

# A BOOK That Will Give Southern Architects Nationwide Publicity



By Ernest Ray Denmark

**E**VERY architect in the South, we feel, will be deeply interested in this announcement of the publication of a book, *Southern Architect Illustrated*—an Edition of *Country and Suburban Houses*, which will soon make its appearance. First, because there has never been such a volume published illustrating the work of contemporary architects in the field of domestic architecture from the South. Second, due to the fact that this book will be sold throughout the United States to the public, thus, giving Southern architects and Southern architecture nation wide publicity. Third, on account of its historical value as a record and reference book of contemporary houses in the South up to this date. Fourth, because it will tell the story of the value of an architect's service in connection with home building in simple, understandable language that the layman can understand.

This book will contain three hundred pages of illustrations, exterior and interior details and many floor plans . . . a Foreword, driving home the value of an architect's service . . . an Introduction, discussing in general the importance and character of domestic architecture in the South as a contribution to our national architecture, with a historical sketch of our early houses. Each subject to appear has been selected by a capable group of outstanding architects in the residential field. There is sufficient variety to interest both architect and layman—houses costing from ten to two hundred and fifty thousand dollars.

This volume is nine by twelve, printed on heavy enamel paper, and handsomely bound in cloth. The price is five dollars. It is hoped that every architect in the South will subscribe for at least two copies, one for his own office and another that he will place in the hands of some interested layman.

Comment from the Profession Will Be Appreciated



GARDEN SIDE  
MILES BREWTON'S HOUSE  
CHARLESTON, S. C.

What Ho! Mencken To The Fore  
An  
Architectural Criticism

ARCHITECTURAL criticism when it comes from a layman may or may not be of any intrinsic value but when such criticism comes from a mind so rich as that of H. L. Mencken it is not without merit. Whether we agree with him or whether we don't makes not the least difference, so far as its value to the profession is concerned. Disregarding the personal element which we should not in this instance, the worth of the criticism is measured by the fact that several hundred thousand people in this country read Mencken wherever and whenever they find him. That perhaps three-fourths of the time they disagree with him has no bearing in this case. Every one who reads this able critic is made to think and therein lies a rich contribution to the cause of architecture as set forth in his recent utterance through *The American Mercury*.—*Editor's Note.*

"Save in Germany and Scandinavia the New Architecture seems to be making very little progress. The traces of it that are visible in the current American skyscrapers are slight, and there are so few signs of it in domestic architecture and ecclesiastical architecture that when they appear they look merely freakish. A new suburb built according to the plans of, say Le Corbusier, would provoke a great deal more mirth than admiration, and the realtor who projected it would probably be badly stuck. The advocates of the new style are full of earnestness, and some of them carry on in the shrill, pedagogical manner of believers in the Single Tax, the World Court or the New Humanism, but they do not seem to be making many converts. Not many persons have been persuaded that their harsh and melodramatic designs are either logical or beautiful, or that the conventions they denounce are necessarily meaningless and ugly.

"The Eighteenth Century dwelling-house has countless rivals today, but it is as far superior to any of them as the music of Mozart is superior to Broadway jazz. It is not only, with its red brick and white trim, a pattern of simple beauty; it is also

lasting, relatively inexpensive, and pleasant to live in. No other sort of house better meets the exigencies of housekeeping, and none other absorbs modern conveniences more naturally and gracefully. Why should a man of today abandon it for a house of harsh masses, hideous outlines, and bald metallic surfaces? And why should he abandon its noble and charming furniture for the ghastly imitations of the electric chair that the Modernists make of gas-pipe? I can find no reason in either faith or morals. The Eighteenth Century house fits a civilized man almost perfectly. He is completely at ease in it. In every detail it accords with his ideas. To say that the florid chicken-coops of Le Corbusier and company are closer to his nature is as absurd as to say that the tarpaper shacks behind the railroad tracks are closer to his nature.

"Nor is there any sense in the common contention that Gothic has gone out, and is now falsetto. The truth is that St. Thomas's Church not only represents accurately the mysticism of Ralph Adams Cram, who designed it, but also the evil conscience of the rich Babbitts who paid for it. It is a plain and highly intelligible signal to the world that, at least on Sundays, those Babbitts search their hearts and give thought to Hell. It is, in its sordid surroundings, distinctly otherworldly, just as Bishop Fulbert's cathedral was otherworldly when it began to rise above the medieval squalor of Chartres, the otherworldliness is of the very essence of ecclesiastical architecture. The moment it is lost we have the dreadful 'plants' that barbaric Baptists and Methodists erect in the Pellagra and Goitre Belts. Of all forms of visible otherworldliness, it seems to me, the Gothic is at once the most logical and the most beautiful. It reaches up magnificently—and a good half of it is palpably useless. When men really begin to build churches like the Bush Terminal there will be no religion any more, but only Rotary. And when they begin to live in houses as coldly structural as step-ladders they will cease to be men, and become mere rats in cages."





**DUKE**  
**University,**  
Durham,  
N. C.

HORACE TRUMBAUER  
*Architect*





## PRECEDENT! Can We Use It?

*The Hermitage, on the banks of the Savannah River, though worn by the ravages of the elements, still stands as a reminder that what is best in architecture from the past may be recaptured and made to live again in our contemporary domestic work if only we will give to it the study it deserves*

# In Southern Domestic Architecture

By

Ernest Ray Denmark

*The Gennadeion Library, the American School of Classical Studies in Athens, the foremost institution in the world for the study of Greek art, history and literature*



THESE is a current of thought running through the profession, especially is this true of the younger men, here in the South, which indicates that we are likely to see the Greek Revival, which reached its peak in the Southern states, furnishing inspiration for a renaissance in domestic architecture which will bring to this section an individualism even more pronounced than hitherto found in our expression almost wholly in the classicism of the Georgian. No doubt such a revival has been delayed largely due to a feeling among architects that, far from our having outlived the examples set by this period of architectural development, some doubt as to our having lived up to it. And again, we might remark that, "the quality of judgment lies in the knowledge of facts," and that we are now just beginning to understand the happy composition of these venerable buildings, compelling many to look further into the secrets of this style which has for so long been given but little thought.

We are no longer deceived by the impress of time; true enough, the benign weathering of the years on architecture, like the cobweb on the wine bottle, ipso facto, implies a quality worthy of jealous

preservation, but, as experience lengthens, our respect for the hoary signs of age does not confuse us as to what are the ultimate proofs of virtue. We have sought more than mere mellowness in the merits of these old buildings; and in the coldest mood we find in most of them a vigorous character marked by a direct expressiveness which cannot fail to remind us that what is best in domestic architecture is not the monopoly of any particular age, but that the best may arise at any time and endure with human nature. We ask ourselves, will not the Greek Revival finally prove to be the forerunner of perhaps the most genial development of our domestic architecture in the South, not alone beautiful and satisfying, but fully alive to the essentials of construction and climatic condition. If we hold a magnet far above a bed of steel filings and move it about, it will have no effect on them. If we place the magnet directly upon the filings, it will gather up only a small part of them, and, though it can control this part, it can have no effect upon the remainder. If, however, we hold it just above these atoms, not too high nor too close, and move it about, we can control the movement of any and all the metal and pull it along.



Hentz, Adler & Shutze, Architects

*In the Hunter Perry House, illustrated above, we have an excellent example of the adaptability of Greek Revival precedent to modern domestic architecture. The first State Bank, Macon, Georgia, shown below, and built in 1825, furnished the inspiration for the design of the Hunter Perry House*



The Greek Revival Is Not A Dead Style



Hentz, Adler & Shutze, Architects

*In this modern library at Wesleyan College, Macon, Georgia, we have a striking example of the use of Greek Revival precedent for small public buildings. Is there anything artificial about this building? The facade of the Hermitage, shown below, gives us a clue to the source of inspiration for Wesleyan library*



T h e s e M o d e r n A d a p t a t i o n s P r o v e I t



A TYPICAL SMALL GREEK REVIVAL HOUSE OF THE FAR SOUTH AT COVINGTON, GA.



ST. ELMO AT COLUMBUS, GEORGIA  
ERECTED 1828

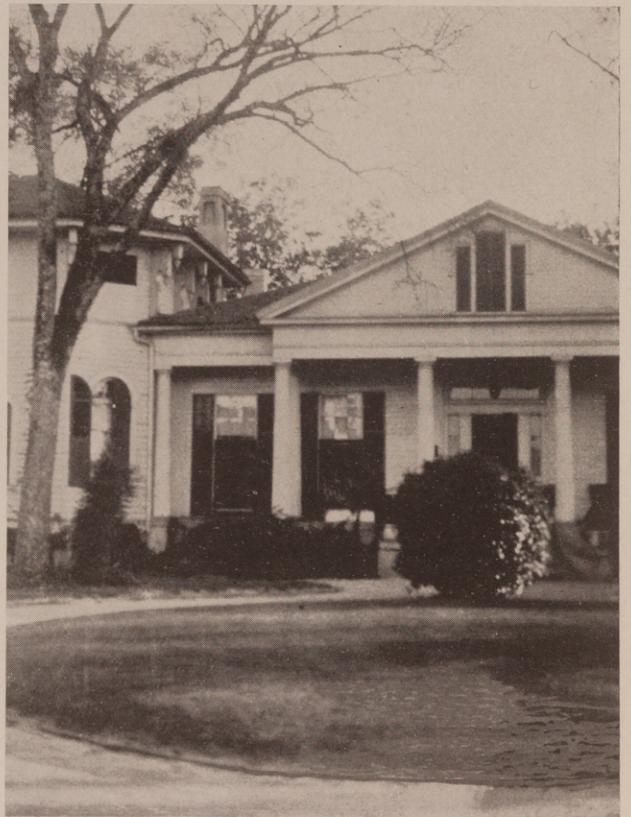
Liking ourselves to the magnet, it is very much the same with the Greek Revival. If we stand too far away from these old buildings we can have no effect upon them or they upon us. If we try to go too close we are sure to be disappointed but, should we get the right perspective on the examples which have been preserved, there is much to recommend them for our present use, and by doing so we can control the movement of their finer qualities into a channel which will find a ready appreciation from the public.

Some of the modern ideas about the Greek Revival, or Southern Colonial houses, as generally referred to by the layman, are so heavily laden with sentiment that, in our suspicions, we are prone to overlook virtues which lie below the surface, and are quite apt to disregard our losses by counting our gains. Is it possible that the pronounced use of foreign precedent, the mimicking of one section of the country by another, the indifference to our one indigenous style, is after all the high road to nowhere? Who can say? We who think we see something intellectually sustaining in the Greek Revival style and its adaptation to modern use, are content to be called "old fashioned"; for after all human nature has not advanced very far. It is rather old fashioned itself.



FROM LAGRANGE, GEORGIA, COMES THIS EXAMPLE OF THE SMALL GREEK REVIVAL HOUSE

The trouble is that the average person can only see in this style of architecture row on row of immense Greek columns, high ceilings, cold and unattractive detail . . . a taste that is neither inspiring nor satisfying, forgetting altogether the smaller and more pleasing things that were just as much a part of the period as were the larger houses, and public buildings. In this issue we show an illustration of the Hunter Perry house, perhaps a subject that has received a wider publication than any small house in America. Note the small bank building published on the same page from which the architects received their inspiration. Is there anything artificial about the Perry house? The Greek Revival has been widely condemned as being superficial and artificial. It might have been superficial; it partook of the sentimental, romantic nature of its time but, there was certainly nothing artificial about it. Again, we call your attention to the Wesleyan Library and its counterpart, the Hermitage on the banks of the Savannah River. Do not these two examples give us a clue as to what can be done in adapting the Greek Revival to our contemporary architectural development?



BOWERS HOUSE AT COLUMBUS, GEORGIA  
CENTRAL UNIT ERECTED 1830



## A Late 18th Century Kentucky House

By Mary Willis Shuey

THE Revolution found the land of Kentucky pioneer settlement—really exploration. Daniel Boone, Samuel Kenton, George Rogers Clark—it took but a few years, a few leaders, for Kentucky to progress to a state, to a land where brick houses of solid comfort were built, where women kept the manners and the traditions of civilization in a wilderness. The first houses were built according to the Virginia taste, designed like English country-seats.

Liberty Hall, on the banks of the Kentucky River in Frankfort, Thomas Jefferson designed it for his law pupil and friend, John Brown, and it is one of the loveliest examples of Jefferson's flair for architecture. It stands today just as it was when it was completed in 1796, a house square in design, with the deep-set windows and doors which mark the colonial manor-place of Virginia. About it is the spirit of the time in Kentucky; the love for plain, solid-looking exteriors, combined with elaborate interiors. It is built of brick—the native stone of Kentucky was not used until later than Liberty Hall.

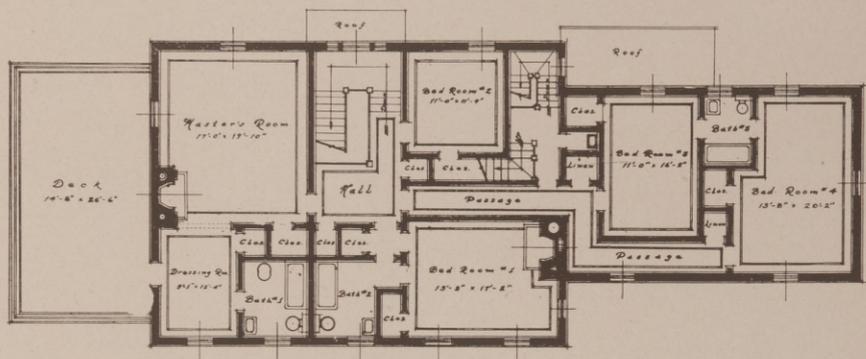
All of the hardware of Liberty Hall is an exact

duplicate of Mount Vernon. Thomas Jefferson loved accuracy in details, and visited the house when it was completed to see that things had been carried out according to his plans. The house is severe in design, but the beautiful workmanship of its casings and doors, and the exquisite carving in all details relieve it of austerity. The interior is a surprise, to those unfamiliar with houses of its type, for the plain exterior masks the luxurious finish of the rooms. The Cavalier within the Puritan—that is Liberty Hall, a house for sumptuous living, but adapted to a new land.

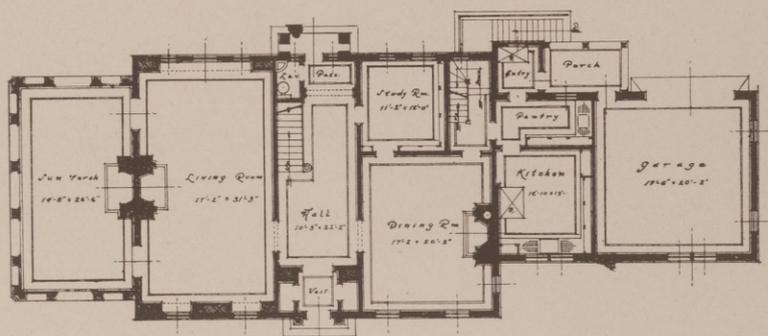
The doorway is flanked by carved columns which support the cornice, and an arched window above carries out the detail. There is a large hall through the center of the house, and just behind its high pillared archway rise the stairs. This hall opens through to the garden in the rear. The rooms are large, with high ceilings and, of course, open fireplaces. The mantels and the fenders and fire-dogs were brought by pack-mules from Philadelphia, and the original ones are still in use. This house stands today as a reminder of the splendor of our architectural heritage here in the South.



HOUSE OF HENRY CLARK BRIDGERS, TARBORO, N. C.  
DWIGHT JAMES BAUM, ARCHITECT



SECOND FLOOR



FIRST FLOOR

HOUSE OF HENRY CLARK BRIDGERS, TARBORO, N. C.

DWIGHT JAMES BAUM, ARCHITECT



HOUSE OF HENRY CLARK BRIDGERS, TARBORO, N. C.  
DWIGHT JAMES BAUM, ARCHITECT

## CONSTRUCTION DATA SHEET

### HENRY C. BRIDGERS HOUSE

FACING MATERIAL—Brick veneer over stud frame, laid Flemish bond pattern, ground brick arch window heads.

ROOF—Variegated colored slate, graded in thickness and exposure. All sheet metal copper. Ornamental leader heads. Deck roof of canvas.

FLOORS—Sun Porch, quarry tile. Bathroom floors, tile. Linoleum floors in Kitchen and pantry. Remaining floors strip oak with borders in master rooms.

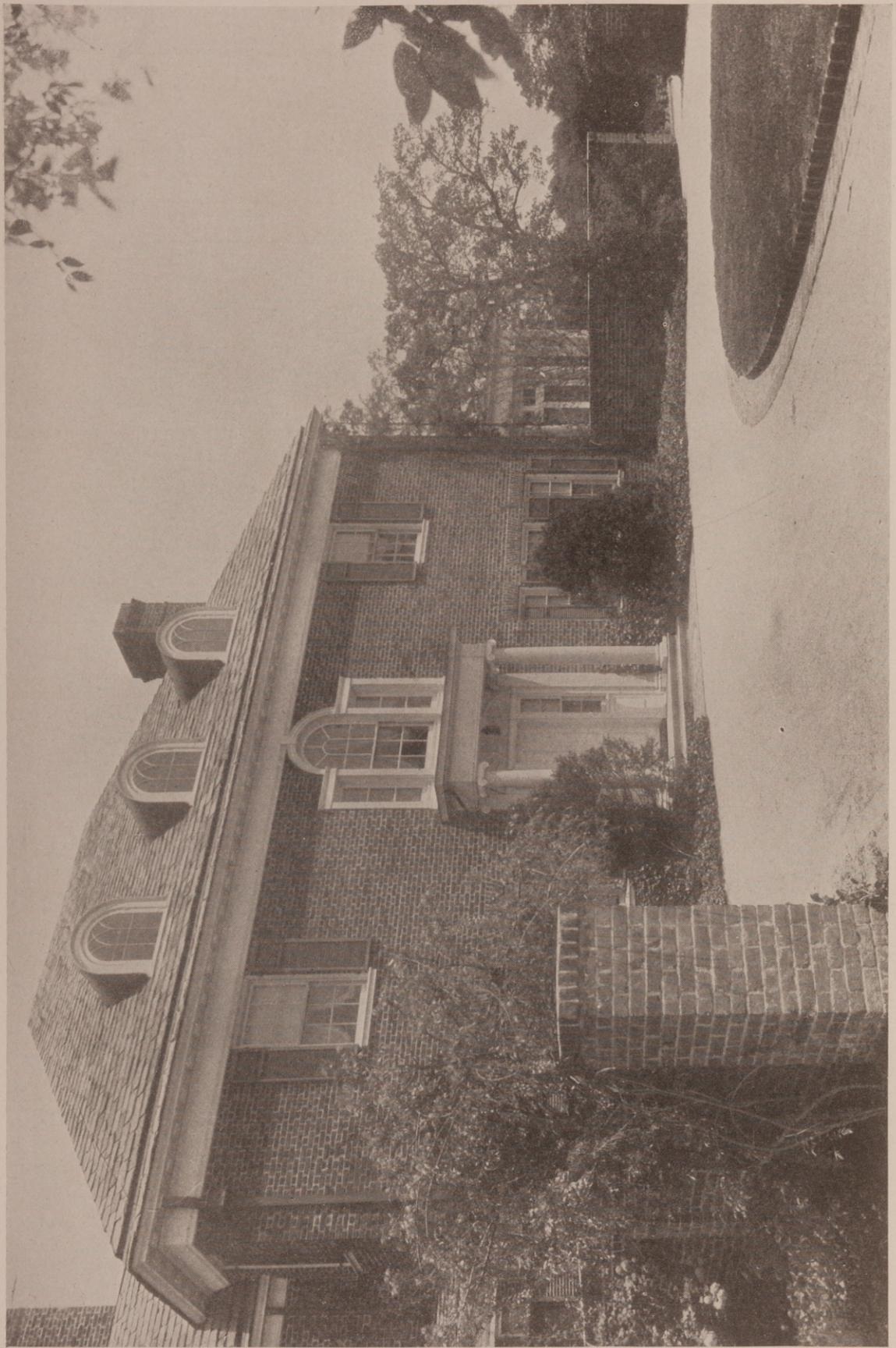
INTERIOR WALLS—Plaster base. Paint over plaster in Kitchen, Pantry, Service Hall and Bathrooms. Alabastine finish in Dining Room, Study, Main Hall, Living Room, Vestibule, Sun Porch. Remaining walls papered.

HEATING EQUIPMENT—Brass pipe throughout for hot and cold water. Enameled iron and vitreous china fixtures, chromium metal fittings. Septic tank for sewage disposal, dry wells for rain water. Pierce hot water heater.

LIGHTING EQUIPMENT—All wiring in flexible conduit. Special lighting fixtures throughout. Annunciator system, public telephone wiring, radio wiring. Complete installation of outlets and plugs.

WINDOWS, FRAMES AND FITTINGS—All frames, sash, trim, shutters, cornices, columns, etc., of cypress. Hardware solid brass. Interior trim whitewood.

COST PER CUBIC FOOT—62c per cubic foot. Total cost, exclusive of landscaping, \$49,750.00.



HOUSE OF HENRY CLARK BRIDGERS, TARBORO, N. C.  
DWIGHT JAMES BAUM, ARCHITECT





DETAIL IN LIVING ROOM

HOUSE OF HENRY CLARK BRIDGERS, TARBORO, N. C.  
 DWIGHT JAMES BAUM, ARCHITECT



DETAIL IN LIVING ROOM



FIRST FLOOR CORRIDOR  
THE TUCKAHOE APARTMENTS, RICHMOND, VA.  
W. DUNCAN LEE, ARCHITECT



PLANNED TO GIVE THE MAXIMUM AMOUNT OF LIGHT AND AIR

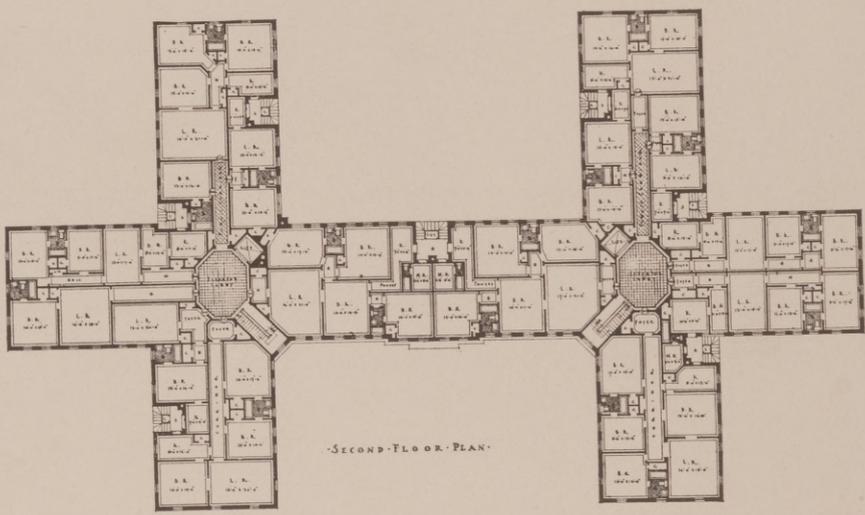
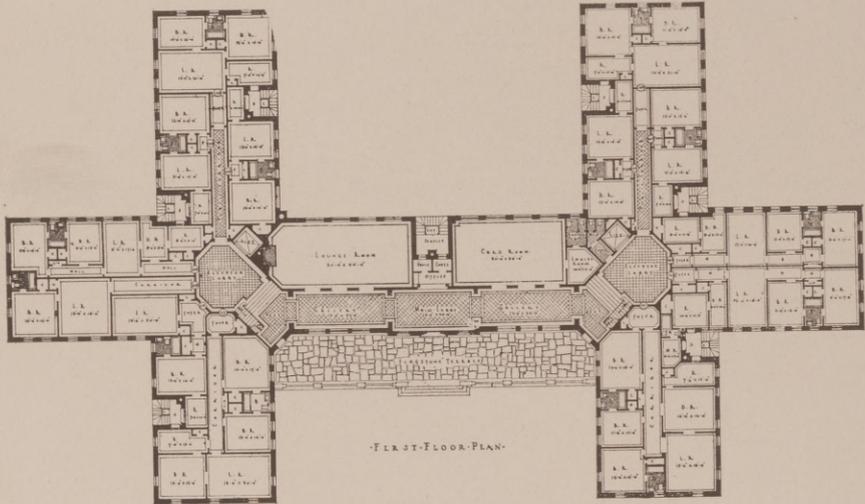
## Tuckahoe Apartment, Richmond, Va.

W. Duncan Lee, Architect

THE Westhampton section of Richmond has been developed around the Country Club of Virginia. The Club having a membership of something over three thousand. The section has since become a site of the University of Richmond and of private preparatory schools for both boys and girls. It was felt that an apartment in this neighborhood would meet the needs of many people who wished to be near to the attractions of the Club and facilities offered by these schools and the University but did not care to be bothered with upkeep of home and grounds. Since the apartment was to cater to people who really wished to go to the suburbs it seemed essential that it should be planned to give the maximum amount of light and air as well as take advantage of the most attractive views of the surrounding country in all directions. The property selected was of sufficient size to admit of a well strung out building which would not be possible on higher priced and more restricted property in the city. Since the building was to cater to the best class of tenants, it was decided that the public spaces be made roomy and attractive and that long dark

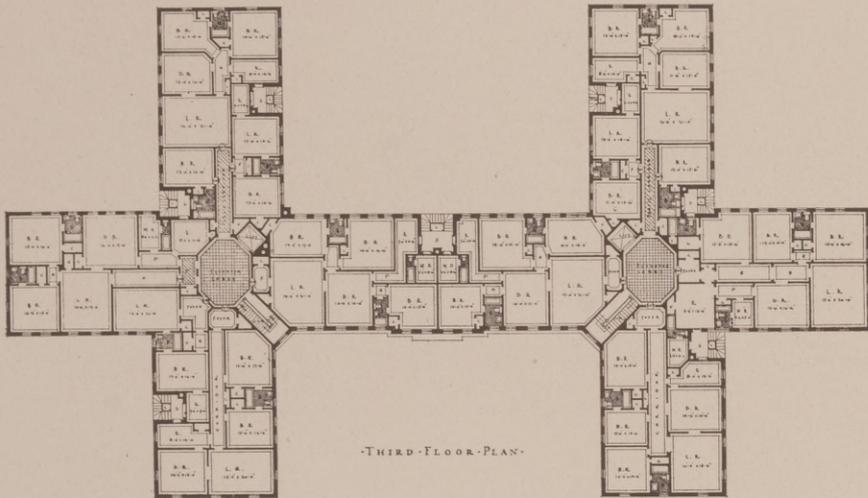
halls be eliminated so far as possible. The plan was developed on the form of a wheel of four spokes, the hub becoming the centralized elevator lobby, the intersection of the spokes the site of service utilities so that each of these could serve at least two kitchens to each floor. It was found that the central elevator lobby could be developed into an elongated octagon of generous size without taking any space that could be utilized in the apartments thereby making an impressive feature without waste of space. Each of the four spokes of the wheel could be divided into either one or two housekeeping apartments or any number of smaller non-housekeeping apartments.

It is, of course, realized that one unit such as this would not make an attractive building from the outside but two placed together as shown in the illustrations produce a most attractive and imposing exterior. It was found advisable to shift some of the service elevators and stair courts originally planned so as to provide a greater number of small apartments, resulting in the plan as given in this issue. The plan is an elastic one in which almost any

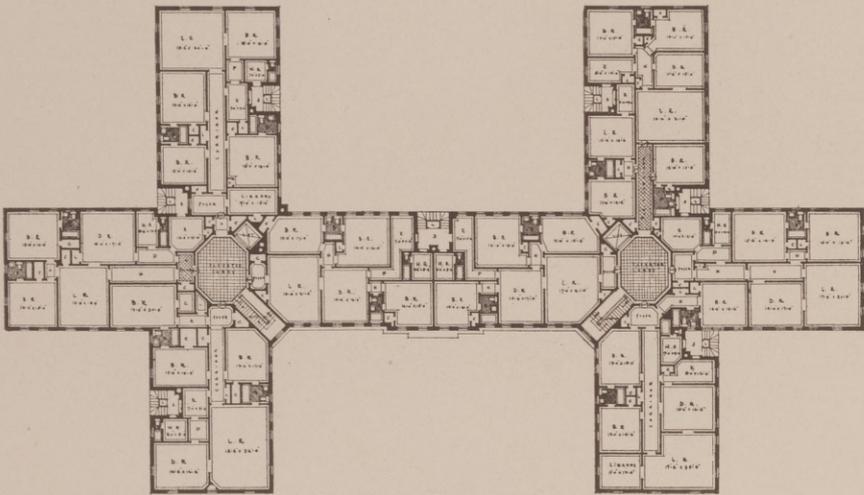


FLOOR PLANS

TUCKAHOE APARTMENT, RICHMOND, VA.  
 W. DUNCAN LEE, ARCHITECT



THIRD FLOOR PLAN

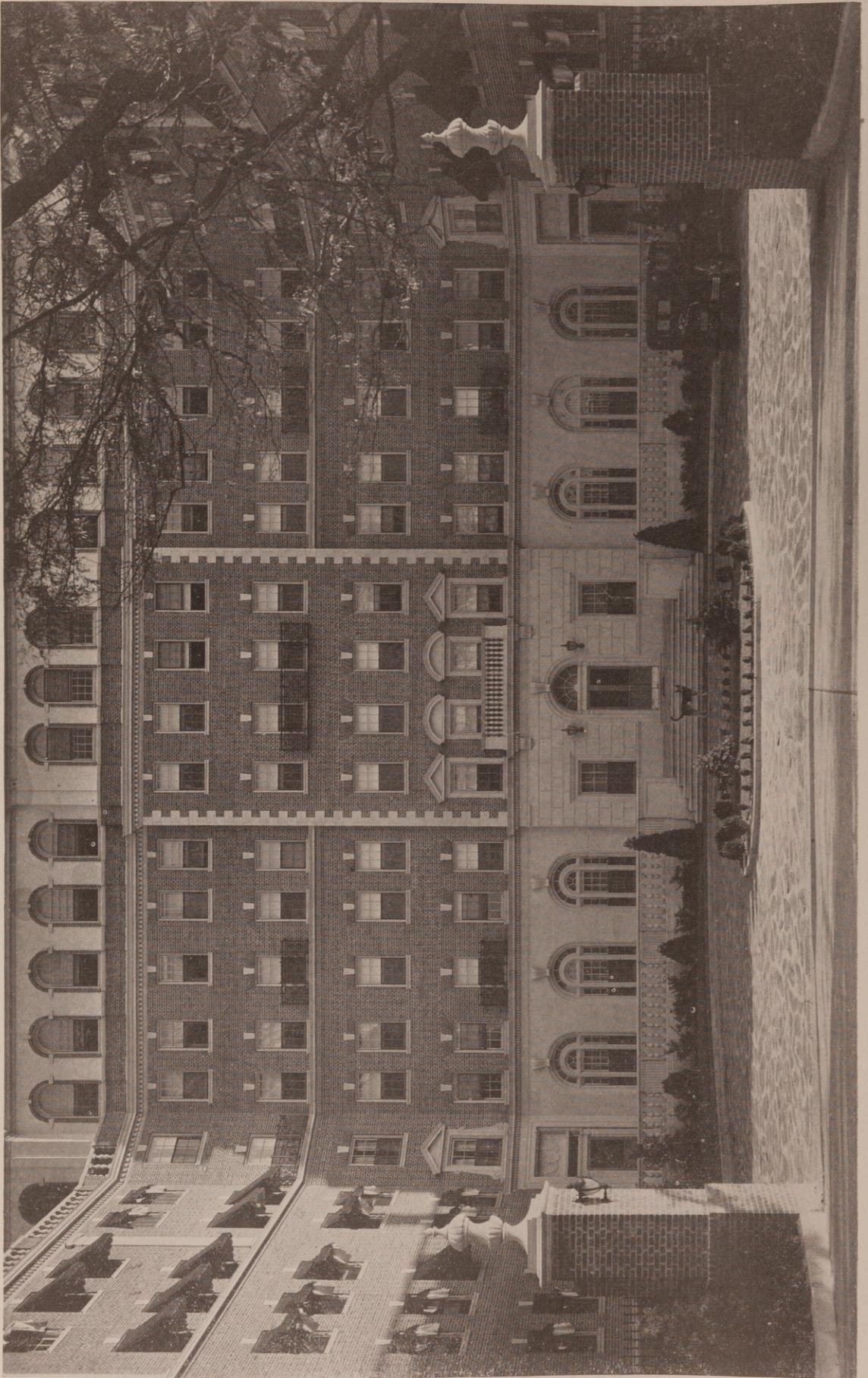


FOURTH AND FIFTH FLOORS

FLOOR PLANS

TUCKAHOE APARTMENT, RICHMOND, VA.

W. DUNCAN LEE, ARCHITECT



ENTRANCE FACADE, TUCKAHOE APARTMENT

W. DUNCAN LEE, ARCHITECT



VIEW OF LOUNGE, TUCKAHOE APARTMENT, RICHMOND, VA.

number of both large and small apartments might be developed. The entire central part of the first floor is given over to public spaces providing two unusually large rooms which are placed at the disposal of the tenants for receptions, card parties, etc. On the top floor there is also a large sun room at each end of the building opening onto extensive roof gardens which are open to all tenants.

The Georgian Colonial style of architecture has been closely adhered to, insuring dignity, spaciousness, and comfort throughout.

The first floor, with its handsomely appointed lobby, galleries, lounge and card room, is typical of what may be found in the entire structure. It will be noted that this floor contains apartments ranging from one bedroom, living room and bath, to suites of eight rooms and three baths, thus affording a wide range of choice in this respect. Rooms of an exceptionally high pitch are an attractive feature throughout the building. All rooms are large, well lighted and airy, and designed to meet every requirement. Each apartment is an outside one, and each room has an unobstructed view of the beautiful surroundings.

The result has been a handsome, six-story structure, containing sixty-three apartments.

The second and third floors differ from the first in that they include apartments of one room and

bath, that are ideally suited for the bachelor maid or man.

The elevators, one in each wing, in addition to the several service elevators, are the last word in lift construction, and remove any possible objections to the higher floors.

Every apartment has an electric refrigeration system installed as a fixture, with current furnished at no cost to the tenant.

Full tile baths, featured in attractive colors, with fixtures and appliances of the latest type, have been installed in each apartment, and every bath is equipped with shower.

The fourth and fifth floors are almost identical, and contain some of the largest and most luxurious apartments in the entire building. Note especially the size of some of the living rooms, 18' 6" x 26' 0" and 17' 6" x 22' 6" for example, with dining rooms and bed rooms ranging around 16 feet square in many instances.

Every kitchen is equipped with a modern kitchen cabinet, electric stove and other essential appurtenances. Heavy linoleum in attractive designs is used as a floor covering.

Incinerators of the latest design have been provided. Seven separate lifts take care of freight and merchandise deliveries in general. A large, well-lighted, and thoroughly ventilated laundry in the basement, has been installed for the convenience of the tenants.



House of  
Herbert Tutwiler  
Birmingham, Ala.

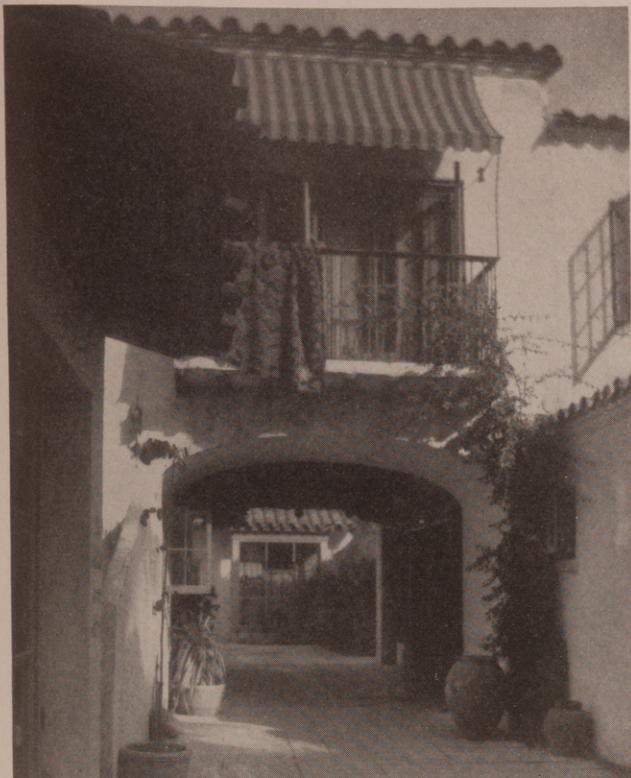
WARREN, KNIGHT & DAVIS  
*Architects*



*Photos: By Tebbs & Knell, Inc.*



*Addison Mizner*



VIA MIZNER, BRIDGE OVER SHOPS



VIA MIZNER, PATIO OF RESTAURANT

## ADDISON MIZNER

### An Appreciation By A Layman

**M**IZNER is more than a fine architect, he is the most delightful and entertaining of men. He is always cheerful and hearty and his mastery of Tavern English is a joy to everybody within hearing. He gives the impression that his life is all loiter and fun, but few men have produced so much original and splendid work in so short a time.

In 1918 he came to Florida and immediately saw this beautiful section of our country as a land of romance, an inspiration for a wholly different architecture to that which had been the custom. He saw in the Spanish type a style most adaptable to the Florida landscape. The thing was so much a part of the man that he could play with it, adapt it joyously and surely to any location, any purse; and, what was quite as important, though architects don't always think it, he could help the people for whom he had built, to live in the things he made for them.

One of his passions in building is windows—never too many—and every room must have a cross draft. His flair for windows gives one a sense of feeling that inside the house he is as much in the marvelous Florida air as if on the beach or in the garden without.

Addison Mizner's historic sense is strong. It flows through all his work. He apparently is never satisfied in building unless he can give a hint of tradition, of romance, an impression of the centuries it has taken to create the great houses, the great cathedrals of the world. "The transition of art has become my greatest enjoyment," he says. "Most modern architects have spent their lives carrying out a period to the last letter and producing a characterless copybook effect. My ambition has been to take the reverse stand—to make a building look traditional and as though it had fought its way from a small unimportant structure to a great rambling house that took centuries of different needs and ups and downs of wealth to accomplish."

He paints, carves wood, and works in metals, knows all about the making of glazed pottery and his wrought iron is second to none in old Spain. The character of the man is shown nowhere more clearly than in the Alley of Shops via Mizner and via Parigi illustrated in this issue—an adventurer in creating particularly lovely things that give full value to the charm of the lovely country in which he works.



VIA PARIGI, ALLEY OF SHOPS, PALM BEACH, FLA.  
ADDISON MIZNER, ARCHITECT



VIA MIZNER, ALLEY OF SHOPS, PALM BEACH, FLA.  
ADDISON MIZNER, ARCHITECT



VIA PARIGI, YARD OF MIZNER PRODUCTS SHOP, PALM BEACH, FLA.  
ADDISON MIZNER, ARCHITECT

# PUBLICITY....

## Open-Minds The Key To The Situation

By Wm. Harmon Beers, A. I. A.

IT can be stated with confidence that architecture today commands a greater share of public attention and public appreciation than ever before. Both the press and the public are sympathetic to a marked degree. It is the responsibility of the architect to maintain and to enrich the architectural mind. This the architect can do because, patently, he "makes news."

Failure to contribute to public enlightenment as to the aims of architecture can, it seems, result only from indifference. The following paragraphs of a letter from the chairman of the Public Information Committee of a large Chapter of the A. I. A. support this view:

"There may be some opposition to our public information program, for there are those in the profession who definitely oppose the idea of publicity as foreign to the architectural profession.

"After all, is not the indifference of some of the important architects of each community one of the chief difficulties we have to overcome? Usually these men are fortunate in having private incomes and a practice not dependent on the good will and confidence of the general public.

"Another important feature of successful publicity depends on the fact that the architectural profession will be open-minded to the changing conditions of the present day, and that it is prepared to give the public the best service possible. Here is a point where the architects themselves must look inwardly, and I think we will find a number of opportunities to make advantageous changes.

"The matter, as you say, is not a simple one, but nothing worth accomplishing ever is. The greatest danger at present is that without a definite policy the present enthusiasm may waste itself in ineffectual activity. What do you think is the key note of the situation; the point on which to make the main drive?"

In answering this query, it might be pointed out that in architecture as in salvation "Many are called, but few are chosen." This being so, it is the duty of the few to lead the many. Genius, or what passes current for genius, should not shrink from the

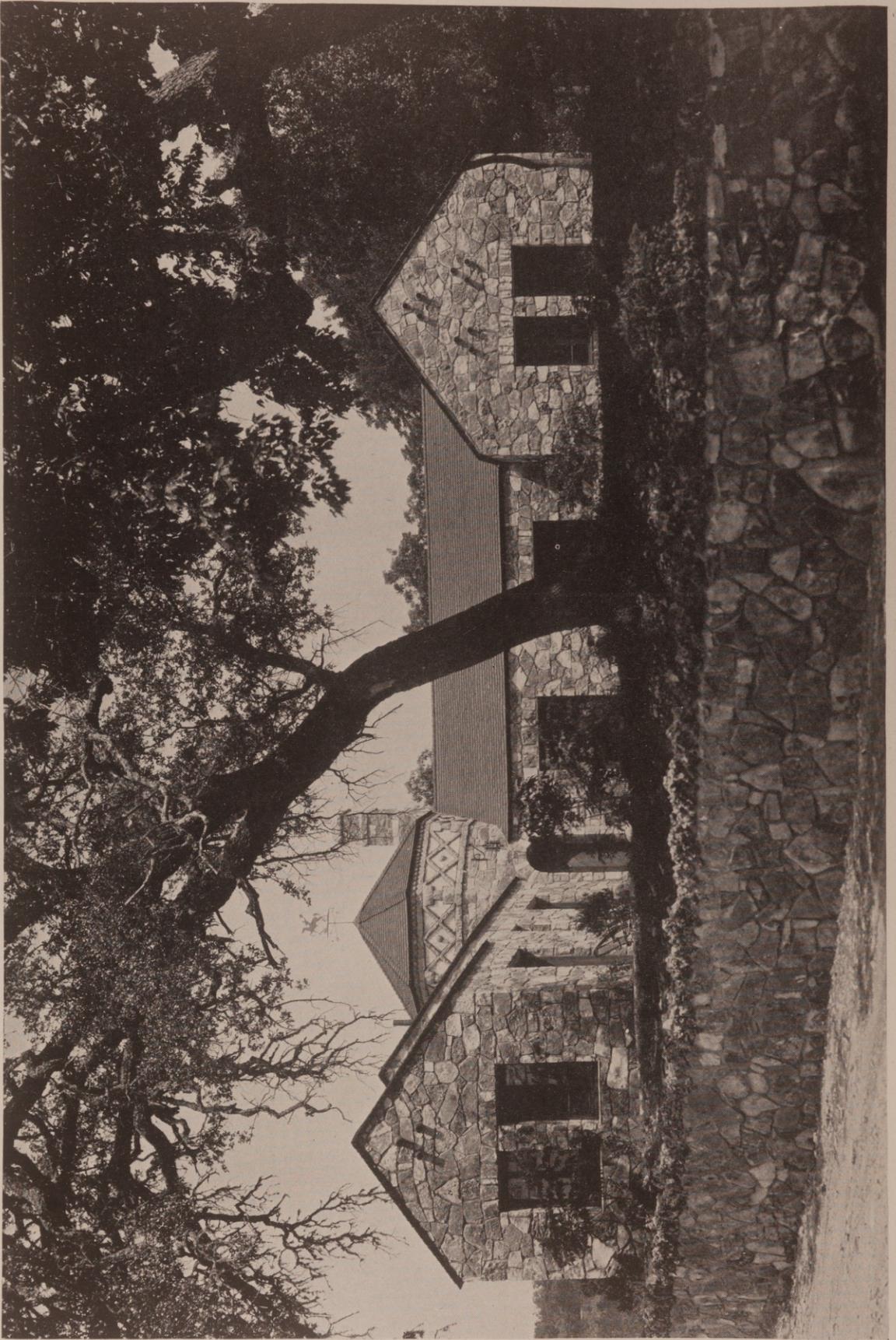


forum, for "no amount of genius will replace facts where facts, and not genius, are necessary." The objectors to public information are those who would alienate the architect from his rightful place in the social order. The sponsors of public information are those who would create a working mental alliance between the architect and the masses. Sound ethics are not based on narrow inhibitions. Their horizon compasses a world in action, a world that is becoming more intelligent, and hence a world that needs to be informed.

The explanation of this gap between the architect and the great world which he is fitted to serve lies in the obscurity which surrounds his functions. The average citizen regards the architect as an isolated aristocrat, who is content only with magnificence in terms of the past. Myriads of home owners have an affinity with architecture but not with the architect. For architecture they resort to their own crude skill, to the craftsman and the contractor, and to the manufacturing architect who purveys designs as the merchant purveys merchandise. Organized business turns to the engineer.

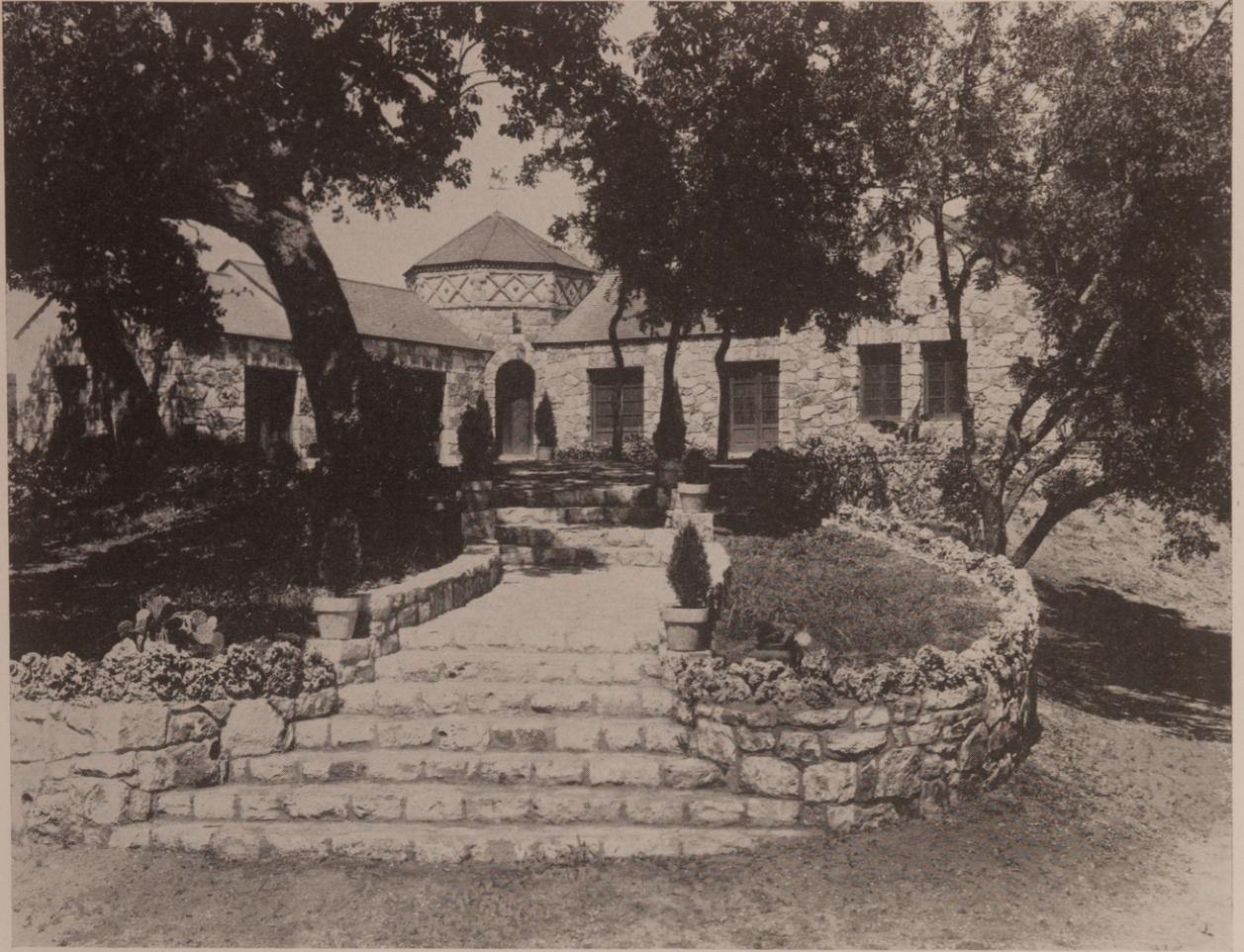
Clearly, the public must understand the architect; it must know his mission as it knows the mission of the lawyer, or the doctor, or the banker. Self-interpretation is the outstanding need of the architectural profession.

Whether architects are artists or business men, or both, is a question the writer is not qualified to decide. That it is a question is nevertheless an irresistible inference of current activity and discussion. In any event, their destiny is leadership, and leadership does not connote seclusion. The procession is moving, and with public information as his chariot, the architect should hasten to "get aboard."



FINE ARTS BUILDING, CAMP WALDEMAR, TEXAS

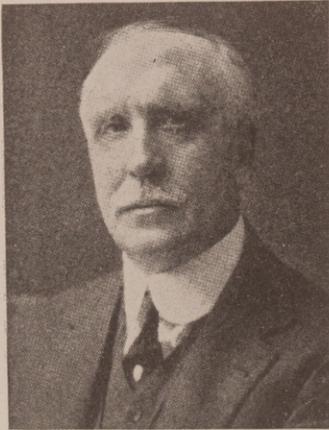
HENRY J. STEINBOMER, ARCHITECT



FINE ARTS BUILDING DESIGNED FOR A SMALL COMMUNITY

HENRY J. STEINBOMER  
*Architect*





*Manufacturers have done little to reveal the artistic potentialities of their product. Only the merest pretense of doing so is indicated by the presence of a draughting room in a remote corner of the works*

By Charles D. Maginnis, A. I. A.

**M**ODERN invention supplies new material, but it is the architect alone who must dramatize them. This is not your fault—it is conceivably our own. But a larger faculty for co-operation with him than now appears must be created if we are to offset the loss of the craftsman of tradition.

Manufacturers have done little to reveal the artistic potentialities of their product. Only the merest pretense of doing so is indicated by the presence of a draughting room in a remote corner of the works, where a group of dull and unimaginative talents do a commonplace and perfunctory service.

Only from a very few sources can one secure examples of distinguished and independent craftsmanship for our building outside the purely artistic crafts. The electric fixture has been intelligently studied, and the appointments of plumbing. Hardware calls for more interesting and original design. The needs of the ecclesiastical architect are largely neglected, and he searches long, for instance, for a fabric to fit decently in a Gothic reredos. I have met many men who deal in marble, but only one or two who know anything of its tremendous decorative adaptabilities. One encounters talent in the bronze industry, but, except for an outstanding man here and there, largely dullness in the case of the other metals. Nor does it begin to dispose of the matter to say that the essays of the architects themselves in these fields are not always impressive. The situation is larger than that. We are now at the threshold of a new architectural era. Science and Art, having had a pontifical sort of acquaintance through the years, now sit elbow to elbow in shirt-sleeves. The new artistic philosophy of today is definitely oriented to your interest. You are curious, I know, how to bring this interest into helpful and profitable association with our profession. Of the

sympathetic co-operation of The American Institute of Architects in this purpose, you are already well assured. True, we have not yet considered the specific means by which organized co-operation may be brought about. I was about to speak of it as a problem. In Indiana the other night, however, I heard Chesterton say that we are disposed to make a problem of everything nowadays, the more easily to excuse ourselves for not settling it. Your interest, so far as it is also the interest of the architect, seems to me to lie in the restoration of that intimate and democratic contact between architecture and the crafts at the highest measure of its historic functioning. It can be accomplished. This means the exploitation of your various products through the enlistment of imaginative, highly trained men of the technical schools. Till now, those accomplished men have gone to recruit our offices. Many of them should be deflected to yours, where they may study the genius of your materials, create responsible standards of design and workmanship, interpret for you the processes of the professional mind and by these means develop that instant responsiveness which, in the swift tempo of the modern world, is no less important to the producer than to the architect. Great changes in manners, methods and materials are indicated by the modernistic movement which is just begun. It is time for thoughtful readjustment of the capacities which reside in such a body as yours (Producers' Council). Behind this new movement is a conviction which is big in promise for the secular architecture of the nation. It is to be for long an architecture of experiment. Your co-operation in it must be large and it may be stimulating. The challenge it contains for you, however, is clear and unmistakable. By meeting it adequately, you may render an honorable and lasting service to the art of America.

*A Building Congress in Memphis has been organized and yet it required but little effort to force conviction that such an organization was necessary as related interest cannot function and accomplish anything worthwhile*



By M. H. Furbringer, A. I. A

“WHY another organization?” This was the question we had to answer when steps were taken to form a Building Congress in Memphis and yet it required but little effort to force conviction that the reason for bringing another organization into being was the fact that the related interests composing the building industry could not function as separate units and accomplish anything of value to the industry as a whole.

The Tennessee Chapter and a committee from the Associated General Contractors made a survey of conditions in our territory and obtained the reaction of those qualified and willing to assist in the formation of an organization into which all the elements of the industry could be asked to join. After this had been done it was thought wise to call into conference at least one representative from every branch of the building industry, including the real estate, financial and supply groups and at a meeting called for this purpose about twenty of those invited responded, when a plan of organization was presented and much enthusiasm developed.

The success of any enterprise hinges on the willingness of a few to assume leadership and, of course, there was no exception in this case. Unless those who are trying to convert others are enthusiastic themselves, it usually follows that they make but little progress in anything they undertake or advocate. However, enthusiasm must be linked with facts and the reasons advanced must be sound and logically presented. Each opportunity must be used to obtain every legitimate means of publicity to acquaint others with the aims and objects to be attained by an organization little known or understood by the groups whose interests can be improved by joining together in a common cause. In this respect we were fortunate in having the active co-operation

of our daily papers. Notices of meetings to be held and accounts of proceedings were given a prominent place in the columns of the newspapers and we supplied the reporters with news when anything transpired. In this way we kept the issue alive until the time arrived for calling a general meeting, when the matter of forming a Congress was presented to those invited to be present.

The attendance far exceeded our expectations and clearly indicated the interest which it is possible to arouse in an undertaking which has for its objective the establishing of better relations among the elements of an industry of such wide scope and potential possibilities as to affect the welfare of a large portion of the human race. The meeting was held at noon in the ball room of the Peabody Hotel, and at each plate was placed a card which the guests were requested to sign if they desired to join when the organization had been completed. On collecting these pledges we were gratified to learn that a large percentage of those present had signed in the affirmative, assuring the success of the undertaking in its very beginning.

“If we succeed in accomplishing nothing else but the establishing of better human relations between all the elements of the building industry, we may rest on our laurels, confident that this by-product, as we may call it, justifies the efforts of those who are sincere in their assumption of leadership the purpose of which is to raise the building industry to a higher plane; and to give it a voice which can speak and be heard in the interest of the public and of the industry itself. This is the task to which we have dedicated ourselves in Memphis, and the untiring zeal and sincerity of purpose of a small group of men who had the vision to see and the willingness to do, has brought into being the Memphis Building Congress.

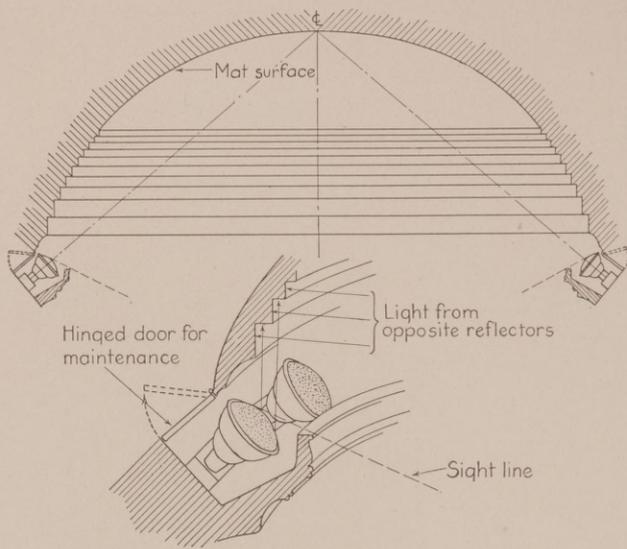


Fig. 1. A suggestion for a simple surface treatment which gives a variation in appearance from conventional type cove

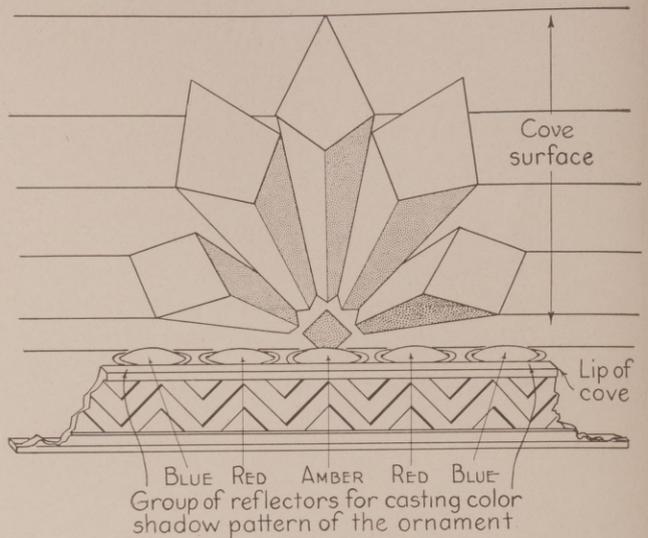


Fig. 2. Shows method of lighting a projecting ornament to create colored patterns in light and shadows

## Light As A Decoration In The Theatre Auditorium

By C. M. Cutler, General Electric Company

THE architect, the creative artist, is forever painting new pictures, and like all creators, he is constantly striving to express himself and the spirit of the times in some manner that will give a new appeal, and at the same time be a lasting tribute to the age in which we live. Too, the interiors require a unique treatment if they are to have freshness and appeal. Fantasy of architecture, rich ornamentation and lavish draperies seem to have been over-worked in producing or in trying to create new combinations. No matter how appealing such interiors are at the beginning, they are soon forgotten because they lack that indefinable something which is the secret of lasting appeal. The question, therefore, is, what flexible medium is there at the architect's disposal to incorporate into the design to satisfy the cry for newness, freshness, and inspiration.

Light for decoration is the answer. Light has been used abundantly and thoughtfully in many theatres; there are, however, numerous possibilities which are as yet practically untouched. Light, when applied to the entire ceiling and wall area or integral parts of the whole, reinforces the general effects in the auditorium. It can also be incorporated as part of the design, thereby forming many combinations of patterns in light, which by the mere twist of a wrist can be altered at will. Then, too, when applied in a few spots, it may become the decorative accent to the auditorium or when applied to the greater portion of the interior, it becomes the principal decoration of the house. When used for

decoration, there is little need for much embellishment or color, other than the patterns in colored light and shade.

**Coves with Especially Designed Surfaces:** Large and small coves are incorporated in many of our theatres. These usually have flat or plaster ornamental surfaces and the lighting is intended to illuminate these ornaments or surfaces in a number of colors, thereby giving a pleasing effect. At times they are used for producing illumination.

Many novel and interesting effects can be created by breaking up this cove surface into planes intended to form a certain effect in patterns of various tones or brightnesses of light. Figure 1 illustrates such a cove, conventional in shape, but creating an interesting effect by providing a series of horizontal steps; each succeeding one gradually decreases in size until about one-half way up the side where the smooth surface begins. If the cove is lighted from both sides, the horizontal surfaces will be lighted principally from the adjacent reflectors, while the vertical surfaces will receive light from the reflector on the opposite side. If one color—red, for example—were turned on in this cove, the horizontal surfaces because of their close proximity to the source would take on a considerably brighter hue than the vertical ones. The lines of reflected light in graded brightness gradually decrease in width as they approach a point half way up the side.

The unbroken surface carries out the effect to the center of the cove. If more variation is desired,

**COMPARATIVE TABLE INDICATING TYPES OF GLASS FOR LIGHTED PANELS**

	Diffusion	Approximate Transmission Factor, per cent	Appearance Unlighted
<b>CLEAR</b> Sections with cut designs or with frosted decorations, often edge lighting	None	85-90	Gray when over unlighted cavity
<b>FROSTED</b> Suitable for special designs; seldom to be suggested unless located where it can be cleaned readily and often	Slight	70-85	Grayish
<b>OBSCURE</b> (figures or stippled) Usually best lighted indirectly or from edge	Slight	70-90	Gray, with considerable range of texture
<b>OPALESCE</b> (opal, colonial, opalex) For both indirect and direct lighting effects	Fair	60-85	Light gray, with some texture
<b>FLASHED OPAL ON CRYSTAL</b> Suggested for smoothly lighted panels	Good	50-70	Light gray tone
<b>SOLID WHITE OPAL</b> Useful for panels where white appearance when unlighted is essential	Good	10-45	White

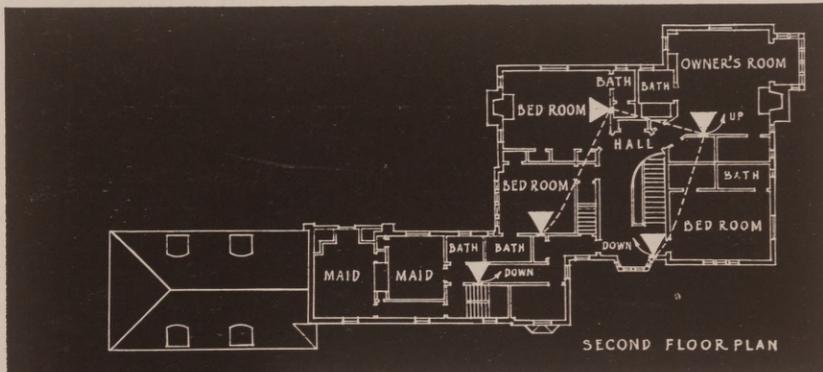
**TABLE XI—THE EFFECT OF COLORED LIGHT ON THE APPEARANCE OF COLORED OBJECTS**

Natural Color of Object	Color of Light Illuminating the Object					
	Red	Orange	Yellow	Green	Blue	Violet
Black	Red black	Orange black	Yellow black	Green black	Blue black	Violet black
White	Red	Orange	Yellow	Green	Blue	Violet
Gray	Red shade	Orange shade	Yellow shade	Green shade	Blue shade	Violet shade
Red	Red	Scarlet	Orange	Brown	Purplish black	Reddish purple
Orange	Red	Orange	Yellow orange	Greenish yellow	Black	Black
Yellow	Orange red	Yellow orange	Yellow	Yellowish green	Greenish black	Black
Light green	Red shade	Yellow green	Greenish yellow	Green	Blue green	Bluish shade
Deep green	Black	Greenish black	Yellowish green	Green	Greenish blue	Blue black
Light blue	Violet	Dark gray	Yellowish shade	Blue green	Blue	Violet
Deep blue	Purple	Blue gray	Gray	Blue green	Blue	Blue violet
Violet	Reddish black	Red purple	Gray	Blue	Violet blue	Violet
Purple	Red shade	Red shade	Red shade	Black	Blue	Violet
Rose	Red tint	Red tint	Red tint	Greenish black	Blue shade	Violet shade



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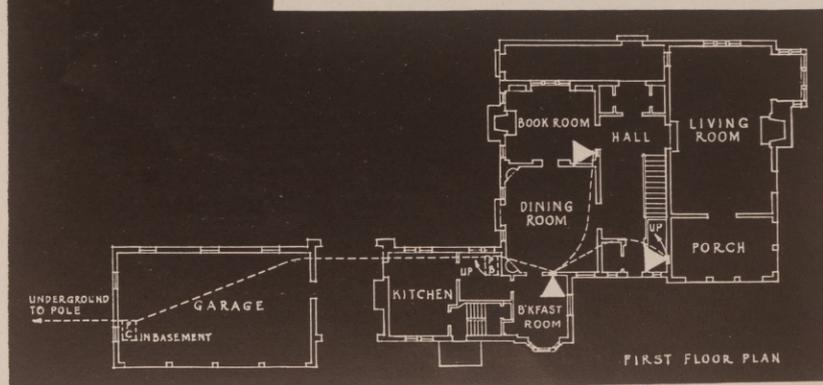
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FIRST FLOOR PLAN



individual designs which form a border or spots of interest, can be placed at regular intervals around the base of the coves. Fig. 2 is a suggestion for lighting an individual protruding ornament on the cove surface. A symmetrical placement of colors under this ornament will give a balanced design in

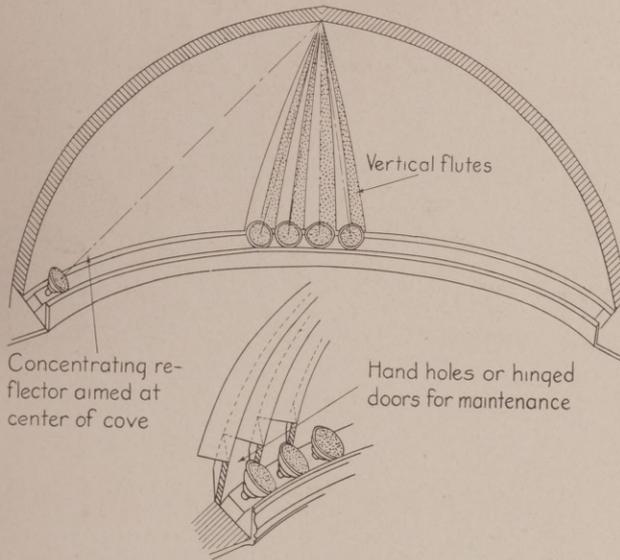


Fig. 3. In this suggestion, the vertical planes provide surfaces for several mixtures and intensities of different colors

colored light and shade. The circuits of like colors could be separate from the other circuits of the coves, thus allowing variations to be made in color and brightness independent of the rest of the cove lighting. When other than simple shapes are used, some architects have found it desirable to make full size models and try out the light and shade effect produced with the colored light. Where sharp shadows are desired, bare natural-colored lamps or standard lamps with natural glass color-hoods are suggested. Reflectors give better utilization of the light but tend to smooth out the edge of the shadow; the shadows, however, are usually sharp enough for most effects.

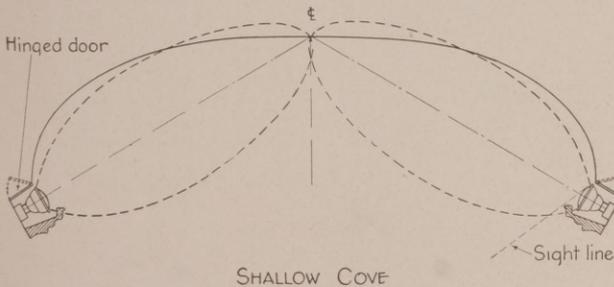


Fig. 5. Concentrating reflectors are suggested to insure uniform lighting for the shallow cove

By using vertical lines in the form of tapering angular flutes (Fig. 3) the entire apparent effect of the cove is changed. Each reflector is placed so as to light one of the troughs. When several colors of light are used; each trough will be lighted principally in the particular color from its own reflector, but there will be some light of other colors from the

adjacent reflectors which will strike it. Four colors (red, green, blue, and clear or amber) will give a wide range of effects. Concentrating reflectors should be used in large coves; bare natural-colored lamps or standard lamps equipped with natural-colored glass hoods are suggested for the small coves.

**Coves for Smooth Effects:** The architect can, of course, devise many other schemes to provide unique and refreshing variations of cove lighting. However, in planning uniform lighting for a cove with un-ornamented or untreated surface, there are a few requirements which should be kept in mind.

Coves generally vary in cross-section from a half circle down to a shallow dome. The size and shape has its influence on the type of equipment selected. For a large cove having a circular cross-section, it is necessary to project the light some distance, and this will make the use of reflectors imperative if smooth lighting is to be obtained.

Reflectors may be concealed at the bottom of the cove, Fig. 4, behind a cornice or protruding lip, and so located as to be out of the line of vision of any seat in the house. Each individual reflector is aimed

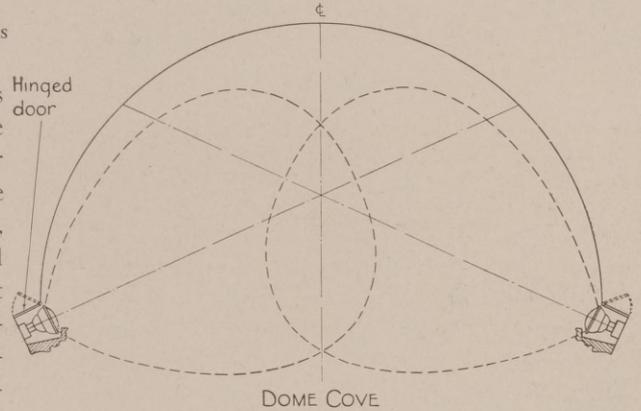


Fig. 4. Reflectors capable of giving a wide distribution of light are suggested for coves of this shape

at the cove surface directly opposite, the beam covering an area from the center down to the far edge. Reflectors having a fairly wide distribution of light are necessary for such service. A mirrored glass, polished metal, or semi-mat surfaced reflector of a contour that gives a light distribution curve that is flat at the top (or having nearly the same candle-power over 15 or 25 degrees either side of the center of the beam) is desirable.

In flat shallow coves, Fig. 5, where there is a great distance to the opposite side, a more concentrating reflector should be used. The individual units are mounted as described above, but aimed at the center of the dome so that the reflector lights the surface adjacent and above, instead of at the opposite side of the dome.

With four colors (green, red, blue, and amber or white) maximum lighting flexibility is obtained. This number of colors makes it imperative that reflectors be placed together to avoid a "scalped" lighting ef-

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fect. In general, reflectors producing a particular color should be no farther apart than four times their diameter. Colored glass roundels or plates have been found satisfactory color media, since they insure permanent and uniform results.

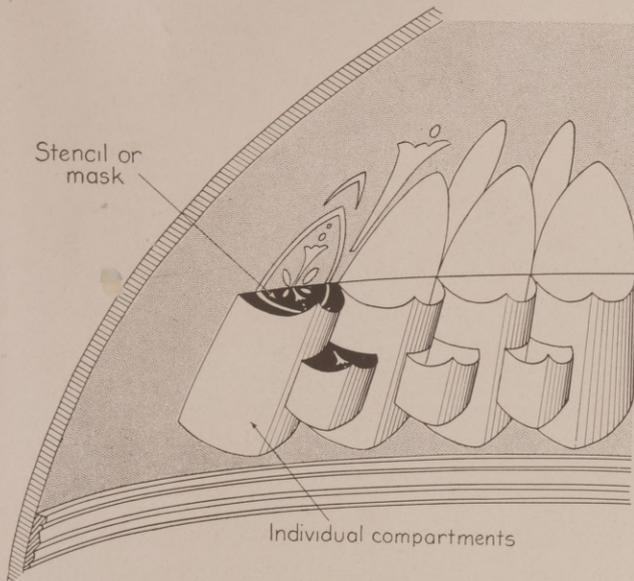


Fig. 6. A graphical illustration of the idea in the text, with no attempt to show the patterns in detail

If the surface is small, and where the area to be lighted is not more than three or four feet from the light source, bare lamps may be used. As in the colorama installations, natural-colored lamps can supply the colored light but are expensive over a long period of time. Moreover, they are apt to lack uniformity in color, due to variations in the thickness of the glass, and they should be inspected for color before they are installed. Color hoods have the advantage over natural-colored lamps in that they need be selected but once, and are less costly in the long run.

Unless a spotty lighting effect is intentionally desired, the cove surface should be of a rough white plaster or some such material which provides an ideal diffusing surface.

**Colorama:** Colorama, the recently devised color shadow device, is a suitable method for providing a wide variety of effects. The parts of this system can be made an integral part of the design, Fig. 6. By the simple "twist of the wrist" new patterns can be created on the surface above the individual compartments and by placing masks or stencils over each compartment or group of compartments a greater variety of patterns can be obtained.

Light sources should be small since the effectiveness of colorama depends upon the projection of fairly sharp shadows. Concealed in each of the compartments are natural-colored lamps or standard lamps equipped with several colors of natural glass color hoods held in dust-proof, light-tight holders. Like colors are usually arranged symmetrically in

these compartments and those in the front and back compartments are connected to separate circuits. With this arrangement like colors in the front and back row of compartments can then be controlled independently.

If a greater range of flexibility is desired, the individual compartment can be made movable or portable (Fig. 9); thus permitting new shapes to be placed in position or the old shapes re-arranged to give different combinations of colored light patterns.

When the lamps are lighted in the front compartments the shadow of the back compartment is projected upon the cove surface, the space in between the shadows of the compartment shapes is then colored by the same light source or sources. When two different colors of light are used at the same time in the front compartment, two edges of shadows appear in different colors. The lamps in the back compartment light the cove surface with a large pattern directly above the compartment. The pattern takes on a drawn-out shape similar to the opening of the compartment or stencil. Each of the individual circuits is provided with dimming control so that the colors can be shaded and controlled at will.

Wattages suggested for different colored lamps are: blue, 300 watts; red, 200 watts; green, 150 watts; and clear, 75 watts. For some effects these wattages can be reduced; the proportions of the various colors, however, should be kept. Color hoods have proved more satisfactory and less costly in the end than natural-colored lamps.

**Other Treatments:** Some theatres, especially some of the smaller ones, are designed with beam ceilings. Fig. 7 illustrates a method of providing effective lighting for decoration and illumination, when a fluted ceiling is used. Reflectors with a concentrated distribution of light are concealed in built-up beams, and aimed so as to direct light across the flutes. Beams of light projected parallel with the flutes from a group of reflectors located in the cen-

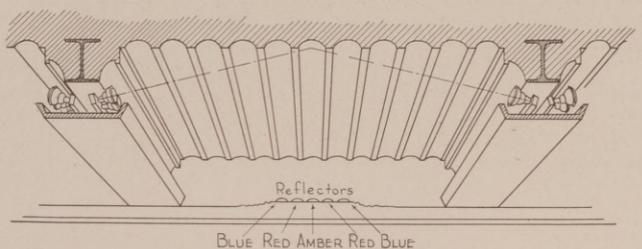


Fig. 7. A suggestion for creating unique lighting effects upon fluted ceiling

ter of a cross beam provide unique blends of color spots which give variation to the effect. A separate circuit is preferable for these reflectors and for a balanced shape in color, a symmetrical arrangement of the colored light sources is necessary.

In some of the smaller houses it is often a problem to provide a fairly flexible scheme of decoration in light. Fixtures can be designed to give mobile patterns in light and shade. Fig. 8 is a suggestion.

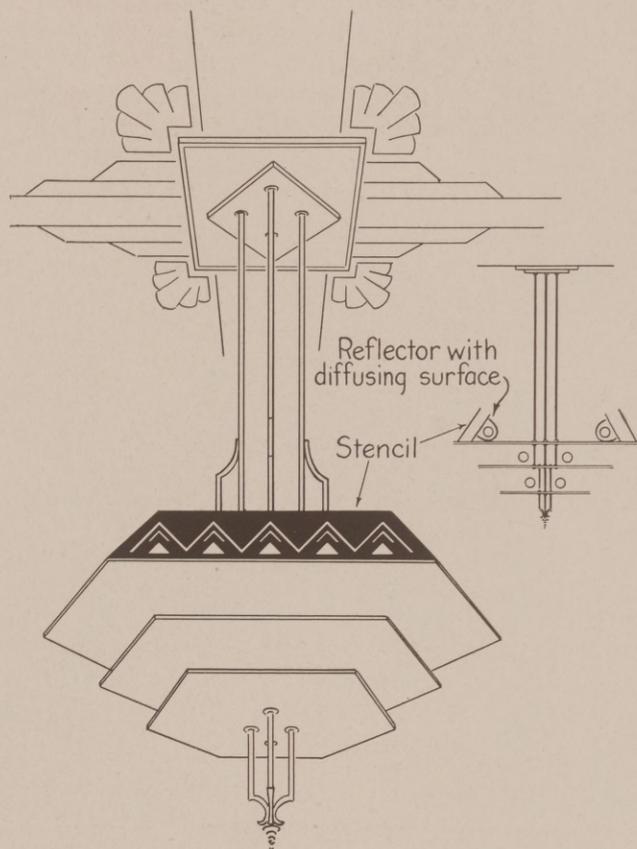


Fig. 8. Fixtures may be used to conceal equipment for projecting light patterns to ceiling

On the upper surface of the fixture are located a number of reflectors connected to several color circuits. A metal stencil is built around the periphery or upper surface. Different colored patterns are then projected on to the ceiling. Where the pattern is to be projected a short distance, natural-colored lamps or standard clear lamps with natural-colored glass roundels are suggested. For greater distances, reflectors with diffusing reflecting surfaces and equipped with clear lamps may be used. Natural-colored non-stippled glass roundels should be used. The reflector should be kept as far back from the stencil as possible if fairly definite patterns are to result.

The same fixture without the stencils but having the several circuits of color, each of which can be controlled independently, will produce on the ceiling apparent changes in painted designs. Such a lighting fixture can often be placed at the center of a design which is painted in several colors. Colored light of any particular color has a different effect on almost all separate colors of paint. The most striking changes are usually apparent when fairly pure pigments and color media are used. Table XI gives the

effect of colors (generally used in the theatre) upon colored surfaces or objects.

**Wall and Balcony Lighting:** The proscenium wall, side walls and balcony present further possibilities for treatment in light. These areas, glowing in color, produce compelling effects during certain parts of the program; during the showing of the picture, however, they should, by means of dimmer control, be graduated down to a very low order of brightness.

Panels of translucent glass or fabric are easily built into balcony rails, wall niches, around columns and pilasters, and when lighted from behind, make a massive balcony structure or the very wall itself appear luminous. Decorative grille work, silhouetted against a lighted background, or a design of illuminated panels are interesting treatments for proscenium and side walls. The appearance of these panels can be made even more novel and interesting if tints and patterns are chosen to provide a variety of effects.

When such lighted panels are contemplated (they usually should be built in), the size and shape of the recess, the lighting units and the translucent material to be used all enter into consideration. The space should be deep enough to produce a smooth lighting effect, the depth depending, of course, on the width of the panel, its general shape and the spacing of the lamps. It is well, however, to provide for a minimum depth of at least six inches.

The recess should have a white mat surface, to provide a good diffusion. It should be shaped with curved and sloping sides, to reflect the light towards the front, and the back corners should be rounded to facilitate cleaning (Fig. 10). These elements all contribute to the efficiency of the lighting system, even though they may seem to have only a remote connection.

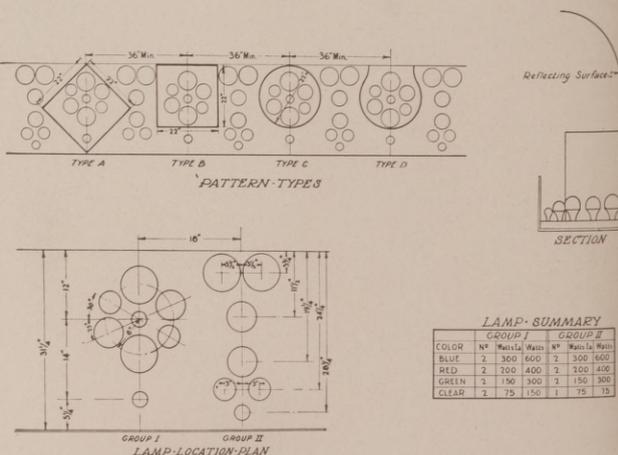


Fig. 9. A suggested lamp layout with which it is possible to use several different shapes

When the recess is quite shallow, bare lamps in white porcelain keyless sockets attached to white painted conduit are suggested; for smooth lighting

the spacing between sockets should not be over one and one-half times the distance from the centers of the lamps to the glass. The use of reflectors will direct more light towards the glass and more depth must be provided than in the case of bare lamps. Small reflectors, such as used for footlights and small show windows, with a wide spread of light, are usually suitable for this purpose, and if the recess in which they are installed is likely to collect dust, glass roundels, or cover plates, give additional protection against loss of light.

The wattage of lamps used in the panels depends upon the desired effect, the brightness of the surrounding area and whether the panel is used for ornamentation alone or for producing useful lights for seeing. Lower wattage lamps may be used when the panel is intended merely for ornament. The range between the 10-60 watt inside-frosted lamps will, when a glass with a transmission of the order of 50% is used, satisfy the average requirement. Where panels also serve as utilitarian lighting units, 100 watts may be used, provided the glass has a fairly high degree of diffusion.

Abrupt switching on and off of the lights, whether these are inside or outside of the panels, is disagreeable to the patron. To avoid this, all panel circuits should be connected to dimmers so that they may be controlled for gradual lowering and raising with the house lights.

By wiring the sockets on several circuits, and by interchanging from time to time the color hoods to outlets in other positions, each group of sockets will form a different pattern, thereby making possible a number of different effects. By the proper manipulation of the dimmers of each circuit, the patches of color may be made to blend with each other, or to change from one color to another. Thus the number of effects obtainable is limited only by the number of different combinations which the range of dimming control for each circuit is actually capable of producing.

#### PUBLICATION STATEMENT Required by Act of Congress

Of Southern Architect and Building News, published monthly at Atlanta, Ga., for May 1, 1931.

Before me, a notary in and for the state and county aforesaid—Georgia, Fulton County—appeared E. R. Denmark, who, having been duly sworn according to law, deposes and says that he is the editor of the Southern Architect and Building News and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption.

That the names and addresses of the publisher, editor, managing editor, etc., are:

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That the owners are: H. E. Harman, Jr., and the Trust Company of Georgia.

(Signed) E. R. Denmark, Editor.

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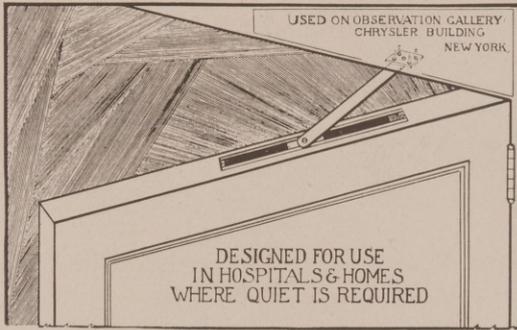


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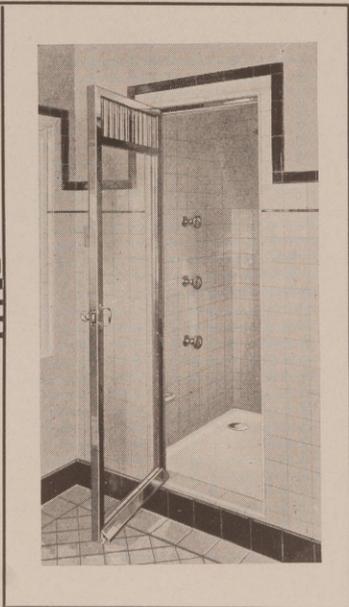
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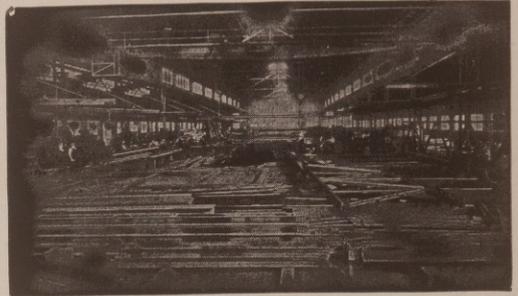
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