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THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOLUME LI.

NOVEMBER, 1925

NUMBER 11

Contemporary Domestic Architecture in America

By Ray Holcombe.

EACH year more than a dozen capable architectural critics express through the architectural and allied journals their opinion as to the status of Domestic Architecture in America. No matter what is said there always remains one fact which is undisputed—that the foundation upon which rests the security of our architecture cannot be satisfactorily explained or proven until many years after our present architects and critics have passed on beyond the Great Divide. Looking back over the years with a careful review of our history we are almost afraid to think what opinion the future architects will have of our contemporary work. Is it unusual then, that we should each year examine the work and detect if possible any change that might be taking place?

In this issue of the Southern Architect and Building News, is presented a selection of houses that we think is representative of contemporary work. It rather composes what we might call a "stock taking" of what has been done over a period of three or four years. Architecture does not change so often that it is necessary to concentrate one's thoughts upon the very latest examples. The illustrations have been chosen from a vast outlay of photographs submitted for this special number. In making this selection from all parts of the country, which is the first time this magazine has attempted to go outside of the South, we have endeavored to show those houses which could be easily adapted to the Southern states. However, from the photographs submitted we are convinced that there is no dividing line between the South, and any other section, with of course the exception of local tradi-

tions. We find houses in Connecticut that have an almost exact duplicate in form and style in Missouri—houses in New York state that can be seen in Georgia—in fact they all seem to have definite characteristics that stamp them as American. So closely allied are the traditions of each state composing our American Republic until it is not strange that the architects of every section should be following the same line of thought in design. We find any number of houses below the Mason and Dixon line done by eastern men, and likewise there are houses north of this same line that have been done by southern men. Through tradition we are the same people with the same social, political, and economic problems and in every age architecture has been expressive of a people who have had a common tradition.

This is an age when American Domestic Architecture is taking on a new dignity—no, not new, because it has been a slow development since the day when that noted firm of McKim, Mead & White were content to do country houses. A dignity which is an outcome of the awakening of the layman for things more beautiful, more substantial and more expressive of his personality. Our people, as it would seem, are beginning to acquire an honest sense of good taste, and our architects are meeting their demands, the like of which they have not had an opportunity to do since the time when Thomas Jefferson exerted such an influence on monumental as well as domestic architecture in this country. The classical spirit that finds its expression through a revived and glorified Colonial forms only a small part of the whole. The English manor of the sixteenth

century, the farmhouses of the eighteenth century Pennsylvania, the Spanish and Italian Villas of the seventeenth century, as well as the curious and spirited minglings of two or more of these, together with something on the Pacific Coast and along the coast of Florida that seems to mysteriously come from further afield, all these have the same quality of fineness, with few exceptions, the same originality

combined with self-restraint. As we said in beginning these introductory remarks, the future can only prove the security of our Contemporary Domestic Architecture, and what we might have to say further regarding the subject must be considered only as an opinion earnestly expressed as to what we think of the status of the Country House.

(Text continued on page 57.)



DETAIL FROM KENMORE
EARLY MANOR OF COL. FIELDING LEWIS, FREDERICKSBURG, VA.

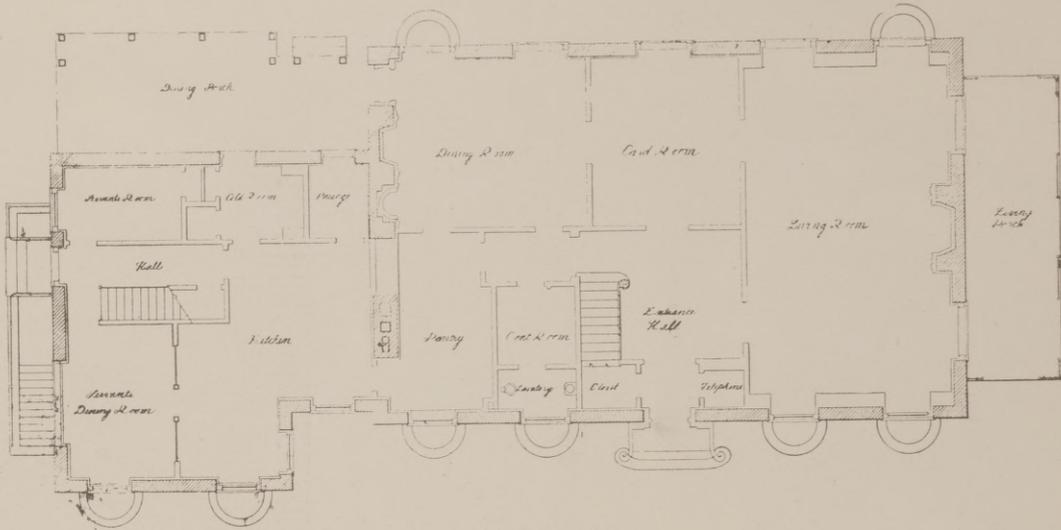


FRONT ELEVATION

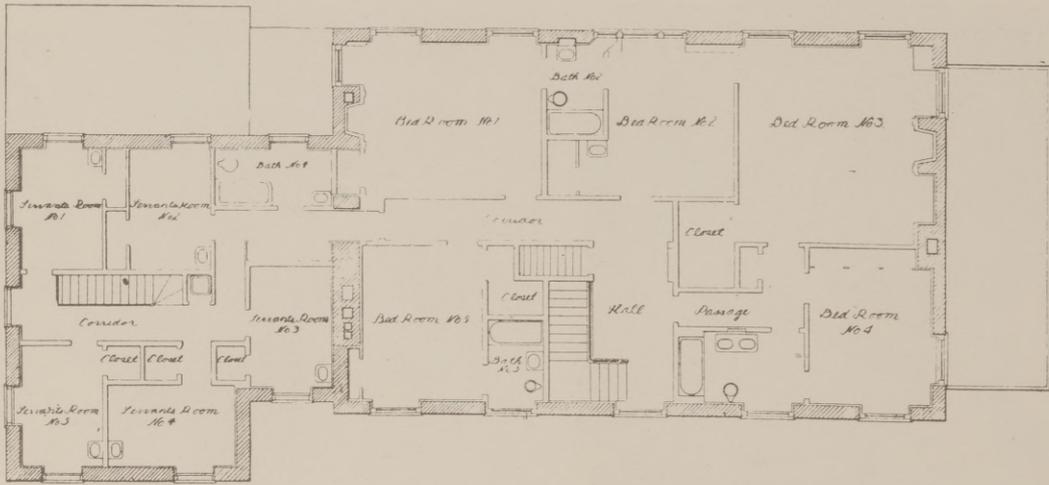


LIVING ROOM

HOUSE OF JOHN F. WILKINS, ESQ., ROCKVILLE, MD.
JOHN RUSSELL POPE, ARCHITECT.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF JOHN F. WILKINS, ESQ., ROCKVILLE, MD.

JOHN RUSSELL POPE, ARCHITECT.



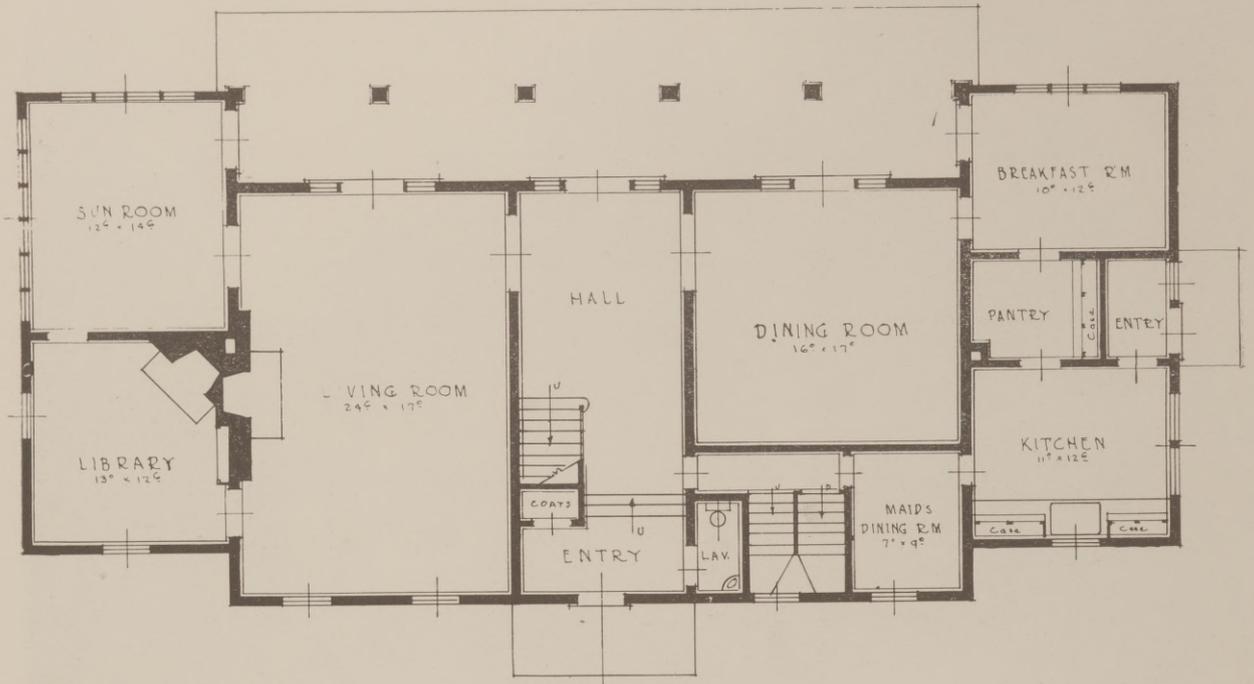
SOUTH GARDEN ELEVATION



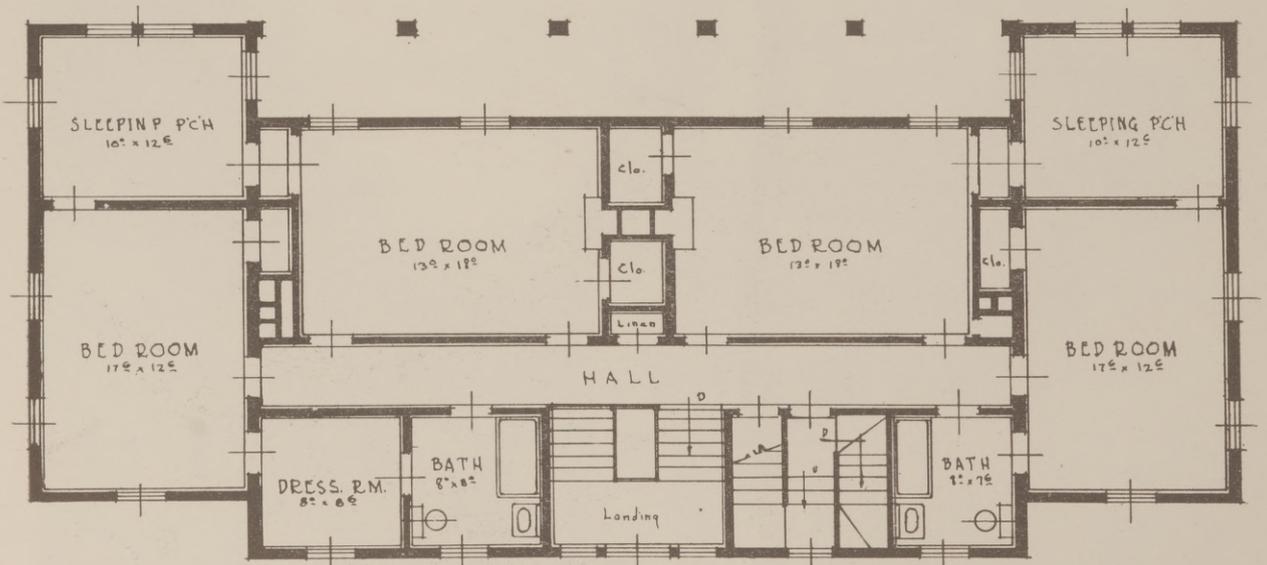
SOUTH EAST ELEVATION

HOUSE OF MR. CHARLES S. ALVES, KANSAS CITY, MO.

EDWARD BUEHLER DELK, ARCHITECT.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF MR. CHARLES S. ALVES, KANSAS CITY, MO.

EDWARD BUEHLER DELK, ARCHITECT.



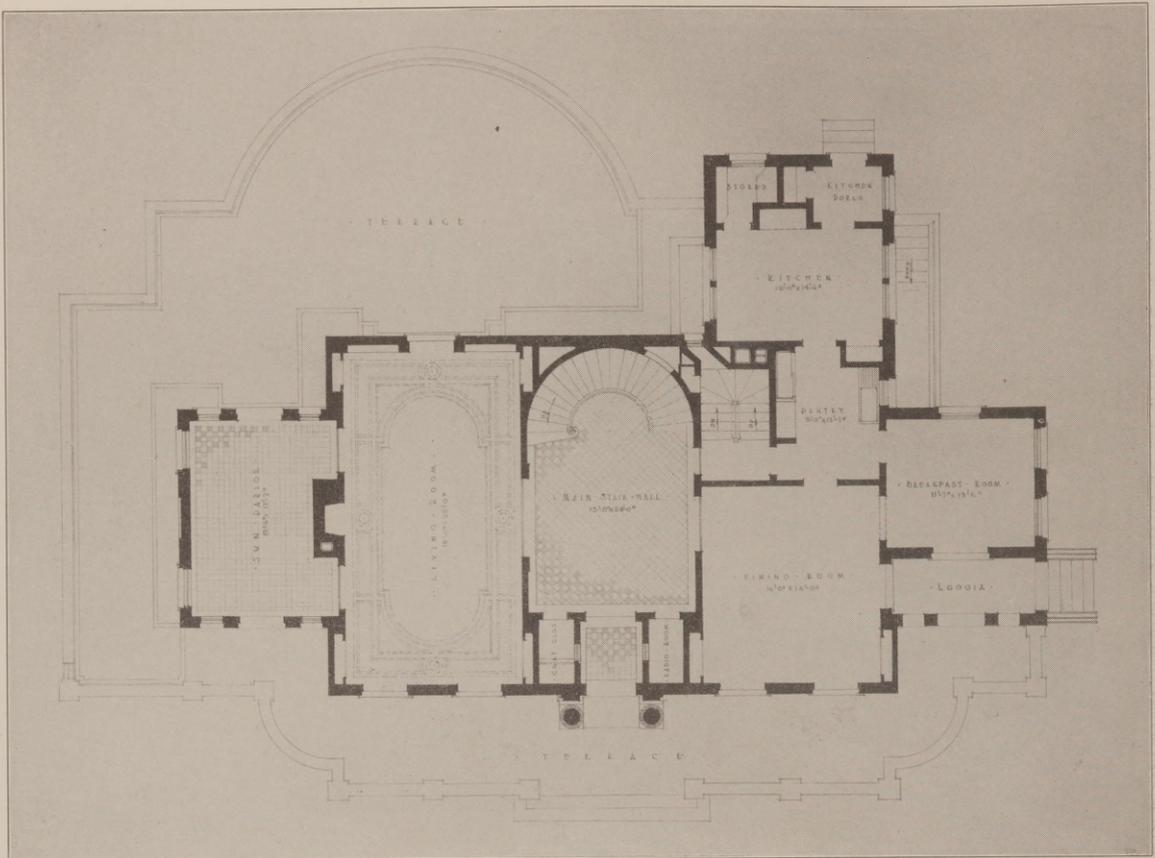
FRONT ELEVATION



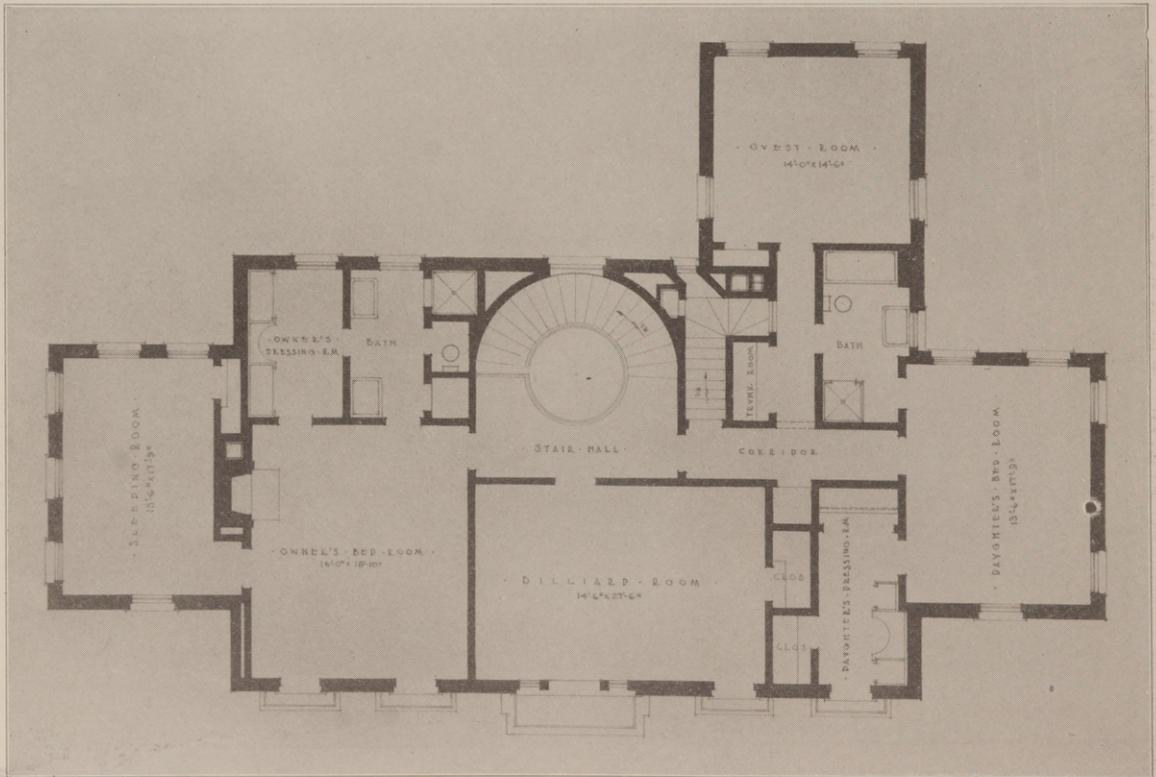
ENTRANCE DETAIL

HOUSE OF F. G. STONE, ESQ., ATLANTA, GA.

IVY & CROOK, ARCHITECTS



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF F. O. STONE, ESQ., ATLANTA, GA.

IVY & CROOK, ARCHITECTS



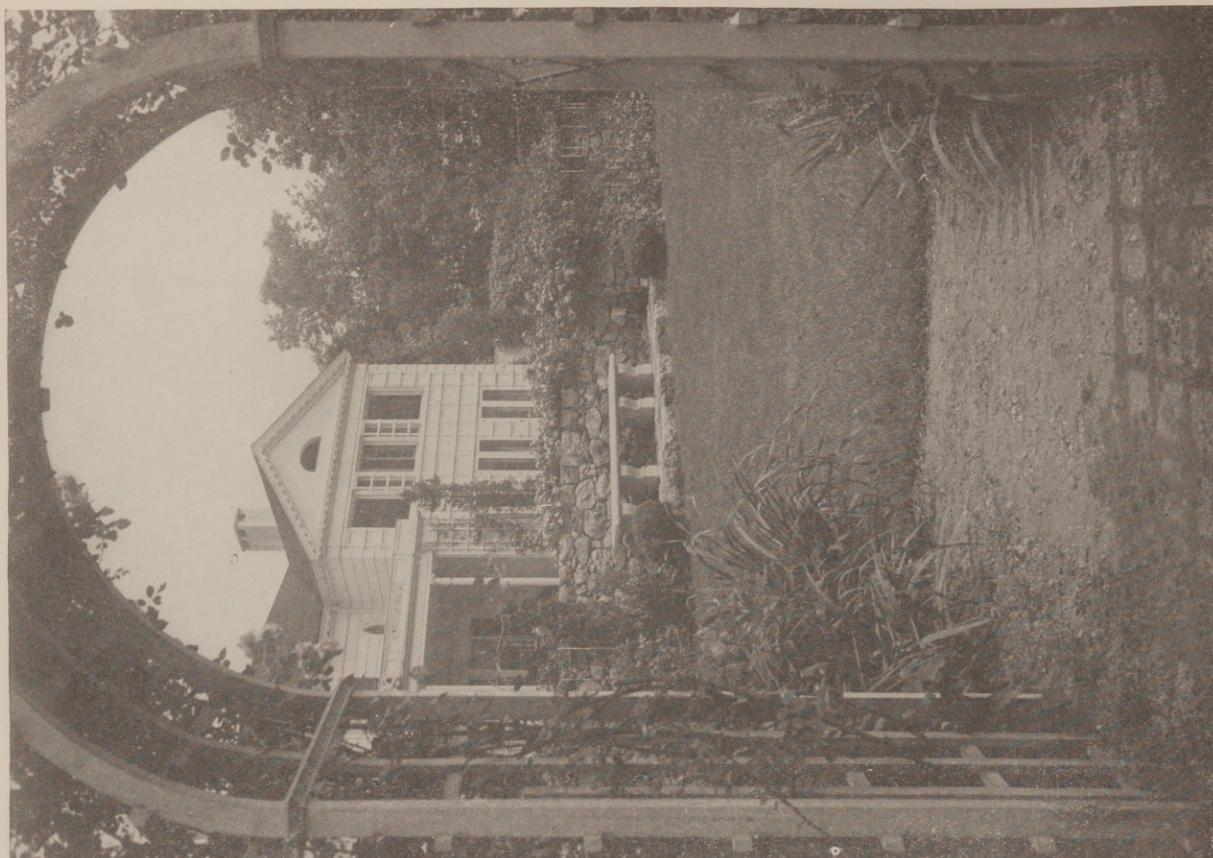
FRONT ELEVATION



REAR ELEVATION

HOUSE AT NEW CANAAN, CONNECTICUT.

CLARK & ARMS, ARCHITECTS



END WING AND LOWER TERRACE

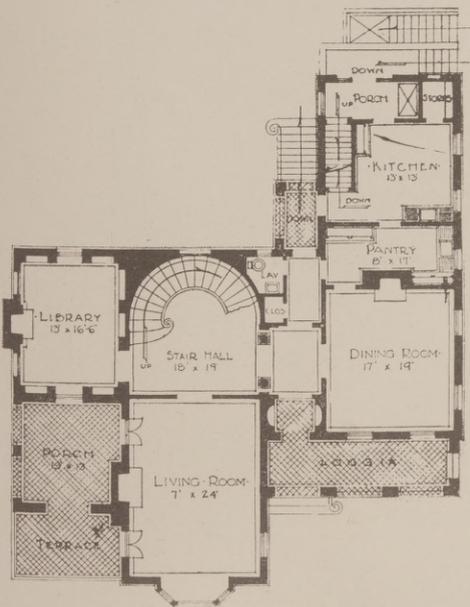


UPPER TERRACE AND PORCH

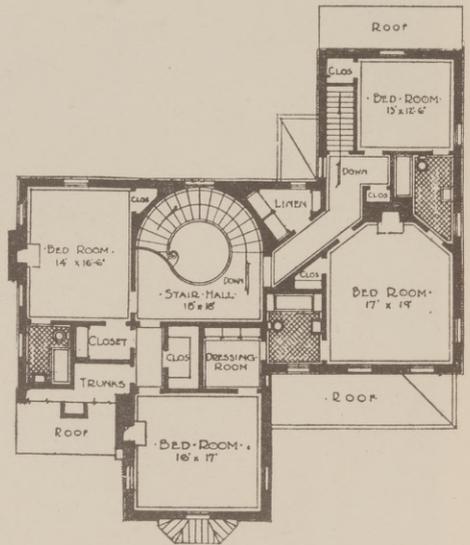
HOUSE AT NEW CANAAN, CONNECTICUT
CLARK & ARMS, ARCHITECTS



FRONT ELEVATION



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF J. CARROLL PAYNE, ESQ., ATLANTA, GA.

HENTZ, REID & ADLER, ARCHITECTS.



VIEW FROM LIVING ROOM

HOUSE OF J. CARROLL PAYNE, ESQ., ATLANTA, GA.

HENTZ, REID & ADLER, ARCHITECTS



DETAIL STAIRHALL

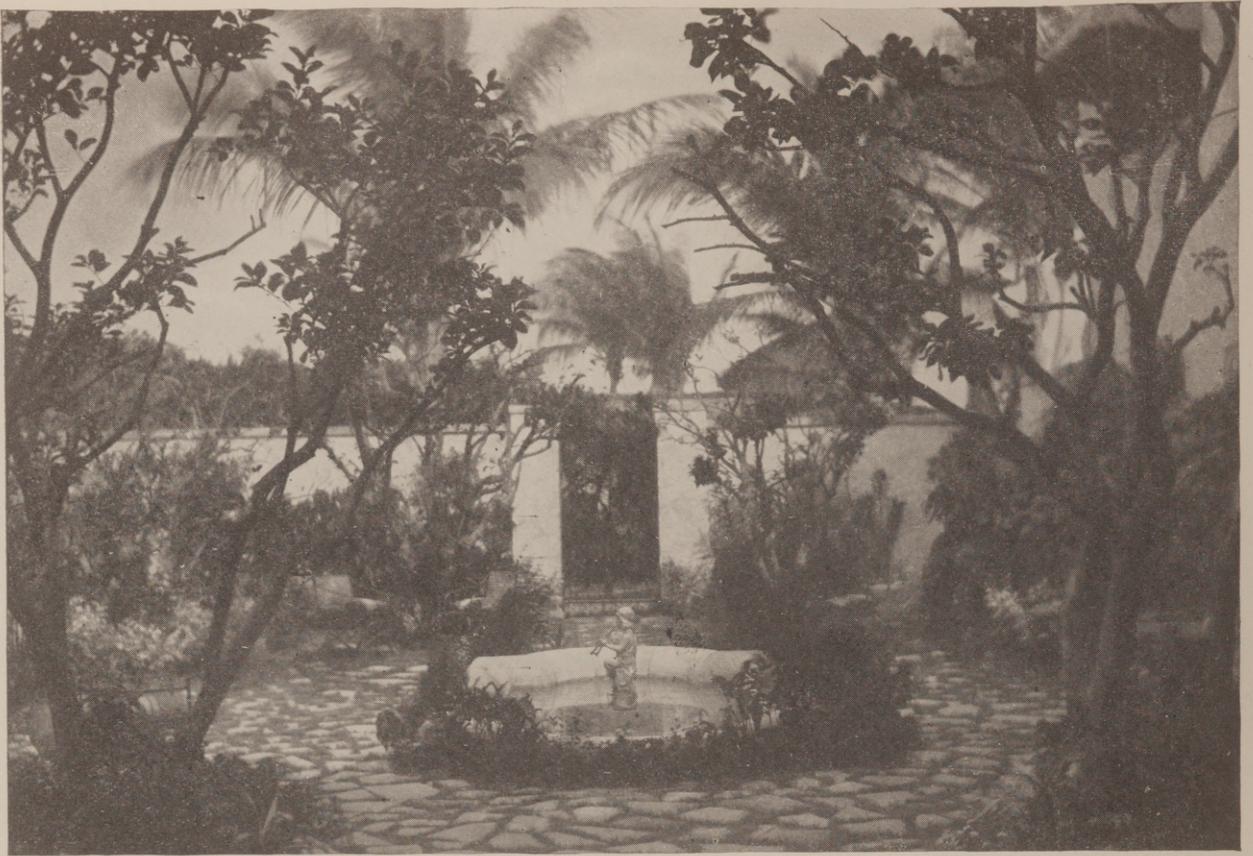


VIEW FROM DRIVE

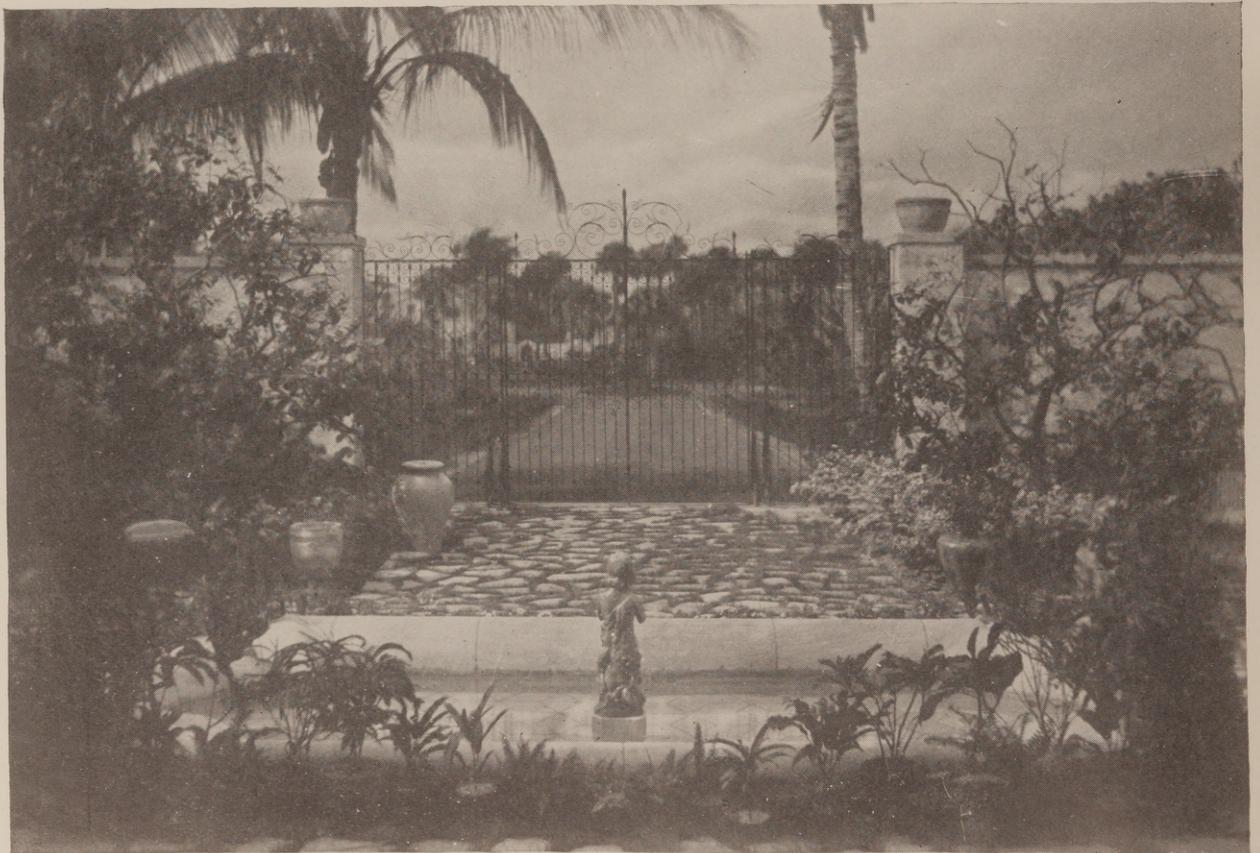


VIEW IN COURTYARD

HOUSE OF EARLE PERRY CHARLTON, ESQ., PALM BEACH, FLA.
MARION SIMS WYETH, ARCHITECT.



VIEW IN COURTYARD



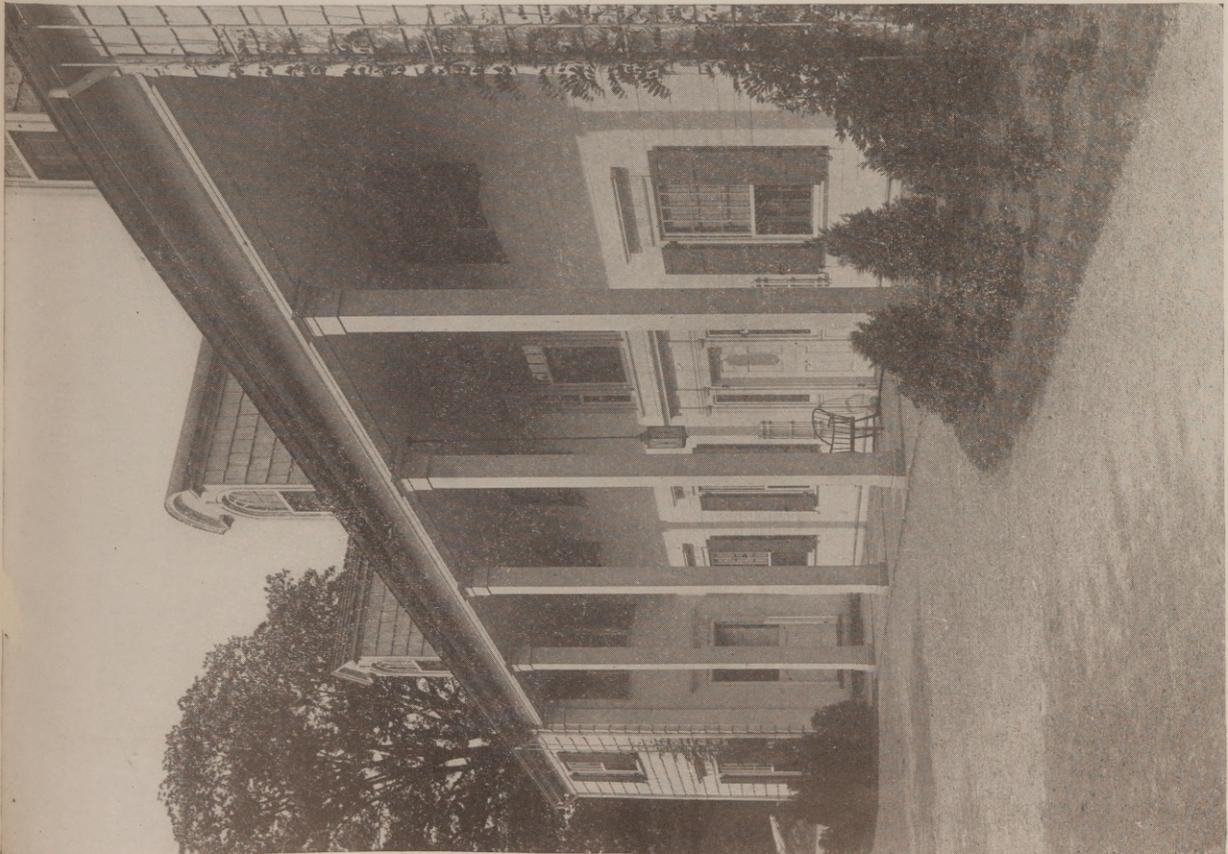
VIEW IN COURTYARD

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MARION SIMS WYETH, ARCHITECT.



ENTRANCE DETAIL



FRONT PORTICO

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DWIGHT JAMES BAUM, ARCHITECT



END ELEVATION
HOUSE ON ESTATE OF CLEVELAND H. DODGE, RIVERDALE, NEW YORK CITY.

DWIGHT JAMES BAUM, ARCHITECT



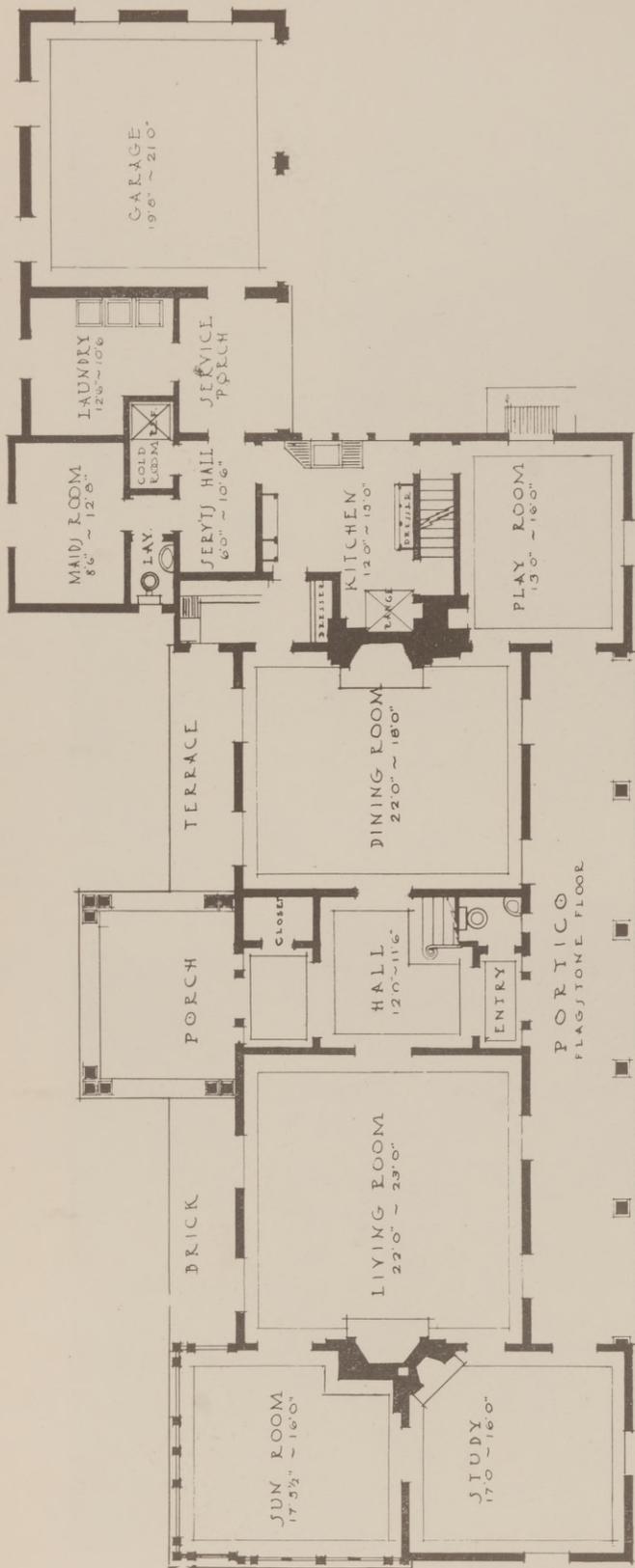
GARAGE



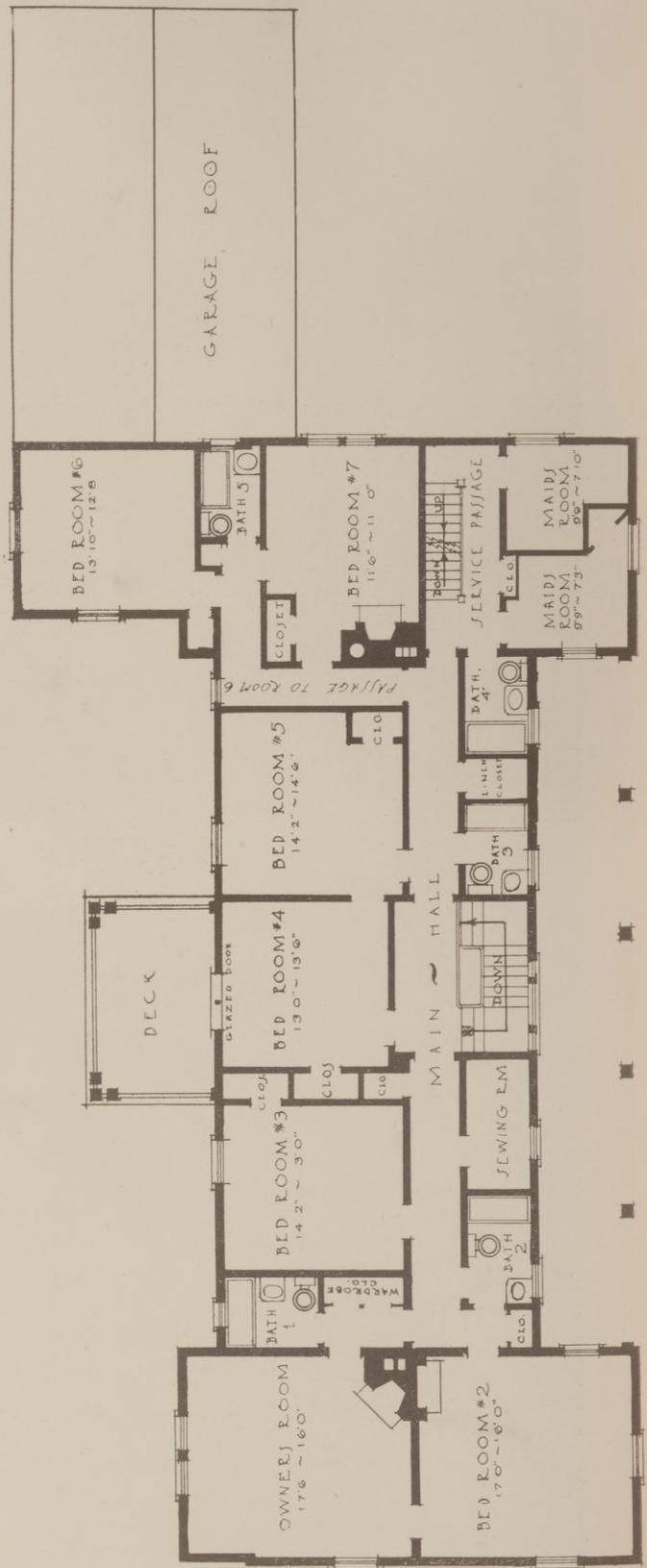
DETAIL LIVING ROOM MANTEL

HOUSE ON ESTATE OF CLEVELAND H. DODGE, RIVERDALE, NEW YORK CITY.

DWIGHT JAMES BAUM, ARCHITECT



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE ON ESTATE OF CLEVELAND H. DODGE, RIVERDALE, NEW YORK CITY.

DWIGHT JAMES BAUM, ARCHITECT



FRONT ELEVATION

HOUSE OF MR. CALVIN HOLMES, KNOXVILLE, TENN.

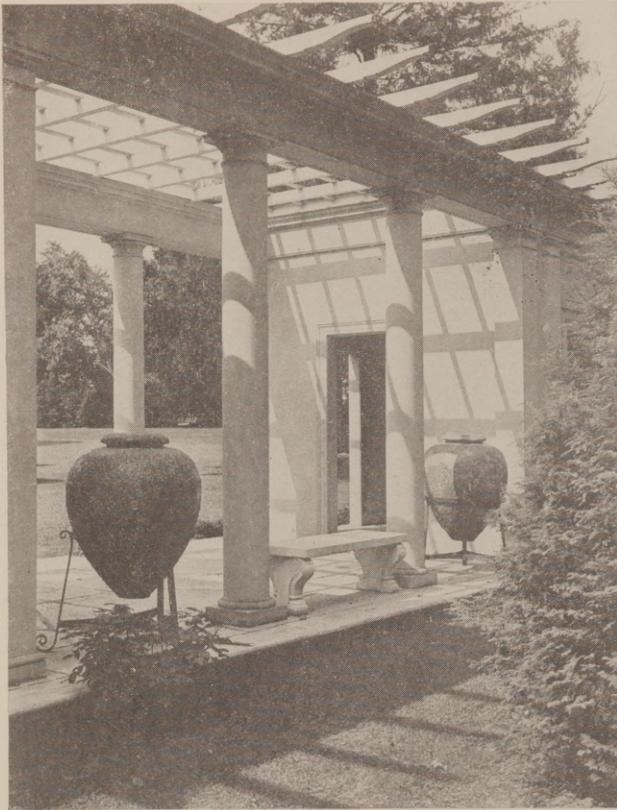
BARBER & McMURRAY, ARCHITECTS

NEVER has there been more interest in building than at the present time, and particularly in the Country House. We no longer find scattered here and there along the countryside a few would be castles of the well to do millionaires, instead there are many smaller houses that grace the landscape in equally as pleasing manner. Fortunately, or unfortunately, as one looks at it, this condition has been brought about by the growing population of our cities and the advancement in business circles. The people have been forced away from the city with no other retreat than to the outlying countryside. Architecture in every country and every age has been influenced in its development through economic factors, factors that have either been a detriment or a salvation for the art. Not that we would say that all good art has been produced in times of wealth and economic freedom, as this would be an unpardonable fallacy, for we all know that some of the world's greatest masterpieces have been produced under most impoverished conditions. Nevertheless, at this time in American history our people are certainly more financially independent than ever before, and able to lend all encouragement to better architecture.

It is a far cry from that great struggle between the states, the Civil War, or the war of the Con-

federacy, just as you wish to call it, to the last volley that was fired in the World War, but both were a God-send to world civilization. That war of the 60's brought to an end a glorious future for art and architecture in the South, yet "truth crushed to earth will rise again" and from the monstrosities that held the stage from the election of Andrew Jackson to, say, the succession of Theodore Roosevelt to the presidency, has come a domestic architecture that the South may well be proud of. An architecture based upon her traditional Colonial of which Thomas Jefferson was the father. In the east such men as Stanford White and his talented partner Charles F. McKim caught the spirit of this same tradition and started a revival in good taste that has brought architecture out of degradation into a light that has cast its ray over the entire country and made our architecture pre-eminent in the world over the last twenty-five years. Not only in relation to its predecessor of the nineteenth century, but in its absolute quality does it stand on a proud eminence; easily the best of its sort that the world has seen in any country for more than a hundred years—says Ralph Adam Cram, that well known scholar of architecture.

Our architects have drawn from a wide field of precedent their motives and if anything too often



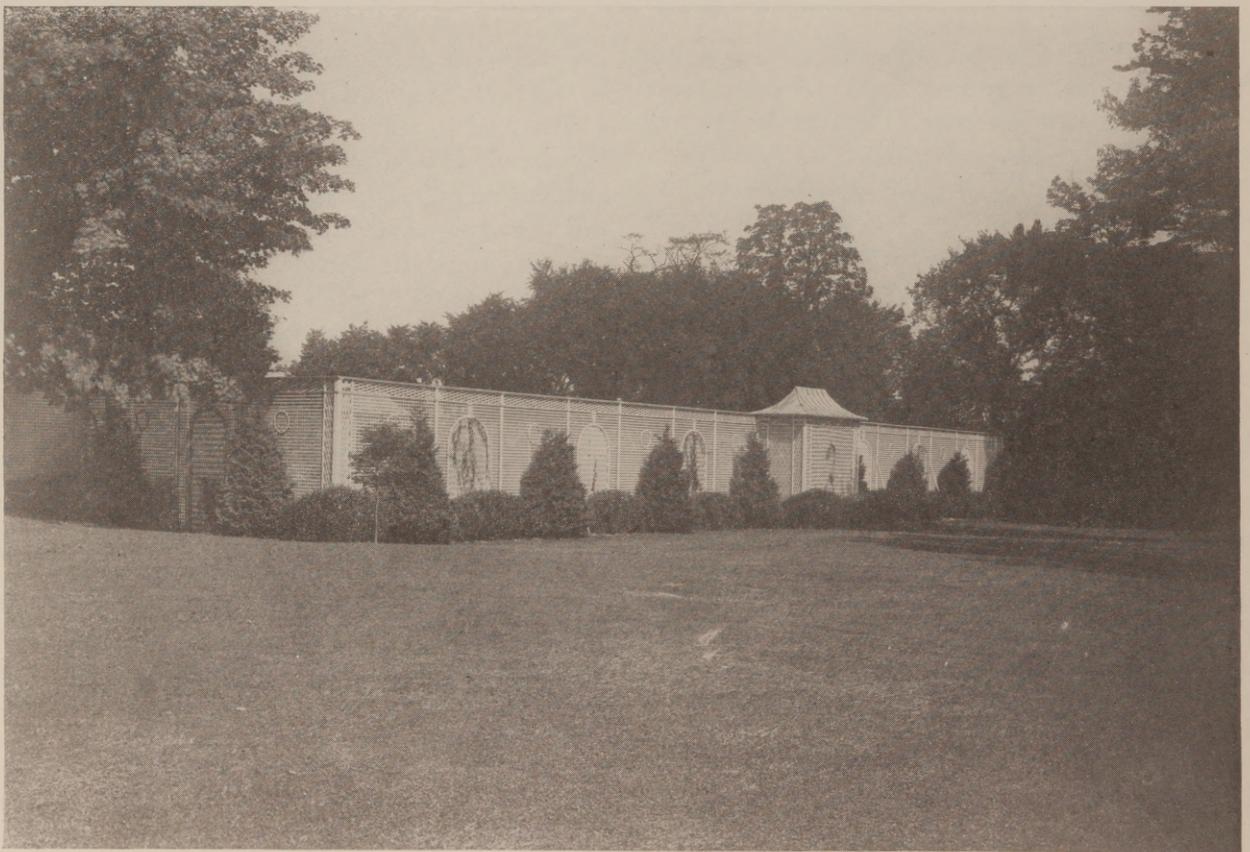
DETAIL PERGOLA

ESTATE OF RICHARD A. ROWLAND, ESQ., RYE, N. Y.

DWIGHT JAMES BAUM, ARCHITECT

their inspiration—to ever make our art anything but a mixed product, a product of cross fertilization, however be what it may, it is certainly American and shows sparks of an originality that places it beyond anything that has been done in any other country. As satisfying as our Domestic Architecture may be we are a long way from that goal which will make for permanency our art in the centuries to come. However brilliant may be the highlights in this architecture of ours, the fact will avail us little unless the instinct for good things can be fostered or implanted in the people at large, in the whole body of state, so that what is done without the architect may be good and that which is done with him may simply be a little better. This was true in the days of great art—there was no dividing line between the work of the peasant craftsmen and the aesthetically elect. Only until we reach this stage in our civilization can we be assured that the seed planted in artistic soil will produce a plant that will wax strong and when grown up be a thing of everlasting beauty.

Our architects have done well—they will do better as time goes on we hope, but upon their shoulders cannot be placed the entire responsibility lest the strong heart give way before the crushing power of an ever demanding public for something different—something too original to be sound in its conception. We do not like to think of the



GARDEN FENCE

ESTATE OF RICHARD A. ROWLAND, ESQ., RYE, N. Y.

DWIGHT JAMES BAUM, ARCHITECT

horrors of the last century, that abominable blast of originality which put to shame the most terrible things the world had ever seen, and thanks to the powers that be are now giving way to better things —yet these horrors as we now see them were the work largely of architects.

In good architecture like good art there can be no compromise. If there is any one fault to be found in our Domestic Architecture it is that show of a compromise. Too many of our architects are failing to go straight forward when once a specific style has been chosen. Is this a touch of modernity or is it a lack of self assurance of the problem at hand? We are prone to think that it is rather an attempt at satisfying a public who wants a would-be fashionable architecture. The great trouble seems to be a general lack of modesty and self-restraint. This fault is undoubtedly aggravated by a hectic sense of what constitutes the picturesque. In nature the picturesque is satisfying to the soul but in architecture, when over done, is but a sham which clothes an inferior product and makes the untrained eye wonder at its beauty. The best Domestic Architecture, that for example of Colonial America or Europe in the sixteenth, seventeenth and eighteenth centuries, is hardly more than simple cubes, with plain roofs of good slope, and with well proportioned and well placed holes cut for doors and windows.

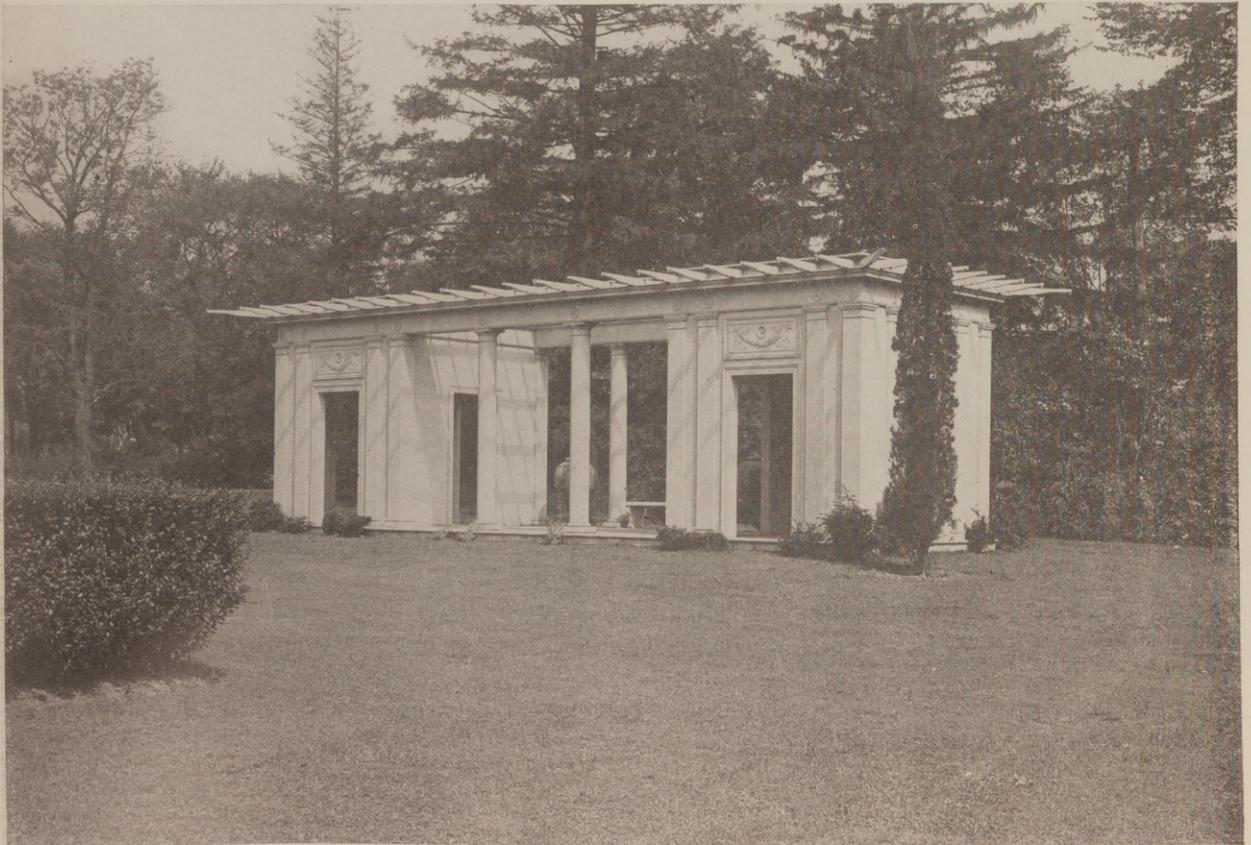
(Text continued on page 62.)



DETAIL PERGOLA

ESTATE OF RICHARD A. ROWLAND, ESQ., RYE, N. Y.

DWIGHT JAMES BAUM, ARCHITECT



GARDEN PERGOLA

ESTATE OF RICHARD A. ROWLAND, ESQ., RYE, N. Y.

DWIGHT JAMES BAUM, ARCHITECT



FRONT ELEVATION
HOUSE OF MR. E. S. DRAPER, CHARLOTTE, N. C.
FRANKLIN GORDON, ARCHITECT



HOUSE OF DON PEABODY, ESQ., CORAL GABLES, MIAMI, FLA.

WALTER DeGARMO, ARCHITECT

In the present day work a great many of our architects seem to be grasping for the underlying truth of correctness but in their eagerness are committing a grave error by overdoing the thing—in other words they are exaggerating the work. They do not seem to know when to stop. There is too much seeking after decorative effects and irregularities in plan. A house of simple proportion, plain wall surfaces and one decorative motif is far better than where proportion is forced, where decorative details, and as it would seem, unique surprises greet the eye at every turn.

This same note of simplicity holds with reference to materials. Half the charm of the old work lies in the materials used; plain brick, stone, wood, and plaster. Half timber work was all right for its time, for it represented genuine construction, but we cannot afford this today, with of course exceptions in the very expensive houses, and the imitation is damnable.

Next to beauty of proportion comes beauty of texture and color. Here is where our architects need to put in more careful study than they have in the past. We have seen many well proportioned houses, excellent in design completely marred by the choice and execution of materials. No more beautiful material can be had than brick but they must be of the right color and texture, properly laid and of the right bond and joints and pointings. In the beginning of this article we did not intend to mention any name but the work of Mellow, Meigs and Howe and their complete understanding of stone construction is without a peer in this country. Wooden clapboards, shingles, and sidings can be used most effectively if executed with rigorous simplicity, and not in combination with other materials. In plaster we have a material that can be used with surprising charm if the texture is right. It is most

important that all exaggeration, in point of sensational irregularity or mechanistic regularity be avoided. One only has to examine some of the would be Spanish and Italian work of our sensational real estate developments in Florida to know just what to avoid in the use of this material.

When it comes to color we should strive for that same austere simplicity. There seems to be at present an awakening in the use of color in domestic work both inside and out the house. We are awaiting with a feeling of fear as to the outcome of this sudden use of various color schemes. We do not know whether it is going to be productive of more charming houses or not, but there is one thing we do know, and that is, only the master artists of the world have ever been able to apply multi-colors to a surface and produce a thing beautiful to look upon. Where a color genius is in charge of the work of course the effect is going to be beautiful, but we do not believe in America, we have enough of these men to make the experiment worthwhile.

In our introductory note to the work presented in this issue we expressed our opinion that "the security of our Contemporary Architecture can only be proven long after the present and forthcoming generation of architects have passed to the Great Beyond," and we have to again repeat what was said in the beginning. Despite the many irregularities that can be seen in the work, when taken as a whole and carefully analyzed, we are convinced that the present status of Country House Architecture in America is on a sound foundation and that slowly but surely the development is taking place in every corner of the United States towards a more dignified, self-restraining at the same time a more charming and pure American architecture.



STAIRHALL
BENNETT HOUSE, CHARLESTON, S. C.
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BOOK DEPARTMENT

A Monograph of the William K. Vanderbilt House

During the days when Fifth Avenue in New York was in the zenith of its glory as the finest residence street in this country, the long expanse from Washington Square to Fifty-ninth Street was bordered by the palatial homes of rich men. Each sought to outdo the other in the grandeur of the architecture of their houses and the elegance of their interior design and decoration. Many stories were written as to these palatial homes, but the world at large knew them, of course, only by their exteriors. It was only the favored "400" who were permitted to enter their portals.

The invasion of trade on Fifth Avenue has accomplished a very radical transformation of that thoroughfare. One by one the homes of the "400" have either been razed or altered to fit them for use as stores. The few remaining are located North of Forty-eighth Street and of these few the Vanderbilt houses are the most notable, and that of Wil-

liam K. Vanderbilt, while not the largest of this group, is perhaps the one that represents in its every detail the best architectural expression of its period. Richard Morris Hunt was the architect. The house was begun in 1870 and took two years to complete.

A monograph of this house has been prepared and published by John Vredenburg Van Pelt. It is edited by Eugene Clute. This monograph takes the form of a portfolio 15 x 18 in. and includes a very well written description of the life and works of Richard Morris Hunt, and a very great many splendidly prepared plates showing the original drawings of interior and exterior details together with a great many well taken photographs. As a record of the work of one of America's foremost architects and of the passing of what at one time was considered one of the most pretentious private residences in America, this monograph is of considerable value.

Of Incomparable Beauty 300 Pictures

of fascinating Italian villas large and small. They are both an inspiration in design and rich in fresh suggestive value.

Villas of Florence and Tuscany

By HAROLD DONALDSON EBERLEIN

The general reader, the architect and the devotee of beauty will prize and study these remarkable illustrations, with their descriptions and comments, for they are both an inspiration in design and peculiarly rich in fresh, suggestive value. No commercial photographer or paid assistant could possibly have taken the more than three hundred views that are shown here. The author did the work himself with infinite care and a true artistic perception. Each set of views is accompanied by a plot or plan, or both, of the villa concerned.

The average traveler in Tuscany sees only the larger and more celebrated villas, and little dreams of the many delights hidden behind the high walls that line the roads. It is the joy of these as well as the beauties of the famous places that the author shares with the reader.

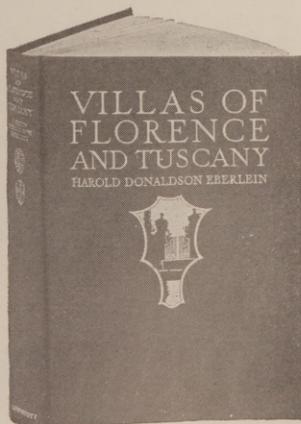
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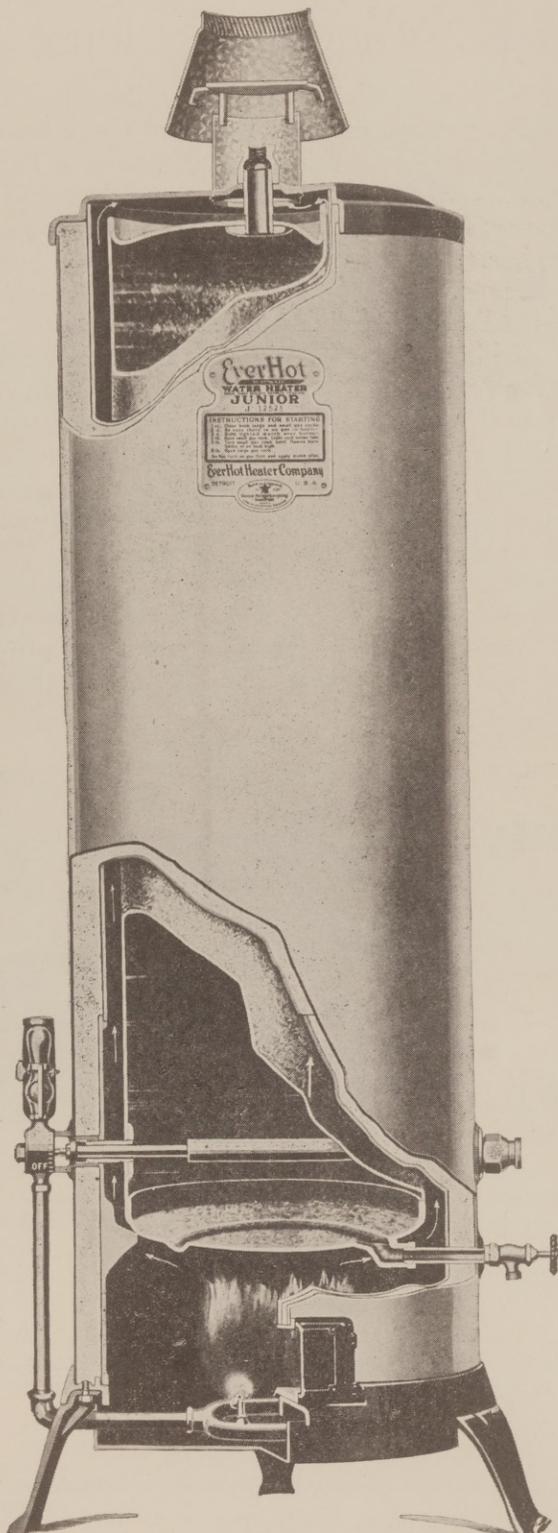
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Subjects 1-2-3-4 were treated in July, August, September and October issues of Southern Architect and Building News. Subject No. 6 will be treated in the next issue.

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A Monograph of the William K. Vanderbilt House. Published by John Vredenburg Van Pelt, 126 East Fifty-ninth Street, New York City, edited by Eugene Clute. Portfolio 15 x 18 inches; 60 plates. Price \$33.00.

PROBLEMS IN ARCHITECTURAL DRAWING.

By Franklin G. Elwood. 132 pp., 7½ x 10¾.

Price \$2.25. The Manual Arts Press, Peoria, Ill.

The difficulty with which many students grasp the details and intricacies of architectural drawing makes welcome such works as aid his understanding. Mr. Elwood's purpose in preparing this volume has been to provide working text calculated to aid the beginner in drawing as well as to assist junior draftsmen in architects' offices, and to help workmen, foremen, and contractors in the building trades who find it desirable to prepare their own drawings or to check those of others.

The volume is divided into two parts. One of these parts consists of text with illustrations and explanations of the best methods employed in drafting and construction, containing also information on typical forms of wood and masonry construction and giving considerable data of practical value. The latter section is made up of several groups of "problems" of widely different kinds, all practical, buildable projects which illustrate well current standard forms of construction in general use.

THE ARCHITECT'S LAW MANUAL.

By Clinton H. Blake, Jr.

Price \$5.00, The American Architect.

There need be no dread on the part of the reader of this book, that he will become entangled in a maze of legal phraseology. Mr. Blake describes in a very clear and interesting manner the legal relationship of the architect to all of the persons and interests which enter into his professional work. The book is thoroughly enjoyable and readable because of the style of presentation and the numerous homely comparisons with which the points are driven home.

Architects, like other professional men, are apt to underestimate the value of a strict compliance with correct legal procedure. In their case it is doubly important as they are almost entirely responsible for the proper expenditure of their clients' funds. This phase of architectural practice is becoming increasingly important because of the great values involved

This book has fifteen chapters which cover every relation of the architect involving law. To this are added forms of contracts for every purpose as well as certain forms adopted by The American Institute of Architects. A very comprehensive cross-index adds to the usability of this book . . . No architect's, builder's or owner's library is complete without this book.

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*It Was the Author's
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on a trip of professional study through Spain, to travel some four thousand miles by automobile through the Iberian Peninsula. The pictures contained in this volume were taken throughout the entire country, and no effort has been made to confine the subject matter to any specified style or period, except that those dealing with the Baroque, Churrigueresque and Moorish periods have been purposely omitted as having little or no application in the architecture of today.

The publishers believe that these photographs give a good general idea of the variety and delightful charm of the minor architecture of Spain, and that they are typical of the country as a whole, owing to the fact that traveling by auto made possible the inspection of a great deal of territory not usually seen by the tourists who must perforce submit to the agonies of the Spanish railroads.

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ARCHITECTURAL MEMORANDA

SEVEN EYESORES OF THE WORLD.

The ancient world had its seven wonders. The modern has its seven eyesores.

A London newspaper recently ran a contest to find out the seven ugliest sights in the world. The list included the following: The Woolworth Building, the Albert Memorial in London, the Yoshiwara in Japan, Germans eating, the Epstein Panel in London, municipal gas works, the Chicago Stockyards. Thus American pride rides to a fall.

Wellington J. H. Wallace, for the past three years architect for the Architectural Department of the Baptist Sunday School Board at Nashville, has opened an office of his own at 167 Eighth Avenue North, Nashville, Tenn., for the practice of architecture, specializing in churches. Manufacturers' catalogs and samples relating to churches are requested.

Welby N. Pugin, architect, and Harold C. Wallace, civil engineer, have opened an office for the practice of architecture and civil engineering under the firm name of Pugin & Wallace, 149 Sixth Avenue North, Nashville, Tenn.

Walter Frieling has opened an office for the general practice of architecture in Miami, Fla. Manufacturers are requested to send catalogs and samples to Mr. Frieling whose mailing address is P. O. Box 8065, Miami, Fla.

Charles J. Calrow, R. Maury Browne and T. David Fitz-Gibbon announce the formation of a partnership for the practice of architecture under the firm name of Calrow, Browne & Fitz-Gibbon, with offices in the New Monroe Building, Norfolk, Va.

Adams & Adams, architects, have moved their offices from 517 Gibbs Building to 701-2-3 Builders Exchange Building, San Antonio, Tex.

A DISCOVERY OF 14TH CENTURY FRESCOES

During work on the foundations of a small church in the heart of Naples, commonly called Santa Maria Succurre Miseris, it is reported that the walls of an older church beneath the crypt have been brought to light. These have now been found to be covered with well preserved and well executed frescoes, judged to be fourteenth-century work. As well preserved frescoes of this period are not numerous, great care is being taken by the Superintendent

of Monuments to safeguard them against damage while further excavations are made.

RESTORING COLORED WINDOWS OF CATHEDRAL OF REIMS.

We learn from the *Review* of the American Chamber of Commerce in France, that The Societe des Amis de la Cathedrale de Reims is collecting funds for effecting the restoration of the beautiful colored windows of the Cathedral of Reims, particularly of the big rose window known as the Grande Rose and of the Galerie des Rois. The expense for this part of the general restoration will amount to about 160,000 francs, and the Society has collected thus far 70,000 francs.

The reconstruction of the Cathedral is progressing with great care, and sooner or later the famous edifice will present almost its original aspect. In the latter part of 1918 the restoration appeared to be almost impossible, in spite of the measures which were taken nearly every day by the architect, M. Sainsaulieu, in the midst of the bombardments practiced by the Huns. Fortunately, it was decided later that the work should be done. The operations are being directed in masterly and delicate manner by M. Henri Deneux, chief architect of the Monuments Historiques. The panels of the last four windows of the upper range, the ancient glass of which was saved from destruction, have been reconstructed and placed in position by M. Jacques Simon, descendant of the artisans who since the 17th Century have strived to preserve the richly colored glass.

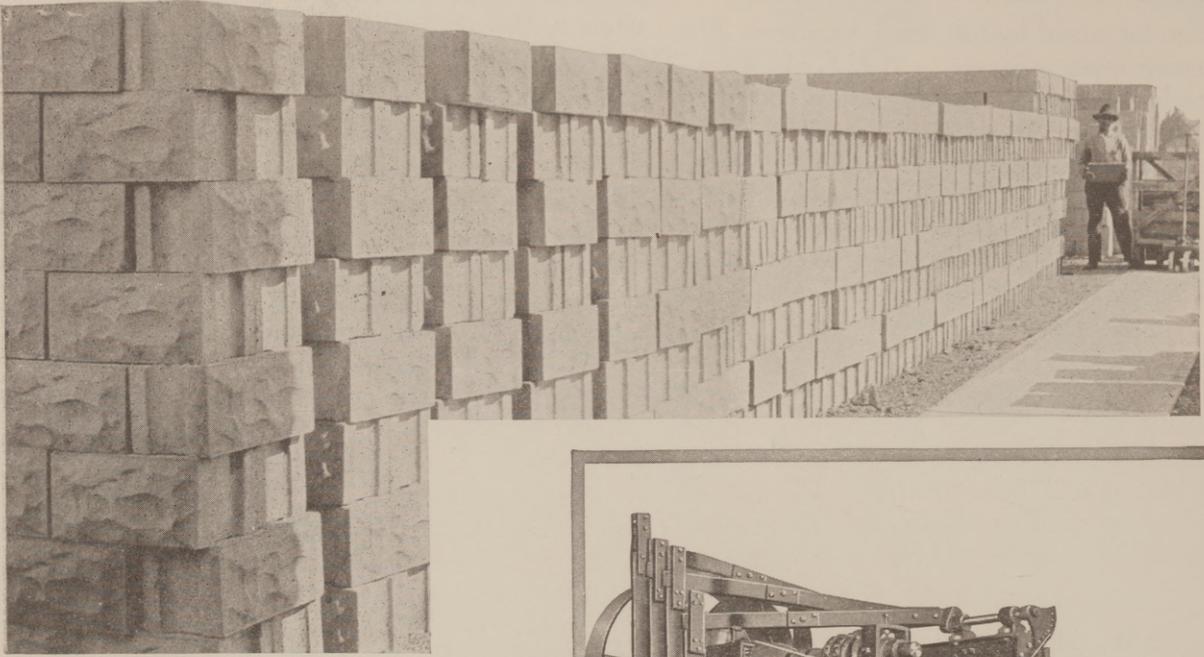
In the nave of the building, thanks to the generosity of Mr. John D. Rockefeller, Jr., the classic woodwork of the 15th Century, destroyed by the fire of September, 1914, will be replaced soon by new structure in reinforced concrete.

C. Gadsden Sayre, Architect of Greensboro, N. C., announces the removal of his office from 301 Warnman Street to 435 Jefferson Standard Building. Manufacturers catalogs requested.

COMMITTEE ON "CUBING OF BUILDINGS" CREATED BY AMERICAN INSTITUTE OF ARCHITECTS.

Realizing that differences now exist among architects, contractors, appraisal organizations, bonding companies, and others concerned with the size and approximate cost of buildings as to the methods used in determining the cubical contents of any

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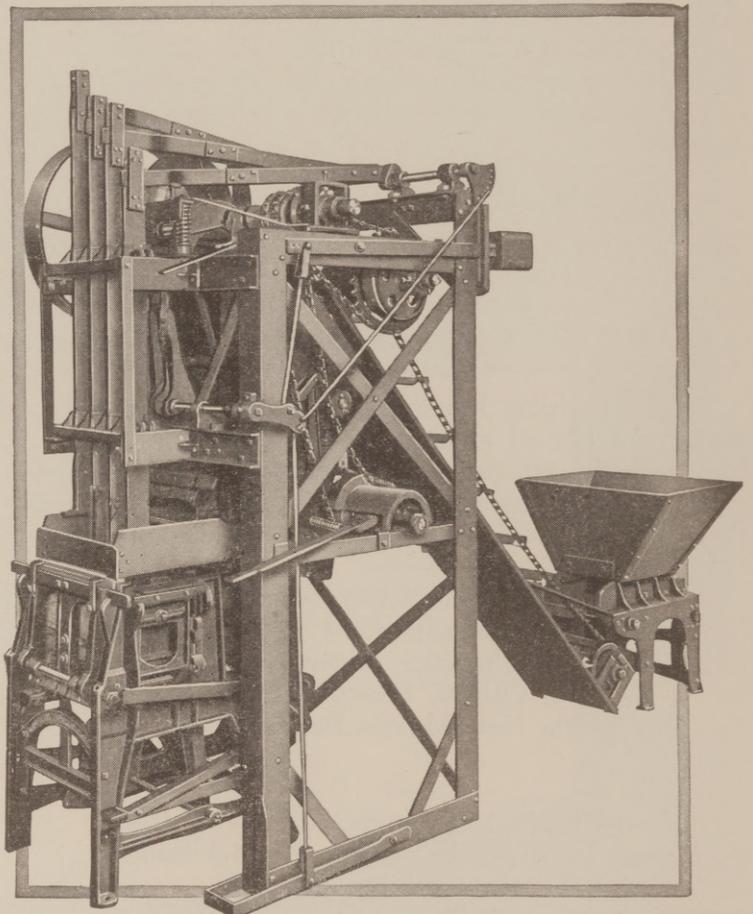
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structure for estimating, appraisal and other purposes, the American Institute of Architects has appointed a committee to ascertain, codify and review the various methods now in use and prepare a report to the Scientific Research Department of the Institute.

This committee which is known as the "Sub-Committee on Cubing of Buildings" of the Structural Service Committee of the Institute is composed of D. Knickerbacker Boyd, Chairman, Dr. Warren P. Laird, Philadelphia and Dalton J. Snyder, Detroit.

It is the desire of the committee to receive the cooperation of all Associations, Companies and individual authorities in developing methods of cubing various buildings which may be accepted by the Building Industry and used by all as common basic factors.

Suggestions or information relating to this subject which will assist the committee and the industry will be welcomed. They should be sent to D. Knickerbacker Boyd, Chairman, 112 South 16th Street, Philadelphia, Penna.

KEEN INTEREST OF HOME OWNERS IN HEATING PLANTS.

With the approach of cooler weather the question of heating the home makes its annual appearance. Ways and means are discussed and the replacement of coal with oil holds a prominent place among modern heating methods.

There seems to be an impression among the public at large that oil heating is a separate and distinct system in itself—that is, that furnaces and radiators are not required. This is not true, but some sort of a complete heating system is necessary for the proper functioning of oil burners and in the case of NoKol—the pioneer of all oil burners for home use, installation can be made in connection with hot air, hot water, steam or vapor systems without alteration.

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NoKol is not a luxury for wealthy home owners but a comfort which can be and is enjoyed by the man of moderate means—the man who possibly

feels that he cannot afford the exclusive services of a furnace man and does not want to trust to the uncertain service of a "community man." NoKol is particularly adapted for the man who is compelled to be away from home for days at a time and whose family is left to struggle with the coal and ash problem. NoKol requires only the attention of setting the thermostat at the desired figure indicating temperature wanted, NoKol automatically does the work.

A detailed description of the mechanism cannot be given in this article but visitors are always welcomed at the NoKol showroom where a complete heating plant is installed and demonstrations cheerfully given.

Arthur W. Coote of 101 Park Ave., New York, has opened an office at 123 N. E. Third Ave., Miami, Fla.

W. D. Benes, Architect, has severed his connections with The Hubbell & Benes Co., and has opened an office at 1610 Euclid Avenue, Cleveland, O.

Herbert Johnson Burke is now a member of the firm of Smithey & Tardy, Architects and Engineers, 112 Kirk Avenue, W., Roanoke, Va., and will be associated with them in the general practice of architecture.

An architect employed by a Board of Regents of a state university as university architect, has been held not to be a state employe, so that his compensation is subject to federal income tax, in a ruling just made by the Income Tax Department, according to M. L. Seidman, tax expert, of Seidman & Seidman, Certified Public Accountants.

"In the particular case in which the ruling was made," Mr. Seidman explained, "an architect was employed by the Board of Regents under a ten year contract. His chief duties were to prepare and to submit to the Board plans of the campus, location of permanent buildings, drives, walks, etc., and to personally supervise all the work undertaken. He was to receive as compensation an amount equal to a specified percentage of the cost of all material and labor actually wrought in the buildings erected during the life of the contract.

"The Income Tax Department held that the position occupied by the architect was purely of contractual nature and that as the Board had no right to exercise control over the manner in which the architect's work was to be performed, the relationship of the architect to the university was that of an independent agency engaged to accomplish certain specific results and not that of an employer and employee. Accordingly, the architect's compensation was held to be subject to the federal income tax."

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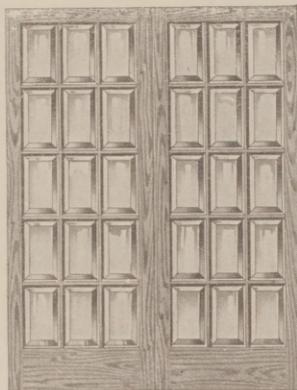


This beautiful 2-6 x6-8-1 3/4" thick all white pine door, 1 set of clear yellow pine inside door jambs with stops to fit this door. And 2 sides of clear yellow pine 2 member back band door trim. All smoothly machined and nicely sanded. Whole outfit only. Any quantity

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CURRENT BUILDING ITEMS

The month of September furnished another new record in southern building and construction circles; 123 cities in sixteen southern states reporting a total of \$77,966,222 for the month, according to records compiled by the survey department of G. L. Miller and company, southern real estate mortgage bond house.

This total topped the record breaking figures of August by several hundred thousand dollars, and showed a gain of 74 percent over the corresponding month in 1924.

\$7,000,000 CONTRACTS.

Contracts calling for a total of \$7,000,000 worth of construction work at Boca Raton were let recently by the Mizner Development Corporation, Palm Beach, Fla., it was announced by officials of the company. The Dwight P. Robison Company was awarded all of the work.

The most important of these contracts is for the building of the Ritz Carlton Hotel. This hotel, already made famous by its plans, will be one of the finest in the world. Designed by Addison Mizner, it was further completed in interior planning by Warren & Wetmore of New York, who are considered authorities on practical interior arrangements, and who have done some of the best hotels in the country.

Mr. Mizner has designed a building in pure Spanish type with the novel and desirable attraction of having all rooms equally convenient and comfortable. The more elaborate suites will have private elevators in order that guests may go directly on the bathing beaches without having to pass through the hotel lobby.

The hotel is known throughout the state as the \$6,000,000 hotel, and its construction will justify its fame. The contractors promise to have it ready for the 1926 season, an achievement in building activity rarely touched.

Another contract taken over by the Dwight P. Robinson Company is the building of the bridge to span the Florida East Coast Canal, thereby connecting Camino Real with the Ocean boulevard. This bridge will be one of the most beautiful features of Boca Raton. A double bascule designed by Mr. Mizner, it will resemble a fixed Venetian arch when closed. It will be of steel and gunite covered. That is, with the mortar shot against the steel until the whole resembles a massive masonry arch such as span the lagoons of old Venice.

Its total length will be 110 feet, with the high-

est point 16 feet above the water. It will have a 40-foot roadway and two 10-foot walks with railings of cut design in Venetian Gothic.

The third contract deals with the building of Camino Real, two miles and a half west of the Dixie Highway and a half mile north. With this construction the road will extend from Dixie Highway to section 26 and from there to the northern line of the same section. It will be a double 40-foot pavement with a 50-foot planting space and lagoons in the center, and will be one of the most beautiful driveways in the country.

Contract for \$1,850,000 Hotel and Bank Building.

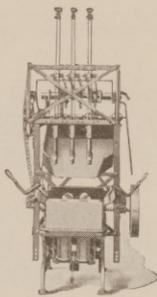
Greensboro, N. C.—General contract has been awarded to Joe W. Stout & Co., Sanford, N. C., by the Greensboro Bank & Trust Co. for the erection of its proposed hotel and bank building to cost approximately \$1,850,000, including site, furnishings and equipment. The cost of the building alone will be about \$1,400,000. The structure will be 17 stories, of steel frame, brick and granite, with terra cotta trimmings. The bank will occupy a portion of the ground floor with entrances on two streets.

There will be 350 hotel rooms, with circulating ice water, each floor to have single rooms and rooms en suite. They will be served by three high-speed elevators for passengers, in addition to freight and service elevators. Charles C. Hartmann of Greensboro is the architect.

\$4,000,000 Bank and Office Building for New Orleans.

At an estimated cost of \$4,000,000, the Canal-Commercial Trust and Savings Bank of New Orleans, La., plans to erect an 18-story bank and office building in that city at Baronne and Common streets. Three stories will be occupied by the bank and the remaining floors, to contain approximately 360,000 square feet of space, will be devoted to

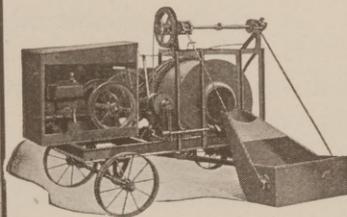
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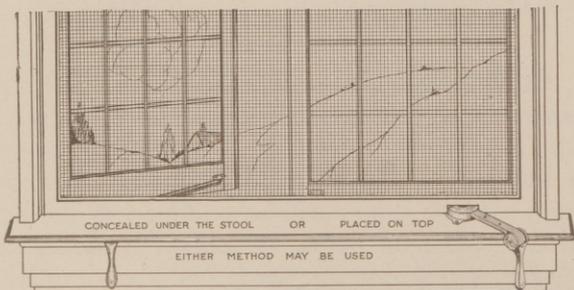
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offices. A large safety deposit vault will be installed in the basement. The structure will be of Italian Renaissance architecture and of limestone construction. It will be served by 12 high-speed elevators. Emile Weil of New Orleans is the architect.

The Canal-Commercial Trust and Savings Bank is among the largest in the South, having deposits in excess of \$70,000,000 and serving about 143,000 customers. In addition to its main office, it has 19 branches throughout the city. James P. Butler is president and D. D. Curran vice-president.

Plans for New \$300,000 Apartment Hotel.

Lakeland, Fla.—Drawings are being prepared by E. C. Hosford of this city for the new apartment hotel to be erected here by Motte Payne at a cost of approximately \$300,000 for the building and furnishings. The structure will be fireproof, eight stories, 50 by 160 feet, of steel frame construction, with steel and concrete foundations, tile and cement floors and tile roof garden.

20-Story Building at Miami to Cost \$1,500,000.

Miami, Fla.—General contract has been awarded to the Charles S. Ewing Co. of this city by the Realty Securities Corporation, of which T. O. Wilson and Frederick Sharpe are president and secretary, respectively, for the erection of a 20-story office building to cost approximately \$1,500,000 complete. Plans provide for the erection of 15 additional stories on the five-story Congress Building on Northeast Second avenue near 1st street and a 17-story building adjoining. These will constitute the central structure and north wing of the proposed building and will cost about \$1,000,000. It is planned to build a 17-story south wing later at a cost of \$500,000. A total of 400 offices will be provided in the central building and north wing, while the south wing will afford space for 200 offices.

Construction will consist of steel frame, hollow tile walls, ornamental terra cotta on one side, marble, terrazzo and concrete floors, concrete foundation, fireproof roof and marble wainscoting. The building will be equipped with steel sash and trim, wire glass, mail chutes, ventilators and four high-speed Otis elevators. Steel work has been awarded to the Ingalls Iron Works Co., Inc., of Birmingham.

Hampton & Ehmann of Miami are the architects, and the Meyer-Kiser Corporation of Florida will manage the property.

\$1,500,000 Hotel Opened at Little Rock.

Little Rock, Ark.—Hotel Lafayette, erected here by the A. D. Gates Construction Co. of St. Louis at a cost of \$1,500,000 for building and furnishings, has been formally opened. The struc-

ture is 11 stories, fireproof and contains 300 outside rooms, each with bath and circulating ice water. George D. Barnett was the architect; Carl O. Hoffman, architectural superintendent, and A. L. Bascher, superintendent of construction, all of St. Louis.

Sub-contractors include the following: C. F. Pattison, plaster work; Himstedt & Son, heating and plumbing; Home Electric Co., electrical work; Charles T. Abeles, millwork; Ketcher & Co., tin work, all of Little Rock; Paul M. Heerwagan, Fayetteville, Ark., decorating; Southwestern Marble & Tile Co., North Little Rock, marble and tile work; Houghton Electric Co., Toledo, Ohio, elevators; Usona Manufacturing Co., St. Louis, refrigerating system; Albert Pick & Co., Chicago, kitchen and coffee-shop equipment; Bigelow Hartford Carpet Co., New York, and Gus Blass Co., Little Rock, carpets.

Plan \$2,000,000 Office Building at San Antonio.

San Antonio, Texas.—Plans are being prepared by Herbert S. Green of this city for a \$2,000,000 office building to be erected here for T. B. Baker and associates. The structure will be 15 stories and basement, fireproof, of stone, brick and reinforced concrete construction. Financial details are being arranged by S. W. Straus & Co., Chicago.

Charlotte Completing \$600,000 Group of Buildings for Municipal Purposes.

Construction is nearing completion on the group of municipal buildings being erected by the city of Charlotte at a cost of approximately \$600,000, and plans are being made for the occupancy of the new structures. The group comprises an administration building, fire department headquarters building, court building and welfare building. The administration building occupies the middle of the block; the fire station is located at the southwest corner and the court building on the opposite corner, both facing 4th street. Between these two structures the welfare building has been erected.

The municipal building is three stories, of Corinthian architecture, with its exterior finished in Indiana limestone. The first floor will be used exclusively for the revenue and accounting departments of the city, while the second floor will be devoted to the use of the School Board, city inspection departments and other offices, and a portion of the third floor to offices for city engineers and surveyors. A museum for historical records and a room for veterans of recent wars will be located on the second floor.

The fire department building is modern in all details, having an apparatus room on the ground floor to house an aerial truck, two pumpers, service truck and car for fire chief. Over this room sleeping quarters for 40 firemen have been provided.

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Other equipment and facilities will be located in different sections of the building. On the ground floor of the court building are rooms for the chief of police and his assistant, detectives, recreation and sitting rooms for police and space for 20 cars, with a small shop for handling repairs. The second floor will contain the Recorder's Court and jail.

The welfare building has been designed to house the health department, the juvenile welfare department and associated charities.

All structures will be fireproof, the main building having a steel frame and the other three brick bearing walls with steel and concrete interior supports. Corridors, lobbies and stair halls are of tile, cement, terrazzo, terra cotta or composition. The Webster system of steam heat is used with Johnson automatic regulation, heat to be supplied by a central plant located in the basement of the main building.

Charles C. Hook is the architect and the J. A. Jones Construction Co. general contractor, both of Charlotte.

Contract for \$3,500,000 Florida Hotel.

General contract has been awarded by the Southern Florida Realty Corporation to the George W. Lankford Co. of Louisville, Ky., and Miami, Fla., for the erection of a \$3,500,000 hotel at Palm Beach, Fla. Outlining details of the proposed structure, the Lankford Company wires the Manufacturers Record that the hotel will contain 550 rooms, 90 shops, lobbies, dining rooms, grills and ball rooms. There will also be terraces and gardens in connection with the project.

In addition to the general contract, other contracts have been awarded as follows: Concrete piles, Raymond Concrete Pile Co., Atlanta; structural steel, Virginia Bridge & Iron Co., Roanoke; reinforcing steel, Kalman Steel Co., Chicago; slag, Birmingham Slag Co., Birmingham; plumbing, heating and ventilating, Riggs-Distler & Co., Inc., Baltimore; roofing and sheet metal, Ahrens & Sons, West Palm Beach; electrical work, Electric Motor & Construction Co.; boilers, Babcock & Wilcox

Co.; kitchen equipment, Duparquet, Hout & Monseuse Co.; ornamental iron, Stoller & Cook Co.; refrigerators, Lorillard Refrigerating Co., all of New York; brick and tile, Mark Watson, Miami, and millwork, Louisville Planing Mill Co. of Louisville.

Bids Soon on \$1,000,000 Building.

Charlotte, N. C.—Bids will soon be invited by the Charlotte office of Lockwood, Greene & Co., engineers, of Boston and Atlanta for the proposed 20-story building to be erected in Charlotte by the First National Bank at a cost of \$1,000,000. The first three stories will be used by the bank and the remaining 17 devoted to offices. The building will be so erected that it may be doubled in size when conditions justify.

Floors will be of marble and all-metal sash will be used; provision will be made for a modern ventilating system. One freight and four passenger elevators will be installed. Louis F. Asbury, architect, of Charlotte is associated with Lockwood, Greene & Co. in preparing plans and specifications.

PUBLISHER'S STATEMENT.

Of the ownership, management, etc., of the SOUTHERN ARCHITECT & BUILDING NEWS published monthly at Dalton, Ga., Business Office at Atlanta, Ga., required by the Act of August 24, 1912.

H. E. HARMAN, Publisher and Owner, Atlanta, Ga.

E. R. DENMARK, Editor, Atlanta, Ga.

H. E. HARMAN, JR., Business Manager.

No bondholders or other security holders.

(Signed) H. E. HARMAN, Owner.

Sworn to and subscribed before me this the 29th day of September, 1925.

EDITH G. TRUITT,

Notary Public, Georgia, State at Large.

My Commission expires June 4th, 1929.

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