

# THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOL. LI.

NUMBER 2

## CONTENTS FOR FEBRUARY, 1925

EDITORIAL COMMENT .....	37
ARCHITECTURAL INFLUENCES OF THE COLONIAL PERIOD .....	39
By Henry E. Harman.	
PORTFOLIO CURRENT ARCHITECTURE .....	45
GEORGIAN BRICKWORK IN ENGLAND .....	57
PERSONAL MENTION .....	62
CURRENT ARCHITECTURAL PUBLICATIONS .....	63
1924 CONSTRUCTION ACTIVITY—SOUTH .....	66
PLATES.	
CLARIDGE MANOR APARTMENT, BIRMINGHAM, ALA. ....	45
Raymond C. Snow, Architect.	
HOUSE OF HUGH SPAULDING, ESQ., ATLANTA, GA. ....	49
Pringle & Smith, Architects.	

E. R. DENMARK, Editor.

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### 1925 SCHEDULE FOR ADVERTISERS

For March	.. .. .	Feb.	10th
For April	.. .. .	Mar.	10th
For May	.. .. .	Apr.	10th
For June	.. .. .	May	10th
For July	.. .. .	June	10th
For August	.. .. .	July	10th
For Sept.	.. .. .	Aug.	10th
For Oct.	.. .. .	Sept.	10th
For Nov.	.. .. .	Oct.	10th
For Dec.	.. .. .	Nov.	10th



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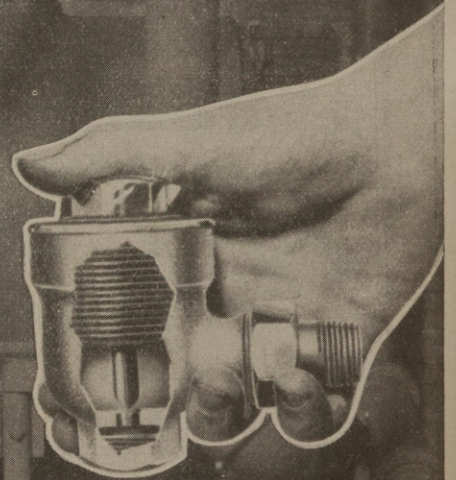
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# EDITORIAL COMMENT

## ARCHITECTURAL AND ALLIED ARTS EXHIBITION.

There will be held in New York from April 21st to May 2nd, inclusive, an exhibition under the auspices of the American Institute of Architects and Architectural League. This will be housed in the grand Central Palace, corner of Lexington Avenue and 46th St.

The exhibition this year will be international in character and wide in scope, and is illustrative of both Architecture and Allied Arts. It will consist of drawings and models of proposed or executed work in structural, decorative and landscape architecture; sketches and finished exhibits of decorative painting; sketches, models and finished examples of decorative and ornamental sculpture; drawings, models and executed work in the decorative arts, and photographs of executed work in any of the above branches.

It is particularly desired that this exhibition should in every sense of the word be representative of each section of the entire country, and to this end committees have been appointed from each Chapter to assist the General Committee, whose headquarters are, of course, in New York.

Without a doubt, this will be the largest and finest and most representative exhibition of its kind ever held in America, and to this end the co-operation of all architects, whether or not members of either one of the above societies mentioned, is solicited.

All having prospective exhibits of excellence are requested to get in touch with the President or Secretary of their local Chapter, and arrange as early as possible for the collection and forwarding of such.

It is hoped, that in addition to the sending of exhibits, all architects who can possibly arrange to do so, should attend the convention of the American Institute, held during the period above mentioned, but whose especial dates will be announced later.

## ANNOUNCEMENT REGARDING THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS.

Russell F. Whitehead, for many years editor of the *White Pine Series*, announces a change with respect to this publication in the form of a letter which has recently been sent to all recipients of the Series. We print the letter herewith as an interesting piece of news, especially to those not now receiving the Monographs.

"Sir,

May I count on you as a Subscriber to *The White Pine Series* of Architectural Monographs?

This publication will be continued as a personal enterprise after December, 1924, and I will add to my present responsibilities of Editor those of publisher.

You have been receiving *The White Pine Series* for many years, possibly since it began in 1915, and know its editorial policies, distinctive quality and standard of presentation. Even though the conditions have changed which enabled you to receive it free, I trust you will want to keep on receiving it. Many have said they preferred to be a subscriber rather than a recipient.

*The White Pine Series* will continue to be the best and most comprehensive treatise on the Architecture of the American Colonies and of the early Republic. This fascinating field has only begun to be explored and recorded. The territory is still full of noteworthy and significant buildings, heretofore unpublished, which have real *news* interest as well as inspirational value.

*The Monographs* which have been published are my *Prospectus* for the work which will follow. The intimate character that has made the *Series* notable will be maintained. The scope of the publication will be broadened, however, to include interior as well as Exterior Architecture and the illustrations will no longer be confined to dwelling houses, but will include whatever of early work has value to the architect.

We are admitting but one advertiser. The advertising copy will be governed by the subject of each *Monograph* so that every number from cover to cover will be a reflection of the survival of Early American Architecture in some particular spot, and may be preserved intact as heretofore.

The *Subscription Price* is \$2.00 a year.

As the White Pine Bureau dissolves as a Trade Association on December 1st, that is the date on which I become the new *Publisher*. An admirer of *The Monograph* has apparently expressed the sentiments of many when he wrote that he wished his "subscription entered on the books by December 1st, so that it may signify my good wishes at the launching, failing my ability to break a bottle on the bow."

That you may want to be one of these is the sincerest wish of,

SIR,

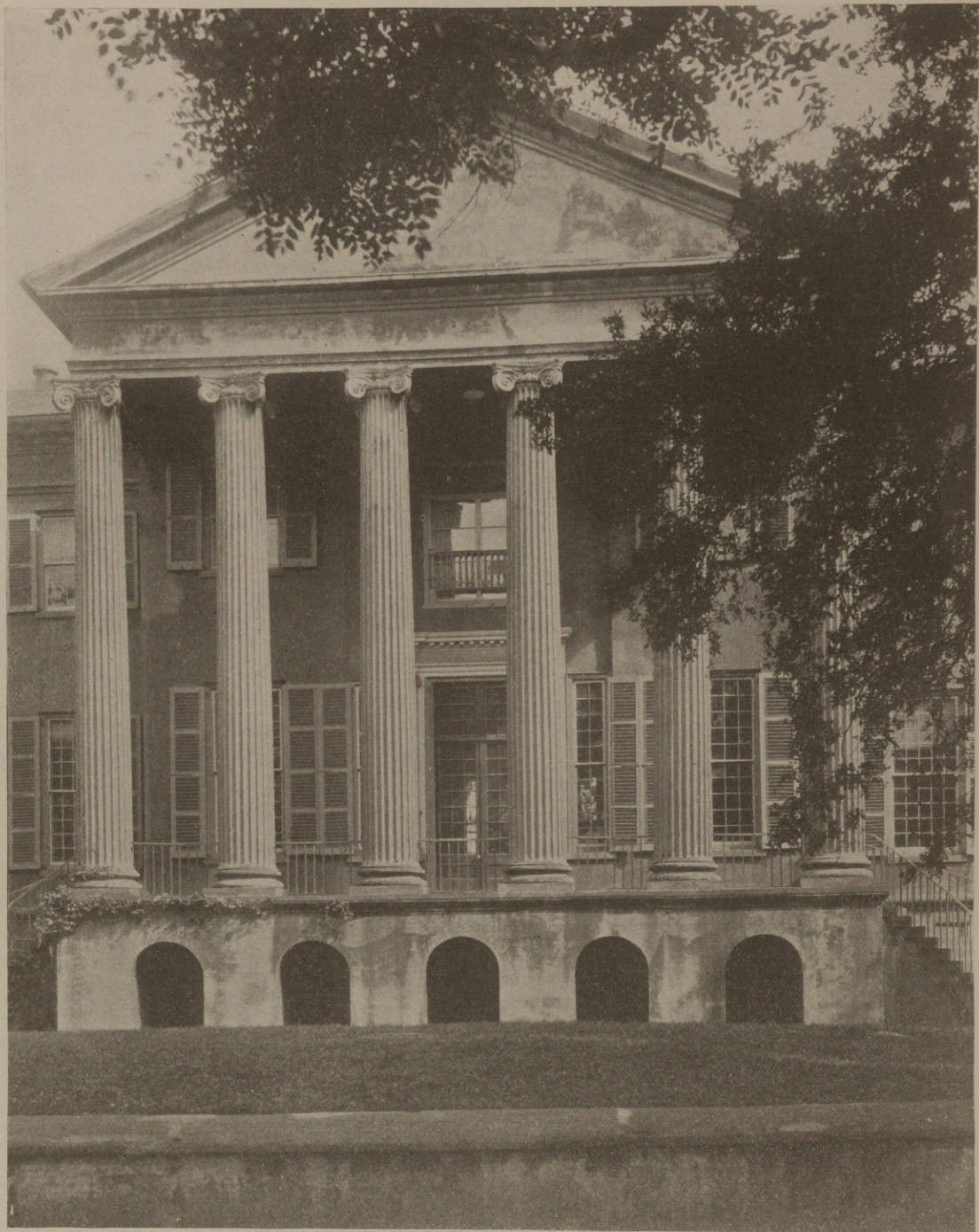
Your most obedient, and most Humble Servant,  
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Students, draftsmen and others interested in Early American Architecture may subscribe for the Series by forwarding their subscriptions with remittance to Mr. Whitehead.

Here's wishing the Series and its publisher continued success.





MAIN FACADE  
COLLEGE OF CHARLESTON, CHARLESTON, S. C.



# THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOLUME LI.

FEBRUARY, 1925

NUMBER 2

## Architectural Influences of the Colonial Period

By HENRY E. HARMAN.

SOMEHOW the hand of Romance touches with enchanting fervor everything that is Southern in American life. This was true in the colonial period as much so as it is true today.

In the early years of American history there was a predominant drift to our Southern shores of aristocratic English, French and Spanish families, tempted here, no doubt, by glowing tributes to our warm climate brought back by the early explorers, who supposed that the tropical beauty of the South meant not only a most delightful place for residence, but indicated as well the evidence of untold mineral wealth, such as had been found in Mexico and South American countries.

We, therefore, find among the early settlers men not only of the highest social standing abroad, but those of great material wealth, especially among the pioneers who located in Virginia, South Carolina, Louisiana and other sections.

As evidence of this, many of the early Colonial homes were constructed of brick and other material brought over from Europe, and these were equipped throughout with furniture from the other side, which could only be afforded by men of wealth and appreciated by those of exquisite taste.

Thus the very foundation of life among our early American settlers in the South had its inception among families who wielded a powerful influence wherever they located, and this influence was felt and made secure during the entire period up to the breaking out of the Civil War. It is a fact that during that pre-war period the Old South was a leader in all phases of early American activities.

*Editorial Note—In the above article Mr. Harman has not endeavored to discuss the architecture of the buildings of the Colonial period. The reasons for their existence, the social, political, and pecuniary conditions that encouraged such buildings in the South is the theme which the author has taken up and discussed in a most sympathetic manner. This article was prepared for The South's Development—recently published by the Manufacturers Record, Baltimore, Md., and it is through their courtesy that we reproduce this article. In a forthcoming edition the architecture of the houses of the early Colonial period will be thoroughly discussed.*

The institution of slavery in the South gave this section a wonderful advantage in the accumulation of wealth. The invention of the cotton gin made cotton growing a most profitable occupation. On the large plantations the planter lived and ruled like a feudal prince. His slaves were numbered by the hundreds. His home was the gathering place of the best families, and, as a consequence, the social amenities reached a stage of perfection unknown elsewhere in this country. The planter's sons and daughters were educated abroad. Their training was the very best that money could buy. These young people returned from Europe fitted to take the highest places in social affairs, and it is an undisputed fact that in Washington, Saratoga and other places where the best families gathered the Southern people were always the leaders and dictated the social trend in this country.

What was true in this respect was equally true in politics and statesmanship. Everyone who understands American history knows that in the sixty or seventy years preceding the Civil War Southern statesmen were the leaders in the political life at Washington. Our great men excelled in oratory and practically dictated the political life of the nation. One has but to look over the list of Presidents sent to the White House from Virginia and Tennessee alone in those early years of the nation to see how completely the Old South controlled our national affairs. Beginning with Washington, the list of Presidents from the South is really amazing, including such names as Washington, Jefferson, Jackson, Monroe, Polk, Tyler, Harrison, Johnson and others. But for the Civil War, which was necessary to destroy slavery on account of its deep-rooted hold upon our people, the list of White House occupants from the South might have been doubled by this time.

In the heyday of the South's glory, the rich





Weeks Hall, New Iberia, La. In the "Evangeline Country"

Southern planter went to Saratoga or the Greenbrier, White Sulphur Springs, the rendezvous of social life for the country. He was a scholar and a gentleman, and his wife and daughters wore the latest dresses which the best shops of Paris could furnish. This Southern influence dictated the social life of those famous resorts. The Southerner's say was the last word in social etiquette.

While this article is not supposed to deal with the literary side of Southern life during its formative period, it might be well to touch upon the subject, inasmuch as, it has been claimed, that the Southern people did not care for books and that New England people were the creators of our literature.

In response to this suggestion it might be well to say that sentiment, poetry, music and the love of books go hand in hand and, therefore, as a matter of fact, the average Southerner is a lover of literature. As a matter of record it might be mentioned that from 1831 until 1864, when the exigencies of war of necessity put it out of business, the Southern



The Hermitage, Nashville, Home of Andrew Jackson.

Literary Messenger was the leading literary magazine in this country, covering the long period of one-third of a century. During all those years the paper was published at Richmond, Va., and for a long period was edited by Edgar Allen Poe. Perhaps no other literary paper in this country ever had a more distinguished list of subscribers—these being made up mostly of wealthy planters in every Southern state. Considering the early period of its publication, The Messenger was an unusual literary magazine, keeping fully abreast of the times in high contributions from the best writers of the times. The writer, fortunately, owns a complete file of this magazine from the first issue until the last, and I can certify as to its high literary character. Unless the Southerners were appreciative of the very best lit-



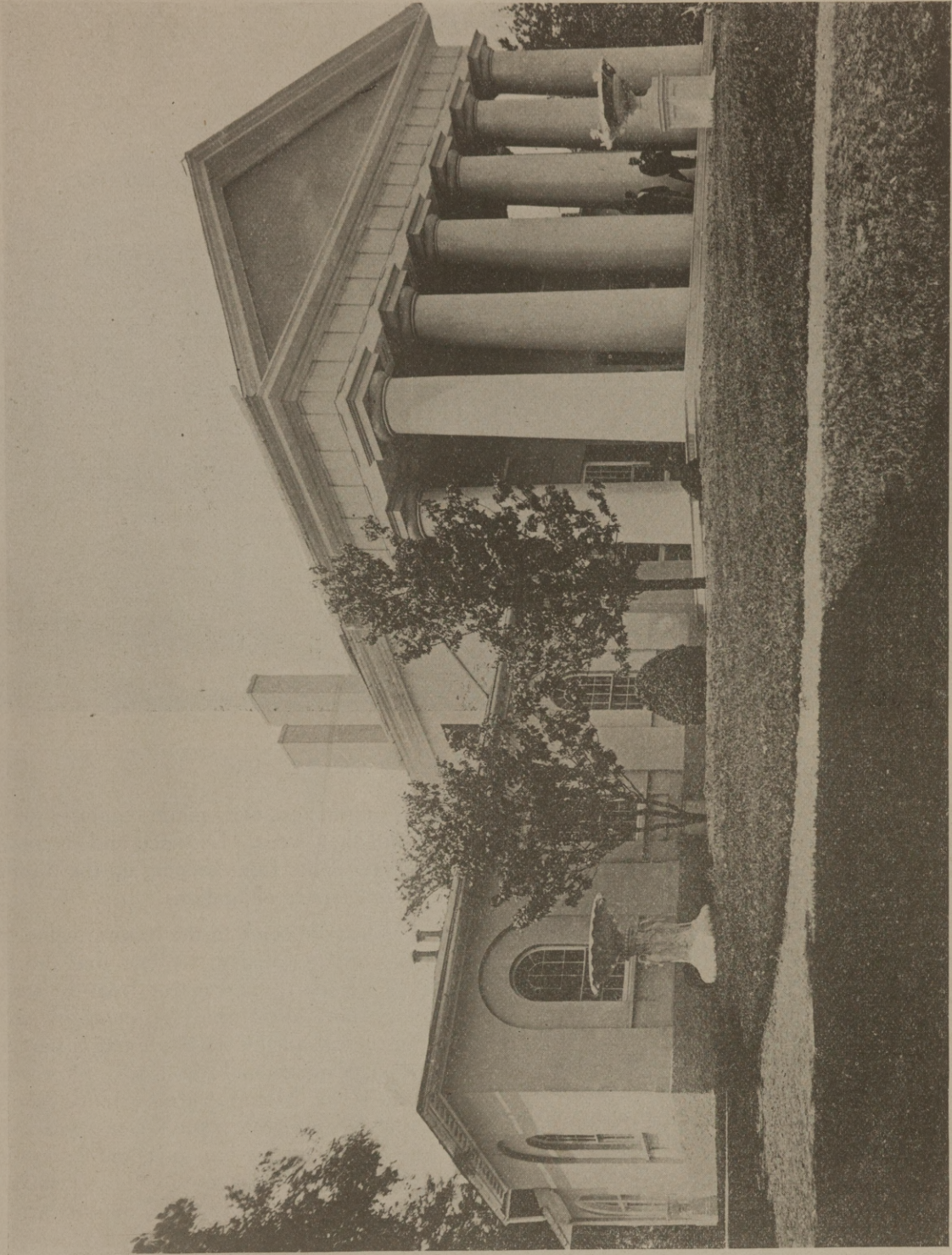
Old Governor's Mansion, Milledgeville, Ga.

erature such a magazine could not have existed over such a long period of thirty-three years without a break in its publication.

A careful study of Southern colonial architecture is most interesting. Coming as most of our early settlers did from colder climates, it is worthy of notice to see how sensibly these early peoples planned their homes to meet the requirements of climatic conditions. The typical homes of the Old South, from Virginia to Louisiana, were planned not only with a view to meet the conditions of climate, but there was a silent dignity and beauty about them which have been copied in all parts of the world. The high ceilings, wide verandas, usually extending two stories, and broad stairways made these homes of a distinctive character, shared by no other type of architecture.

These old homes in the South, now becoming fewer year after year, were typical of the men who built and occupied them. Agriculture was the main business of the colonial period and the years prior





"ARLINGTON"—HOME OF GEN. ROBERT E. LEE, ARLINGTON, VA.





REAR VIEW

## ARLINGTON, HOME OF GEN. ROBERT E. LEE

to the Civil War. The planter was a gentleman of wealth, and the cost of the building did not enter into the matter at all. And yet these people had such excellent taste that there was no display of ostentation; each home was simple in all its plans, yet no expense was spared which would add to the comfort of its occupant.

Perhaps the planning of the surroundings of these homes came nearest to anything like the display of wealth; shrubbery, flowering plants and trees of every kind made a picture of rare beauty—in the midst of which all of these old-time homes stood. And yet these rare old grounds and gardens were only in keeping with the home which they environed, like the frame of some rare painting.

It was in these old homes that American hospitality reached its zenith in the pre-war years. It was far different from the new-rich social atmosphere which prevails today of "give and take, pay and pay back." I well recall a tradition in our own family which illustrates this point. My grandfather was a large planter near Columbia, S. C. His brother was also a planter in the low country, near Charleston. It was before the day of railroads and the old tapestried carriage was the only method of transportation. Regularly, twice a year, each brother, with his entire family, paid a visit to the other and his friends. It required two or three carriages to convey each family in comfort and several days to make the trip of 140 miles. Yet for many years

these pilgrimages were made regularly and most delightful they were. Distance and discomfort could not deter either from keeping up the tradition of social and family obligations.

When we come to the historic value of colonial homes in this country, we find that the South was easily a leader. This is true from the standpoint of history and also from the point of architectural beauty. Of all the states playing a part in this discussion, Virginia took the lead. Down on the Potomac River Mount Vernon stands where the immortal Washington spent the last years of his life. The history of this famous home is too well known to need repetition here. Its entire history is crowded with incidents of national importance, which every school boy knows.

Not so far away to the southwest is "Monticello," where Thomas Jefferson wrote the Declaration of Independence and where he lived the placid life of a country gentleman and yet into which were crowded so many incidents of national importance making it, perhaps, one of the most noted places in this country.

The earlier history of Virginia is intimately associated with that small stretch of country lying along the James River from Jamestown to a point above Richmond. Almost every mile of that section is rich in early American history—so rich in that respect that the entire region should be cared for and





"TUDOR PLACE"—COLONIAL MASTERPIECE IN OLD GEORGETOWN, D. C.



RESIDENCE OF MRS. BESSIE NAPIER, MACON, GA.



preserved. Along the James River and near by stood such famous country estates as "Shirley," where the mother of Robert E. Lee was born. Here, also, is "Westover," built in 1730 by William Byrd, popularly known as the "Black Swan of Virginia," and

which became the camping ground of Benedict Arnold and Lord Cornwallis in 1781. Close by is "Berkeley," a famous estate built in 1681. This later became the home of the Harrison family,  
*(Continued on page 67.)*



BULLOCH HALL, ROSWELL, GA.



# P O R T F O L I O

## CURRENT-ARCHITECTURE



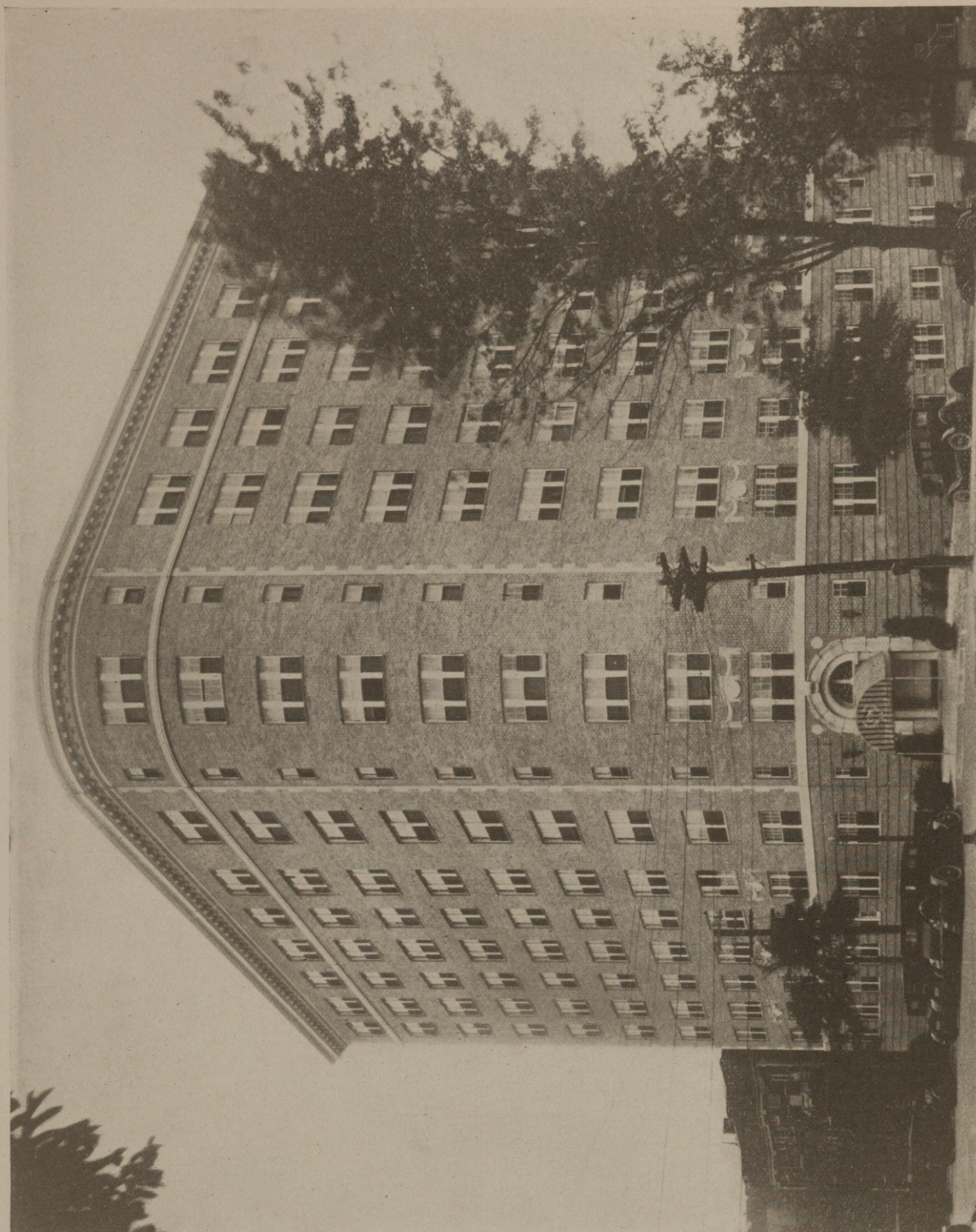
Photos by Edgar Orr.

ENTRANCE DETAIL  
CLARIDGE MANOR APARTMENT, BIRMINGHAM, ALA.  
RAYMOND C. SNOW, ARCHITECT









MAIN ELEVATION  
CLARIDGE MANOR APARTMENT, BIRMINGHAM, ALA.  
RAYMOND C. SNOW, ARCHITECT







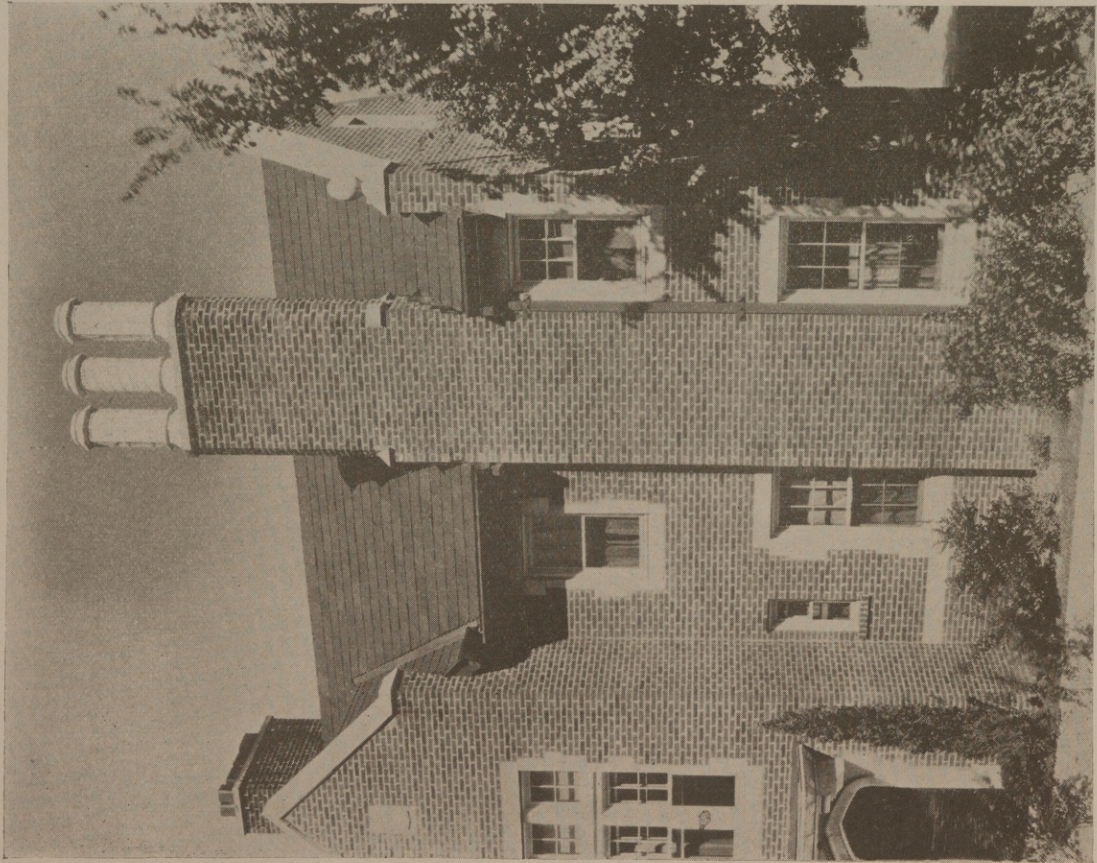


FRONT ELEVATION  
HOUSE OF HUGH SPALDING, ESQ., ATLANTA, GA.  
PRINGLE & SMITH, ARCHITECTS

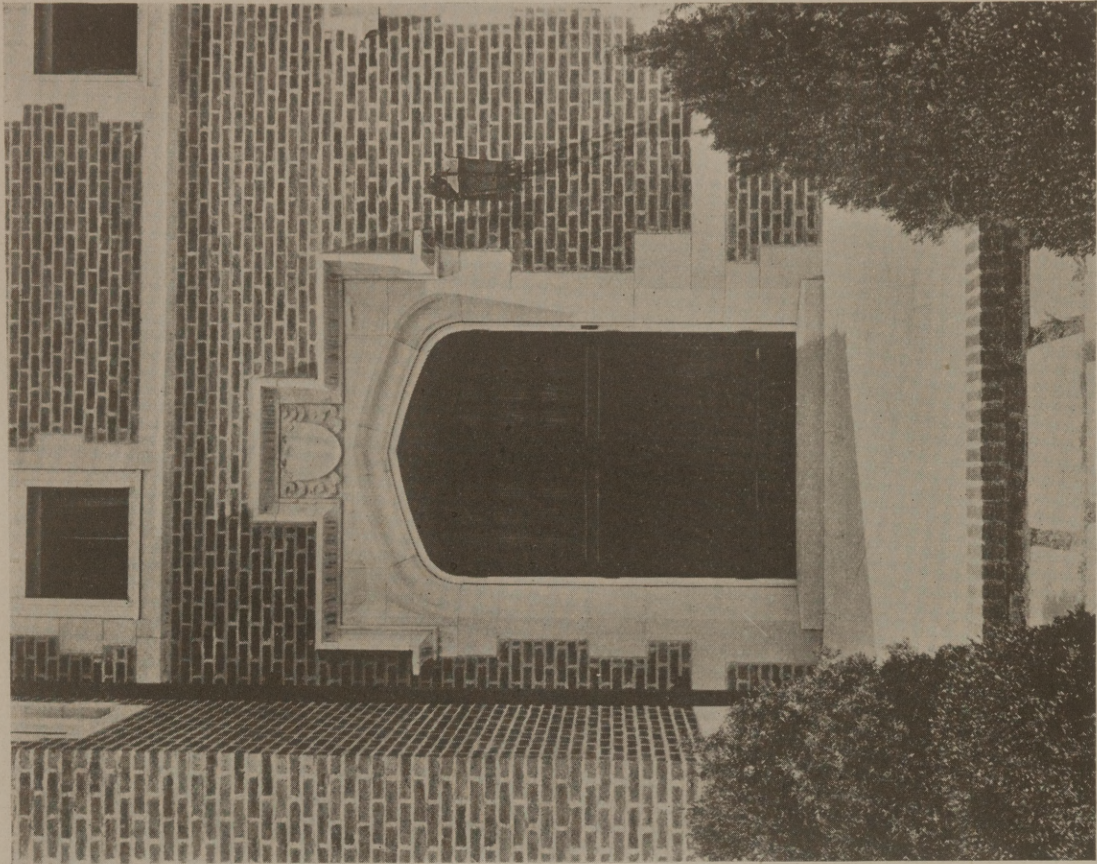








DETAIL OF CHIMNEY



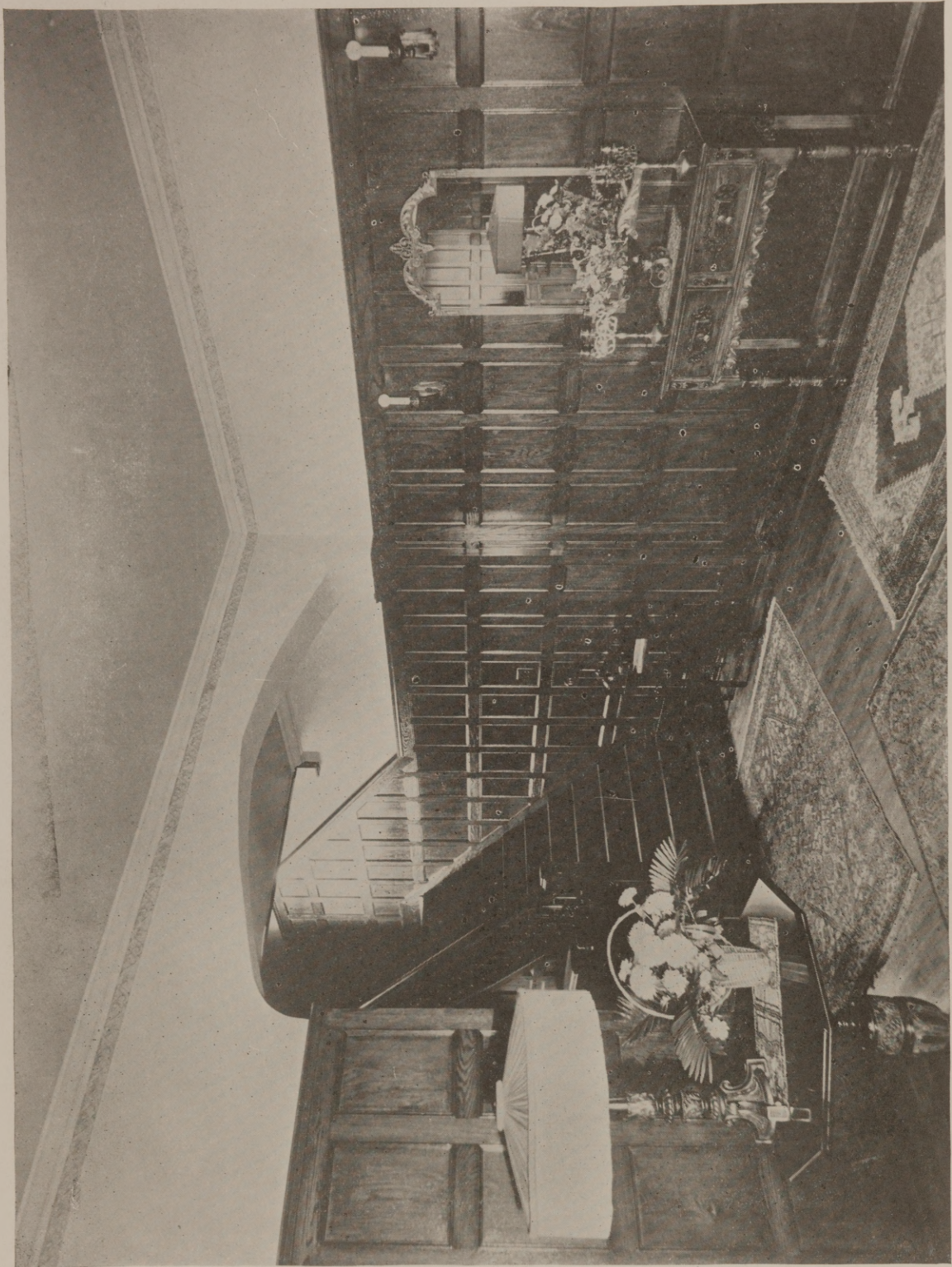
ENTRANCE DETAIL

HOUSE OF HUGH SPALDING, ESQ., ATLANTA, GA.  
PRINGLE & SMITH, ARCHITECTS









DETAIL STAIR HALL  
HOUSE OF HUGH SPALDING, ESQ., ATLANTA, GA.  
PRINGLE & SMITH, ARCHITECTS









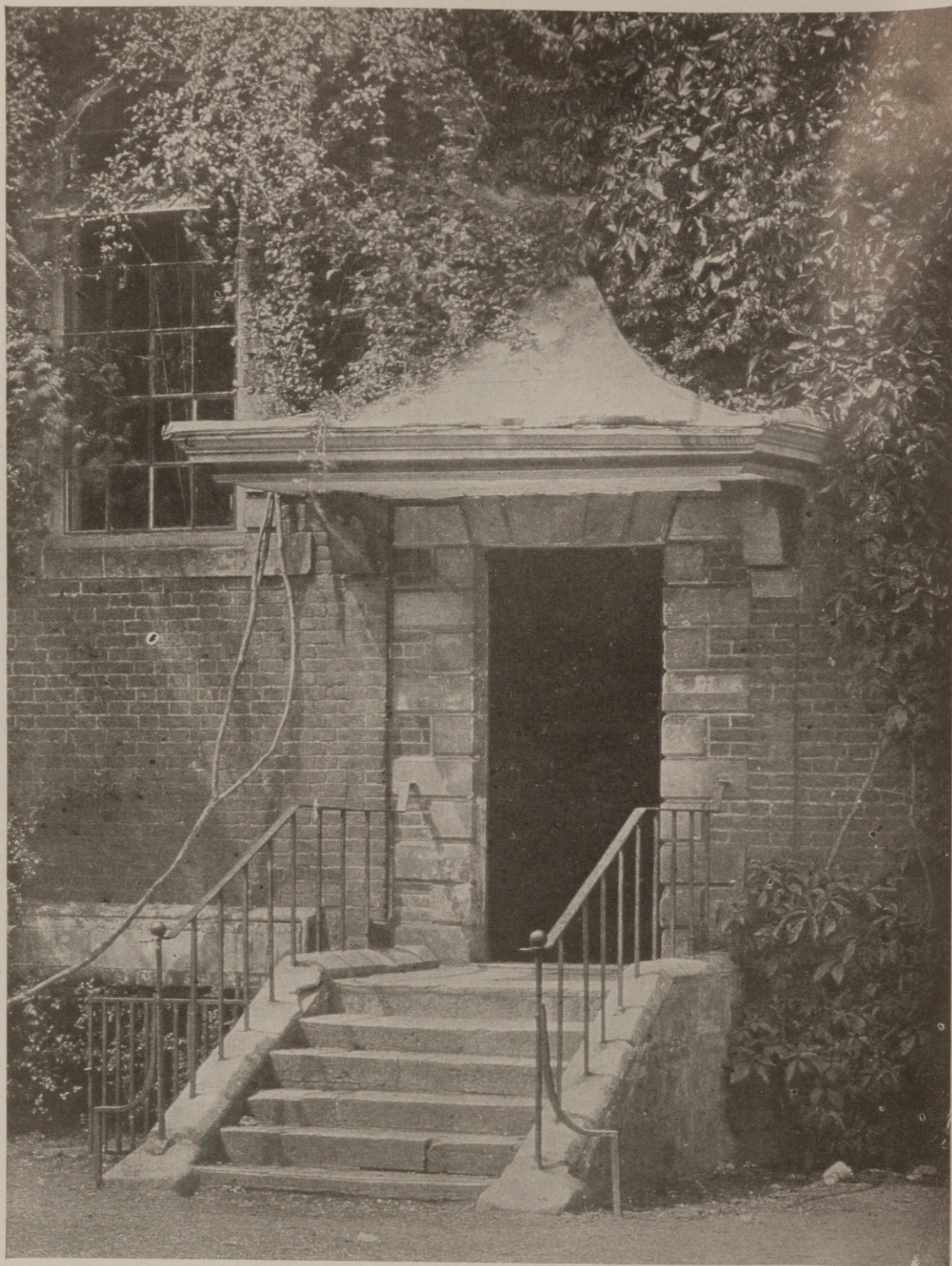
LIVING ROOM



DINING ROOM

HOUSE OF HUGH SPALDING, ESQ., ATLANTA, GA.  
PRINGLE & SMITH, ARCHITECTS





ENTRANCE DOOR, CHOIR HOUSE, AT SALISBURY  
This unusual doorway, center feature of the front facade,  
is bold and masculine in treatment.



## Georgian Brickwork in England

Although during the Elizabethan period brick was even more widely used than in the previous reigns, its interest and elaboration declined for a time with the advent of the Renaissance. This was chiefly due to the increasing use of stone for the ornamental features of buildings; but later, towards the end of the seventeenth century there was a marked revival of the use of brickwork, and this continued through the eighteenth into the nineteenth century.

"Georgian" is a somewhat elastic term. Strictly defined, it embraces the 86 years covered by the reign of the four Georges from 1714 to 1820, but such definitions and dates have no proper relation to architectural development which is always a gradual thing. Thus, in speaking of "Georgian" brickwork, we need to go back to the end of the seventeenth century when Wren was making such a brave display.

Wren's use of brick is characteristic of his natural strength and decision. For church work he evidently preferred stone, employing brick only for structural utility, as in the core of St. Paul's, or of an economical facing, as in St. James, Piccadilly. But in domestic work he used brick continually, considering it as suitable for the palace as for a terrace house. He appears to have carefully considered the color of his brick work, as for almost the first time he introduced yellow stocks; and the quality of Wren's brickwork was as excellent as its design. Perhaps his most careful and consistent use of it was at the Bluecoat School, Westminster, no longer existing.

What may be called the "brick style," initiated by Inigo Jones at West Woodhay, and popularized by Wren, became the vernacular for the whole of the eighteenth century. For Queen Anne and Georgian alike, brick was the medium in which were expressed the comfort and dignity of the English house. In town houses the orders are more apparent, and a quiet use of different colored bricks is a marked feature of the work. Cornices, caps, and window tracery were kept in red brick while

color was obtained by use of yellow stocks. Later windows were frequently framed with moulded brick architraves. There used to be four houses in St. Martin's Lane, London, which showed a remarkably fine use of brick. The facades of these houses, embellished with Roman Doric order, were rendered completely in brick, from the fluted pilasters to the guttae on the soffit of the cornice.

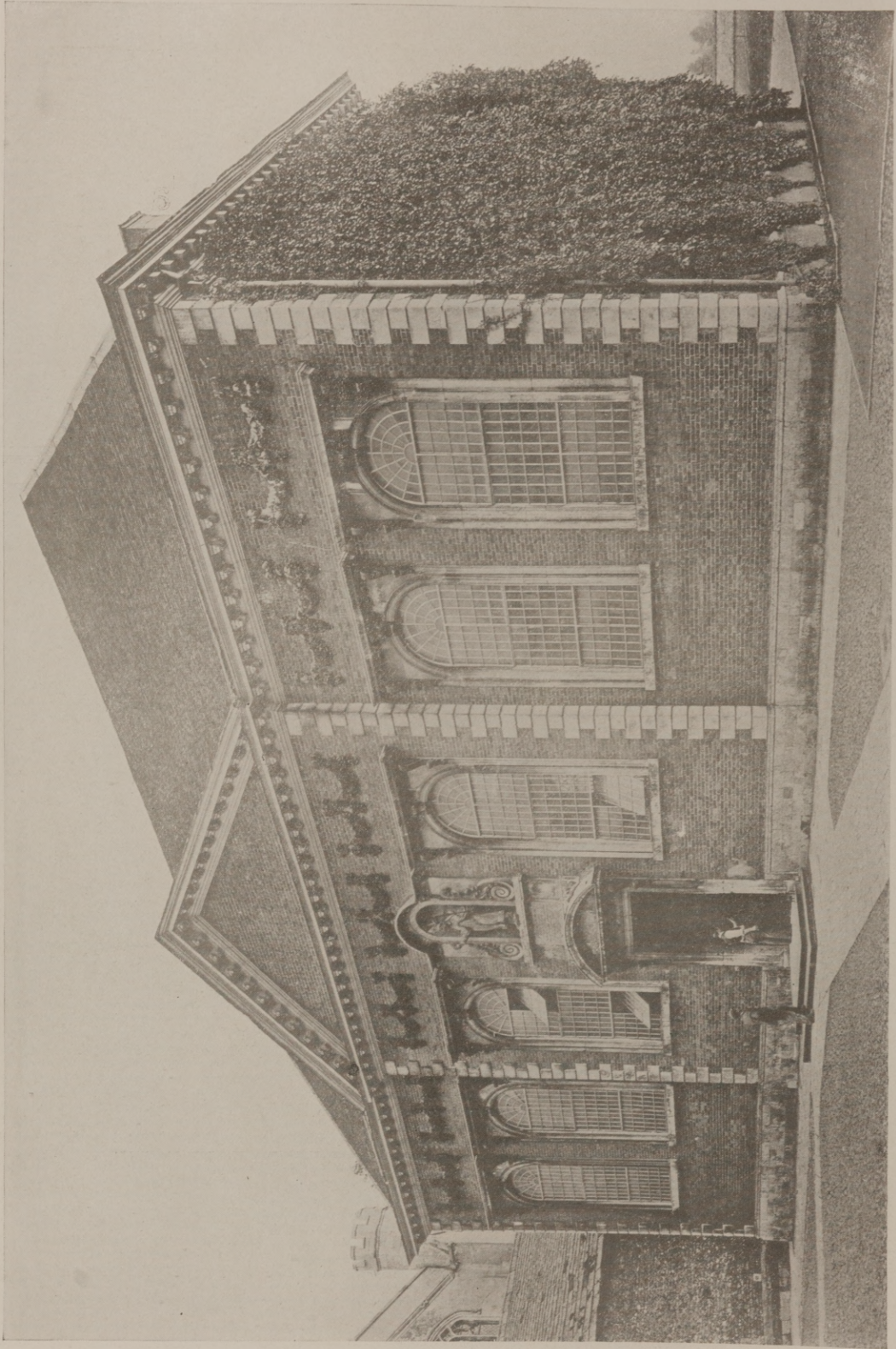
The details to be observed in eighteenth century English brickwork are derived from the Italian Renaissance, not always directly, and in fact in most cases from Holland. Tempered also with the hand of the English workman, they exhibit an individual quality that always mark them English. The gate pier standing at the end of the garden wall, Ham House, Surrey, is typical of many found on the English estates. In one case you find the channeling is formed by setting back one course of bricks an inch, while in others you find the V shaped rustication is chiseled out after the brick is laid up. In the details of brick quoins and rustication in English brickwork it is noted that the channels never exceed one inch in depth and seldom more than one brick course in height. Caps with mouldings and ornamental finials were used of stone, sometimes carved.

The grace and distinction which Sir Christopher Wren bestowed upon even his minor work are exemplified in the Great Hall, Winchester School, Winchester, Hants. In its absolute symmetry, the richness of the color of its brickwork and the restraint with which ornament is used, it affords an object lesson in days when the tendency is towards clumsiness of design and over decoration. The building would have been merely a box had not the facade been made to break slightly with the pediment, thus making possible the accentuating of height by the stone quoins at the sides of the central motive of entrance door and large flanking windows, terminating above the cornice in a simple brick filled pediment of good proportion. Carved stone consoles, swags, and niche ornamentation enrich the facade of the building.

Garden House, Charlton House, Wilts, in its details is an excellent example of rubbed brick

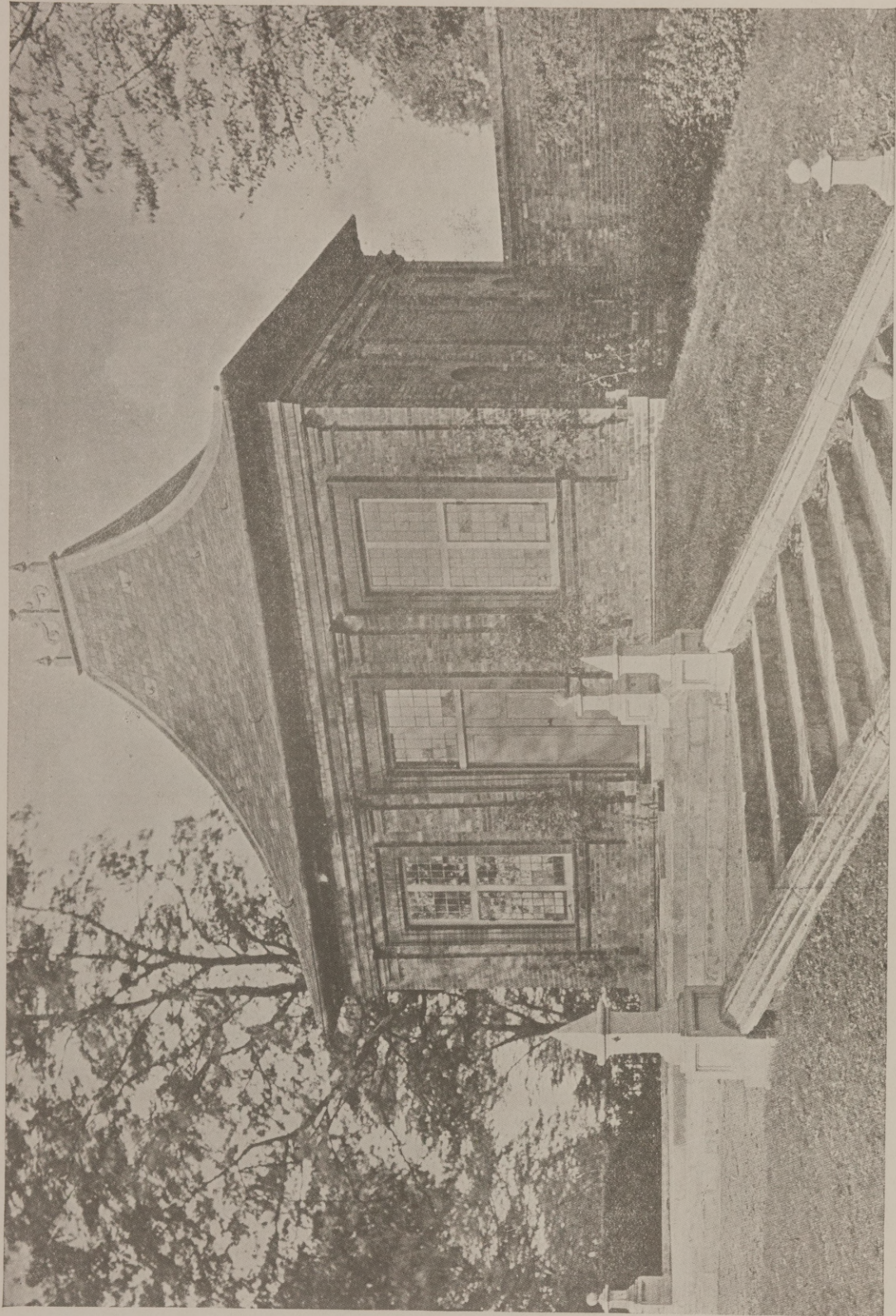
Note: For this article and illustrations we are indebted to the American Face Brick Association. This article was taken from their recent book, "English Precedent for Modern Brickwork."





GREAT HALL, WINCHESTER SCHOOL, WINCHESTER HANTS  
Winchester School is one of the maturest of Wren's buildings. "Every  
thing of definitely foreign origin is strained out, and the mellow flavor  
is racy of the soil."





GARDEN HOUSE, CHARLTON HOUSE, WILTS  
Though he may not have been responsible for carrying it out, Wren's directing hand is evident in the executed work.





DETAIL OF WING, GROOMBRIDGE PLACE KENT

No stone trimmings used here. Window trim and aprons, cornice mouldings, pilaster caps, and side wall panels all show remarkable delicacy for details executed in rubbed brick.



work. No stone trimmings are used. Window trim and aprons, cornice mouldings, pilaster caps, and side wall panels all show remarkable delicacy for details executed in rubbed brick.

The entrance door, which is the center feature of the front facade, Choir House, at Salisbury, is quite unusual in its bold and masculine treatment. No building designed by Wren better shows the thought he gave to his minor work, than this small structure. Accurate proportions, unusual composition, and care in details distinguish this dignified design. The elliptical headed windows and the bold hood which shelters the doorway gave emphasis to the entrance. Wren's work frequently shows excellent use of quoins, sometimes of stone but often of brick. In this instance use is made of quoins differing in size at the corners, the door jambs and the windows, giving a variety to the facade and emphasis to the opening.

The name of Sir Christopher Wren is frequently associated with the house of Groombridge Place, Kent. He may not have been its architect, but it at least bears strong evidence of being the work of some member of his school, for it possesses the thoroughly domestic if slightly formal character which distinguishes much of Wren's work. The string course between the windows of the lower and upper floors is of stone, but the quoins are of brick and are laid in a bond different from that used for the body of the walls. The chimneys are massed in a way that gives a note of variety.

To Inigo Jones for initiating the "brick style" and to Sir Christopher Wren for popularizing the style we owe our appreciation for the excellence of the examples of eighteenth century English brickwork.



GARDEN WALL PIER, HAM HOUSE, SURREY  
Built about 1780, of "glowing" red rubbers with  
V-shaped rustication carefully chiseled out.



## Personal Mention

Stanley & Schiebel, Architects, have removed their offices to 1301-6 Realty Building, Youngstown, Ohio.

N. W. Johnson, C. W. Scoville and N. W. Noehning have opened an office for the practice of architecture under the firm name, Associated Architects, Stern Building, P. O. Box 753, Albuquerque, New Mexico.

Samuel W. Carrington, Architect, has removed his offices to 223A Western Indemnity Bldg., Dallas, Texas.

Hentz, Reid & Adler, 1330 Candler Building, Atlanta, Georgia, have opened a branch office at Tampa, Florida. The office will be in charge of Mr. Warren C. Powell, Resident Architect of State of Florida, and will be temporarily located at No. 7 Bank of Commerce Building, Tampa."

E. S. Draper, Landscape Architect and Engineer, Charlotte, North Carolina and Atlanta, Georgia, announces the removal of the Charlotte offices to 1516 East Fourth Street, Charlotte, N. C.

### UNIVERSITY OF LOUISVILLE.

The Architectural Class of the University of Louisville has recently organized under the name of the University Archi-Arts Society. The class has been carrying on its work silently but steadily for ten years. It has now organized for the purpose of boosting the study of Architecture in Louisville and putting before the public the work that has been unnoticed in the past. The club started off with a roll of fifteen enthusiastic members from whom you will hear later. The officers of the club are: E. C. Lea, president; R. E. Schwab, vice-president; R. W. Hunn, Jr., secretary; R. G. Kirby, treasurer; and A. E. Drabnick, sergeant-at-arms:



St. Michael's Charleston, S. C.



# Current Architectural Publications

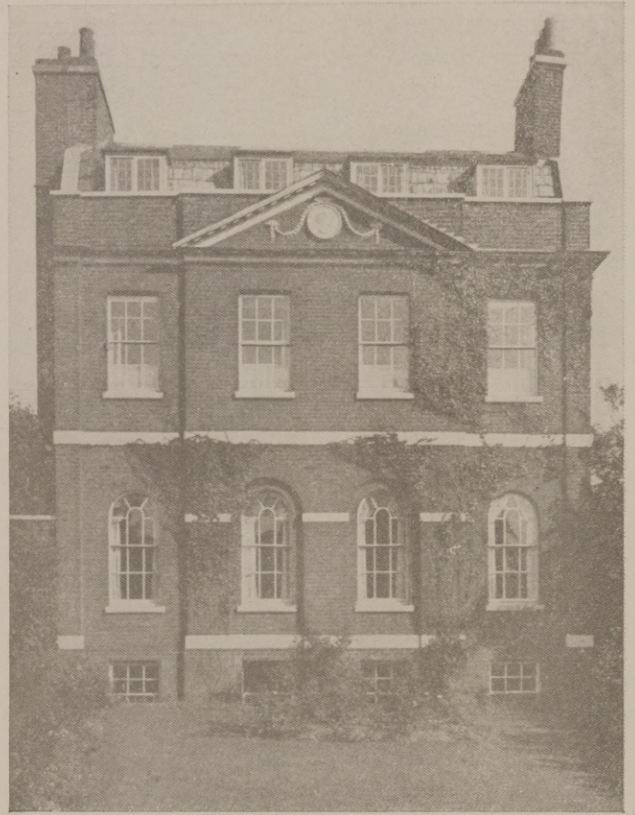
## ENGLISH PRECEDENT FOR MODERN BRICKWORK.

A very useful book for the architect and draftsman is "English Precedent for Modern Brickwork" containing photographic plates and measured drawings of English Tudor and Georgian brickwork with photographs and drawing of a number of examples of work in these styles by present-day American architects. There is also valuable text matter.

The illustrations have been chosen to point out the beauty and adaptability of Tudor and Georgian precedent and the aim in making the photograph was to picture the spirit of the old work, because it was the result of enthusiastic design and the best of brick craftsmanship.

In making available for use of the profession these photographs and drawings, those who have compiled this book have rendered a service, for everything that increases the architect's power of expression is a benefit, and brick work as used by the men who built the buildings shown in this book is a wonderfully expressive medium.

Adding to the interest and beauty of the book are two reproductions in color, one "An English Manor House and Garden" from a water color by Otto R. Eggers which is used as a frontispiece, and a "Cut Brick Door Trim, Longbridge House, Farnham, Surrey," a color vignette which decorates the cover.



A fine example of Georgian work is found in the Brown House, at Reigate.

"English Precedent for Modern Brickwork" is published for The American Face Brick Association, Chicago. Price \$2.00, size 8½ in. x 11 in., 100 pages.

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## Masters of Architecture

A series of Monographs under the general editorship of Stanley C. Ramsey.

VOLUMES NOW READY.

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HAWKSMOOR. By H. S. Goodheart Rendel.

VANBRUGH. By Christian Barman.

CHAMBERS. By Trystan Edwards.

READY IMMEDIATELY

BENTLEY. By W. W. Scott-Moncrieff.

MCKIM, MEAD, and WHITE. By Professor C. H. Reilly.

Crown 4to. Each with an Introduction and about 35 Plates. Paper boards, with cloth back. Price \$2.50 net. Charles Scribner's Sons, New York City.

Most architects and many amateurs have a general acquaintance with the work of the great archi-

tects. This series of monographs, however, represents the first attempt to give practising architects an opportunity of studying the work of the great Masters as a whole, in a convenient and practical way.

Each volume deals with an architect who can safely be regarded as a Master of the art which he practised, and, in selecting samples of their work for illustration, particular attention has been paid to those little-known examples which are often of the greatest architectural interest. On the average, there are 35 illustrations to each volume, reproduced from photographs specially taken for the series by Mr. F. R. Yerbury. This, we feel, is not only a guarantee that the photographs will do justice to their subject, but also that the subjects chosen will be uniformly of architectural interest. Since it is



sometimes easier to display the manner and method of a great Master by an example of some small building or significant piece of detail than by general views, particular care has been taken to illustrate unknown and unsuspected aspects of famous buildings, and to bring into prominence others which are not very familiar.

Each volume is prefaced by a critical essay by an author particularly competent to write on the subject chosen. These essays deal not only with the actual work of the different architects, but with the conditions under which that work was performed, and they are designed to provide a critical explanation of the main standpoint from which these

great architects faced the different special problems which confronted them. They are, therefore, both indicative and analytical, and aim at a presentation of the spirit of the Master, showing his influence on the architecture of his own day and on modern thought and building.

It cannot be doubted that this series, planned along original and strictly practical lines, will prove of the greatest possible value to practising architects. It should also appeal strongly to the growing public who regard the study and appreciation of architecture as essential to the progressive development of a genuine local and national culture.

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## The Grounds of the House

The treatment of the grounds around the small house and the house of moderate size is a subject upon which a need for more illustrative material is felt, and for this reason there should be a welcome for "English House Grounds," a book of views of the grounds of places of moderate size selected with the thought of providing suggestions from English homes for the treatment of the landscape setting of the American home of moderate size. The introductory text is by Clarence Fowler, Fellow of the American Society of Landscape Architects, who has also supplied descriptive and critical captions of great value under the illustrations pointing out the

best features of the grounds shown, indicating how the suggestions to be found in the pictures can be applied and in a number of cases giving the names of the plants to use in obtaining the effects shown. This book was conceived by the late Samuel Parsons, whose life work was so great an influence in moulding the development of landscape architecture in our country. The book was carried to completion by his daughter, who had long been associated with him in his practice. It is published by Mabel Parsons, 15 East 40th Street, New York City. \$7.50 postpaid. Size 9 in. x 12 in. Attractively bound in half-cloth.



A formal garden in Myers Park, Charlotte, N. C., designed by E. S. Draper, Landscape Architect and Engineer, Charlotte, N. C., and Atlanta, Ga.





IN THE MARCH ISSUE

## Houses of the Greek Revival

WE have been requested by architects the country over to publish more illustrations and text on the Houses of the Greek Revival. Heeding this request, we have made a collection of photographs of these Colonial or Georgian houses from every section of the Southern States. Articles to be published in conjunction with the illustrations that we feel sure will give the profession a clear insight into the social, political and pecuniary conditions that encouraged the construction of such interesting civic and private buildings.

These buildings are symbols of a glorious spirit in the past. They owe their very existence to that love of liberty which permeated early Colonial times, and which has always characterized American ideals. Unquestionably, they express a noble and dignified tradition of architecture peculiar to the spirit of American freedom.

Not only because of their historical value, but also for their harmony and proportion of design do these buildings deserve to be preserved. They are a permanent corrective to public taste—a standing rebuke to vulgarity and vain architectural display. And the reason they are as good today as the day they were built is that they were the work of sincere artists who made things beautiful as they made things sound.

Despite the fact that existing examples of early Colonial architecture are few and scattered, there is a growing fondness for this eighteenth century style. It is suited to our climate. Historically it is our appropriate style. Above all, it expresses a simplicity, a restraint, and such exquisite harmony that is so needed in our modern architecture.

This will be the first in a series of articles published on this subject during the year. Send to Box 1598, Atlanta, Ga., for a free sample copy.





# \$676,000,000 in Construction Contracts South Last Year

Building and construction contracts awarded in the sixteen Southern states in 1924 amounted to \$676,863,000, as shown by a compilation of the reports printed in the Daily Bulletin and in the construction columns of the MANUFACTURERS RECORD. In 1923 the valuation of awards totaled \$558,000,000, and during the preceding year \$555,000,000.

The totals herewith include only those items for which actual figures are available as to approximate cost. No attempt is made to estimate the contract price of the many miscellaneous structures and projects on which no cost figures are furnished, nor on requests for bids when cost figures are not available. Similarly the building announcements do not include the thousands of residential structures, private garages, repairs and alterations, costing under \$10,000 each, which in the aggregate would probably exceed \$170,000,000, bringing the contract total to upwards of \$850,000,000.

Preliminary announcements on contemplated construction projects in 1924 call for an expenditure of more than \$1,292,000,000. Many of the projects included in this total have since been contracted for. In 1923 similar announcements involved \$1,497,000,000, and in 1922 the total representing contracts to be awarded was \$1,152,000,000.

From the standpoint of money involved, contracts awarded for roads, paving and bridge work hold first place in 1924, the total for the year being \$183,680,000, compared with \$174,650,000 for the preceding year, and with \$157,120,000, the 1922 total for such work.

Awards for apartment houses and hotels amounted to \$105,650,000, placing this classification second. Contracts for similar construction in 1923 and 1922 totaled \$94,190,000 and \$54,000,000, respectively. In addition, dwelling awards had a valuation last year of \$40,950,000, compared with \$21,650,000 for 1923 and \$17,570,000 for 1922.

Next come contracts awarded for miscellaneous projects—including garages, piers, warehouses, railroad shops, grain elevators, water and rail terminal facilities, hydro-electric plants and similar work not covered specifically in the other classifications—amounting to \$99,000,000. This compares with \$96,200,000 for 1923.

A study of the figures representing new contracts and contemplated work announced in the fall of 1924 affords an idea of the tremendous amount of new building in sight throughout the South. During the last quarter of the year contracts let totaled \$155,000,000, compared with \$178,000,000, the total for the third quarter. Contracts in October amounted to more than \$63,000,000, dropped to \$43,780,000 in November, then increased to \$49,000,000, in the last month of the year. Many awards were made in the fourth quarter for projects on which work will not be started for some months, and this is particularly true of road work, the December contracts alone aggregating \$18,680,000.

Contracts Awarded				
	1921	1922	1923	1924
First 6 mos.	\$129,181,364	\$258,137,905	\$294,687,491	\$342,788,279
Second 6 mos.	201,106,766	297,140,029	263,473,964	334,074,949
Yearly total.	\$330,288,130	\$555,277,934	\$558,161,455	\$676,863,228

Contracts Awarded				
	1921	1922	1923	1924
First quarter.	\$47,820,278	\$97,465,884	\$127,073,728	\$154,814,960
Second quarter	81,361,086	160,672,021	155,746,109	187,973,319
Third quarter	90,935,277	151,859,245	138,941,382	178,633,690
Fourth quarter	110,171,489	145,280,784	136,400,236	155,441,259
	\$330,288,130	\$555,277,934	\$558,161,455	\$676,863,228

## SUMMARY BY CLASSIFICATION—1924.

	Contracts awarded	Contracts to be awarded
Apartment houses and hotels	\$105,650,680	\$162,552,693
Association and fraternal	10,217,235	45,471,000
Bank and office buildings	51,929,202	76,903,700
Church buildings	32,285,225	74,437,720
City and county projects	13,627,001	47,871,111
Dwellings	40,959,911	63,763,594
Miscellaneous enterprises	99,047,127	375,517,417
Roads, paving and bridges	183,681,538	178,261,677
School buildings	75,262,853	146,109,719
Sewers, drainage and water works	30,140,009	87,190,456
Store buildings	33,698,447	33,998,744
Totals	\$676,863,228	\$1,292,077,831

## COMPARATIVE RECORD OF CONSTRUCTION SOUTH.

Contracts to be Awarded				
	1921	1922	1923	1924
Jan.	\$21,209,800	\$64,720,995	\$103,847,779	\$138,697,192
Feb.	30,920,254	91,379,657	117,403,163	85,767,185
March	87,916,333	123,488,397	212,645,755	113,848,689
April	136,979,131	89,697,394	98,492,287	115,788,157
May	84,852,130	81,176,960	79,164,958	145,089,840
June	108,971,224	86,174,830	131,862,179	98,416,872
July	105,744,097	77,166,350	95,298,630	114,255,071
August	72,833,895	120,554,200	149,288,130	82,358,497
Sept.	65,828,240	74,030,007	81,419,233	83,110,597
Oct.	69,020,265	117,875,730	120,355,668	117,980,594
Nov.	68,674,695	134,412,145	156,979,670	98,214,764
Dec.	104,078,817	92,050,633	150,535,525	98,638,373
	\$957,028,881	\$1,152,727,198	\$1,497,292,968	\$1,292,077,831

Contracts Awarded				
	1921	1922	1923	1924
Jan.	\$8,107,757	\$21,143,479	\$36,448,786	\$53,631,508
Feb.	14,350,944	35,774,174	36,095,012	57,262,241
March	25,361,577	40,548,231	66,397,584	43,921,211
April	33,889,346	52,992,960	62,045,077	57,842,531
May	22,630,100	58,338,434	54,285,288	77,046,883
June	24,841,640	49,340,627	39,415,744	53,083,905
July	31,935,131	52,054,400	43,602,804	70,142,715
August	22,531,274	56,828,000	42,158,557	57,078,019
Sept.	36,468,872	42,976,845	41,312,367	54,412,956
Oct.	31,532,165	47,342,092	36,435,728	63,265,686
Nov.	23,609,829	62,116,358	52,419,866	42,782,985
Dec.	55,029,495	35,822,334	47,544,642	49,392,588
	\$330,288,130	\$555,277,934	\$558,161,455	\$676,863,228



# Architectural Influences of the Colonial Period

(Continued from page 44.)

where Gen. William Henry Harrison wrote his inaugural address. It is said that every President of the United States from Washington to Buchanan was at sometime a guest at "Berkeley." Of course, Jamestown is part of this famous region, and "Brandon," one of the show palces of the lower James, is also located here.

West of Richmond, on the James, stands "Tuckahoe," one of the oldest of Virginia estates. "Tuckahoe" now belongs to the Randolph family. "Curl's Neck" is also here, getting its name from the twisting turn of the river. It was on this estate that Nathaniel Bacon and William Randolph concocted the inglorious Bacon's Rebellion.

Less than ten miles from the James River, inland, is situated Williamsburg, and while not celebrated for any buildings of architectural beauty, it is one of the most historic places in this country. William and Mary College was established here in 1693, named after the English King and Queen, and perhaps more distinguished men have been educated there than from any other college in this country. Three Presidents of the United States took their training there—Washington, Jefferson and Monroe. This was the first American college to start the elective system and the first college fraternity was launched there, the Phi Beta Kappa. Among the famous houses at Williamsburg are "Bassett Hall," the home of President Tyler, and in which house Thomas Moore wrote "The Fire Fly"; the "Peachey House," where La Fayette was entertained; the home of Peyton Randolph, President of the First Continental Congress, and the Moore house, in which the terms of the surrender of Cornwallis were drawn. "Carey House," the home of Washington's early sweetheart, is also located there, in addition to others.

At Fredericksburg, Va., is located the famous "Kenmore House," now taken over by the Daughters of the Revolution, and which has become a shrine and is visited by thousands annually. Here also is the "Mary Washington Home," also the "Rising Sun Tavern" and others. At Yorktown, near by, are a number of old homes, many of them of famous historic value.

In our early architectural history South Carolina ranked among the leading of our Southern states, especially in homes possessing historic interest. During those early years Charleston was a city of marked importance, having been originally settled by old, aristocratic families from both England and France. It is a well-known fact that the Charleston people considered those from other sections as "barbarians," these barbarian settlements

applying to both the peoples from North Carolina and Georgia.

During those early years there was an old saying that "Civilization does not extend beyond the tidewater section." The larger plantations, with their hundreds of slaves and thousands of acres of fertile land, were all located in what was known as "the low country." The land was level, very rich, and vast crops of cotton, rice and corn were grown. In a way every plantation was a feudal estate, the head of which and his family lived like royalty. All along this coastal country, extending from Virginia, down the Atlantic seaboard and around the Gulf section to lower Louisiana, stood these fine old country homes, equipped with every comfort which could be bought at that time. A great many of these homes were built of imported material and most of the furnishings came from the same source. Most of the labor was done by slaves many of whom were good mechanics. Their wealth gave these people ample time for reading, study and cultivation of the intellect. These old-time planters, therefore, became leaders in statesmanship, in our social life and in every branch of learning. That is the reason why so many Southerners in the pre-war period became such a power in the affairs of the nation.

If one will study the political history of our country for the first half of the last century, it is easy to see how our Southern politicians easily led all others in our National Congress. During that time our statesmen made the most brilliant speeches on all subjects which came up for discussion. In the meantime, however, the New England slave traders were selling thousands of negroes to Southern planters every year and making vast profits by trading in human beings.

It was only a question of time when slavery had to be abolished, and this great question became more acute from year to year. It was then that the overshadowing question of states' rights became the foremost problem with us, and this eventually led to the Civil War, under which all of our Southern wealth, education and leadership in finance, social and political power went down in a crash—one of the most appalling disasters that ever befell a proud and distinguished people, aside from the question as to whether the South was right or wrong.

In a limited territory there were more and finer homes in the vicinity of Charleston, S. C., than in any other one section of the South. From its earliest history the old city built and kept up a number of model homes, all of them designed by the best architects and constructed of the very best material.

Among a few of the famous homes were such as the "Thomas Bull" house; the "Holmes" resi-





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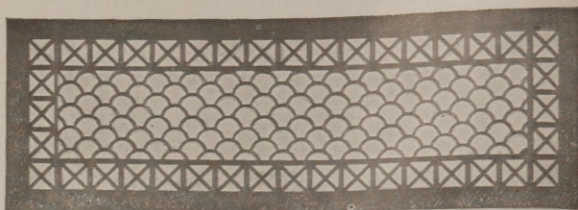


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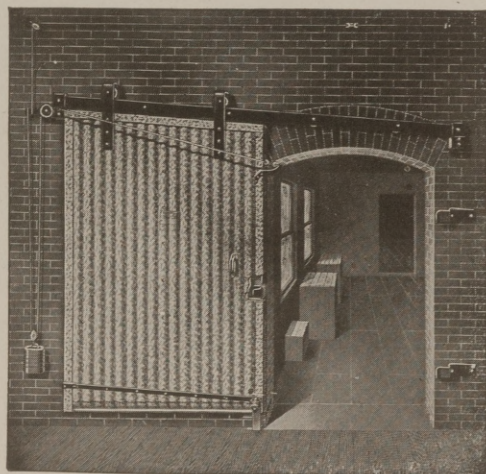
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dence on the Battery, which was built by James Gadsden Holmes, Sr. There is the "Simonton" home, 1740-1770, since owned by Mr. J. Adger Smythe; the "Henry Laurens" house, President of the Continental Congress, with its broad verandas; also such notable homes as that of Lord William Campbell, "Hayne" house, "Rhett" house, "Miles Brewerton" home, "Pringle" home, "Heyward," "Manigalt" and scores of others.

Two famous churches in Charleston are St. Phillip's, built in 1834, and St. Michael's, in many respects the most famous church in this country, with its string of romantic and historic events.

"Friendship," near Georgetown; "Mulberry Castle," on the Cooper River; "Parson's Plantation," on Gooseneck Creek; "Prospect Hill," on the Waccamaw, and "Drayton Hall," on the Ashley, are all famous in history and romance; also "Hampton," between Georgetown and Charleston, where Washington was a guest in 1791.

It would be far beyond the limits of this article to attempt the romantic and historic stories which cling to most of these famous old homes, whose lovers and heroes still move in silence about their broad verandas and high-ceiled rooms, tell their stories of undying love and plan their heroic actions, which have helped to make dazzling history in the affairs of our nation.

The early architecture of Georgia, like that of Alabama and Mississippi, was subject in a large degree to the influence exerted by two distinct nationalities—the French and English. The English settlers who came South were, as a class, much richer than the French Huguenots of the same period, and naturally were able to build finer houses than the less fortunate French settlers, and we find that the Georgian ideas of the English were well established throughout the regions of the far South. The early settlers of this section, having less hatred in their hearts for the mother country than their Northern brothers, were ever looking to their mother land for prototypes and continued to do so even after the Revolution, which accounts for the presence of the colonnaded houses in the lower states. This style is nothing less than an offshoot from the Classic Revival, which raged in England during the last of the Eighteenth Century and appeared for the first time along the east coast of America about 1800. It became very popular, and, being well suited to the climatic conditions, soon spread through the entire South from the Atlantic to the Mississippi.

The white-columned houses, although of foreign origin, were so truly suitable to the South that in time the idea became absorbed by the Southern planter and builder as to be almost a natural product resulting from the demands and taste of the people of this section.

Among the notable old homes in the state of

Georgia may be mentioned "Inglehurst," near Macon, and "Stafford" homestead at Madison; the "Calhoun" house, near Newnan, and the old "Bullock" home at Savannah. "Greenwood," belonging to the estate of the late Thomas P. Jones, is located at Thomasville, Ga. It was designed by John Wind, a famous English architect, and was described by Stanford White as one of the finest examples of Greek architectural revival in America. It was begun in 1833 and was completed nine years later, 1842. Near Atlanta is the old "Bullock" home, in which President Roosevelt took so much interest during the later years of his life because of its close relationship to his family. A rare type of architectural beauty is the portico of the old "McAlpin" house in New Orleans, and another of almost similar design is "The Hermitage," on the Savannah River and the old Governor's Mansion at Milledgeville, Ga.

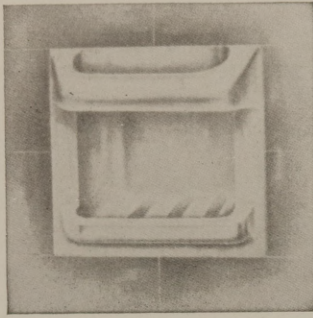
In a paper of this character, devoted to the early architecture of the entire Southern section, it is practically impossible to deal with the many beautiful homes in the South without exceeding the limits of the space allowed. To do that would require an entire book devoted to this subject alone.

In the lower Mississippi Valley there are yet standing many old colonial homes, intermixed with both history and romance. That section was somewhat cut off from the rest of the South in the early days, but the natural fertility of the soil and the general abundant resources made it a prosperous locality. Long before the general exodus of emigration to Texas and the far West there sprung up many prosperous sections, especially in Alabama, Mississippi and Louisiana, with New Orleans as the general trading center. Planters who went to that section found awaiting them opportunities for accumulating wealth of which they had never dreamed, and those who were fortunate enough to go first found a veritable El Dorado to welcome their arrival. The history, therefore, of those pioneer soldiers of fortune thrills with romance and good luck.

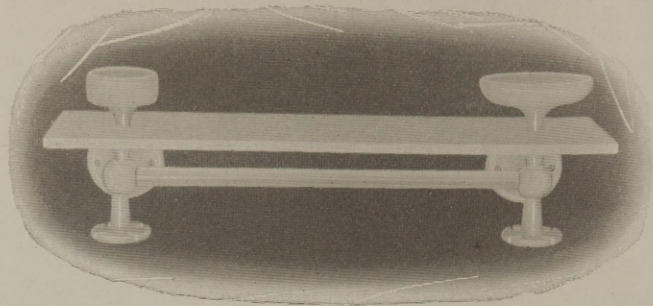
In that section, especially in Mississippi, there are a number of rare old homes, nearly all of which have a bit of history or romance, or both mixed into their making.

In that section, which is now the lower part of the Mississippi, stands an old home known as "Windy Hill Manor." It was part of a large plantation estate, and in this house Aaron Burr took refuge after his dream of creating a Southwestern empire with Harman Blennerhassett fell to the ground. Burr was trying to escape to South or Central America, but the eyes of the Government followed him, and at "Windy Hill Manor" he was captured and taken to Virginia for trial. The result of that trial is well known to every student of the early history of our country.





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Not a great distance away stands another house, of the old colonial type, which was the home of Winthrop Sargeant, the first Territorial Governor of Mississippi. It belongs to the old colonial type and was known as "Gloster." This house was afterwards owned by Sargeant S. Prentiss, a well-known character in the early history of that section.

Near Natchez is the famous colonial house known as "Somerset." It stood in a grove of wonderful magnolias and other native trees, and was occupied by an English officer, Major Schotaol, who was in the employ of the Spanish governor at that time. "Somerset" belonged to that type of colonial architecture so popular at the time in that section—with wide verandas, running the entire length of the building. Another famous country place near Natchez was "Dunleith," which occupied the site of the building over which the American flag was raised in the Mississippi territory after we acquired that section from Spain. Here also was "Concord," the residence of the old Spanish Governor of Mississippi, which was unfortunately destroyed by fire in 1902. Natchez also claimed two other historic homes, one of these being "Magnolia" and the other "Waverly." Not far from Natchez, on a high point of land near the river called the "Bluff," was the home in which Jefferson Davis was married to Miss Varina Howell in 1854, sixteen years prior to the breaking out of the Civil War.

Three other historic houses are located at Natchez, Miss.—"Springfield," built in 1820; the "Fish Home," erected in 1830, and "Oaklawn," built by Judge Alexander Parker in 1817. At New Iberia, in the Evangeline country is "Weeks Hall," on Bayou Teche, which was selected by D. W. Griffith as the ideal spot in making the picture, "White Rose," which was so popular as a screen success.

Throughout the entire Southern territory there are scattered many beautiful homes, all of which should have a place in this article. But, as stated above, this is hardly practical, and we can therefore only deal with the subject as the space will admit.

For instance, one of the most beautiful examples of a country gentleman's estate is "Ashland," the home of Henry Clay in the bluegrass section of Kentucky; also the famous Van Vhlect home at Memphis. Another type of the early colonial is "Montpelier," the home of James Madison. Still another is "The Hermitage," near Nashville, Tenn., where Andrew Jackson, "Old Hickory," spent the early and later years of a life filled with romantic activity. "Concord," "Tudor Place" "Friendship," all near Washington, D. C., belong to the finest types of the colonial architecture, and about each of which there hangs the mysterious

glow of historic incidents. Away down in Alabama, in an out-of-the-way locality, yet in a fine state of preservation, stands "Gainswoods," whose history is intermixed with the romantic career of Napoleon Bonaparte. In Loudon county, Virginia, the traveler will find "Outlands," a beautiful type of the colonial period, and not far away, near Richmond, "Sabine Hall," famous both in history and romance.

And when we consider the political influence which the South exerted in the olden days it is an easy matter to sum up the powerful part she played in the making of the nation. If she led in social and industrial affairs, it goes without dispute that she led the nation so far as political power is concerned.

To show this power politically it is only necessary to glance at the history of the nation during the first half of the last century. George Washington was our first President; that is, from 1789 to 1797. Then came John Adams, a Northern man, with one term, from 1797 to 1801. Thomas Jefferson served from 1801 to 1809, two full terms. James Madison followed, from 1809 to 1817. James Monroe came next, serving from 1817 to 1825. Following Monroe was John Quincy Adams, from 1825 to 1829. Andrew Jackson, a native of South Carolina but elected from Tennessee, served from 1829 to 1837. Following him was Van Buren, who filled the office from 1837 to 1841. William Henry Harrison, a native of Virginia, succeeded Van Buren, but only served one month, the term being filled out by John Tyler of Virginia, who served until 1845. He was followed by James K. Polk of Tennessee, who filled the office until 1849. The next four years were held by Zachary Taylor and Millard Fillmore. Then came F. Pierce, 1853 to 1857, and James Buchanan, from 1857 to 1861.

From the above historic facts it will be seen that from the date of Washington's inauguration in 1789 down to the tragedy of Fort Sumter—covering a period of some seventy years—the North held the power in Washington, D. C., for only twenty-four years, while Southern Presidents occupied the White House during the balance of the time, covering a period of 48 years. Not only was Southern power felt in the Presidential chair, but in both houses of Congress our statesmen ranked among the highest, with a force which has never been disputed.

Thus, after more than half a century, the finger of history points with unflinching exactness to the wonderful influence which the land of Dixie has played in the making of a nation.





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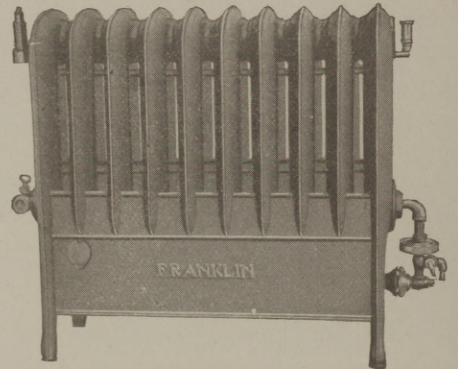
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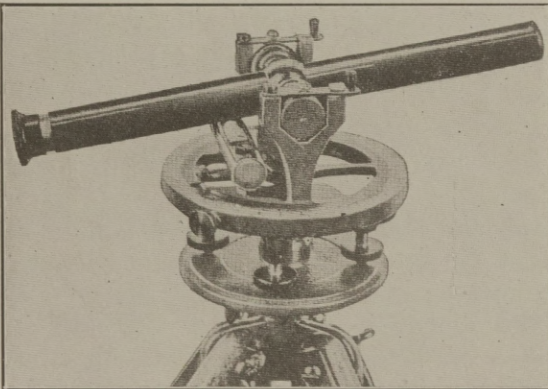
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### ONLY ELEVEN SIZES OF STEEL REINFORCING BARS AFTER JANUARY 1, 1925.

As a result of a conference held at the Department of Commerce in Washington on September 9, 1924, the following recommendation was made, relative to the manufacture, distribution and use of Steel Reinforcing Bars—round and square:

“In accordance with the unanimous action of the joint conference of representatives of manufacturers, distributors and users of square and round steel reinforcing bars, the United States Department of Commerce, through the Bureau of Standards, recommends that the recognized sizes of square and round steel reinforcing bars, in terms of cross sectional area, be reduced to the following:

Size In Inches	Area In Square Inches
1/4 Round .....	.049
3/8 Round .....	.110
1/2 Round .....	.196
1/2 Square .....	.250
5/8 Round .....	.307
3/4 Round .....	.442
7/8 Round .....	.601
1 Round .....	.785
1 Square .....	1.000
1 1/8 Square .....	1.266
1 1/4 Square .....	1.563

It is further recommended that this reduced list of sizes become effective as applying to new production January 1, 1925, and that every effort be made to clear current orders and existing stocks of the eliminated areas before March 1, 1925.

This recommendation has received practically the unanimous acceptance by manufacturers, distributor and users throughout the entire United States.

At a recent meeting of the Concrete Reinforcing Steel Institute, made up of members of the Reinforcing Bar interests of the United States, these recommendations were accepted.

Another step forward to more simplified and economical building has been attained.

All industries have agreed to hereafter produce, distribute or use only the eleven sizes of steel reinforcing bars mentioned in the above recommendation.

This was accomplished through the untiring efforts of the Division of Simplified Practice of the Department of Commerce at Washington.

### ALLEN AIR-TURBINE VENTILATOR DISPLACEMENTS SUBSTANTIATED IN RECENT TEST

The Allen Air-Turbine Ventilator Co., of Detroit, Mich., have furnished their Ventilators which

were installed in several of the New York Central Railroad Co.'s Converter Substations. This equipment was selected by the New York Central Railroad Co. due to the fact that their Ventilators maintain an even and accurate displacement, they desiring equipment of this type and character because of the fact that it was equally as important to throw off excessive heat units as it was to maintain even temperatures, and absolutely necessary to have equipment of this type that was positively storm proof. Aslight leakage would prove to be most unsatisfactory and would cause thousands of dollars of damage.

At the request of the New York Central Railroad Co., the Allen Co., co-operating with the Railroad Co.'s Engineering Department, tested the efficiency of the installation at 152nd Street and Park Avenue, New York City. The result of this investigation substantiated the fact that the Allen guaranteed displacement of their product was not only correct but showed their product to have a greater displacement than that published and guaranteed. A copy of the test sheet as shown below is proof of superiority and that it merits the consideration of the most critical.

Many large industrial concerns have recorded and hold similar test data to substantiate the guaranteed air displacement capacities so that this data could be available to justify the purchase of Allen Air-Turbine Ventilators wherever positive air displacement equipment was required.

We are advised that the Allen Co.'s Engineering staff have, within the past few months, made a number of actual installation efficiency tests, all of which have proven beyond the question of a doubt that their Ventilators are equally as efficient in the lifting and throwing off of heavier-than-air bodies like steam, smoke, gases, dust, fumes, etc., as they are in air circulation.

### NEW MODEL PLANT USES ASBESTONE.

The Kirsh Manufacturing Company of Sturges, Michigan, boasts an institution it may well be proud of. It is a new administration building for their employes which contains a spacious lounging room, ball room, recreation room, dining room, and swimming pool. All these rooms are lavishly furnished and very beautifully decorated.

The architect of this ideal factory, Mr. Ernest S. Batterson of Kalamazoo, Mich., chose Asbestone flooring because of its beauty, resiliency and long life. The color scheme of the Asbestone Flooring harmonizes very well with the decorations and finishing of the rooms and adds a final touch of distinction.





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