

This Issue Devoted To The South's First Architectural
And Industrial Arts Exposition, Memphis, Tenn., Nov. 9th-16th

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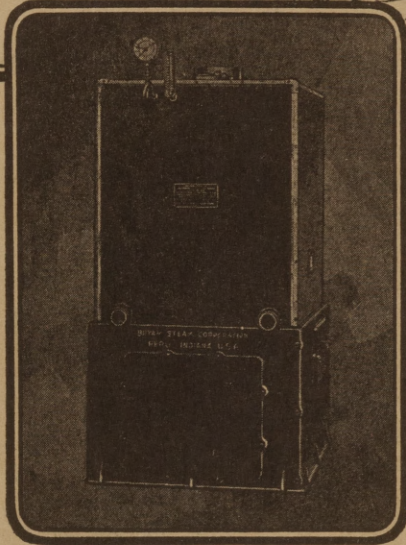


DECEMBER 1929

THE SOUTH'S ONLY JOURNAL OF ARCHITECTURE AND BUILDING

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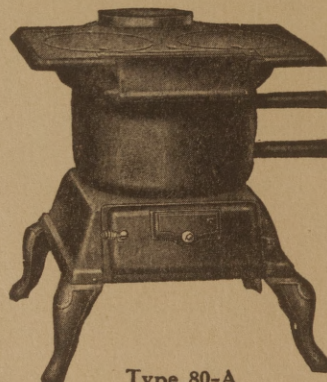


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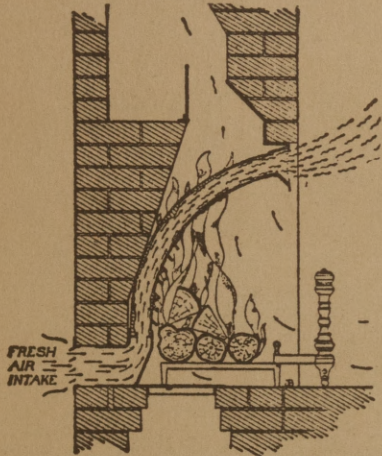
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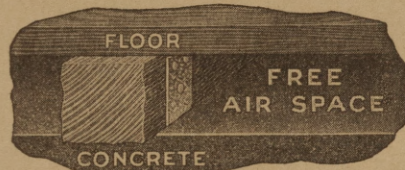
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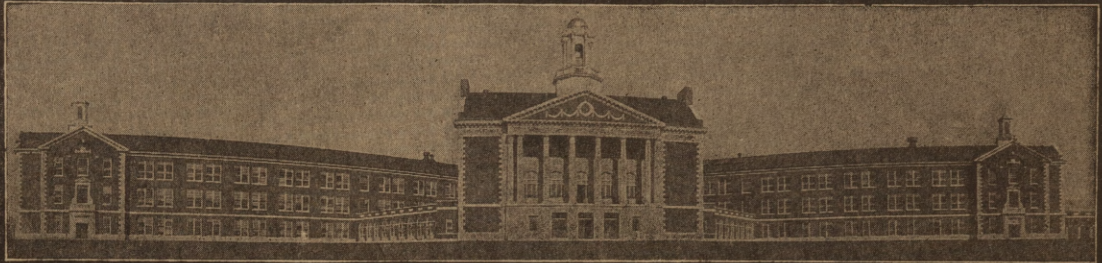


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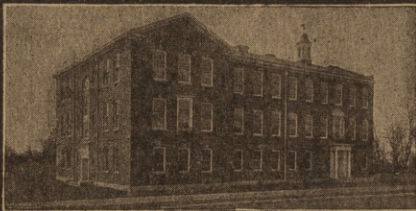
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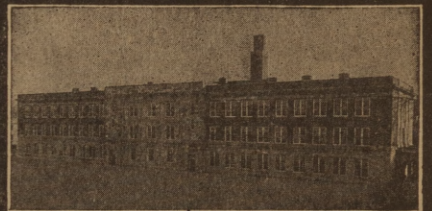
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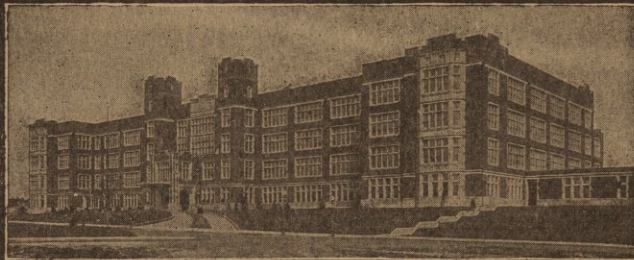
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The Builder Eternal



By Platt Young



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Are poised in readiness with master hand,
As one who holds aloft a magic wand
And charms beholders with his skill and art.
The skies are mine, within whose airy halls
The stars are lodged. Not one stray meteor falls
That fails to groove my fixed, Eternal Part.
I raise the snow-clad mountains where in play
My smiling sun reveals the light of day,
Piercing the mists as rising vapors start.
From common clay, to fit my perfect plan,
I rear the structure of this mortal, man,
In lonely manger or in crowded mart.
Knowing full well that tendencies to strife
Will undermine the edifice of life,
I reinforce the walls around his heart,
From which domain I bid him e'er release
Good-will to men, and build on earth for Peace.*

HONORABLE MENTION FOR EXCELLENCE IN RESIDENCE ARCHITECTURE AT THE
SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION, MEMPHIS, TENNESSEE



Photos: By Tebbs & Knell, Inc.

ENTRANCE FRONT
RESIDENCE OF J. P. NORFLEET, MEMPHIS, TENN.
JONES & FURBRINGER, ARCHITECTS

SOUTHERN ARCHITECT

and BUILDING NEWS

VOLUME 55

DECEMBER, 1929

NUMBER 12

FIRST ARCHITECTURAL EXHIBITION

A Splendid Example of An Enlarged Professional Consciousness

BY WM. J. SAYWARD
Vice-President, A. I. A.

THE Southern Architectural and Industrial Arts Exposition was the occasion of some surprise as well as a great deal of pleasure to the large majority of those who were permitted to be present.

The surprise was due to a lingering suspicion on the part of many that the character of work done by Southern Architects was not up to the standards observed near the more densely populated centers of the country. I believe the impression left upon those who attended is that while more populous communities may be able to show more good work by reason of a greater amount done, yet there is just as much charm and individuality to be found in selected examples of Southern work as in any other part of the country.

The big lesson to be learned seems to be that Southern clients are just as safe in the hands of local practitioners as they would be in those of any one else the country over.

It is a great pity, of course, that for this reason the traveling exhibit could not have taken place as originally planned because it is just as important to impress this thought upon the building public of Atlanta, Birmingham or Miami as upon those of Memphis. With this thought in mind many came away with the firm resolve to accomplish this sort of thing within another two years. It is to be hoped, therefore, that the "Southern Architect" will keep hammering this thought into the consciousness of their subscribers in such a way as to preclude the possibility of their forgetting it.

The Industrial Arts exhibit was quite as much a surprise as the Architectural, if indeed not more so. The artistic setting of such exhibits was as a rule better than anything previously done within the knowledge of the writer, and for this reason seemed

utterly in harmony with the high character of the whole exposition.

One noteworthy feature of the setting lay in the arrangement of booths and the furring down of the ceiling height so that the exhibits were much more intimate in character than is usually possible in a large exhibition hall. This one feature made the exhibit more enjoyable in the minds of many than even that of the Architectural League in the Grand Central Palace recently held in New York.

Another feature commented upon perhaps most generally and most favorably by visitors from other sections of the country was the extreme propriety and desirability of continuing the traditions of the South in its domestic architecture. To many there seems to be a quality in the Georgian or Colonial type almost indigenous with the soil. It may be that this style has received its true expression after years of continued adaptation to the requirements of local life and climate in a way that has caused it to arrive in a very complete sense. To Messrs. Tebbs and Knell we were indebted for the exposition of many fine old examples of such historic interest.

Another commendable phase of the exposition was the bringing together of the minds from all sections of the South who were responsible for the exhibit, with the incidental creation of an enlarged professional consciousness beyond anything accomplished hitherto. That this occasion will react toward the undoubted advance of architecture and the welfare of its professional exponents cannot be doubted and as already suggested our main concern should now be with the following up of the traveling exhibit two years hence.

The Southern Architect is much to be commended for its vigorous backing up of this project and its unstinted support of those others mainly responsible for its successful culmination.

AWARDED TEBBS & KNELL, INC., GOLD MEDAL FOR EXCELLENCE IN RESIDENCE ARCHITECTURE UNDER \$20,000. SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION, MEMPHIS, TENN.



Photos: By Tebbs & Knell, Inc.

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

BARBER & MCMURRAY, ARCHITECTS

The SOUTHERN ARCHITECTURAL and INDUSTRIAL ARTS EXPOSITION



Memphis, Tennessee

November 9th to 16th, 1929



Report of the Jury

BY LOUIS LeBEAUME

ANY review of this interesting Exposition must necessarily fall short of doing justice to a great deal of excellent work. The impression which the exhibits made on the jury was exciting. When we look back over a period of twenty years, or even ten, we are bound to realize the tremendous improvement in design which has taken place throughout the country. The general excellence of the work of the Southern Architects shown in Memphis, should be inspiring to the public, and reassuring to all of us who realize the importance of beauty and order in the social economy.

Almost every field was represented by several designs of distinction, and the task confronting the jury was in no sense easy. It was necessary, however, in the last analysis, to reach a definite conclusion in each class, and we are happy to say that the final report of the Jury of Awards was in all essential points unanimous.

The Tebbs and Knell Medal for the best example of domestic work costing less than \$20,000.00, was awarded to Barber & McMurray for their very charming Goforth residence. All of the members of the jury were immediately won by the taste, simplicity and grace of the house, which qualities are, after all, the essential of good manners. These qualities were evident in a number of other designs by the same architects, some of which may be referred to later, but in this special connection mention should be made of the twin residence for Mrs. A. H. Yeaber and Mrs. J. R. McDowell. The jury also de-



THREE MEMBERS OF AWARDING JURY

Left to right: Messrs. J. Monroe Hewlett, New York, Louis LaBeaume, St. Louis, Myron Hunt, Los Angeles. Other members of jury were Gabriel Ferrand, St. Louis and Harold Bush-Brown, Atlanta.

ecided to salute Mr. J. Duncan Forsyth of Tulsa, Oklahoma for his modest little Overlees house.

Of domestic work costing in excess of \$20,000.00, there was an even greater richness. The Henry E. Harman Medal in this class was awarded to Willis Irvin of Augusta, Georgia, for the Colonel R. R. McCormick residence at Aiken, South Carolina, illustrated by excellent photographs both exterior and interior, which photographs indicated the thorough-going consistency of the whole design. Perhaps the jury, composed for the most part of men from widely separated sections of the country, was intrigued by what was felt to be the native southern savour in most of the domestic work presented. Again mention must be made of Messrs. Barber & McMurray for the T. O. Cooch residence at Farragut, Tennessee, and of Mr. J. Duncan Forsyth for the S. K. Cleary residence at Ponca City, Oklahoma. Mr. Forsythe had much interesting work scattered through the Exposition, all of it admirably presented, and it would be appropriate here to speak especially of his E. W. Marland residence at Ponca City, Oklahoma. This, however, though an excellent piece of design, seemed lacking in that suavity under the spell of which the jury had fallen. The Vaughn Nixon residence at Atlanta, Georgia, by Messrs. Hentz, Adler and Shutze, exhibited this quality of suavity in high degree, as did also the entrance front



ENTRANCE DETAIL, HOUSE OF HUGH GOFORTH, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS



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

and other portions of the J. P. Norfleet house at Memphis by Messrs. Jones & Furbringer. There were a number of designs showing the two-story portico of the Mount Vernon type, with slender, square columns, but of these the jury chose to single out for special mention the Lanier Branson residence at Aiken, South Carolina, Scroggs & Ewing, Architects, E. Lynn Drummond, Designer.

Before passing from our consideration of purely domestic work, the name of Mr. Willis Irvin should again be mentioned for the William Ziegler residence at Aiken, South Carolina, and the Bayard Dominick Shooting Lodge at Yemassee, South Carolina.

The field of public buildings was more sparsely covered, and material considerations had perhaps, by their very nature, a lesser personal appeal. It was with very little difficulty, however, that the jury was persuaded to award the Southern Architect & Building News Medal for the best public building to the Municipal Auditorium, San Antonio, Texas, designed by Messrs. Atlee B. and Robert M. Ayers and Messrs. Willis and Jackson, all of San Antonio, Texas. The entrance facade of this building shown in an impressive photograph, indicated a strong and logical design in terms appropriate to its locale. Reminiscent of Colonial Spanish influence, the de-

sign was yet free from many of the vagaries and trivialities with which this style is so frequently confused in America. This juror, for one, regrets that other views of the building were not available, and that no opportunity was given to study its plan.

Special honorable mention must be made of another public building in an entirely different genre, to wit, the Walton Court House, De Funiak Springs, Florida, by Messrs. Warren, Knight & Davis of Birmingham, Alabama. This appeared to be a solid piece of design, involving the conventional use of classic motifs so often and perhaps inevitably resorted to in order to bring forth the majesty of the law to the tax payer, the litigant or the potential erring brother.

The field of commercial buildings was crowded. Tall towers and set-back masses in the modern manner, sprouted like shoots of asparagus everywhere. Some were illustrated by photographs, many by effective drawings. In addition to these, there were a number of bank buildings and other structures of likewise lesser height, some designed in the classic spirit so much in vogue a few years ago, others in the manner now becoming current with the elimination of all projecting members, columns, cornices or other hackneyed motifs. The instructions of the jury were to consider only executed work, and not to be



DETAIL IN LIVING ROOM, HOUSE OF HUGH GOFORTH, Esq., KNOXVILLE, TENN.

beguiled by the eloquence of draftsmanship. Therefore, the jury sought among the photographs, examples worthy of the Southern Architect & Building News Medal to be awarded for the best commercial building. The office building for the Alabama Power Company at Birmingham, Alabama, seemed to us all to meet the requirements most handsomely. The building was well illustrated by excellent photographs, and presented a thoroughly homogeneous mass, consistently treated throughout with that re-

straint, dignity and logic which are theoretically the attributes of the modern movement, but unfortunately not always so happily evident in its manifestations.

For special honorable mention in this class, the jury singled out the Smith-Young Tower at San Antonio, Texas, by Messrs. Atlee B. and Robert M. Ayers of San Antonio, Texas. Though less powerful in mass than the Gold Medal example, the Smith-Young Tower is an effective commercial spire, ris-



DETAIL IN LIVING ROOM. HOUSE OF HUGH GOFORTH. Esq., KNOXVILLE. TENN.

ing lightly and gracefully to a great height, and presenting a pleasing pinnacled silhouette well studied in scale and detail.

Mention should be made also of the conservative and well considered Canal Bank & Trust Company Building of New Orleans, Louisiana, by Emil Weil. Mr. Weil's is a solid piece of urban design, sober, substantial, well detailed and serenely oblivious of the hurly-burly set up by the discussion of Modernism.

Mr. Milton S. Binswanger of Memphis, offered a gold medal for the best example of Ecclesiastical architecture, and this award necessitated a continuation of the severe discipline imposed upon the jury. Perhaps in no other class of design has there been such uniform improvement in the past few years as in the design of Churches, Chapels and other Ecclesiastical edifices. This improvement has been mainly in the better understanding of the use of Gothic terms to express our ideas of religious aspiration. It is true that other mediæval styles like French and Spanish Romanesque, as well as the Romanesque of Lombardy, have been drawn upon for inspiration, and here and there one sees an excellent essay in late Georgian or American Colonial, but by-and-large, the Gothicists seem to have pretty well pre-

empted the field. The medal in this class was awarded to the Chapel & Bell Tower of Scarrett College, Nashville, Tennessee, Henry C. Hibbs, Nashville, Tennessee, Architect.

Had it been possible to allot two medals in this class, another would have gone to the Idlewild Presbyterian Church, Memphis, Tennessee, George Awsumb, Architect. But the jury, under the circumstances, was obliged to content itself by awarding special honorable mention to Mr. Awsumb's copiously illustrated design.

The jury felt that the compelling motive for its decision lay in the great restraint, solidity and chastity of the smaller structure at Scarrett College.

In the design of buildings for educational purposes, (schools, colleges, and universities), the Gothicists are also in the saddle, although they have not yet taken possession in the entire field. Memphis is fortunate in possessing a notable group of buildings at Southwestern University, and to these was awarded the Dr. Charles E. Diehl Medal. Mr. Henry C. Hibbs of Nashville, Tennessee, is the architect of this successful group.

Special honorable mention must be made, however, of several other notable contributions in this

class. The jury found the McCampbell School, Knoxville, Tennessee, Barber & McMurry, Architects; the Portico of the Women's College, Valdosta, Georgia, Edwards & Sayward, Architects, Atlanta, Georgia, and the Chambers Building, Davidson College, Davidson, North Carolina, Henry C. Hibbs, Architect, Nashville, Tennessee, especially noteworthy.

Mr. Walk C. Jones of Memphis offered a gold medal for excellence of presentation regardless of subject or design. The jury felt free to make this award for either well arranged photographs of executed work or sketches of projected work, or for renderings. There were many beautifully presented exhibits, but after much conscientious footwork, (and no less conscientious headwork), the jury could do no other than award this medal to the series of clever colored renderings submitted by E. L. Harrison, Architect, Fidelity Bank Building, Memphis, Tennessee. Mr. Harrison generously gave credit to Mr. J. F. H. Powell, whose actual handwork the exhibit represented. The jury contented itself with two special mentions in this class, although many others aroused much admiration. The special mentions were to Fred H. Elswick, 416 Starks Building, Louisville, Kentucky, for a series of quick perspectives of

small houses drawn in pencil, photostated and colored, and to J. Duncan Forsyth, Exchange Building, Tulsa, Oklahoma, for his uniformly attractive mounting of his excellent photographs.

Had the day been longer or the stamina of the jury less limited, this article might have run to greater length in the listing of designs worthy of special notice. We must be content, however, with the mention of but a few among many. The charming little Metairie Golf Club, Jefferson Parish, Louisiana by Favrot & Livaudais; the Children's Clinic, Memphis, Tennessee, by George Mahan, Jr., and Everett Woods of Memphis; the Memphis Eye, Ear, Nose and Throat Hospital by Jones & Furbringer; the Woman's Building, Tri-State Fair by George Awsumb, and the Holston Hills Country Club, Knoxville, Tennessee, by Barber & McMurray, all these possess qualities not to be denied.

A special article might be written around the superb group of photographs of Southern Colonial work exhibited by Tebbs & Knell. These excellent photographs did full justice to the charm of these simple early American designs, and it is to be hoped that they may some day be worthily enshrined in the pages of some scholarly work devoted to this fascinating phase of architectural history.



DETAIL IN DINING ROOM, HOUSE OF HUGH GOFORTH, Esq., KNOXVILLE, TENN.

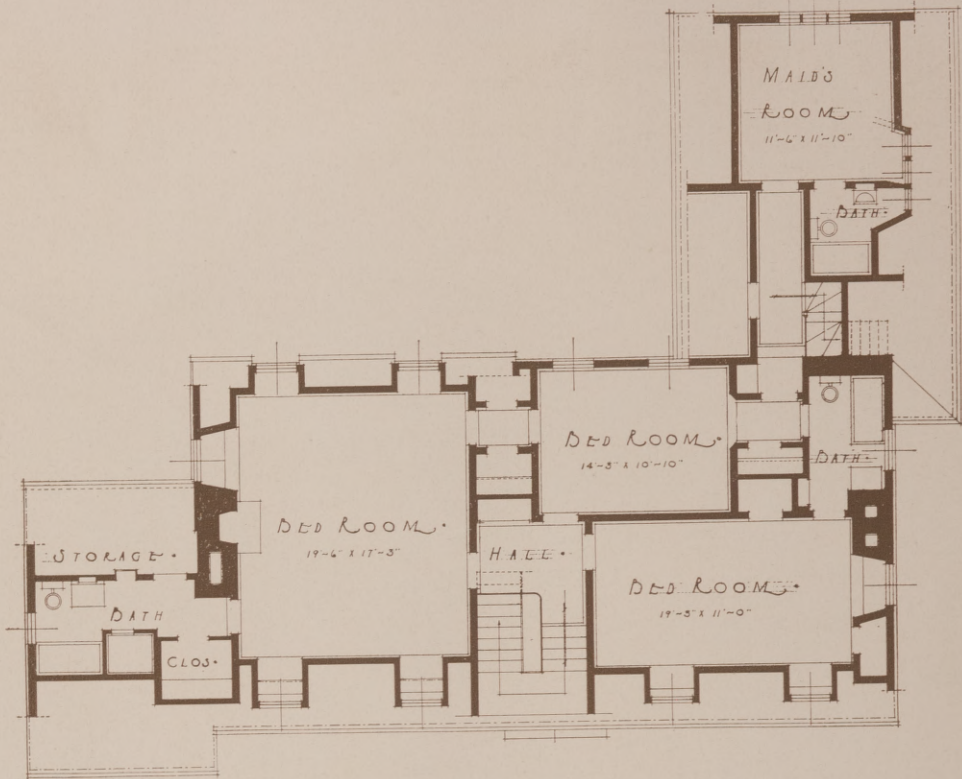


Photo: By Tebbs & Knell, Inc.

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

AWARDED TEBBS & KNELL, INC., GOLD MEDAL FOR EXCELLENCE IN RESIDENCE WORK COSTING UNDER \$20,000 AT THE SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION, MEMPHIS, TENNESSEE

BARBER & McMURRAY, ARCHITECTS



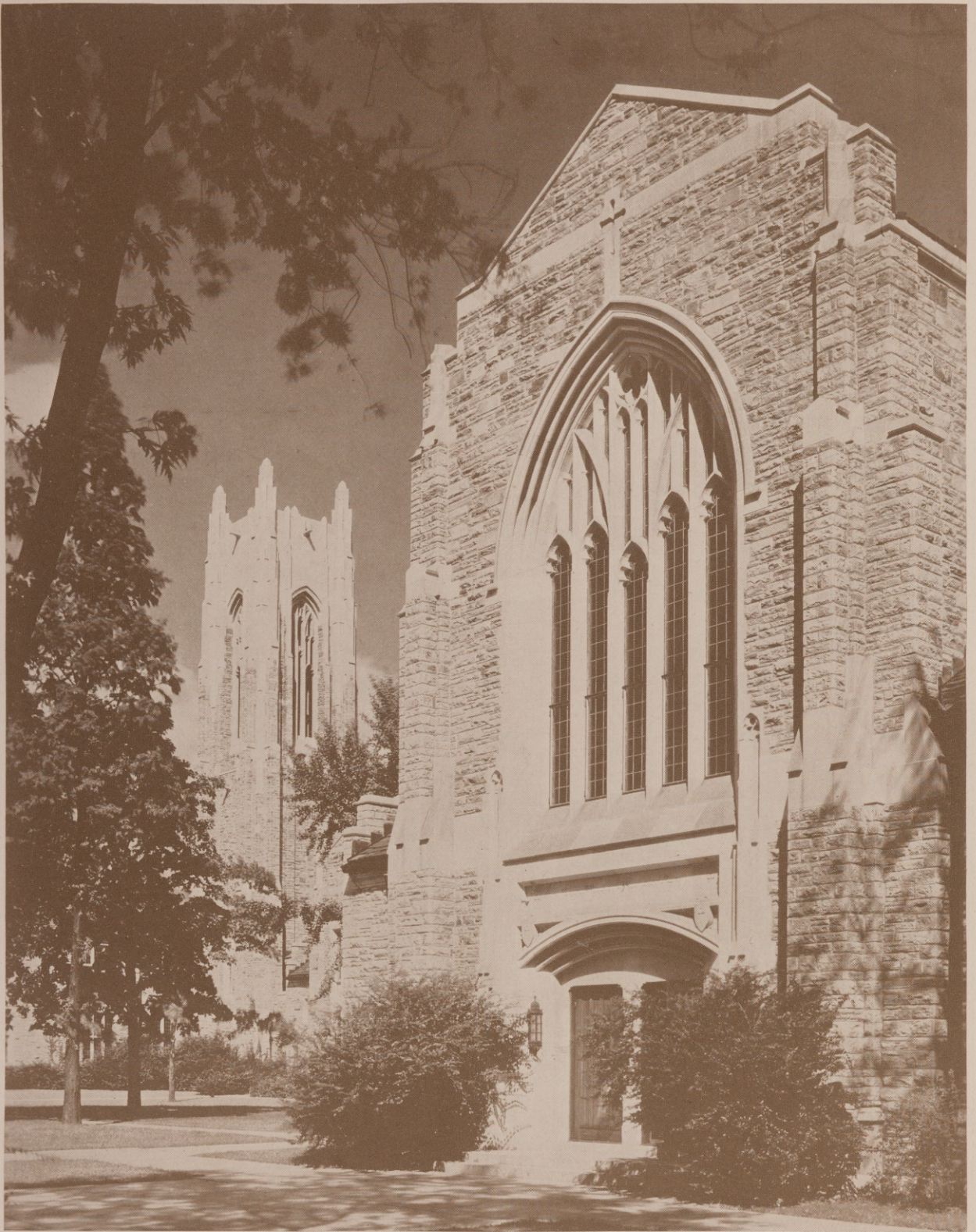
SECOND FLOOR PLAN



FIRST FLOOR PLAN

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

BARBER & McMURRAY, ARCHITECTS

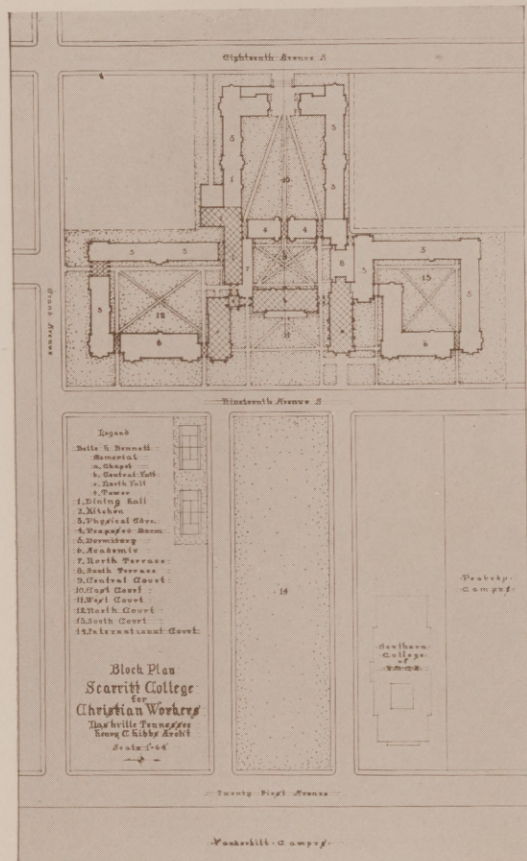


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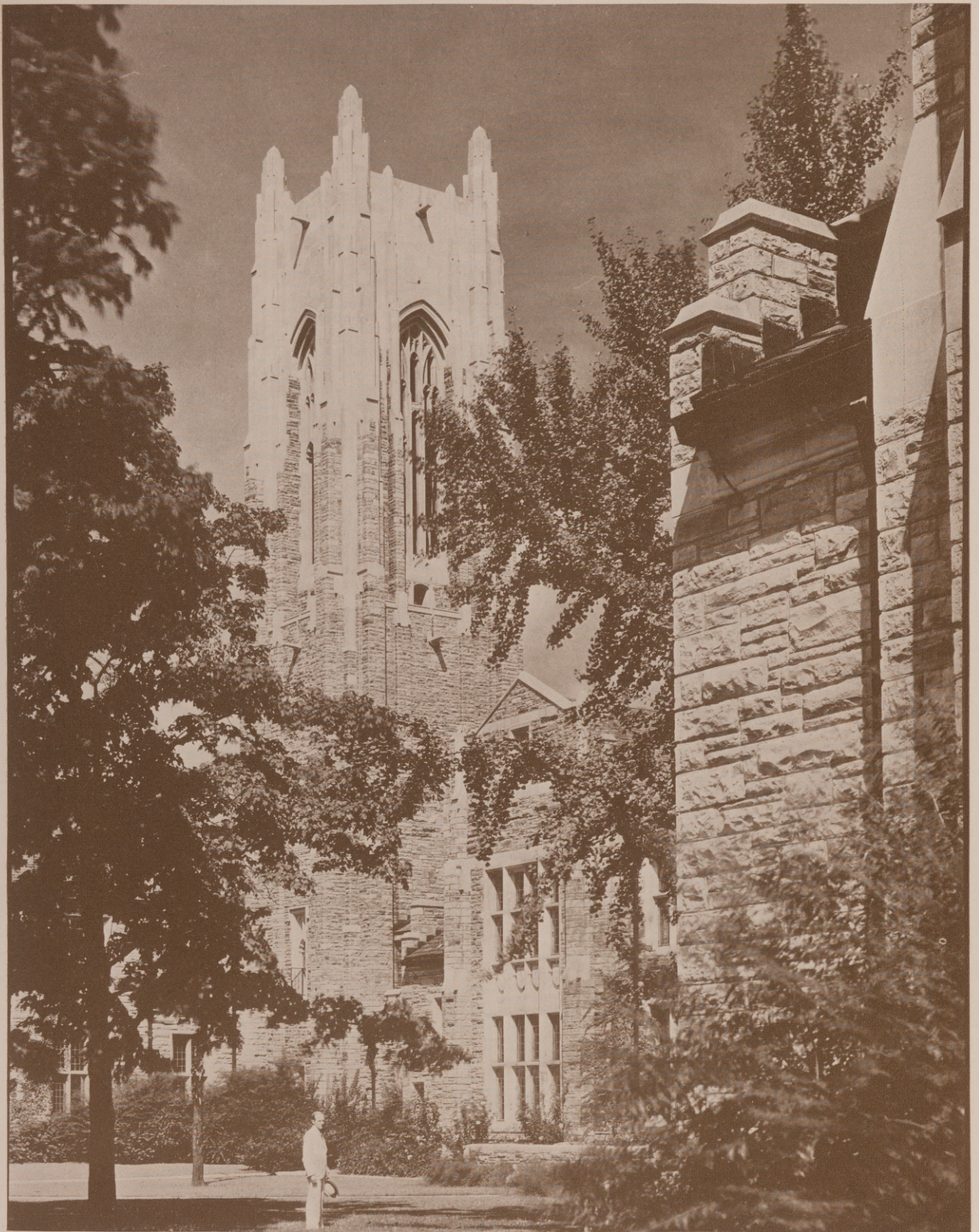
BELLE H. BENNETT MEMORIAL TOWER AND CHAPEL, SCARRITT COLLEGE, NASHVILLE, TENN.

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AWARDED MILTON S. BINSWANGER GOLD MEDAL FOR EXCELLENCE IN ECCLESIASTICAL ARCHITECTURE AT THE SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION, MEMPHIS, TENN.



BLOCK PLAN
 SCARRITT COLLEGE, NASHVILLE, TENNESSEE
 HENRY C. HIBBS, ARCHITECT



BELLE H. BENNETT MEMORIAL TOWER, SCARRITT COLLEGE, NASHVILLE, TENN.

HENRY C. HIBBS, ARCHITECT

AWARDED MILTON S. BINSWANGER GOLD MEDAL FOR EXCELLENCE IN ECCLESIASTICAL ARCHITECTURE AT THE SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION, MEMPHIS, TENN.

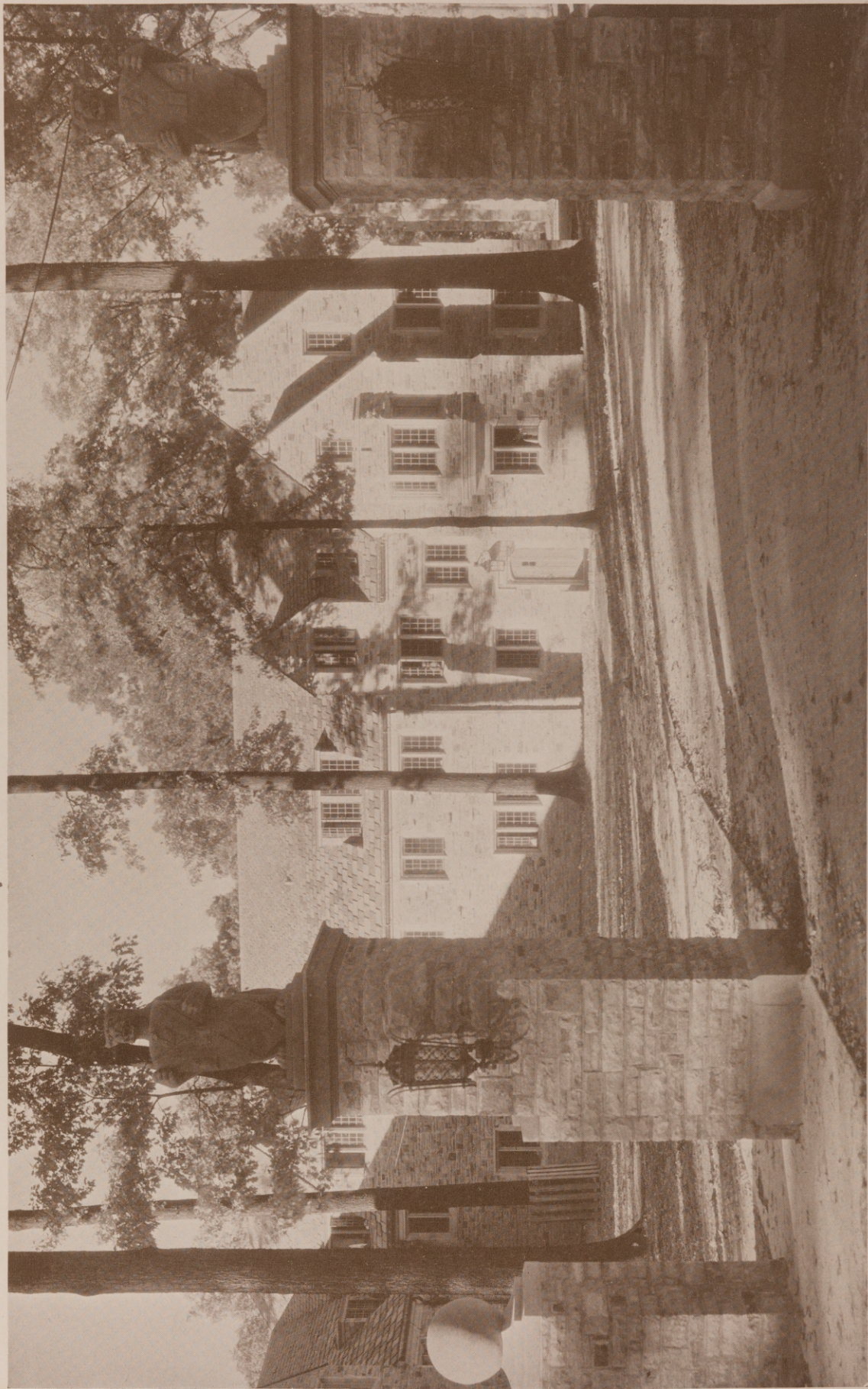


Photos: By Tebbs & Knell, Inc.

ACADEMIC BUILDING, SOUTHWESTERN UNIVERSITY, MEMPHIS, TENN.

HENRY C. HIBBS, ARCHITECT

AWARDED DR. CHAS. E. DIEHL GOLD MEDAL FOR EXCELLENCE IN EDUCATIONAL INSTITUTIONAL BUILDINGS AT THE SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION, MEMPHIS



DORMITORY GROUP, SOUTHWESTERN UNIVERSITY, MEMPHIS, TENN.

HENRY C. HIBBS, ARCHITECT

AWARDED DR. CHAS. E. DIEHL GOLD MEDAL FOR EXCELLENCE IN EDUCATIONAL INSTITUTIONAL BUILDINGS AT THE SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION, MEMPHIS



RESIDENCE OF ANDREW STEWART, VACHARIE, LA.

ARMSTRONG & KOCH, ARCHITECTS

THE SOUL OF THE SOUTH

A Layman Makes An Earnest Plea For A Distinctive Southern Architecture

By COL. J. E. HOLMES, *Attorney*

THE question I want to ask tonight is this—From an architectural standpoint, are we ready for the day which approaches? If my remarks this evening are to have a label, and if my little speech must have a name, then name it—"A Plea for Southern Architecture." I think I detect a smile upon the countenances of some of you architects, who probably accept my plea of ignorance. Perhaps you are wondering what I have in mind by the term "Southern Architecture." If you have such an interrogation in your mind, then I answer you that I do not know. I cannot tell you exactly what I mean by Southern Architecture; but the architects of today and the architects of the future may be able to define the idea I have in mind.

For the basis of my thought this evening I am indebted to Mr. S. H. Rathbun, who has written a book published by the Yale University Press in 1926, the title being "A Background to Architecture." The last chapter of this book deals with Possibilities. It is there that one finds rich material for thought.

Architecture is one of the fine arts. It has a different basis from almost every other branch of art. It has a basis of fact. The basic fact of architecture is structure, and without this basis architecture could not exist. The architect must plan the home in which people live, the business house in which commerce is carried on, the bridge which is to span our rivers and carry our commerce, and the hospitals in which the sick are treated, and the churches to which we go to worship. All these buildings must be adapted to the practical uses for which they are erected. Therefore, however artistic the architect may be, he must at the same time plan the building in such a way that it is adapted to usable purposes and will stand the mutations of time, and the demands of commerce, industry and increased population.

It is not so with the other fine arts. The artist who paints the beautiful picture is not concerned with what becomes of the materials of paint and canvas. These material things pass away in his hands, and when he has finished his task the dream



DETAIL IN LIVING ROOM



DETAIL IN DINING ROOM

HOUSE OF COL. R. R. MCCORMICK, AIKEN, S. C.
WILLIS IRVIN, ARCHITECT, AUGUSTA, GA.



Photos: By *Tebbs & Knell, Inc.*

HOUSE OF COL. R. R. MCCORMICK, AIKEN, S. C.

WILLIS IRVIN, ARCHITECT

of his poetic soul finds its highest expression. So it is with the art of sculpture. While marble may furnish him with the basis of his work, that basis gradually loses form in the artistic figure which he is seeking to produce. Gradually the rough, uncouth marble under his artistic touch becomes a thing of beauty, is converted into a Venus of Milo. If the artist happens to be a Pygmalion, his statuary becomes animate with love and beauty. The paint and canvas, physical facts, in the hands of a Raphael are made the Sistine Madonna. Mere words in the hands of one who gets them out of a glossary may be combined so as to be meaningless, but when the poet uses them to sing one clear "note of divers tones," then such words may become "stepping stones to higher things."

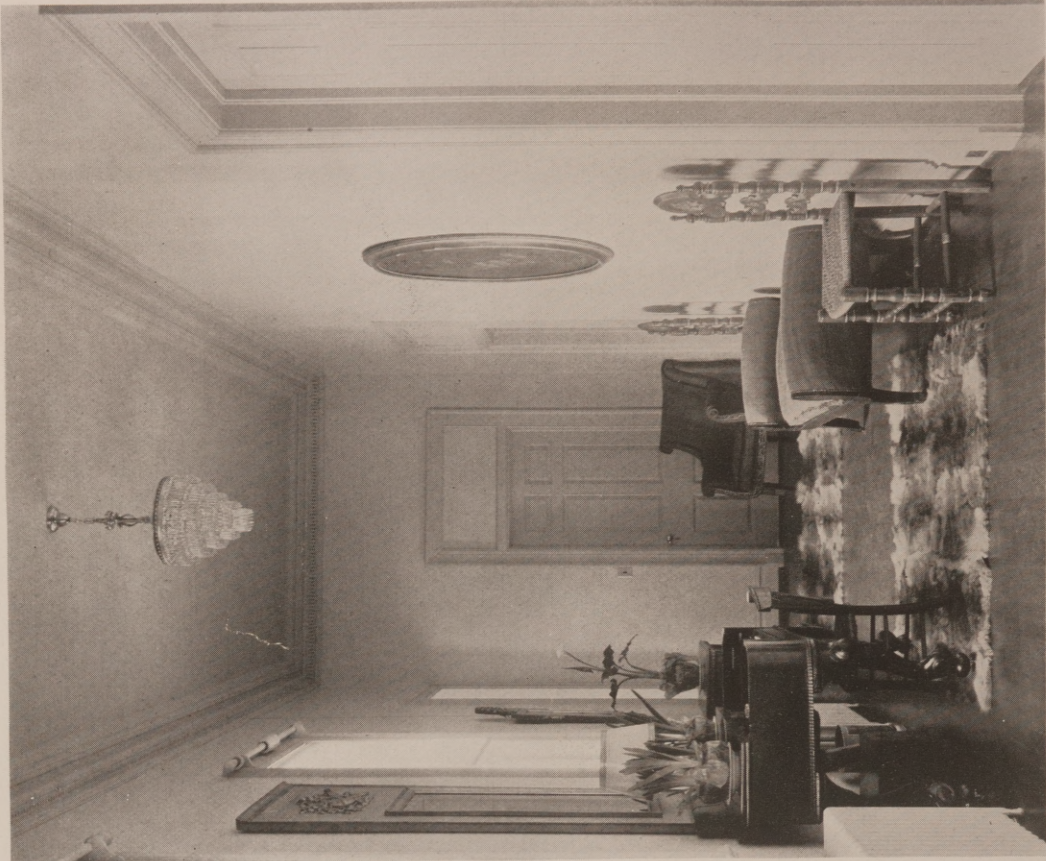
Let me with illustration attempt to develop the thought I have in mind. I remember once to have heard a great orator say something after this fashion—If you ask the man of the street why England has such fine literature, he would probably answer you quite readily—it is because England had such fine writers. His opinion is more ready than worthy. The reason England has such literature is because the English have had something great about which to write. The literature of an age comes out of the life of that age. How could Tennyson have ever

penned the immortal "Charge of the Light Brigade" if Englishmen had not fought the battle. Tennyson was but putting into poetry that which had been enacted by the bravery of England's valiant sons. Not only does literature come out of the life of the age or generation that produces it; but also from the same source comes the art and the music and the poetry and even the architecture of its day. The ideals of a civilization express themselves in the art of their day, certainly in the art of their age.

I am not unmindful that this is an age of science, and that science deals primarily with facts, and that in architecture the supreme and fundamental fact is structure. But I beg also to remind you that the great ideal of all science is the pursuit of truth, and that truth is likewise the most divine thing in art. Science and art are twin sisters in architecture. Even more than that, they are the twain which in truth are one. In architecture, science lays the stress upon structure, useful structure. Art is the expression of beauty, an ideal, a dream, the unfolding of a vision. Science speaks in terms of the universal. The law of gravitation, a scientific principle, operates the same all over the world, and all over God's universe wherever teeming worlds abound. Art is individualistic. But the individual traits grow into groups and nations and races. Such



DETAIL IN HALL



CORRIDOR DETAIL

HOUSE OF COL. R. R. MCCORMICK, AIKEN, S. C.
WILLIS IRVIN, ARCHITECT



ENTRANCE DETAIL
COL. R. R. MCCORMICK HOUSE

groups, nations and races express themselves in their art; in music, poetry, painting and architecture.

Let me further illustrate what I am endeavoring to say. We are told that the Creator made man in the image of his Creator. There is nothing strange about that; because every creator makes his creature in his own image. So that, consciously or unconsciously, the civilization of every age is leaving the image of itself in its music, art, poetry and buildings.

Coming now to my plea, I am suggesting that the era of building which is about to take place in the South ought in some measure to be expressive of the thought, ideals and soul of the South. I am not unmindful of the fact that in architecture the forms have already been provided. I am not pleading for any new forms. We already have the various forms out of the civilizations of other days; the Corinthian, the Doric, the Ionic, the Gothic, the Egyptian, the Oriental and others; but these forms combined and re-arranged can be made to express a new interpretation of life and beauty as it is found beneath the balmy skies of the sunny South.

Suppose we were about to erect in the City of Memphis a great memorial to the soldiers of Tennessee who fought in the last war. Would a replica

of the Parthenon be a fitting structure to erect in memory of the soldiers of the Volunteer State who fought in that great conflict? I answer, No. One would stand before such a memorial with uncovered head and revel in the artistic beauty of the reproduced Parthenon; and one would not be unmindful of the civilization of Ancient Greece, a country "deep of soil and nurse of heroes." But a memorial of that character would not be expressive of the valor and patriotism of the sons of Tennessee. A memorial to our gallant sons ought to be erected. It ought to tell to future generations the heroism and bravery of our soldier boys, who, under the leadership of the great Wilson, fought on foreign shores for democratic institutions as against autocratic institutions. Such a memorial ought to tell the story of the struggle of the men of Tennessee at a time when America lifted itself out of the crass materialism of the day into the sublime heights of the altruistic conception of a universal brotherhood. Perhaps such a memorial might have an illumination from the Star of Bethlehem; but it ought also to tell the story of southern heroism, finding its highest expression in the titanic struggle of the best blood of Tennessee fighting on foreign soil for the common rights of humanity.



REAR DETAIL
COL. R. R. MCCORMICK HOUSE



DETAIL IN DINING ROOM, HOUSE OF COL. R. R. McCORMICK, AIKEN, S. C.

Our day and the day out of which we have come abounds with heroism, with chivalry, with hospitality, with the majesty of law, with the serenity of rural life, and a simple and beautiful faith. Surely these artistic ideals ought to find some sort of expression in our buildings.

Is the spirit of hospitality, which admittedly belongs to our Southland, to be forgotten in the day to come; or shall the symbol of the open door, the appealing veranda, the sequestered but inviting spot be perpetuated in the new homes that are to be built under hazel skies? If we are in fact a plain people of cordial hospitality, why not tell it in the structure of our homes and public buildings?

If we are a people who have traditionally believed in the majesty and supremacy of law, and in the impartiality of its administration, why not let our courthouses and temples of justice, as many of them already do, tell that story to visitors who come among us, and to our children and our children's children.

If our hospitals are to care for the sick in His Name; if we have an interpretation all our own of

the life of the Nazarene and these hospitals are built because of Him, then let such hospitals in their structure and artistic design tell to the world the story of a people of simple faith who have not yet outgrown the Sermon on the Mount and believe in the ministrations of the Nazarene in the crowded thoroughfares of the Old Jerusalem.

If the Old South is arising out of the dead ashes of a dead past, and is taking on the spirit of an age of industry and scientific development, why not let the buildings, which are representative of our great commercial enterprises, speak of that new spirit of adventure and accomplishment?

If the Old South and the New South are loyal and true to the ideals of liberty, law and religion, then let our churches in their supreme dignity of design, in holiness and sanctity of spirit, portray to a less reverent world our adherence to spiritual conception and truth. Now you have my meaning.

Architects and artists: my plea to you is to preserve in clay, in brick, in wood, in stone, in steel, in marble and in bronze an image of the soul of the South. It has a soul.

HONORABLE MENTION FOR EXCELLENCE IN EDUCATIONAL INSTITUTIONAL BUILDINGS AT
THE SOUTHERN ARCHITECTURAL & INDUSTRIAL ARTS EXPOSITION, MEMPHIS, TENNESSEE



Photo: By Tebbs & Knell, Inc.

ADMINISTRATION BUILDING, GEORGIA STATE COLLEGE FOR WOMEN, VALDOSTA, GA.
EDWARDS & SAYWARD, ARCHITECTS, ATLANTA, GA.

A New Yorker Sees Beauty And Harmony In Southern Architecture

BY J. MONROE HEWLETT, *F. A. I. A.*

*Vice-Pres., The American Institute of Architects
Chairman, Jury of Awards, Southern Architectural
and Industrial Arts Exposition*

MEMPHIS, TENN., NOV. 9TH-16TH

IN the great industrial development of the South which has been noticeable during recent years and which today is being steadily accelerated, the eyes of the architectural profession in all parts of the country are turned towards this great region with a special interest in the question as to whether their confreres in the profession are to attain and hold the influential position in this great movement to which their training, their knowledge of their craft and the traditions of their profession, entitle them.

The persons to whom control of great creative undertakings is entrusted must be the possessors of imagination, invention and skill controlled by knowledge and tempered by experience. In the case of a man possessed of these qualifications, it makes very little difference whether we call him an architect or an engineer. It is the qualifications, not the name, that counts. Those who are dreading the gradual encroachment of the engineer upon the functions of the architect, overlook the fact that creative imagination is the one great quality that the leaders of our modern industrial civilization require and will demand in the shaping of their plans and the solution of their problems.

The recent exposition of architecture and the allied arts in Memphis is the first opportunity offered for a comprehensive survey of the contribution to the development of the architecture of the South by the architects of the South. This opportunity has been met in splendid fashion.

The traditional characteristics of many localities from Maryland to the Gulf and from the Atlantic to the Rockies represent a variety of historic and racial influences, each as marked in its way as the Puritan influences which had so much to do with the shaping of New England. These influences are beautifully and appropriately portrayed in this exposition by the fine collection of photographs of the Old South exhibited by Messrs. Tebbs & Knell. In the residential work of this exposition it is gratifying to note the marked influence of this tradition,—not

through the copying of these old influences but rather, it seems to be, through a contemplative analysis of their qualities.

In other parts of the country recent architectural developments are emphasizing, above all else, the value of every square inch of real estate. Is it too much to hope that in the progress of the South it may be possible to retain such dignity and spaciousness of horizontal dimensions in architectural form as to maintain something of the amplitude and broad hospitality of the southern tradition? I hope not, and if this happens in domestic architecture it will surely influence commercial architecture and, perchance, a condition may result in which other figures besides the number of stories that a structure rises above the street may be found of advertising value and special significance to civic associations and Boards of Trade.

Today the country at large is engaged in an orgy of individualistic design. Every man seems to want his house as different as possible from that of his neighbor. In many Northern cities this devastating process has proceeded so far as to give little hope of amelioration. The postponement of an equivalent development in the South gives grounds for hope that all over this great region those who assume leadership in matters of public and private development, have had time to realize that, architecturally, the beauty, distinction and interest of a neighborhood rests rather in harmony than in violent contrast and to me, in many special ways, this exposition seems to indicate that that feeling is gaining ground and that the architects of the South can be trusted with the heritage of great traditions which has descended to them.

I wish to add a word in regard to the industrial portion of this exposition. As compared with other similar undertakings, it seemed to me to represent predominantly the materials and objects of vital interest to the architect and his client and to be unusually free from the exploitation of tricky and ephemeral substitutions.

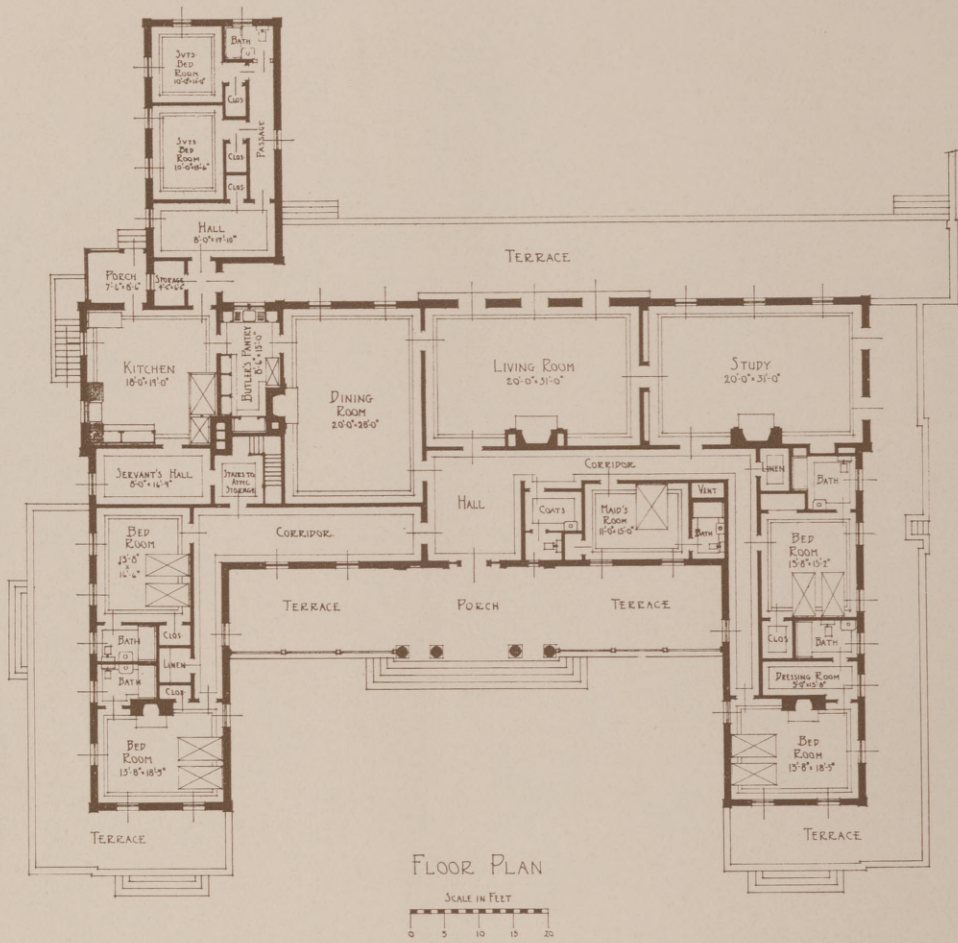


Photo: By Tebbbs & Knell, Inc.

HOUSE OF COL. R. R. MCCORMICK, AIKEN, S. C.

AWARDED THE HENRY E. HARMAN GOLD MEDAL FOR EXCELLENCE IN RESIDENCE ARCHITECTURE COSTING OVER \$20,000 AT THE SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION, MEMPHIS, TENN.

WILLIS IRVIN, ARCHITECT, AUGUSTA, GA.



HOUSE OF COL. R. R. McCORMICK, AIKEN, S. C.

WILLIS IRVIN, ARCHITECT, AUGUSTA, GA.

In the development of the plans for this house the architect was required by the owner to use the original foundations of a three-story house which was destroyed by fire and to also utilize the three terraces which were a part of the old work.

AWARDED SOUTHERN ARCHITECT & BUILDING NEWS GOLD MEDAL FOR EXCELLENCE IN COMMERCIAL BUILDINGS AT SOUTHERN ARCHITECTURAL & INDUSTRIAL ARTS EXPOSITION, MEMPHIS, TENN.



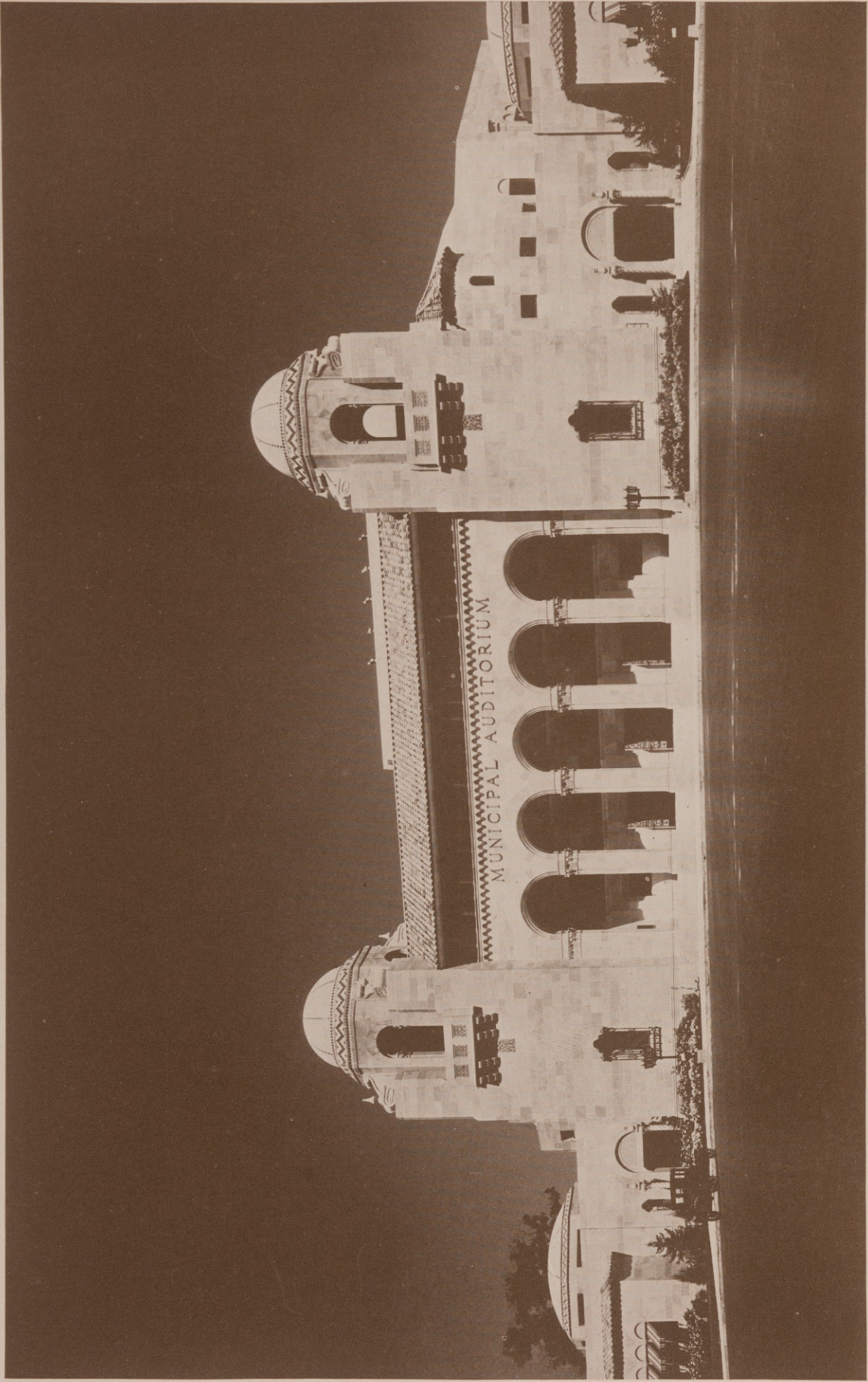
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AWARDED SOUTHERN ARCHITECT & BUILDING NEWS GOLD MEDAL FOR EXCELLENCE IN COMMERCIAL BUILDINGS AT SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION



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ATLEE B. & ROBT. M. AYRES AND WILLIS & JACKSON, ARCHITECTS
AWARDED THE SOUTHERN ARCHITECT AND BUILDING NEWS GOLD MEDAL FOR EXCELLENCE IN PUBLIC
BUILDINGS AT THE SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION, MEMPHIS, TENN.

AWARDED THE SOUTHERN ARCHITECT & BUILDING NEWS GOLD MEDAL FOR EXCELLENCE IN PUBLIC BUILDINGS AT THE SOUTHERN ARCHITECTURAL & INDUSTRIAL ARTS EXPOSITION, MEMPHIS



MUNICIPAL AUDITORIUM, SAN ANTONIO, TEXAS
ATLEE B. & ROBT. M. AYRES AND WILLIS & JACKSON, ARCHITECTS

A WISE MANUFACTURER



Sees The Dawn of
A New Architectural
Era and Offers
Some Constructive
Criticism.



BY F. P. BYINGTON

President The Producers' Council

WHAT I wish to picture for you in this address is something which the Producers' Council proposes shall be the type of cooperative effort our two bodies shall pursue from now on in very much bigger and broader matters.

It must be apparent to all that "the old order changeth, giving place to new." Signs are abundant that in this country today, we stand at a parting of the ways. On every hand we see building construction under way without proper architectural supervision. Many of our large realty development corporations and contracting organizations seem disposed to form their own architectural departments. Is it because the architect is believed to be impractical, and that buildings can be better planned and better built, under the control of these organizations; or is it because the services of an architect are believed to be an unnecessary expense? We do not pretend to answer this question. Whatever the answer may be, down this path lies the possible relegation of the architect to a secondary position in the planning and direction of our building operations. Down the other path, lies the possibility of the architect's continued supremacy in a leadership which will glorify the architecture of our country, and make of the building industry, under the architectural professions' control, the outstanding example of sound business policies, creditable ethical standards and profitable prosperity, to be found in the economic life of our nation.

Where do I get this alternative? Where do I get this possibility or role for the architectural profession indicated in the second of the two paths pic-

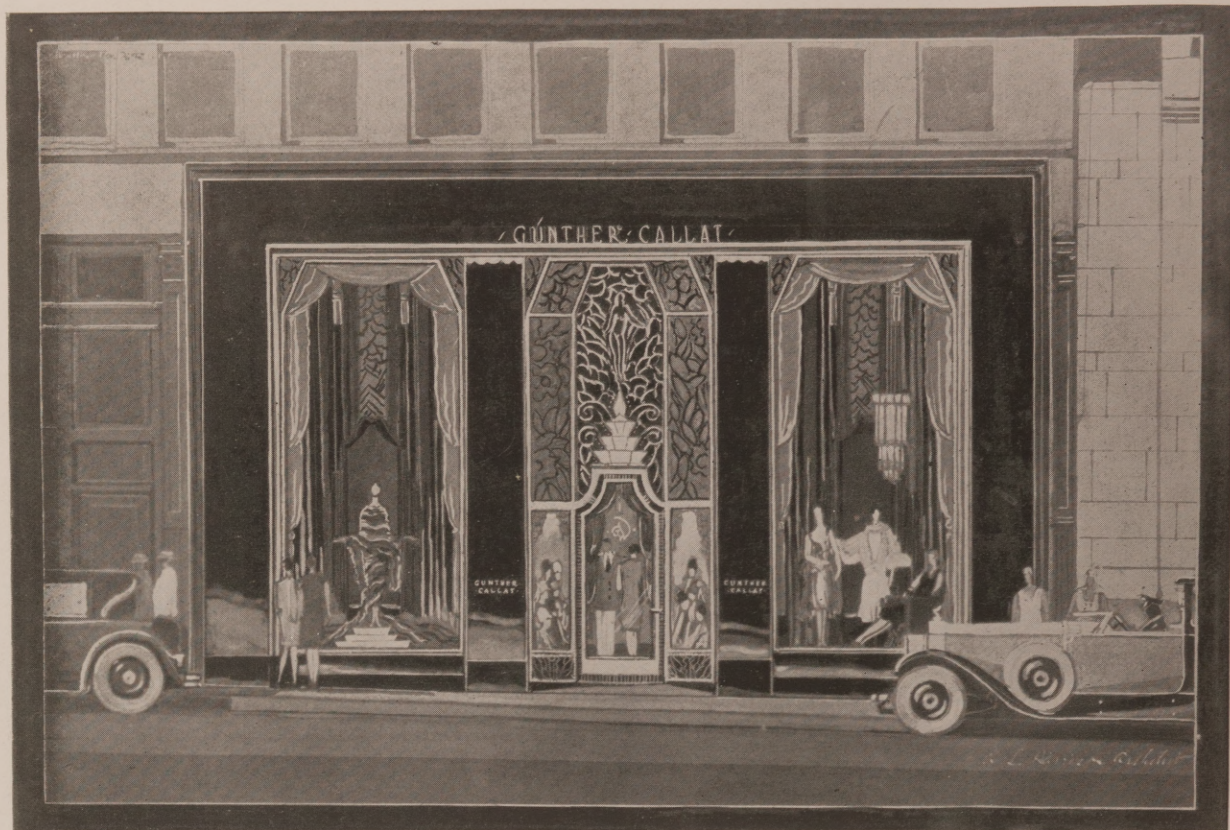


DETAIL, MUNICIPAL AUDITORIUM
SAN ANTONIO, TEXAS

tured? Simply because, gentlemen, public taste in this country is improving. In that undeniable fact lies the promise that, if the architectural profession is alive to its opportunity, its future and stronger, more dominant influence in building operations are assured. As our people rise culturally they will recognize more and more the need of the trained specialist in the design of their buildings. They will ask and demand this leadership in giving expression to their aspiration in that line. But leadership passes always to the group which steps out and boldly seizes it. If the architectural profession does not do so, some other group will—engineering, contracting or realty operating interests will forge to the front as the dominating factor and the standards they hold out in æsthetic and practical points of design and construction will be the standards which the public will be led to accept and make its own.

Now it is no discredit to any of these other groups I have mentioned to say that if the design and construction of our buildings pass from the architects' hands, the result would be unfortunate.

Consider for a moment the nature of architecture. It is not only engineering. If it were, the engineering profession could be trusted safely with the design and erection of all our buildings. It is not only good, practical construction, or our general contracting group might be entrusted with the selec-



E. L. HARRISON, ARCHITECT, MEMPHIS, TENN.

J. F. HOZIER POWELL, DELINEATOR

tive authority which would assure good buildings. It is not only the development of real property in a sound manner, or our realty holding and development corporations could be entrusted to provide the structures which would pay as economic investment and serve our material social needs.

It is all these three, and then something more,—that beauty which only the architect can mould; that beauty which gives added value to these three essentials, and expresses the soul and life of our civilization as we would wish this expressed.

Is it saying too much to hold that the co-ordination of all these results is pre-eminently the sphere of a special profession,—and that those only who give their lives to the study of this broad threefold co-ordination,—or fourfold co-ordination, as it is with the element of beauty added,—should be the ones to whom this task should be entrusted?

How can your profession's control be upheld and strengthened,—what is it that we of the Producers' Council, and you of the American Institute of Architects, can do to assure this?

Before attempting to answer this question, let us glance for a moment at some facts in our re-

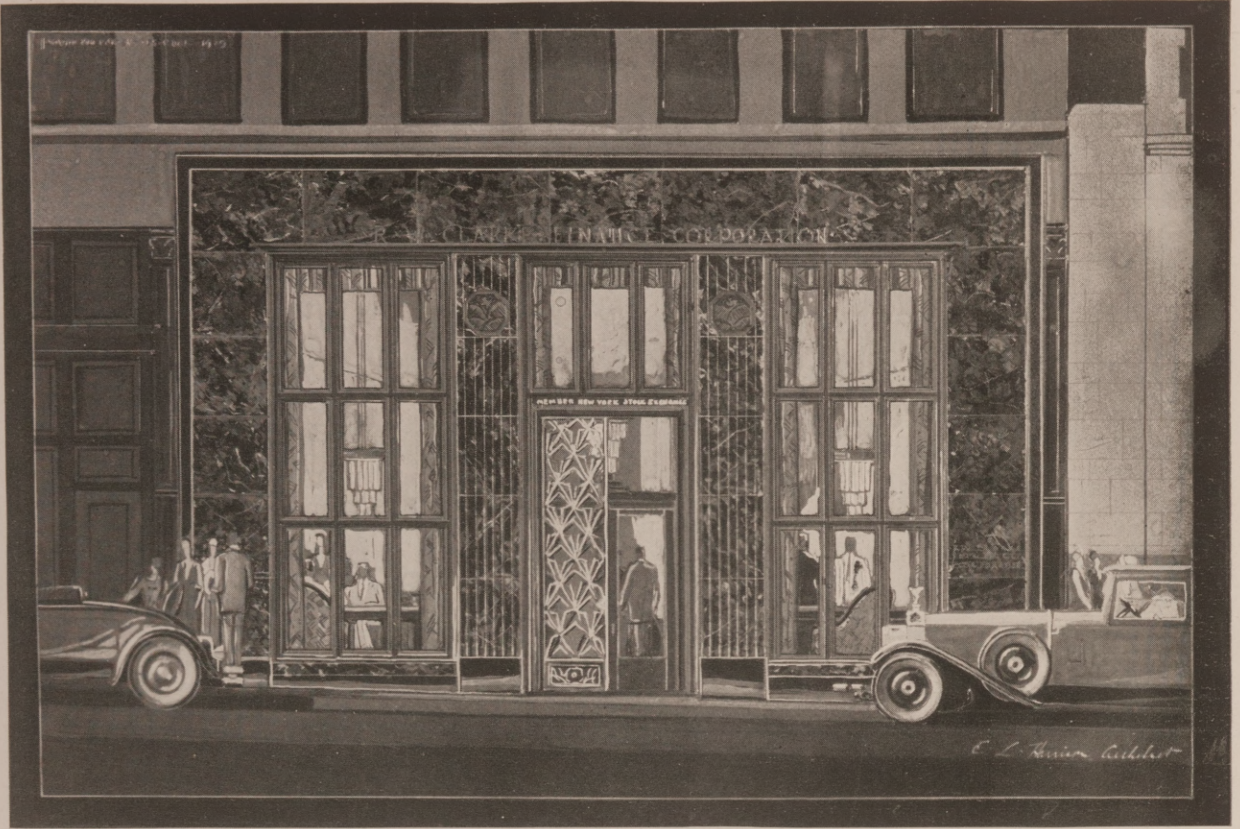
spective organizations. The answer lies in part of the potential power of our two groups to achieve anything they may set out to achieve.

On one hand we have the American Institute of Architects, a national professional body already highly honored and esteemed, with over three thousand individual members and chapters in all parts of the country, a body to whom the public and the governing authorities of the nation already look with confidence for guidance and direction in many matters.

On the other hand, we have the Producers' Council, a national organization representing sixty-one of the country's major industries, whose production covers not only materials and appliances used in building, but articles and services reaching far beyond the confines of the building industry,—a group representing over two million persons employed in over nine thousand factories, mills and plants, and having a combined capital of nearly twenty-two billion, five hundred million dollars.

It may not require very much illustration to point out that the voice of this group united with the voice of the American Institute of Architects will be listened to wherever a matter arises affecting the

AWARDED THE WALK C. JONES GOLD MEDAL FOR EXCELLENCE OF PRESENTATION AT THE SOUTHERN ARCHITECTURAL AND INDUSTRIAL ARTS EXPOSITION AT MEMPHIS, TENNESSEE



E. L. HARRISON, ARCHITECT, MEMPHIS, TENN.

J. F. HOZIER POWELL, DELINEATOR

country's interests in which we may both have a common concern, and in which we may both speak for the country's welfare.

But, gentlemen, that is not enough. Aside from the altruistic objects which may be promoted in this way, there are the legitimate objects in the interests of your profession and of ourselves as manufacturers which can rightly be promoted by our continued and extended co-operation.

So far as we are concerned, let me say frankly that while having, we hope, our due share of altruistic spirit in wishing to see the control of building operations remain in architects' hands, we have a very real reason of self-interest in this desire. Every manufacturing member of the Producers' Council, is, in his own line, we believe, the makers of a quality product,—has built his business on the good hope that the highest quality and best service in his particular line will mean continued and permanent success for his enterprise. We don't want to see a lowering of standards of selection in the purchase of materials which will discourage this hope. We don't want to see a control arise in our building operations under which there may creep in the sub-

stitution of inferior products, made simply to sell and get by, that will promote chiefly a cheap, less desirable type of building, and which eventually will force us as quality manufacturers, out of the market. This is a cold, self-interest, we frankly confess. We know of no other group in whose leadership our interests are so safe as they are in yours.

Let me in passing, avoid any inference that any member of this quality group of manufacturers seeks preferential treatment from the members of the Institute on the score of his membership in the Council. All we ask and intend to work for, with might and main, is that high standards of material, workmanship and service shall be maintained in the building industry,—maintained by public demand, and professional preference, and with this general object assured, we can be left to take care of our own businesses and our own individual success. We do not ask your favor, individually, but we do ask it collectively in working with us for the general aims stated, and upon the grounds both of your altruistic concern for the quality of the country's building work and your regard for the interests of your own profession.

A SYMPOSIUM

On The Southern Architectural and Industrial Arts Exposition In Which Architects From Every Section Extend Congratulations

(A Few of Many Letters Received by the Editor)

*By C. Herrick Hammond,
President, A. I. A.
Chicago, Ill.*

"The entire Board of the American Institute of Architects were greatly pleased with the recent Architectural and Industrial Arts Exhibition held at Memphis under the auspices of the Southern Chapters.

The Exhibition was very high-class and compared favorably with any exhibit of its kind held in this country. The class of work shown by the architects was of a high order and the varied exhibits of Industrial Arts and manufactured products entering into building construction were of great interest and well presented. I am sure that this exhibit will have a very splendid effect upon the construction industry throughout the South.

The Board was royally entertained by the Southern architects and feel that holding the Board meeting in Memphis was of benefit not only to the architects in attendance at the exhibition, but to the members of the Board who had the privilege of coming to Memphis and becoming acquainted with the architects there and viewing the splendid work they are doing.

The Exhibition brought together all the elements that are combined in the construction industry and, it is hoped, will tend to bring these elements closer together for the benefit of the entire industry."

By Charles T. Butler, Director, New York District, A. I. A., New York City

"I want you to know that I was very much impressed by the high standard of the work shown at the recent Southern Architectural and Industrial Arts Exposition which I attended at Memphis, not alone in such work as the Alabama Power Company Building, Birmingham, but in the very charming country houses shown in the Exhibition.

I was especially glad to see that the Southern architects are continuing the tradition of their local architecture with its great charm and appropriateness. I think that the Southern architects are much to be congratulated on the excellent showing of their work in this Exhibition."

*By Charles D. Maginnis,
Director, New England District, A. I. A., Boston, Mass.*

"I was pleased, first of all, that a setting so vivid was provided for the Southern Architectural and Industrial Arts Exposition that the public could not well escape the challenge of it. The quality of the exposition, too was such as adequately to meet a critical public opinion.

I was frankly surprised, indeed, to find on the walls so much that measured up to the standards of our most exclusive architectural exhibitions. Such admirable work as that of Barber & McMurray, Knoxville, and Henry C. Hibbs, Nashville, made a particular appeal, though my admiration was excited by the work of others.

I share heartily the satisfaction of those who remarked upon the evidence so marked in the Exposition, of the consciousness of a proud local tradition, and the disposition to make the best of it. American art will gain greatly if the sentiment of local individuality is not permitted to be submerged in a dead national monotony."

*By D. Everett Waid,
Past President, A. I. A.
New York City*

"The extent of the Southern Architectural and Industrial Arts Exposition, in the first place, was surprisingly great. The artistic quality of its arrangement deserves unusual praise and I had the highest admiration for the exhibition.

Through excellent design, the galleries and booths were so placed in relation to the gallery corridors that the pictures and drawings were easily found, the industrial exhibits were tastefully shown, and the transition from one part to another was pleasant and not a shock to æsthetic sensibilities as so often is the case in such architectural expositions.

The exposition committee is to be congratulated on one feature in particular, namely, the series of presentations of the delightful old buildings of the South. These fine photographs should be preserved in a permanent exhibit as they are of unusual interest."

*By Wm. O. Ludlow,
Ludlow & Peabody, Archi-
tects, New York City*

"No duty is laid upon the architects of the country more important than the education of the public taste in good architecture. Good architecture raises the standard of general culture, means more enduring and better quality workmanship and materials, more pleasure in our homes, more pride in our cities, in fact a higher type of citizenship.

No education is quite so easily accomplished and is more effective than through pictures, and that is why an exhibition of attractive houses, and other buildings of interest is the best possible means by which architects can get over to the public the message of the value of well designed homes, schools, churches and commercial buildings.

The architects of the South have made a notable contribution to the cause of good architecture in the Southern Architectural and Industrial Arts Exposition just held at Memphis. I had the opportunity of visiting this exhibiton and was greatly impressed not only with the presentations of drawings and photographs but also with the great quantity of architecture of the highest quality that has been produced by the architects of the South in the past few years.

I am sure this exhibition will help to create in the public mind an appreciation of what good architecture is and a desire to see our cities, and towns beautified by attractive and well designed buildings.

For those who gave their time so unsparingly and unselfishly to make this exhibit a success, no praise is too great."

*By Charles T. Ingram, Di-
rector, Middle Atlantic Divi-
sion, A. I. A., Pittsburgh, Pa.*

The amount of time I was able to give to viewing the Southern Architectural and Industrial Arts Exposition was not commensurate with its size and importance. Consequently my impressions are general rather than specific.

The Exhibition Committee is to be commended for the manner in which the exhibits were displayed. The arrangement was orderly and made a very fine showing.

Coming from so many states the exhibits might well be assumed to be representative of the work of the Southern architects of today. This being the case, it is evident that a high degree of excellence in design prevails. The domestic, ecclesiastical and collegiate work were particularly impressive.

A very interesting feature was the exhibit of photographs of early Southern Architecture. It is well to be reminded in this manner of our heritage from the past so that we may be alert to prevent, whenever possible, the passing of these fine examples of the architecture of our forefathers."

*By Frederick W. Garber,
Director, Great Lakes Divi-
sion, A. I. A., Cincinnati, O.*

"The Southern Architectural and Industrial Arts Exposition held at Memphis impressed me with its interesting size, effective presentation and excellent quality. It was orderly, quiet and museum-like in atmosphere. The South which has many good men demonstrated by the exhibit that she is, as usual, holding her own in our chosen field."



OFFICERS AND BOARD OF DIRECTORS OF THE AMERICAN INSTITUTE OF ARCHITECTS

Front Row, Left to Right: Olle J. Lothen, Frederick W. Garber, Frank C. Baldwin, Secretary; J. Monroe Hewlett, First Vice-President; C. Herrick Hammond, President; Wm. J. Sayward, Second Vice-President; Edwin Bergstrom, Treasurer; Fred E. Willson.
Back Row, Left to Right: Wm. M. McIntosh, Field Secretary; E. C. Kemper, Executive Secretary; Charles Butler, Charles T. Ingham, Charles D. McGinnis, Louis LaBeaume, Myron Hunt, William H. Lord.

THE MATERIAL MART

Notes and Comment Pertaining to Manufacturer's Literature And Current Building Products of Interest to Architects

A BOILER MAKING ITS OWN GAS

A home heating boiler making its own gas and burning same within itself, either for hot water, steam or vapor systems, with ample surplus gas for cooking purposes in the home, also for the operation of the stationary farm internal combustion engine or lighting unit.

This boiler is constructed of steel, all welded seams and has the maximum of boiler heating surface in comparison to its grate area, therefore being a very small unit for the amount of work it is capable of performing. It is constructed with a moving caterpillar grate, operated mechanically by a small electric motor, using approximately 1/20th of a h.p. The speed of the grate is timed to the combustion of the fuel so that ash nor clinkers do not have time to accumulate and interfere with combustion.

There is no storage of gas. The gas is drawn from the gas generating portion of the boiler by a suction type fan as it is made, the speed of the fan governing the quantity of the gas produced. It is then delivered under pressure created by the fan, to the gas combustion chamber and burned directly under the flues of the construction in a specially designed burner. This gas being the only combustion coming in contact with the flues, they are always clean and a high thermal efficiency is maintained.

This boiler is smokeless. Over a forty-eight hour period the average efficiency of ninety per cent was maintained.

The hopper holds 500 pounds of fuel, sufficient to operate over a reasonably long period of time without refueling. Fuel is fed to the grate by gravity. As before stated, ash and clinkers are removed mechanically, making this unit fully automatic. The fan drawing the gas off, is operated in time with the motion of the grate by a variable speed motor, the speed of which is controlled by thermostat as to room temperature, making this an ideal heating plant.

CORK ROOFING BULLETIN

A special bulletin on Cork Roof Insulation has just been published by L. Mundet & Son, Inc., 461 Eighth Ave., New York City. The bulletin shows photographs of one of their recent jobs involving more than 1,000,000 feet of Mundet "Jointite" Cork

Board for the large American Enka Corp., rayon plant of Asheville, N. C. An airplane view of this plant, covering 35 acres, is shown, also photographs showing men applying the cork board. In addition the bulletin explains in detail the many benefits that are derived from high-grade cork board as a roof insulating material. The bulletin includes specifications on wood deck construction; over concrete construction; and over steel roof decks. On request a free copy will be sent to any reader who mentions this publication.

A NEW BUCK ANCHOR

A new buck anchor that is meeting with the hearty approval of Architects and Contractors has just been put on the market by The Bull Dog Floor Clip Company of Winterset, Iowa. Besides being a labor saver, it rigidly anchors a wood buck to a clay or gypsum tile partition.

This anchor is of interest to builders in that it eliminates the use of nails, bolts, strips of metal lath and strap iron. One of the unique features of the anchor is that it engages the buck on the sides instead of at the back. The sharp pointed barbed ends are easily driven into the wood with the end of the Bricklayer's trowel handle. The back portion forms an immovable truss when it is embedded in the mortar joint.

The Bull Dog Buck Anchor may be used to anchor almost any kind of a door or window frame to a masonry or concrete wall. It is manufactured in three sizes, 3", 4" and 6". The anchors are packed in cartons of two hundred and fifty each, (nested) including twenty-one shorts. Complete stocks are carried by the regular distributors of The Bull Dog Floor Clip Company.

WATTHOUR METERS

Detachable Watthour Meters, Type OB, for indoor and outdoor use, are fully described in a Leaflet No. 20433, recently released by the Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa. The detachable feature of this new meter was developed to facilitate installation, reading, testing, and removal. Other features and the operation and construction of these watthour meters are discussed, and a table of approximate weights and dimensions of the sizes of meters listed as standard is given. Application and detail photographs illustrate the leaflet.



County Hall of Records, Dallas, Texas. Lang & Witchell, Architects.
C. L. Shaw, Builder. Built of Gray Indiana Limestone.

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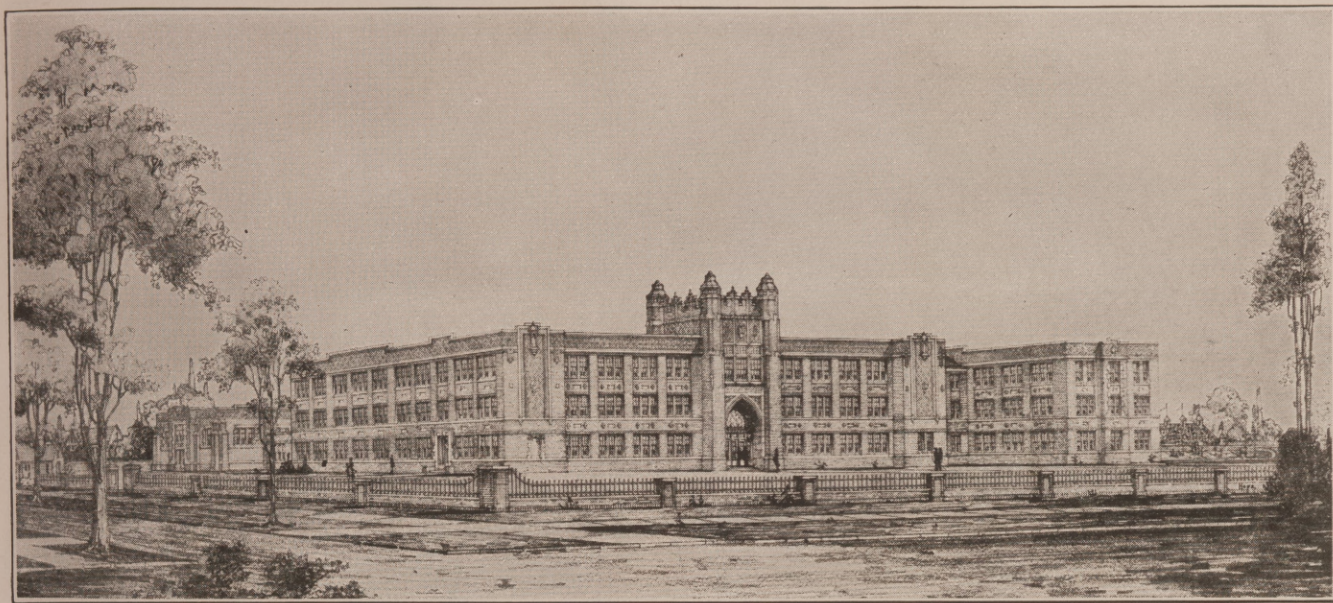
● This charming gate lodge, the residence and other buildings on the estate of Mr. Melville N. Rothchild, Glencoe, Illinois, are roofed with IMPERIAL Straight Barrel Mission Tiles in a mixture of light and dark sage browns. These tiles are most appropriate to the Italian style of architecture, and will provide years of protection without repairs. Earl H. Reed, Jr., of Chicago, was the architect.

L U D W I C I - C E L A D O N C O M P A N Y
Makers of IMPERIAL Roofing Tiles

CHICAGO: 104 SOUTH MICHIGAN AVENUE

NEW YORK: 565 FIFTH AVENUE

WASHINGTON: 758 FIFTEENTH ST. N. W



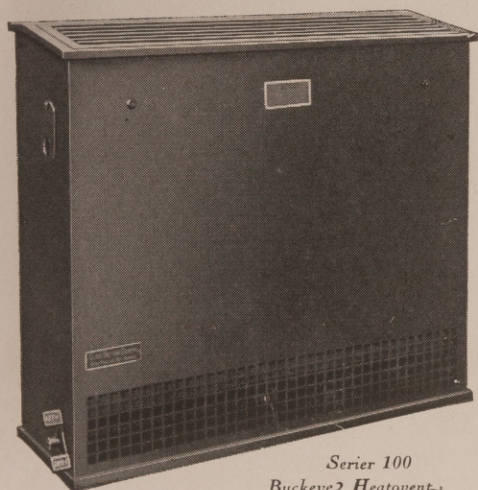
CAPITOL HILL SENIOR HIGH SCHOOL — OKLAHOMA CITY, OKLAHOMA

Architect: Layton, Hicks & Forsyth

General Contractor: Tankersley Construction Co.

Heating Contractor: J. D. Mann Plumbing Co.

Oklahoma City Also Chooses Buckeye Heatovens



Series 100
Buckeye Heatoven

The Capitol Hill Senior High School Building pictured above, is part of Oklahoma City's school building program. Buckeye Heatovens were chosen to deliver fresh, filtered, tempered air to each room of this fine, modern school building.

All seven of the other school buildings in this program also are equipped with Buckeye Heatovens.

From North to South, from East to West, in thirty-seven states and Canada, modern School Buildings are being ventilated by The Buckeye Heatoven System of heating and ventilating.



THE BUCKEYE BLOWER COMPANY

Main Office & Factory 400 Dublin Avenue
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| BOSTON | DALLAS | HEMPSTEAD, L. I. | LOS ANGELES | NEWARK | RICHMOND, VA. | SYRACUSE | OFFICE |
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GEORGIA MARBLE

22 Canadian Winters



Detail of facade of the old building of The Royal Bank of Canada, Montreal. Now occupied by the Banque Provinciale du Canada; Howard Colton Stone, Architect.

This photograph, taken in the winter, shows a deposit of snow on the carved figures.

The Royal Bank of Canada

INCORPORATED 1869

Head Office

Montreal, August 13, 1929

S. M. Gross, Esq.,

C/o The May Company,

Cleveland, Ohio.

Dear Sir:

A representative of the Georgia Marble Company has asked me to tell you of the weathering qualities of the Georgia marble in our bank. This building was erected in 1906. There is on the exterior a considerable amount of ornamental carving.

I am pleased to be able to tell you that there is absolutely no sign whatsoever of any disintegration. All of the arrises are as sharp as on the day the building was turned over.

As you know the Montreal climate is a severe one in that there are extreme changes in temperature and a great deal of moisture. I should say that if this product stands up here, it would withstand almost any winter temperature.

Yours very truly,

Consulting Architect

Georgia Marble holds favor with architects who do not wish to risk their clients' funds on uncertain materials . . . Where an all marble building is not considered, Georgia Marble is frequently used for trim,—lower floors of office buildings, coping at set-backs, etc.

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648 Builders' Bldg.
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622 Construction Industries Bldg.
DALLAS

1200 Keith Bldg.
CLEVELAND

COVERT

Fireplace Construction



FRANCIS A. NELSON, *Architect*

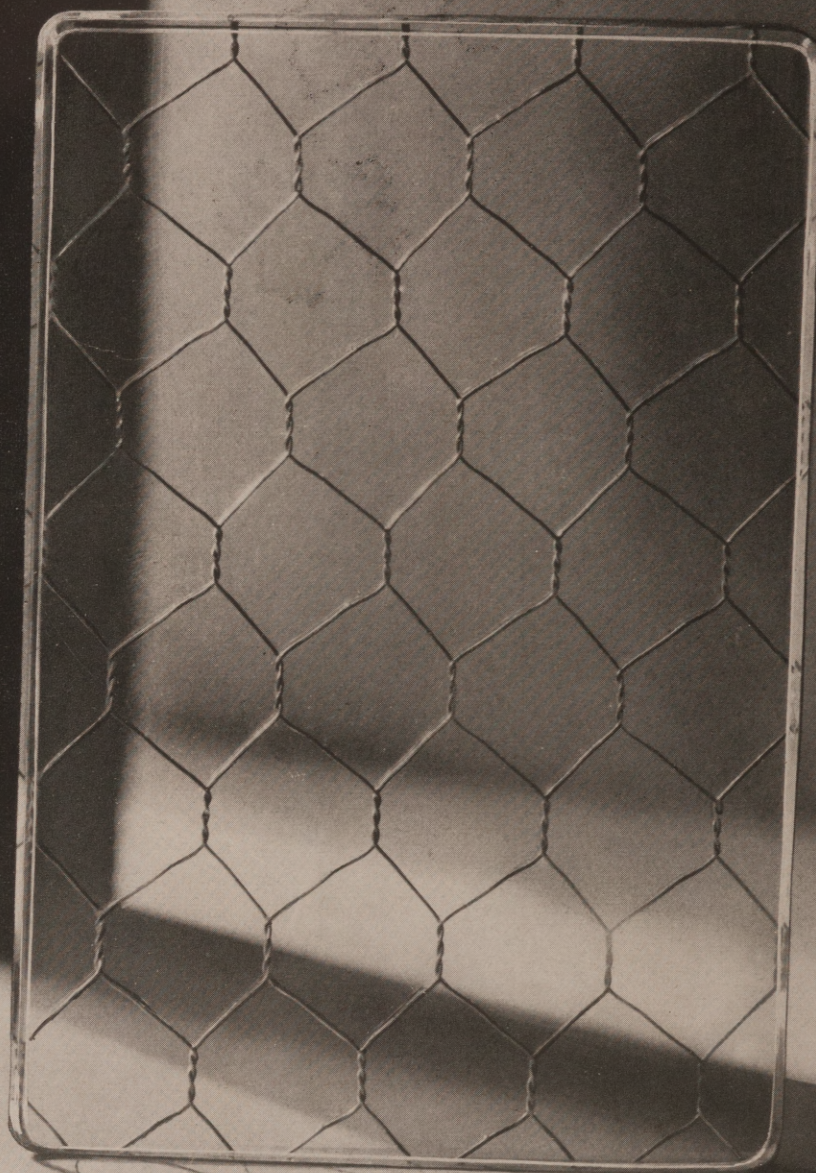
IT IS well to know that in the building of a fireplace the construction of the throat, smoke chamber, and size of flue lining is of great importance. If these are not properly designed and built, the fireplace will have poor draft, causing smoke to be forced out into the room. Poor results may be overcome by adopting the Covert System of Fireplace Construction.

COVERT
/FIREPLACE DAMPERS/

Write for booklet written for the Architect, giving complete data on Covert System of Fireplace Construction.

The H. W. COVERT COMPANY, 229 E. 37th St., N. Y.

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WHEN you want the best—the recognized standard—make sure that you specify "Mississippi Polished Wire Glass". It is unsurpassed in quality, strength and brilliancy. Every distributor carries this and other Mississippi products.

MISSISSIPPI WIRE GLASS Co.

**220 FIFTH AVE.
NEW YORK**



Residence:
Harrison, N. Y.

Julius Gregory,
Architect

A slate roof is the logical choice for the half-timbered house in the English style. To secure perfect harmony, however, the roof must be especially designed. Where Tudor Stone is specified our Architects' Service Department co-operates with the building architect in this important detail.

Rising and Nelson Slate Company

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Architects' Service Department: 101 Park Avenue, New York City

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BOSTON



Uniform **IVORY** Whiteness!

... if in teeth —
why not in buildings?

A SPOTTY, checker-board effect is no more desirable in a building than it is in your own display of natural ivory. Yet how many architects make beautiful, gleaming white stucco models of their buildings and then carry them out in a stone whose tint is not uniform? Variation in tint camouflages structural lines and offsets, kills carving details, and reduces the effectiveness of clever design—and especially that of modern design with its characteristic sweeping vertical lines. And yet there is no need to sacrifice any of these—for there is in our quarries a virtually limitless supply of Select and Standard Buff Limestone whose warm, creamy whiteness is **ABSOLUTELY** uniform and admirably adapted to the architectural style of the day.

VICTOR OOLITIC STONE Co.
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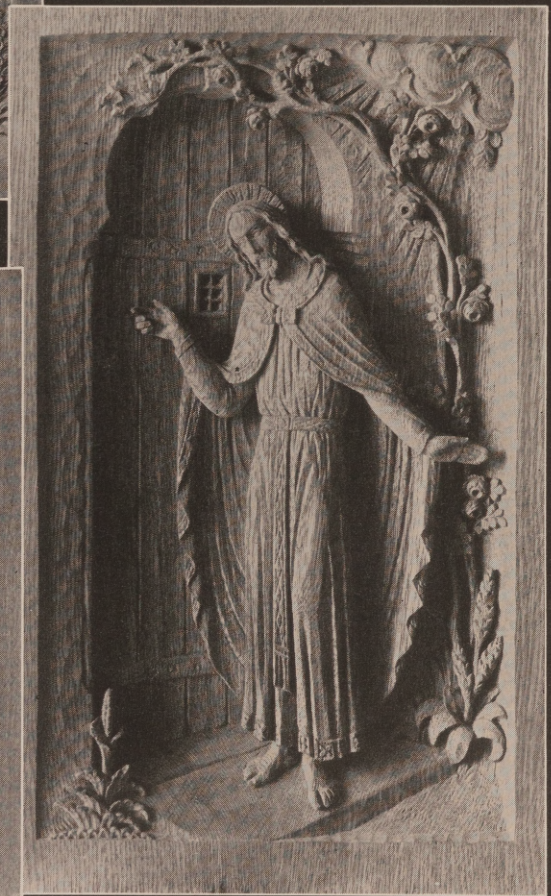
WOOD CARVING BY DE LONG



THE NATIVITY



THE RESURRECTION



THE MASTER AT THE DOOR

ILLUSTRATING three wood carvings, examples of the wood sculptor's art by DeLong craftsmen.

For the single Memorial piece, or the complete seating and chancel furniture, this organization offers you the same responsible, authoritative service it is now rendering many of the leading architects of the country.

Address Department J

De Long Furniture Co.

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P. O. Box No. 152, Richmond, Va.

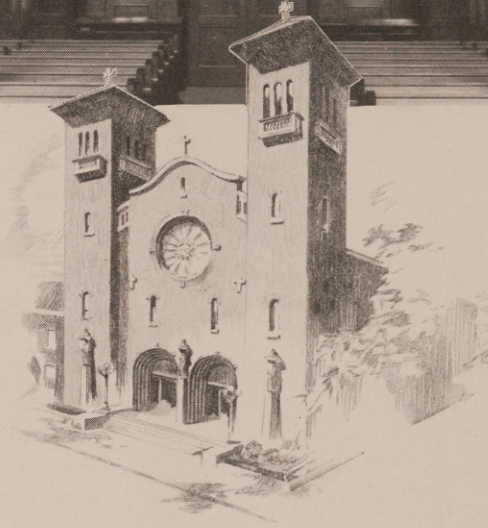
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FOR CHURCHES ~ FRATERNAL AND PUBLIC BUILDINGS



ST. ANDREW'S CHURCH

CHICAGO, ILL.



YOUR church, equipped with a Wurlitzer organ, will be assured the finest musical program that modern science and facilities plus human artistry can produce. "An unfailing source of inspiration" . . . "marvelous tonal richness" . . . "tonal brilliancy and living quality unheard before in any other organ" . . . "variety of effects and combinations almost limitless" . . . these are just a few of hundreds of testimonials from leading pastors and organ authorities, regarding the Wurlitzer Church Organ.

Each Wurlitzer organ is an individual masterpiece, the creation of an organization with a background of musical traditions extending back through seven generations of master builders of musical instruments. All construction, assembling and testing is done in the factory, where the work can be done economically and right. When you select a Wurlitzer organ you are assured complete satisfaction from your investment.

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250 Stockton St.

BUFFALO
674 Main St.

INSTALLATIONS

OTIS SIGNAL CONTROL ELEVATORS

THE following is a list of Otis Signal Control Elevators as noted below.* Most of these installations are now completed.

- | | | |
|---|--|---|
| Thomas Jefferson Hotel,
Birmingham, Ala. | Argonaut Realty Corp.
Detroit, Mich. | Paulsen Medical & Dental Bldg.,
Spokane, Wash. |
| First National Bank,
Montgomery, Ala. | Central Savings & Loan Co.,
Youngstown, Ohio | Union Elec. Light & Power Co.,
St. Louis, Mo. |
| Protective Life Bldg.,
Birmingham, Ala. | Park Plaza Apartments,
St. Louis, Mo. | Canada Building,
Windsor, Ont., Canada |
| Atlanta City Hall,
Atlanta, Ga. | Gunter Hotel,
San Antonio, Texas | City Trust & Savings Bank,
Youngstown, Ohio |
| Independence Trust Co.,
Charlotte, N.C. | Dallas National Bank,
Dallas, Texas | Southern New England Tel. &
Tel. Co.,
Bridgeport, Conn. |
| American Natl. Bank Bldg.,
Richmond, Va. | New Orleans Pub. Service Bldg.,
New Orleans, La. | John Hancock Mutual Life
Insurance Co.,
Boston, Mass. |
| Central National Bank,
Richmond, Va. | Southwestern Bell Tel. Co.,
Oklahoma City, Okla. | Drake Towers,
Chicago |
| New England Tel. & Tel. Co.,
Worcester, Mass. | Norwood Medical Arts Bldg.,
Austin, Texas. | Administration Building,
A. E. Staley Mfg. Co.,
Decatur, Ill. |
| Chicago Motor Club,
Chicago | Lee-Higginson Building,
New York | The Masonic Temple,
Portsmouth, Ohio |
| Northern Trust Co.,
Chicago | Consolidated Gas Co. of N. Y.,
(Addition)
New York | Battle Creek Sanitarium
Battle Creek, Mich. |
| First National Bank,
Youngstown, Ohio | Midland Savings Building,
Denver, Colo. | Kalamazoo Trust & Savings
Bank,
Kalamazoo, Mich. |
| American Insurance Union
Citadel,
Columbus, Ohio | Northwestern Bell Tel. Co.,
Des Moines, Iowa | The Barbizon,
New York |
| Beggs Building,
(Acme Development Co.)
Columbus, Ohio | F. W. Woolworth Company,
Denver, Colo. | Ampico Tower Building,
New York |
| The Hippodrome Bldg.,
Cleveland, Ohio | Union Bank Building,
Philadelphia, Pa. | Shopping Tower,
Seattle, Wash. |
| Dayton-Biltmore Hotel,
Dayton, Ohio | City Hall Annex,
Philadelphia, Pa. | Westminster Bank,
London, England |
| Fidelity Building,
Dayton, Ohio | City Hall Annex No. 2,
Philadelphia, Pa. | |

**This list contains only installations having two or three Otis Signal Control Elevators. One hundred and twenty-six buildings having from four to thirty-three of this type elevator were listed in two previous advertisements.*

OTIS ELEVATOR COMPANY
OFFICES IN ALL PRINCIPAL CITIES OF THE WORLD



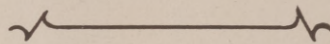
STORE FRONTS

BY

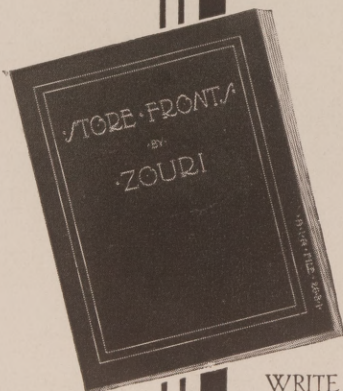
ZOURI

IN

ROLLED BRONZE
 ROLLED COPPER
 EXTRUDED BRONZE
 CHROMIUM PLATE



Electrolytic Finishes
 Bronze Doors and Windows
 Licensed Chromium Equipment



Zouri Drawn Metals Company

AND ASSOCIATED COMPANIES:

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Factory and General Offices: Chicago Heights, Illinois

WRITE FOR
 CATALOG

THE DOORWAY OF AMERICA'S FREIGHT ELEVATOR TRAFFIC



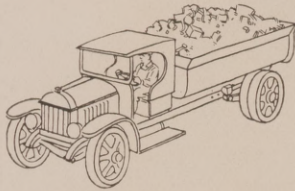
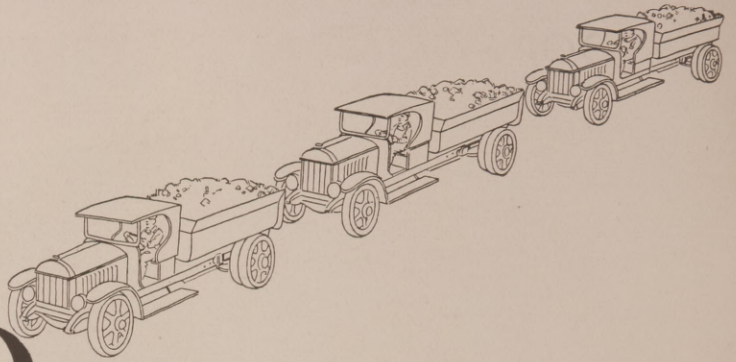
EVERY minute of the day, countless products of industry pass through the portals of Pellee Doors. A widespread industrial use that is a most significant award to their merit and efficiency. Wherever modern, systematized methods are applied to vertical traffic problems, Pellee Doors do shaftway duty. Electrified . . . to open and close at the touch of a button . . . they render speedy, safe and economical freight door operation. Consult our engineers, or write for Pellee Door catalog.

THE PELLE COMPANY, Brooklyn, N. Y.
 Boston, Chicago, Cleveland, Philadelphia, Atlanta, and 30
 other cities * In Canada: Toronto and Hamilton, Ontario.

PEELLE Freight Elevator **DOORS**



2 bushels
or 100 tons



of refuse daily

... there's an Incinor that does the job

Incinor Engineers invite consultation on your every Incineration Problem

WHETHER you're designing the tiniest honeymoon bungalow or a giant industria. plant, there's an Incinor specially built to your need. Portable, "Brick Set" and special Forced Draft types; for the quick disposal of every possible variety of wet garbage, refuse, rubbish, sludge, trade and mill wastes and animal and vegetable matter.

Incinors dispose of both wet and dry material with equal efficiency. Special exclusive patented features accomplish a complete destruction of contents with a rapidity unknown in other types of incinerators — and without smoke, embers or odors.

Three Different Types

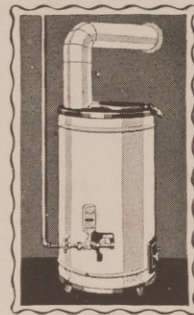
For Homes and Apartments— Portable Incinor, the Home Incinerator. Two, three and nine bushel sizes. Gas-fired. Entirely automatic. Requires no separate chimney; nothing

built in. Recommended by Fire Prevention Authorities.

For Mills, Factories, Hotels, Medical Institutions and all types of Industry— Incinor "Brick Set" Waste Furnaces, Goder-designed. Capacities from 175 pounds per hour up. The Goder Step-Grate Natural Draft combustion process employed in these models is the most efficient and economical known in incineration. May be fired with gas or any other auxiliary fuel if needed. Special Hospital Type for Medical Institutions.

For Municipalities and large Corporations— Incinor Forced Draft Waste Furnaces— Goder-designed and built to the specific requirements of each installation in any capacity from 25 tons daily up.

Free architectural data on all models gladly furnished.



INCINOR

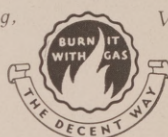
THE HOME INCINERATOR

Good Riddance

GARBAGE · RUBBISH · TRASH

See Sweet's Catalog,

Volume C—3876-3877



HOME INCINERATOR COMPANY, Security Building, Milwaukee, Wisconsin

© 1929, H. I. Co.

VALUABLE INFORMATION FREE

HOME INCINERATOR COMPANY,
Dept. K-12, Security Bldg.,
Milwaukee, Wis.

Kindly send Architectural data on:

- Portable Incinor
- "Brick Set" Incinor
- Forced Draft Incinor

Name.....

Address.....

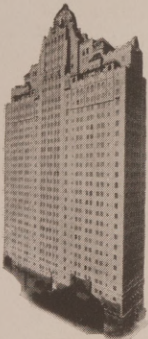
City.....



Each block is a complete unit of three or more flooring strips, in oak, walnut, maple, beech, red gum, light and dark "Oriental"—either bevel or square edged, 6 3/4", 9" or 11 1/4" squares, 13/16" thickness, all grades. *CELLized by a chemical treat, to reduce the tendency to change in size. Insect and decay resistant. See our catalog in Sweet's—24th edition.

Private office, W. B. McMillan Co., 120 S. LaSalle St., Chicago, floored with quarter-sawn white oak *CELLized floor blocks, by Kaucher Engineering Company, Chicago.

.. with the floor appointments of a home



Drake Apt. Bldg., Philadelphia. 183,000 sq. ft. *CELLized blocks used. Ritter & Shay & Eric Fisher Wood, Architects, *CELLized Floors, Inc., Contractor.



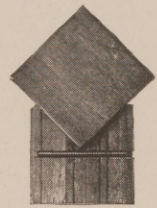
Medico Dental Bldg., San Francisco. 80,000 sq. ft. *CELLized blocks used. In-laid Floor Co., Contractor

WOOD Floor Blocks, *CELLized, laid in various patterns and combinations of woods, achieve a style and beauty homelike in character. Laid directly over concrete in EVERBOND, a plastic cement, they are a practical office floor, sound-deadening, durable, quiet under foot, and easily maintained. The cost is but little more than strip flooring, less than many perishable floor coverings.

The unusual combination of beauty, serviceability, low initial and maintenance costs makes Wood Block Floors practical in large structures, such as apartments, libraries, clubs, hotels, schools and churches, as well as office buildings. The saving in material and labor costs, due to the elimination of the sub-floor, and to the consequent reduction in height, is an item often exceeding the cost of the finished floor.

Sold through lumber dealers everywhere; manufactured by
 E. L. BRUCE COMPANY Memphis, Tenn.
 THE LONG-BELL LUMBER CO. Kansas City, Mo.
 NASHVILLE HDW. FLOORING CO. . . Nashville, Tenn.
 ARKANSAS OAK FLOORING CO. . . . Pine Bluff, Ark.

***CELLized Oak Flooring Inc.**
 MEMPHIS — TENNESSEE



Front and back of 6 3/4" block

*CELLized wood floor blocks are guaranteed by *CELLized Oak Flooring Inc. when laid by Licensed Flooring Contractors. The names of those licensed to use this label in your locality will be supplied upon request.



*CELLized planks and strip flooring are obtainable through licensees of *CELLized Oak Flooring Inc.

SHERARDUCT

in **DETROIT**



**AS LONG AS
THE BUILDING
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PERMANENCE

SHERARDUCT Conduit is built to last as long as the building stands. The Spellerized Scale-Free Pipe is made rust-proof and corrosion-proof by zinc driven into the pores of the steel on the inside and outside of the pipe and further protected by transparent acid-proof enamel, baked-on. This combined protection of zinc and enamel make Sherarduct a permanent wiring raceway.



National Electric Products Corporation
National Metal Molding Division
Pittsburgh, Pa.



YORK HALL
Yorktown, Virginia



*Such a
setting
justifies a
pride in your
choice of
brick*

**Virginia Colonials
one of the Handcraft series**

Architects seeking a Colonial Brick which offers a light, sunny effect, combined with the maximum amount of movement will find in our Virginia Colonials an ideal combination. This range is made up of very light reds, a few bright blues and browns. A variety of mechanical imperfections, rounded corners, indented edges are offered in various sizes and forms which make a play of light and shadow so the walls have an unusual cheerful sunny appearance.

Samples? We will be glad to send them.

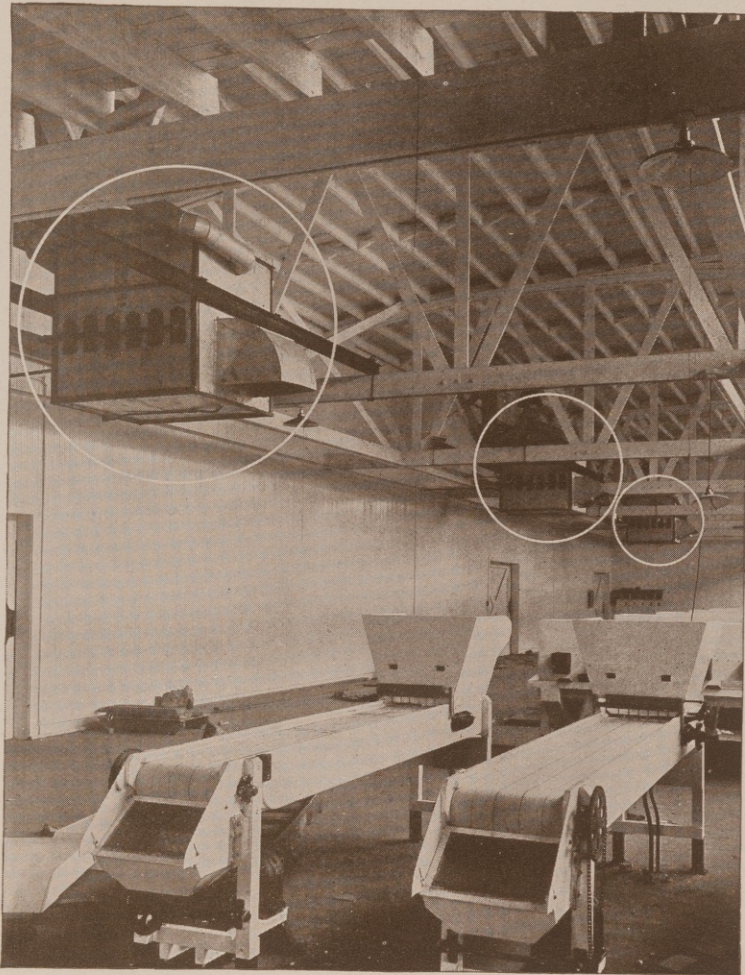
*Specify
Virginia
Colonials
Light Reds
Bright Blues and Browns
Variant Shapes
and
Weathered Textures*

THE YADKIN BRICK YARDS

NEW LONDON, NORTH CAROLINA

HEAT!

without floor drafts



Three of the five Payne Overhead Factory Units installed by California Walnut Growers to insure sanitary, healthful working conditions in new Los Angeles plant.

*New Type Overhead Furnaces
Spray Heat from Above in
Winter...Cool Air in Summer?*

PAYNE

Overhead Factory Units provide comfortable, economical and easily controlled heat for factories, shops, garages, workshops, auditoriums, commercial lofts and all large buildings at a moment's notice—without the trouble and expense of elaborate "central plant" systems. Each Unit is a complete, self-contained and individually controlled heating plant, equipped with electrically-driven fans. Payne Overhead Factory Units conserve floor space and provide comfortable working conditions at lowest possible cost.

*Blue prints and complete
information on request.*

PAYNE FURNACE & SUPPLY CO., INC.

BEVERLY HILLS, CALIFORNIA

Payne Engineering Service

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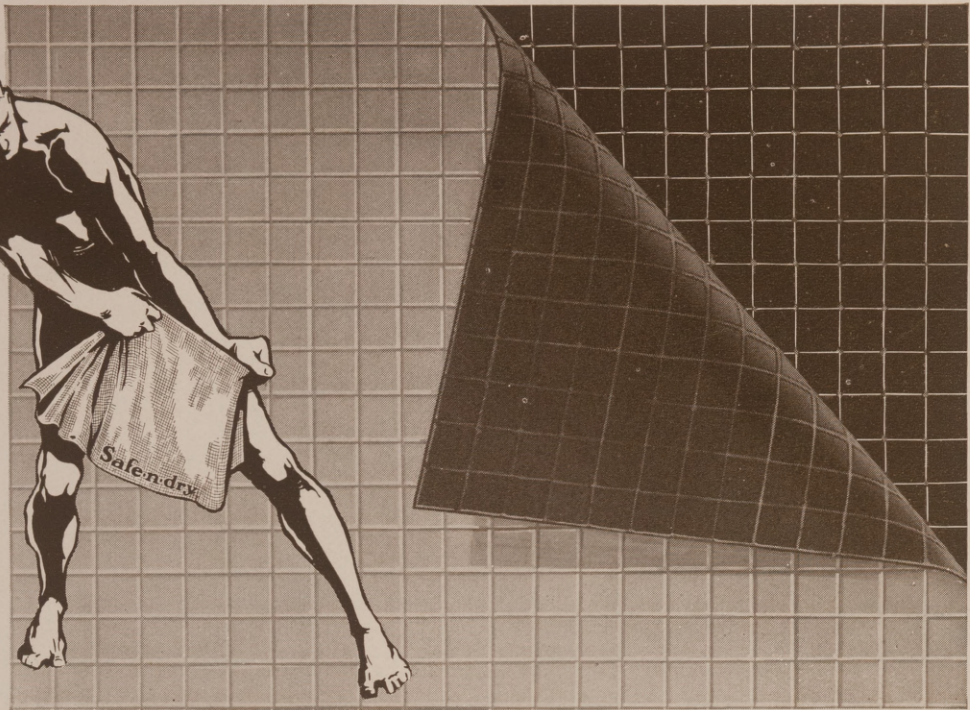
Unit Furnaces
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Architects, Building Contractors and Heating Engineers are invited to put their troublesome warm air heating problems up to Payne Engineers. Send floor plans and full details of heating requirements. No matter how large or how small your installation may be, the Payne Furnace & Supply Co., Inc., is ready to cooperate with you.



THERE IS A "PAYNE HEAT" SYSTEM FOR EVERY BUILDING AND CLIMATE

Just
try
to
tear
it
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No Other Building Paper Will Stand Up
Under These Severe Tests

Safe-n-dry

Non-tearable Asphalt Blanket

proves itself best by every test

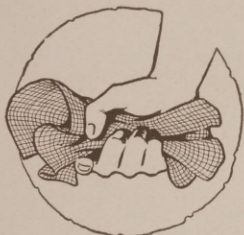
We invite you to test this remarkable Building Paper for your own satisfaction. After making your comparative tests we believe you'll agree that Safe-n-Dry is in a class by itself when compared to ordinary building papers. We believe also you'll decide that Safe-n-dry will do a superb job of insulating and weatherproofing on any building and that its use will prove a real selling factor to the home buyer.

Just remember---in Safe-n-dry---you will find much more asphalt and a stronger reenforcing material (Woven Jute fabric) than in any other building paper. Hundreds of Architects today are specifying Safe-n-dry for this reason, and in general for its all-round superiority.

SEND FOR SAMPLE TEST SHEETS TODAY

Dealers—Should request Special Safe-n-Dry Information and prices. MAIL THE COUPON—NOW.

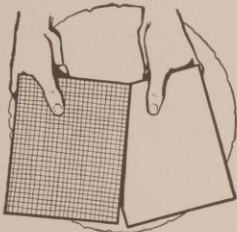
Safepack Mills Inc.
Millis Massachusetts



Abuse it--Crumple it--
Jump on it--Kick it
around



Make it into a bag and
fill with water



Compare it in any and
every way with all
others

Safepack Mills, Inc.,
Millis, Mass.

Gentlemen:

**SEND ME YOUR
TEST SHEETS**

Name.....

Street..... City.....

S.A.B.D. Address

HAVE you ever heard of an elevator pit, boiler room or basement being flooded because a Boosey Backwater Floor Drain failed to work? We ask this question with confidence because we have manufactured these drains for over eight years, during which time hundreds have been installed, in some instances more than fifty being used in one building—yet, in all this time we have had only five complaints.

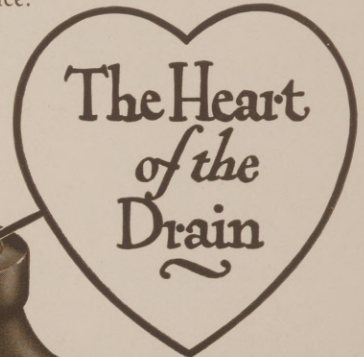
We will take the blame for two of these complaints, since we had used aluminum checks and sulphuric acid had eaten them away, however, we completely eliminated this trouble by discontinuing the use of aluminum checks and replacing them with bronze. Two of the other complaints were caused by the valves being partially filled with cement, and the third because of paint having been drained through the valve. Now we do not claim that these automatic valves will give one hundred per cent perfect service forever, without some attention, but we do claim that only five complaints in over eight years is a very fine record when one considers the conditions under which floor drains operate.

The reason for this unusually dependable performance is that the sensitive, automatic bronze valve is located above the water line where it is free from obstruction and is placed in a separate, removable iron cylinder where it is permanently protected from any conceivable damage. It is a safe statement that Boosey Backwater Drainage Control Valves are protecting several million dollars worth of property and are operating so steadily and so absolutely without maintenance costs that their owners have forgotten their existence.

Ask for Boosey's Floor Drains and look for the name Boosey whenever you are buying drainage specialties. It is not a new name but rather one which has been identified with the plumbing business for over thirty years.

BOOSEY No. 108

**Automatic Backwater
Floor Drain**



The Boosey Line Includes:

- Basement Drainage Control Valves
- Backwater Floor Drains
- Closet Connections
- Drinking Fountain Drains
- Grease Traps
- Gutter Drains
- Garage Sumps
- Heavy Duty Factory Drains
- Roof Sumps
- Seepage, Shower and Floor Drains
- Swimming Pool Drains
- Yard Drains (Invisible)

NORMAN BOOSEY MANUFACTURING CO.

5140 Hamilton Avenue

Detroit, Michigan

Chicago Office; 416 Milwaukee Avenue

ANY HOME having a wet or flooded basement is a very poor investment for the owner and a poorer advertisement for the builder who designed and supervised it. For this reason the drainage system used in every home employing gravity drainage should receive the utmost consideration of both of these parties. It must be a system that will not only carry waste from the sanitary fixtures out of the house but one that will prevent backflowing sewage and ground seepage from tile drains from entering.

The Norman Boosey Manufacturing Company has designed an all-iron basement drainage system which, when used in connection with the No. 109 Drainage Valve shown here, prevents the flooding of basements, regardless of street sewer conditions.

Complete information upon request.

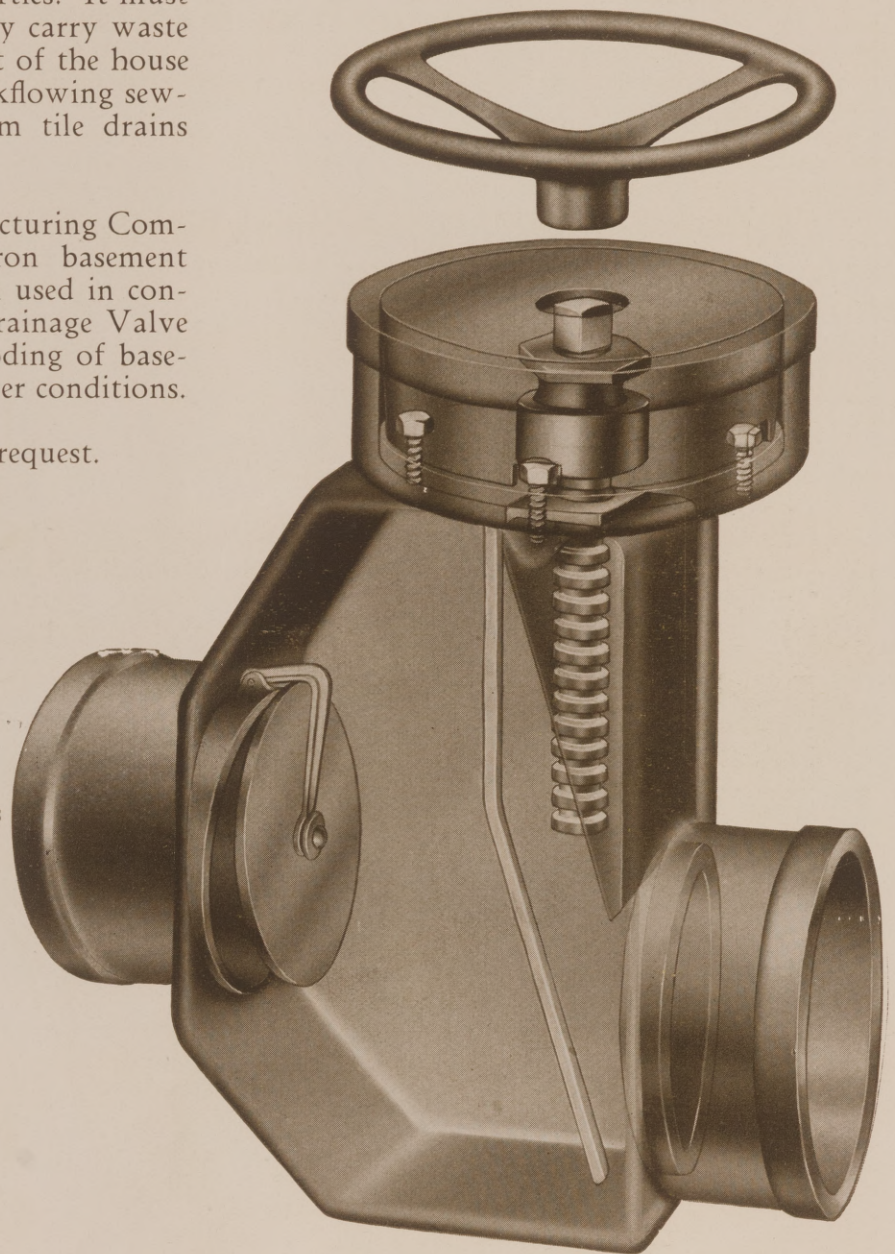
The Boosey Line Includes:

- Basement Drainage Control Valves
- Backwater Floor Drains
- Closet Connections
- Drinking Fountain Drains
- Grease Traps
- Gutter Drains
- Garage Sumps
- Heavy Duty Factory Drains
- Roof Sumps
- Seepage, Sewer and Floor Drains
- Swimming Pool Drains
- Yard Drains (Invisible)

BOOSEY No. 109

Backwater Drainage
Control Valve

LIST 4 in. -- \$63.50



NORMAN BOOSEY MANUFACTURING CO.
5140 Hamilton Avenue **Detroit, Michigan**
Chicago Office: 416 Milwaukee Avenue

WEIR

America's Supreme Warm Air Furnace

The Only Steel Furnace Offering These Exclusive Features:

Riveted thruout (no bolting of castings to steel) and Electric-Welded in addition.

—to insure permanent tightness.

Patented Gas and Soot Consuming Fire Pot.

—for burning cheap fuels efficiently and smokelessly.

Surface Ground Doors and Seats.

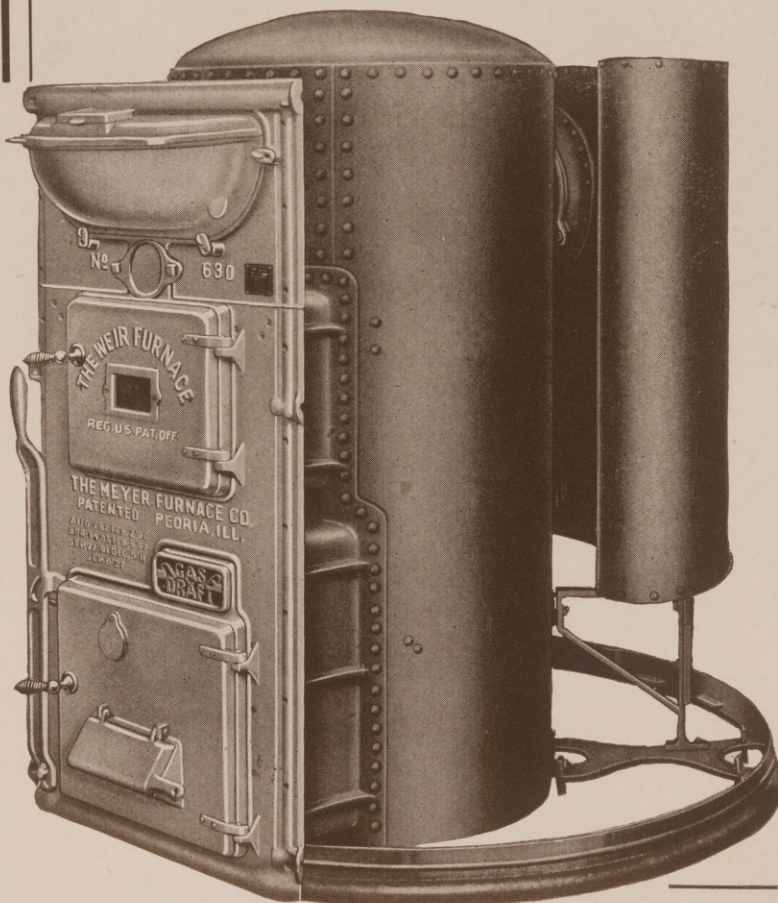
—for perfect control of fire.

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These *exclusive* features and many others equally important described in detail in the WEIR "Book of Facts" (A. I. A. File No. 30 b) sent free upon request. Ask for a copy.

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The Only Closet That Insures An ODORLESS BATHROOM

A. With the automatic combination, pressure on seat opens valve on line leading from main supply pipe. This allows water to flow through to water jet and at lower part of vacuum tube this water under pressure becomes a spray creating tremendous suction which draws odors through flushing rim.

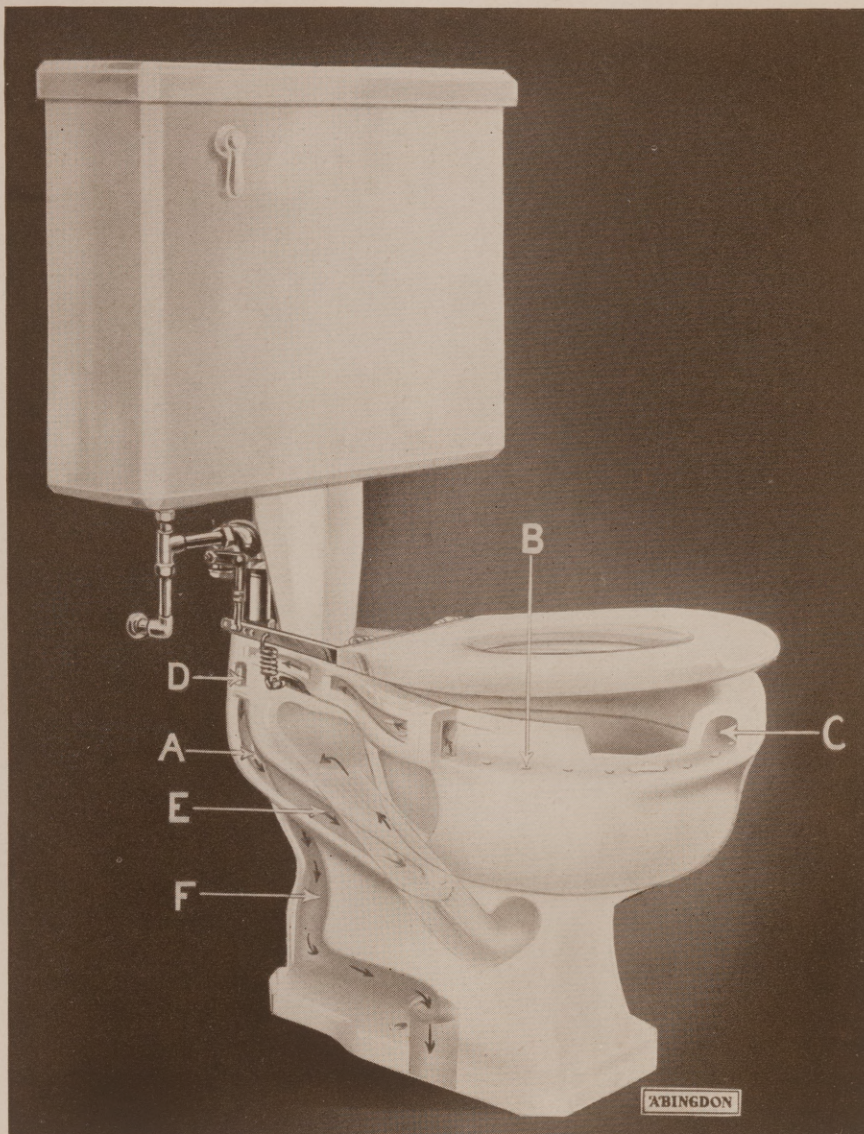
B. Holes in flushing rim through which odors are suctioned from bowl.

C. Hollow rim at top of bowl through which odors are carried to vacuum tube at rear of bowl.

D. Vacuum tube where odors are picked up by spray.

E. Water seal in ventilating trap through which odors are conveyed to discharge end of main bowl water way. Water level constantly maintained, both in regular flushing trap and ventilating chamber.

F. Odors discharged to sewer connection.



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Manufacturers of Full Line of Highest Quality Vitreous China Plumbing Fixtures,

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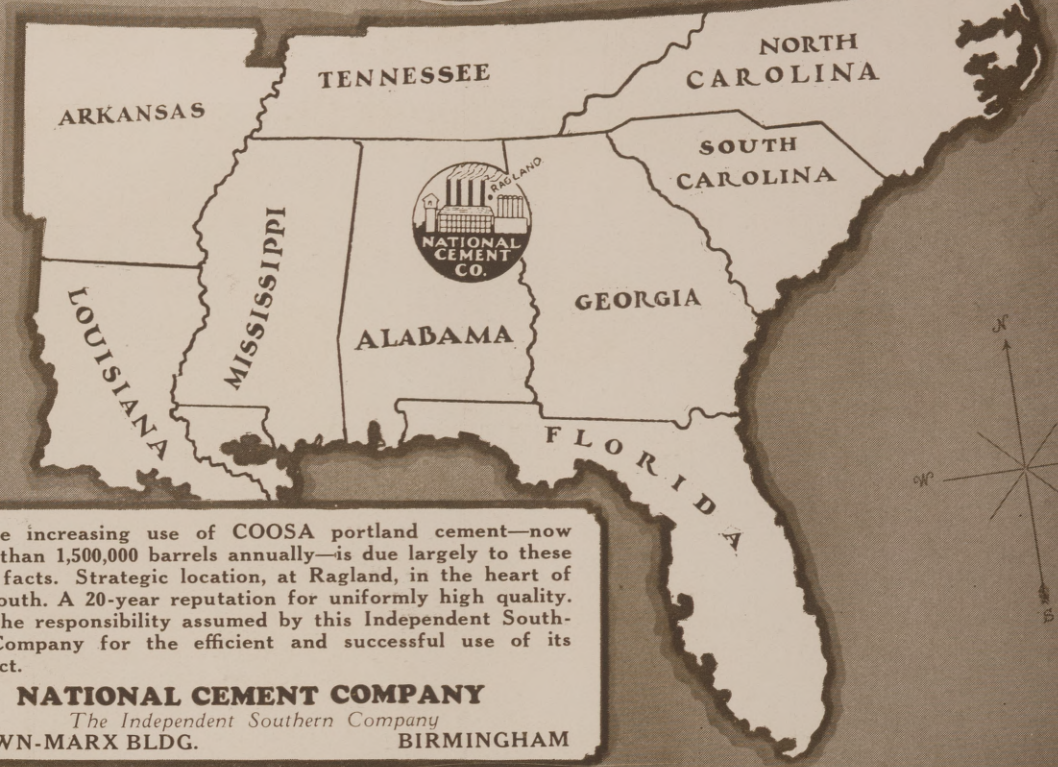
Executive Offices and Potteries at Abingdon, Illinois

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ABINGDON

Self-Ventilating Water Closet

Furnished
in All
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and White



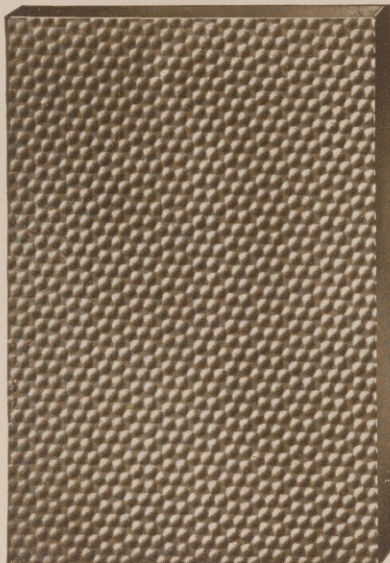
The increasing use of COOSA portland cement—now more than 1,500,000 barrels annually—is due largely to these three facts. Strategic location, at Ragland, in the heart of the South. A 20-year reputation for uniformly high quality. And the responsibility assumed by this Independent Southern Company for the efficient and successful use of its product.

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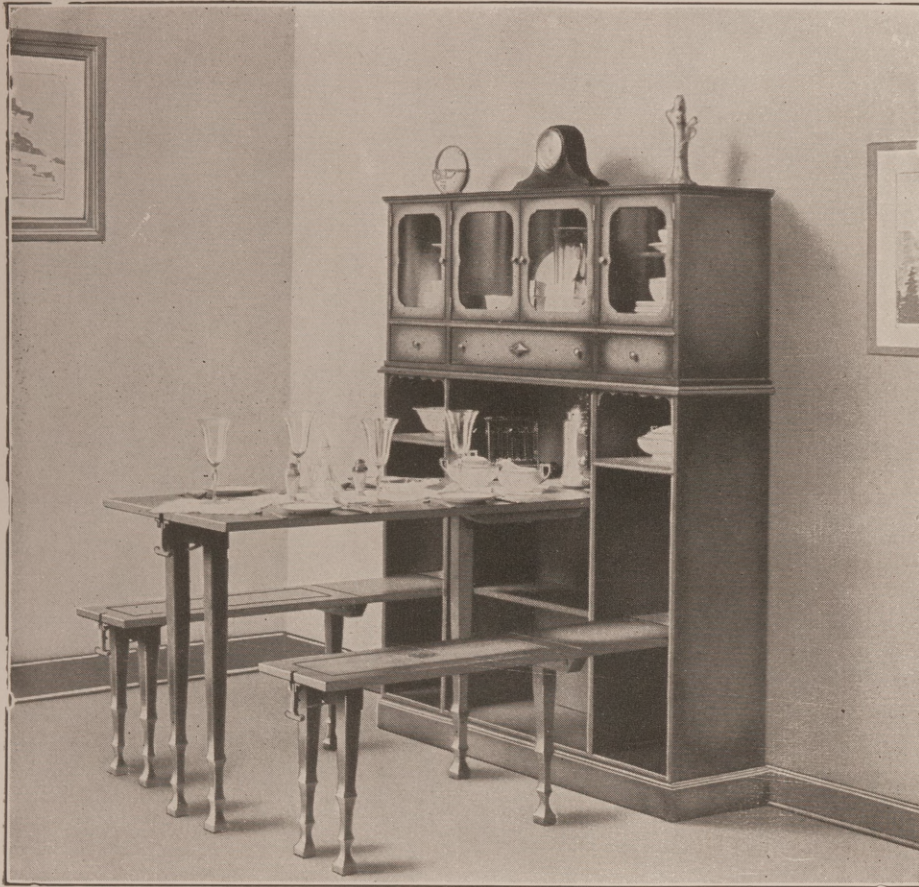
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COPPER AND BRONZE THROUGHOUT

SOUTHERN ARCHITECT

and BUILDING NEWS

VOLUME 55

DECEMBER, 1929

NUMBER 12

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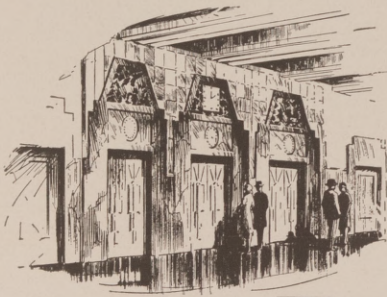
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The Editor's Annotations

WAS THE EFFORT IN VAIN?

OUT of every co-operative effort, an undertaking of any consequence we naturally expect in the course of time to realize some worthwhile results from our endeavor. The results as we would have them are some times immediate, some times delayed and often they do not come at all. That depends, I might say, wholly upon what we consider as reasonable in the way of results and how we follow-up our plans when they are once put under way.

In following this line of thought, I cannot refrain from reminiscing a bit in connection with the recent Southern Architectural and Industrial Arts Exposition held at Memphis, Tenn. It was in August of 1928 that I expressed the thought that the South was ready to undertake such an exhibition of architectural photographs and drawings and to unite such an exhibition with a similar presentation of the industrial arts. The time required for this idea to be brought to a final culmination was some sixteen months, months which were filled with honest effort upon the part of those who were actually engaged in arranging this exposition and backed by a co-operative spirit of unselfishness by the architectural profession of the South which has not been exceeded at any time or any place. Was the effort in vain? I think not.

Professor Gabriel Ferrand, in charge of architectural design, Washington University, St. Louis, a man of broad vision, well versed in the art of design and one who has had an opportunity to observe at first hand the best architecture in this country and abroad, in a few well chosen words gives us a vision of a new day that is surely close at hand for the architectural profession in the South. His impressions are as follows: "So many people speak of the South moving slowly in business as in other lines. They are wrong, wholly wrong. The Southern Architectural and Industrial Arts Exposition revealed to me the capacity of the Southern people for making quick decisions and executing those decisions in immediate action. This exposition was one of the finest I have ever seen. Many of the exhibits were on a par with the best seen in any show of its kind in the country. The entire exhibition was in very fine taste. The Domestic Architecture in this exhibition was truly representative of the South, its soul, its feeling and its emotions. That is distinctive architecture. It is the kind of architecture that is one of the oldest and finest of the arts and will live forever."

"Its soul, its feeling, and its emotions"—Architecture which stirs a man's soul to such expression must truly furnish inspiration to the architects of the South that will result in a better day for the South, an even finer architecture and a more respected profession.

A VITAL MESSAGE

ALTHOUGH the present trend in architectural design and building has afforded an unprecedented increase in the number of new and improved materials, and although new methods and machinery have been introduced for using the older building materials advantageously, I doubt seriously if the majority of architects in the South, or as for that matter throughout the country, have yet realized the full significance of the unselfish co-operation which is being given them by the producers of building materials and equipment in this country, which is directly making possible more refined architectural design, structurally safe buildings and from an economic standpoint, making possible buildings that pay their owners a much higher percentage on their investment.

In this issue of the Southern Architect and Building News, there appears on page (65) an article by Mr. F. P. Byington, President of the Producer's Council, a body composed of sixty-one of the leading manufacturers of building materials and equipment in the United States, and which is affiliated with the American Institute of Architects. If there is any one article in this number of greater value than another, then it is this one, and so I urge upon you the importance of reading this article, of digesting thoroughly its contents. The thoughts which Mr. Byington has expressed are timely, vital and of unusual consequence to the architectural profession.

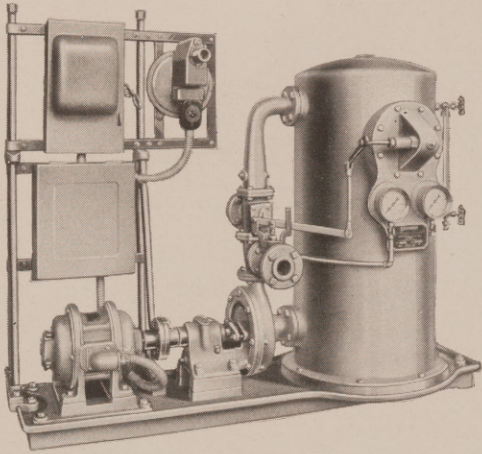
Recognizing the great need of progressive, forceful leadership in the building industry, the Producer's Council has formulated a plan of further co-operative activity, and which should receive the highest appreciation from the architects of the country, in promoting its continued leadership and ascendancy in the conduct of the country's building operations and more unified team play among all the elements of the construction industry under the architects' leadership.

By training, by experience, by position, as a result of every consideration, the architect is the logical leader in the building industry. This leadership is today being recognized by an ever growing appreciation of good architecture by the public, by the most influential industries of the country and it is of vital importance to the progress and well being of our country that this leadership be maintained.

Without full recognition of the responsibility which is yours, the architects of the country, and an alertness on your part to carry out this responsibility with fidelity, the cause of architecture will surely suffer.

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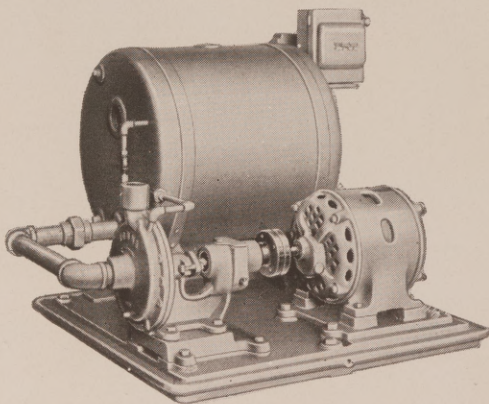
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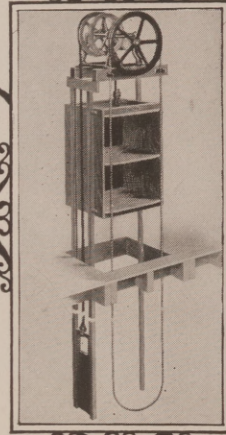


Dunham Condensation Pump and Receiver

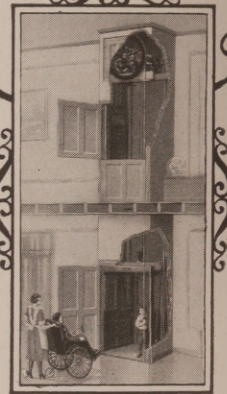
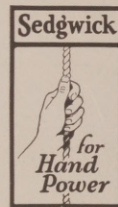
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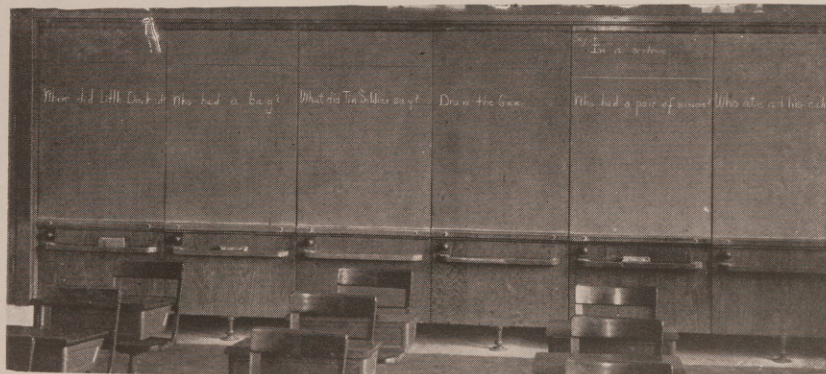
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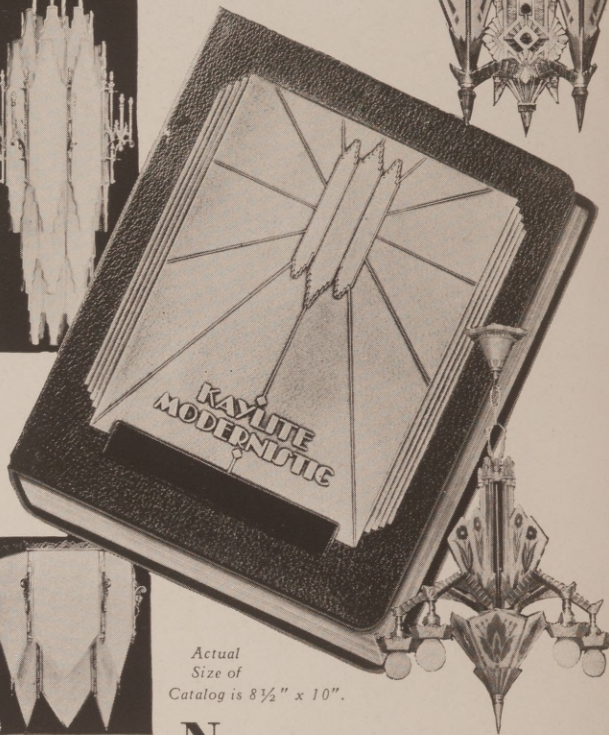
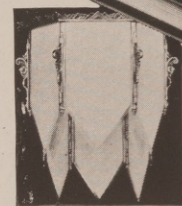
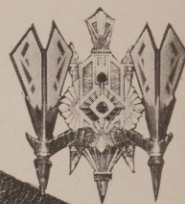
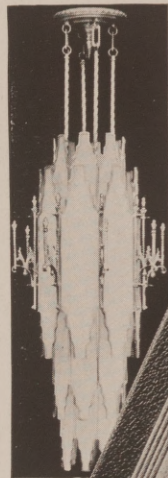
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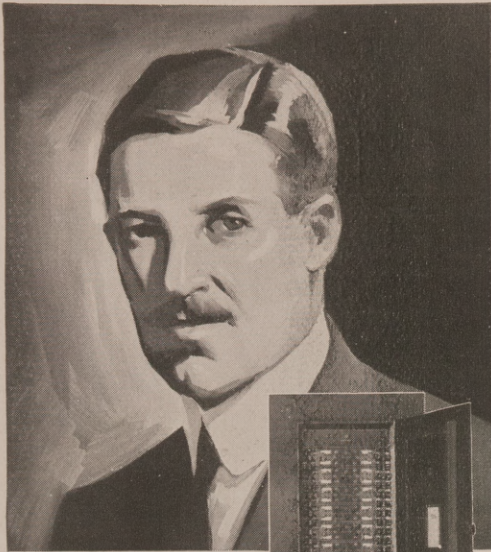
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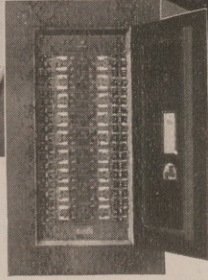


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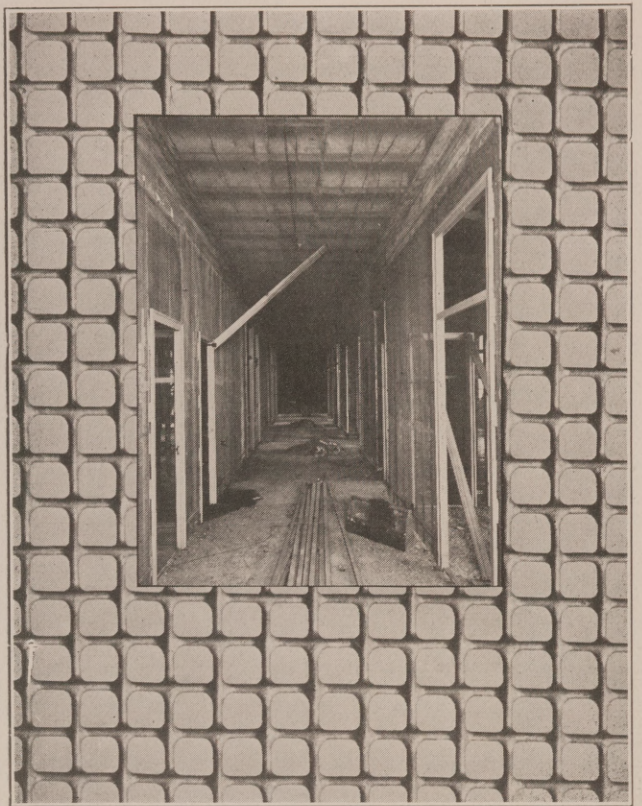
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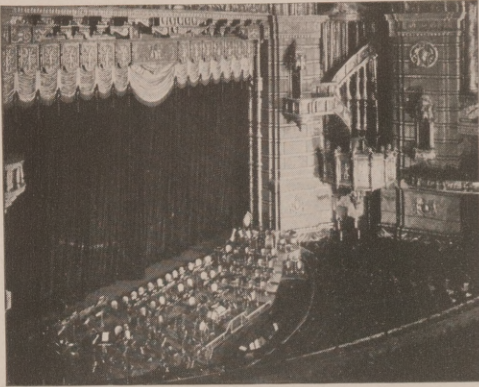
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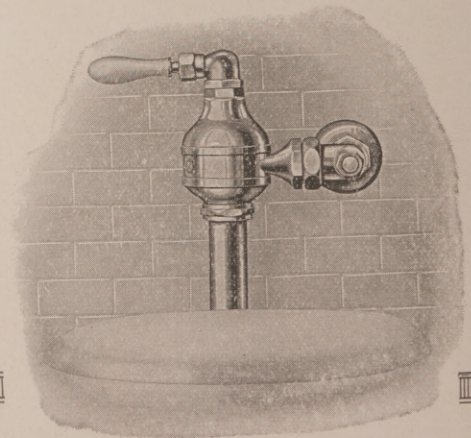
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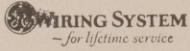
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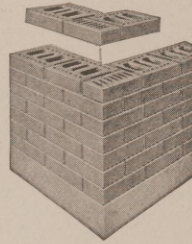
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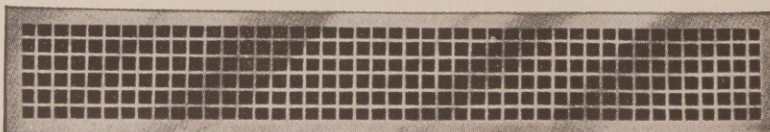
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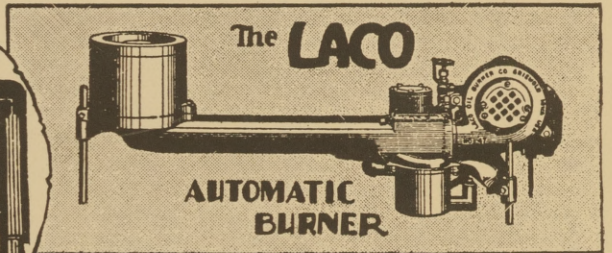
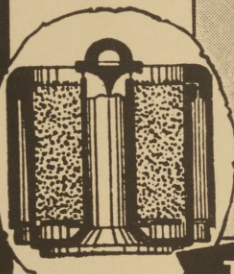
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Now oil heat is no longer a luxury for the rich. The remarkable invention of a foremost American engineer solves the oil burner industry's greatest problem—to produce a burner every home can easily afford—which **SAVES MONEY** on the fuel bill—and eliminates dirt, soot and grease!

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Send facts about your burner, the New Mineral Wick, and Special Low-Price Offer.

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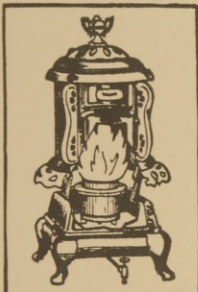
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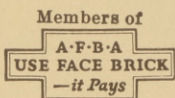
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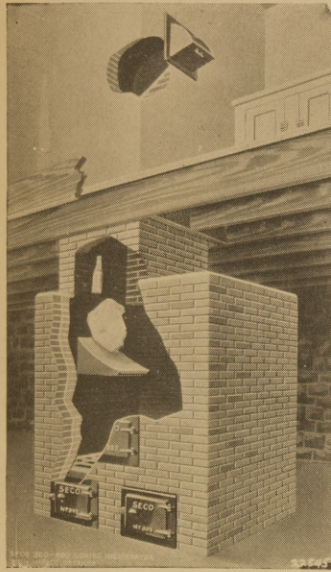
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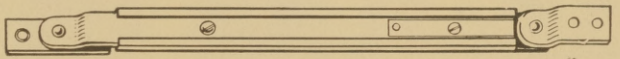
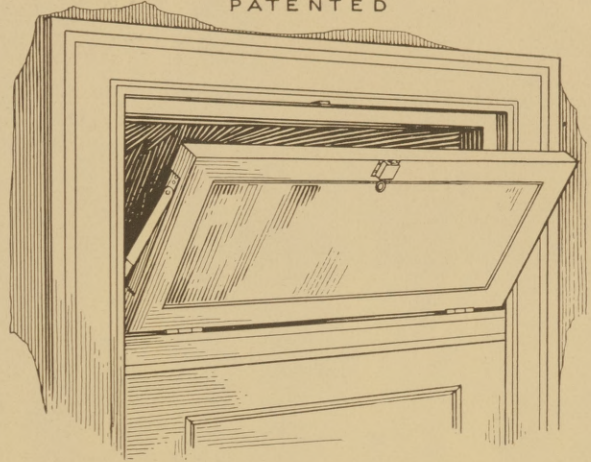
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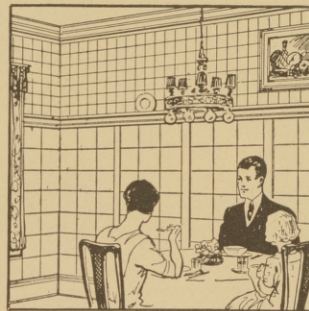
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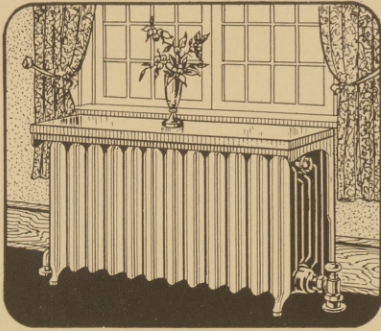
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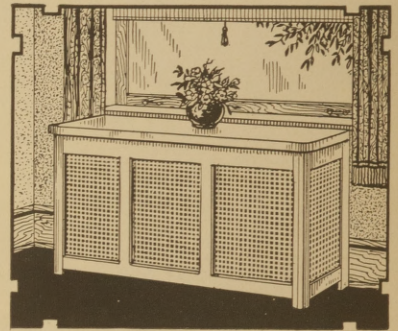
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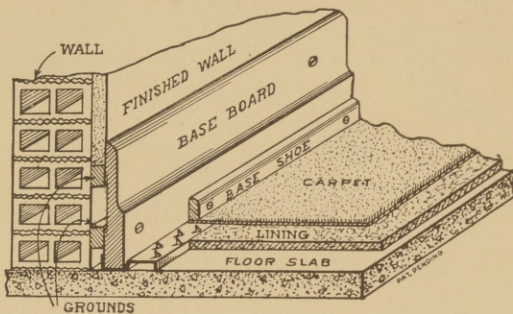
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*Make All Rooms More Livable
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Holds carpets without tacking. Speeds laying. Gives perfectly smooth installation without depressions or exposed tacks. Most economical and dependable method of fastening carpets.

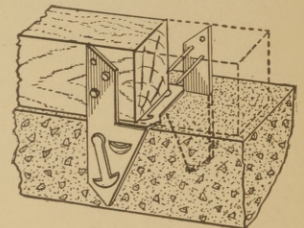
Locks under and behind baseboard. The strip is pierced for nailing to floor if additional security is required, case-hardened nails being furnished for driving into concrete. Carpets may be easily removed for cleaning or replacement without injury to carpet or strip.

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ANKORTITE FLOOR CLIPS

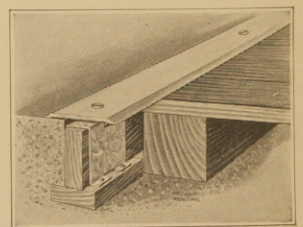
A low-priced clip that provides maximum floor anchorage at the lowest possible cost. Clips lie flat until sleepers are to be placed. Attaching flanges have direct pull against anchored member and are offset so that nails do not register opposite each other to weaken sleeper at nailing point. Width of clip permits joining of sleepers within the clip. Pointed flanges speed placing. Complete information, prices, etc., in Circular H.



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Anchor assembly provides solid base. Any looseness of threshold plate is taken up by spacing collar and adjustable locknut. (See Sweet's for detail.)

Furnished with arched or flat threshold plate in brass, bronze or galvanized steel, plain or grooved in all common widths — a very practical, economical and attractive joiner for abutting floors.



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Greens, Greys, Purples, Reds, Blacks, in varying shades and mottled effects

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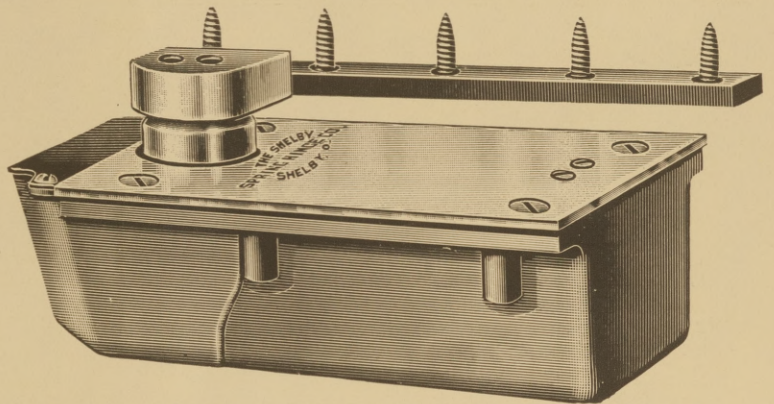
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WE HAVE A CHECKING FLOOR HINGE THAT WILL MEET EVERY REQUIREMENT WHERE A CHECKING FLOOR HINGE CAN BE USED

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In three sizes for use on doors hung singly or in groups without mullions or with mullions where it is desired to have the doors center hung. Sizes take care of light, medium and heavy doors and are used extensively on vestibule and entrance doors in theaters and public halls. Shelby Door Stay and Holders are recommended to be used where it is necessary at times to have doors kept open.

For details see Sweet's Index or send for No. 28 Catalog.

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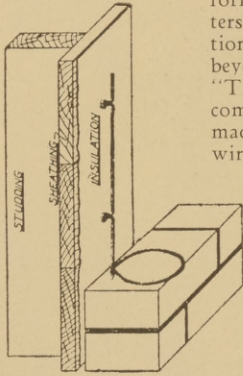
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FOR FRAME CONSTRUCTION

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The No. 2 "TIE-TO" Insert is made from 11-gauge heavily galvanized wire, and is formed with nail loops 6" on centers that allow the supporting portion of the Insert to extend $\frac{3}{8}$ " beyond the wood sheathing. The "TIE-TO" Anchor Ring which completes the combination is also made from 11-gauge galvanized wire, and is $3\frac{1}{2}$ " in diameter.



Brick anchored to wood sheathing with the "TIE-TO" Frame Veneer Anchor.

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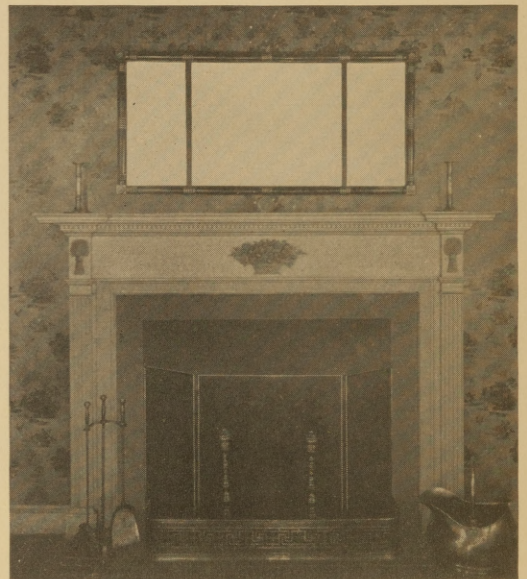
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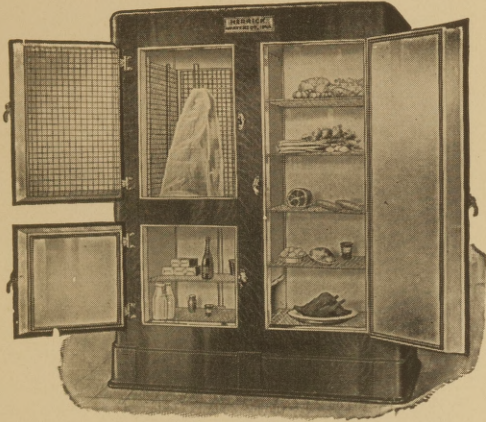
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THE ARISTOCRAT OF REFRIGERATORS



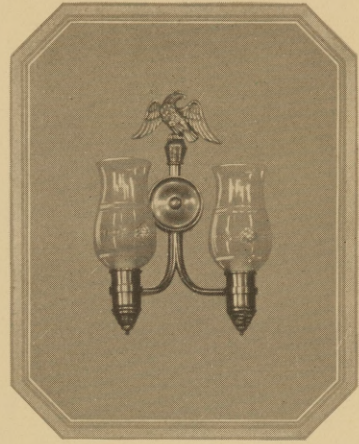
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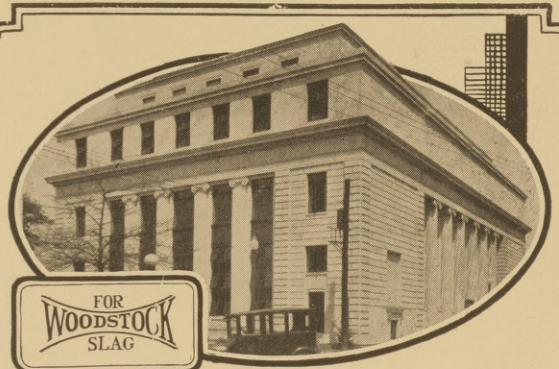
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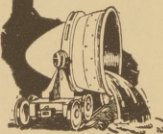
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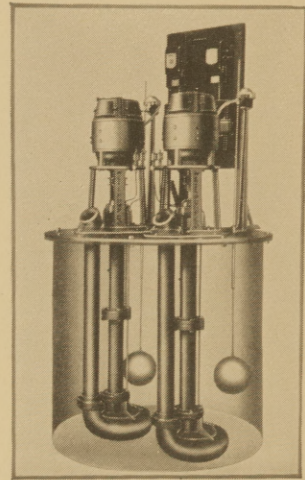
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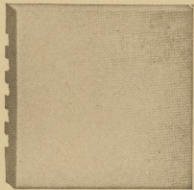
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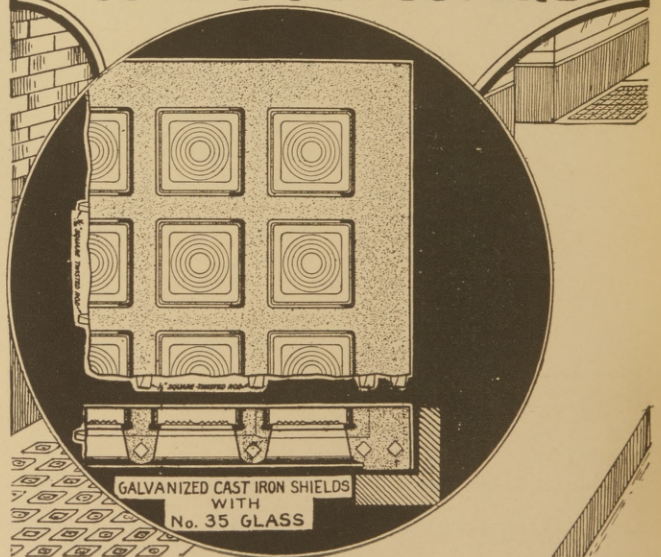
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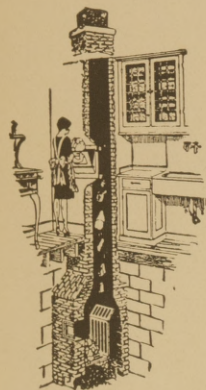
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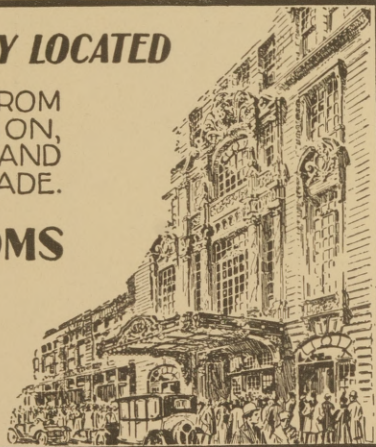
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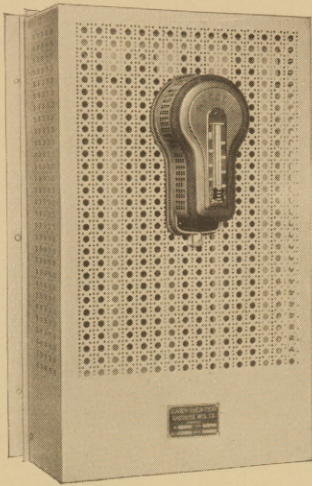
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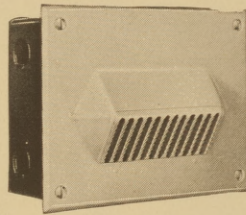
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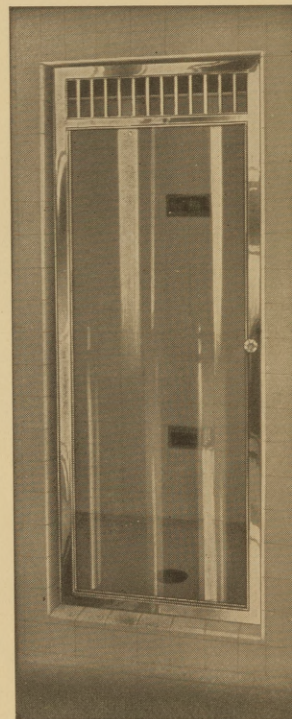
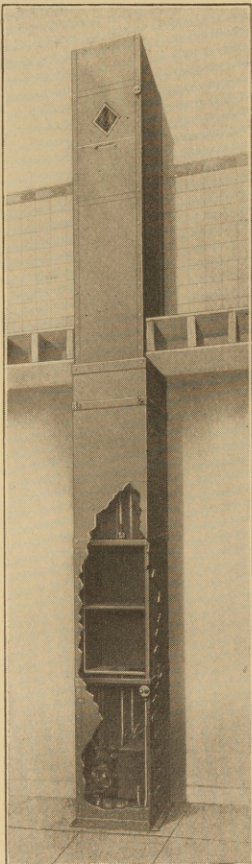
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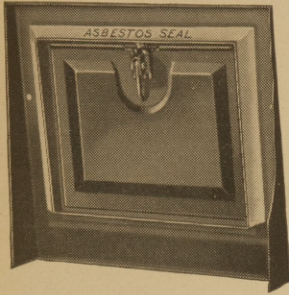
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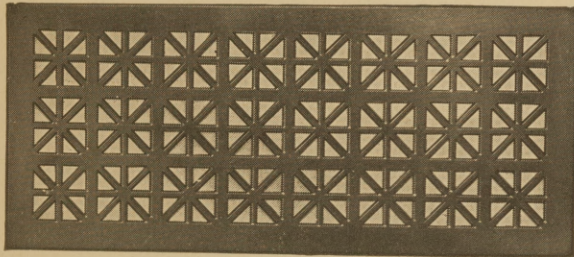
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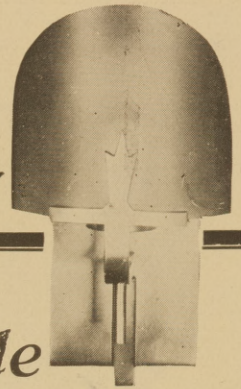
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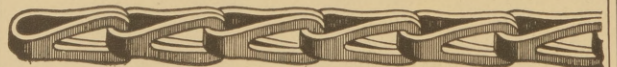
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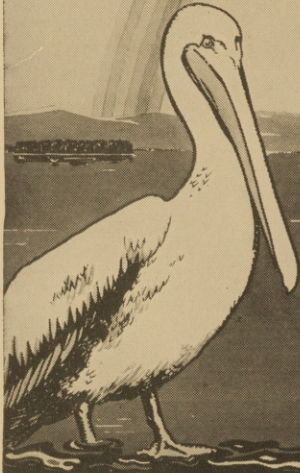
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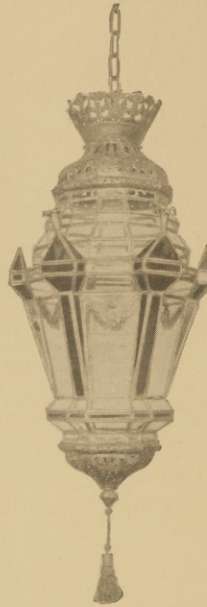
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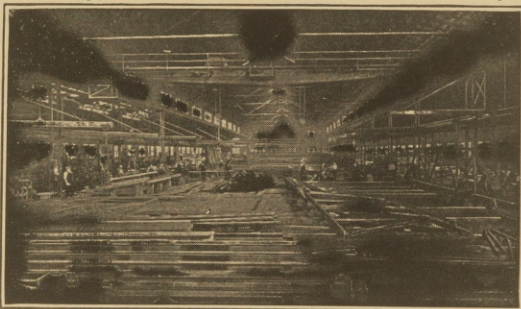
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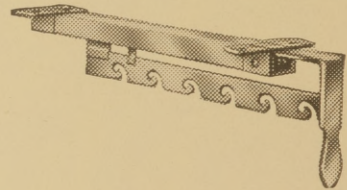
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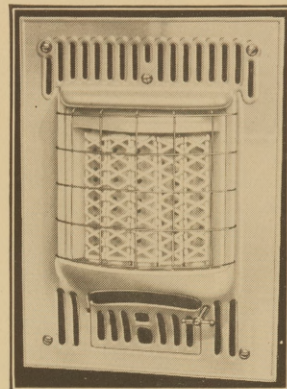
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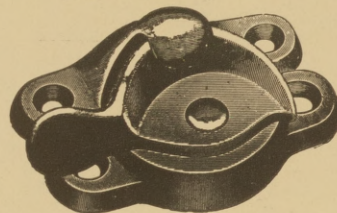
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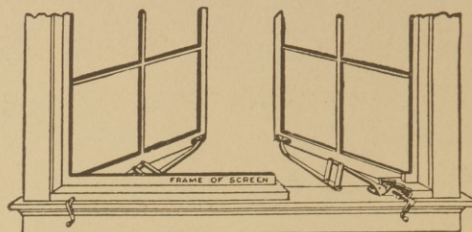
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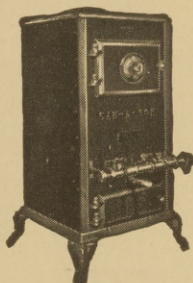
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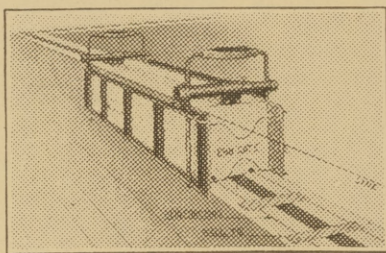
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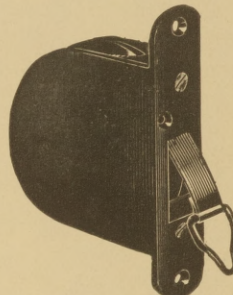
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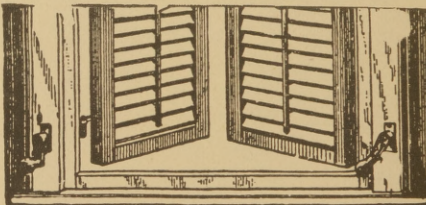
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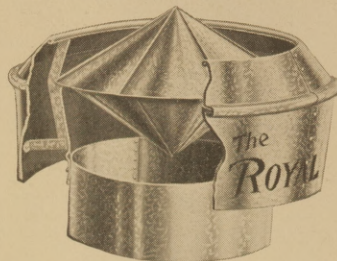
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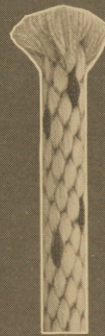
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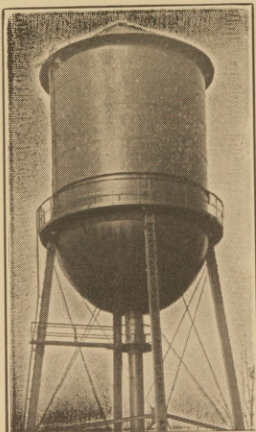
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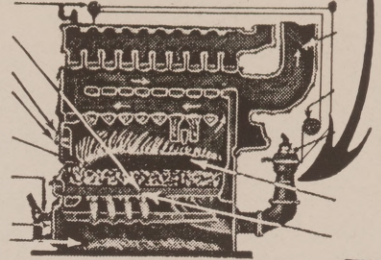
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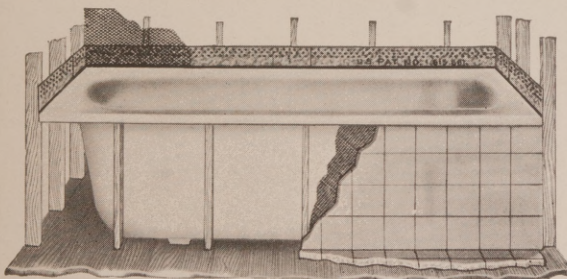
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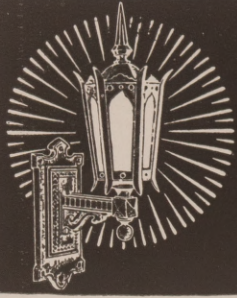
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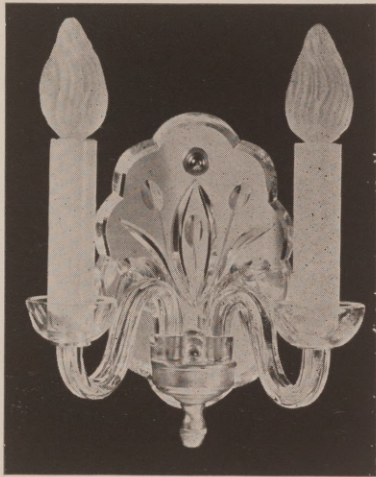
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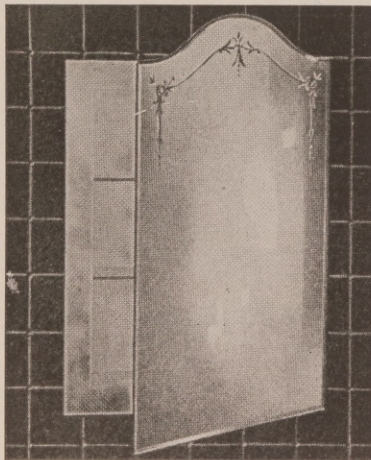
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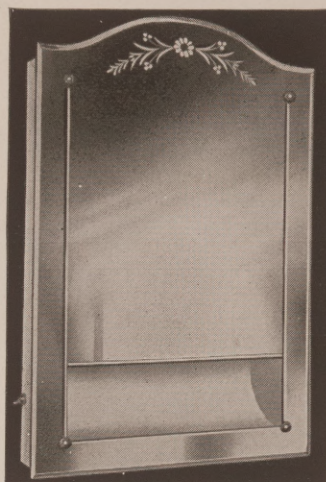
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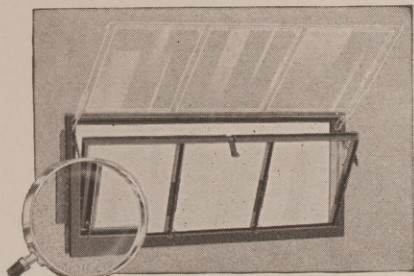
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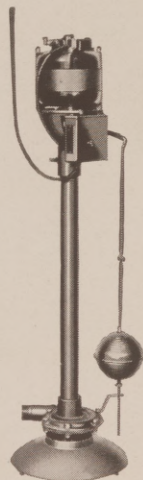
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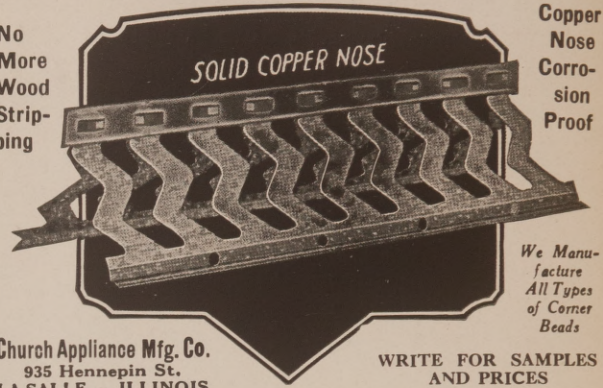
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