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# SOUTHERN ARCHITECT

*and* BUILDING NEWS



NOVEMBER  
1929

THE SOUTH'S ONLY JOURNAL OF ARCHITECTURE AND BUILDING

..... SINCE 1882 .....

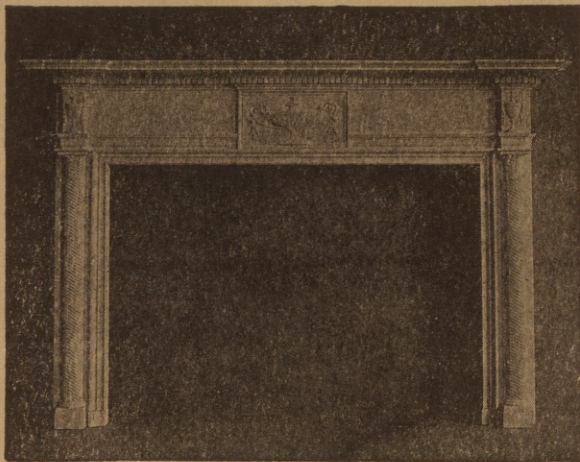
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## "GIVE UNTO CAESAR THE THINGS WHICH ARE CAESAR'S"

WE CARRIED on this page in our October number a brief comment on the article appearing in the September issue of Nation's Business, entitled "Give the Contractor a Chance" and we are pleased to give over our page this month to a reply to this article addressed to Nation's Business by Mr. Richard W. Alger of the architectural firm, Marye, Alger & Vinour of Atlanta.

"In the September number of the "Nation's Business" there appeared an article by Mr. T. T. Flagler, President of the Associated General Contractors of America with the title "Give the Contractor a Chance."

This has, no doubt, attracted widespread attention for two reasons, i. e., the fact that it is written by the chief executive of the General Contractors Association and, therefore, presumably expresses the views of the whole, and the fact that it appeared in the Nation's Business.

Because of the prominence of both the official and the magazine, it does not seem proper to let some of the statements go unchallenged, inasmuch as the General Contractors seem to be taking shelter behind what, in their opinion, is the incompetency of another profession.

First, be it said most emphatically that a competent contractor renders a service that is worth every penny that is paid him—a service that cannot be given by either the owner or the architect. The owner who tries to save money by cutting a competent contractor's legitimate profit, is not shrewd, but merely foolish.

But the President of the Associated General Contractors of America, in his recent article, throws mud at the architectural profession as a whole, and does it in a way that is hard to combat, for Nation's Business is read by business executives who have not the time to analyze and investigate such statements, but who nevertheless retain in their memory the seeds of doubt thus sown.

To quote from his article in part:

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

From a man occupying the high position of President of one of the country's most important associations, a statement of such as that can, of course, only be ascribed to lack of knowledge of the subject,

and not to any wish to mislead. Yet one in his position should not speak in ignorance.

Every reputable architect—and there are some 3200 members of the American Institute of Architects all of whom are of outstanding calibre in their profession, as well as a great number outside the Institute—prepares either in his office, or under his direct supervision and pay, all of the drawings that the building he designs is built from. On important and large work, the architect employs by fee a special consulting engineer for the steel or concrete work, for the electrical work and for the mechanical work. And these "trades" are all correlated, interwoven and welded together in the drawings and specifications by the architect, before the contractor ever prepares his estimate.

These are the real facts, and cannot be refuted!

There are a number of other statements in the article that are as widely at variance with the actualities as the one just quoted, but it would be tiresome to quote them all, and a half hour's careful thought will bring to light their fallacy.

Every architect worthy of the name will agree that it is desirable to eliminate incompetent and unfair competition in awarding contracts, and every such architect endeavors by every means to do so. It is but adding to the multitude of troubles and worries incident to the practice of architecture, to have an incompetent contractor to contend with.

The President of the A. G. C. cites a few isolated and aggravated instances of incompetency on the part of certain architects, and then makes a sweeping indictment of the profession as a whole. There is no architect of any length of practice, who might not fall into the same error regarding the contractors. There is no thought of that here.

The Architect's function is to visualize what the owner needs, what he wants, and what he is willing to pay for. And surmounting that, the architect must then design his work with that touch of artistry that raises the standard of beauty as far above the merely utilitarian as it is possible for him to go.

The general contractor has his troubles, and they are many. The present method of competition may be all wrong—that it is partly wrong every architect will admit. But to do away with the architect, or to curtail his sphere of activities, would wreck the contracting profession, and quickly reduce the finished building product to an inartistic and horribly uninteresting standard.

The President of the A. G. C. says that he would be a rich man if he could pocket the money wasted

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in trying to fit a structure into an exterior shell, designed before the structural frame is thought of. No architect ever approaches a problem in the way intimated, and it is a blow below the belt to sow such seeds of discord in the minds of readers of "Nation's Business."

Such a statement is important only because it comes from the official representative of one of our largest associations, and because of the medium through which it appears.

The architect is fundamentally an artist. The contractor is fundamentally a man of business. Artistry has never been highly paid for in money—the chief reward comes through the knowledge of a well done piece of work. The painter does with his hands what he creates, the surgeon performs his own operations—but the creation of the architect must be executed by a second party whose main interest is (of necessity) in making a profit. Is it to be wondered at, if the architect is fussy and exacting?

What is the comparative remuneration for architect and contractor?

The average fee paid for architectural service is six (6) per cent. Out of this comes the direct expenditures for draftsmen, construction superintendent, engineering specialists, all highly paid craftsmen, and for materials of service. Next comes the indirect expense such as office rent, stenographic service, traveling expense, telephone, etc. All of this must be cared for and financed before any remuneration comes to the architect for his artistic ability and technical knowledge, and for the time that he himself must spend unstintingly. At least two-thirds ( $\frac{2}{3}$ ) of the total fee is expended before the architect can count on anything for himself, and that is often chimerical because of unexpected and added costs of production.

The average fee paid the general contractor is not less than seven (7) per cent, more nearly eight (8) per cent. No direct charges come out of this fee, as all direct labor, rentals, traveling expense, etc., are charged to the job cost. The only expenses charged against the contractor's fee are those of his home office, where stenographic and estimating service is employed. It is true that oftentimes (but not always) interest on financing himself comes out of his fee, but that is not as heavy an item as appears at first blush.

The general contractor is paid monthly on account, not less than eighty-five (85) per cent of the value of the work done, and more often ninety (90) per cent. On a half million dollar job, therefore, extending over a year's time he finishes with a retained percentage of say \$75,000, but which averages for the entire year say \$35,000, for which he may pay as high as \$2,450 in interest, and which

comes out of a fee of between \$35,000 and \$40,000 for the piece of work.

What other manufacturer is there, that is assured of monthly payments amounting to eighty-five (85) per cent on his product before it is delivered complete?"

#### A FAR-REACHING MOVEMENT

THE ANNOUNCEMENT of a system of honor awards, creating year by year a visible history of the advance of architecture in the nation's cities, being developed by the American Institute of Architects, is significant at this time just as the southern chapters of the Institute are holding their first exhibition of architectural drawings and photographs in combination with the Industrial Arts, and the best of this work to be honored with Gold Medal awards.

The plan represents nationwide extension under uniform control of honor award programs already sponsored by several chapters throughout the country. The results have justified the effort, as evidenced in awakened interest in good architecture and noticeable improvement in the quality of buildings recently erected.

The aim of the Institute is "to encourage the appreciation of architecture, of allied arts of design, and of the industrial arts." Fundamentally, the system will constitute a comprehensive scheme of education in good design, educational value being paramount.

The honor plan was framed by a special committee of the Institute of which David J. Witmer of Los Angeles is chairman. Other members are:

Joseph D. Deland, Boston; Raymond Hood, New York; John P. B. Sinkler, Philadelphia; Nat G. Walker, Ft. Myers, Fla.; Pierre Blouke, Chicago; George W. Spearl, St. Louis; Ralph H. Cameron, San Antonio; Arthur Loveless, Seattle; Raymond W. Jeans, San Francisco.

Awards will be determined by a jury selected by the Executive Committee of the Chapter from nominations made by the Chapter Committee on Honor Awards. Each jury is to consist of three corporate members of the Institute not members of the awarding Chapter.

The awards apply to plan, function, and design in the following groupings: Dwellings, multiple dwellings, commercial buildings, quasi-public buildings, public schools, public buildings.

Additional awards will be made in the following groups: Group planning, city, community, and regional planning, landscape, memorials, any of the fine arts, any of the applied arts, any of the industrial arts as distinguished from the applied arts.



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## ✠ The Southern Architect and His Work ✠

BY ERNEST RAY DENMARK

HOWEVER far Southern history and Southern architecture may diverge from each other in their relation to contemporary life and building, they conventionally take a common starting point from the landing of the English in Virginia and the settlement at Jamestown in 1607. When our English forefathers set foot upon the virgin soil of the now, Old Dominion State, that was a dramatic turning point in world affairs, an inspired beginning of the South's contribution to American history—American Domestic Architecture in its finest form.

In the early years of the young Republic 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, and rightly so, 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—a fact which is realized today at every turn of the eye—cities teeming with human souls, piles and piles of concrete, steel and stone—buildings rearing their heads skyward, homes everywhere that challenge in beauty and comfort those the country over, schools and churches, factories and public buildings, all symbolic of the progress that is the South's.

Politically and socially, that sixty or seventy years preceding the Civil War, Southern gentlemen and Southern ladies dominated the American Republic—beginning with Washington and ending with the surrender of Robert E. Lee at Appomattox—a surrender that has strengthened rather than weakened the South's part in the development of the American nation—American architecture.

Until very recently historical writers and architectural critics have utterly failed in their attempt to portray the Southerner and his buildings in the true light of facts as they are. This has not been due

so much to insincerity, as a lack of knowledge and understanding of the physical and material wealth, the social customs and ideals, and the marked transition of the South and its people.

From the beginning of the Georgian period, the final flourish of the architectural renaissance in 1700, through the sweep of the Greek Revival, which reached its finest culmination in the Southern States, down to the present moment the South has contributed amply and unmistakably to the architecture of this country—and though unheralded, as a specific unit, it stands today per se equally as fine as the best.

The public in its enthusiasm and admiration for a fine building often fails to consider from whence such beauty comes—the lives and personalities of the men whose brains have created our finest and noblest buildings, have in too few instances been given the recognition they deserve. Too often the architect's name has been concealed or his office misrepresented in the public mind. We, at any rate, must know that the design and erection of every large and complicated building in the past involved the control of some master-brain, that no group or committee of laymen could have taken its place, and that neither the residence of outstanding merit nor the towering office building could have leapt from the ground at the behest of a handful of rustic craftsmen.

The dignity that is conferred upon the architect by his long history is a thing to be proud of, though it has tended to make him too conservative, and dignity in architecture is an essential part of its value to the community. It inspires and sustains even those of us whose work is mainly humdrum and utilitarian, it restrains us from undue eccentricity, and it forms a beacon to light the student on his arduous path.

The first Southern Architectural and Industrial Arts Exposition stands out as a distinct tribute to contemporary Southern architects. It represents an appreciative æsthetic sense which has been developing through the years.



STAIRHALL, BRANDON, JAMES RIVER, VIRGINIA

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# A Resume, The First Southern Architectural and Industrial Arts Exposition



BY M. H. FURBRINGER, *Chairman*

THE holding of the first Architectural and Industrial Arts Exposition in the South is an event of such potential possibilities that it may well be considered as an indication of the desire of those concerned in this undestaking to accept the opportunity offered by these means to maintain the architectural profession in the position it is justly entitled to and the unique plan adopted of combining the interests and efforts of a group of chapters to make this possible, proves the vision is there and needs only the stimulus of a worthwhile project to give it life. This Exposition is not the result of plans hurriedly made, for the conception of this scheme can be traced to a belief harbored in the minds of many of the architects of the South that when conditions were opportune for an affair of this kind that it should be held and with the further thought that if properly conducted great benefits would accrue to all concerned and a better basis of co-operation be the fruits of bringing together all those engaged, in some form or another, in the art of building.

The interest shown by the public in similar affairs, when sponsored by men of high ideals, was assurance sufficient to warrant this undertaking from that angle and when the members of the chapters realized that an opportunity would be afforded them to be of service in a broad and liberal way, it was only necessary to fully acquaint all concerned in the plans as formulated to obtain their wholehearted acquiescence and henceforth it required only the working out of those details so essential in a venture of this kind and magnitude. To do this so as to avoid making mistakes which might result in serious disappointment to everyone, it was necessary that consideration be bestowed on the method of proceeding in the very beginning and with this in view a meeting of the presidents of all the Southern Chapters was called and held in Atlanta and while some unfortunately were unable to attend, nevertheless, sufficient interest was developed at this meeting to elect a committee which was charged with the duties of undertaking the work involved and obtaining the co-operation of the Chapters and when this had been accomplished a working plan was laid out on as broad a basis as possible so that each Chapter would be identified as closely as this was feasible.

An exposition, especially where the public is concerned, is a highly specialized affair and it was decided, and wisely so, that a firm of exposition managers should be engaged to assume the promotion

details and we were fortunate in soliciting the assistance of the same concern that on previous occasions has so successfully conducted like affairs in other sections of the country, and it is due in no small measure to their efforts that we are able to point to the full realization of our plans.

The architects of the South, when once they realized the possibilities of placing before the public the results of their labors and when the appeal to the laymen to take advantage of the opportunity offered to study and observe at first hand the beautiful creations of his fellowman, met with so immediate a response, were quick to assume their part of the burden to fill the galleries with drawings and photographs illustrating the best examples of architecture in the South. To reward merit where it is due, a number of medals have been donated which will be awarded by a jury composed of Messrs. Harold Bush-Brown of Georgia Tech, Gabriel Ferrand of Washington University, Myron Hunt of Los Angeles, Louis LaBeaume of St. Louis, J. Monroe Hewlett of New York, and J. Herndon Thomson of Tulane University, and to Messrs. Chas. E. Diehl, Walk C. Jones, H. E. Harman, Jr., R. W. Tebbs, Milton Binswanger and the "Southern Architect" who have so generously contributed these medals, the sponsors wish to acknowledge their grateful appreciation.

Closely allied to the Fine Arts and of equal importance in the development of architectural progress and likewise essential if the buildings planned and conceived by the architects are to be examples of beauty and convenience, is the necessity of stimulating the efforts of the manufacturers in producing and placing in the hands of the builder the materials which enter into the construction and embellishment of structures ranging from the small home to the palatial civic and mercantile buildings of which our cities and rural communities are built. When the plans for this exposition were presented to the manufacturers and they were made acquainted with the ideals which prompted the sponsors to undertake this task, they responded with a spirit of co-operation that made the work of those charged with these duties a real pleasure and assured, as far as this was possible, the success of this venture.

The difficulties which seemed in the beginning to loom so large and which in retrospection fade from our recollection may dull the remembrance of the aid and assistance kindly extended from so many quarters and for fear that this may cause those to



DINING ROOM, BRANDON, JAMES RIVER, VIRGINIA

be overlooked who contributed so large a share in making this exposition possible, it is meet that mention be made of the Publisher of the "Southern Architect," Mr. Harman, and Mr. Denmark the Editor. It is questionable if this undertaking would have been attempted had these parties not given their enthusiastic support from the very beginning to the plans, in fact, it was through the editorial columns of this publication that the idea of having an affair of this kind was first brought to the attention of the architects of the South and it was the vision to see and the courage of conviction to carry-on on the part of these gentlemen that moulded into shape the suggestions they, themselves made, and it is to them that credit for the accomplishment and whatever success it may merit, of this, the first attempt of an affair of this magnitude to be held by the joint efforts of a group of chapters, is largely due.

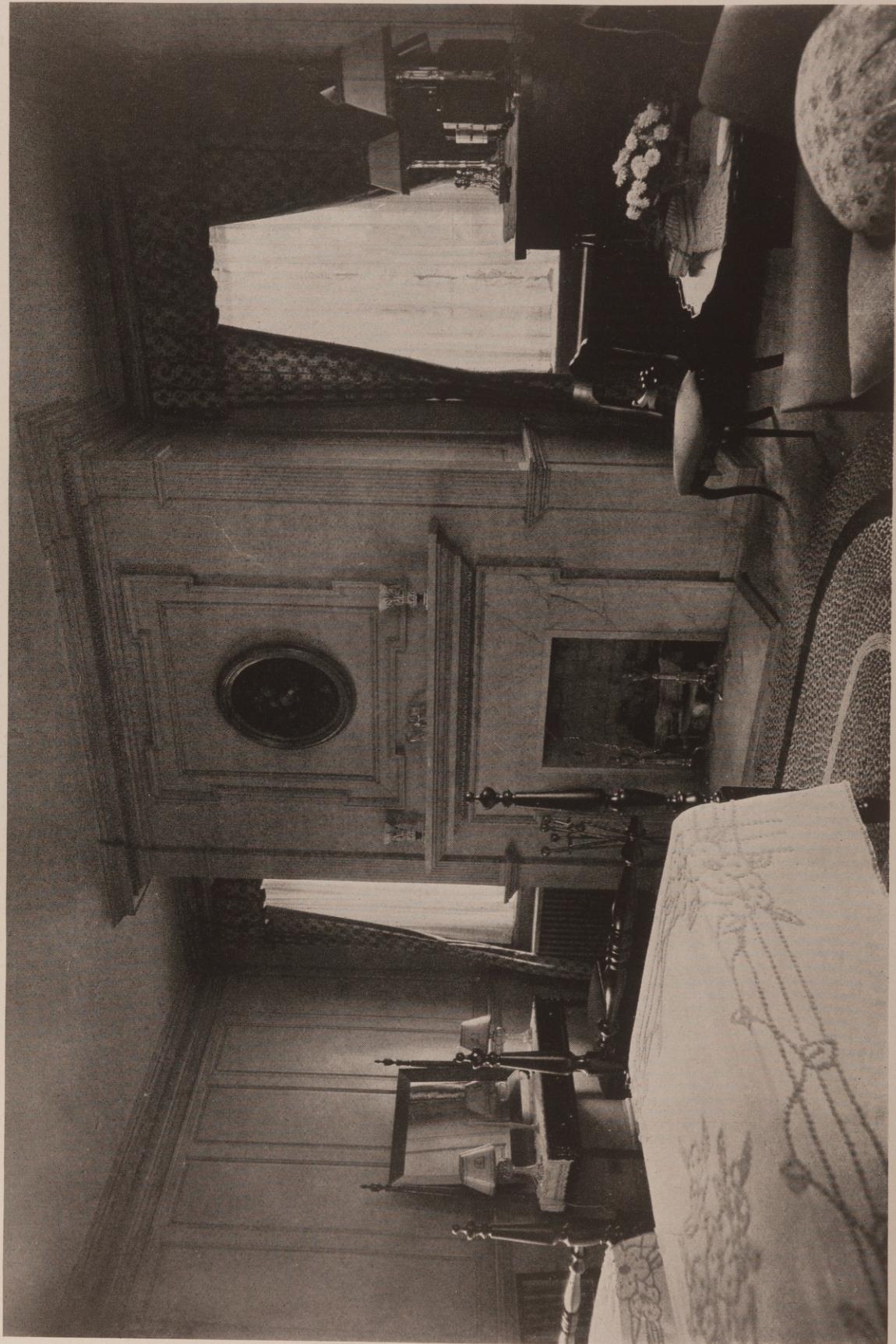
A review of this exposition would be incomplete if mention were not made and acknowledgment recorded of the men who accepted appointment on the various committees and who by their untiring efforts rendered so conspicuous services. Fortunately, the general committee selected as their co-workers members of the profession who are imbued with a deep interest in all matters pertaining to the advancement of their art and it was consequently easy for these same men to transfer to this undertaking their enthusiasm for the period of time required and the pleasure afforded those who assumed the responsibility for the successful consummation of the plan can be attributed in a large measure to this fact. It was necessary that many of the committees be composed of men residing at a great distance from each other and at times this greatly increased the work of those directly charged with the duties involved, and yet so faithfully did these men respond to every demand that the committees were able to discharge their obligations efficiently and promptly.

If the architects of the South attend this exposi-

tion in such numbers as we have a reasonable right to expect they will and if the response of the public measures up to the most sanguine expectations that their interest seems to warrant, we will have accomplished much, and if the opportunity of personal contacts between all the groups concerned in this enterprise leads to closer affiliations, the work which this exposition has imposed upon all engaged will not have been in vain, but even this will soon fade into a dim recollection and a golden opportunity will have been lost if these same chapters do not adopt the suggestion made at the initial meeting of the sponsors and arrange to hold an architectural and industrial arts exposition bi-annually in some city of the South so that the architects will receive the recognition which is justly theirs and their contribution to the advancement of art be acknowledged by their constituents.

It would be an imposition on the patience of the reader to elaborate on the work involved from its inception to the opening of an exposition such as this will be; how the co-operation of the Chapters was obtained and the methods used in soliciting the interest of the Board of Directors of the Institute; of obtaining the architectural exhibits and the displays by the manufacturers, but it suffices to say that it was accomplished by having developed in the very beginning a comprehensive plan of procedure and in maintaining in all our relations the attitude essential to avoid unfavorable criticism which might have injured instead of promoted the standing of the Institute as a professional society or the independence of its members in the Southern Chapters. In closing, the writer wishes to express to all who have assisted in this undertaking a deep feeling of gratitude for the co-operation which made the task assigned to him a great joy and the best that he could wish for his successor in a like affair would be to have the same staff of able and willing co-workers whose untiring zeal made this exposition possible.





BED ROOM, BRANDON, JAMES RIVER, VIRGINIA



# Spring Hill, A Mortuary Problem



*Hentz, Adler & Shutze, Architects*

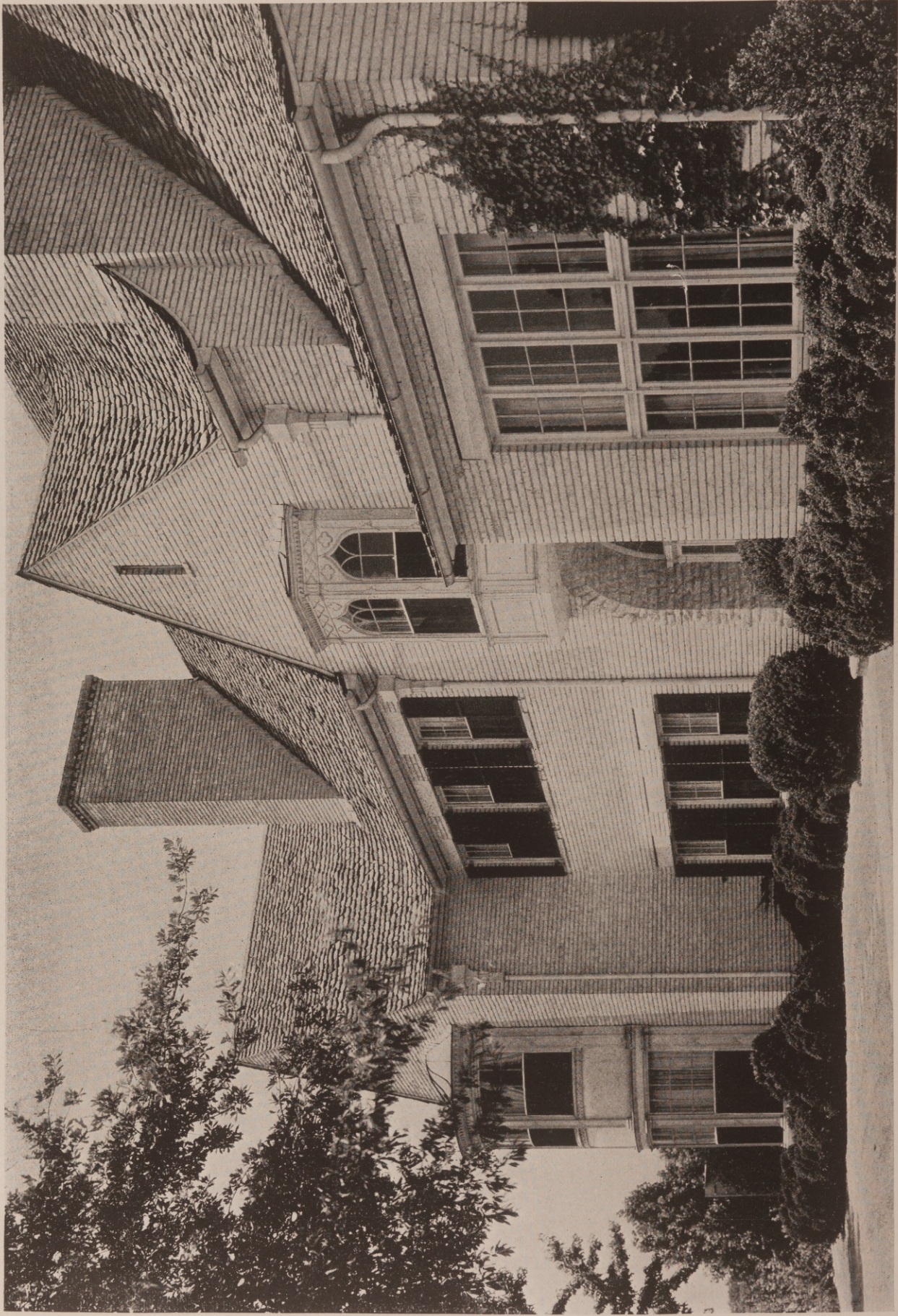
YESTERDAY, which was about thirty years ago, the funeral director required for his business a store and his place was known as a "shop." Today he must have grounds, with ample parking space, a building constructed for the purpose, containing a Chapel, conference rooms, reception rooms, bedrooms for those that have passed on, show rooms such as modern department stores have, guest rooms for those that desire to stay with their loved ones, a dormitory for the employees, etc., and the place is called a mortuary.

H. M. Patterson and Son had a mortuary which, when constructed, was in the outlying business district of Atlanta, in 1904. Since that time Atlanta has rapidly grown and Fred Patterson, who succeeded H. M. Patterson in the business, was faced with the proposition of having no parking facilities and needing a different type of building to meet the modern requirements of the public.

He naturally decided to move and, after certain investigations, selected a site which is an outstanding, commanding hill. The location was selected on



ENTRANCE FRONT, SPRING HILL. THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.



ENTRANCE FRONT, SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.  
HENTZ, ADLER & SHUTZE, ARCHITECTS



DETAIL OF RIGHT WING, SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.

account of the parking facilities, the easy purchase of a large tract, quietness, readiness and easy accessibility by automobile, being situated on a main north and south boulevard—thus overcoming the disadvantages of being near the center of the city.

The architects, Hentz, Adler and Shutze, following Mr. Patterson's studies of his needs, planned a structure which reflects the atmosphere of a residence of the Old South following the Virginia Manor type and in beauty of design is equal to any institution of its kind, if not superior to any, in the country. To further this idea the place has been named Spring Hill.

You will find in the structure that the architects have furthered this thought in making the building mostly one story. Carrying out the idea of a colonial residence, it is whitewashed with some stone work and a roof of tile, typical of old England.

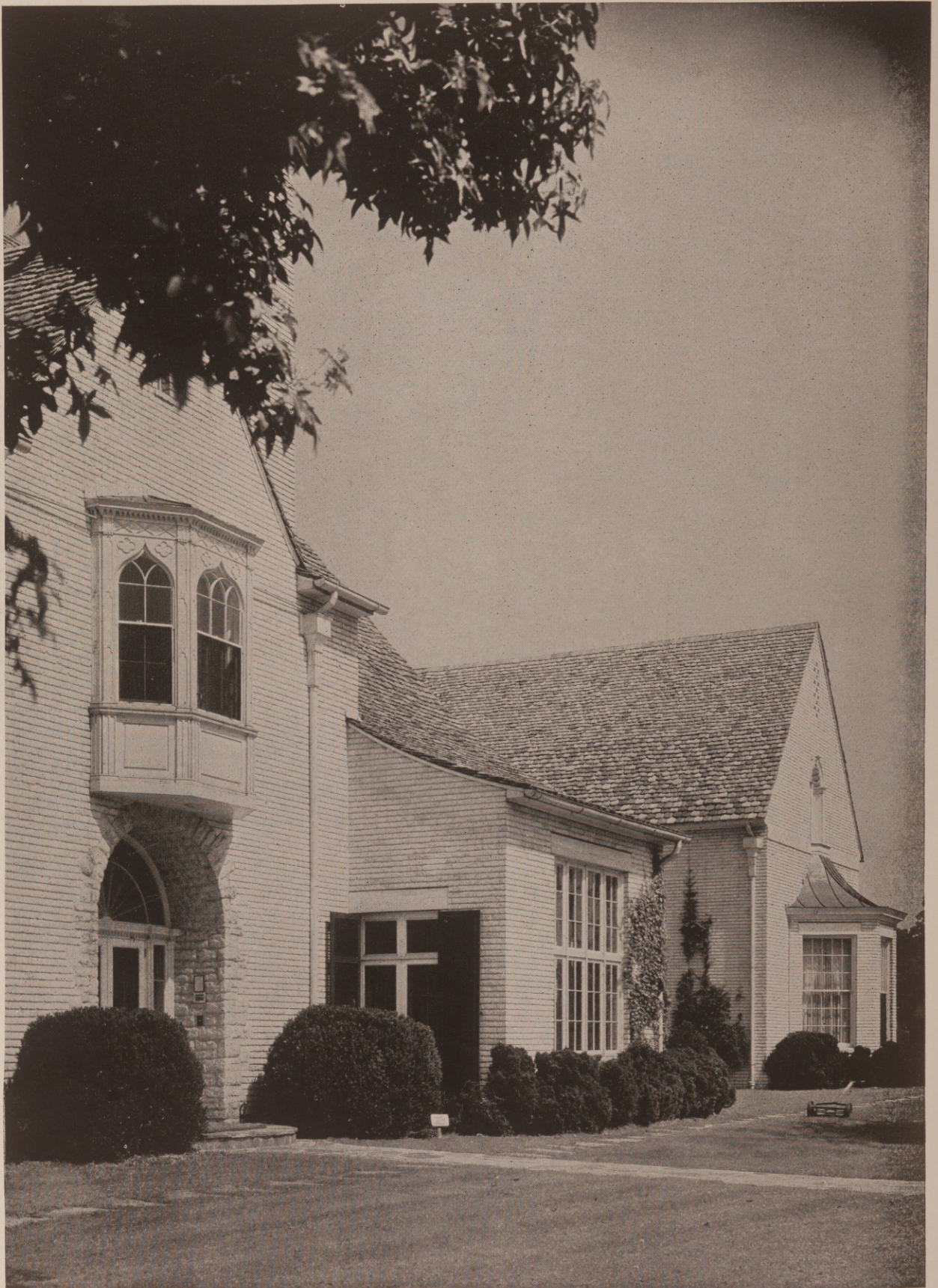
On approaching you are struck with the grounds and lovely gardens. You could easily imagine yourself back in the days of cape jasmine, japonica and box-wood. The building is back from the street fifty-five feet to assist in the correct landscaping of the

property. On the North is a sunken garden, around which is a horse-shoe drive, used in connection with the Chapel. On the south is the rock garden, having a circular drive, used in connection with the client's entrance. The main entrance is at the front, for business purposes, thus giving separate entrances for each caller no matter what their mission might be.

On entering the main entrance of the building you come into the foyer, a view can be had of the lovely court, and from the foyer you may pass into a corridor similar to the one in Homewood Hall in Virginia, passing on the way another court.

The furniture is of the type of the eighteenth century—Adam, Sheraton and Hepplewhite, mostly antique. There are five mantelpieces, being Adam and imported from England. The chandeliers are antique brass and those of crystal are antique, procured in the New England States and New Orleans.

On entering the Chapel you will notice that the floor for the audience is one foot below the floor proper and the lounge in the rear is elevated one foot. This was done to give a better architectural effect and then, too, it gives everyone an easy view of all that occurs. The floor of the chapel seats 238



ENTRANCE DETAIL AND RIGHT WING, SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON  
HENTZ, ADLER & SHUTZE, ARCHITECTS





DETAIL IN INNER COURT, SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.

and with the wings and lounges in connection a total of 462. The Chapel plan follows closely the Assembly Hall in the Massachusetts State House in Boston, and is considered by architectural students to be a very lovely piece of work, being done entirely in white.

There is a tablet in the apse which has thereon the following inscription:

*This building is a memorial to my father, Hyatt M. Patterson, the founder of this institution, whose ideals of public service, whose instinctive good taste, whose deep and understanding heart, made him a leader in this, his revered profession. "He gave of his best to the least."*

FREDERICK W. PATTERSON

The family room is situated to the left at the rear of the Chapel and seats approximately forty people. The public has a portecochere and entrance at the front of the Chapel and the family has a portecochere and private corridor at the rear of the Chapel. The station for the choir is situated at the right rear of the chapel, also the minister has his

room in this section of the building, making it convenient for him to have close contact with the family and choir. The place for the choir and organist is such that they have easy access and egress to the Chapel without contact with the public.

Also at the rear of the Chapel is the flower room with an entrance from the outside for the flower cars. It is to be noted that on account of the plan of the chapel a small crowd has not the feeling of being lost, but at the same time a large crowd is easily accommodated.

Coming back to the entrance foyer—at this point is Mr. Patterson's private office. Also here are the offices of the building, each office having at least two windows, thus segregating the business part of the mortuary.

As you pass from the foyer you see a portrait of Mr. H. M. Patterson, painted by Joseph Cummings Chase of New York. Mr. Chase is one of America's greatest portrait artists of this era. You will note, at this point, a clock, the case of which is about one hundred and fifty years old, imported from England. It is electrical and controls all of the clocks in the building.



SUNKEN GARDEN, SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON

Now we have one of the lounges used as a conference room for those calling to make funeral arrangements, from which point we go into the State Rooms, so designated to differentiate them from bed rooms, which would be confusing. There are four of them and they are beautifully equipped rooms, affording all of the intimate comforts and conveniences that one could desire, each having two outside windows.

From these we go through the reception rooms. There are three of these, one of which is very large to be used when there are numerous callers, or a small assemblage in the nature of a private service.

Just at this point is the south entrance of the building for clients. Also there is a door here leading down into the vault room. Here you will find that the furnishings and draperies, as in a residence, are all very cheerful, not giving the usual depressed feeling of being in a room of that kind. On the same floor with the reception rooms after coming up from the vault room, there is another lounge used for conferences, and in different parts of the building at convenient places are toilet rooms.

Now you will see a Colonial stairway which leads to the show rooms. On this floor is located the guest room for those out-of-town visitors who may desire to occupy a room near their loved ones. This room is nearby but not in contact with the show rooms.

The show rooms are fitted as attractive rooms in a private home with the merchandise in appropriate settings.

At the rear of the show rooms is the elevator used for the two floors and basement of the building for freight purposes, but however, on request could be used for passengers.

A corridor runs entirely across the back end of the building, connecting with the Chapel, business section and State Room section. Just back of the State Room section is located the three preparation rooms, and dressing room. You will notice in passing through the preparation rooms that these rooms as well as the rest of the building are made as convenient and cheerful as possible, using the most modern equipment on the market today. The floors and walls one-half way up are tiled in white with a green border. The lighting system floods the room with light and makes it practically shadowless, also an exhaust fan is in each room giving an abundance of fresh air. The dressing room connects with these.

The corridor that connects with these rooms has a separate entrance in the rear of the building.

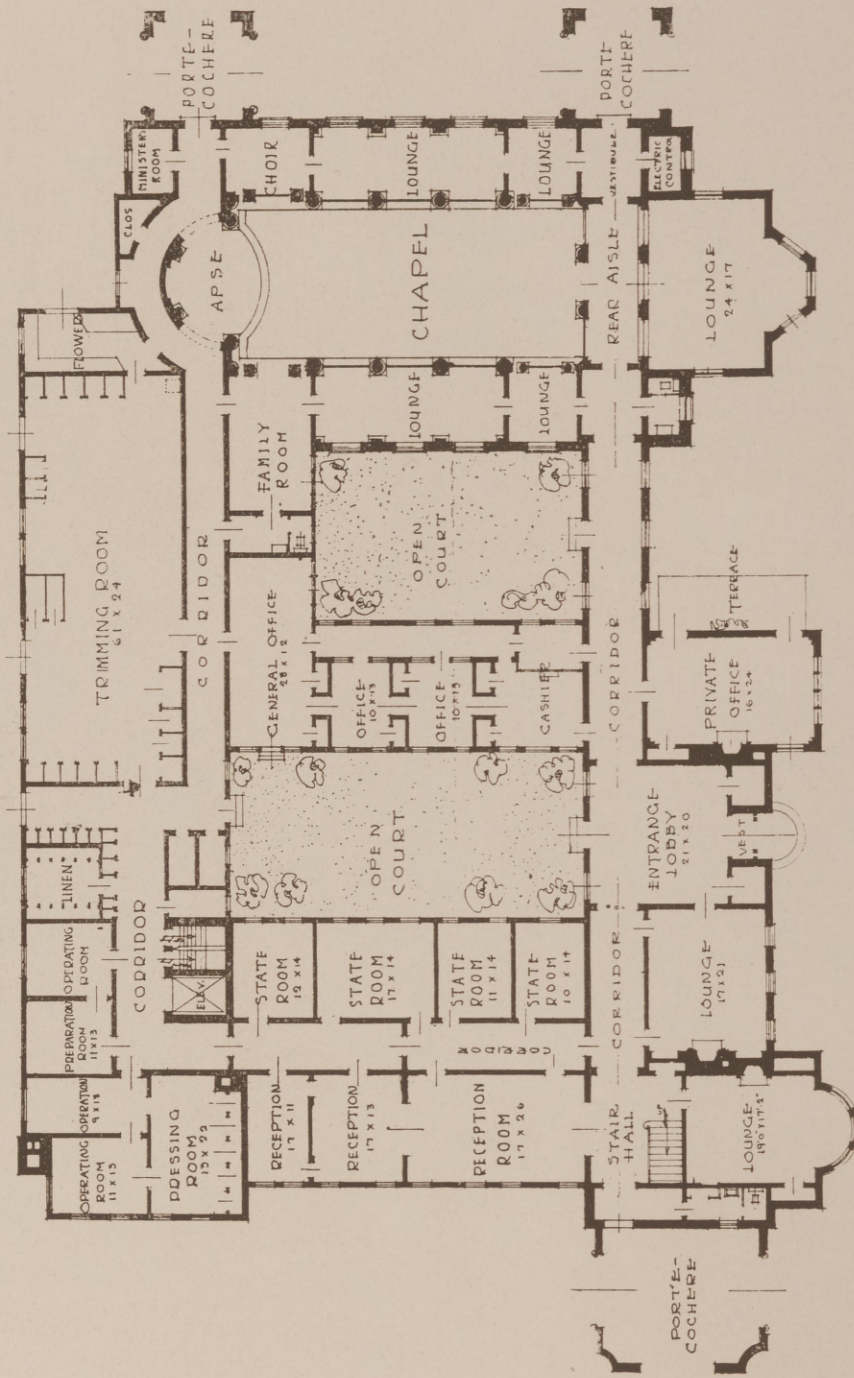
You will observe, if you have been reading the story carefully, that the public does not come in contact in any way with the mechanics of the business. It is operated entirely at the rear, and a member of the organization does not have to come in contact with the public unless he desires.



Photos: By Tabbs & Knell, Inc.

ENTRANCE FRONT

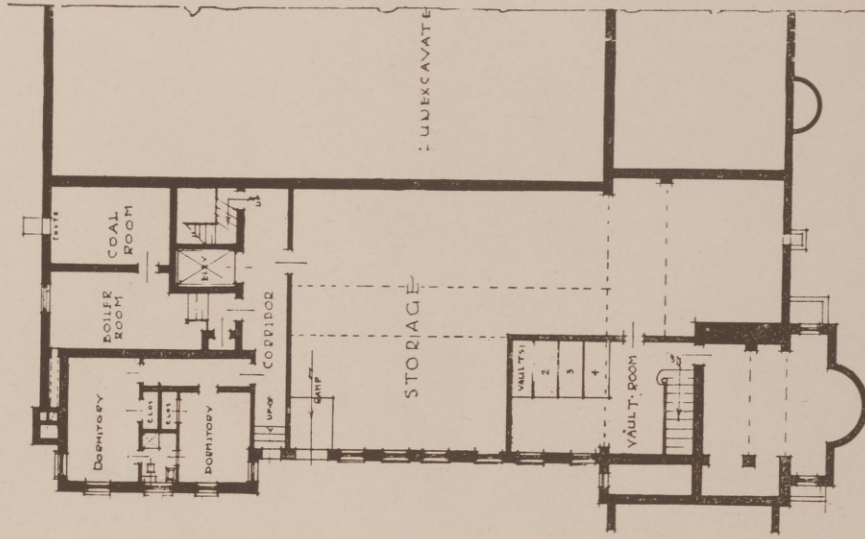
SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.  
HENTZ, ADLER & SHUTZE, ARCHITECTS



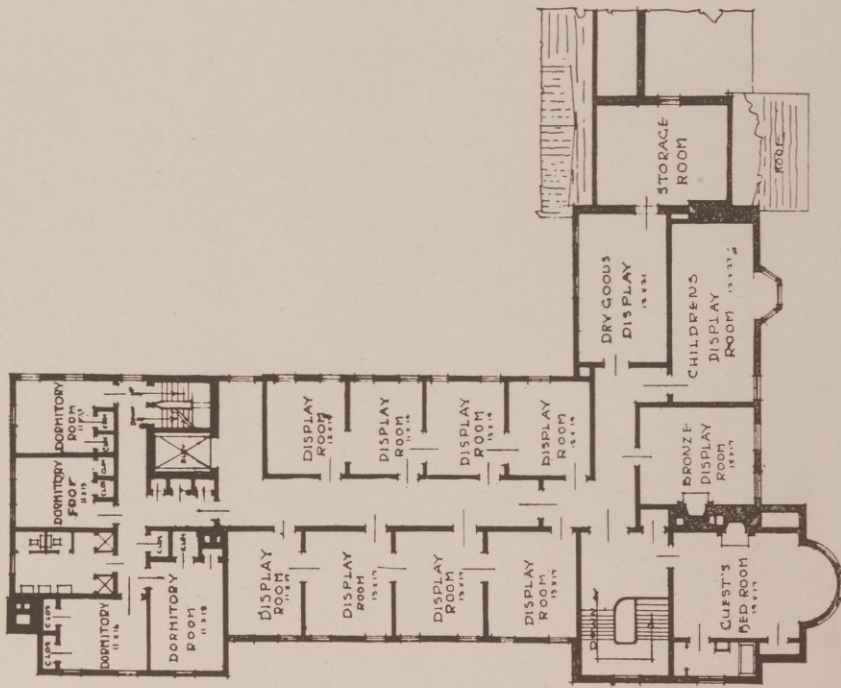
FIRST FLOOR PLAN  
 SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.  
 HENTZ, ADLER & SHUTZE, ARCHITECTS



CHAPEL SIDE  
SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.  
HENTZ, ADLER & SHUTZE, ARCHITECTS



BASEMENT FLOOR PLAN



SECOND FLOOR PLAN

SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.

HENTZ, ADLER & SHUTZE, ARCHITECTS



GUEST ROOM



GUEST ROOM

SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.  
HENTZ, ADLER & SHUTZE, ARCHITECTS







OFFICE OF MR. PATTERSON

SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.  
HENTZ, ADLER & SHUTZE, ARCHITECTS



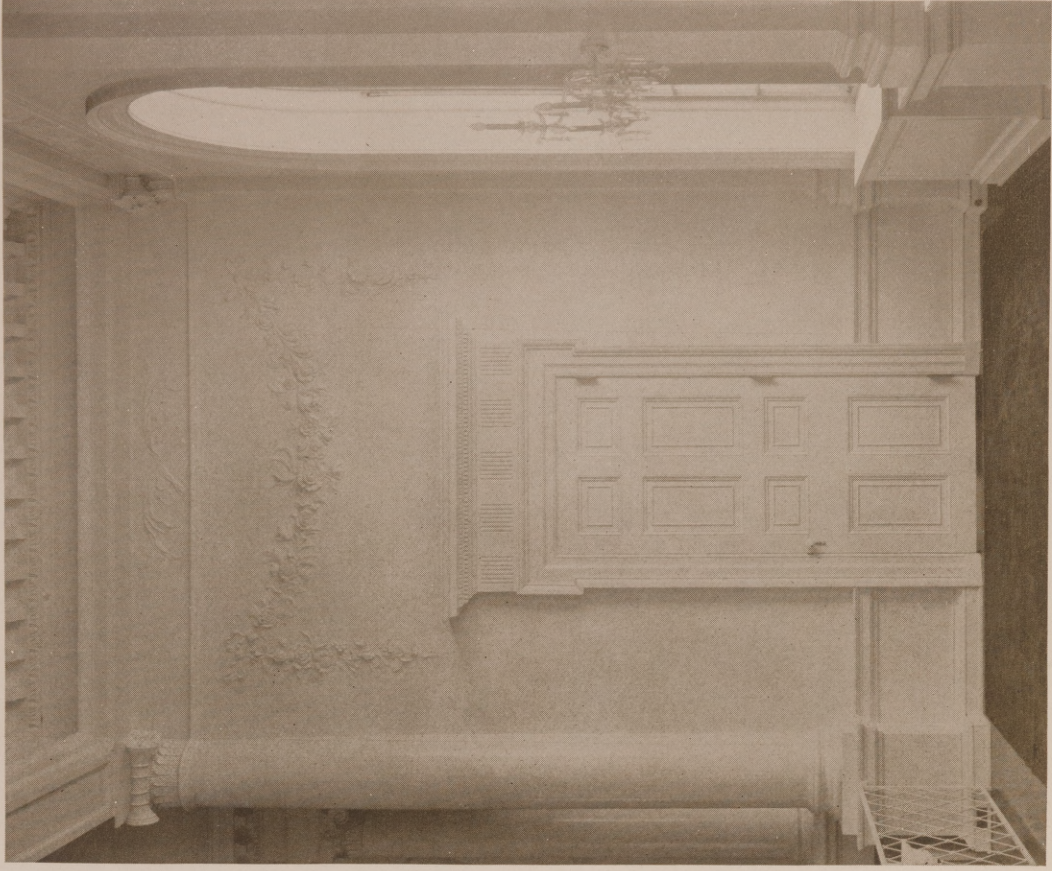
ENTRANCE FOYER TOWARDS CHAPEL





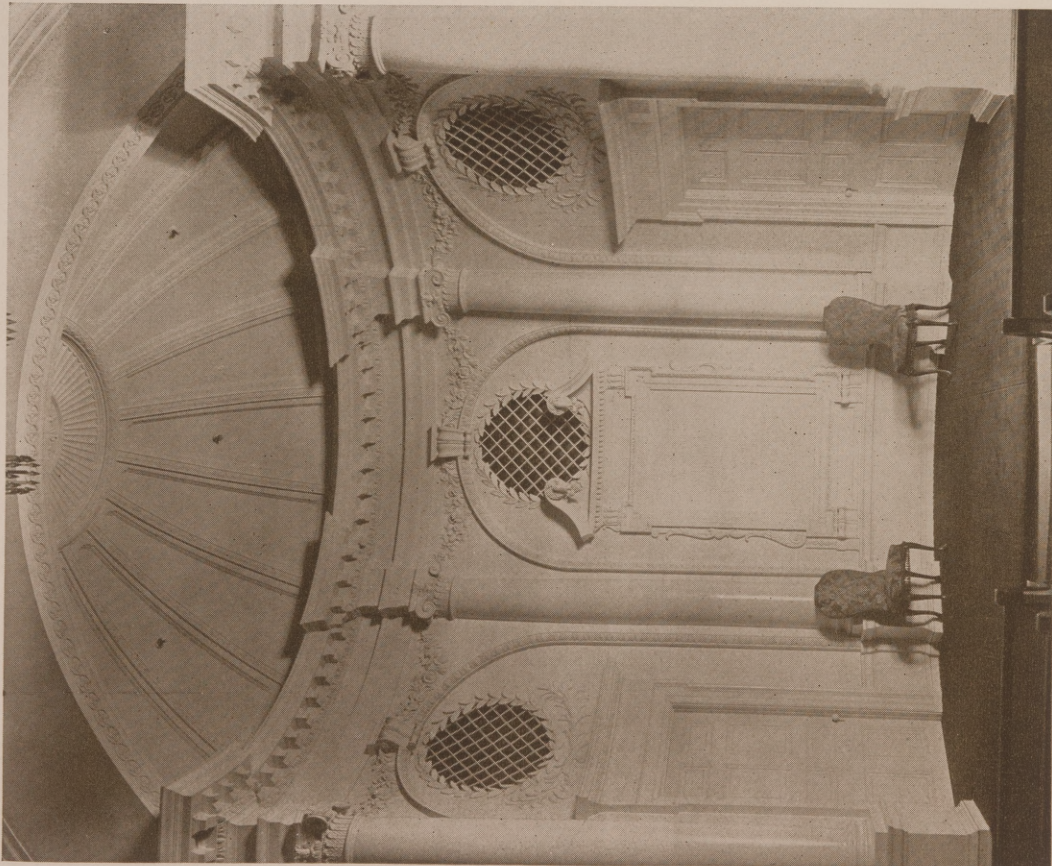
THE CHAPEL

SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.  
HENTZ, ADLER & SHUTZE, ARCHITECTS



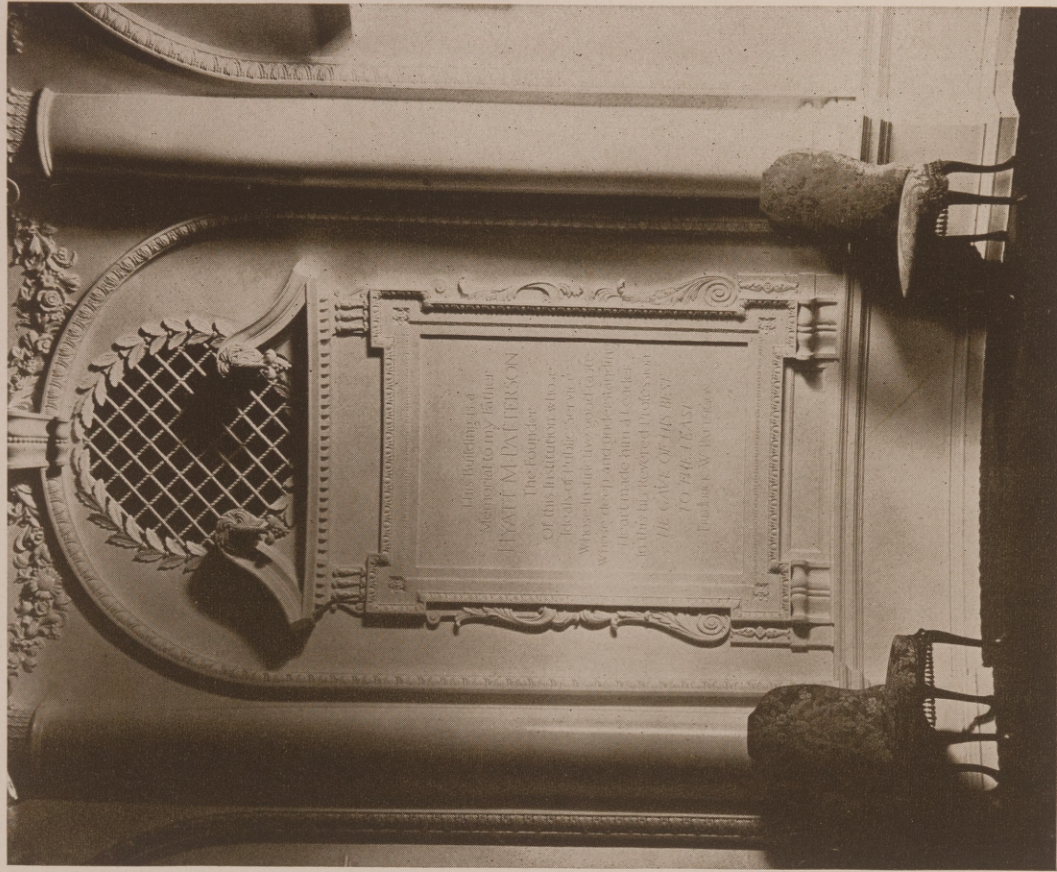
ARCADE OFF CHAPEL





APSE IN CHAPEL

SPRING HILL, THE MORTUARY OF H. M. PATTERSON & SON, ATLANTA, GA.  
HENTZ, ADLER & SHUTZE, ARCHITECTS



DETAIL OF MEMORIAL PANEL

This building is a  
 memorial to my father  
 HENRY M. PATTERSON  
 The founder  
 of this institution whose  
 ideals of high service  
 whose deep and unending  
 faith made him a leader  
 in the highest profession  
 TO BE  
 TO HIS REST  
 HENRY M. PATTERSON





Photo: By Tebbs & Knell, Inc.

CRIMINAL COURTS BUILDING, MEMPHIS, TENN.  
JONES & FURBRINGER, ARCHITECTS







*Photo: By Tebbs & Knell, Inc.*

THE DENNY CHIMES TOWER, UNIVERSITY OF ALABAMA, TUSCALOOSA, ALA.  
MILLER & MARTIN, ARCHITECTS



# ☞ The Houston Public Library, Houston, Texas ☞

By J. IDESON, *Librarian*

THE Building Committee in planning wished a building that would above all have a definite architectural quality that could be constructed in units and that would be suited to the Southern climate. The Spanish Renaissance type employed is a style not only suitable for the locality, but one which gains in picturesque quality from additions of various sizes and heights.

The exterior would be plain were it not for the graceful windows, the wrought iron gratings and the orange tile of the broken roofs which add a note of color to the golden brown brick and cream stone. Only the central portion with its "collar of lace" at the upper parapet and the adjacent loggias have any considerable elaboration, the emphasis here indicating the administrative arrangement of the interior and constituting the architectural feature of the building.

The building as a whole is deliberately not symmetrical; it has a wing projecting forward on the right side, and never will have one to "balance" it

on the left side, according to the present plan. The L-shaped plan is thoroughly Spanish.

The ornamentation takes its motive from the history of Texas. The nations whose flags have flown over Texas at various times in her colorful history are represented by shields over the central windows.

The main entrance is adorned on both the first and second stories with columns of marble and gives access to the Library through three low marble steps. The Children's entrance to the left is surmounted by a bas-relief portrait of LaSalle, the first explorer of Texas and that to the right by Father Antonio Margil whose parochial school for Indians at San Antonio, established about 1720, was the first Texas school.

The interior is spacious and livable. No effort has been made to conserve every inch of space. All rooms have ample light and air. The height of ceilings is eighteen feet on the first floor, twenty-two feet on the second and eighteen feet on the third.



THE HOUSTON PUBLIC LIBRARY, HOUSTON, TEXAS



MAIN ENTRANCE FRONT, HOUSTON PUBLIC LIBRARY, HOUSTON, TEXAS  
WM. WARD WATKIN, LOUIS A. GLOVER AND CRAM & FERGUSON, ASSOCIATE ARCHITECTS

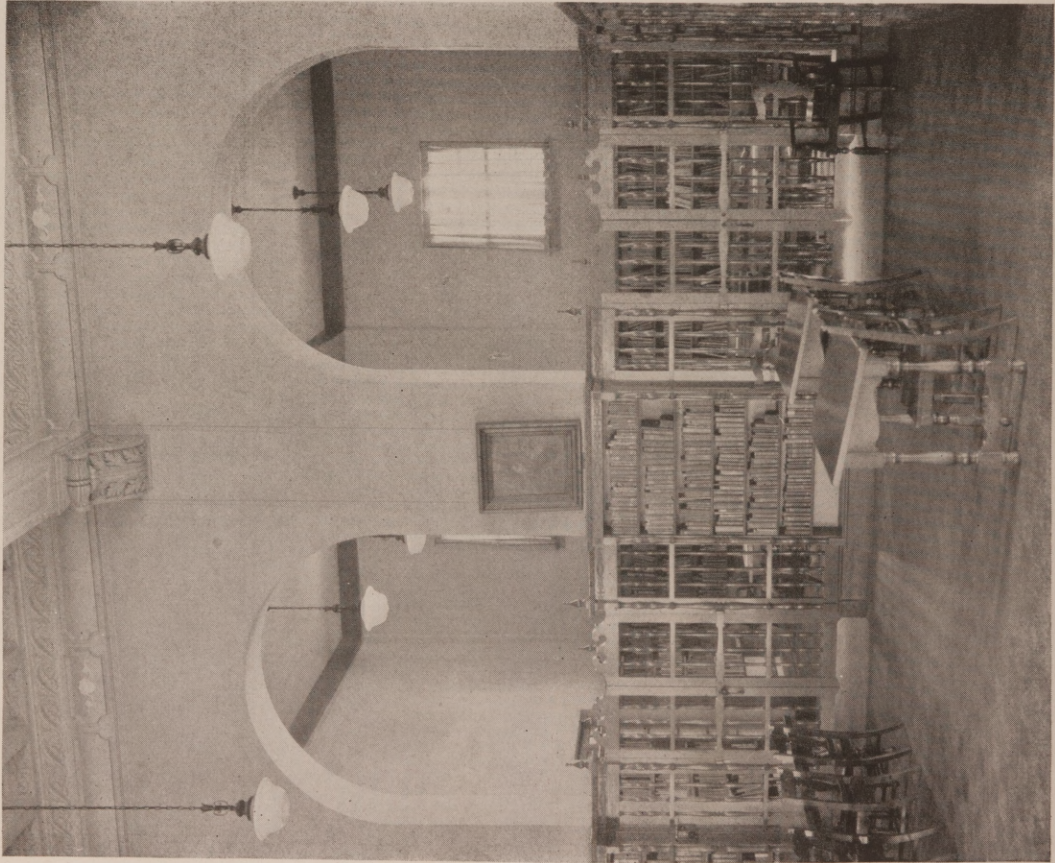


ENTRANCE DETAIL, HOUSTON PUBLIC LIBRARY, HOUSTON, TEXAS

The building is one hundred and ninety feet by sixty-two feet on the first and second floors and one hundred and ninety feet by forty feet (except rounda section) on the third floor. The Lecture Room Wing which is shorter by two bays than originally planned in order to bring the main building nearer the front and make space for more extensive additions at the back is seventy-eight by thirty-eight feet. The basement under part of the main section only, measures one hundred and eighty feet by sixty-two feet. The building materials are concrete, hollow tile, brick, stone and tile. The interior trim and wainscotting are beautiful Texas San Saba marble and the

columns Vermont marble. The exterior marbles are Verona, Alabama Pocahontas and Cherokee, Georgia.

The central lobby is austere in treatment on the first floor with rafted oak ceiling while the second floor is greatly elaborated with marble columns and decorations whose prevailing color is the rich, pure Spanish blue contrasted with the dark oak woodwork. This opens through the light well to the dome whose dark oak panelling and rich decorations give a feeling of exhilaration. This third floor forms a sort of gallery suitable for small exhibitions of pictures, books or art objects.



DETAIL IN READING ROOM



DETAIL IN DELIVERY ROOM

HOUSTON PUBLIC LIBRARY, HOUSTON, TEXAS  
WM. WARD WATKIN, LOUIS A. GLOVER AND CRAM & FERGUSON, ASSOCIATE ARCHITECTS

The decorations are rich, but with a feeling of suitability and elegance. The walls of the Children's Room and Club Rooms with their beamed ceilings are glazed to a glowing pinkish orange which surprisingly makes a perfect background for the books in low oak cases. The corridor and lobby walls glazed also are a soft pinkish gray while the great reading room is in the same tones only a little warmer. This room, ninety feet by forty feet, is beautifully planned and proportioned.

The decorations of the Lecture Room are another of the striking features. The walls of this room are hung in monks cloth painted a rich leaf brown. The woodwork of the proscenium arch and pilasters is decorated in color, the stage curtain being henna velour and the hangings at the graceful windows an opalescent casement cloth. The hangings on the second or main floor are a soft gray-toned casement cloth, while the more severe first floor has the mechanical atthey shades—but even these have a glowing sunlight effect when the light shines through them.

Floors in the corridors, Children's Room and Story Hour Room and Lobby are red quarry tile. In the large reading room there is cork tile while other floors are terraza except the work-room which is wood.

Entering the Library the receiving desk is in the center beyond the corridor where books are returned and the clerical work of the circulation department cared for. To the left is the Children's Department with its own entrance, office and rest rooms. The

Club Room here which seats one hundred and twenty-five people can be used for children's story meetings as well as for meetings of clubs and other organizations. To the right the corridor has "standing" stands holding the local daily papers and leads to the Lecture Room and the periodical room above it. The lecture room seats three hundred people. It is equipped with stage and dressing rooms and is entirely accessible from the outside. Its location makes musical entertainments practicable as well as lectures and plays.

The stack room has been so located that the future reading room wing will have the best possible exposure. Only two decks of stack on the first floor have so far been installed. Deliveries of books to the Library made at the door of the basement underneath the stack room, are unpacked in the basement and sent to the third floor work room by elevator—an automatic elevator used in Administration only and accessible only on the administration side. The second floor which is given over entirely to book service has about 30,000 active volumes on open shelves. The balance of the Library's collections are in the closed stack below. When completed the capacity will be something over 300,000 volumes.

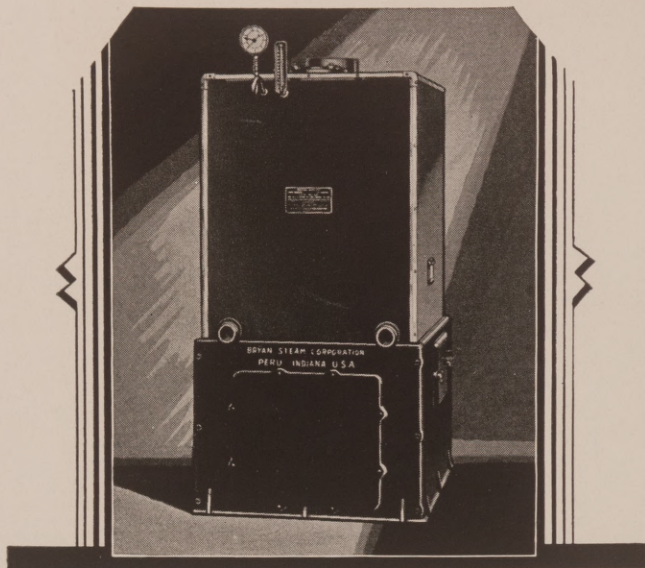
The building represents an expenditure of \$500,000.00 in bonds voted by the people of Houston. In addition to this the site cost \$92,500.00 and the furnishings and equipment approximately \$35,000.00 (exclusive of the Snead Standard Stacks which were included in building contract). It is fire-proof construction throughout.



DETAIL IN READING ROOM



ENTRANCE LOBBY



## COSTS LESS TO OPERATE

**I**N most office buildings, rental is based on specific charges per square foot of floor space. The revenue to the owner is easily calculated but it is another matter to figure the actual net profit. Two things enter into the picture very forcibly—keeping the space constantly rented—and—holding the overhead to a minimum. Bryan Boilers are a big ally in solving both of these problems... even heat everywhere, all the time at a low cost and with a minimum of labor and space.

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