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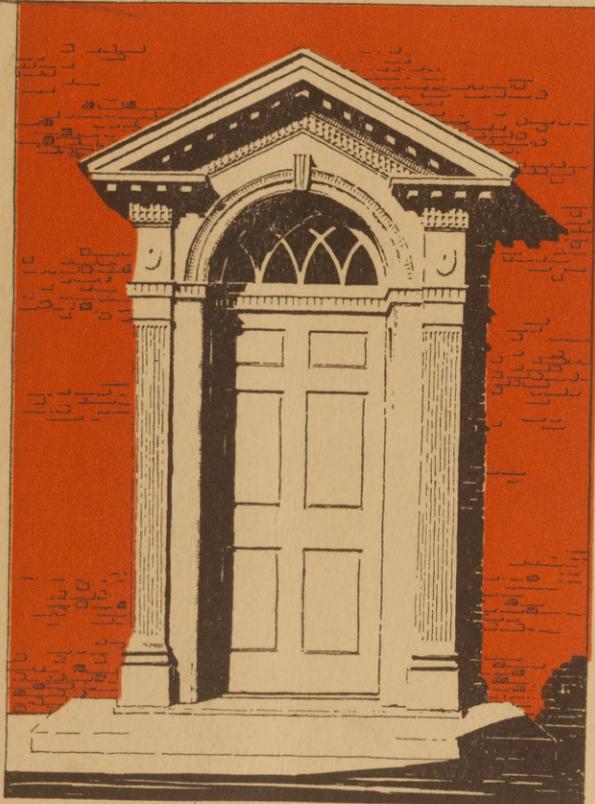
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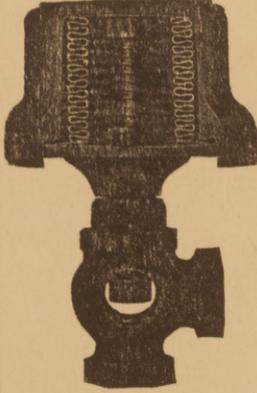
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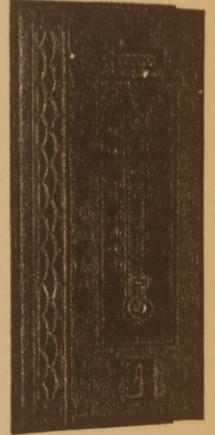
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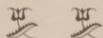
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SOUTHERN ARCHITECT

and BUILDING NEWS

FEBRUARY, 1928



VOLUME 54

NUMBER 2

Early American Architecture

The South's Contribution to the Metropolitan Museum

By RAY HOLCOMBE

IN the mad rush of present day architectural practice, with its many complicated problems and demands, there are very few architects who ever have a spare moment in which to delve into books and magazines purely for the pleasure of reading.

Recently I had an opportunity of doing this very thing. My time was devoted mostly to an examination of works on "Early American Architecture." And, while all the important volumes did not come under my observation or study, there were a sufficient number reviewed to bring to my attention many facts of historical interest and any number of rare and beautiful illustrations.

It is quite difficult to refrain from contrasting these beautiful and dignified examples of our forefathers homes, especially the simple and charming interiors, with those seen today in most any current architectural journal. And, what a striking contrast is there in those old houses and the "would be popular" modernistic or cubist interiors we find illustrated in so many of the contemporary journals for the architect. But, I feel to go further into a detailed description of those early interiors would be quite boresome to the average reader of this journal, so I will confine the remainder of this article to historical data concerning the people who built and lived in those houses, and more particular to those who had a hand in constructing the rooms now preserved for all time in the American Wing of the Metropolitan Museum of Art, New York City. The background is often more interesting and inspirational than the actual subject under observation.

The great assembly room or ballroom, which you observe on the following page was taken from Alexandria, Virginia,—the oldest of the Colonies—first settled at Jamestown in 1607—which gave to the

nation four of our first five presidents, Washington, Jefferson, Madison, and Monroe. The splendid homes of these four presidents—Mount Vernon, Monticello, Montpelier and Oak Hill—are fortunately still in existence, and are all of architectural dignity. In their beautiful interior furnishings they were fairly representative of the artistic atmosphere in which many of the Fathers of the Republic lived.

This large and lofty room, of much historic interest in its associations with Washington and Lafayette, was taken out of the old City Tavern at Alexandria, Virginia. Its date is fixed in an announcement by John Wise, under wate of February 20, 1793, one hundred and forty-five years ago this month, of his removal "to his new and elegant three-story brick house, fronting the west-end of the Market House which was built for a tavern, and has twenty commodious well-furnished rooms in it, where he has laid in a stock of good old Liquors—." Alexandria was located on the highroad over which travelers from Williamsburg, Richmond, and the South passed on their way to Philadelphia, the national capitol; as a rule they were transported by a line of stage coaches owned jointly (1791) by John Gadsby (who became the tavern's new proprietor) and keeps of The Spread Eagle and The Swan Inns at Philadelphia and Lancaster. Therefore the tavern was long the stopping place of many of our distinguished statesmen, as well as those who sought out Washington when in retirement at Mount Vernon, eight miles away. The character and dignity and unusual beauty of these rooms were certainly worthy of the honor paid them by so many great American and European statesmen.

The assemblies held in this room were arranged by the Washington Society of Alexandria. Wash-



Photos: Courtesy Metropolitan Museum of Art, New York City
BALLROOM FROM ALEXANDRIA, VA.

ington's view of dancing is briefly contained in the following letter from Mount Vernon to the Managers, under date of November 12, 1799, but a few days before his death:

"Mount Vernon, 12 Nov., 1799.

"Gentlemen:

"Mrs. Washington and I have been honored with your polite invitation to the assemblies in Alexandria this winter, thank you for this mark of your attention. But alas! our dancing days are no more. We wish, however, all those who relish so agreeable and innocent an amusement all the pleasure the season will afford them.

Your most obedient and obliged humble servant,

Geo. Washington."

Lafayette's first association with this room was the public dinner given him in 1824 at which were present the Hon. John Quincy Adams, Commodores Rogers and Porter, and veterans of the Revolution. It is an interesting note that Robert E. Lee, though still a boy, was a marshal in the procession of Revolutionary veterans and personages which preceded the dinner. The following year Lafayette was also dined there by the Masonic Lodge of Washington. Lafayette's toast, "Greece, let us help each other," emphasizes the widespread interest here in that na-

tion's struggle for freedom, tangible evidences of which remain in the classical names of many of our cities, and the fashion for which was largely inspired by heartfelt sympathy for Greece in her resistance against Turkish domination.

This room of unusual size, although dating from 1793, is a consistent example of the architectural woodwork of the second period and well confirms the statement that styles carried on for many years after the date of their greatest popularity, particularly in provincial districts.

We now turn our attention to the room taken from Baltimore shown on page 29. This beautiful room was originally the drawing-room in a three-story brick house, erected shortly before the War of 1812, and still standing at 915 East Pratt Street, Baltimore—the Baltimore whose name, memorializing the founder of Maryland, will ever be associated also with the Star Spangled Banner, written in 1814 by Francis Scott Key.

The spirit of the time is well suggested by the architectural quality of the room and its furnishings, many of which were originally used in Baltimore.

The characteristics of the interior architecture of the Early Republic are seen in the woodwork. The



Room from Almodington, Somerset Co., Md.

Built Middle of 18th Century



MANTEL FROM BALLROOM, ALEXANDRIA, VA.

Built 1793

attenuation of proportions in the architectural members—pilasters, colonnettes, and cornices; the delicate scale of the decoration and its careful restraint; the symmetrical wall compositions; these are all expressive of the taste which had developed with the opening of the nineteenth century.

Again our attention is turned to an example from Maryland. Maryland—settled in 1634 by the brothers of Cecil Calvert, the second Lord Baltimore—the only colony where there was true tolerance and liberty of conscience, and where Lord Baltimore prescribed the famous Toleration Act of (1649), which provided that “noe person . . . professing to believe in Jesus Christ, shall from henceforth bee any waies troubled, molested, or discountenanced for or in respect to his or her religion..’

This room was removed from a brick house in Somerset County, Maryland, probably erected about the middle of the eighteenth century. The estate on which it stood is on the banks of the Manokin

River, and is early noted in the Maryland Records, as follows: “Almodington—1000 acres surveyed November 16, 1663 for John Elzey.” It is fairly representative of the homes of the men who officered the famous Maryland Line, whose valor saved Washington’s army from destruction at the Battle of Long Island.

Although dating from the middle of the eighteenth century, this paneled room preserves an earlier quality in its disposition which marks it as a descendant of the early Georgian interior.

And now we come back to Virginia. Highly decorated rooms in the eighteenth century were not confined to dwellings in cities and their suburbs. This elaborate and historic room was taken from “Marmion,” King George County, Virginia, hidden away in the wilds of the peninsula formed by the Potomac and Rappahannock Rivers, eighteen miles from Fredericksburg and twenty-five miles south of Mount Vernon.



Room from Baltimore, Md.

Built 1800

It stood on the estate first owned by that William Fitzhugh from whose letters has been gleaned so much information of the early economic and social life of Virginia. Elegance in home life was traditional with the Fitzhugh's of Virginia. Among the first Fitzhugh's letters to friends in London we find a description (1686) of "my own dwelling house furnished with all accommodations for a comfortable and gentile living, as a very good dwelling house with rooms in it, four of the best of these hung (with tapestry or leather) and nine of them plentifully furnished with all things necessary and convenient."

Local tradition has it that the present Marmion is the original home of William Fitzhugh. Its interior arrangement, however, dates it as having been built not earlier than the first quarter of the eight-

eenth century. The house was handed down through the Fitzhugh generation and finally was purchased by J. Ball, who sold it to George Lewis, who had been a captain in Baylor's regiment, was commander of Washington's life-guard, and in whose arms General Mercer breathed his last on the battlefield at Princeton. He was the son of Colonel Fielding Lewis and Elizabeth Washington, the sister of George Washington.

With the historical facts here presented, established, and for which I am indebted to Messrs. R. T. H. Halsey and Charles O. Cornelius, associated with the Metropolitan Museum of Art, we see that these early American interiors by their dignity, character and beauty reflect in an admirable way the same qualities that were possessed by their builders and those who lived in them.



Detail from Marmion, King George Co., Md.
Built Early 18th Century



Detail from House East Bank St., Petersburg, Va.
Robert Moore, Architect

Announcing An Architectural Board of Editors

WE feel that due to the great progress being made in architecture in the South, the vast increase in practicing architects in this section and the growth of the *Southern Architect and Building News*, in circulation and popular reader appeal, demands that the present editorial staff ally itself with an assisting board of editors. To this end, we have selected a body of men for this board we feel are most capable and thoroughly able to assist us in the matter of constructive criticism, for definite information as to the work in the several states most suitable for publication and to further judge the photographic illustrations and text submitted.

We realize that the demands of the architectural profession have grown beyond the service rendered in past years and that to better serve you, which is our most sincere desire, this board of editors will greatly assist us in giving you a more complete journal and one that is better fitted to your needs.

We are pleased to announce the following Architectural Board of Advisory Editors:

H. Bush Brown, A. I. A., Dean of Architecture, Georgia School of Technology, Atlanta, Ga.

Paul Valenti, R. A. B. A., A. I. A., Dean of Architecture, Washington University, St. Louis, Mo.

S. J. Makielski, A. I. A., School of Architecture, University of Virginia, Charlottesville, Va.

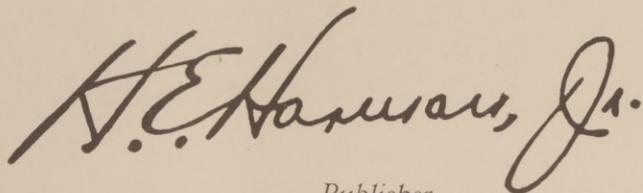
Wm. Ward Watkin, A. I. A., School of Architecture, Rice Institute, Houston, Texas.

Frederick F. Biggin, A. I. A., Dean of Architecture, Alabama Polytechnic Institute, Auburn, Ala.

Wm. P. Spratling, A. I. A., School of Architecture, Tulane University, New Orleans, La.

Rudolph E. Lee, A. I. A., School of Architecture, Clemson College, Clemson College, S. C.

John Skinner, A. I. A., Dean of Architecture, Miami University, Miami, Fla.



Publisher



MT. AIRY, RICHMOND COUNTY, VA.
BUILT BY COLONEL JOHN TAYLOR, 1758

*Southern Architect
and Building News
February, 1928*

THE MEETING OF COMMERCE AND ART

THAT architecture is closely akin to painting, sculpture and the plastic arts is not to be denied. Any promotion of the one has a direct influence upon the other. However, it is of unusual interest when we find commerce associating itself with the Fine Arts. Thus, we feel that some comment upon the recent art exhibition held in Atlanta by the Davidson-Paxon Company is in order. The moving spirit in the promotion of this exhibition of Georgia Art is amply set forth in the introduction to the exhibition program.

"The Davidson-Paxon Company offers this exhibition, to focus attention on the talent that lies within the borders of this great State, and because as merchants we believe that it is our responsibility through education in matters of good taste to help to teach everyone to seek that which is beautiful and harmonious, and to shun that which unconsciously jars our sensibilities and brings discord into our lives."

"Art is not a thing apart from the practical business of living, but should be brought into contact with our home surroundings, and the things we wear. This will bring about a greater satisfaction of possession, and raise the general standard of living."

"This really is the beginning of an epoch in which those who manufacture, those who sell, and those who buy, will to the extent of their knowledge, eliminate mediocrity from their lives."

"Art is becoming increasingly inseparable from our daily life. Public taste is improving. People more and more require that the things they buy shall appeal to their artistic as well as their economic sense."

"This exhibit therefore distinctly follows the spirit of the age in helping to spread a general appreciation of artistic things, and the fundamental principles of good taste."

Commenting upon the meeting of commerce and art, Harvey Wiley Corbett, well known American architect, remarks, "A new attitude towards all the arts, and particularly towards architecture as the mother of the other arts, has come alive and flourishes. America unhampered by ancient tradition, unencumbered with antiquated structures which had to be used whether suitable or not, unembarrassed by the necessity of always doing what grandfather did, forged ahead, met the problems of changed business and social relationships, and the always advancing developments of its wealth and resources. We have opened our eyes. We have gained the

courage to lift them from the accountant's statement, the meticulous and profitable production sheets, to look about us, and to ask: "What are we doing to make life pleasanter as well as lucrative?"

"We, as a people, have just begun to learn that the strongest impulse in man, after survival and continuance of its kind, is love for beauty. Having seen the light, our commercial interest everywhere are making use of it. The appliances now necessary in every-day life are being made more decorative, not in the old way of adding superfluities, but by simplification they have become more harmonious in line and form and have achieved together with a tribute to mechanical craft an utility at least doubled."

When the leaders in commerce step out in the realm of artistic promotion and seek to establish in the minds of the public the fundamental principles of good taste and a love for things artistic, is it not time we who profess to practice architecture or who possess the God-given faculty of constructive and artistic talents should strive a little harder for perfection?

ARCHITECTURAL PROPRIETY

WE wish it were possible to some time turn our artistic eye the other way, to even forget that in us there is a spark of artistic appreciation, to be able to keep our thoughts to ourselves, when our sense of the beautiful is shocked and hurt. There is about to be constructed in one of our Southern cities a monumental building that violates every law of architectural propriety. But what of it? Has not such a thing happened before in other cities? Yes. But are our architects going to continue to supply these atrocious things just to satisfy a building committee that has no regards for civic artistry, that cannot see beyond their own selfish desires to bring forth comment from the multitudes for the unique and picturesque monument they have given the city?

Some years ago W. L. Stoddart, then practicing in Augusta, Georgia, now a prominent architect of New York City, designed two noble and beautiful buildings, after the Italian renaissance in style, in this city. One a hotel, the other a residential apartment. The hotel erected fronting the main thoroughfare and the apartment just across the street fronting on one of the city's finest avenues, which leads off to the right of the main street. And only two years ago just beyond this hotel there was erected a bachelor apartment building of the same style and in perfect harmony with the two previously erected

buildings. And, now, we are to see shortly the beginning of construction of an Egyptian Shrine Mosque, not only in the same neighborhood but directly across from these other buildings. If there is any such thing as propriety of location in architecture then this is the most brutal assault we can possibly imagine to the citizens of this city who do possess any spark of the artistic within them.

William R. Greeley, in his book, "The Essence of Architecture," tells us there is such a thing as propriety of location in architecture. He informs us thusly: "The propriety of location involves the consideration of the size of the building as well as the style, color, and material." Though a building has good scale, its size might be in keeping with other buildings nearby, but, unless there is some harmony of style and color and material between it and other neighboring buildings it cannot have the stamp of good architecture placed upon it. Such a building, Mr. Greeley says, "stands as an affront to the whole neighborhood. It is deliberately conspicuous at the cost of all other property. It is an architectural bull in the china shop, smashing all values to show its own brutal exuberance of power. Once built it remains, a cruel insult to the city's taste. Its proud preponderance is like that of a cabbage in a pansy bed, but it is condoned and even justified by an age that regards size and picturesqueness as a virtue, and effrontery as one of the cardinal principles of advertising." "Good architecture will take heed of the general well-being and beauty of the neighborhood, seeking to enhance rather than thwart it. We call this element 'civic' propriety."

Are we to place the blame for such a regrettable thing at the door of the architects who designed this building? Just as usual, we are inclined to think that here is another case where the poor architect has been sacrificed upon the altar for the crime of just another overpowering building committee.

THOMAS JEFFERSON AS AN ARCHITECT

THERE is being delivered before the Architectural Club of St. Louis, a series of lectures by prominent members on the "Life and Work of Early American Architects." We have secured these lectures in article form and will reproduce them in the forthcoming numbers of the *Southern Architect and Building News*, for the benefit of our readers.

Mr. Louis LaBeaume, though delivering his lecture extemporaneously has prepared a short article setting forth his views on Thomas Jefferson as an architect, and which we are pleased to quote.

"While I hold Thomas Jefferson as a statesman

and citizen in great esteem, and pay full tribute to the activity of his mind and breadth of his interests, I cannot quite agree with Professor Fiske Kimball and others who wish to establish his reputation as a great architect. It seems to me that I have had a number of cultivated and zealous clients who would be quite as well justified in claiming the authorship of buildings which I have built for them as T. J. would be justified in claiming authorship of the design of the Virginia State Capitol or the university buildings at Charlottesville. In justice to Jefferson, I am even of the opinion after reading the record, that he made no such claim. Even in the correspondence quoted by his partisans, it seems to me that the fact seems clearly established that he leaned very heavily on the professional advice of the Frenchman, Clerrisault, and on that of Latrobe and Dr. Thornton.

"In the use of his library which was pretty well equipped with classical treatises, I suppose he was just as much of an architect as most of us who plagiarize from the pages of other men's work. We would all like to believe that an architect had served two terms as Governor of Virginia, had been appointed Minister to France and had served as Secretary of State, Vice President and President of the United States, but I am afraid that all that we really can feel sincerely is that at least once in the history of the country a man who occupied these exalted offices had a rather cultivated appreciation of architecture. As an amateur in the arts Jefferson shines like a bright star in the sober skies of statesmanship."

OUR ARCHITECTURAL BOARD

WE are pleased to call your attention to the announcement on page 23, this issue, of our Architectural Advisory Board of Editors. You no doubt know several of these men personally and others by their reputation in the field of architectural education. In the March number we will introduce each member of this board formally with a short sketch of his training and participation in architectural practice.

MR. MAJOR SAYS—

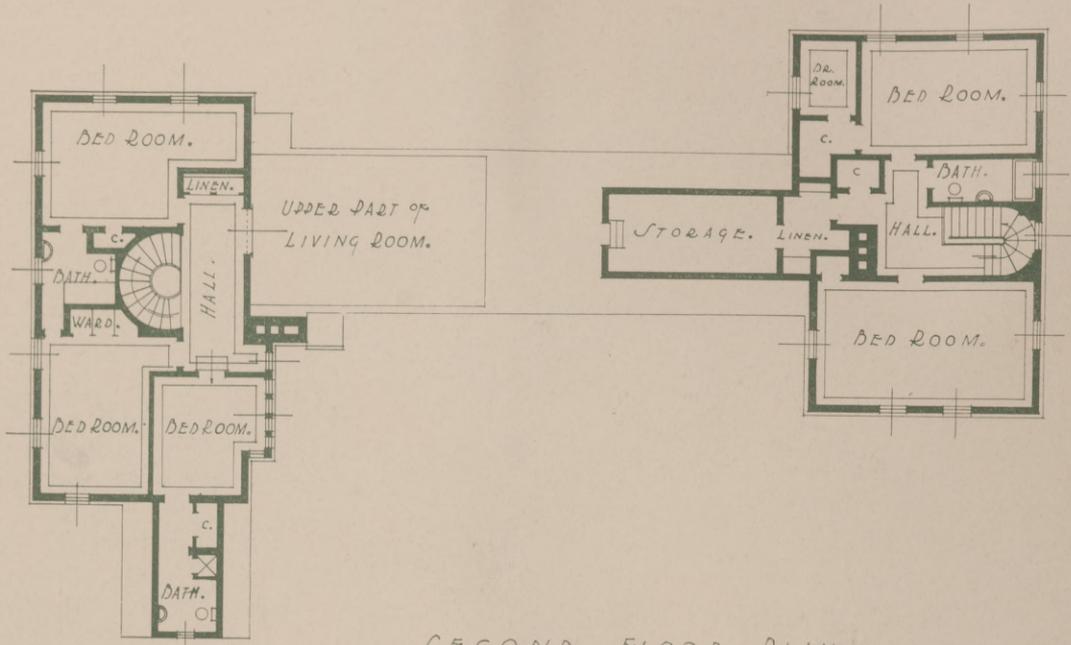
PLEASE let me congratulate you on the greatly improved appearance of the *Southern Architect*. It is a credit to you and your organization and will more attractively than ever fulfill its important task to architecture in the south.

Howard Major, Architect,
Palm Beach, Fla.

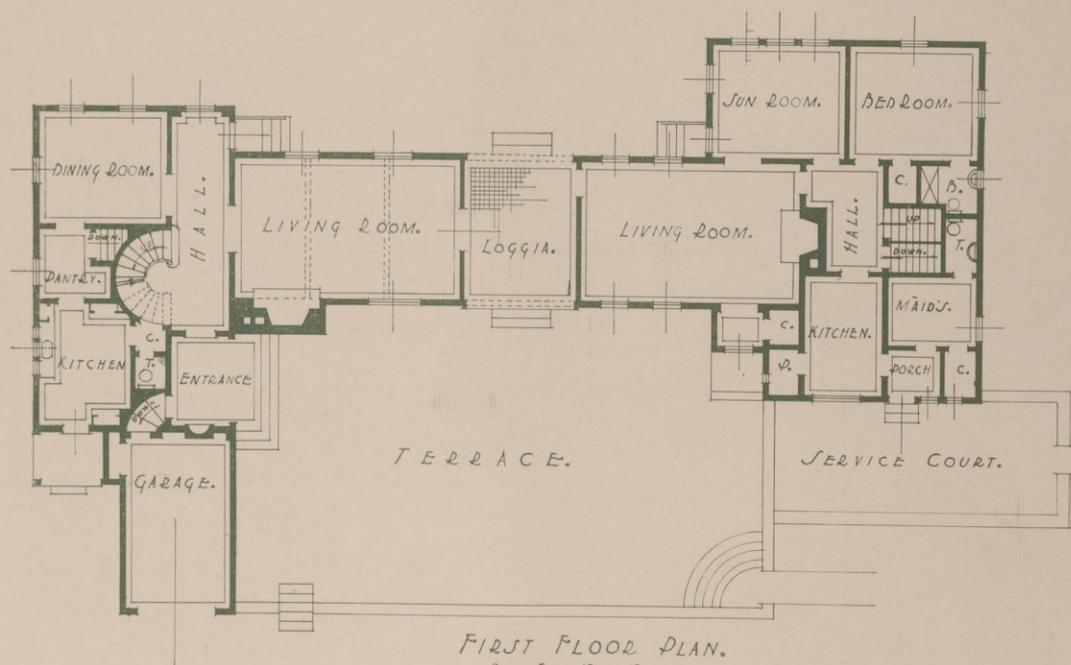
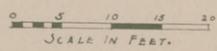


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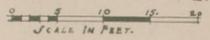
THE YEAGER-MCDOWELL HOUSE, KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.



THE YEAGER-MCDOWELL HOUSE, KNOXVILLE, TENN.
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ENTRANCE TO LOGGIA
THE YEAGER-MCDOWELL HOUSE, KNOXVILLE, TENN.
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TERRACE SIDE
THE YEAGER-McDOWELL HOUSE, KNOXVILLE, TENN.
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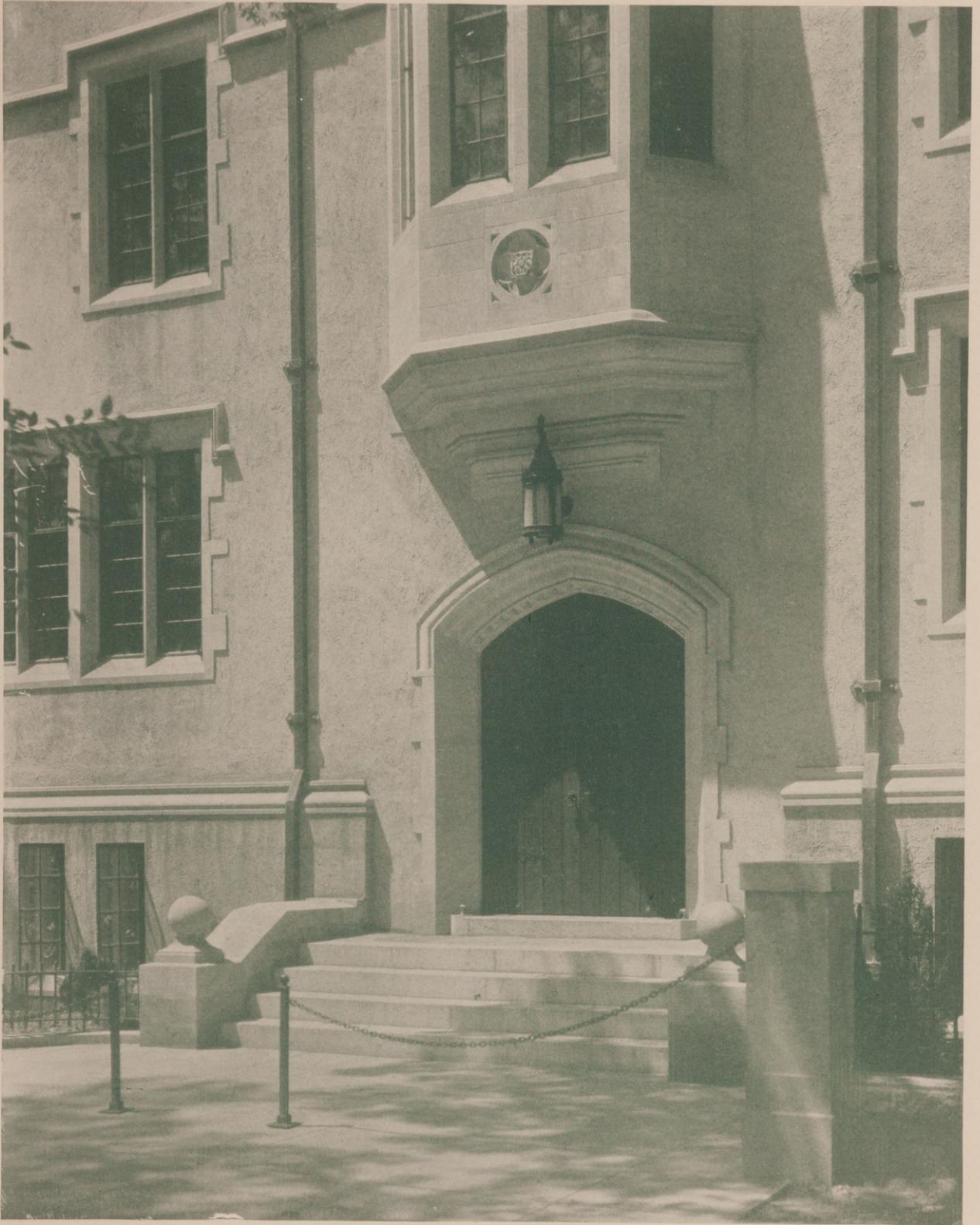


LIVING ROOM
THE MCDOWELL HOUSE, KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



Photos by Tebbs & Kneill, Inc., New York City

TRINITY PARISH HOUSE, COLUMBIA, S. C.
HOBART UPJOHN, ARCHITECT



SIDE ENTRANCE DETAIL
TRINITY PARISH HOUSE, COLUMBIA, S. C.
OBART UPJOHN, ARCHITECT



ENTRANCE DETAIL

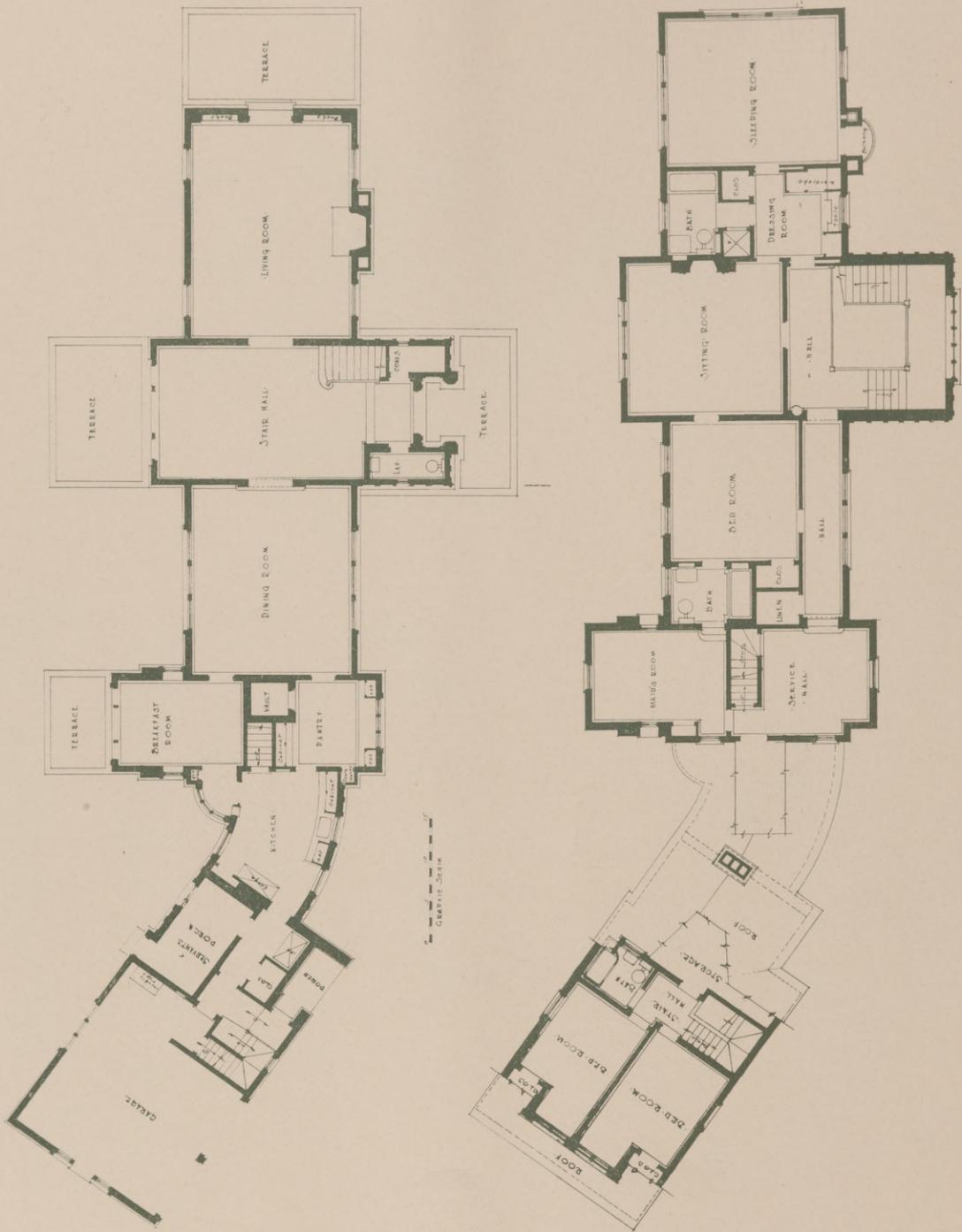
TRINITY PARISH HOUSE, COLUMBIA, S. C.

HOBART UPJOHN, ARCHITECT



Photo by Langley

HOUSE OF LEONARD VOLK, ESQ., DALLAS, TEXAS
THOMSON & SWAINE, ARCHITECTS



FLOOR PLANS
 HOUSE OF LEONARD VOLK, ESQ., DALLAS, TEXAS
 THOMSON & SWAINE, ARCHITECTS

The University of Florida, Gainesville

EDWARDS & SAYWARD, *Architects*

SINCE the summer of 1906, the University of Florida has occupied its present site in the outskirts of the City of Gainesville. The tract embraces a total of over 600 acres, 90 acres of which are devoted to the campus, drill ground and athletic fields. Consequently, owing to the unusual foresight of the Board of Control, the University will never be cramped for space, as its physical development progresses.

The Board of Control had the further foresight to layout a group plan for its building development, looking into the future as far as the most sanguine expansionist could imagine. Although unforeseen conditions may modify in detail matters of approach, location and relation of buildings, nevertheless, the allocation of collegiate departments, athletic fields and dormitory homes have been so well established that the University will probably never suffer from the congestion and improper placement of buildings which mark so many of our older institutions.

From very meagre beginnings, the financial resources of the State of Florida have grown to such an extent that recent legislatures have increased its appropriations to what would have seemed fabulous in the early days for the construction of new buildings, while, in the meantime, no legislature has ever dissolved without the appropriation of at least some sum of money for the physical development of the University.

Although the earlier buildings were extremely cramped by the lack of sufficient funds for their adequate construction, by economy in the use of materials and by thoroughness in planning, buildings of the best "ordinary" construction were erected

which held to good architectural character and reasonably well housed the departments of the University. Within the past few years, legislative appropriations have been sufficient to permit use of "fire-proof" construction, thus advancing the institution to unexcelled character in the item of its buildings.

Viewed from the standpoint of recent work in the State of Florida, which is running largely to Spanish tradition, one is moved to wonder at the selection of the Tudor Gothic as precedent for the State's most notable institution. One has, however, only to hark back to the era just preceding the establishment of the University at Gainesville to realize the train of thought that was filtering through the minds of the architectural profession of that day.

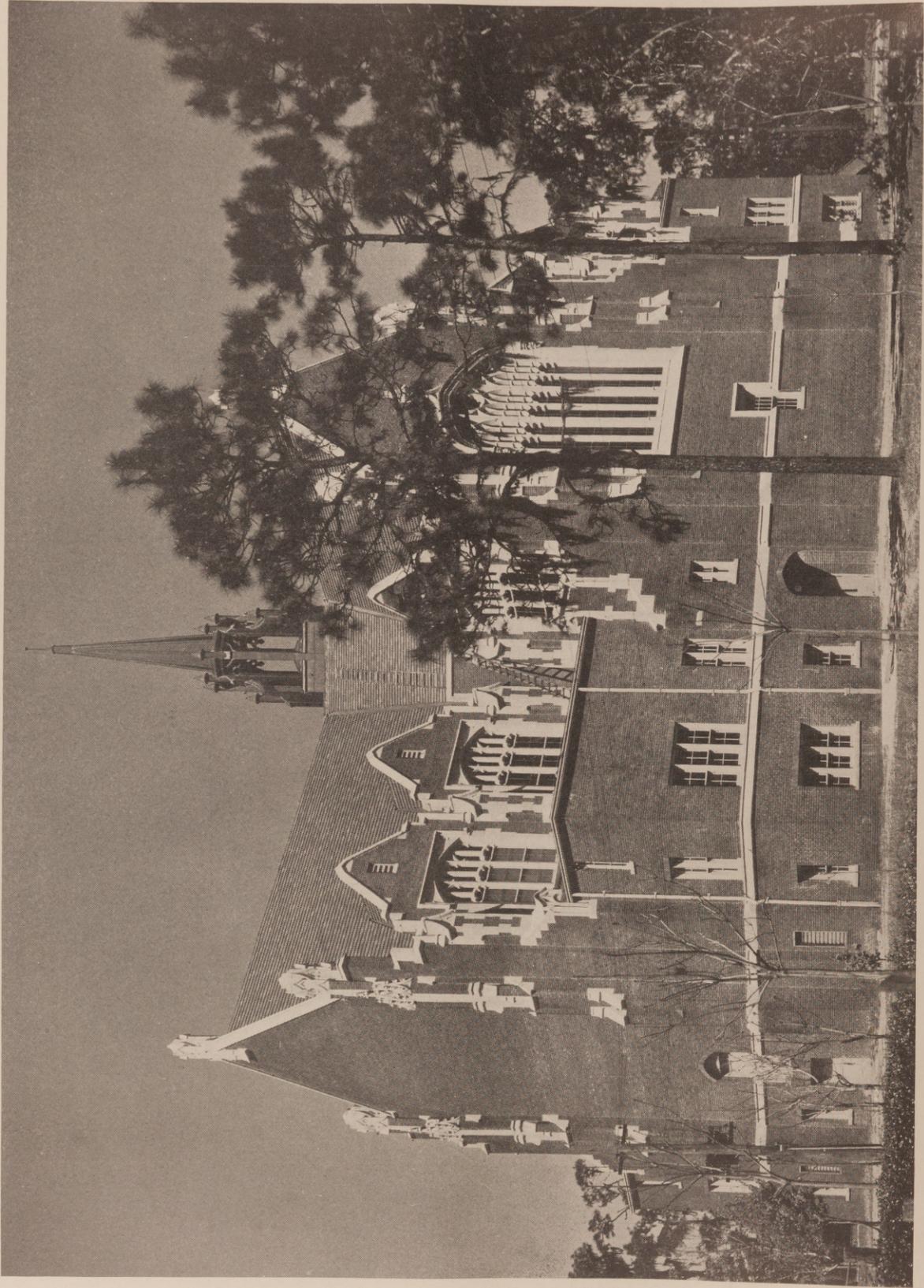
The Richardsonian Romanesque had run its course, and, as a source of inspiration was practically obsolete. The Beaux Arts traditions with the sympathetic appreciation of Italian renaissance were practically at their zenith; at the same time a strong tendency was being built up favoring the Tudor Gothic for collegiate, school and other institutional establishments. Our architectural magazines of that

day attest this fact through ample illustrations of work at Princeton, Cornell, University of Pennsylvania, and many other schools of lesser importance.

The freedom and adaptability of this style made it recognized as peculiarly the type for the requirements of class rooms, laboratories, etc., that need great light penetrations and on account of its freedom to admit the varying sizes and layouts of rooms housed in the same building. From one standpoint therefore, it may seem fortunate that the architectural character was established when it was and as it was, be-



Entrance
College of Agriculture
University of Florida, Gainesville, Fla.



Photos: By Tebbes & Knell, Inc., New York City
REAR, CHAPEL AND AUDITORIUM, U. OF FLA.

EDWARDS & SAYWARD, ARCHITECTS



COLLEGE OF AGRICULTURE, U. OF FLA.

EDWARDS & SAYWARD, ARCHITECTS



CHAPEL AND AUDITORIUM, U. OF FLA.

EDWARDS & SAYWARD, ARCHITECTS

fore later tendencies could have brought in an overpowering force for the use of a style less well adapted and with a possible tendency toward the bizarre.

The *Southern Architect* is presenting in this issue some of the more outstanding examples of earlier work in which the restraint of financial conditions is apparent, but which, nevertheless has gotten de-

lightfully away from the bald expression of cold, practical housing requirements. All architectural work up to within approximately two years was done first by W. A. Edwards, and later by the firm of Edwards & Sayward, upon its creation in 1914. In 1925 a department of architecture was created at the University, and the Board of Control determ-



THOMAS HALL, U. OF FLA.

EDWARDS & SAYWARD, ARCHITECTS

ined to use this department as official architects for all institutions of higher learning in the State.

It is interesting now to note that the stylistic character of the new work follows the same traditions as the old, with the very commendable introduction, however, of individual interpretation. It is that to-

gether with the enormously enlarged appropriations which the recent prosperity of the State has made possible that has introduced a freshness not only justifying the old traditions but presaging a most interesting development of this interesting institution, maintaining complete harmony in its architecture.



BUCKMAN HALL, U. OF FLA.

EDWARDS & SAYWARD, ARCHITECTS

The A. I. A or A Southern League?

By CHARLES C. WILSON, *F. A. I. A.*

IS the American Institute of Architects functioning as it should for the best interest of the profession as a whole? "Why the South should or should not have an Architectural League in the membership of which all members of the profession are included."

These are the two questions, on one of which I have been asked to write. They are so closely related that an intelligent consideration of either necessarily involves the other, and they must be discussed together.

The fact that the questions are propounded implies that there is something wrong with the institute in the South, and if there is weakness or failure or wrong that cannot be remedied, then by all means let us have a Southern Architectural League.

Before an organization in any field can fully succeed it must have the enthusiastic support of a group of leaders commanding confidence and respect and the loyal adherence of an adequate following. It must then be able to overcome the selfishness of the obstructionists and the apathy and inertia of the indifferent.

Does the personnel of the American Institute of Architects measure up to this standard, or could a better be found in the South for another organization. I can think of no abler, more loyal, more enthusiastic, more sympathetic men than the present or past executive officers and leaders of the institute, and reading the list of members in the five or six Southern states, with which I am familiar, I can recall few outstanding names not included. Who then would lead a new organization, and who constitute its working body—Manifestly institute men. Could they be more successful in overcoming the selfishness of the obstructionists and the apathy and inertia of the indifferent in a league than in the institute?

Some men join the institute because of its well earned prestige, and because membership in it is a distinct and well recognized professional and business asset. Could a Southern League ever offer such prestige?

It has been my observation, in many years practice, that when times are good and work and money plentiful, the selfish and indifferent architects are always too busy to join their fellows or to attend meetings, and in hard times they have no money to pay dues or traveling expenses, and are unwilling to tie their hands by a code of ethics. What attraction has a league to offer these men? Nothing but a carouse at the close of a convention.

After all, what are the objects of an organization of architects? Let the institute answer: "The objects of this institute shall be: to organize and unite in fellowship the architects of the United States of America, to combine their efforts so as to promote the aesthetic, scientific and practical efficiency of the profession and to make the profession of ever increasing service to society." What other object would a Southern League have? I can think of nothing but a more drastic regulation of fees, and the men not now in the institute would probably not submit themselves to such regulation.

The institute has for a good many years shown a marked tendency to emphasize ideals, service and efficiency rather than price fixing, and has carefully avoided the methods of the trusts and of the labor unions. Nevertheless, it advises a schedule of proper and fair charges and by educating the architects, and through them the public, has established its very general acceptance, and only in a few sore spots in the country is this question still an issue.

It is sometimes said that the institute is remote and concerned only with the problem of the great metropolitan centers and is indifferent to the small towns and outlying districts, particularly in the South. Naturally the abler architects gravitate to the large cities where there are greater opportunities for their talents and are themselves developed by these opportunities into more commanding influence, not only with the public, but with the profession and all its organizations. Yet there is no monopoly of influence in the institute by any such group or combination of groups, and any man from the South or elsewhere, with the requisite qualities of leadership, may command countrywide support for any measure of merit or for any institute office or honor. The only handicap of the small town architect is his own reserve or timidity, which keeps him unknown.

The institute is made up of fifty-six chapters covering every section of the country. Its membership is open to every architect and architectural draftsman of reasonable professional capacity and of honorable personal and professional standing. Would a Southern League open its doors wider, and if so, could it possibly hope to succeed? Covering roughly an area of a thousand miles square, could it maintain closer touch or be more helpful in the problems of Richmond and Miami, and San Antonio and Louisville?

"Chapters of the institute shall be local groups of institute members.." "Their objects shall be har-



LAKE LURE ILL., CHIMNEY ROCK, N. C.

ROBERT P. MCGOODWIN, ARCHITECT

monious with those of the Institute, *and they shall have ample powers for independent action in local affairs* in so far as is consistent with the institute constitution." They are expected to hold frequent meetings, keep in close touch with local practice, handle all matters affecting the interest of their territory and promote cordial good feeling and fellowship among their members. How long would it take a league to accomplish such local organization, and could it ever hope to function more successfully?

The institute is governed wholly by its conventions, and these conventions are composed of delegates from the chapters in proportion to membership, except that every chapter, however small, is entitled to at least two delegates. The status, rights and powers of all delegates are absolutely equal, and the conventions are always ready to listen to any delegate who has anything to propose or say. If there is ever a question affecting the practice of any part of the country, which is beyond chapter authority, it is only necessary to formulate it and then send delegates to the convention, who will present it clearly and forcefully and it will get attention and be decided as the majority of the delegates may think wise. Could any conceivable matter be handled better by a league?

Between conventions, the affairs of the institute are administered by a board of fourteen trustees or directors, consisting of five executive officers and nine members, all elected by the convention and the latter representing nine specified districts. In the designation of these districts, the smaller chapters have been favored rather than the great cities as the following statement will show:

District No. 1—New England States—1 director, 252 members.

District No. 2—New York State—1 director, 553 members.

District No. 3—North Atlanta States—1 director, 326 members.

District No. 4—South Atlantic States—1 director, 216 members.

District No. 5—Central Atlantic States—1 director, 670 members.

District No. 6—Western States—1 director, 321 members.

District No. 7—Gulf States—1 director, 309 members.

District No. 8—Mountain and North Pacific States—1 director, 155 members.

District No. 9—California and Hawaii—1 director, 233 members.

The South, including South Atlantic and Gulf States has two elected directors, one ex-officio di-

rector and 525 members. Only the eighth and ninth districts, which are most remote from headquarters, have numerically so strong a representation.

The headquarters of the institute are within the South Atlantic District and only with Districts 2 and 3, New York and North Atlantic, is it in closer touch.

A few years ago the convention met in New Orleans, and last spring the convention voted to meet next in Charleston. Only after checking up the hotel accommodations available at the particular season desired, did the committee in conference with Charleston interests decide on another Southern or border city, St. Louis. There was great and widespread interest in the Charleston convention, and I am sure there is keen disappointment in all sections of the country as well as in the South at the change of program. Certainly, the institute has shown no lack of consideration for its Southern chapters.

It is said that the institute conventions are cold and formal, and their proceedings cut and dried. It is true that the institute is a very dignified body, and it is perhaps growing more and more so. There are no cheer leaders or stunts and little back slapping, and the banquets are strictly within the law.

While the delegates for the most part are strangers to each other, and are often reserved and perhaps a little bashful, I have never failed of cordial response to any advance that I have made, and the bigger the man the more friendly the greetings. Indeed, on several occasions, years ago, when I have been the only delegate from the South, and feeling particularly out of touch and lonely, I have been approached by some of the most important men and put at ease.

With the immense volume of business before each convention, the wide range of subjects covered and the often technical nature of those subjects, the program must be well digested in advance by the directors and committees if drifting into confusion is to be avoided. Yet the delegates have the utmost freedom of discussion and introduction of new measures consistent with orderly procedure and parliamentary law.

What, it is asked, has the institute accomplished and what benefits have Southern architects derived from it? The list is too long for this article and I can discuss this phase only briefly.

It has brought the architects of the whole country together and made friends where there was only envy and distrust. It has shown the North that there is in the South a great body of earnest and devoted men working for the highest ideals of the profession and making the most of limited oppor-

tunities. It has introduced the South to a great body of loyal men in the North working to the same ends, human as we are and ready to join hands and co-operate with us.

By very careful and able study, in co-operation with related interests and with the best legal talent, it has produced a set of uniform contract documents, which have put the practice of architecture on a castly sounder basis. These documents alone would justify its existence.

By affiliation with six foremost scientific and technical societies and through its own structural service department it has made available to all architects a wealth of proven technical data, greatly reducing the labor of specifications and advancing the standard of building.

It has co-operated with and fostered the schools of architecture, so that now our young men may find the best instruction and highest inspiration without leaving our country. And now through the Waid Fund it is promoting popular education in the appreciation of architecture by lectures and exhibits wherever local co-operation can be had.

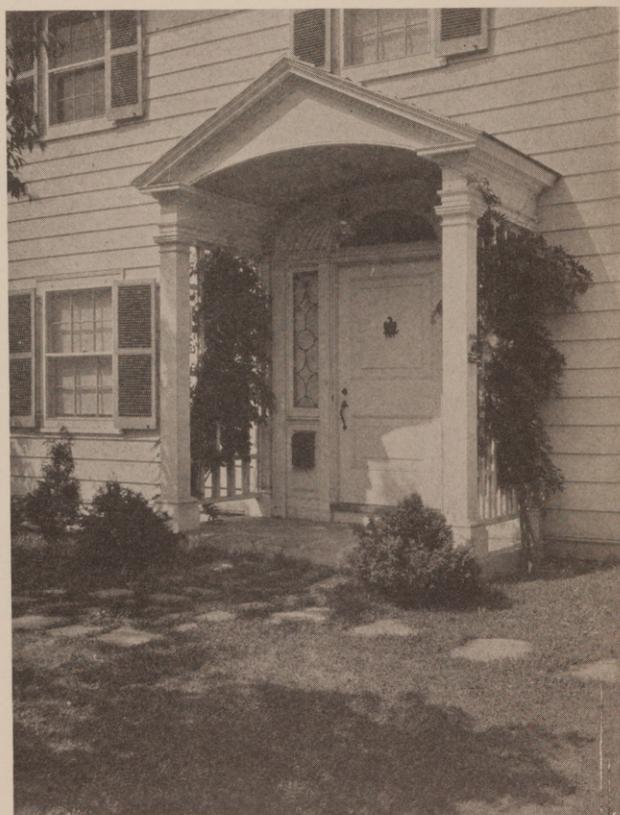
In the most tactful way it has educated both architects and public to the almost universal acceptance of 6 per cent. as a minimum commission instead of 5 per cent. as formerly. To the thousand

or more architects in the South this means at least a million dollars a year increased earnings.

It has practically eliminated the open competition, and both architects and public now fully recognize the folly of the methods almost universal twenty-five years ago. This has reduced the intolerable expense of practice and thus increased the net earnings of the architects of the South at least another two million dollars, besides vastly improving the character of current work.

If by any chance the institute is not functioning properly in any state or region, the fault is probably in the local chapters, in the indifference or selfishness of the architects of that region, in the weakness of delegates elected to the conventions or in the negligence of the regional director. Let the remedy be applied from the bottom up before undertaking the organization of a Southern League, with its added costs, labor and responsibility.

We are part of a great national organization, or its doors are open to us, with complete and tested machinery to meet all of our needs. Let us throw ourselves with enthusiasm into its work and do our part in promoting its ideals, and not segregate ourselves from the rest of the country with an inevitable badge of inferiority.



Dwight James Baum, Architect



The Publisher Says---



AMONG OTHER THINGS I WISH TO THANK YOU

THE architectural heritage of the South furnishes a precedent that we can hardly ignore, for it is in reality parcel and part of the background of our great American architecture, as we observe it today. As Mr. Thomas E. Tallmadge, in his book, "The Story of Architecture in America" remarks, "Great logs crackled in the same sort of fireplace the while William Byrd warmed his legs after the hunt at Westover or John Hancock sipped his mulled wine in Boston and discussed with Adams the presumptions of the crown. The same beautiful carved balustrades which aided and supported the grandsire in his gouty ascent of the staircase, and furnished the grandson a means of swifter and more exhilarating descent, existed in North and South alike. Youth and beauty were reflected from the same mirrors, danced under the same chandeliers, made love in the same parlors, in every one of the thirteen colonies."

Was it not in the South that American architecture began? The Spaniards at St. Augustine, Florida and our noble English ancestry at Jamestown, Virginia. Then the Pilgrim Fathers embarked in New England. Through periods of ruthless imitations and importations, good, bad and terrible our architecture has continued. The period of apprenticeship has been a long one. Upon surveying the efforts of our contemporary architects we are agreed that architecture in America has now reached a point at which it speaks the architectural language of the ages with an accent all its own. And, as has been said, "America has architecturally become of age."

The South, with her far flung boundry lines, from Florida to Virginia and from the Carolinas' to Texas, has been slow in architectural development, when measured with the great rule we are forced to use to understand the height and breadth of architecture as it exists today in our great American cities.

However slow the South has been to reach the pinnacle of architectural bigness, the foundation has been built safely and soundly according to the basis principles of architectural propriety and continuity of existence. We are unhampered with past tradition, encumbered with not more than the average difficulties at present, and the future will be another story architecturally in the South.

Anyone surveying the building activities of the South today cannot help from being impressed with

the magnitude of projects being erected in every state. We find that the South in 1927 spent \$774,000,000 for building construction. We are spending more than \$76,000,000 yearly for housing our educational institutions, more than \$50,000,000 for church buildings, over \$20,000,000 for medical arts buildings alone and \$60,000,000 invested in federal buildings to be erected in the South in the near future.

The South's agriculture crops for 1927 were valued at \$3,612,131,000. In permanent road construction in the South last year \$241,597,000 were invested. The telephone companies of the South will spend more than \$76,000,000 for increased facilities to take care of public demands in 1928. In every line of endeavor the South is keeping step with the progress of America.

During the month of January was announced many notable buildings for the South, including the \$1,500,000 office building for the R. J. Reynolds Tobacco Company at Winston-Salem, N. C., Shreve & Lamb, architects; a \$3,000,000 building for the Baltimore Trust Company at Baltimore, Taylor & Fisher, architects; a \$2,000,000 Shrine Mosque in Atlanta, Mayre, Alger & Vinour, architects. And, these are only a few of the million dollar structures to be erected in the near future.

YOUR COMMENT IS APPRECIATED

THE January number of your magazine was received this morning. I have been interested throughout the past year in noting the constant progress and improvement in your magazine. You are to be highly commended for this steady and worthwhile development, as well as the discrimination shown in the work illustrated and the editorials.

*John F. Staub, A. I. A.,
Houston, Texas.*

THE latest issue of the Southern Architect has arrived and is indeed quite handsome. An architect here with whom I was speaking lately is of the same opinion.

*Christopher Murphy, Jr.,
Savannah, Ga.*

THE *Southern Architect*, in its new form appears to me as a very excellent production. Your advertising pages are attractive and helpful.

*.....Robert Greenfield, Architect,
Miami, Fla.*

I AM highly pleased with your January issue. Your efforts are well spent and appreciated.

I am glad to see a high class publication in the south, devoted entirely to the south.

You have my best wishes for your future success.

*Arthur Williams Hamby, A. I. A.,
Columbia, S. C.*

WE wish to compliment you on the January number of the Southern Architect. It is very attractive.

We have noted for some time the constant improvement being made in your magazine, and we are sure that it will continue to get better from time to time.

*Phil P. Scroggs, Scroggs & Ewing, Architects,
Augusta, Ga.*

WE have carefully noted your late and last issue of the Southern Architect and feel that it is deserving of a great deal of comment and favorable criticism on the part of all interested parties.

We commend you most highly for your efforts in behalf of the profession.

*Wyatt C. Hedrick, Inc., Architects,
Fort Worth, Texas.*

IT gives me great pleasure to say that your January number is very attractive and a great improvement over the preceding issues.

*Louis H. Asbury, Architect,
Charlotte, N. C.*

WE think the new form of the Southern Architect a decided advance, and are well pleased with the magazine.

*Edward J. Wood & Son, Architects,
Clarksburg, W. Va.*

I WISH to further commend you for the splendid magazine which you are now publishing and which seems to me to grow more interesting with each issue.

*R. Kennon Perry, A. I. A.,
Atlanta, Ga.*

ALLOW me to compliment you on your serious effort in changing the character of your magazine to make it more attractive and conform to the higher prevailing standards.

*Wm. Ward Watkin, Architect,
Houston, Texas.*



Dwight James Baum, Architect



The Architect's Open Forum



ARCHITECTURAL PRACTICE

By F. W. FITZPATRICK, *Consulting Architect*

ARCHITECTURE is a great art, the greatest, the mother of them all. Plus which it, by long years of precedent, imposes many duties upon its practitioners, a knowledge of many other sciences—for architecture is a science too—indeed, it comprehends pretty nearly every other art and science, it even takes in jurisprudence of a very involved, highly technical and super-ethical quality.

This last and very important duty of the architect is really paradoxical, tremendously so, so much so that too often it becomes a ghastly farce.

The architect is paid by the owner. The natural inference is that the former's first and main concern in that connection is the owner's best interest. The contractor's duty is to give the owner all the latter pays for, but no one expects him nor pays him to watch over that owner's interest, especially where it may be to the detriment of his own. But there is the architect's anomalous function.

The owner's and the contractor's interests may often clash; the architect is paid by the owner to safeguard his interests, but Mr. Architect must show a splendid sense of equity and is the final judge in adjusting those differences, and be perfectly fair to both contenders. Some job!

The amazing part of it is that so many architects do that very thing and do it well. But with human nature as it is constituted, no judge should be subjected to such a strain. A man is really a fool to submit his case to a court presided over by a judge who is in a sense an employee of, or paid by one of the litigants.

There is a field for good work on the part of the A. I. A. Let it concern itself a little less in certain flub-dub frills of its ethics, and hammer out a better plan for avoiding or straightening out differences 'twist owner and builder.

That "supreme" clause in contracts giving the architect plenary power is, as I say, often well carried out, surprisingly often, but alas and alack, far too often also it is abused.

Here is one architect, a big one too, whose chief attraction to prospective clients is his "severity" upon contractors. He rather boasts of the number who have "gone broke" on his buildings. His specifications say that whether everything is specified or not, the contractor must do all that is required to complete that job to the satisfaction of that architect, and those aforesaid specifications are chiefly remarkable in the vagueness of their terms and the number of items that are forgotten or just left out.

And too, the best contractors are chary of his office, and if they do figure there they play safe with a big sum for contingencies.

Hordes of the smaller fry imitate this big gun; they can't carry it off with as much gusto and aplomb as he does, but first, last and forever, they are for their client's interests and be hanged to the contractors.

Then there is the poor devil of an architect who has been squeezed down to the lowest possible fee, and who realizes the owner has small use for him and will squeeze him some more if he can, and expects him to double-squeeze every contractor on the job. A contractor hears of his plight and helps him where he can (yes, in some cases financially), has as much of the detail work done for the architect as he can and so on. They are friends. The architect can expect nothing more from the owner, he plays with the contractor; in any dispute he backs him up, he can't very well do anything else. You can blame him, pillory him and all that. But it is a fool way of doing things, to place so very many in that fix where their every incentive is to go wrong.

In the whole transaction of building seemingly there are the two extremes for the architect to make his choice; being deucedly stiff, unjust to the contractor, or being too easy with him and derelict to his duty to his owner. The middle ground, which is the proper one, is the hardest to stand upon, and that shouldn't be so.

As a matter of fact, contractor and architect are much together, their work and interests are common to both, warm friendships are most natural. They herd together much more than do architects and owners, at least the average of them, and I am writing of the 7,000, not of the 400.

Now in a case where one of the litigants is a friend of the judge in the court it comes before, that judge simply turns it over to another judge. He feels disqualified to try it. Why the dickens should an architect clomp through the field where judges fear to tread? It is all wrong. And if I felt it was proper and desirable to prove it all wrong, I could recite enough cases of such maladministration that would convince any court of layman that the principle of the thing is utterly wrong and invites abuse.

There may be a dozen ways of correcting the evil, but I can see but one that, to my mind, is equitable and easy to administer: a licensed, bonded,

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and insured quantity-survey service. Plans and specifications are gone over by it, quantities taken off and quality of materials set forth according to a standard definition. All contractors to base their bids upon these official quantities. The contractors to pay for this service (and it will cost them infinitely less than having the quantities taken off themselves). Contracts to be let upon that basis. If anything turns up missing and is not upon those quantities, then it is an extra and there is no further question about it. If it is not specified, then it is between the owner and the architect. If it is forgotten in the quantities, the bonded and insured service coughs up. Such a service would soon build up such a corps of experts that mistakes in their work would be next to impossible. It would become a sort of court too, its verdict as to the quality of the labor, the way the material in these quantities is put together, would be beyond question. The architects would prepare sounder specifications. Those who didn't recognize the service would get bids from the scrubs only, for the contractors' association would bar their members from figuring upon any work not so handled.

The A. I. A. would also recognize the service. If the A. I. A. is in earnest in an endeavor to better the product of its members, to eradicate many of the evils the latter suffer now, the temptations that beset them, here is a chance. Let it work toward the establishment of such a service. And the owners, who are not seeking a way of scrouging the builders would hail this movement as to their best interest too. So would the building and investment banks.

SOME GOOD ADVICE FROM AN ARCHITECT TO ADVERTISERS IN ARCHITECTURAL JOURNALS

SINCE seventy-five per cent. of the manufactured products and basic materials going into building construction in the United States find their way

into the actual building by route of architects specifications, we feel that this suggestion given to us by an architect is worth passing on to our advertisers.

This architect to whom we refer, and the same thing has been told to us by a great many architects, says, "The great flaw I find in the advertisements in the architectural magazines that come to me, is their absolute disregard for subjects of architectural merit in the use of illustrations. The great majority of illustrations are such that they discourage the architect from choosing the product or material rather than influencing him to use it."

"There is entirely too much sale talk in the majority of the advertisements and not enough down right facts about the product and what it will do. It seems to me that an advertisement carrying a well chosen illustration of architectural merit, either a photographic reproduction or a well handled pencil sketch would be very effective in catching the attention of the architect. A very brief and actually worded statement of how the architect can use the product or material to advantage for his client and just what the product will do when installed, would be worth more in an advertising way towards convincing the architect he should specify it than all the long drawn out sales talk we generally find." At least, this is the way I feel about the matter.

If this suggestion is followed it will benefit both the architects and advertisers.

DELIGHTED WITH LAST ISSUE

I AM pleased to tell you how delighted I am with the character of the latest edition of the *Southern Architect and Building News*. I think you have made tremendous steps forward.

James Chillman, Jr., Director, Museum of Fine Arts,
Houston, Texas.

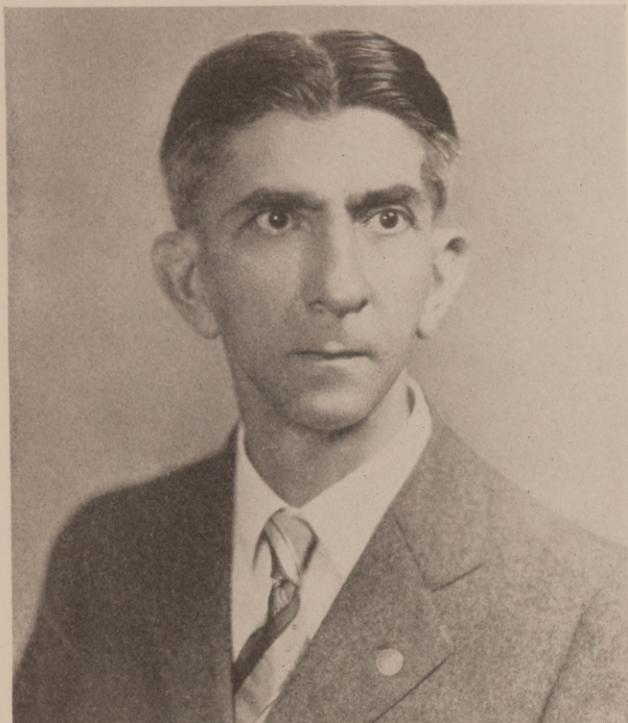
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FREDERIC CHILD BIGGIN, A. I. A.



PAUL VALENTI, R. A. B. A., A. I. A.

MR. BIGGIN was born in Middletown, New York in 1869. His early education was received in the schools of Baltimore, Maryland. He won a scholarship to McDonough School and graduated in 1886. He later graduated from the Maryland Institute of Art and Design (architectural course) and then entered the School of Architecture at Cornell University and graduated in 1892. He received his Master's Degree from Leigh University in 1913. He was admitted to the American Institute of Architects in 1912. He served as instructor of architecture at Leigh University for several years and then entered the practice. In order to gain greater experience Mr. Biggin wandered pretty much all over the country working in many of the large architectural offices in New York, Philadelphia and on the Pacific Coast. From 1911 to 1916 he was in charge of the Department of Architectural Engineering, Oklahoma A. & M. College. In 1916 he accepted the chair of Dean of the Architectural School of the Alabama Polytechnic Institute, at Auburn, a position he has held ever since. Mr. Biggin is a member of the Alabama State Art Commission, Past President of the Alabama Chapter of the American Institute of Architects. During the war he served the United States as Architect in the Construction Division of the Army at Washington.

MR. VALENTI received his early preparatory education at the Boston Latin School and later entered Harvard University. After attending Harvard he decided to finish his education abroad. He took the entrance examination to the Royal Academy of Fine Arts at Brera, in Milan, Italy, and passed successfully, entering the regular eight-year Course in Architecture. During his work at the Academy he studied under Camillo Boito, a man of international repute, both as an architect and critic as well as a versatile writer. He also studied under Poghiaghi, author (sculptor) of the new bronze doors of the Cathedral at Milan and under Ferrario the scenographer of La Scala Opera House. In his senior year at the Academy he entered an international competition for the Royal Palace in Sofia, Bulgaria, with two of his colleagues and their design was one of the four premiated.

He graduated in 1913 with high honors and was awarded the much coveted Gold Medal. During the War he served the United States as Consulting Expert on Matters of Vocational Training. In 1921 he accepted the position he now holds in the School of Architecture at Washington University, St. Louis. In 1923 he was knighted by the King of Italy for distinction in his particular field. Mr. Valenti conducts annually a Summer School for students in architecture in Italy under the Auspices of the Royal Italian Government.