

# SOUTHERN ARCHITECT

*and* BUILDING NEWS



OCTOBER  
1929

THE SOUTH'S ONLY JOURNAL OF ARCHITECTURE AND BUILDING

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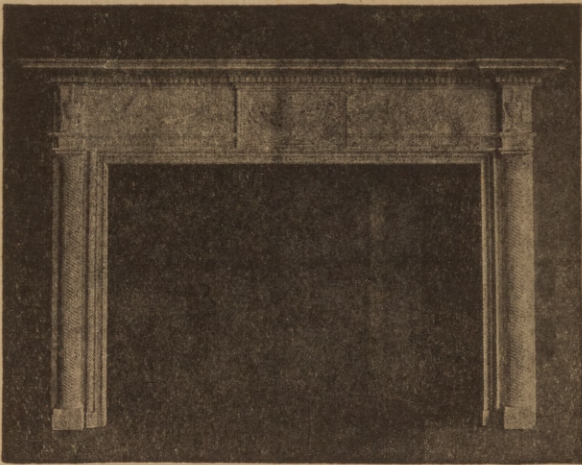
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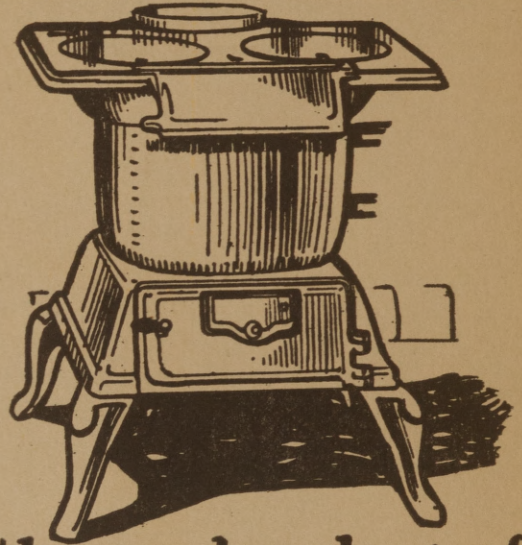
"THE FIREPLACE," an architect has well said "makes itself the focal point of every room in which one occurs." And of this focal point the mantel is the frame—the vital decorative element which, above all else, must be correct in design and execution and also in perfect harmony with the spirit and tempo of the interior. In the production of such mantels of wood we are specialists, and we have an almost infinite variety of designs awaiting your choice.

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## WHAT SAY YOU TO THIS?

IN the September number, "Nation's Business" there appeared an article bearing the caption "Give the Contractor a Chance," by Mr. Thomas Thorne Flagler, of the Flagler Company, Atlanta, Georgia, President, Associated General Contractors of America. Mr. Flagler rose to great heights in informing the 300,000 readers of this magazine what is wrong with the construction industry in America.

The architectural profession, more specifically the specification writers in architects' offices, received the full blast of Mr. Flagler's criticism. We quote a portion of the comment directed to that part of the work in which the architect is involved.

"Mr. Average Man has an implicit, but often misplaced confidence in the so-called specifications. This mystic document consists of from 50 to 250 or more pages, frequently copied from previous specifications, old textbooks and literature put out by energetic manufacturers and material vendors.

"I have seen in a specification prepared by a Chicago architect a provision that Vermont granite was to be used in the rough stone work of a building to be erected within sight of Stone Mountain, Georgia, one of the finest deposits of granite in America. To pay the freight from Vermont to Georgia on this granite would be obviously ridiculous.

"If the item were large enough and if time permitted, which it frequently doesn't, the point would be clarified. But if it did slip through into the contract documents it would either be through an honest mistake or it would be what we call a "sleeper," a provision put in by some tricky specification writer so that he might collect a little graft on threat of enforcing the clause literally.

"I might write at length about the idiosyncrasies of specifications, but for the purpose of this article let me merely say that the present method of preparing specifications contributes to the inefficiency of the construction industry in two ways.

"First, the average specification is wanting in clearness. It does not allow free choice of methods and material, quality, of course, considered, and it does not keep pace with the improvements constantly being made in field practices, as the actual operations on the jobs are called.

"Second, by the very nature of its rigidity it fails to provide for changing conditions which may occur during the progress of the operation, so that what may be desirable at the beginning of the work may be very undesirable later on.

"Not one set of plans out of a hundred is made entirely by the architect and his men. Usually the structural frame of the building is the work of an outside engineer. Occasionally the design of the frame is left to the bidder.

"If there ever was a case of hitching the cart before the horse, this is it. Instead of leaving the design of the frame to the last, as is the present practice, it should be the first and most important consideration after the preliminary layout of the room arrangement. If I had a small part of the money that could be saved by fitting the architectural ornamentation to a carefully designed frame instead of trying to design a frame into a mass of architectural effects, I would be a rich man.

"But the design of the building is only a small part of what we term "The Plans." Every mechanical feature must have a layout and design, every mould, cornice and ornament must be detailed. Of this great mass of drawing, how much is generally done by the architect? Well, hardly any.

"Unfortunately, many architects feel that when they have made their sketches and later have completed what are called the architectural drawings, which contain a few details to a slightly larger scale, they have finished designing the building.

"Other architects go a step further and expect to continue getting ideas and making additional details throughout the entire operation.

"Let us take a case in which an architect shows a lobby in an office building trimmed in marble. A number of expert draftsmen and estimators must study the plans and read the entire specifications, because these specifications usually make the successful bidder responsible for all marble whether mentioned under the marble item or not. They have to see if there are 40 marble thresholds tucked away in the paragraphs devoted to tile work, flooring or, as in one case I recall, under the plastering specifications.

"Had the architect assumed responsibility for mentioning all the marble work in the marble specification these men could have read two or three pages instead of a hundred or more. In other words, three fourths of the expense we have been talking about could be eliminated by proper co-ordination for, though this is just one small item, the principle applies to practically every item in every building.

"Half or more of these losses could be saved by proper cooperation and coordination between owner, architect, contractor and subcontractor."



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While there is no doubt a great amount of truth in what Mr. Flagler writes about the idiosyncracies of architects' specifications, yet there are two sides to every question and your editor has taken the opportunity of addressing the following letter to Mr. Merle Thorpe, Editor, Nation's Business:

*Dear Mr. Thorpe:*

*Permit me to express my appreciation for the article appearing in the September issue, Nation's Business," by Mr. Thomas Thorne Flagler, on "Give the Contractor a Chance." In presenting this intelligent discussion of the problems of the construction industry to your 300,000 readers you have certainly done the industry a great service. Since practically 75% of all building construction in this country originates within the architectural offices, and due to the fact that Mr. Flagler took occasion to direct much of his criticism to this great body of operators within the industry, I feel that in justice to the profession and for the good of the building public that it would be very much worth while to have presented in an early number of your excellent publication an answer by some one of our leading architects. As Mr. Flagler is a southerner I would personally like to see your author chosen from the profession in the South. I beg to remain*

*Respectfully yours,*

*E. R. DENMARK,*

*Editor,*

*The Southern Architect and Building News.*

#### WHEN WILL YOU DO IT?

SEVERAL days ago we received a letter from a most progressive architectural firm in one of our leading southern cities in which was included this paragraph, "No matter how cosmopolitan the metropolitan centers of the South may become, there will always be a background formed of the traditions of the old South, and properly so." Here! Gentlemen, is sounded the keynote to the future of architecture in the South. Upon this thought rests the recognition of the profession in the South in a national way. If this idea is fully developed it means a distinctive architecture, an architecture that is neither a kin nor a part of the East, the West, the North, but an architecture wholly of the South based upon those traditions which have brought this section of our great country from an almost non-existence in the sight of other sections to one that is today industrially and commercially recognized as the most fertile field in these United States. Architecturally we have become of age. We can now stand upon our own feet, and with confidence based upon what we have already accomplished, offer neither an apology nor ask anything of anyone.

The South today with its architectural colleges, its trained men from the outstanding schools in this country, as well as abroad, are equally as capable, if not more so, of taking care of the problems presented them in their daily practice as architects from the North, East or West, and it seems most absurd when we hear that some architect from another section has been imported here to do the job which by right belongs to some Southern man. We know there are specialists in the architectural field just as there are specialists in every other profession. The majority of these specialists we also know are located outside the South, but we do know there are some men specializing on certain types of buildings here in the South whose work can be pointed to with pride, and whose satisfactory performance of the work entrusted to them will bear no criticism. With these architects who have given of their time and thought to master the peculiarities of local conditions, local economies and whose knowledge of the traditions of this section are fully appreciated—we have three items in the choice of an architect which cannot be overlooked when other things are equal.

With a historical background—an architectural tradition which is unsurpassed or even equalled in any other section of America, we see no reason why there should not be developed here in the South an architecture as different and as distinctive as the inborn character and culture of our Southern people.

On the Pacific Coast, and particularly, in California, the architects have bonded themselves together and agreed not to be contaminated, so to speak, by the so-called New York or Chicago architecture, and we think everyone will admit, to be conservative, that the work which the California school of architects is doing is of outstanding interest and merit. Certainly they are following local traditions of their section with marked fidelity and the building public on the Coast seldom look beyond their own boundary for architectural service.

This is not a new idea. It is one we have tried to stress through the pages of this magazine for a long time and as one Southern architect remarks, "I do not know of a magazine being published today that is keeping alive the early American ideals and taste in buildings and at the same time keeping abreast with the forward movement in architecture as is being done through the Southern Architect and Building News." The architects of the South will do well to develop a group consciousness—a common school with a common ideal—and bring into being a distinct Southern architecture, upon which national recognition must surely rest.





*Photos: By Tebbs & Knell, Inc.*

ODENHEIMER SEAL POOL, NEW ORLEANS, LA.  
SAM STONE, JR. & CO., ARCHITECTS



# SOUTHERN ARCHITECT *and* BUILDING NEWS

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NUMBER 10



## Odenheimer Seal Pool, New Orleans



BY ERNEST RAY DENMARK

THAT the environment in which we live unconsciously moulds our attitude of mind and our methods of living and often determines our choice of action is a truth acknowledged and proven. It is all the more beneficial because we are not conscious of its power until its results are borne in upon us by confirmed habits. In all of our senses we are either dulled or excited by it. So, in the awakening of general concern for better architecture in the South it is not surprising that we find our architects being given added stimulus for creative thought by the generosity of outstanding citizens in many cities in donating large sums for the erection of appropriate structures tending towards the development of centers of civic beauty.

It is just such a subject and such an opportunity that we are to here consider.

Mr. Sigmund Odenheimer, a wealthy citizen of New Orleans, desired to make a donation to Audubon Park, and since the need for an adequate pool for seals in connection with the Zoo had long been recognized, he commissioned Sam Stone, Jr., to prepare suggestions for such a structure. Several schemes were prepared and studied. The design finally selected, more or less monumental in character, seemed to be logical on account of the setting selected, which placed the structure on the main axis of a formal garden built in connection with the Aquarium, which building was erected by the same donor. Lack of drainage facilities made it necessary to elevate the pool above the surrounding ground surface. This requirement was taken into consideration in the design of the structure and to a great extent influenced the scheme.

The pool is elliptical in plan and measures 40 feet by 80 feet, and is surrounded by an ornamental pavement 12 feet in width. The pool is of concrete and the columns, entablatures, steps, copings, etc., are of stone. The cost of the structure was approximately \$45,000.

The great difficulty in designing such a structure as this lies in the fact that two diametrically opposed

ideas supply the basic elements in the problem. The harmonizing of these two ideas is a well-nigh impossible feat. These two warring ideas are, first, the requirement that the structure itself shall be a monument, in this case to the artistic appreciation and civic pride of its donor, whose character must be in complete harmony with a well developed and unusually beautiful landscape—the structure itself forming the focal point on the main axis of a formal garden; and second, the necessity that in plan and construction it shall fulfill the functions of a simple pool where seals, not the most attractive aquatic animals, shall amuse themselves to their own liking, two requirements exceedingly difficult to harmonize. Just how successful the architect has been in this instance in bringing about complete harmony of the two warring elements is best understood by a study of the photographic illustrations here included.

There are certain aspects of memorial architecture, which really should be called "Spiritual," for certainly no other type furnishes such inspiration for a keener appreciation of the abstract message which memorial architecture is supposed to carry, which demands very careful consideration. Instead of being of the least value, it is of the greatest. No type of architecture is more important. No other form of structure carries with it such vital significance, and no other kind of architecture demands such study, such imagination, such vision. It is the one and only architecture in which the problem must be treated abstractly, in which the message it carries is more important than the form, the material, the style or even the use.

The designing of a memorial, whatever may be its character, comes to an architect as a part of his general practice, and the problem must be solved and the work done just as a solution is found and attention given in any other type of architectural work. Since a memorial is likely to occupy a position of prominence, just as in the case of the Odenheimer Memorial at New Orleans, its very permanence creates an obligation to posterity which the architect will do well to heed.





ODENHEIMER SEAL POOL, NEW ORLEANS, L.A.

SAM STONE, JR. & CO., ARCHITECTS





# Temple Sinai, New Orleans, La.



BY RAY HOLCOMBE

*Emile Weil, Moise H. Goldstein and Weiss, Dreyfous & Seiferth, Associate Architects*

**E**ARLY man gave of his best and choicest fruits in his offerings to his gods. He commandeered the best in the crafts and arts in the building

of temples for those gods and gave the best in his life to win their favor.

Planning and building temples helped mankind



*Photos: By Tebbs & Knell, Inc.*

MAIN ENTRANCE FRONT, TEMPLE SINAI, NEW ORLEANS, LA.



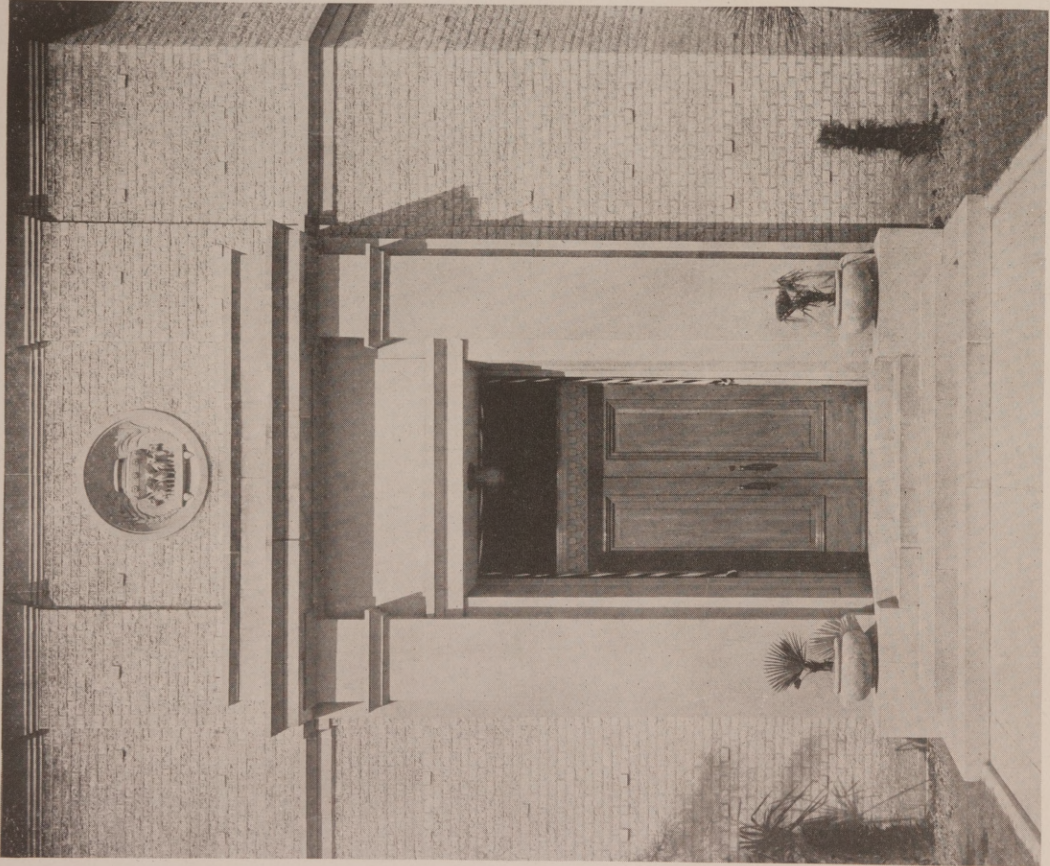


ENTRANCE DETAIL, TEMPLE SINAI, NEW ORLEANS, LA.

to advance in the arts and in the crafts, just as church building today helps us to keep attuned to the finer things in life. Temples became of the greatest importance in both the religious and economic lives of the people who built them. Artists and artisans were often imported to erect and embellish them. This led to increased communication and contact and to the spread of knowledge and ideals. It brought

racess and peoples together for higher purposes than mere commerce. It made for human progress. So today, with any contemplation of church building regardless of size, style, proportion or richness of materials our conscience bids us give our best. The architectural problem is one which demands careful forethought that in no case shall anything be used that might not be proper.





SIDE ENTRANCE DETAIL

TEMPLE SINAI, NEW ORLEANS, L.A.

EMILE WEIL, INC., MOISE H. GOLDSTEIN, AND WEISS, DREYFOUS & SEIFERTH, ARCHITECTS



SIDE WALL DETAIL





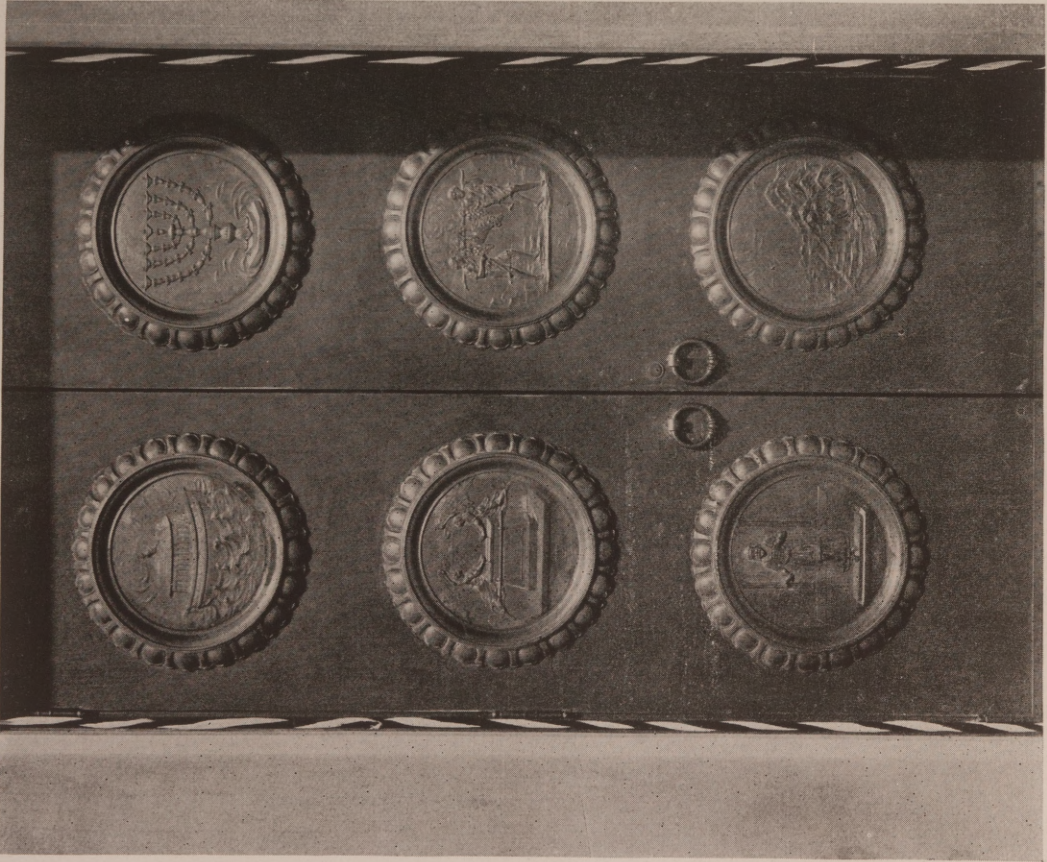
ENTRANCE DETAIL TO SUNDAY SCHOOL ROOMS, TEMPLE SINAI, NEW ORLEANS, LA.

The new Temple Sinai, located at the corner of St. Charles Avenue, the principal avenue of New Orleans, and Calhoun Street, is one of the most interesting church edifices to be erected in recent years in the South. It represents a new thought in ecclesiastical architecture reflecting in general design the modern spirit in architecture, while following the well established tradition of the synagogue.

A study of the plot plan indicates the problem

which confronted the architects. Many different studies of plan arrangement and grouping were tried before the decision was made to place the main auditorium diagonally on the lot. This *parti* while it resulted in giving a somewhat unusual and striking importance to the edifice also solved very happily the question of orientation, permitting the congregation to face the East, in accordance with ecclesiastical tradition. It was also felt that it gave the

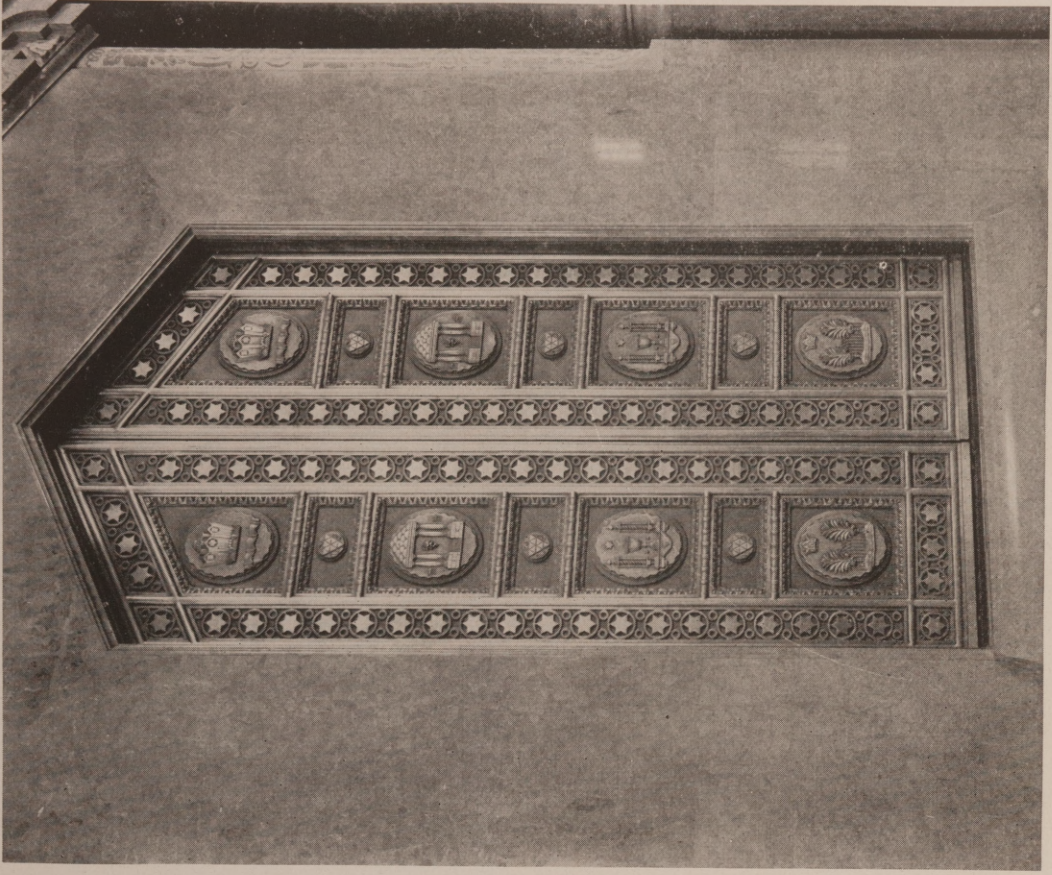




DETAIL OF MAIN ENTRANCE DOOR

TEMPLE SINAI, NEW ORLEANS, L.A.

EMILE WEIL, INC., MOISE H. GOLDSTEIN, AND WEISS, DREYFOUS & SEIFERTH, ARCHITECTS



DETAIL OF DOORS AT REAR OF ARK



best interrelation of the essential units in plan and enabled the landscaping to be most effectively carried out.

In plan the main auditorium is an octagon seating one thousand on the first floor and five hundred in the galleries. The arrangement is such that the galleries do not project over the main seating space, thus adding greatly to the architectural effect. Acoustically, the building has proven most successful, particular attention being given to this subject. The smaller auditorium just behind the main building is also provided with a gallery, and seats 500. A school and community building completes the group. This building is three stories in height and divided into class rooms, club rooms, offices, etc., for the different grades. A kitchen, serving room, lavatories and rest rooms and all conveniences necessary to a modern Social Center are provided.

The exterior materials used throughout the whole group of buildings is brick and stone in harmonious warm tones of gray, with ornament of a symbolic character sparingly used, which enhances the unity of the masses. No unusual or complicated bonds was attempted, although an occasional brick was allowed to project slightly at wide intervals to produce a play of shadow on the walls. The whole group of

buildings has been constructed in a most substantial manner on a heavy pile foundation.

The interior of the auditorium is simply but richly decorated, the chief feature as is usual being the Ark, designed in richly colored imported marble and bronze. The color scheme of the walls is in general a warm golden hue, slightly varied by rubbing and glazing of the pigments used.

The ceiling is of wood in geometric panelling. The general tone of the wood is a rich brown, the geometric patterns picked out black, gold and vermilion. The exceptionally fine modern lighting fixtures in the auditorium executed by The Tiffany Company of New York, add a note of distinction to the interior decoration.

The architectural setting of the Ark is composed entirely of marble of imported varieties. The polished shafts of the columns are of Bois Jourdan and Rosso Antico, set alternating in color. The seats, entablature and all other parts of the composition, carved and polished are of Rosato marble. The very fine doors at the rear of the Ark were executed by the Gorham Company and are in gilt-bronze. A fine Skinner organ perfectly adapted to the size and volume of the auditorium completes the interior ensemble. The cost of the structure was approximately three hundred thousand dollars.



SIDE ENTRANCE ELEVATION, TEMPLE SINAI, NEW ORLEANS, LA.





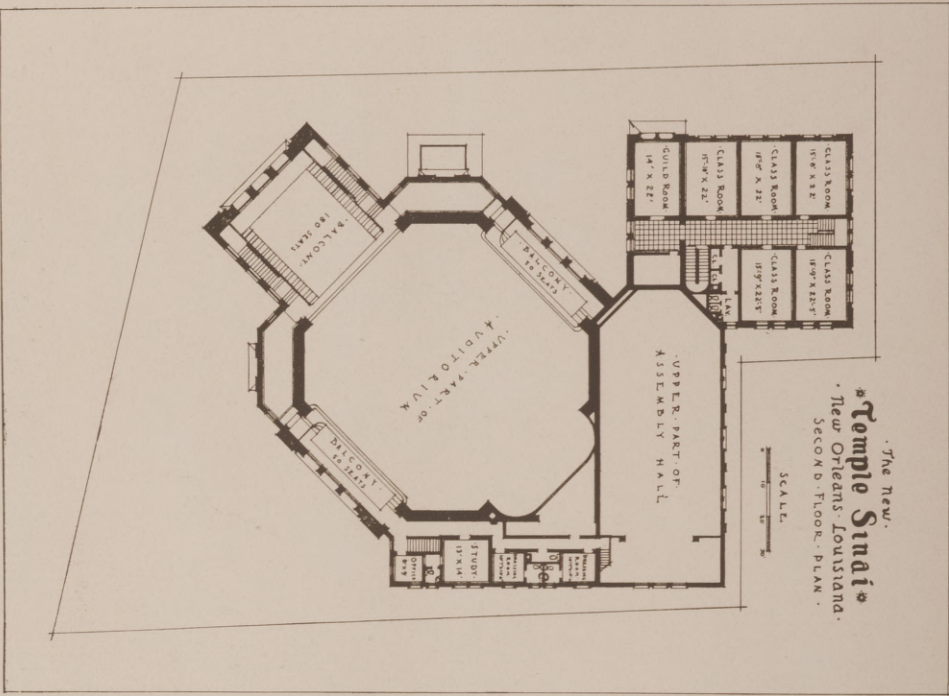
*Photos: By Tebbs & Knell, Inc.*

MAIN ENTRANCE ELEVATION

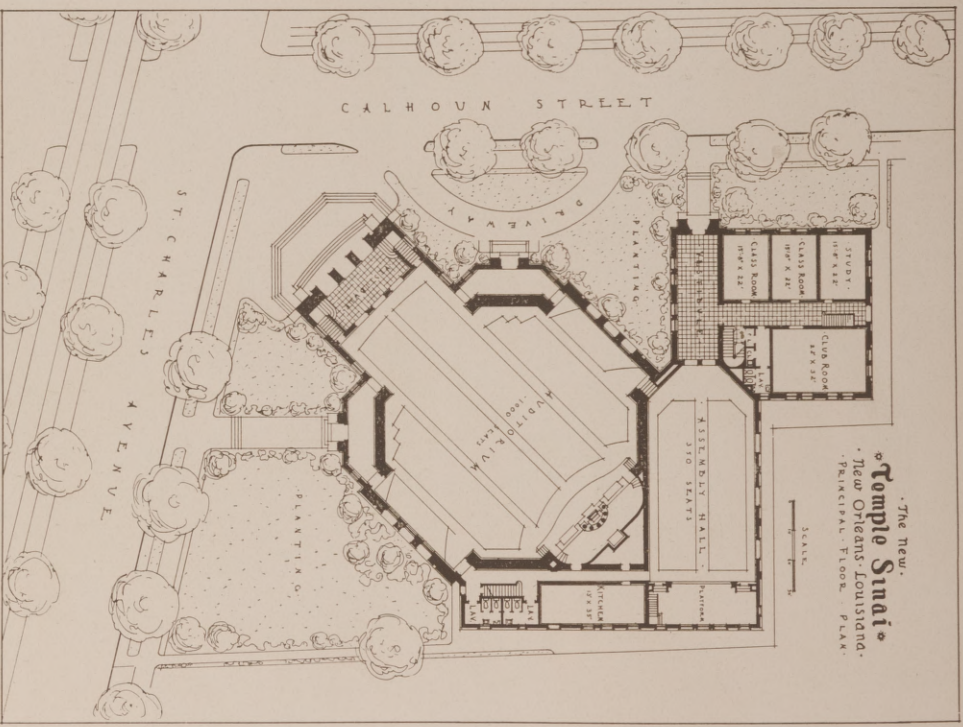
TEMPLE SINAI, NEW ORLEANS, LA.

EMILE WEIL, INC., MOISE H. GOLDSTEIN AND WEISS, DREYFOUS & SEIFERTH, ARCHITECTS





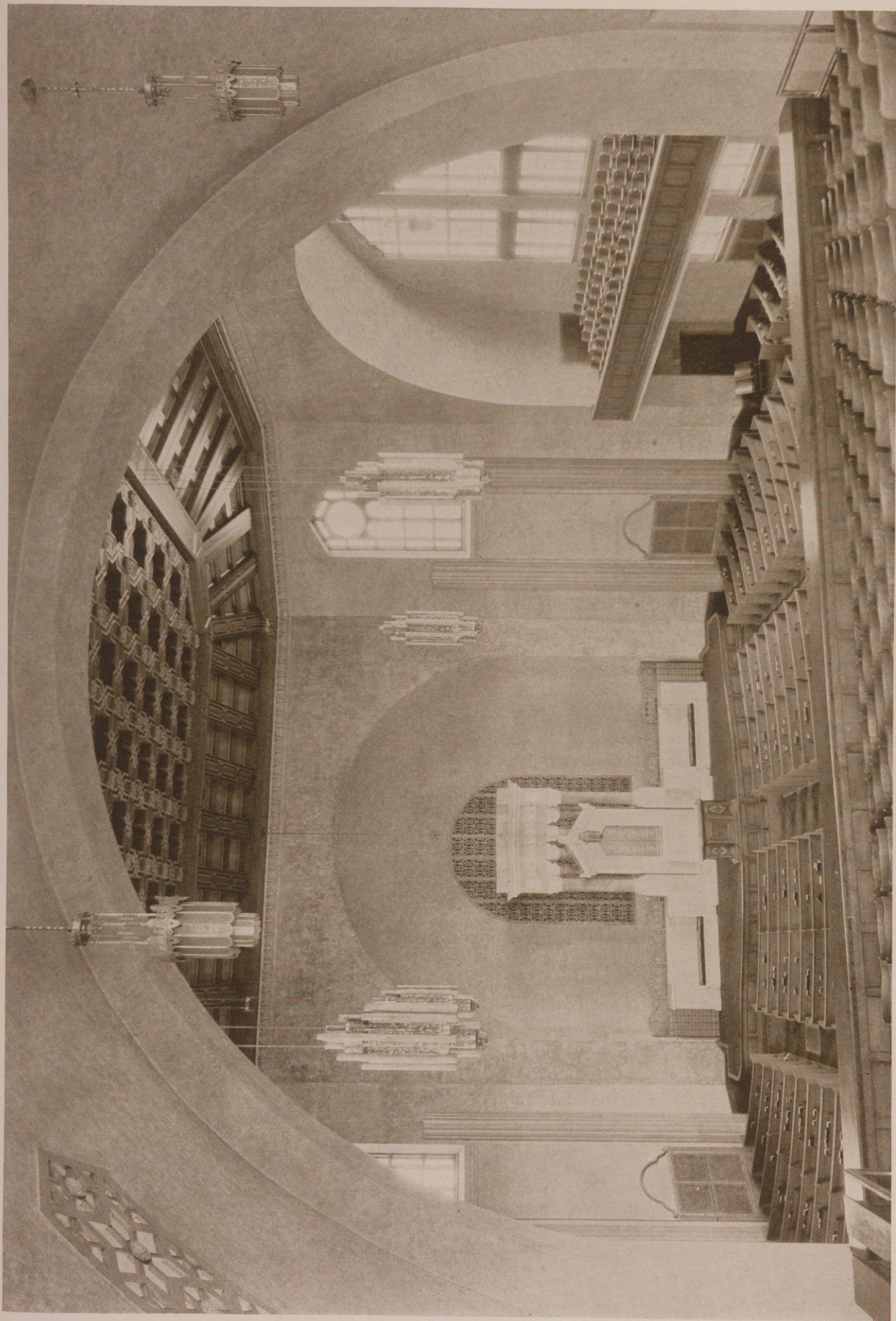
SECOND FLOOR PLAN



FIRST FLOOR PLAN

TEMPLE SINAI, NEW ORLEANS, LA.  
 EMILE WEIL, INC., MOISE H. GOLDSTEIN AND WEISS, DREYFOUS & SEIFERTH, ARCHITECTS





MAIN AUDITORIUM

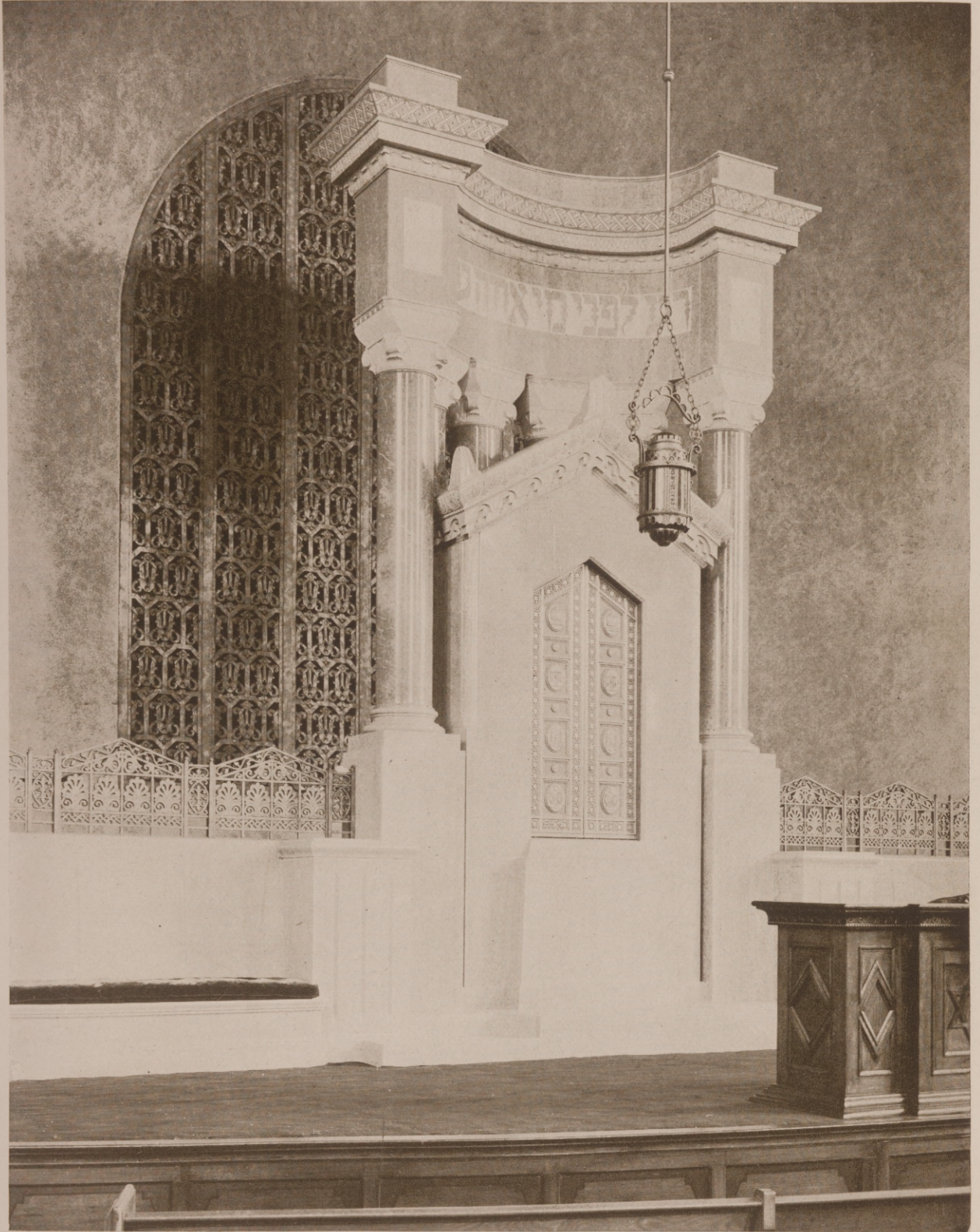
TEMPLE SINAI, NEW ORLEANS, L.A.

EMILE WEIL, INC., MOISE H. GOLDSTEIN AND WEISS, DREYFOUS & SEIFERTH, ARCHITECTS









DETAIL OF ARK

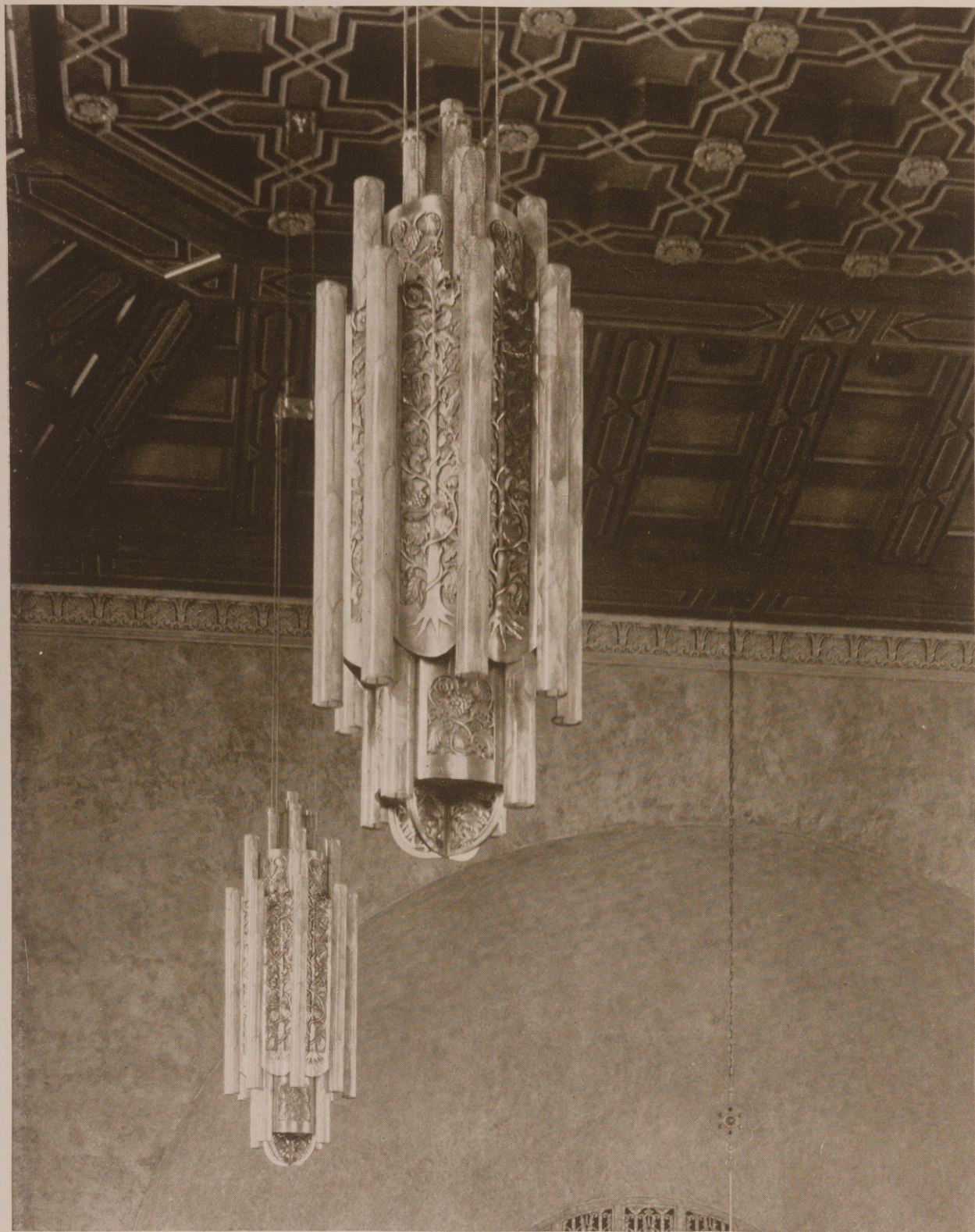
TEMPLE SINAI, NEW ORLEANS, LA.

EMILE WEIL, INC., MOISE H. GOLDSTEIN AND WEISS, DREYFOUS & SEIFERTH, ARCHITECTS









DETAIL OF CEILING AND LIGHTING FIXTURES IN AUDITORIUM  
TEMPLE SINAI, NEW ORLEANS, LA.  
EMILE WEIL, INC., MOISE H. GOLDSTEIN AND WEISS, DREYFOUS & SEIFERTH, ARCHITECTS









SNELL ARCADE BUILDING, ST. PETERSBURG, FLA.  
KIEHNEL & ELLIOTT, ARCHITECTS









DETAIL ON ROOF GARDEN  
SNELL ARCADE BUILDING, ST. PETERSBURG, FLA.  
KIEHNEL & ELLIOTT, ARCHITECTS







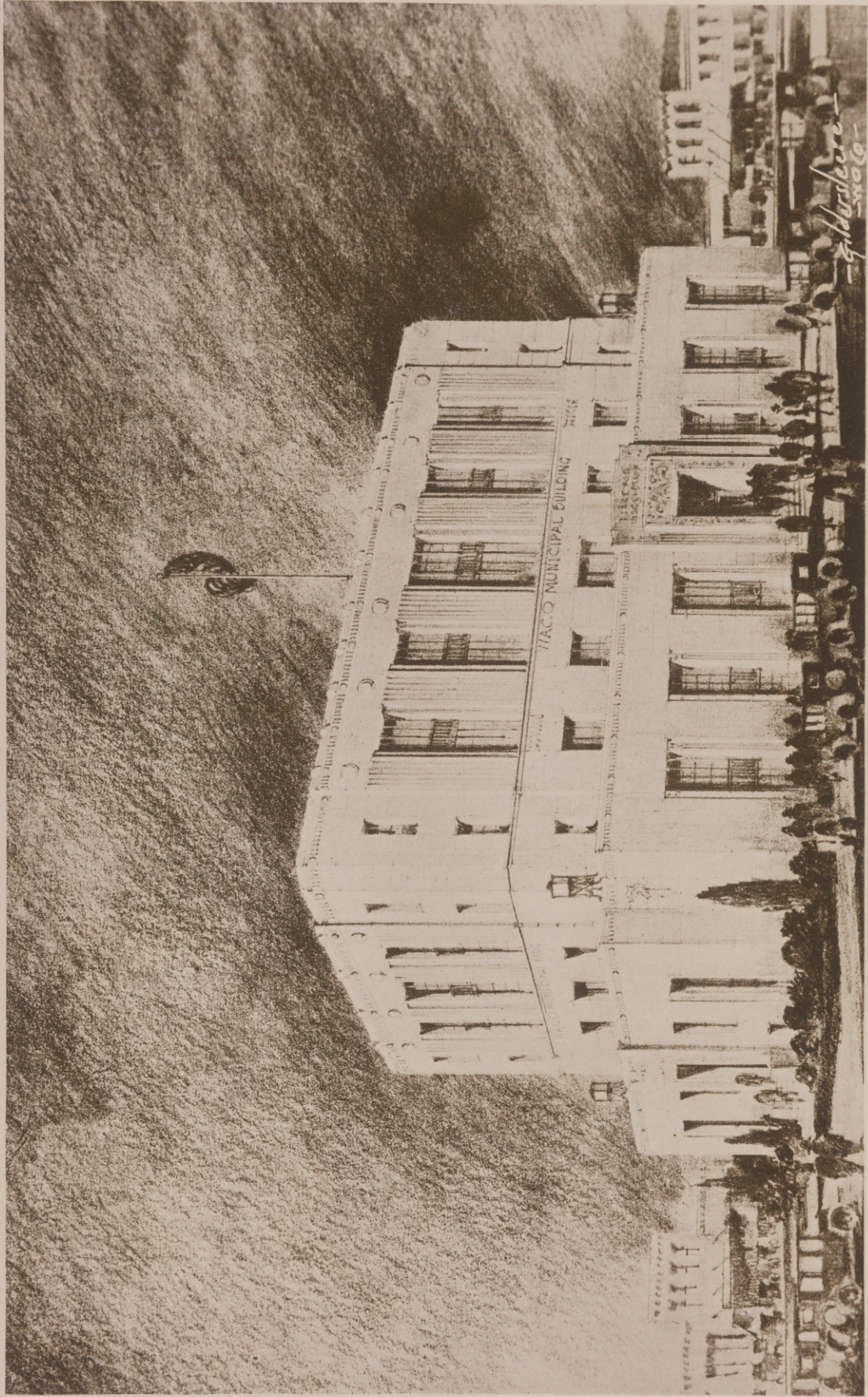


DETAIL ON ROOF GARDEN  
SNELL ARCADE BUILDING, ST. PETERSBURG, FLA.  
KIEHNEL & ELLIOTT, ARCHITECTS









MUNICIPAL BUILDING, WACO, TEXAS  
HARRY SPICER, ARCHITECT







# The Mobile Public Library

BY RODERICK D. MCKENZIE

*George B. Rogers, Architect*

THE new Mobile Public Library, completed in September, 1928, in architectural beauty, in elegant but simple dignity, and with adequate equipment, is a tribute to the artistic sense of proportion of its people in that it marks a forward step in the development of the city's educational facilities along with the great industrial and commercial enterprises.

The building, site and equipment, was financed by a bond issue of \$250,000 voted by the citizens of Mobile; by the generosity of Mr. Eli H. Bernheim of New York City, who gave \$30,000 for the Beatrice B. Bernheim hall; and by a bequest of \$1,000 from Mrs. Lucy R. Gardner.

With a definite building fund in hand, the library committee commissioned George B. Rogers, as ar-



ENTRANCE DETAIL, MOBILE PUBLIC LIBRARY, MOBILE, ALA.





DETAIL IN MAIN RECEIVING ROOM, MOBILE PUBLIC LIBRARY, MOBILE, ALA.

chitect, to carry the building to completion. The problem of the architect was definitely set in that a building must be planned to take care of 25,000 volumes, and besides the usual service rooms, a lecture room to seat approximately 200 persons. The success of this structure proves the good judgment of the building committee in selecting a local architect thoroughly familiar with their needs in such a building.

The architectural motive in this building is based upon the classical principle of ancient Greek architecture, viz: the feeling of repose created by low horizontal treatment and simplicity.

On viewing the building from the outside one is

impressed by its unpretentious simplicity. Immediately upon entering the building one sees as it were the whole library at a glance, like an amphitheatre and into the midst of which the visitor has stepped from the entrance, without any preliminary introduction by means of stairs, lobbies, corridors or elevators, and although there is visible at first glance a second story, it seems almost within reach of the hand, a few broad steps to the right and left of the amphitheatre that will take one there seem so low and spacious as not to rise beyond the level of the eye, a masterpiece of horizontal treatment, productive of that repose and calm so conducive to the spirit of research and study for which it is to serve. It is the subtle employment of art in construction that has

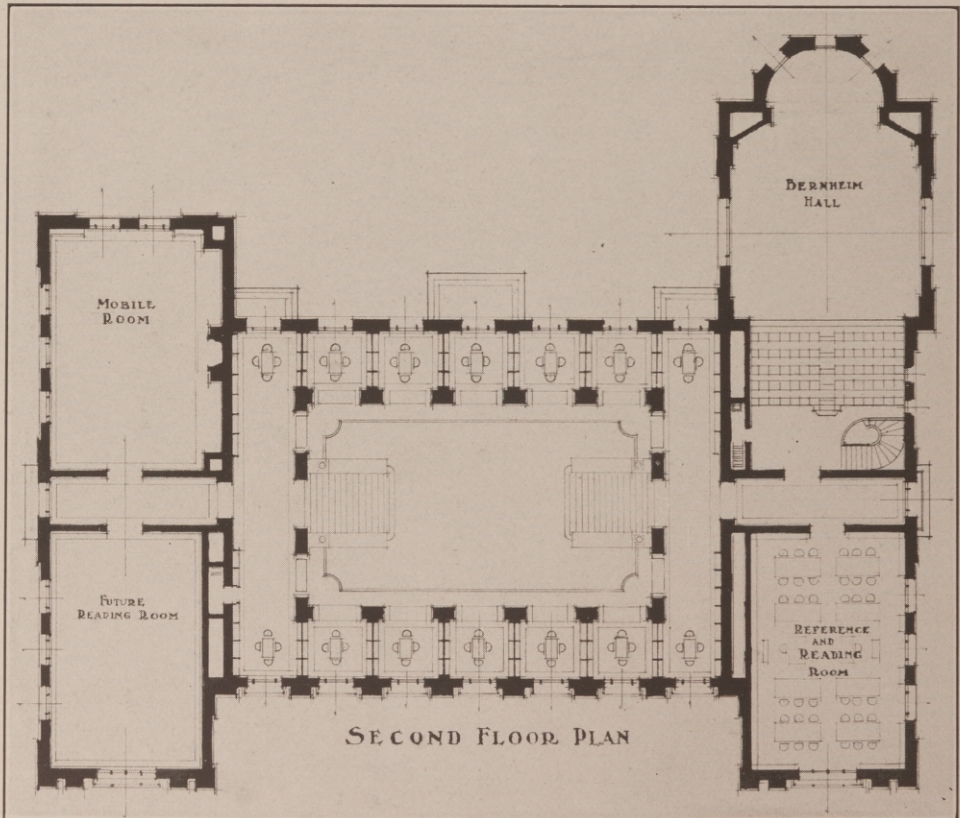
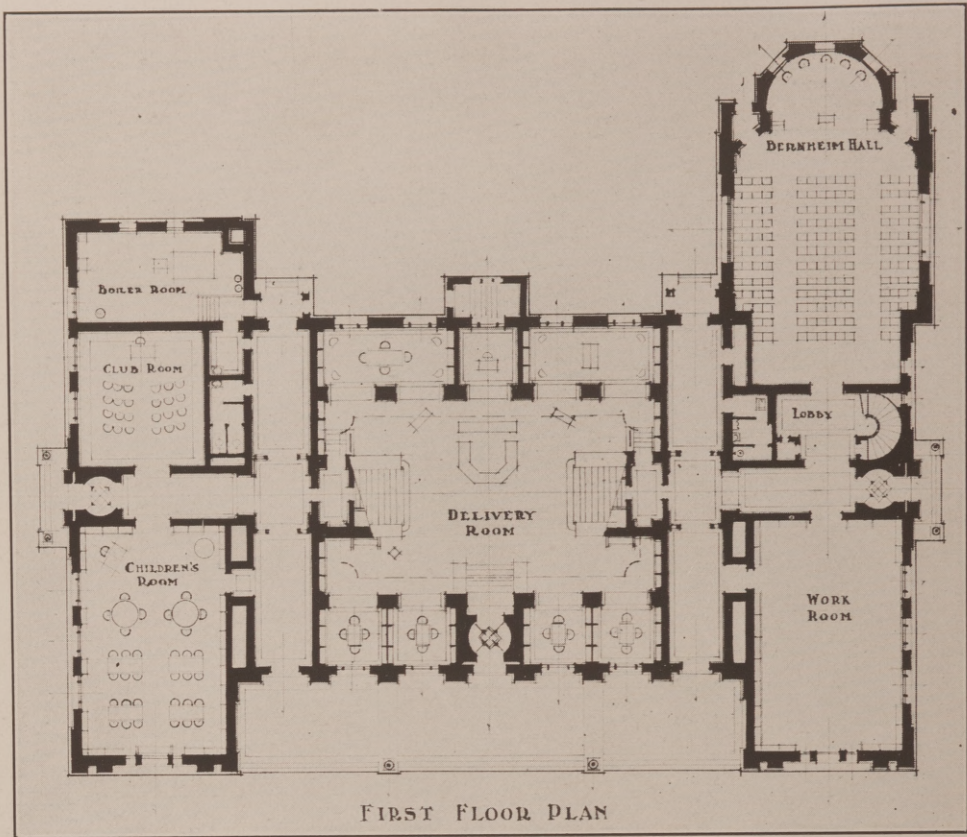




Photos: By Tebbs & Knell, Inc.

MOBILE PUBLIC LIBRARY, MOBILE, ALA.  
GEORGE B. ROGERS, ARCHITECT





MOBILE PUBLIC LIBRARY, MOBILE, ALA.  
 GEORGE B. ROGERS, ARCHITECT





MAIN RECEIVING ROOM



READING ROOM

MOBILE PUBLIC LIBRARY, MOBILE, ALA.  
GEORGE B. ROGERS, ARCHITECT



created this harmonious environment relieving what might otherwise have been a depressingly ponderous barrage of monotonous book cases, instead of which they are so divided into open alcoves or stalls as to form a perfect balance of architectural design.

We leave this amphitheatre, which in itself seems to occupy the whole interior of the building and immediately find ourselves in spacious rooms which are duplicated at each end of the building and without seeming to realize just how we got there, find ourselves on the second floor, viewing other rooms of equally large proportions. All but one of these are of that same broad, horizontal character, with low heavily beamed ceiling—so conducive to concentra-

tion of thought in seeking out the subject in hand. These are Reading, Reference and Lounge Rooms, the one exception is the Lecture Room. Here again art in architecture is to do its part for the Lecturer and for the Audience—instead of a construction in low horizontal lines, we have rising vertical lines, culminating in a high domed ceiling. Aside from its acoustic intention the design is to stimulate both the Lecturer and Audience, whose state of mind would most naturally be of the soaring, expansive and receptive order—being just the opposite to that of the reader or researcher. All of this is flooded with light—the light of day—even down through the spacious basement.



DETAIL SHOWING UPPER STACK ROOM ABOVE MAIN RECEIVING ROOM





# Awarding Jury Announced



*For Southern Architectural and Industrial Arts Exposition*

**S**URROUNDED as we are through the very nature of our calling with the exacting requirements of practical problems, even those with an inborn craving for the creation of beautiful things must from time to time be stimulated and have inspiration from the contacts which the works of others, not yet dulled by prosaic matters, can offer, and no better way than through the presentation of drawings of contemplated buildings or the pictures of completed structures can this be done.

While our vision is sometimes blurred by close proximity with current events, a student of life could through the perusal of the materials which will form the nucleus of the first Southern Architectural & Industrial Arts Exposition, to be held in Memphis on the 9th to 16th of November, judge with a fair measure of success the trend of contemporary life in the South. He can likewise with equal certainty gauge the changing modes of living as reflected in the examples of domestic architecture, sweeping changes which the business and commercial interest is making, all through the displays of photographs and drawings to be shown at this exposition.

Unusual interest attaches to the announcement just made of the jury of architects who will pass

upon the work shown at this exposition and through whose judgment will be awarded the seven gold medals for outstanding architecture. The Jury of awards is as follows: J. Monroe Hewlett, F. A. I. A., New York, Myron Hunt, F. A. I. A., Los Angeles, Calif., Louis LaBeaume, F. A. I. A., St. Louis, Harold Bush Brown, A. I. A., Dean, Architectural School, Ga. Tech, Atlanta, Gabriel Ferrand, A. I. A., Dean, School of Architecture, Washington University, St. Louis, J. Herndon Thomson, A. I. A., School of Architecture, Tulane University, New Orleans.

The medals to be awarded by this jury are—The Walk C. Jones Medal for the best individual exhibit, Milton S. Binswinger Medal for excellence in Ecclesiastical architecture, the Dr. Charles E. Diehl Medal for outstanding work in educational buildings, Neel Reid Medal is offered by Tebbs & Knell, Inc., for the best piece of residence work under \$20,000, the Henry E. Harman Medal, offered by H. E. Harman, Jr., in memory of his father, is for the best piece of residence work over \$20,000, the Southern Architect and Building News offers a medal for the best piece of public work and for the best piece of commercial work.



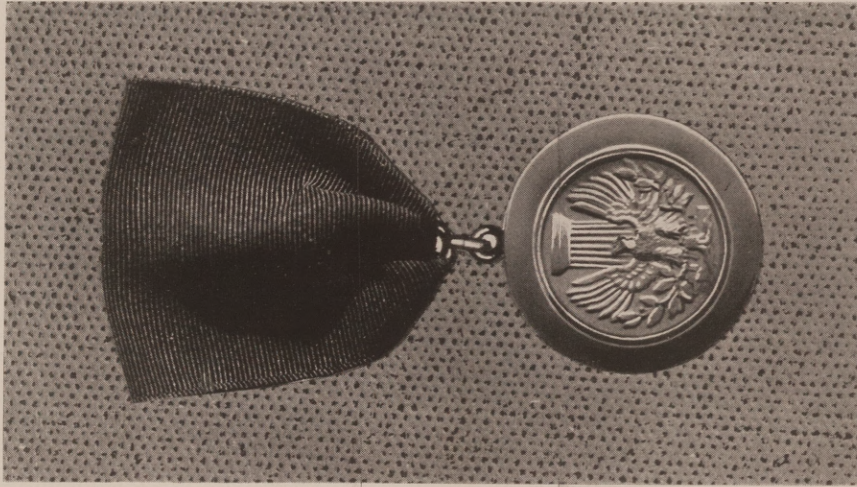
TYPICAL GALLERY SHOWING ARCHITECTURAL PHOTOGRAPHS AND DRAWINGS





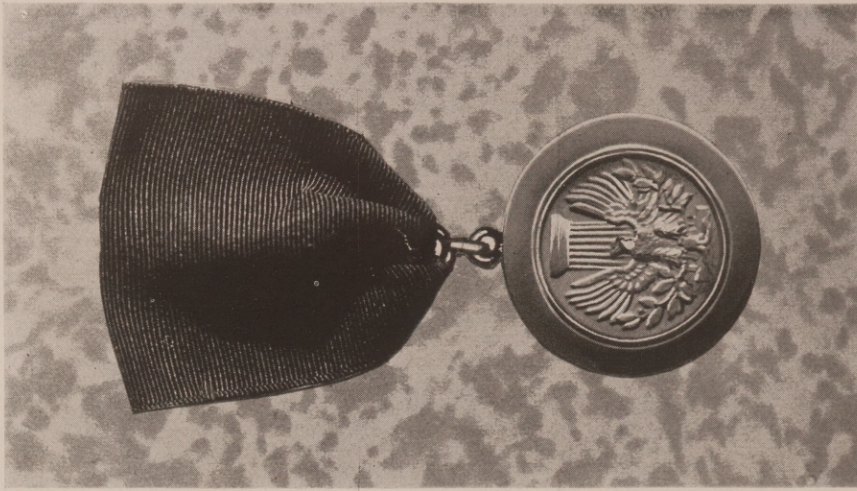
"THE SOUTHERN ARCHITECT" GOLD MEDAL

*To be awarded for the best piece  
of Commercial Work*



HENRY E. HARMAN GOLD MEDAL

*To be awarded for the best Residence  
Costing over \$20,000*



"THE SOUTHERN ARCHITECT" GOLD MEDAL

*To be awarded for the best piece  
of Public Work*

GOLD MEDALS OFFERED BY THE SOUTHERN ARCHITECT AND BUILDING NEWS FOR OUTSTANDING ARCHITECTURE TO BE SHOWN AT THE SOUTHERN ARCHITECTURAL & INDUSTRIAL ARTS EXPOSITION, MEMPHIS, TENN., NOVEMBER 9TH TO 16TH



# The Semi-Annual Meeting Producers' Council

*Memphis, Tenn., November 12th to 14th*

**T**HE Sixth Semi-Annual Meeting of The Producers' Council, which is affiliated with the American Institute of Architects, and whose membership includes sixty of the largest manufacturers of building products in the country, will be held in Memphis, Tennessee, on the 12th to 14th of November.

The Producers' Council is contemplating at this meeting the formulation of a program of further co-operative activity which should be of the highest consequence to the architectural profession in promoting its continued leadership and stronger ascendancy in the conduct of the country's building operations and more unified team play among all elements of the construction industry under the architects' leadership.

Hundreds of architects from all parts of the Southern States will be visiting in Memphis during the week of November 9th to 16th to attend the First Southern Architectural & Industrial Arts Exposition to be held under the auspices of the Southern Chapters of the American Institute of Architects. Besides the exposition the "high lights" of the week will be a meeting of the Board of Directors of the American Institute of Architects, the Regional Conference of the chapters of the A. I. A. in the sixteen southern states, and the Semi-Annual Meeting of the Producers' Council.

Many interesting addresses are scheduled for the various day sessions, and the evening dinner of the Producers' Council on the 12th, and the banquet of the A. I. A. chapters on the evening of the 14th, when the report of the Architectural Exhibition Jury will be made and seven gold medals awarded for the most meritorious work on exhibition will be outstanding events on the social calendar of the week.

This Exposition marks a long step forward in the movement toward closer co-operation between

architects and producers of building materials as it is in the nature of a joint convention or meeting of architectural and manufacturing interests as represented in the A. I. A. chapters of the sixteen southern states and the sixty large industries included in the Producers' Council.

Among the representative members of the Producers' Council are the following nationally known manufacturers:

Frank Adam Electric Co., Amberene Stone Co., American Brass Co., American Gas Assn., American Radiator Co., American Rolling Mill Co., Armstrong Cork & Insulation Co., Associated Tile Manufacturers, Atlas Portland Cement Co., E. L. Bruce Co., A. M. Byers Co., Celotex Co., Chamberlin Metal Weather Strip Co., Common Brick Mfgs. Assn. of America, Copper & Brass Research Assn., Dahlstrom Metallic Door Co., Egyptian Lacquer Mfg. Co., Inc., Finishing Lime Assn. of Ohio, General Electric Co., Hoegger, Inc., Hollow Metal Door & Trim Mfgs. Assn., Indiana Limestone Co., International Casement Co., Inc., International Nickel Co., Jenkins Bros., The Johns-Manville Corp., David Lupton's Sons Co., Medusa Portland Cement Co., Midland Terra Cotta Co., Monarch Metal Weather Strip Corp., Murphy Varnish Co., National Air Filter Co., National Building Granite Quarries Assn., National Electrical Mfgs. Assn., National Electric Light Assn., National Lead Co., National Lumber Mfgs. Assn., National Slate Assn., National Terra Cotta Society, National Tube Co., Oil Heating Institute, Otis Elevator Co., Peelle Co., Portland Cement Assn., Reading Iron Co., Republic Brass Corp., W. M. Ritter Lumber Co., Rossman Corp., Sisalkraft Co., Southern Pine Assn., Spencer Turbine Co., Stanley Works, The Tyler Co., United Metal Products Co., Westinghouse Electric & Mfg. Co., Wheeling Corrugating Co., Wheeling Steel Corp., etc.

## NEW ARCHITECTURAL OFFICE

Tucker & Howell is the name of a new architectural firm with offices at 1711 Rhodes Haverty Building, Atlanta, Ga. They will participate in a general architectural practice. Mr. Tucker was for a number of years associated with Hentz, Adler & Shutze and Mr. Howell has just recently returned from an extended sojourn in Europe where he has been studying. This firm desires manufacturers' catalogs for an A. I. A. file and samples.

## WILLIAMSBURG PICTURES

The architects of the Restoration at Williamsburg, Virginia, namely, Perry, Shaw and Hepburn, 177 State Street, Boston, request the co-operation of Institute members in locating photographs, camera, or kodak pictures of any buildings within the environs of Williamsburg. Single pictures, or series, will be carefully preserved in a safe deposit vault at Williamsburg, and if desired will be returned in due course to the owners. Pictures taken at any time prior to restoration are sought.



# *The Architects*

## OF AMERICA

*Are Invited to Attend the First*

### SOUTHERN ARCHITECTURAL

—AND—

### INDUSTRIAL ARTS EXPOSITION

FEATURING

*A Board of Directors Meeting of The  
American Institute of Architects.*

*The Regional Conference of the Sixteen  
Southern Chapters of The American  
Institute of Architects*

*And of the Sixth Semi-annual Meeting  
of The Producers' Council.*

*Exhibits of Architecture, Interior Deco-  
rations, Building Materials, Equip-  
ment and Utilities.*

## November 9th to 16th, 1929

### Municipal Auditorium

### MEMPHIS - TENN.

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*Under the auspices of the Southern Chapters of the  
American Institute of Architects.*