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Architects, Neff & Thompson, Norfolk, Va.
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The Editor's



ANNOTATIONS

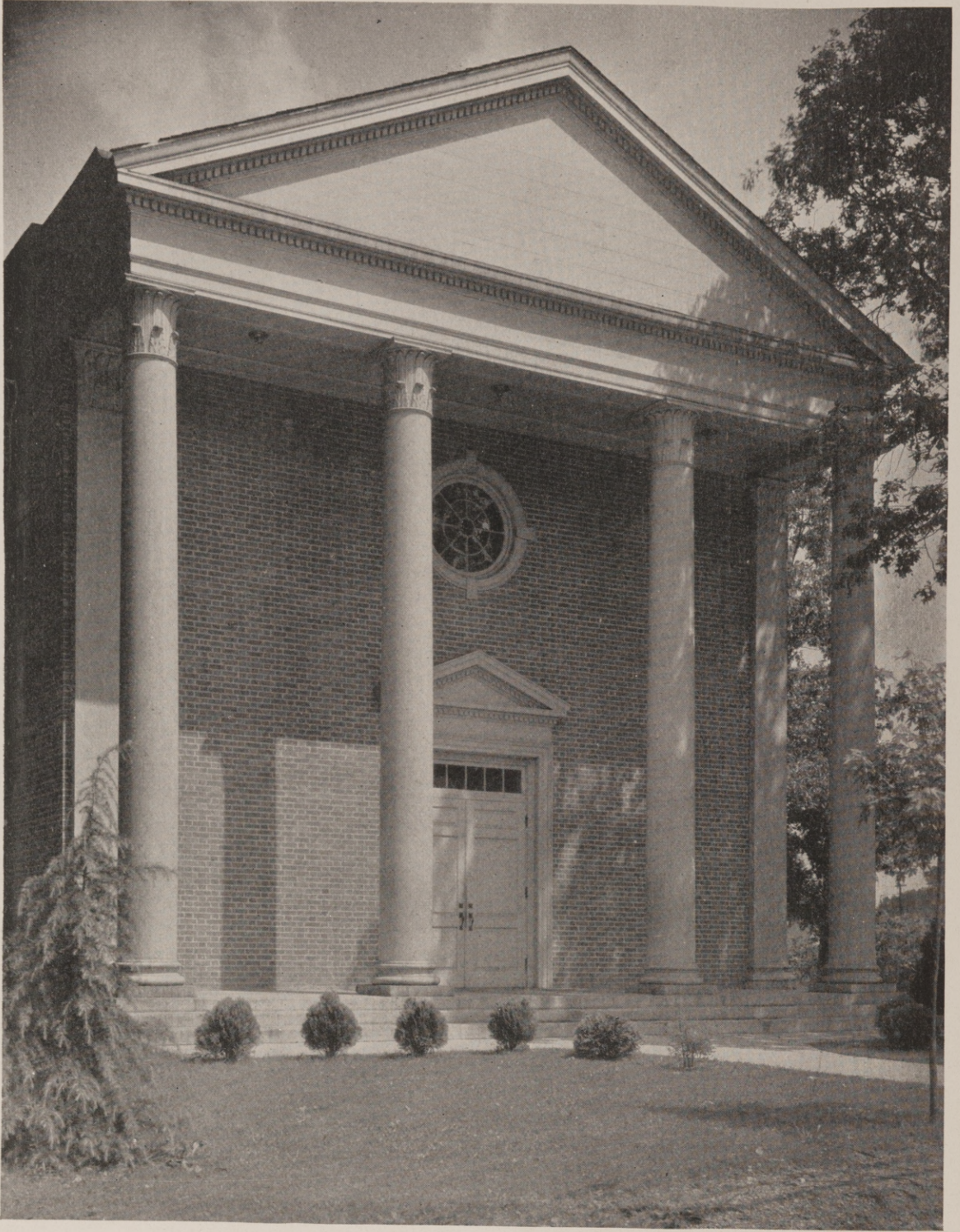
THOSE of you who have been reading this page from month to month have no doubt observed that I have on a number of occasions taken a bold stand in defending the architects of the South against unjust criticism and have championed the cause of Southern Architecture and the profession in general at all times and with all the vigor within my power. I hope it will be my good fortune to stand in a position where I can continue to do so in the future whenever the occasion demands it.

There has just recently come to my notice a matter which I feel it is my duty to call your attention to. A practice which has found its way into the large and small office alike, not only here in the South are examples to be cited, but in every section of the country. Unknowing and unthinking you may have already fallen prey to these irresponsible promoters who are going about all over the country perpetrating upon the architectural profession a scheme which is wholly unbecoming of the high character and business integrity of the men composing the architectural profession.

I am referring to a number of individuals and several companies who are going to the architects with an unusually clever idea offering to publish free of all cost a monograph book illustrating their work. Of course, there is no reason why you should not accept such a kindness, and no harm would be done if these impostors were sincere in making such an offer, but they are not. Here is the "fly in the ointment:" When they have secured from you the photographs to be included in the book there comes a request for a list of building material and equipment manufacturers who furnished materials and equipment in each of the buildings to be illustrated. A further request is made for a letter in which you make it pretty plain that you expect these manufacturers to take some advertising space in your monograph book. These people who are seemingly doing you a kindness, take this letter to the manufacturers and hold it over their heads to demand advertising space which the manufacturers pay mighty dearly for. It is a blackjack scheme pure and simple and the manufacturers have no alternative.

They are afraid if they do not take space in the book they will offend you and will not receive your specification again on their product. While you may not feel this way at all, nevertheless you are placing in the hands of these parasites on the profession a powerful weapon with which they are literally draining the manufacturers' advertising budgets which should be used in the legitimate mediums which are working to improve the standard of architecture in this country and educate the public to the value of the architect's service.

If you feel you would like to have your work published in a monograph book then turn your pictures over to a legitimate book publishing house where there are no blackjack methods used in financing the proposition. Such a book without advertisements would no doubt find its way into the library of your prospective clients while these catalog monographs, I venture the assertion, are soon cast into the waste paper basket. A portfolio of fine photographs make a lasting impression on prospective clients. Why not choose this method of presenting your work?



WASHINGTON PIKE METHODIST CHURCH, KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS

BARBER & McMURRAY, ARCHITECTS

A FOREWORD

BY ERNEST RAY DENMARK

WITH the April, 1928, issue of the *Southern Architect and Building News*, we published for the first time an entire number devoted to the work of a single firm of architects. This issue featured the Country House work of Hentz, Adler & Shutze, Atlanta, and attracted unusual attention. We thus set a precedent to be followed for future issues of similar character. In September, 1929, there appeared a number devoted to the Collegiate Architecture of Henry C. Hibbs, Nashville, and this year we are privileged to publish the work of Barber & McMurray of Knoxville.

It is a genuine pleasure to be able to present in this issue of the *Southern Architect and Building News*, a wide collection of photographic illustrations, which might be taken as a *resume* of the more recent work of a firm of architects who by their acknowledged good taste and unusual capabilities, both as to design and plan, have distinguished themselves in the eyes of architectural critics the country over.

The Architectural and Allied Press have been enthusiastic in illustrating and commenting upon the work of Barber & McMurray on numerous occasions, and the awarding jury, composed for the most part of practising architects from widely separated sections of the country, at the recent Southern Architectural and Industrial Arts Exposition, held at Memphis in November last year, paid high tribute to the work of this firm. Barber & McMurray were awarded the Gold Medal for excellence in design in the field of Domestic Architecture costing under twenty thousand dollars and also received honorable mention on every class of work exhibited.

We are pleased to be able to include in this issue two articles from the pens of distinguished architects, one from the East and one from the South, presenting a sympathetic and appreciative criticism of the work illustrated. Both Mr. Higgins of the office of John Russell Pope, New York City, and Mr. Hibbs of Nashville, have had an opportunity of studying this work at close range, thus making it possible for them to give us a true analysis of the subjects illustrated free from all sentimentality.

The sound academic training of each member of this firm is directly reflected in their work. Mr. Charles I. Barber grew up, so to speak, in the office of his father, who was one of the South's best known architects. In 1908 he had the good fortune to spend several months abroad studying the masterpieces of Europe. He came back and entered the University of Pennsylvania, graduating in 1911. The present business was started in 1913 and Mr. McMurray joined Mr. Barber in 1915. Mr. McMurray was graduated from the University of Pennsylvania in 1912. His early apprenticeship was served in the office of George F. Barber & Company, Nolan & Baskerville, Norfolk, Va., and in the office of Pell & Corbett, New York City. Mr. D. W. Barber, the junior member of the firm, received his early training in the office of Spencer & Powers, and Perkins, Hamilton & Fellows in Chicago. He entered the firm of Barber & McMurray in 1914.

It is hardly necessary that we should make any predictions as to the future work of this firm. What has been done so far shows a fine and purely architectural sense, and at the same time a free use of colorful tradition which is indicative of even finer things in the future.



ENTRANCE DETAIL
HOUSE OF J. J. CRAIG, ESQ., KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



VIEW IN PATIO
HOUSE OF J. J. CRAIG, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



DETAIL IN LIVING ROOM
HOUSE OF J. J. CRAIG, ESQ., KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



DETAIL IN LIVING ROOM
HOUSE OF J. J. CRAIG, ESQ., KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



DETAIL OF UPPER STAIR
HOUSE OF J. J. CRAIG, ESQ., KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



DETAIL OF STAIR
HOUSE OF J. J. CRAIG, ESQ., KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



HOUSE OF EARL WORSHAM, ESQ., KNOXVILLE, TENN.

BARBER & McMURRAY, ARCHITECTS



BARBER & McMURRAY, ARCHITECTS

*Have Contributed Immeasurably to
Good Taste in Southern Building*

Says D. P. HIGGINS

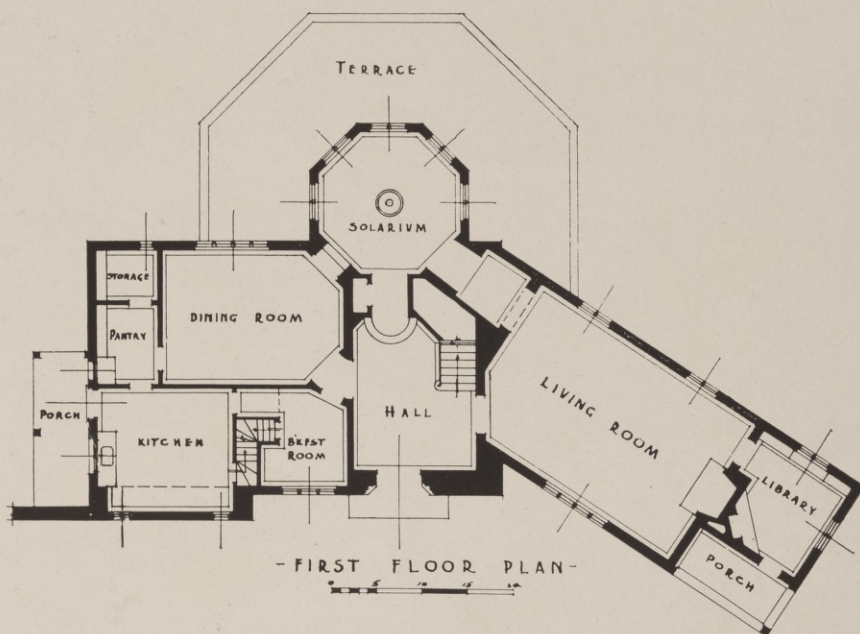
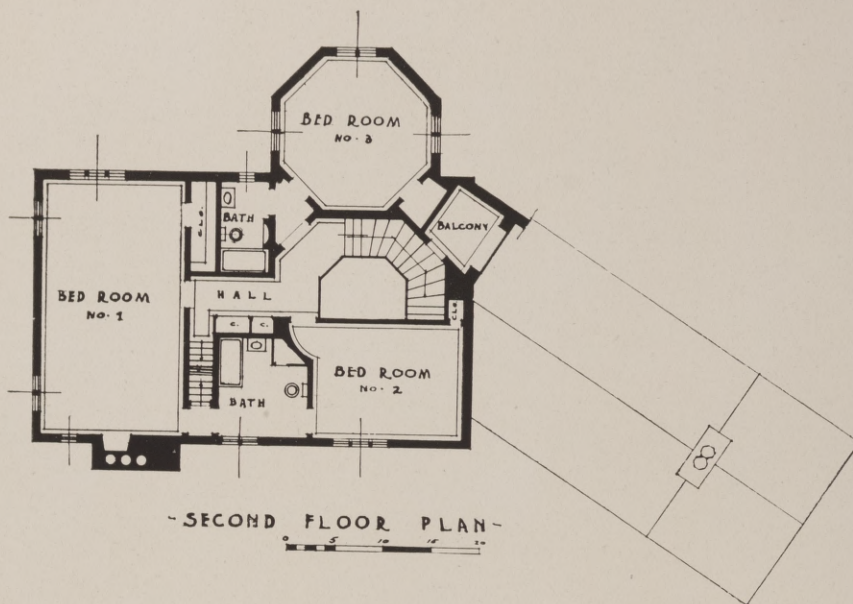
Office of John Russell Pope, New York City

A PHILOSOPHER and sage once observed that artists may produce excellent designs but to little avail unless the taste of the public be sufficiently cultivated to appreciate them. This being true, it must be a source of considerable gratification to all those interested in the cultural development of this country to see abounding evidence of an awakened interest and a clearer understanding of the principles underlying the arts in general and particularly architecture.

The public apathy towards the efforts to provide a greater interest in the architectural background of the country shows every sign of abating. In many

regions the progress is slower than in the districts adjoining the larger cities of the North Atlantic Seaboard, where for generations much of the surplus wealth of a great country has been devoted to those things other than the exigencies of life, but progress is none the less evident.

In the south as well as the north in that period of stagnation following the Civil War, a blight fell on the architectural progress of the country, which has left us with many unfortunate eyesores; but since the World's Fair in Chicago in 1893, which marked a renaissance, improvement has been steady. Any issue of this excellent journal gives ample



FLOOR PLANS
HOUSE OF EARL WORSHAM, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



LIVING ROOM
HOUSE OF EARL WORSHAM, ESQ., KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS

proof that the people of the south are alive to good building and are appreciating it and for this no small credit is due a group of young men who, trained in the schools and offices of the east, have returned to their native locales to set up higher architectural standards than the south has known since the days of Thomas Jefferson.

In the front rank of this group is the firm of Barber & McMurray who have been in their region around Knoxville a strong and steady influence for good taste in building. Both of these young men have received their academic training in the east followed by a valuable experience in some of the foremost offices of New York City. To examine their works is to be impressed with the fact that they have been imbued with a lively and disinterested devotion to good architecture and sound tradition. Here are illustrations of a number of typical works by this firm covering a wide range of functions, and a number of styles, each having a definite character and sympathetically worked out to serve their particular purpose.

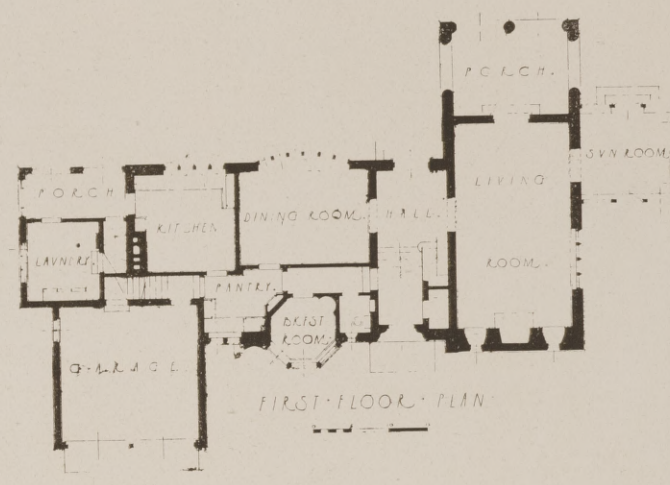
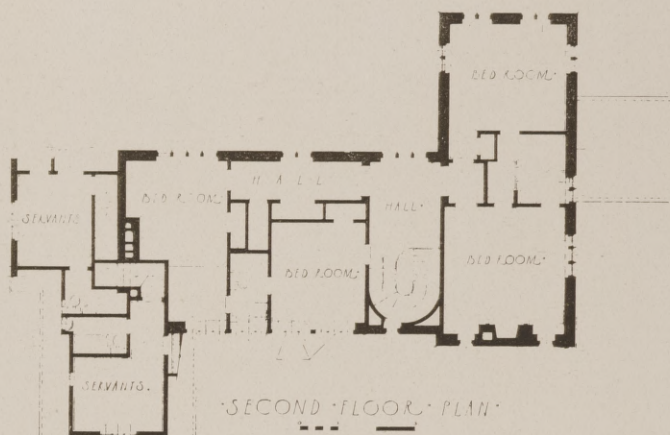
It is impossible here to cover every phase of their practice but their domestic work is worthy of special mention. The design of a private house is more than the production of good architecture for there is always the problem of the personal background of the client over and above the purely technical and æsthetic considerations. This is particularly true of the United States where traditions are less strong than in the older European countries and the individual more likely to have personal requirements that frequently tax the designers to the utmost. Though the personal problems encountered are not always apparent in the finished work, they make domestic architecture one of the most difficult fields for the less versatile designer and has proved fatal to many. In these houses the architects have interested themselves in not only solving the architectural problems but in creating a convenient and pleasant background for those who dwell therein. They have the essential qualities of a good house, to wear well and be improved with time and age.



DRAWING ROOM, HOUSE OF EARL WORSHAM



HOUSE OF C. M. MOORE, ESQ., KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



HOUSE OF C. M. MOORE, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



HOUSE OF C. M. MOORE, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



DETAIL OF STAIRHALL FROM DINING ROOM
HOUSE OF C. M. MOORE, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



DETAIL IN DINING ROOM FROM STAIRHALL
HOUSE OF C. M. MOORE, ESQ., KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



HOUSE OF J. V. HENDERSON, ESQ., KNOXVILLE, TENN.

BARBER & McMURRAY, ARCHITECTS

LIVING ROOM
J. V. HENDERSON HOUSE
KNOXVILLE, TENN.



*Characterized by a Scale Finely Related
to Intimate Use, an Appreciative Critic
Finds Frankness, Intimacy, Charm in*

THE WORK OF BARBER & McMURRAY

By

HENRY C. HIBBS, A. I. A.

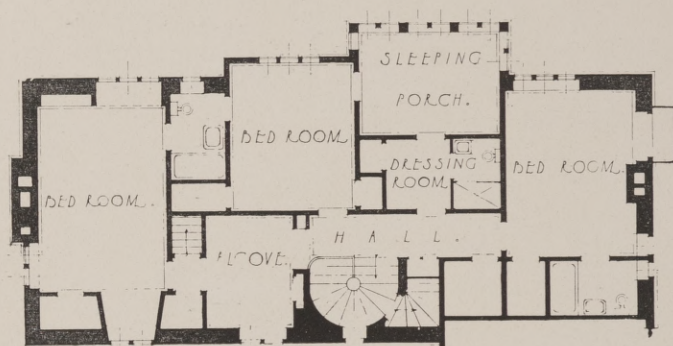
THE WORK of Barber & McMurry, as shown at the Southern Architectural and Industrial Arts Exposition, held in Memphis last November, received a medal or honorable mention in every class in which that firm had entered exhibits.

Those who know the work of Barber & McMurry will agree with me that the photographic exhibits did not do justice to the work they portrayed and that the awards were more than deserved.

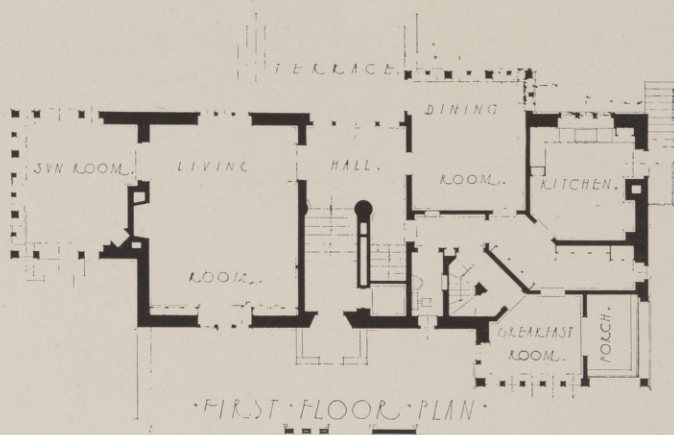
Such outstanding excellence of design will justify a careful analytical study and such a study will reward any who make it, both in pleasure of contemplating the beautiful and in what it teaches of the higher function of architecture.

Then architecture is more than the science of protecting man from the weather and housing personal property. It is a fine art expressing moods and engendering these moods in those who contemplate it. While good architecture must meet both the requirements of science and art, and while the work of Barber & McMurry excels in both functions, it is in the latter that it stands apart, an inspiration to designers and a joy to all.

This fine quality, this expression of mood so characteristic of this firm's work was dramatically impressed on me when several years ago I spent a day with Mr. Charles Barber. I had accompanied him on a tour of inspection of the firm's work



SECOND FLOOR

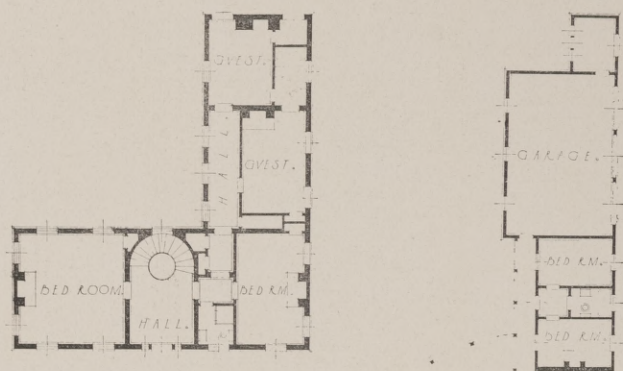


FIRST FLOOR

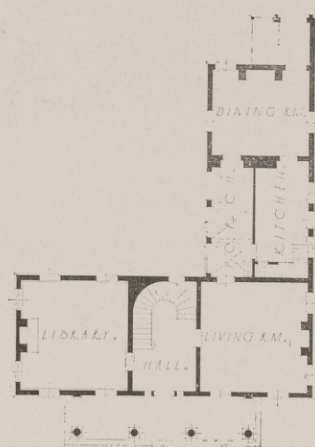
HOUSE OF J. V. HENDERSON, ESQ., KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



HOUSE OF T. O. COUCH, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



SECOND FLOOR PLAN



PLANS

HOUSE OF T. O. COUCH, ESQ., KNOXVILLE, TENN.

BARBER & McMURRAY, ARCHITECTS



FRONT ELEVATION, HOUSE OF T. O. COUCH, ESQ., KNOXVILLE, TENN.

around Knoxville, Tennessee, and we were driving out to his home to spend the night, when we came to a small country place, where a vine covered, silver shingled cottage nestled under the spreading arms of a giant oak. I requested Mr. Barber to stop the car. I sat for minutes contemplating a picture of perfect peace and was interrupted in my reverent revery by my host's remark, "What can you see in that," to which I exclaimed with emotion, "Man, something like that must have inspired 'Home, Sweet Home'." Then Mr. Barber told me that since I liked the place we would spend the night there, and continued to explain that before designing his home he had visited the Payne house hoping to get an inspiration which would enable him to express the mood which the song engenders.

How well he succeeded only those who know the place can say. I feel that Mr. Barber's success in giving architectural expression to those ideals which we associate with home remains unexcelled. To attempt the analysis of such a quality would be as successful as to analyze a man's character by dissecting his body. Nevertheless, the body in a meas-

ure expresses the character and architecture portrays the spirit with which its designer endows it, partly by conscious, rational process but in a greater degree by intuitive self expression. Only in so far as a sympathetic critic can detect details of this rational process of expression can his comment be intelligible. For which reason any comment on such intuitive expression as characterizes the work of Barber & McMurry is hopelessly inadequate to do justice to their work.

However, those of us who remember much of our childhood impressions or are fortunate enough to have children to observe, realize how deep seated is our desire to have objects related to us in scale. The child must not only have a little table or a little chair and a little play house, but delights in the possession of objects reduced in sizes in all his intimate relationships, an attitude which we never outgrow unless hopelessly overcome with the inordinate vanity of a desire to express an exaggerated concept of our own relative greatness. Such a feeling Mr. Barber, who is the designer of the firm, could not conceivably express. All of the firm's work is character-



DETAIL IN STAIRHALL
HOUSE OF T. O. COUCH, ESQ., KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



GARDEN SIDE, HOUSE OF T. O. COUCH, ESQ., KNOXVILLE, TENN.

ized by a scale finely related to intimate use. A principle illustrated in the fact that in every composition there is somewhere employed a low eave, a garden, or a terrace wall, to establish intimacy and no exterior or interior view is without a bit of carved or painted detail, effectively placed as a focus of interest and so correctly proportioned as always to establish a sense of correct relative scale. I know of no better examples of such judgment and restraint in the scale of detail than are exhibited in the exterior cornice and shutter perforations of the Goforth residence or in the interior cornice and very slight exposure of brick work in the living room fireplace of the same residence.

This feeling for scale is further expressed in treatment of large surfaces with delicate texture, as in the walls of the Couch residence (illustrated on page 43) where the firm used an irregular hand made sand mould brick, a brick which was developed under the direction of this firm and I feel unsurpassed if equaled by any brick in this country.

The Holston Hills Country Club shows excellent scale and restraint in the degree of irregularity and

texture of the brick walls, roof projections and cornice detail.

While Mr. Barber's design is conspicuous for its intimacy and fine scale it is no less characterized by a truthfulness of design which expresses function. There is no striving for bisymmetrical balance, but an easy grace is secured by placing things where they naturally belong. The two ends of his composition are dissimilar in function and differently expressed as in the Henderson House (see page 40). The balance is excellent and the whole replete with interest but void of applied motives to create interest, a plain, truthful expression of function. How often such plain statements of truth lacks interest, but never in Barber and McMurry's work, because no detail is ever unstudied. The plan is studied and re-studied until a pleasing, truthful disposition of masses is developed. The form of each detail and color and texture of every surface is given the most careful attention. The same thoughtful consideration is applied to the study of the planting and interior furnishing, whatever arrests the attention expresses the meticulous consideration of the designers. Such completeness of study and care of

(Continued on page fifty-seven)



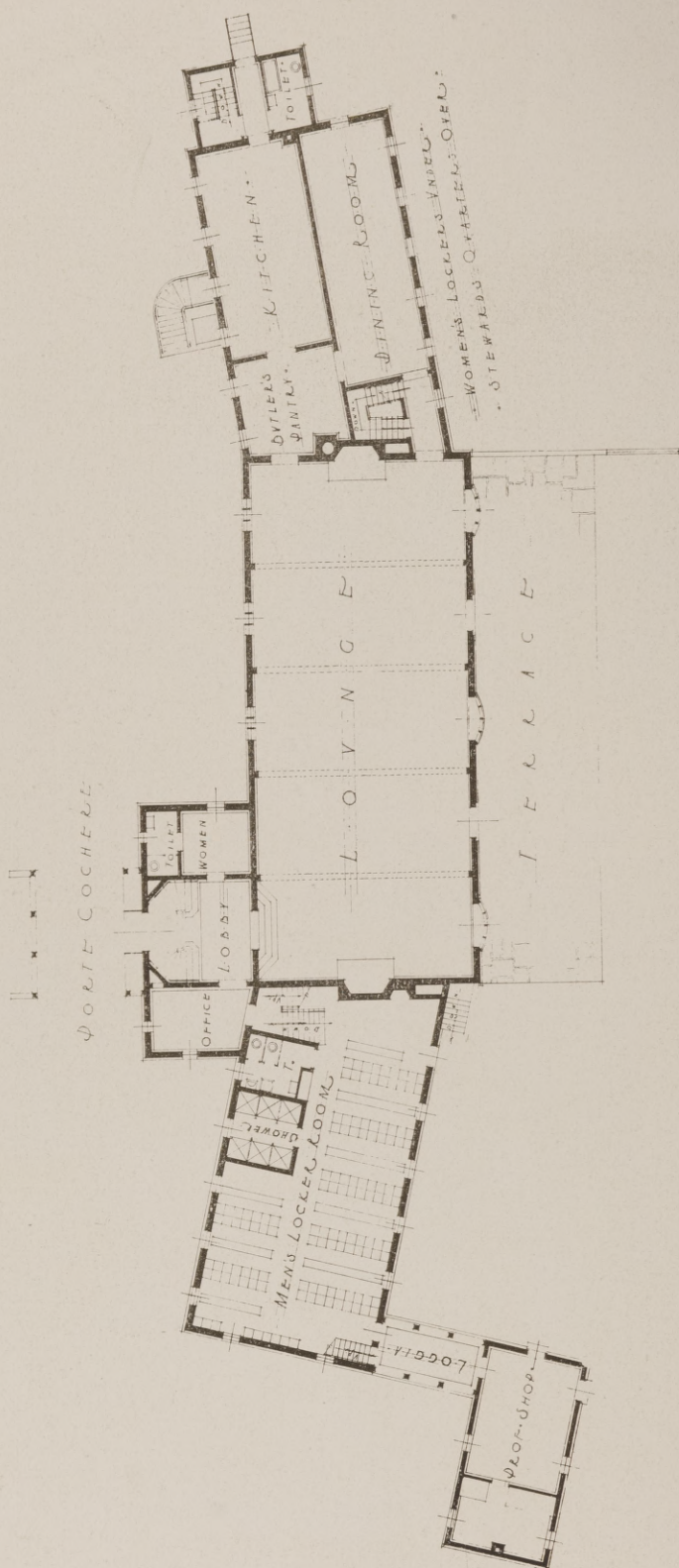
IN THE TRADITIONAL SOUTHERN MANNER

HOLSTON HILLS COUNTRY CLUB
KNOXVILLE, TENN.

BARBER & McMURRAY, ARCHITECTS



HOLSTON HILLS COUNTRY CLUB, KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



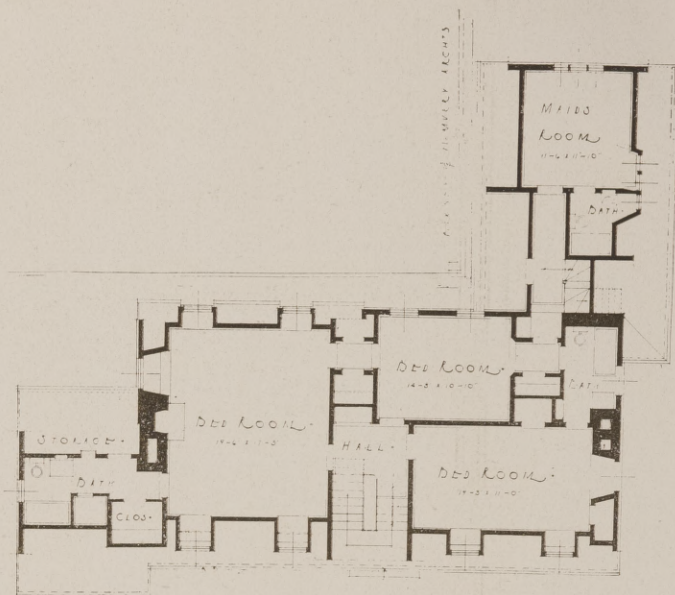
FLOOR PLAN
 HOLSTON HILLS COUNTRY CLUB, KNOXVILLE, TENN.
 BARBER & McMURRAY, ARCHITECTS



CADDY HOUSE
HOLSTON HILLS COUNTRY CLUB, KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



LOUNGE
HOLSTON HILLS COUNTRY CLUB, KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS

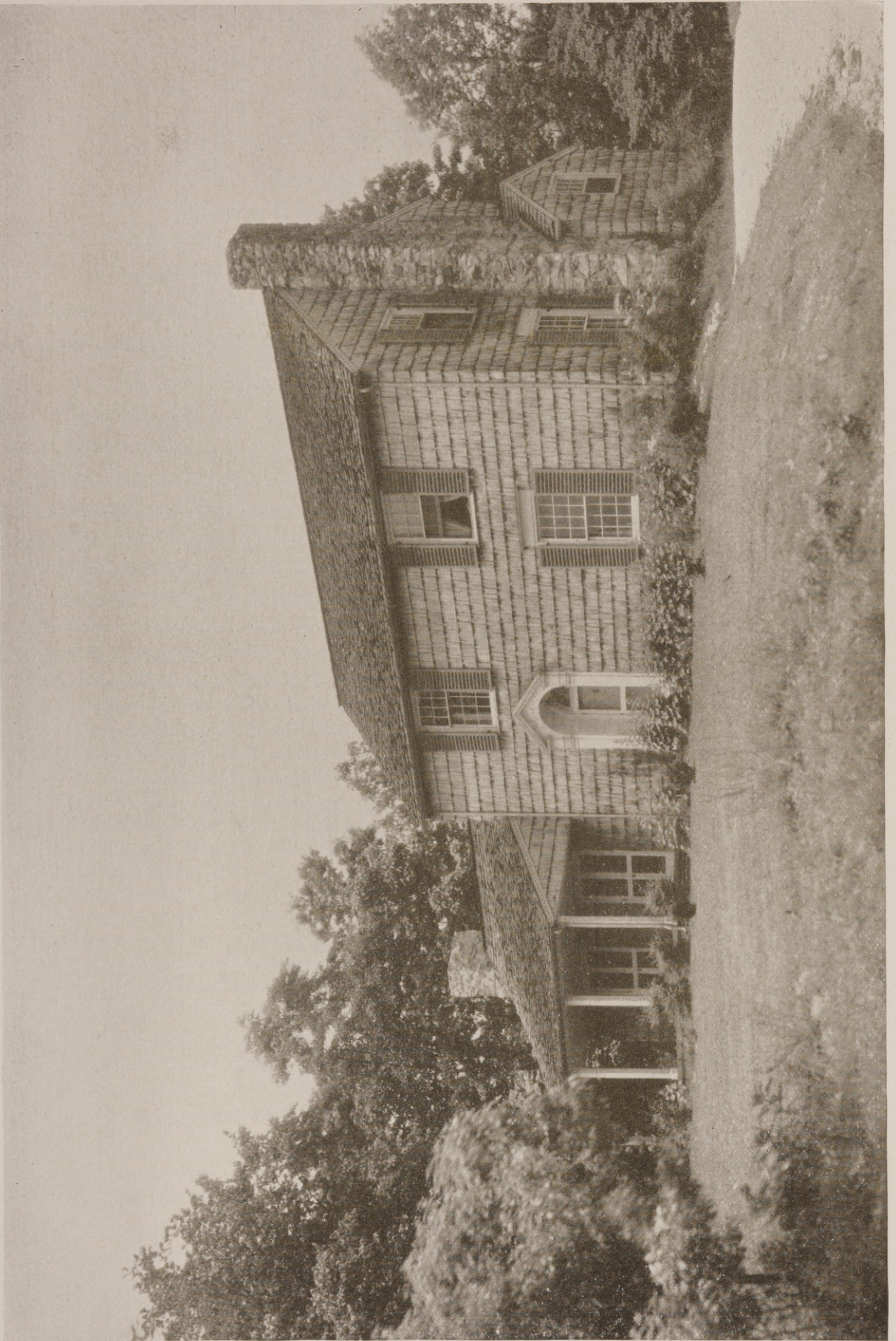


SECOND FLOOR



HOUSE OF BENJAMIN F. McMURRAY, KNOXVILLE, TENN.

BARBER & McMURRAY, ARCHITECTS

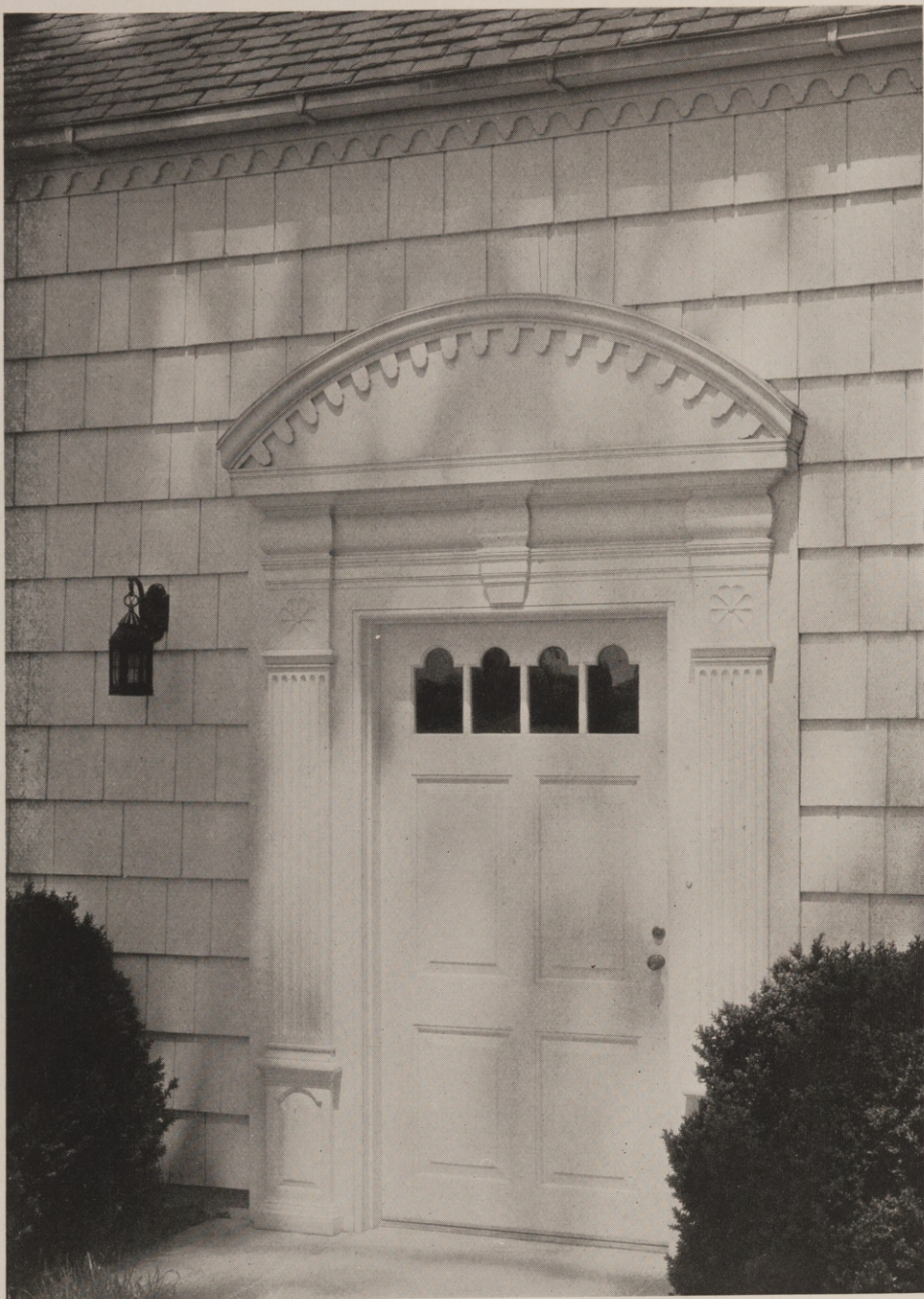


HOUSE OF BENJAMIN F. McMURRAY, KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



HOUSE OF HUGH GOFORTH, ESQ., KNOXVILLE, TENN.

BARBER & McMURRAY, ARCHITECTS



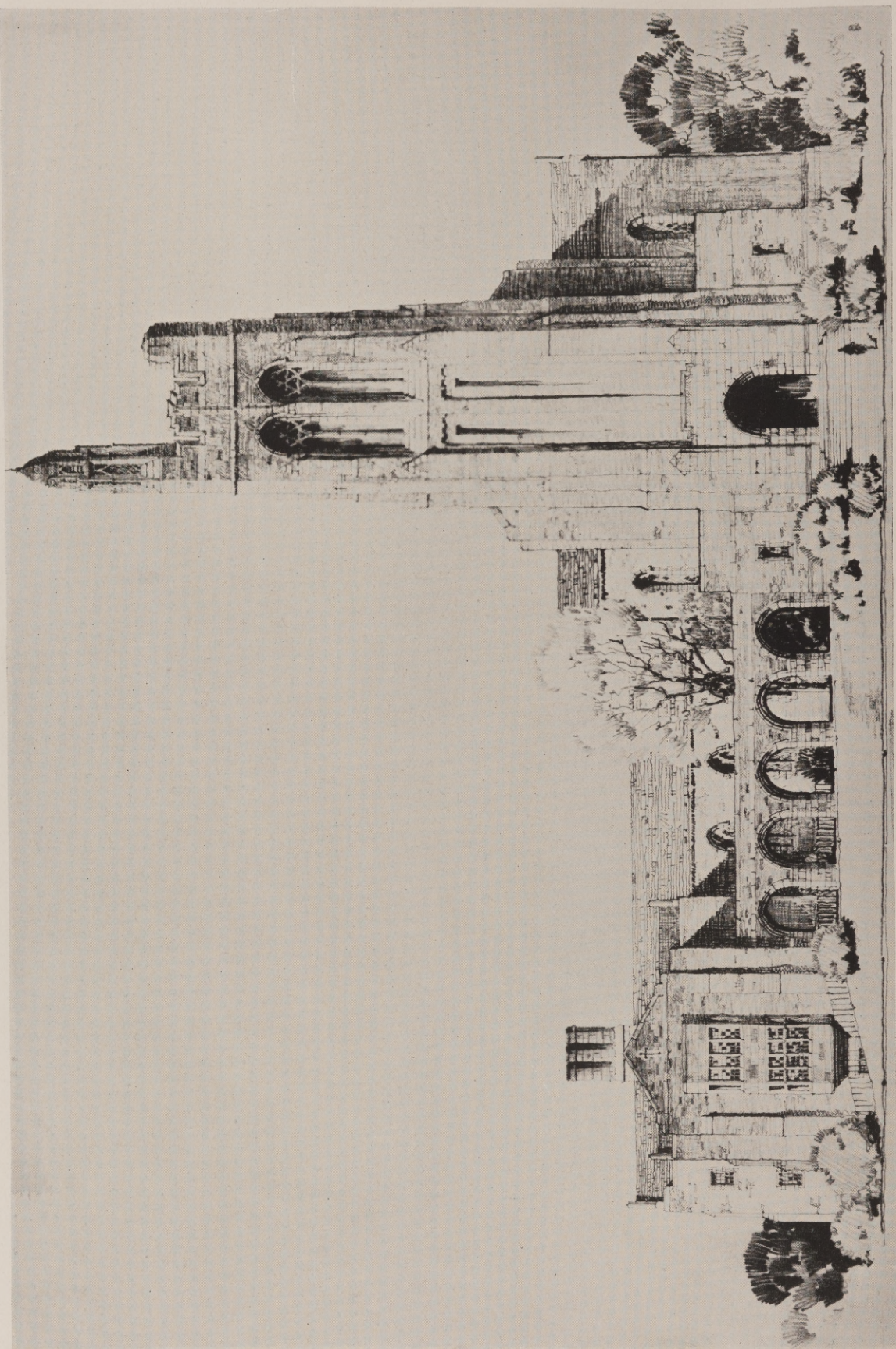
THE WORK OF BARBER & McMURRAY

BY HENRY C. HIBBS, A. I. A.

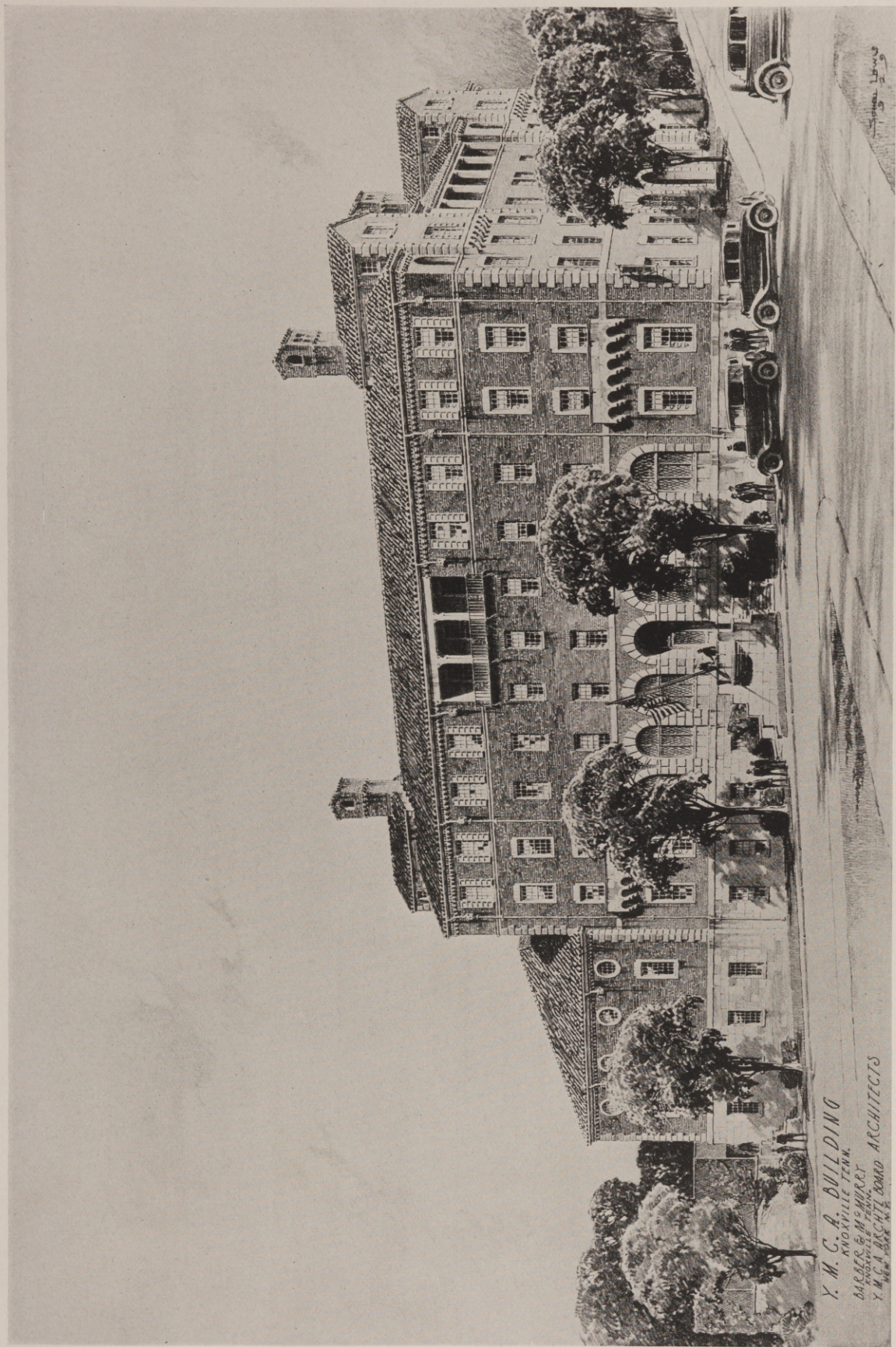
(Continued from page forty-seven)

execution is possible because of the fortunate unit of purpose and mutual sympathetic understanding of the members of this firm. Whatever might be said of one would be almost equally applicable to the others, and yet each supplements the other's work. Mr. Charles Barber originates the design, Mr. West Barber takes charge of the production of working drawings, and Mr. McMurry handles the

business supervision and yet there is no conflict of individual expression from sketch to execution. I know of no other three men of personality and temperament whose work seems to be the product of but a single mind. Their work is never formula designed, but each example is possessed of individual personality and yet they portray a kindred spirit, always the spirit of frankness, intimacy and charm.



CHURCH STREET METHODIST CHURCH, SOUTH, KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS AND OFFICE OF JOHN RUSSELL POPE, ASSOCIATE ARCHITECTS

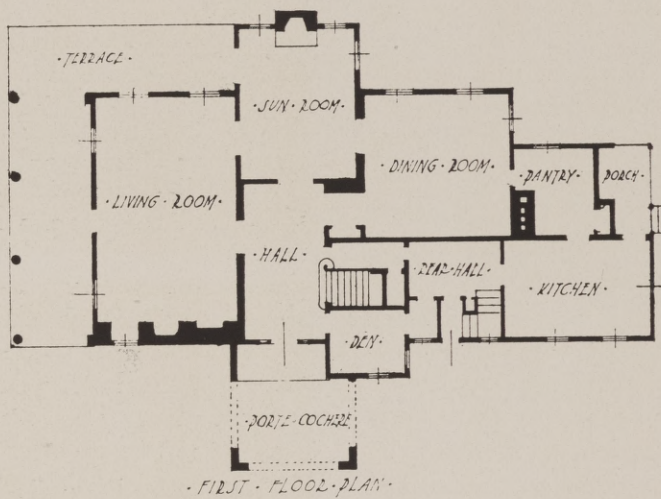
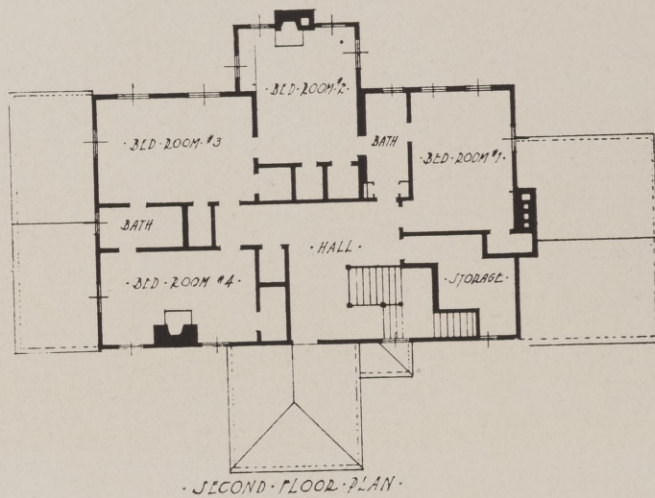




MCCAMPBELL SCHOOL, KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



HOUSE OF M. S. THOMAS, ESQ., BEARDEN, TENN.
BARBER & MCMURRAY, ARCHITECTS



HOUSE OF M. S. THOMAS, ESQ., BEARDEN, TENN.
BARBER & McMURRAY, ARCHITECTS

A Convenience feature of the modern Residence



On the estate of Mr. Monroe Eisner, Red Bank, N. J., are fourteen telephone outlets: eleven in the residence, and one each in the superintendent's cottage, the stables and a detached garage. Built-in conduit connects these outlets and carries the wiring for the telephone system which includes intercommunicating features. The dining-room and breakfast-room outlets are served with a portable telephone.

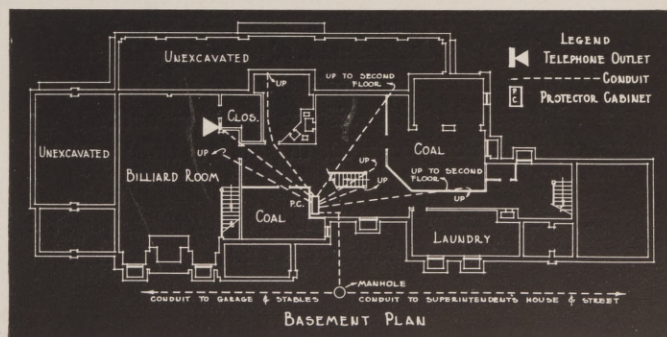
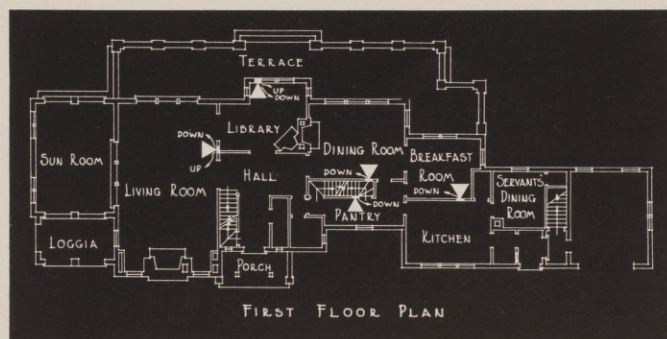
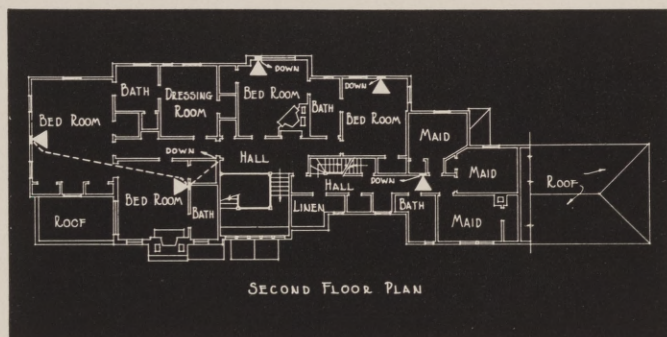
FRED M. TRUAX, Architect,
New York City.

Telephone outlets throughout the house

THE TELEPHONE REQUIREMENTS of the modern household are radically different from those of a few years ago. Telephones are needed in many locations . . . living-room, library, dining-room, kitchen or pantry, breakfast nook, garage, game room, bedrooms, servants' quarters . . . wherever, in fact, they will save steps and time, and add to comfort and convenience.

Many architects are meeting this demand for complete telephone convenience by specifying conduit for the telephone wiring in their plans for new and remodeled residences. In this way they provide for telephone outlets in all of the important rooms. The home owner can use just those he desires, and he can readily expand or rearrange the service to meet changing needs. In addition, he can enjoy the improved appearance that results from concealed wiring.

Your local Bell Company will gladly confer with you and your clients in planning the telephone arrangements for all your building projects. There is no charge. Just call the Business Office.



THE BARTOW ELEMENTARY SCHOOL

BY E. R. JAMES, *Architect*

*An All-Stone Completely
Fireproof and Waterproof
Building Made Possible
With New Concrete Con-
struction Unit*



IN DESCRIBING the Bartow Elementary School, Bartow, Fla., it is hard to say whether the scheme is something essentially new in building construction, or a modern development based on the oldest and most enduring architectural types. In any event, in this day of plasters and paints, stuccos, brick and stone veneers and trim, the conception of an all-stone building without any of these finishes inside or out is certainly unique, and the realization with the conspicuous advantages of simple beauty, firesafety and negligible maintenance is a fact many will doubt.

The structure consists of exterior and corridor bearing walls of hollow cast stone units, with concrete slab and joist floors and roofs. Terrazzo for corridors and mastic for class room floors are the only finishes used. The stone units are machine surfaced on both inside and outside, revealing a limestone aggregate, and the texture is varied and pleasing. All trim is fashioned on the units; door and window trim, chalk rail, drinking fountains, cloak rooms and book cases are all built in of the same stone.

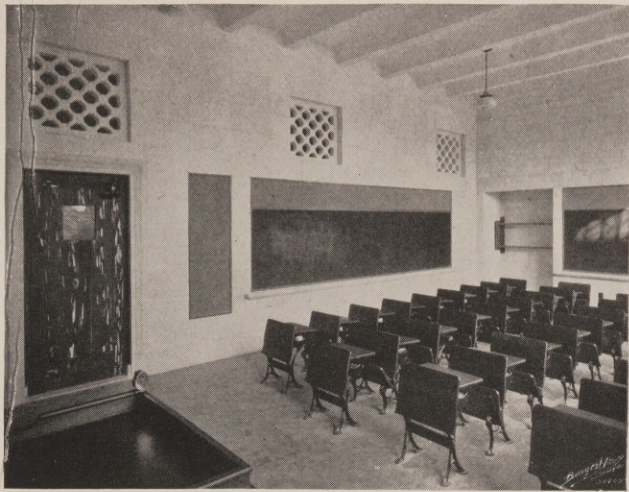
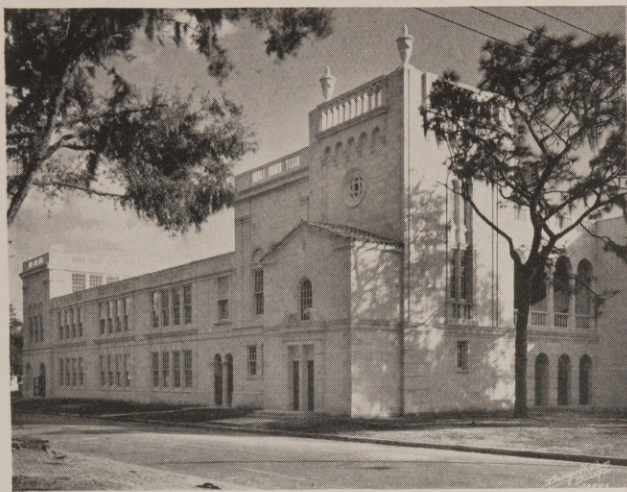
Many interested in the work predicted walls would not be watertight, but they were built with separate mortar joints at the inside and outside webs of the hollow units and carefully pointed, and after a season of hard rains no moisture has been noticed nor has condensation occurred, the hollow units providing good heat insulation.

Some doubt was entertained as to the acoustical properties of these stone walls and unplastered con-

crete ceilings. Evidently the domed pan construction of the ceiling breaks up reverberation, for no difficulty on this score has been experienced.

The ceilings are not lathed, but finished with a wash, and in the corridors and tower hall the ceiling beams are stenciled in color directly on the rough concrete. Colored windows admit a softening light and the result is very effective. The roof is placed on the concrete slab, which forms the ceiling to the second and third story rooms. Information from the Bureau of Standards showed that one and one-half inches of suitable insulating material, such as cork or celotex would have the same insulating value as several feet of air space generally occurring between ceiling and roof systems, so such insulation was placed directly on the ceiling slab and the built-up roof placed over this. The result is a considerable reduction in the cube of the building which lends, of course, to economy. So far the hot suns of Florida have indicated that this is very satisfactory.

Apparently the secret of the economy of this construction lies in a saving in scaffolding. For the ordinary building it is common to scaffold once for masonry, again outside for stucco and inside for plaster, and frequently a fourth time for trim and painting, and a scaffold for the entire inside for ceiling, lathing and plastering. When one scaffold has accomplished the placing of the stone wall unit the painting is all that is left to do and this is frequently done before the first scaffold is moved. Forming for the floor system is the only other scaffold.



All exterior and corridor bearing walls are constructed of hollow cast stone units, with concrete slab and joist floors and roofs. Terrazzo for corridors and mastic for class room floors are the only finishes used. The stone units are machine surfaced both inside and outside, revealing a limestone aggregate. All trim is fashioned on the units; doors and window trim, chalk rail, drinking fountains, cloak rooms and book cases are all built-in of the same stone. To prevent water seepage the walls were built with separate mortar joints at the inside and outside webs of the hollow units and carefully pointed. The hollow units provide for good heat insulation.

Of course a higher class of labor is required to set these stone than would be required to lay brick, stucco and plaster them, but quite evidently this difference in labor cost is more than overcome as this building, comprising twelve class rooms and two music rooms was let for less than \$90,000.

As there is no woodwork or other combustible material except the doors and window frames, the building takes the best possible insurance rate and can be kept clean with a minimum of washing and with no painting.

Some of the difficulties which the designer met in realizing his dream are common to all experiences where an attempt is made to alter the stated order of things in building construction, but others are unique to this type of structure. The first difficulty was in securing a cast stone manufacturer thoroughly versed in his trade who could see that the cast stone required should be produced for less per cubic foot than the ordinary run of architectural stone, because many thousands of units were exactly the same, and machine methods would be suitable. This was finally accomplished and a very satisfactory bid secured on the stone by a manufacturer who set up his plant, with proper grinding machinery, on the job site. During the early stages of the building, however, many discouragements led the building committee to consider re-estimating the structure on the basis of brick, stucco and plaster. By this time, however, the contractor had seen the economies of the construction and a careful estimate on both bases showed the all-stone wall construction to be cheaper.

The structure or frame of the building is very simple. The floor system with a complete reinforced concrete tie beam all the way round the building

and along the tops of the corridor walls at each floor and the roof securely anchor the structure together. There was no forming except for stairs and floors. In several places where reinforced columns were required, the cast stone veneer was set in place and braced to act as a form. The reinforcing steel and the concrete were placed inside of this shell. This practice was also followed for the tie beams at the floor and roof levels and was accomplished without the staining of the stone which so many predicted.

The structural design of the tower had several novel features, being designed as a rigid frame, statically indeterminate. The beams on the inside of the tower are unfinished except for stenciling in color. Unfortunately, it was decided not to build the entire tower as conceived by the architect at this time.

The new portion of the building which has just been described extended between two old buildings, a class room building and an auditorium. In order to harmonize this old red brick class room building with the new structure, it was decided to stucco it with the same materials used in manufacturing the cast stone. This was accomplished by having the surface ground smooth, then scored with an electric emery wheel with the same joint intervals common in the stone structure. While the stucco surface has not the variegated color of the stone, the result is very pleasing.

The teachers and children are very fond of this beautiful school building, and the faculty seem agreed that beauty in such a structure cannot but lend background to the development of the children. It may very well be that this structure is the forerunner of a new architecture, the keynote of which is simplicity.

An Invitation To

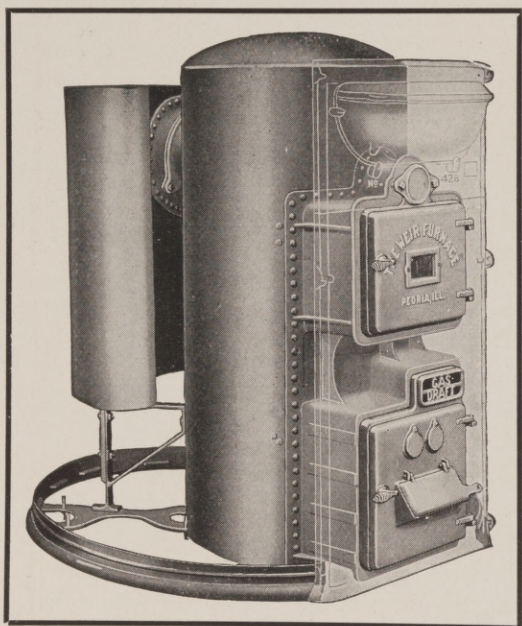
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The meeting this year was of particular interest, due in a great measure to new products that the American Gas Products Corporation is bringing out, and the development of research work on Ideal Gas Boilers by the American Radiator Company.

The Fourth Annual Dinner was held at the Hotel Knickerbocker on the evening of March 28th, and the members of the organization returned to their respective territories very much enthused with the company's prospects of business.

IN ERRATA

In the May issue of the *Southern Architect and Building News* there appeared on page 80 an advertisement of the Horn & Brannen Company in which we regret an error was made. Under the lighting fixture illustration there appeared the following descriptive matter, "Of Directoire origin and lending itself nicely to Colonial surroundings," whereas the text should have been as follows: "A Wall Pocket in the 'Moderne' Manner."



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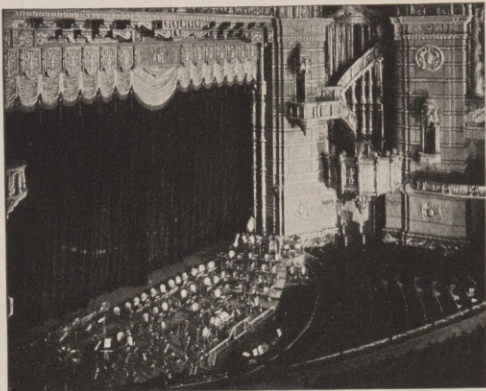
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Southern Architect and Building News
June, 1930



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Metropolitan Theatre.....	Houston, Tex.
Worth Theatre.....	Ft. Worth, Tex.
Dallas Theatre.....	Dallas, Tex.
Coral Gables Theatre.....	Coral Gables, Fla.
Coral Gables Coliseum.....	Coral Gables, Fla.
Saenger Theatre.....	New Orleans, La.
Miami Beach Garden.....	Miami, Fla.
Midland Theatre.....	Kansas City, Mo.
Missouri Theatre.....	St. Joseph, Mo.
Rialto Theatre.....	Omaha, Neb.
Riviera Theatre.....	Omaha, Neb.
Alabama Theatre.....	Birmingham, Ala.
Capitol Theatre.....	Atlanta, Ga.
Palace Theatre.....	Atlanta, Ga.
Carolina Theatre.....	Charlotte, N. C.
Carolina Theatre.....	Greensboro, N. C.
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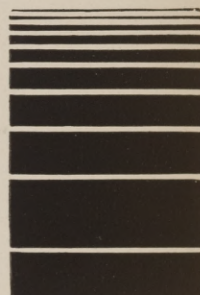


Mixing time for concrete was 2 min. in ordinary portable 2 bag mixer. Experiment was conducted at the Volunteer plant, Knoxville, Tennessee.

The concrete slab made with Volunteer Accelerated Portland Cement shown above was poured only 24 hours before this picture was made. Then the truck weighing 11,000 lbs., with a load of 13,000 lbs., was driven repeatedly over the day-old concrete.

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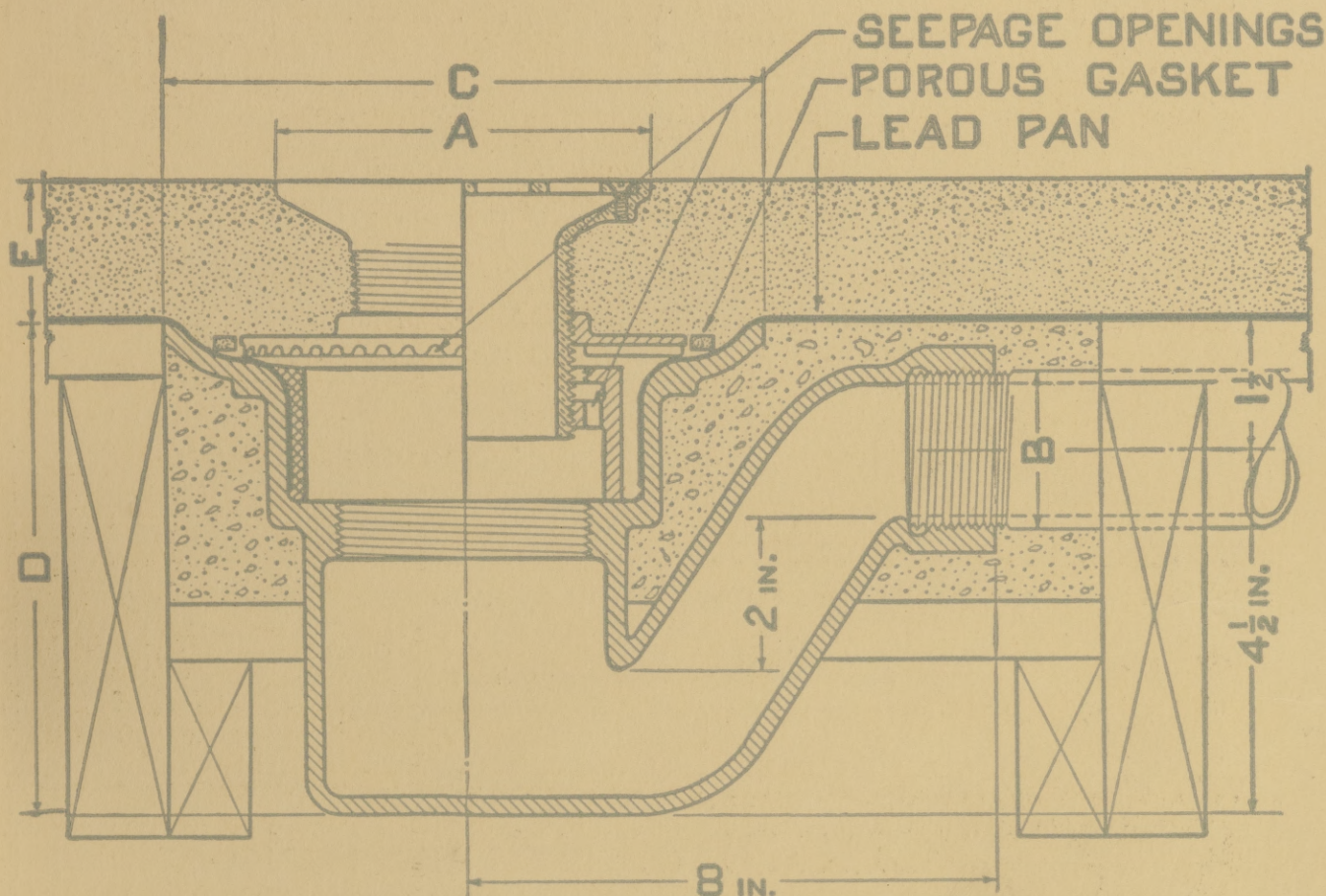
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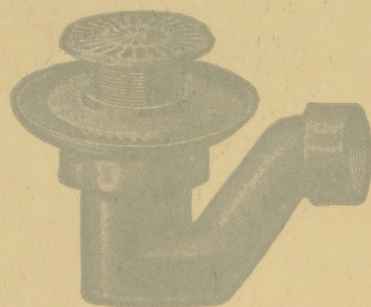
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