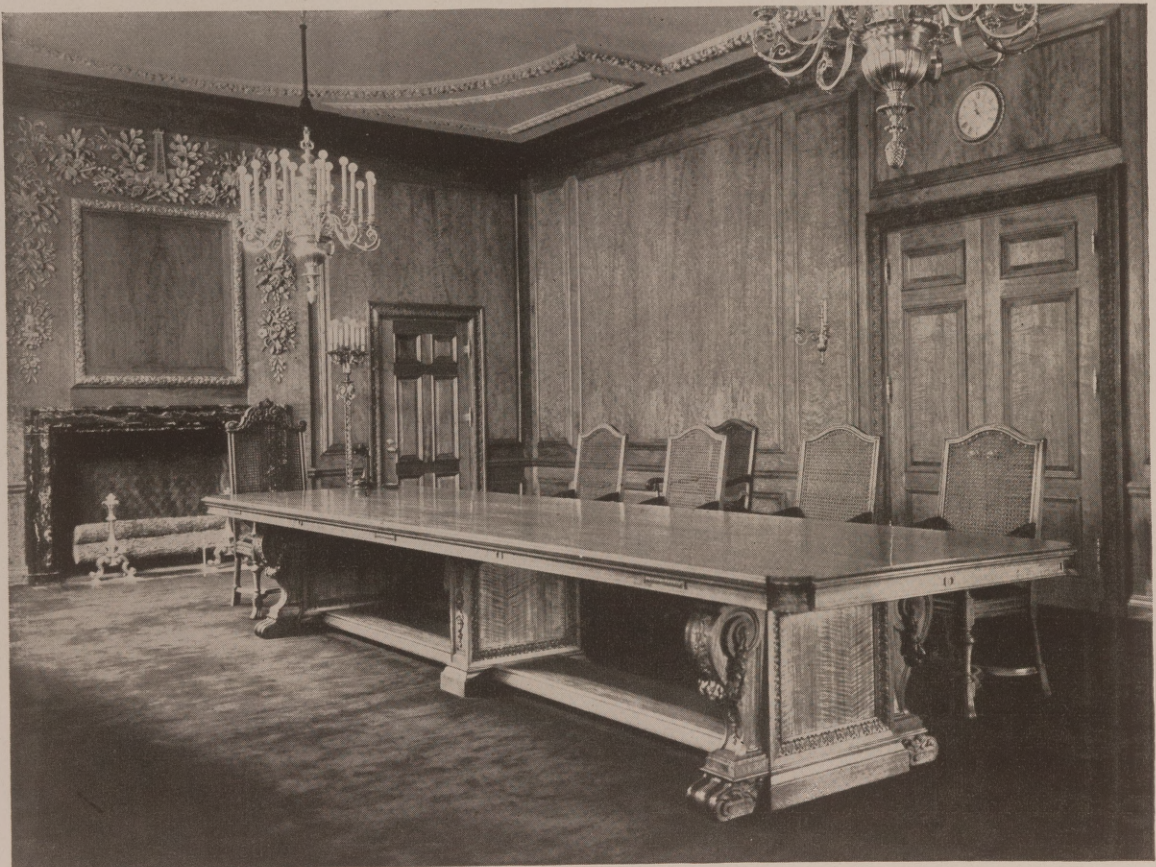
The tools used in the oil fields intermingled with native Oklahoma shrubs and flowers has been admirably combined in the design of the wood carving about this fireplace.

DETAIL IN BOARD ROOM
CONTINENTAL OIL COMPANY, TULSA, OKLA.
DUNCAN FORSYTH, ARCHITECT

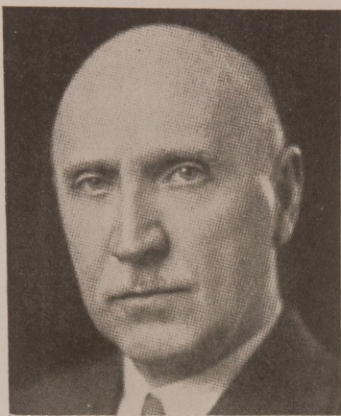


MANTEL DETAIL
BOARD ROOM

CONTINENTAL OIL
BUILDING



THE BOARD ROOM
CONTINENTAL OIL COMPANY BUILDING, TULSA, OKLA.
DUNCAN FORSYTH, ARCHITECT



LOUIS LA BEAUME Says----

"Throughout history the tension between modernist and traditionalist, between progressive and conservative, has always been painful. Both sides have usually done and said foolish and ugly things, and I am rather inclined to the opinion that the modernist are forcing this discussion."

They seem to feel that truth is immutable at its kernel in spite of changing hypotheses, and doctrines of relativity; and that art ministers to the spirit rather than to man's physical, ephemeral or mechanical needs. Science, they say, is all very well and may enrich enormously man's material existence.

But they point to the fact that great art and

great architecture and great philosophic ideals flourished long before Galileo or Columbus or Newton or Harvey or Pasteur or Watt or Edison or Westinghouse or Otis or the Wright brothers or Madame Curie or Henry Ford or Alfred Einstein made their important and breath-taking contributions to the world's store of knowledge."

A SYMPOSIUM ON MODERNISM

*Given before the Sixty-Third
Convention of the A. I. A.*

George Howe, Philadelphia; C. Howard Walker, Boston
Ralph T. Walker, New York; Everett V. Meeks, New Haven

George Howe: "Without a basis of technique, all our efforts have lacked direction. In America with its vast resources of natural and human energy in constant volcanic eruption, cities, factories, warehouses and elevators have been thrown up in towering accidental masses, as exciting as the Rocky Mountains and also as crude and little subject to æsthetic control.

In Europe, less disorderly but with no more discretion, most of the new districts can evoke no emotion but blank despair, and even Paris has been partially saved only by the pride of its dead tyrants. The great modern economic and industrial organization has been evolving away from order towards architectural chaos.

The modern movement is a conscious effort to direct and canalize the stupendous energy of modern civilization between its proper architectural embankments.

The traditionalist argues as though all buildings produced by traditionalism were beautiful, whereas it is apparent to all that an overwhelming majority is ramshackle, sentimental, pretentious, dishonest and ugly. If we compare the average of all types,

good and bad, that show any conscious design, from the skyscraper, church and palace to the industrial plant, filling station and row of workmen's houses, the modernist product will win hands down on the score of soundness, reality, simplicity and honesty.

The modernist accepts the fact that structural masonry has disappeared from our industrial architecture, and is doomed to disappear everywhere. He recognizes the functional character of openings, and that modern standards of health demand unlimited light and air, while commercial enterprise demands large areas of glass for display.

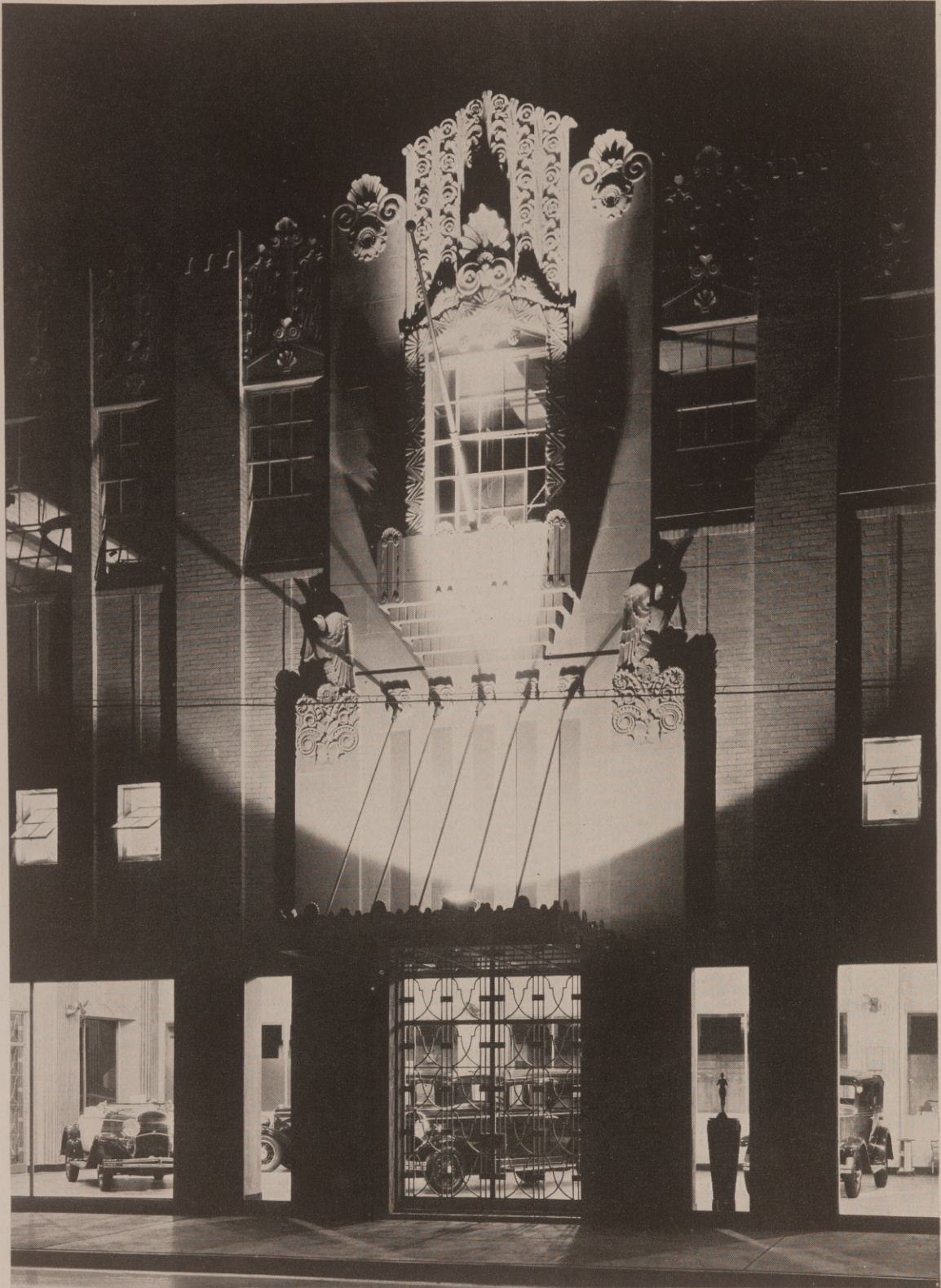
Seizing the opportunity offered by the elimination of the requirement of gravitational stability with imagination and courage, he has suspended about his skeleton framework a gossamer veil of glass and light building materials, and created a new style based on the old common law of architecture reformulated to meet modern needs in the light of modern economic and engineering genius."

C. Howard Walker: "It has been reserved for the so-called modernists, to be irritated at any resemblance to anything that has calm, and to adore excess in every direction, to be shapeless, crude. elim-

(Continued on page fifty)

IN THE MODERN MANNER

JOSEPH FINGER, *Architect*



ENTRANCE DETAIL TO THE A. C. BURTON COMPANY BUILDING,
HOUSTON, TEX., CHRYSLER MOTOR SALES AND SERVICE AGENCY



INTERIOR DETAIL OF
ENTRANCE TO MAIN
SHOW ROOM



GENERAL VIEW A. C. BURTON COMPANY BUILDING, HOUSTON, TEXAS,
CHRYSLER MOTOR SALES AND SERVICE AGENCY, JOSEPH FINGER, ARCHT.



JOSEPH FINGER
ARCHITECT

THE SHOW ROOM IS DESIGNED TO CARRY OUT
THE MODERNISTIC LINES OF THE CHRYSLER CAR



JOSEPH FINGER
ARCHITECT

ANOTHER INTERIOR VIEW SHOWING EFFECTIVE
USE OF WINDOWS FOR DISPLAY PURPOSES



GEORGE HOWE Says----

"If we compare the average of all types of buildings, good and bad, that show any conscious design, from the skyscraper, church and palace to the industrial plant, filling station and row of workmen's houses, the modernist product will win hands down on the score of soundness, reality, simplicity and honesty."

inated in detail to nothingness, explosive in detail to chaos and to create sensation with the slapstick and the bludgeon.

Modernism may change the methods of architecture, but when it does it will necessarily have in it traditions of sound previous methods, with which at present it is in conflict. It is at present at times infantile and often callow and has growing pains. Occasionally it reaches a serious adult stage. Therefore Hope is struggling at the bottom of the open Pandora's box."

Ralph T. Walker: "The architects of this country, have always had a Colonial viewpoint. They, rather than engineers, developed the newest form of construction only to clothe it in the rags and tatters of yesterday. They have always been more interested in the past, leaving the prophets of this day that were among them unhonored and unsung, to have their works and thoughts come to us from foreign sources, and again our architects look to Germany, France and Holland for that which sprang from our own loins but has now the foreign touch of flavor.

It so happens that the great advance that we have made is in our industrial buildings, our factories, our warehouses and our office buildings. Here the problem has been stated again and again, experiment after experiment has kept thought in flux, and the results have at least indicated a future assured.

Meanwhile the home, with the best plan so far developed, remains cramped into conditions that pertained to dwellings on which there were window taxes. The problem of the exterior has never been solved with the same intelligence as the plan because the question of style has been determining, and architecture, instead of being indigenous, has had the flavor of Godey's 'Ladies Book'.

Without doubt over this country spreads, as a tight coverlet, an older group of cultures inherited, borrowed and lazily adhered to. Through this coverlet it is but barely possible for a younger and more

native culture to grow without in some way conforming. The shame is not only in its being so, but that we are prideful of it."

Everett V. Meeks: "Above all, let us modern architects avoid like poison the 'pitterpatter' of certain modernists in the pictorial and decorative arts. Let us not fool ourselves. A form is not fine because it has never been used before. The chances are that for that very reason it is poor, having been probably tried already and discarded. A form may be fine however in spite of the fact that it has never been used before because it has arisen out of newer materials and methods. Not only do we need originality and invention to progress. We also need judgment and adherence to aesthetic standards.

Nor let us be inclined to accept as gospel the aesthetic standards of the child. The school of the naive and crude pretends to use the child's comprehension to judge and gauge, in particular in modern pictorial, plastic and graphic art. As well discard Shakespeare, Bach, Durer and substitute Oliver Optic, John Philip Sousa and Godey's Ladies Book and call them the truest expression of their representative arts because a child immediately understands and appreciates them.

Stunt and skill are dangerously close, as well as pretense and imagination. But stunt and pretense produce one thing, skill and imagination another. Again the surest test is the aesthetic one.

Careful study and criticism of the art of the past brings out and reaffirms certain principles. Architecture, the most formal, the most exact of the arts, has owed its very continuity to the unswerving observance of such principles, and these have been carried through all the styles.

It seems possible, therefore, in trying to lay down a foundation for designers upon which to rear a true structure of modern style that we can let the matter of 'style' as such, take care of itself; that true style is the almost automatic reflection of contemporary life, materials and construction."



EMBASSY CLUB, PALM BEACH, FLA.
ADDISON MIZNER, ARCHITECT



ADDISON MIZNER
ARCHITECT

ENTRANCE
EMBASSY CLUB



DANCE PAVILION
EMBASSY CLUB, PALM BEACH, FLA.
ADDISON MIZNER, ARCHITECT



VIEW FROM ENTRANCE
EMBASSY CLUB, PALM BEACH, FLA.
ADDISON MIZNER, ARCHITECT



ADDISON MIZNER
ARCHITECT

ENTRANCE
EMBASSY CLUB



THE DANCE PAVILION
EMBASSY CLUB, PALM BEACH, FLA.
ADDISON MIZNER, ARCHITECT



Team Work Between ARCHITECT and MANUFACTURER

*Might be Improved by
Eliminating the Term "or
equal" in the Specifications*

BY

W. F. LOCKHARDT

Secretary, National Terra Cotta Society

FOR years there has been a division of feeling in the architectural profession as to the advisability or desirability of specifying products directly by name—a collateral off-shoot really of the old question, of whether the phrase "or equal" should be used. Generally, the principal arguments for the retention of the "or equal" clause are, on the architect's side, the protection it gives him against the short-sighted manufacturer who attempts to take undue advantage of the fact that his product is specified outright; and on the manufacturer's side, that any other method makes increasingly difficult the introduction of the many new and worthwhile inventions which are coming into the building field every day to supplant older and less efficient commodities and methods.

Certainly if the men most vitally affected—the architects—have not been able to agree among themselves it would be presumptuous for an outsider to attempt to settle the question. At the same time certain facts do stand out clearly. There is, for example, the architect's obligations to his client to know fully the best materials and methods to employ, and if the architect fulfills that obligation scrupulously and makes it a point to keep himself posted on new materials and methods, by keeping in touch with architectural advertising, seeing salesmen and by checking up on reputed successful investigations, the manufacturer of a new product should not have much occasion to fear that a "closed" specification for one job will bar him from all subsequent work in that office.

Then, there is the fact that the architect is hardly ever actually at the mercy of an unscrupulous manufacturer in the event that a product is specified outright. Most standard commodities can carry only

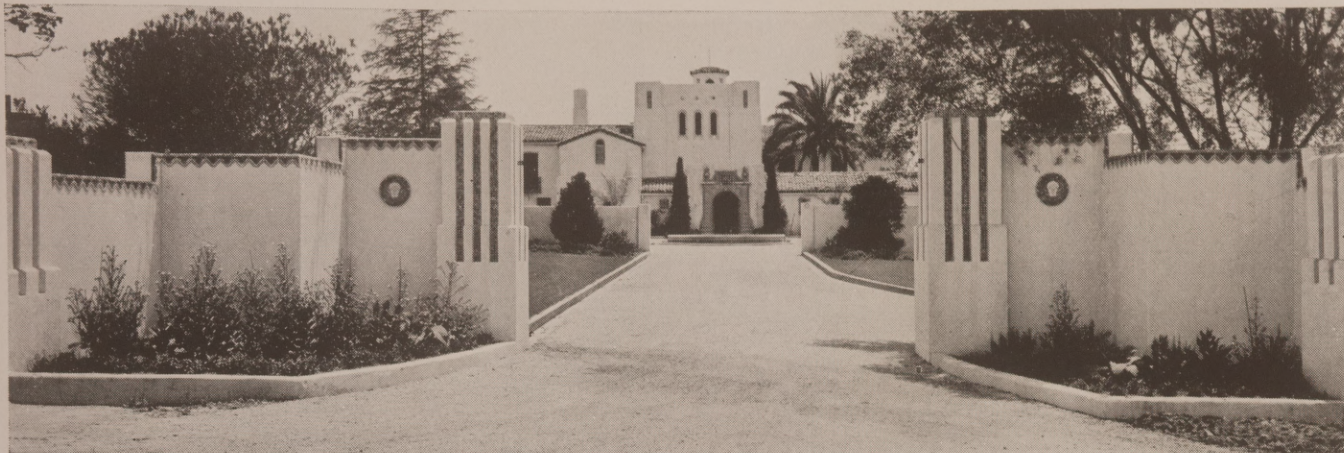
standard prices, and in the case of the less important items any serious disparity in prices is quite likely to be called to the architect's attention by the contractor or one of his subs.

There is a third and important fact to be considered in the beneficial results which always accrue from team work, regardless of the field in which the team work is developed. An architect specifying a standard commodity by name can demand and get a quality of co-operation from the manufacturer which he could not afford to give to every prospective job on which his product might conceivably be used. The architect would certainly benefit, because he would have the best facilities of the manufacturer's organization at his disposal to the end that the installation might be as nearly perfect as possible to obtain; the manufacturer would benefit—first, in being able to co-operate with the architect to see that the product was properly specified and used; and second, by a satisfactory installation, which is after all the best possible advertisement.

The client—hitherto unmentioned—is the man after all on whom the architect depends for his commissions, and therefore in turn, the man on whom the manufacturer finally depends for his livelihood. He certainly is entitled to some consideration, and it is obvious that the greater the teamwork between architect and producer, and as a result the more satisfactory the installation is, the better will be the result for the fellow who foots the bills.

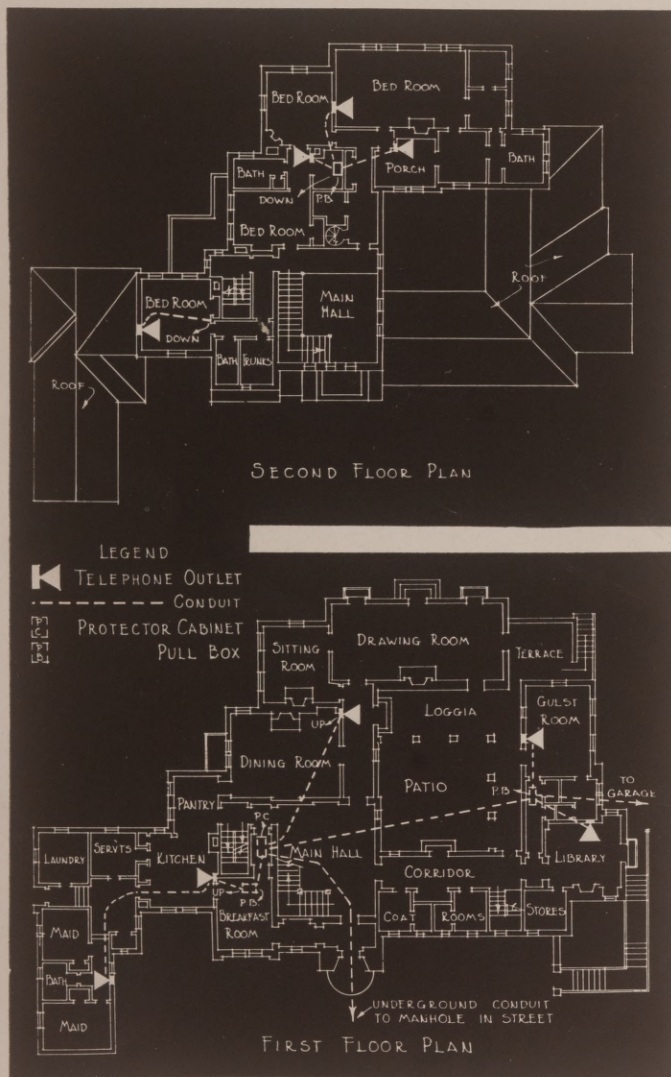
What moral there may be would then seem to point this wise: The architect to select manufacturers of standing, members of organizations like the Producer's Council and the trade associations in their own industries, and then work with them in mutual confidence and respect as long as that confidence and respect are justified.

Telephone Convenience adds to the Individuality of a Residence



Complete telephone convenience is provided for in the residence of Mr. Francis Whitaker, 1155 Angelo Drive, Los Angeles, Cal., by ten telephone outlets, including one in the garage. Conduit within the walls and floors carries the wiring for the telephone system which will include inter-communicating features.

CARLETON M. WINSLOW, Architect, Los Angeles.



CERTAIN things contribute to the effectiveness of the well-designed home: its beauty . . . excellence of materials . . . other carefully chosen features which assure the comfort of those who live in it. The achievement of complete convenience, so essential to modern life, is increasingly claiming the attention of architects in every part of the country. And a considerable part of this attention is being directed to *telephone convenience*.

Many people who move into new homes, or who have their residences remodeled, desire to have telephones in all the important rooms. They realize how many steps and how much time this will save. And architects are meeting this modern need by planning for the telephone arrangements in advance of construction, and specifying conduit to all locations where telephone outlets may be desired. The home owner can then use just those outlets which best meet his requirements, and he can enjoy the improved appearance which comes from concealed wiring.

Representatives of the local Bell Company will gladly confer with you and your clients relative to appropriate locations for telephones. There is no charge. Just call the Business Office.





"Caught Short By Overhead And Not The Stock Market"

BY A. B. BAUMANN, JR.

President, Tennessee Chapter, the A. I. A.

WHY, hello, Ed. When did you get back to the City and the work we love? Got in last night, Mac, in fact just in time to hear about Joe Lemon's escapade of submitting "FREE SKETCHES" for the new library job and then signing up to do the work for a total fee of 3%. Yes, he told me about getting the job this morning, in fact he had the nerve to insinuate that his feelings were hurt because some of the local Architects had called him a "SAP HEADED FEE CUTTING SPECIALIST." Joe explained to his own satisfaction, however, that his contract called for 6% but that he had decided to refund or donate 3% of his fee to the City. Now how's that for hook, line, sinker and all? Well Ed, if such an insipid procedure is not "FEE CUTTING" I am a plumber's helper, and a poor one at that. "Old big hearted Joe." Do you guess that bird realizes that he has to pay taxes to live in this town? Don't know about that Mac, for just last month several material companies filed liens on his new residence in "Cocoanut Hills," so it looks like Joe won't be worried with paying taxes. Yes, and his son has left College and gone to work—looks like Joe hasn't the money to keep the boy in school; nice kid, and too bad that he has to leave college on account of his father's stupid, unethical business policies.

By the way Mac, who is going to get the new fire hall? More "free sketches" I guess, along with a generous "fee cut." Well, Elmer Lee called on Alderman Wise the other day and was informed by the windy "knows all", "sees all" Alderman, who swells up like four poisoned toads every time he pops his safety valve, that "FREE SKETCHES" would be submitted by the Architects and that he would be the judge of the blue ribbon winner.

Say. Isn't old Wise a doctor? Sure he is, at any rate Dr. preceeds his name. Well, I wonder how the Doc would like to be called in for free consulta-

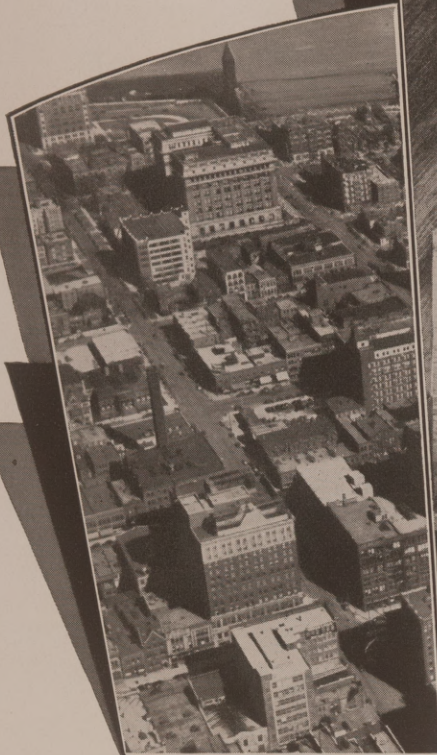
tion along with a basket full of other doctors to submit his special crop of "free pills" and the like, and then allow his much sought after patient the extreme pleasure of picking out the one that is coated with the most sugar. You know Mac, Elmer asked Dr. Wise that very question and the Doc replied very strongly in favor of the negative. You know the Doc speaks two languages, however, he only employed the profane in his answer to Elmer. Said "It wasn't a paralleled case." He also told Elmer with a final bang of the outer door, that this Architects' ethics stuff is just a lot of bunk and that it was "FREE SKETCHES" he wanted and less back fire from these sap Architects.

Ed, does Elmer expect to submit free sketches on this job? No Mac; you know Elmer installed a "COST SYSTEM" last year and found to his surprise and regret that "FREE SKETCHES" had cost him \$1,150.00 actual cost. Elmer says, "he is now for a smaller volume and a profit, instead of playing the big butter and egg man game."

Well, how about Joe Lemon? Did you ever talk to him about installing a "cost system"? Sure I have; he says, "This cost stuff is a big lot of "hoe and spinnage", and that he didn't have any OVERHEAD, because everybody in his office worked instead of loafing". Why, the big ignorant bum. Don't expect he has to pay such OVERHEAD items as rent, stationery and drawing materials, stenographic service, taxes, and the like. Old big hearted Joe, out for the huge waist line and volume. Hurrah for OVERHEAD, to — with P-R-O-F-I-T.

By the way Mac, what do you think of your cost system? Fine, Ed; couldn't get along without it, in fact I wouldn't give it up for \$1,000.00 spot cash. You know, Mac, I am now able to obtain accurate costs for every branch of our service, such as sketches, contract drawings, specifications, details,

(Continued on page sixty-two)



New Milwaukee Gas Light Co. Building Now Under Construction

Eschweiler & Eschweiler Architects
Wenzel & Henoch Contractors

THE GAS LIGHT CO. BUILDING, MILWAUKEE,

— pictured here — will have all heat and ventilation Johnson Controlled. The building will be occupied by the Gas Company, with space also available for public rental. A low pressure two-pipe vacuum system of heating will be used, steam purchased from a central station. All direct radiation will be controlled by Johnson Dual (Night and Day) Thermostats: divided into five separate groups, each group controlled by a dual clock, as follows: Basement, 1st, 2nd, 3rd, floors; 4th, 5th, 6th and 17th floors; 8th, 9th, 10th, 15th and 16th floors; 11th and 12th floors; 13th and 14th floors. Thus the heat will be automatically, and most economically, regulated night and day in separate sections and according to the varying uses of the rooms on the different floors. Three supply ventilation (fan) systems will be used: for the basement, 1st and 2nd floors (which will be the showrooms and company's general offices); the Home Service Department on the 11th and 12th floors; the Cafeteria and Kitchen on the 13th and 14th floors: all of them Johnson Controlled. This again indicates how The Johnson System applies to every form, plan and system of heating and ventilating: interestingly explained in literature sent upon request.

JOHNSON SERVICE COMPANY Milwaukee, Wisconsin
Established 1885 BRANCHES IN ALL PRINCIPAL CITIES

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The Dual Thermostat (Night and Day) Control. Fuel Saving 25 to 40 Per Cent

The All Metal System. The All Perfect Graduated Control Of Valves and Dampers.



Why fool yourself by estimating your overhead during a busy period, when it is the slack period that makes Old Man Overhead jump your cost like a thief in the night?

engineering, equipment, supervision, etc., which gives me the necessary information to budget the drafting time for the next similar job before the drawings are started. Oh yes, your auditor told me about it; sounds like a splendid method. In fact I am going to have him rearrange my cost work the same as yours.

Say. I wonder how Elmer Lee came out in his settlement on the Oscar Chase residence? Alright Ed; you of course know that Chase stopped his work after Elmer had half completed the working drawings. Well, Elmer had a signed contract with Chase that specifically stated the percentage to be charged for sketches, contract drawings, etc., in the event the work was stopped. Then Chase refused to pay Elmer's statement saying that it was too much to pay for drawings that he didn't expect to use. Chase next sent his attorney to see Elmer, who after going over Elmer's contract and costs on the work, advised Chase to settle in accordance with Elmer's statement. You know, I feel that Elmer would have had to take the case to Court, had it not been for his cost system, and when a fellow gets COURT TROUBLES; well, you just can't tell what might have happened, even though he did have a signed contract. Expect you are right Ed, for old Chase is a pretty slick bird, in fact plenty smart to secure a few of the Joe Lemon type to testify that Elmer's charges were too high.

Ed, how much drafting time and supervision (exclusive of overhead) can you put in on a \$20,000.00 residence and still make a nice profit? That's pretty hard to say Mac, for I have never made a nice profit on a residence yet, and I charge 8%. Well, what do you think ought to be charged for residence work? TEN PER CENT "by gosh" and then some, for even then I could only allow about \$425.00 for complete drawings and specifications, and \$95.00 for supervision. That is, if I expect to make a profit of \$600.00. But Ed, why does your OVERHEAD amount to almost twice as much as your draftsmen's time and supervision? Simple enough, Mac, for I average my overhead over a period of years, which takes in the dull or SLACK PERIOD. Why fool

yourself by estimating your OVERHEAD during a busy period, when it is the SLACK PERIOD that makes OLD MAN OVERHEAD jump your costs like a thief in the night.

Now, how about your contract with the owner, and in what proportion do you collect your fee. Mac, I have been writing a short letter to the Owner, that sets forth the location of the building, the fees to be charged, and when payable. I also attach a copy of the Institute contract to govern any and all further matters not stated in my agreement with the Owner, and ask the Owner to sign his name under the word "approved."

As to the collections, I collect up to 80% of my total fee upon the completion of the contract drawings, specifications, etc., for bids. The remaining 20% is collected monthly as the work progresses. Of course the 80% collection may seem a little stiff at first, but when you consider that the remaining full size details to be made after the contract is let, are about equal to the supervision time you spend in taking bids and letting the contract, it's not so bad. At any rate we haven't had any complaint, and as you know, it's a pretty good idea to get yours before the bonding house goes up in smoke with a final sigh, "Good Morning, Judge," "I'll see you at the sale on the Court House lawn."

Mac, most Architects think that a cost system is a burden to install and maintain. Think I will get our auditor, Casey to assist in writing a simple, yet comprehensive article on Cost Accounting for Architects, in fact one so simple that it can be maintained by even the smallest office. That's a fine idea Ed, and I will be only too glad to lend my assistance in every way possible toward helping the other fellow to get his system started.

This little heart to heart street corner conversation does not propose that a COST SYSTEM for Architects would have prevented the recent stock market crash nor immediately promote a "Florida building boom." However, it does maintain that if such a system of cost recording were installed in each and every Architect's office in Tennessee and the

(Continued on page sixty-four)

500 FIFTH AVE.

NEW YORK CITY

THE new 58-story Tower, now under construction for Walter J. Salmon by Charles T. Wills, Inc., on the northwest corner of Fifth Avenue and Forty-Second Street. Here, as in the adjoining Salmon Tower, Eleven West Forty-Second Street, all of the interior doors, trim and elevator entrances will be supplied by the

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South, that within one year the most deplorable existing practice of submitting FREE SKETCHES and FEE CUTTING would be a matter of the past and that for once our chosen profession would make a legitimate and fair PROFIT. The next step is to hold out for what is fair and just, along with an unending publicity program that will bring architecture and the Architect to the people.

Mac, Mark Twain once remarked, "THE BEST TIME TO SET A HEN IZ' WHEN THE HEN IZ' REDDY."

Iz' the profession redy to set the hen, or shall

we wait until all of our eggs are cracked before we are made to realize what is wrong?

MORAL:—FOR THE CONTINUED BETTERMENT OF THE PROFESSION, THE INSTITUTE SHOULD CONSIDER THE INSTALLATION OF A "COST SYSTEM" ITS MOST IMPORTANT REQUISITE FOR MEMBERSHIP.

P. S. Mac, don't forget the old members. Make them install one too, since the chain is no stronger than its weakest link.

Editor's Note:

As the author of this article points out, "this little heart to heart street corner conversation does not propose that a Cost System for Architects would have prevented the recent stock market crash nor immediately promote a 'Florida building boom,' however, it does maintain that if such a system of cost recording were installed by architects that within one year the most deplorable existing practice of submitting Free Sketches and Fee Cutting would be a matter of the past." In the August number there will be presented in detail a simple Cost System which any architect large or small can install and profit greatly thereby. We hope our readers will be sure to note this forthcoming article. The editor will gladly welcome other articles on Cost Systems that might now be in use by other members of the profession.

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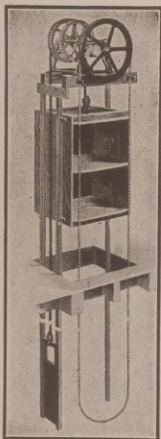
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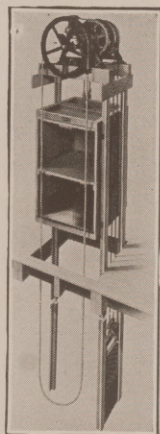
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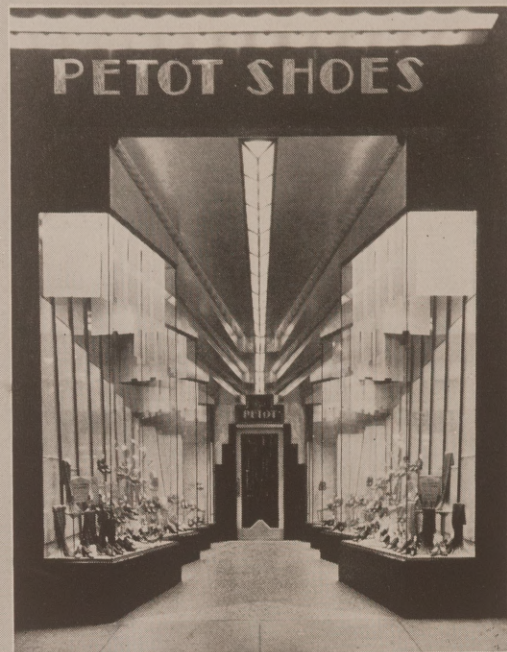


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Southern Architect and Building News
July, 1930

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THE Bull Dog Method of anchoring wood floors over concrete *eliminates dry rot.* This doubles floor life, for, because of dead air space, sleepers do not deteriorate. If desired, concrete headers can be placed at intervals.

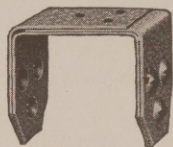
Other points in favor of the Bull Dog Method are: no fill to dry, no beveling or shimming, sleepers and finished floor laid at same time; reduction of dead load 18,000 lbs. to 1,000 square feet of slab area; permanent and secure anchorage, preventing buckling, squeaking and doming. The Junior Clip ($\frac{5}{8}$ " wide) may be used with or without a fill (dependent on the service duty of the floor.) When a fill between the sleepers is desired, any cheap, inexpensive mix such as sand, cinders or cinder concrete can be used.

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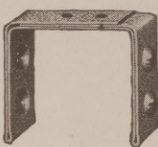
BULL DOG

Floor Clips



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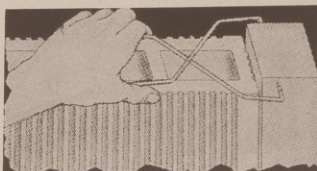
Original Patent
granted June 14, 1921
Reissue Patent
granted June 29, 1924
Process Patent
granted May 19, 1925



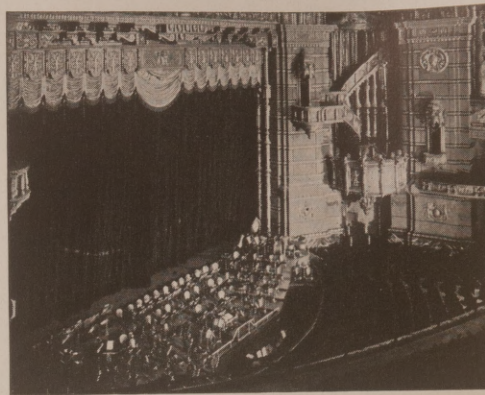
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THE Bull Dog Buck Anchor forms a rigid truss in the mortar joint which prevents the movement of the buck in any direction. It eliminates the use of nails, screws, bolts, tie-wires, strips of metal lath and iron, and all



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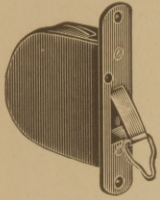
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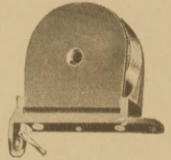
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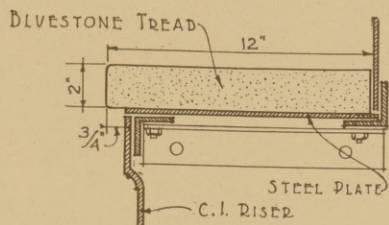
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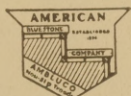
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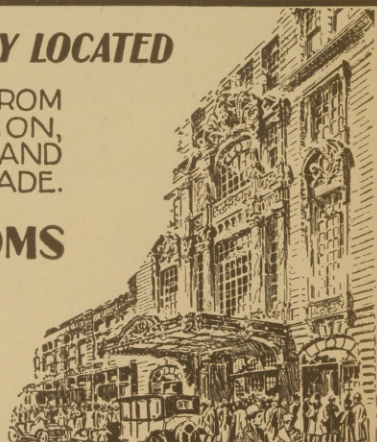
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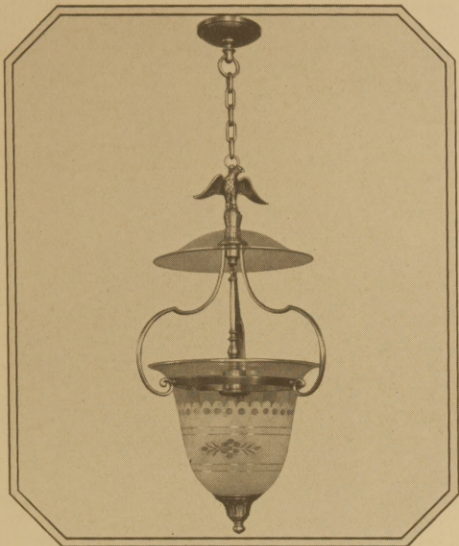
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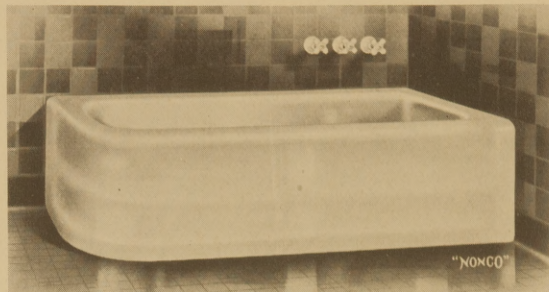


*A Lantern that accentuates the quaintness
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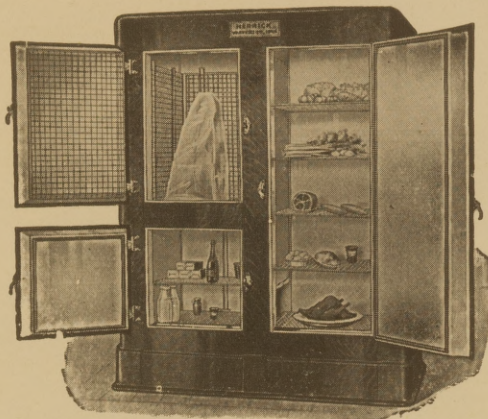
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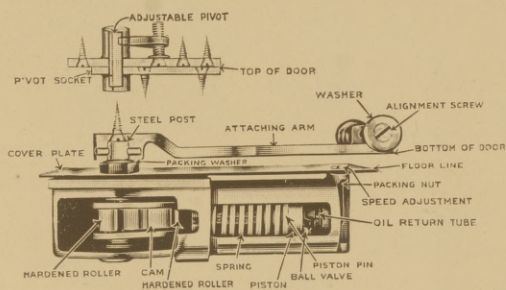
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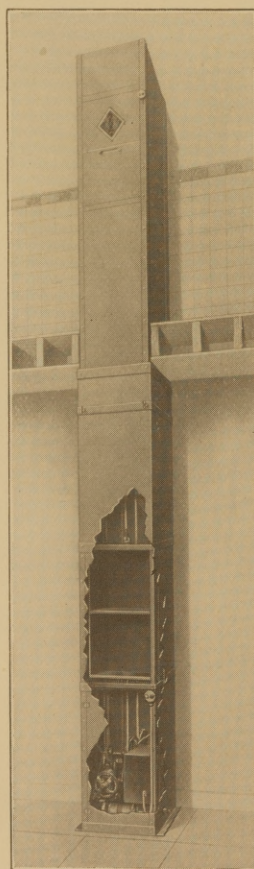
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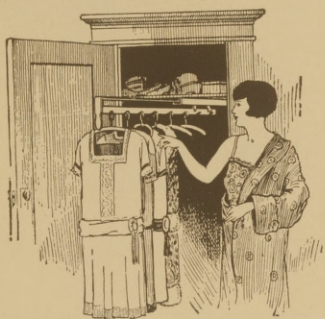
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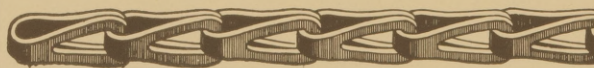
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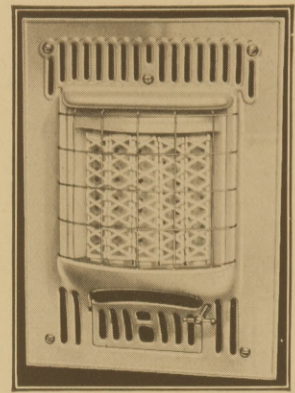
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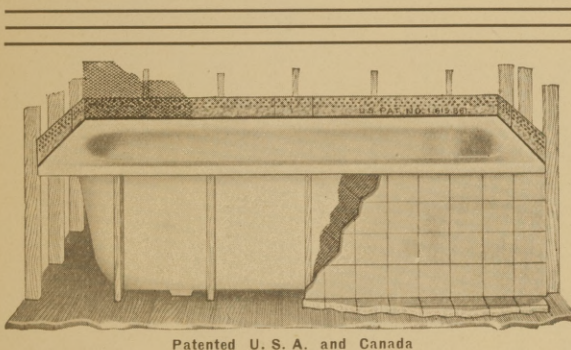
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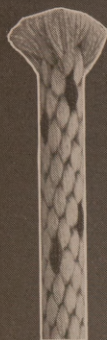
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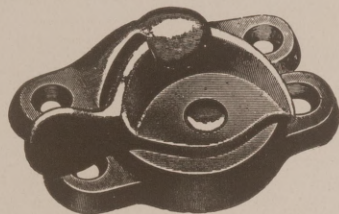
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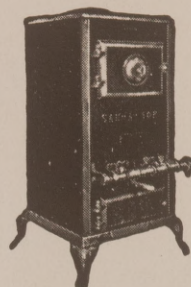
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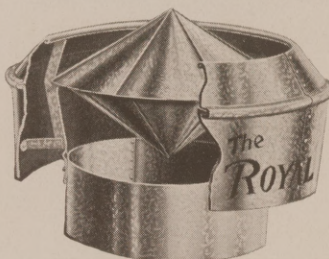
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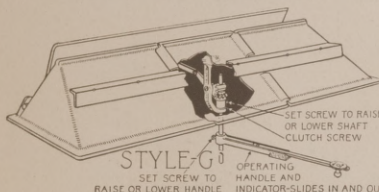
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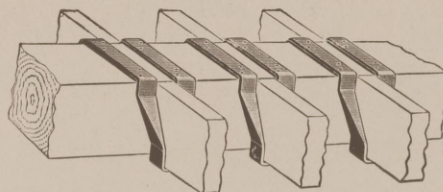
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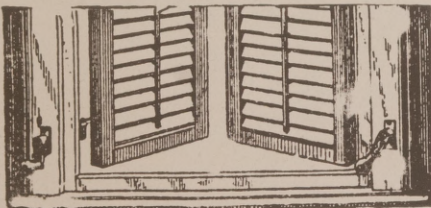
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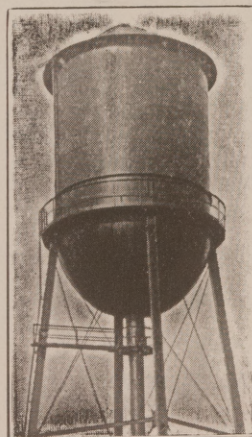
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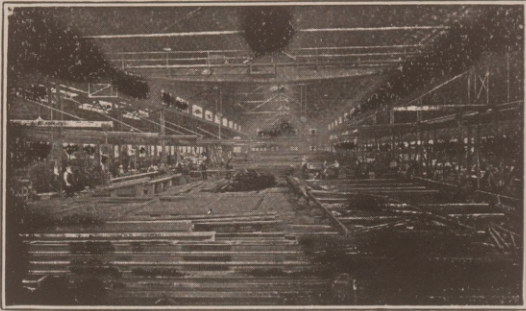
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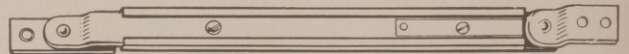
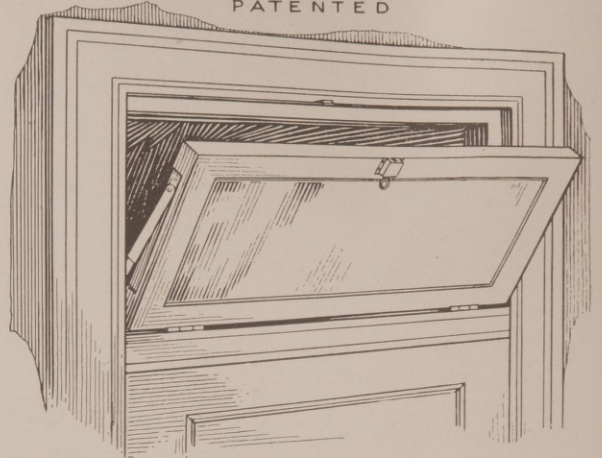
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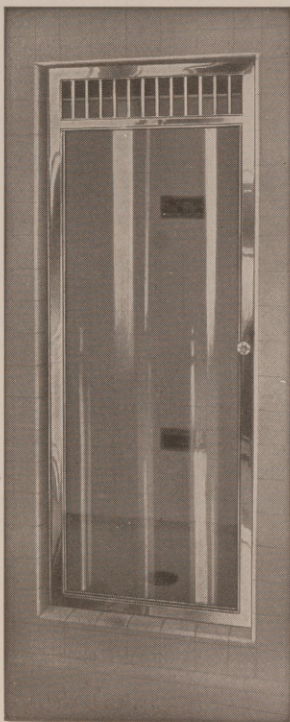
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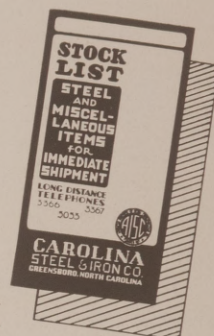
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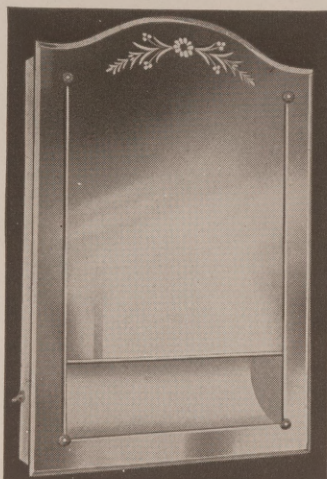


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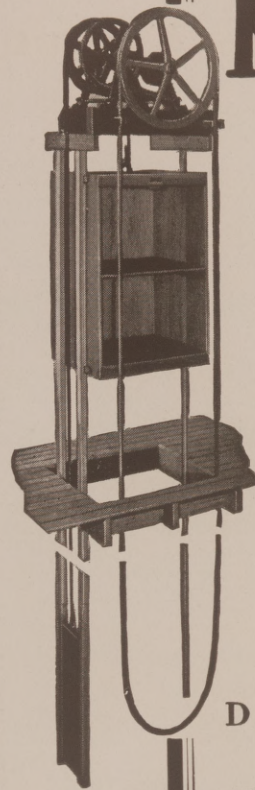
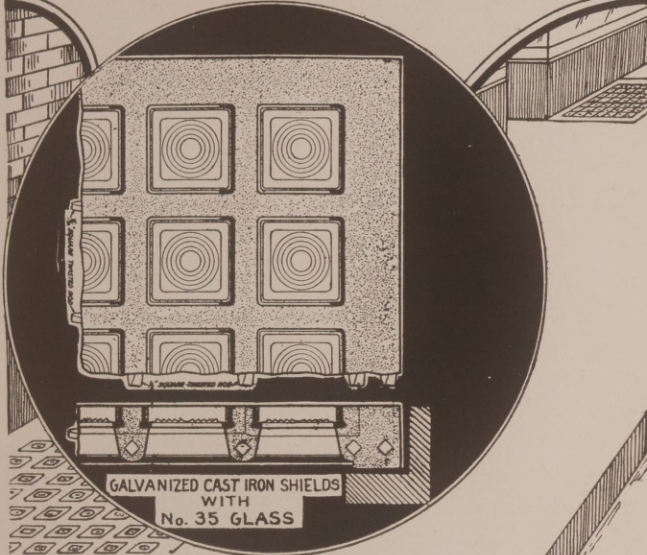
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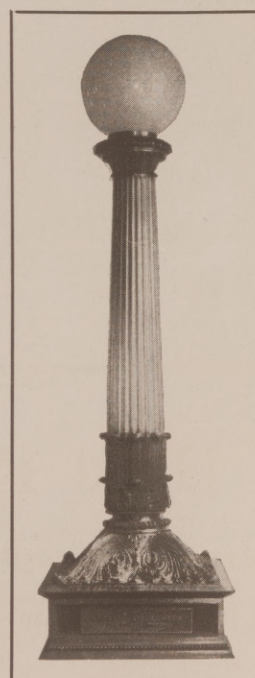
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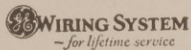
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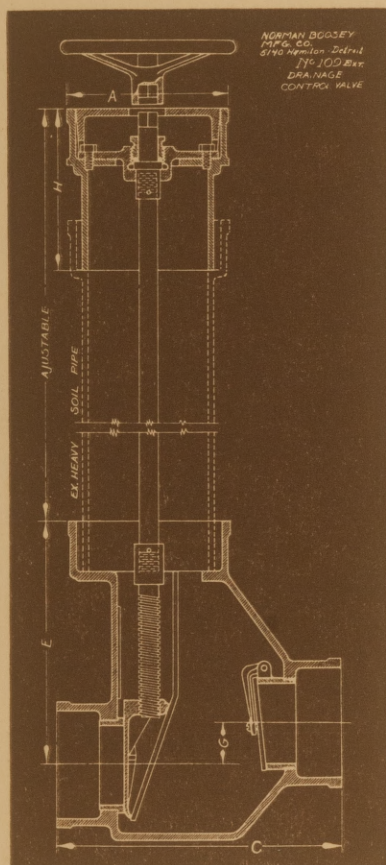
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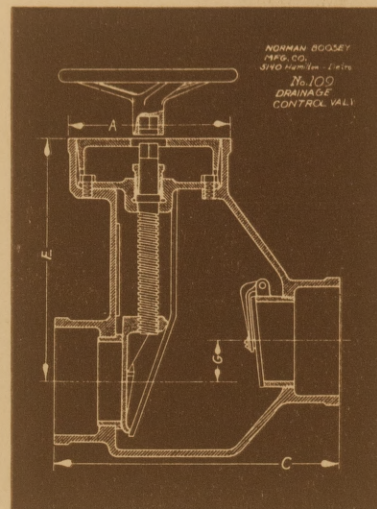


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