

THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOL. LII.

NUMBER 11.

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THE greatest productions of architecture are not so much the work of individuals as of a community; are rather the offspring of a nation's labour than the outcome of individual genius; the deposit of a whole people; the heaped-up treasure of centuries; the residuum left by the successive evaporations of human society; in a word, a species of formations. Each wave of time leaves its coating of alluvium, each race deposits its layer on the monuments, each individual contributes his stone to it. Thus do the beavers work, thus the bees, thus man. Babel, that great symbol of architecture, is a bee-hive.

Great edifices, like the great mountains, are the work of ages. The man, the artist, the individual, are lost sight of in these massive piles that often have no record of authorship; they are an epitome, a totalization of human intelligence. Time is the architect—a nation the builder."



ARCADE DETAIL

HOUSE OF F. COIT JOHNSON, ESQ., MOUNTAIN LAKE, FLA.

HARDEN DE V. PRATT, ARCHITECT

The SOUTHERN ARCHITECT AND BUILDING NEWS

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Some Work of H. De V. Pratt in Florida

By RAY HOLCOMBE.

BY reason of the increased insistence upon beauty and appropriateness of the background for an architectural composition the work of Harden De V. Pratt, architect, in Florida, and especially at Mountain Lake, is unique in its close following of the aesthetic requirements in architectural form, landscaping and color harmony, which is surprisingly pleasing to the artistic eye.

Before any real valuation can be placed upon this Florida architecture as done by Mr. Pratt, we must first definitely accept its setting and the life of which it is a part. Florida, (nowhere in the state and especially around Mountain Lake, where Mr. Pratt has done his most outstanding work, which is a veritable playground for wealthy winter residents) is not a serious place. It is a place to which people come to escape from everything that reminds them of the North. It is a place of clear skies, rich tropical nights, luxuriant shrubbery and vivid colored flowers, of temperatures mild to semi-tropical; in short, a place where architecture must assume a spirit of revelry if it is to be at all appropriate to its setting. Oftimes it is not so easy to catch the spirit of the setting and place therein a picture that is harmonious. Mr. Pratt has accomplished much in this direction.

In order to understand somewhat how this architect has produced this unusual harmony and beauty it is necessary for us to turn to the Renaissance Villas of Italy and examine their composition. This is what we find; that the conception of buildings and grounds, terraces, trees, shrubs, and fountains was all part of one harmonious whole. Also, that the interiors were designed to have a definite relation to the exteriors and to take advantage of the vistas created out-of-doors. That the mass of the building was in perfect harmony with the contour of the surroundings.

We find upon further study that the colors as used in the Renaissance were not the product of chance, that a canvas or mural painting was not the result of misdirected pigment, as is so often the case with modern painting, but they were the result of knowledge founded on fact and skillful handling. Before undertaking the work for his clients in Florida, Mr. Pratt made a close study of the various color schemes as used by the Old Masters.

In studying European precedent we are struck with the softened effect which age has produced on these art treasures. Not only has time softened the colors but it has added attraction to the hard lines of sculpture and brought out even more subtly the charm of the craftsmanship on the exterior's of Europe's monuments and cathedrals. The idea came to Mr. Pratt that perhaps these same effects might be reproduced in his Florida work, so he set about finding out how this might be done chemically.

The peculiar tropical vegetation and colorful landscape which is to be found in Florida impressed this designer, and he decided that the setting demanded something more than academic architecture. After studying his problem with relation to its surroundings he designed one complete harmonious whole placing in his composition the necessary palm or tropical shrubs to give the most charm to some certain portion. These shrubs and vines he chose not only for form, as the Italian Architects of the Renaissance had done, but with the added attraction of a definite color scheme to add beauty to the buildings and surroundings.

In like manner all building materials were chosen for their color as well as durability. This led to the use of antique tile from Cuba and Spain. Just as in every other section of the country the workmen were not trained to do their particular work except in a mechanical, precise sort of way, so the architect undertook to teach his workmen craftsmanship—the art of putting personality into their work. In

*Offices at Boston, Mass., and St. Petersburg, Fla.

this way he was able to bring into the buildings something of the charm of old Italy and Spain. Not satisfied with mere charm of structural details he felt that if his buildings were to be outstanding they must blend with the colorful atmosphere and tropical vegetation. With his knowledge of color, after months of intense study on this subject, he sought to antique his colors, thus partially reproducing the beauty to be found in Europe, and by the help of some chemists, who are friends, he produced softened harmonious effects which are really remarkable.

This architect was fortunate in having a free hand in the selection of the antique furniture and

decorations which is so delightfully blended with the interior treatment of walls and ceilings. He has carried out the same ideas of color, texture and craftsmanship in the interiors as on the outside of all his houses.

Although Mr. Pratt is a Boston architect he has spent much of his time in the South, making his winter office in St. Petersburg. While he feels that Florida and the South offer perhaps a greater opportunity for color expression, he has already shown that his principles can be applied to architecture in the North as well, the location and surroundings governing the problem presented.



PATIO

HOUSE OF ALVAH CROCKER, ESQ., MOUNTAIN LAKE, FLA.

HARDEN DE V. PRATT, ARCHITECT



FRONT ELEVATION



SIDE ELEVATION

HOUSE OF ALVAH CROCKER, ESQ., MOUNTAIN LAKE, FLA.

HARDEN DE V. PRATT, ARCHITECT



ENTRANCE DETAIL



PATIO

HOUSE OF ALVAH CROCKER, ESQ., MOUNTAIN LAKE, FLA.

HARDEN DE V. PRATT, ARCHITECT



LIVING ROOM



LIVING ROOM

HOUSE OF ALVAH CROCKER, ESQ., MOUNTAIN LAKE, FLA.

HARDEN DE V. PRATT, ARCHITECT



HALLWAY

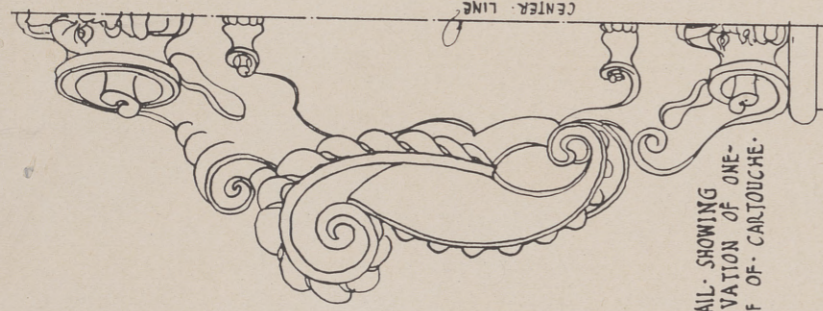


DINING ROOM

HOUSE OF ALVAH CROCKER, ESQ., MOUNTAIN LAKE, FLA.

HARDEN DE V. PRATT, ARCHITECT

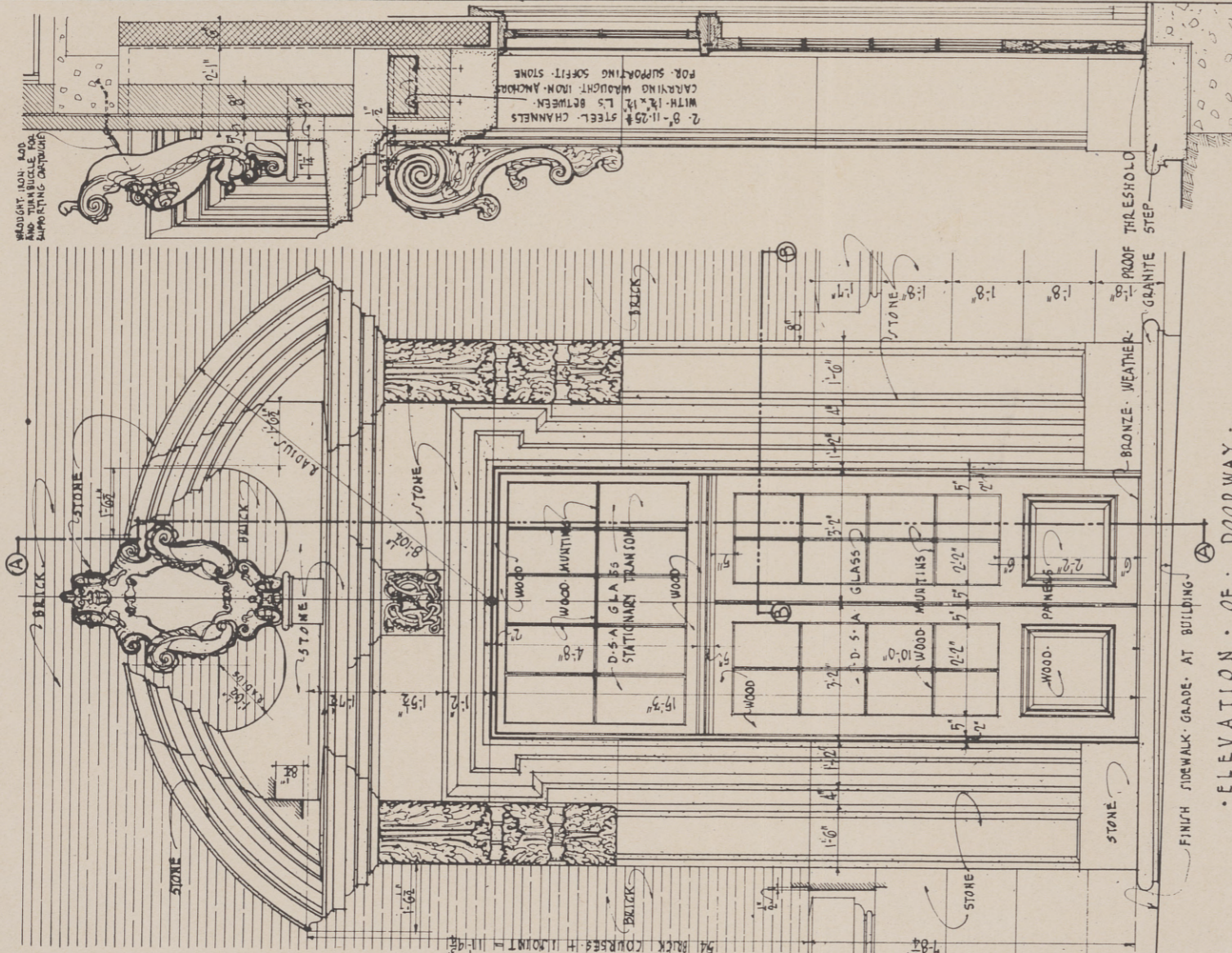
SOUTHERN ARCHITECT and BUILDING NEWS.
 DETAIL SERIES.



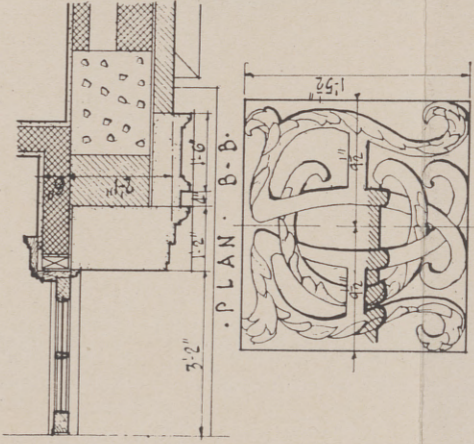
DETAIL SHOWING
 ELEVATION OF ONE-
 HALF OF CONSOLE.



SIDE ELEVATION
 OF CONSOLE



ELEVATION OF DOORWAY.



DETAIL OF MONOGRAM.

DETAIL OF CONSOLE, COLNICE, AND TRIM AROUND DOORWAY.

SECTION A-A



DETAIL No 1.
 NOVEMBER 1926

ENTRANCE DOORWAY.

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 ATLANTA GA.
 ATLANTA GA.

AUGUSTUS E CONSTANTINE
 DELINEATOR.

Mimosa Hall, Roswell, Ga.

By MRS. JOHN W. REID, SR.

THE little town of Roswell, Georgia, sixteen miles northwest of Atlanta, claims our interest and attention on four counts. First of all, its own intrinsic beauty commends it to our favorable regard, and its fidelity as an exponent of the Mid-Nineteenth Century Plantation Village of the far South, renders it historically worthy of our close study. In the second place, it is a choice example of a somewhat unusual thing in this day of Twentieth Century progressiveness, a town virtually intact that has not suffered those numerous character-destroying changes and mutilations to which so many of the towns of its day have at some time or other fallen victims. Next, the stamp of an architect's hand can be seen clearly and unmistakably in at least three very fine old houses, houses built during that period which produced our own great national style in architecture. Last, but by no means least, on account of Mimosa Hall, that delightful example of a Greek Revival house which was restored some years ago to its original beauty by the late Neel Reid, an architect whose conception of beauty as expressed through his contemporary work will ever remain a distinct contribution to American Architecture. Mimosa Hall, as it stands today, is an example, peculiarly sincere and trustworthy, of a Mid-nineteenth Century temple house modernized in its interior furnishings to meet present day living conditions.

Let us examine for a moment the historical background of the style Mimosa Hall so admirably represents. In 1758, James Stuart, the distinguished English architect and pioneer student in Greek research, designed and built for Lord Lyttelton at Hagley, a garden-temple of the Greek Doric order, and although this building was erected primarily to beautify the

landscape, it did serve a utilitarian purpose, and being the first example of the Greek Revival in Europe is really the prototype of our American Home of the early Nineteenth Century. We might say, however, that the real birth of the Greek Revival dates back to 1762, when Stuart and Revett published their admirable volume, "Classical Antiquities of Athens."

After the American Colonies had rid themselves of the burdens imposed by the Mother Country and set up for themselves an independent republic, it seems most natural that America should have turned to the ancient republics of Greece and Rome for inspiration in architecture as well as government. Between 1715 and 1738, there appeared numerous translations of Palladio, and we are told that Thomas Jefferson in the very early years of his life was a close student of this eminent architect and scholar and a sympathetic pupil of the teachings of Palladio. In 1769, at the age of twenty-six, we find him actually at work on the design for Monticello, that classical structure which has been handed down to us to admire and enjoy and today is preserved as a national shrine. It was Thomas Jefferson who first introduced in America Roman form, which was ultimately to be combined with Greek form and finally the culmination of the two produced that period in American Architecture known as the Classical

Revival. Just as Inigo Jones was the father of the Renaissance in England, so was Jefferson the father of the Classical Revival in America. Under Jefferson's leadership the South was first to feel this manifestation of direct classicism in the temple form of architecture. As the movement gained impetus Greek detail was so fully adopted until the period became



Mimosa Hall from the Road.

popularly known as the Greek Revival. It was in the South that the Greek Revival reached its height in Domestic Architecture, though the movement had its influence throughout the United States, and at the same time was very popular in England. That the adoption of the Greek Temple form for the home was most logical, and even in this day can be appreciated, will be readily understood upon examination of the photographic plates of Mimosa Hall accompanying this article.

About 1830, Mr. James Roswell King, a banker of Darien, Georgia, having business to transact with the United States mint at Dahlonega, Georgia, made the trip on horseback. Passing through the beautiful country north of the Chattahoochee River he was so impressed with its lovely hills and valleys that upon his return he decided to purchase land in this section, buying some thousand acres bordering on the river and back into the country.

One mile from the river Mr. King built his home, and some distance away on Oxbow Creek, one of the first, if not the first, cotton factory in Georgia. And so was founded, by James Roswell King, the little town of Roswell, named for its founder.

Mr. King, not wanting to be separated from his friends offered several of them ten acres or more of land upon which to build a home if they would come to this beautiful section with him. Two of these friends were Mr. Bullock, father of Mrs. Roosevelt, who built Bullock Hall, and his brother-in-law, Mr. John Dunwoody, who built Mimosa Hall. The first house built of wood was burned almost immediately and rebuilt of brick, the walls being solid brick eighteen inches thick, plastered and checked, and having the appearance of gray stone. An architect from Boston, Massachusetts whose name is unknown to the writer, was brought down to make

the plans for the three Greek Temple houses, Barington Hall, the home of James Roswell King, Bullock Hall, the home of Mittie Roosevelt, and Mimosa Hall, the home of Major John Dunwoody, and first called Phoenix Hall, built over the ashes of the first, afterwards changed to Mimosa Hall because of the great number of beautiful Mimosa trees which surrounded the house.

Mimosa Hall, together with these other old houses, and the little Presbyterian Church were built between the years of 1830 and 40. In 1917 the late Neel Reid and his mother (myself) were looking for an old Colonial house of this type that could be bought at a reasonable price. We found Mimosa Hall, and restored it, keeping as nearly as possible the atmosphere of the olden days, discarding all furniture not in keeping with the lovely old house and replacing with the best that Neel Reid with his wonderful gift for selecting could find. Nothing remained of the old gardens but five circular beds filled with lilies-of-the-valley, and a few broken terraces. So the gardens and grounds as they are now were all laid out and planted after the plans of Neel Reid. The gardens were planned and all planting done with the idea always that they must look and be a part of the old house, they must never look new. There are borders of boxwood and masses of old fashioned Scotch pinks and many other old fashioned flowers. A driveway paved with old field stone, a garden path bordered with arborvita and lined with pink roses, a rock walled vegetable garden with masses of sage and Thyme—Rosemary and lavender, and around and inclosing all, a wall of age old trees, oaks and pines and tulip poplars, with lower growing mimosa and dogwood, making a perfect background for the gardens and the beautiful old house that is Mimosa Hall.

"That here within the hollow of this cup of hills I have touched deep, immutable springs of livingness."

—M. SIEGRIST.



*Photos by Tebbs & Knell, Inc., New York City.
Courtesy "House & Garden."*

The air of dignity and calm in this great portico, with its fine Doric shafts and simple cornice is an argument for a revival of the Greek Revival.



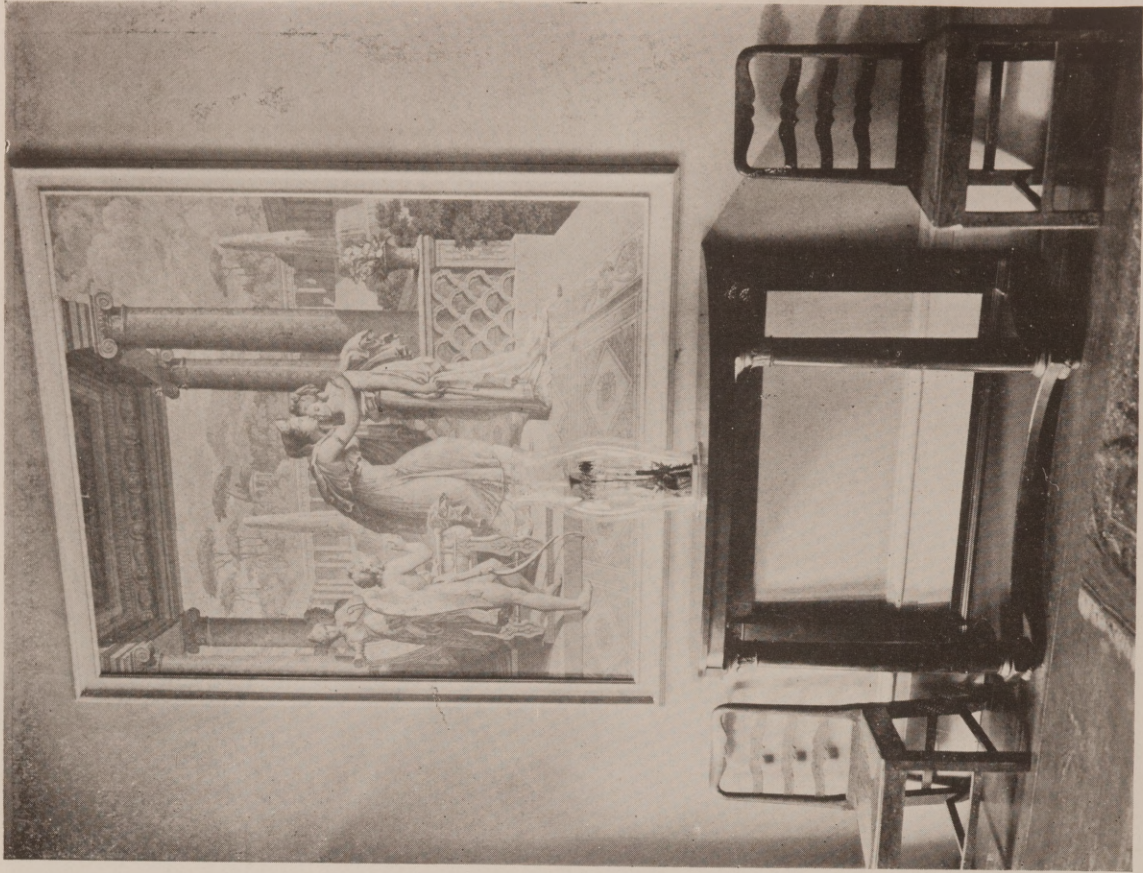
From the garden side the house seems to nestle comfortably in a deep and luxuriant setting. Vine-clad and mellow with age its dignified form shows no trace of austerity.



A garden has been made on a level space below the house level at the rear. Box-lined paths connect it with the building and broad stone steps make an easy descent.



The entrance hallway repeats the scheme of decoration found elsewhere in the house: a panel of Lafitte paper framed above an Empire chest holding two alabaster figurines.



In the dining room at Mimosa Hall an appropriate treatment for the period of the place has been achieved by this Empire table and chairs under a framed panel of Cupid and Psyche paper from Lafitte.



The richly colored marble mantel in the living room, its mirror, clock and ornaments, are, like the furniture, typical of the Empire taste which came with the Greek Revival.

On the Use of Precedent

By W. C. RONAN

AMONG students in architectural design there is much uncertainty as to the use of precedent. The ambitious beginner very properly resolves to be individual and not a copyist, to be a leader and not a follower. He is at once confronted with the question, where does individuality cease and plagiarism begin? Shall he strive to invent new motives, or use old ones?

It is quite easy to invent a new form, provided one is indifferent as to its quality. This has been done, giving rise to l'Art Nouveau, the examples of which are sometimes interesting but usually distressing.

All historic styles have been the result of collective effort, never the work of any one man. Brunelleschi came as near to originating a style as any architect has done, but even he used the same methods as his predecessors, and borrowed details from existing work. He probably never knew that his work marked the beginning of a new era.

Historic styles have frequently been the outgrowth of new methods of construction, so it would seem that a new style may be expected from the use of steel frame and reinforced concrete. Steel frame construction has not yet given rise to a distinctive style, the examples using everything in the way of detail from Classic to Pseudo Gothic. Some of them are very beautiful, for example the New York Municipal Building and the Woolworth Building. A number of notable buildings have been done recently in reinforced concrete. The crudeness of this material precludes any refinement of detail, and forces the designer to rely on proportion and mass alone. While these are the most important elements in composition, they would seem insufficient foundation for a new style. This is particularly true because the necessary massiveness and simplicity of the design makes the material inappropriate for any but large structures, such as warehouses, bridges and stadia. So far, then, these new materials have not given rise to a new style.

Turning from the attempt to invent new motives and following precedent, the designer sometimes feels that he is copying rather than designing. He need have no fear if he uses the old motives intelligently. If he is puzzled it is because he has confused Invention and Individuality. Good invention is and must be rare, but individuality is a birthright and a duty. Emerson says, "Great men are more distinguished by range and extent, than by originality." If we require the originality which consists in weaving, like a spider, their web from their own bowels;

in finding clay, and making bricks, and building the house; no great men are original. Nor does valuable originality consist in unlikeness to other men. The hero is in the press of knights, and the thick of events; and, seeing what men want, and sharing their desire, he adds the needful length of sight and of arm, to come at the desired point. The great genius is the most indebted man."

The great artists have borrowed ideas wherever they found them. Ictinus and Callicrates did not invent the Doric column; they perfected it and produced the Parthenon. Virgil worked over some old legends and of them made the Aeneid; while Shakespeare took ideas, plots, and even phrases from many sources. These men invented little; they assimilated and developed the inventions of others. They attained the very highest type of individuality.

To know that one is not merely "cribbing," he need only make sure his design answers all the requirements of the problem, that it is suitable for its position, appropriate to the material, and expressive of the conditions and ideals of the people who are to use it. These requirements vary in every community, in every age, and for every race, so, if the design answers them all, it is reasonably certain that the designer is no mere slave to precedent. To adopt is plagiarism, to adapt is design. The intelligent use of precedent, keeping to the Golden Mean, is as far from copying as gold mining is from pocket picking.

The designer, then, may take ideas wherever he finds them, if they are suitable and he properly assimilates them. This is true of styles also, hence the present day eclecticism in design. In selecting old motives, only those should be chosen which possess elements which make them appropriate. Among these are racial influences, the historical associations of the function of the building, and the historical associations of the locality.

Americans are the heirs of many races. By actual descent there are Americans of almost every race under the sun. This does not mean, however, that the styles developed by all these races are appropriate in America. As Freeman has said, in his essay on "Race and Language," the tongue we speak has more to do with the shaping of our ideas than has our actual descent. So although, for example, there is a large number of Swedes in this country, we need not expect to see any considerable effect from Sweden on American architecture. These people cease, after a time, to use the Swedish

language, and that fact ultimately divorces them from Swedish literature and ideas. Instead they use English and become permeated with the ideals which have been expressed in that language. It follows then, that although we may draw inspiration from many sources, the dominant source must remain the work of English speaking peoples.

Aside from race and language there are other hereditary elements to be considered, the styles associated historically with the purpose of the building. The Romans impressed their law upon the world, and much of our law is founded upon theirs, so the more severe phases of the Roman style are appropriate for law courts. In Art we recognize the leadership of Greece so the Greek style is well suited to buildings devoted to that purpose. The Gothic was developed to express the ideals of the middle ages, and so remains the most appropriate style for those religious bodies which are descended from the mediæval churches.

The other great consideration which must not be neglected is the historical character of the locality. In the Southwest the Spanish Colonial or Mission style is much used and is highly appropriate. The Spanish missionaries first opened this region to civilization, and their self sacrifice should not be forgotten. Other examples of this sort are to be found in the French work at New Orleans, and in English Colonial work in New England. These localities possess charming individuality due to the presence of these styles, and it is here that the sanctity of individuality should be most strongly insisted upon.

It is worse than plagiarism, it is impudent conceit to import into these regions any styles which will not harmonize with the existing characteristic work. To destroy the individuality of the place by incongruous importations is little better than the destruction of the Cathedral of Rheims. Western architecture is being copied in Japan, and the satisfying art of that nation is suffering thereby. The European styles do not belong there, nor the Japanese style here. Such plagiarism destroys the charm of picturesque variety as well as the individuality of races.

Besides these considerations the nature of the locality itself must not be forgotten. Climate, available materials, political and social conditions must be recognized and they will invariably modify the design. That design is best which seems inevitable, and to be inevitable it must have nothing forced about it. It must obey as far as possible all of these influences, racial, traditional, and local.

One form of indefensible plagiarism is the use

of any but the simplest kinds of stock ornament. It is plagiarism because the work is not assimilated but copied. It is possible to purchase exact copies of the Erechtheion columns, in several sizes and for interior as well as exterior use. Let no one imagine that by using them he will create another Erechtheion. He will meet only ignominious failure. These columns were designed for one particular place, size, material, climate, race, and religious purpose. These conditions are not duplicated in America today, so the columns cannot be suitable.

But if the designer take that column, and modify the detail to accord with a different material, modify the proportions to fulfill a new purpose, then he is doing what Mnesicle did, assimilating and developing, adapting not adopting, which is design.

One of the most disheartening offenses of this sort is the improper use of heraldry. It is possible to purchase exact copies of Tudor ceilings in which the heraldic designs of the originals are faithfully copied. These coats of arms were and are private property. They belonged exclusively to the knights who carried them into battle, and they belong exclusively to their descendants. One has no more reason or right to appropriate these designs than to assume the names of the families to whom they belong.

Of a piece with the incorrect use of heraldry is the artificial aging of a building. A time worn appearance adds to the beauty of a building mostly because it is the effect of time. The charm of Compton Wynyates and Penshurst is due partly to the softening of the lines and mellowing of the colors, but more to the suggestion of venerable age. The old mansions appear to be dreaming of the life they have witnessed, of tournaments, royal progresses, baronial hospitality, of

"old, unhappy, far-off things,
And battles long ago."

To attempt to obtain this charm by defacing the fresh mouldings with a hammer is merely silly. It is like wearing false jewels, painting lichens on a roof, or imitating thatch with tortured shingles.

To conclude then, we may avoid the eccentricities of too obtrusive invention and the insipidity of slavery to precedent by obeying the principles of the greatest designers of the past. The best creative work of all ages has been founded on these principles. If followed they will, as always, produce a healthy art, which will be traditional in the main, because the conditions are traditional. When conditions change the art will change with them, and the resulting new style will be not an abrupt change but a natural growth.

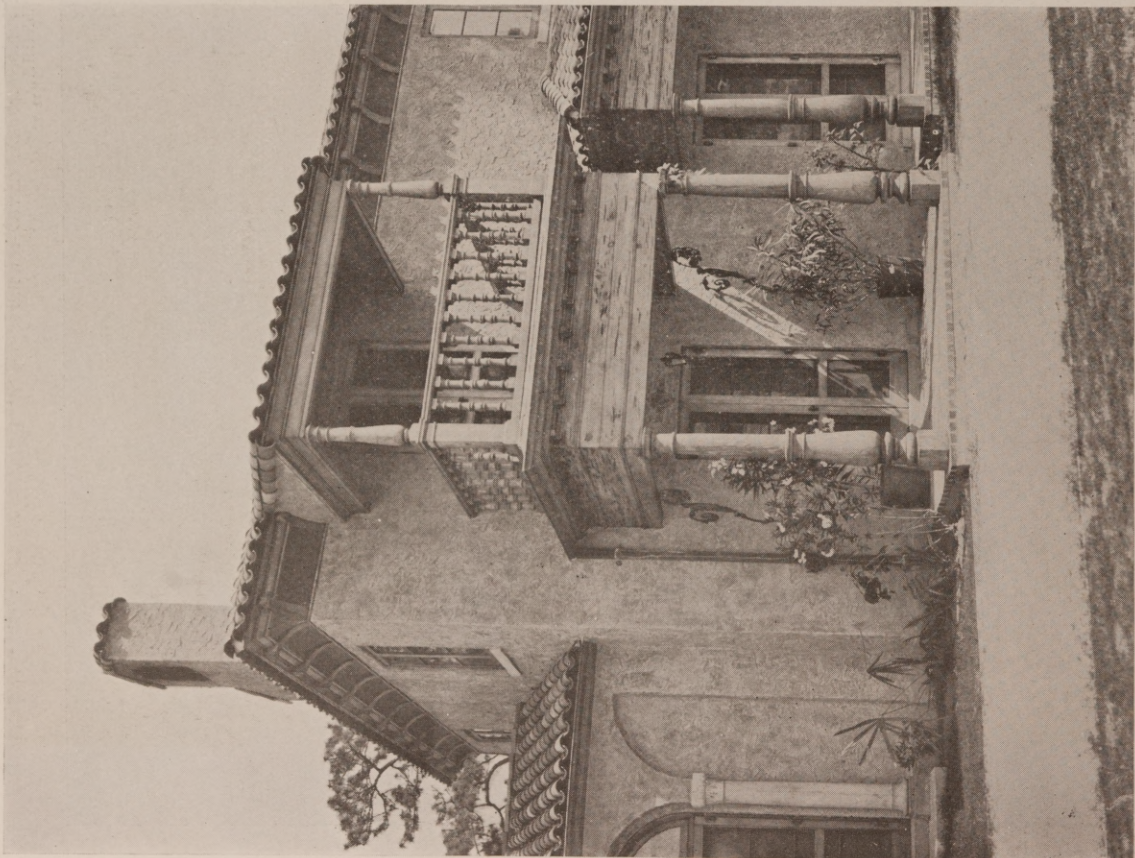


FRONT ELEVATION
HOUSE OF F. COIT JOHNSON, ESQ., MOUNTAIN LAKE, FLA.
HARDEN DE V. PRATT, ARCHITECT

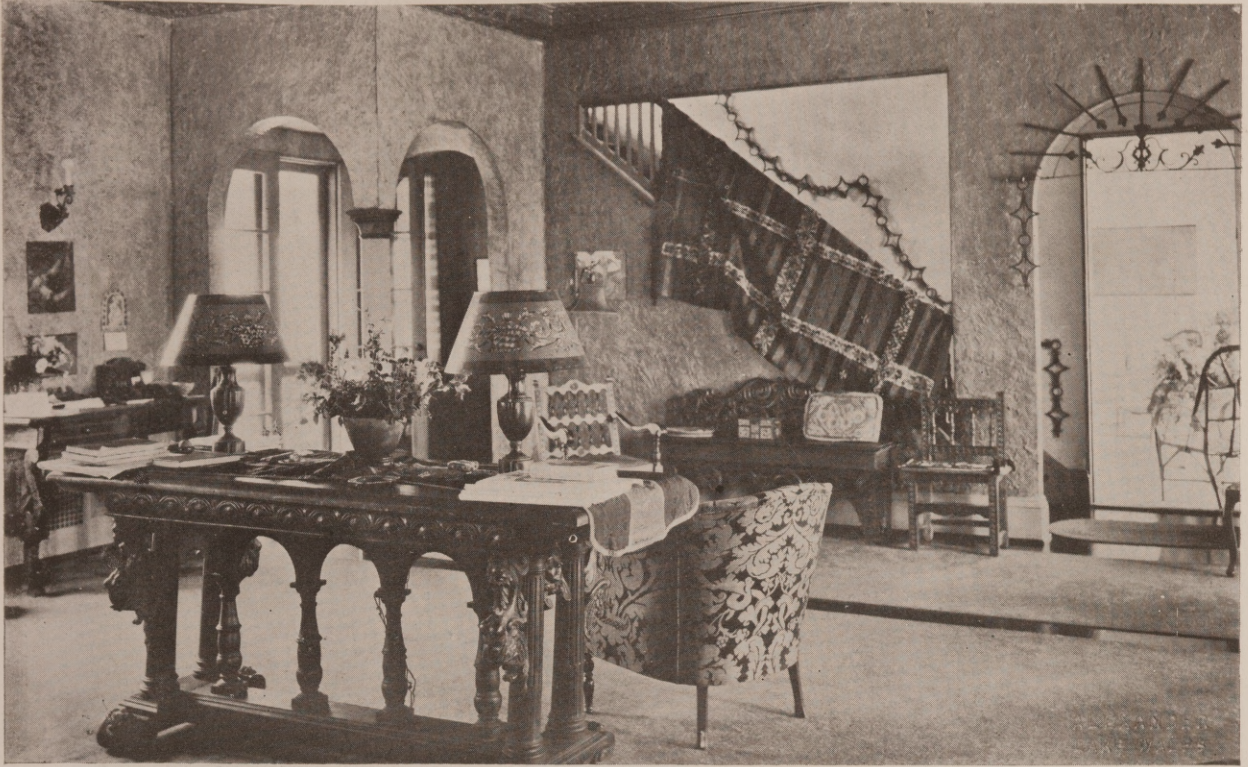


PATIO

HOUSE OF F. COIT JOHNSON, ESQ., MOUNTAIN LAKE, FLA.,
HARDEN DE V. PRATT, ARCHITECT



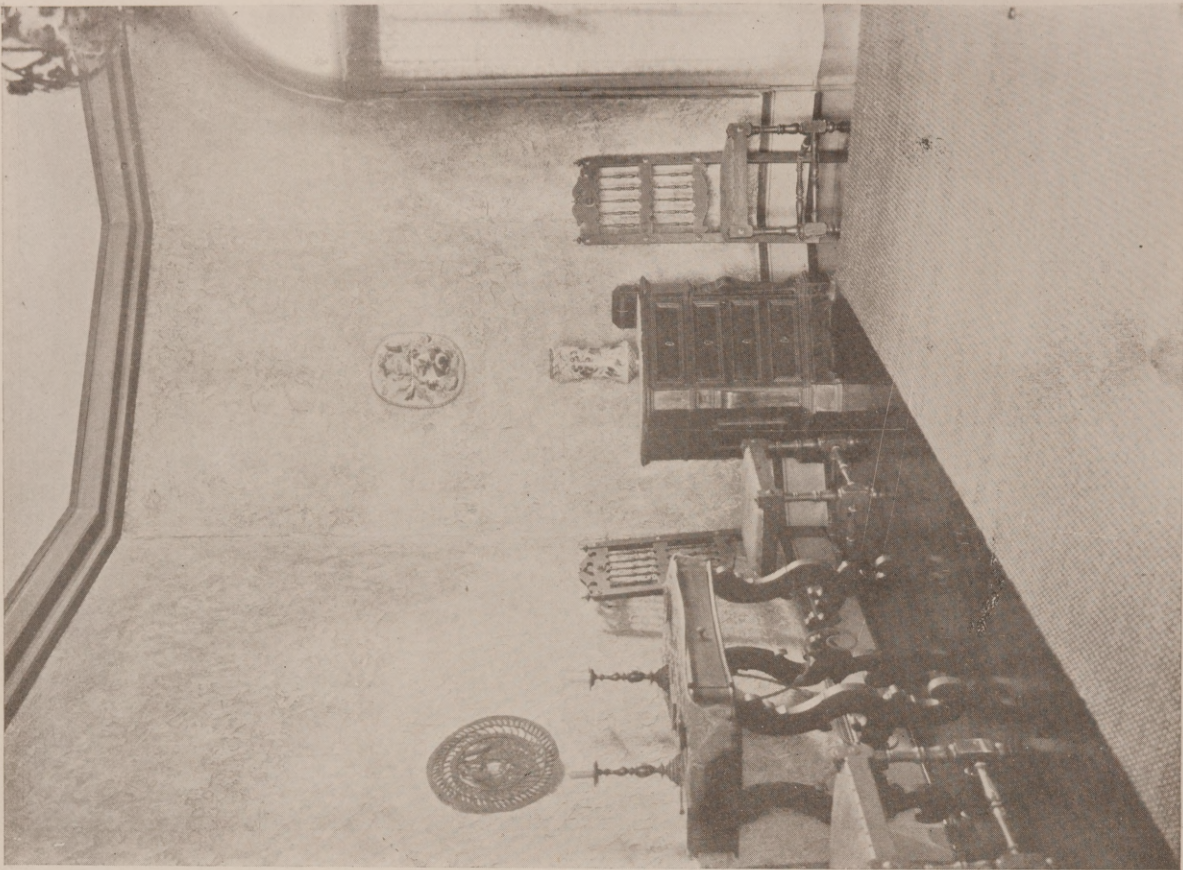
ENTRANCE DETAIL



LIVING ROOM



LIVING ROOM
HOUSE OF F. COIT JOHNSON, ESQ., MOUNTAIN LAKE, FLA.
HARDEN DE V. PRATT, ARCHITECT



DINING ROOM



DINING ROOM

HOUSE OF F. COIT JOHNSON, ESQ., MOUNTAIN LAKE, FLA.
HARDEN DE V. PRATT, ARCHITECT



HOUSE OF MISS CAROLINE E. DUDLEY, MOUNTAIN LAKE, FLA.
HARDEN DE V. PRATT, ARCHITECT

ALEXANDER
LAKE WALKS



HOUSE OF GEORGE KIRCH, ESQ., LAKE WALES, FLA.
HARDEN DE V. PRATT, ARCHITECT

Biscayne Boulevard Competitions

Miami, Fla.

THE purpose of these competitions is (1) to secure designs for traffic signal towers and standards and street lighting standards, appropriate for Biscayne Boulevard, Miami, Florida, (2) to develop ideas for more pleasing filling station designs and (3) to stimulate interest in the designing of better structures for these purposes than those now in general use.

Biscayne Boulevard is a level 100-foot street, which extends from the center of Miami northward to North East 55th Street (three and one-half miles). It runs along Biscayne Bay for one mile and continues about one block from the Bay through a high-class residential section of Miami. The south end (formerly Bay Shore Drive) is an old street recently widened and improved. The north two and one-half miles is a new street opened by cutting through fourteen improved city blocks, widening a narrow street (formerly North East Third Avenue) through nineteen improved blocks and extending the street thus created through the recently divided estate of Charles Deering, into Bay Shore, a suburb of fine homes. Biscayne Boulevard here becomes the Federal Highway which, combined with the Dixie Highway, extends 360 miles to Jacksonville, Florida, and beyond to the Northern States.

Buildings are now being demolished along the new portion of Biscayne Boulevard and this section will be opened about December 1st. Already dwellings are giving way to buildings for showrooms, theaters, offices, restaurants and first-class shops. Being a main artery of through traffic, a system of traffic signals is necessary, street lighting will be a feature, and the demand for filling stations along the northern section of the Boulevard must be met.

The Biscayne Boulevard Association is anxious that such structures shall add to the beauty of the Boulevard. The Association, representing more than 80 per cent of the property, is ambitious to control, in a measure, the architecture and the uses of the street. With the cooperation of the City and the City Planning Board, Royal Palms will be planted the entire length of Biscayne Boulevard. No other planting will be used.

Aside from practical considerations, it is confidently hoped that these competitions will reveal a vision of public street fixture design. While in recent years progress has been made in the development of architecture and art generally, it has not been shared (with rare exceptions) in the design of street fixtures.

Miami is a city of moderate size which, in the winter months, assumes importance out of proportion to its normal population, as to magnitude of street traffic and business. These comments are intended to serve as a guide to competitors.

PROBLEM: Competition for street traffic signal tower and traffic signal standard designs, and street lighting standard designs, including street name signs. At certain points, as indicated on the street plan, traffic signal observation towers are required. At intermediate points, traffic signal standards, supporting "stop and go" lights, will be installed. Street lighting standards will be arranged along the curbs. The lighting standards erected at street intersections will carry street names.

OBSERVATION TOWERS will rest upon curb height "safety islands," 5 feet in width and 15 feet long with ends rounded. The tower may be supported upon a masonry base whose height will be such that vision will not be obstructed. A cage will be provided, the floor of which shall not be lower than 8½ nor higher than 10 feet above the curb.

Dimensions of the cage must be such that a man may stand or sit comfortably in it, and he must have a view in all directions. Tower designs must provide, at an elevation near the floor of the cage, for twelve hooded lenses, three facing in each of the four directions, each lens 6 inches in diameter. Small, steady lights must also be provided at the base. Materials used shall be:

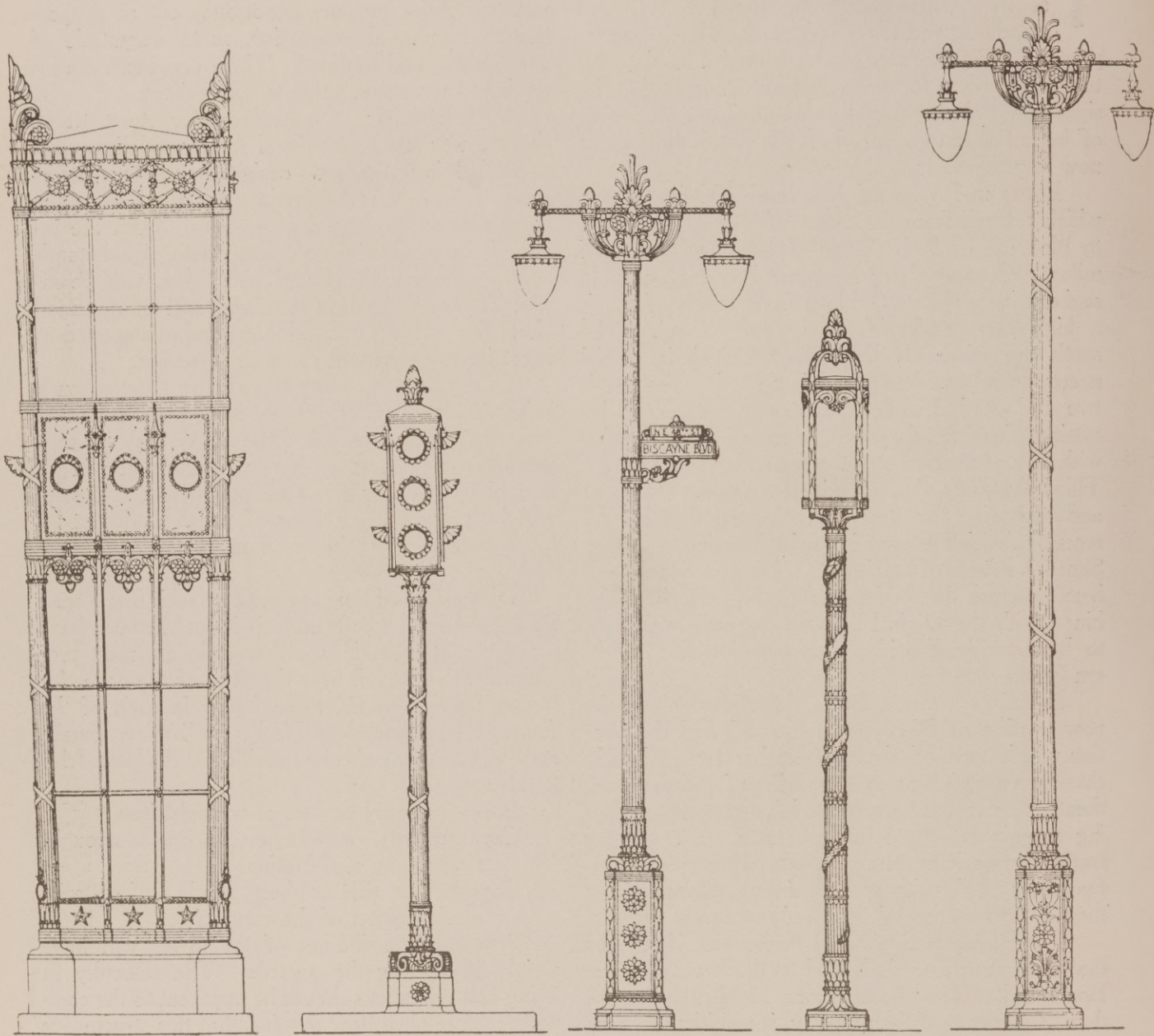
Base—masonry or cast or wrought iron.

Cage supports—masonry or cast iron or wrought iron or any combination.

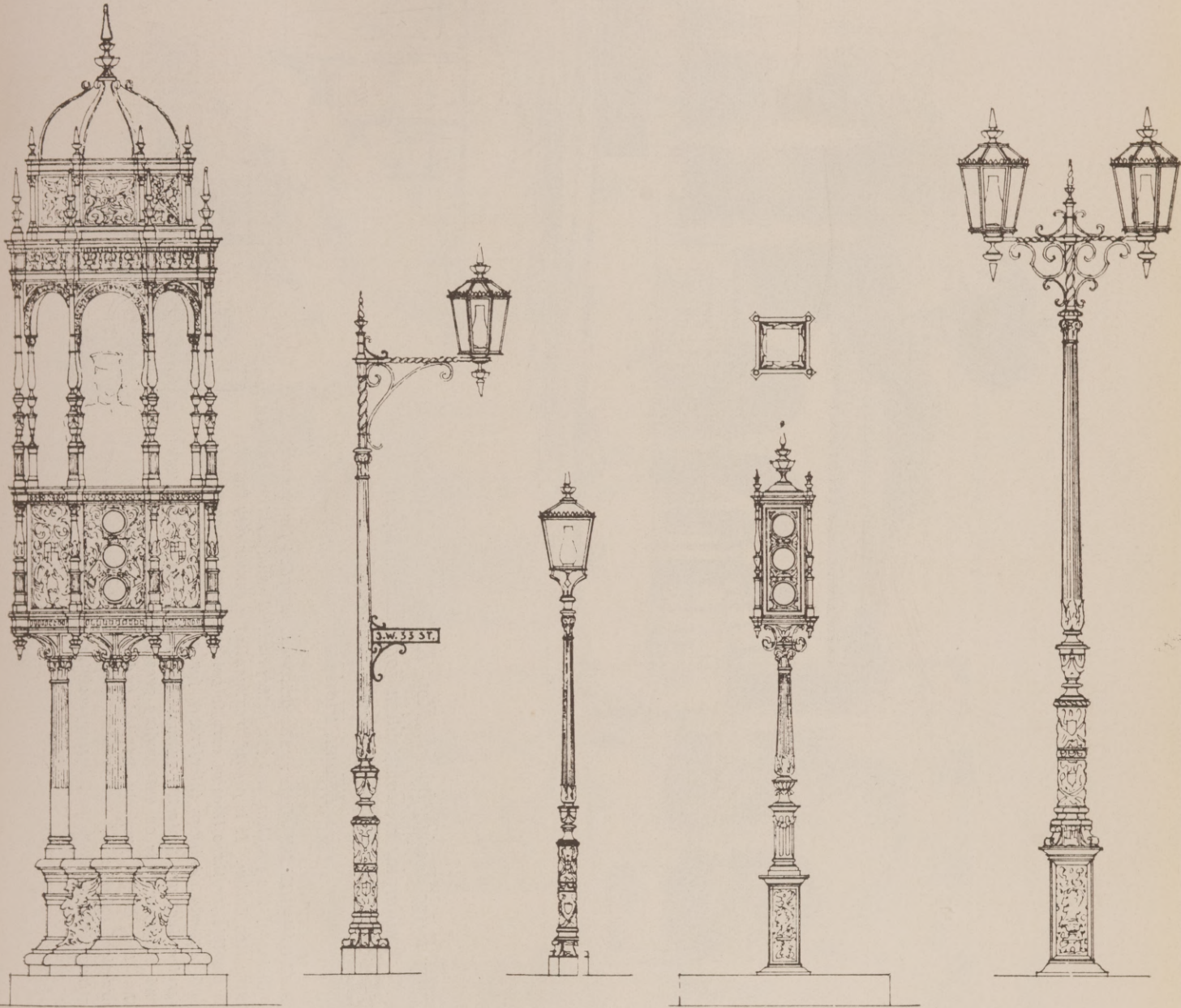
Cage—sides, cast or sheet metal, roof material at the option of the competitor.

Structural possibilities of the tower will have weight in making the awards. The difficulty in fixing cost limitations should be apparent to the competitor. He must bear in mind that this structure is a necessity and not a monument. The element of cost will be kept in mind, but it should not influence the competitor to produce a design lacking in dignity. The statement headed "Purpose and Scope" is intended to give the competitor an idea of the "scale" of this project.

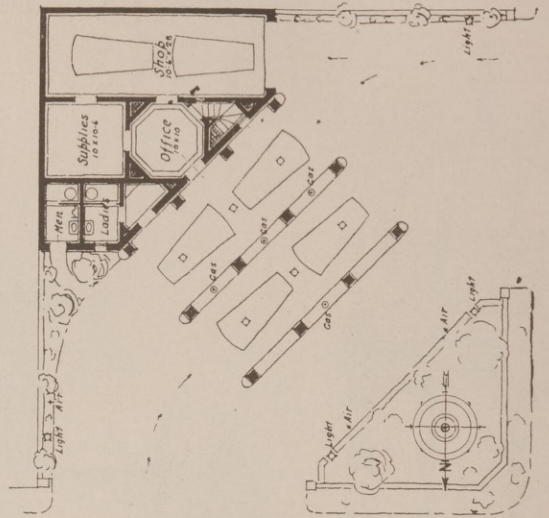
TRAFFIC SIGNAL STANDARDS will be set upon "safety islands," 5 feet in width, placed in the middle of the Boulevard. They will bear 3 automatic lights at or near the top whose 12 hooded lenses (3 facing in each direction), shall be not less than 6 inches in diameter. The center of the lowest light



The first prize of \$1000 was awarded to S. Grillo, New York. He has developed a very happy solution of a difficult problem. The designs are excellent and well suited to the material, except in the use of sheet metal on the tower in imitation of marble. The street light globes are too small and the traffic signal standard should have provision for illumination of the shaft. The presentation is exceptionally fine.

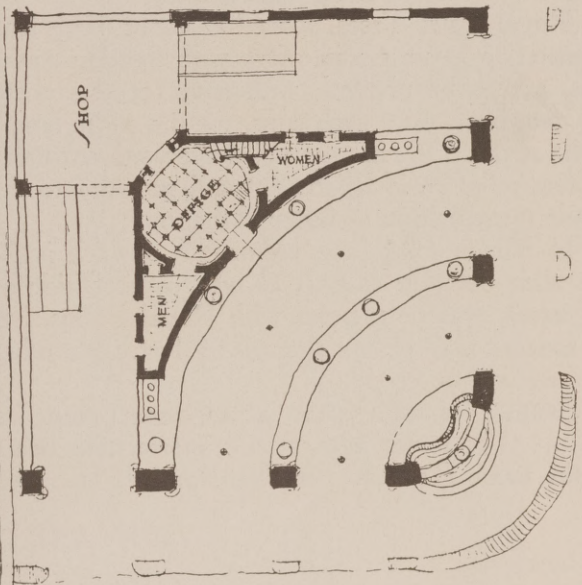
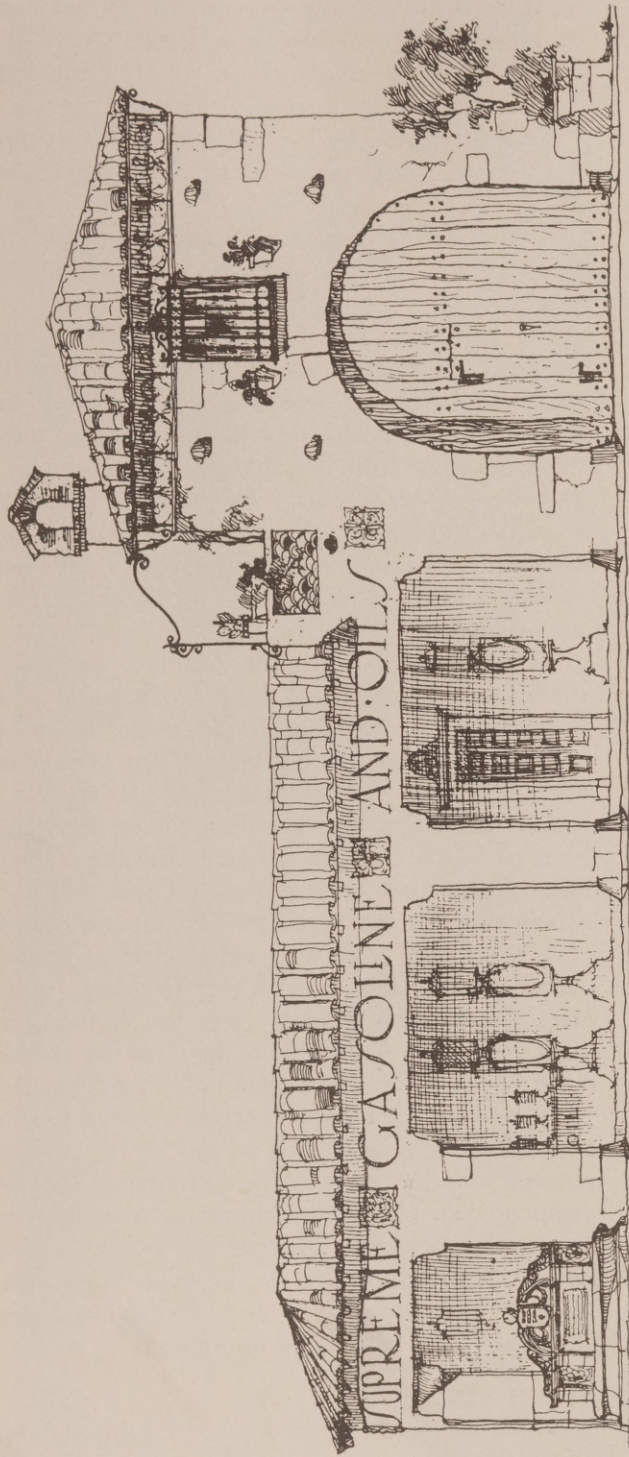


The second prize of \$600 was awarded to H. Roy Kelley, Los Angeles, California. The solution evolved by this author is successful in part only. The tower is picturesque and practicable. The signal standard would be more attractive if the cage for the lights had been shortened and widened. The lighting standards are generally weak in design, especially the lamps and supporting brackets. If the lower portion of all the standards were treated similar to the boulevard lighting standard, the solution would have been more successful.



First Prize Design by H. Roy Kelley, Los Angeles, California, in Competition for Filling Station Designs for Biscayne Boulevard, Miami, Florida.

NOTATION OF JURY: The prize was awarded for the best solution of the problem and for both practical consideration and attractive design. It is a good treatment of a corner city lot. It is possible for three lines of cars to get service at the same time and presents minimum interference for entrance and exit. The service lines are protected against bad weather by covered ways and altogether it is an outstanding presentation. The Jury feels that this design properly detailed and executed would prove a practical solution of the problem and of a design that would attract both business and the appreciation of the public.



Second Prize Design by Edgar Albright, New York City, in Competition for Filling Station Designs for Biscayne Boulevard, Miami, Florida.

NOTATION OF JURY: This prize was awarded for an appropriate design for a city corner, where no assurance is had of what will be built on either side. The design is excellent in character, nearly equaling, in the mind of the Jury, the one awarded first prize. Of all submitted, it makes the best use of the available land. It was also the leading design showing the popular Spanish influence.

shall be not lower than 8½ nor higher than 10 feet above the curb. By means of colored lenses (red, green and orange), all four sides must show orange light simultaneously, red must show on opposite sides simultaneously with green on the other two sides and vice versa. One lamp may be used to illuminate four lenses (one facing in each direction) but this is not essential, and the least dimension of the space for one lamp must be 8 inches. It is desirable, though not essential nor mandatory in this competition, that the shaft be lighted by constant white light or that the sides be lighted with colored light, changing to correspond with the colored light showing at the top for each side.

Materials used shall be:

Base and shaft—masonry, or cast iron or wrought iron or any combination.

Top—cast, wrought or sheet metal.

STREET LIGHTING STANDARDS, supporting one or two lamps (optional with competitor), will be placed along each curb, spaced 125 feet apart. In the 100-foot-wide sections the center of the lowest lamp will be 15 to 16 feet from the curb elevation. Opposite Bay Front Park and in Miami Plaza the lowest lamp of side curb lights will be 18 to 19 feet above curb elevation. The lighting of the promenade in the Plaza, however, may be arranged at the option of the competitor. These lights are intended to illuminate the promenade only.

Royal Palm Trees, spaced at about 41½ feet, adjusted so as not to interfere with lighting standards, are to be planted, with trunk centers about 4½ feet back from each curb, for the entire length of the street. These trees will have vertical trunks, 25 feet or more in height (at full growth) to the fronds (which form a cluster at the top).

In Miami Plaza the promenade (which is 50 feet wide between curbs), as well as each side of this street, will be planted with Royal Palms, but the spacing may be less than 41½ feet. No other planting will be used.

STREET NAMES SIGN arrangement must be shown. The street signs at the intersections bearing the name Biscayne Boulevard and the name of

the cross street shall be made a part of or attached to the lighting standard. Such signs need not be independently lighted, but should be so placed as to receive light from the street lamp.

Street names should be so located and lettering so arranged as to be quickly read.

Lighting standards with lamp or lamps supported upon a projecting arm will be given consideration.

Material used shall be: Cast or wrought iron.

PROBLEM: Competition for filling station designs.

The Association anticipates that some owners of property along Biscayne Boulevard will seek to install filling stations, especially near the north end of the Boulevard, and it desires that such improvement be in keeping with the character of the street. A southeast corner lot has been chosen for the purpose of this competition. The lot is square, having a frontage on each street of 60 feet. Traffic safety, safety to pedestrians and ease of access are of first importance.

No open-air "greasing" platform shall be shown, but the competitor may provide a small shop in the rear for this or other purposes. Location of pump outlets should be indicated but storage tanks and mechanical equipment need not be shown.

A name sign and the illuminating plan should be made a part of the design. An office and two toilet rooms must be provided. There will be two driveways with total capacity for not less than four cars. Suitable posts may be erected at the street curbs to mark the driveways. Buildings may be erected out to the property line (no "building line" being required). The plant may consist of one or more buildings covering all or only part of the lot. Buildings will be masonry, with tile floors. A second floor over a small part of the lot may be incorporated into the design, (for architectural reasons, if competitor so elects) the space to be arranged for employees' lodging. Neither the second floor nor lodging is mandatory. Aside from questions of safety and accessibility, beauty of design will be the principal factor in judging the designs.

JURY AND PRIZE WINNERS

The jurors were Dwight James Baum, Architect, New York; Elmer C. Jensen, Architect, Chicago; and James H. Gilman, City Commissioner, Miami.

COMPETITION NO. 1.

*First Prize: S. Grillo, New York, N. Y.
Second Prize: H. Roy Kelley, Los Angeles, Calif.
Third Prize: Arthur Dillon, New York, N. Y.
Fourth Prize: B. C. Noble, Germantown, Pa.*

HONORABLE MENTION.

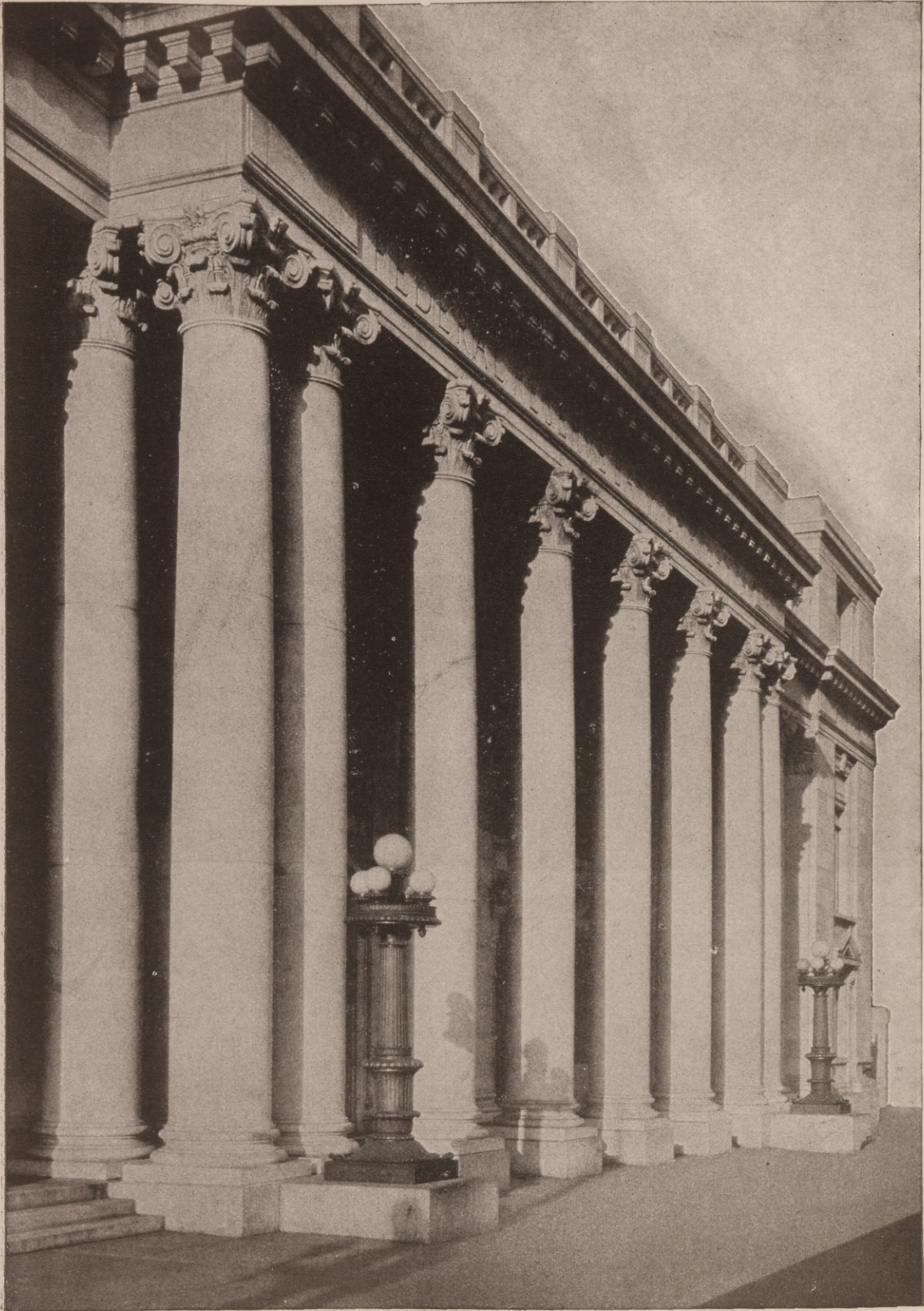
*Antonio Petruccelli, New York, N. Y.
Thomas A. Cresswell, Chicago, Ill.
Matthews M. Simpson, Nashville, Tenn.
Duke W. Rowat, Auburndale, Mass.
Walter J. Campbell, Danbury, Conn.
Albert MacNaughton, Atlantic City, N. J.*

COMPETITION NO. 2.

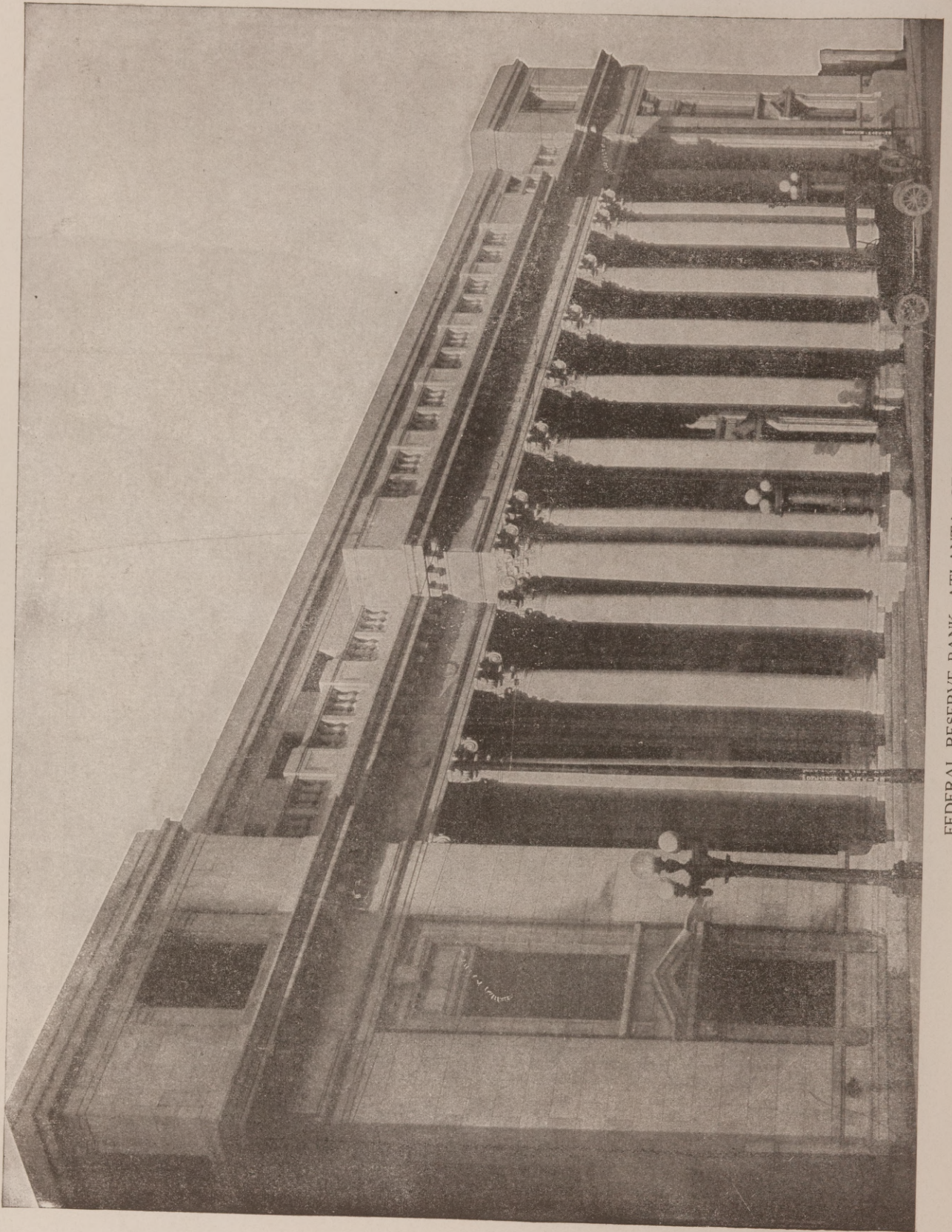
*First Prize: H. Roy Kelly, Los Angeles, Calif.
Second Prize: Edgar Albright, New York, N. Y.
Third Prize: John Donald Tuttle, New York, N. Y.
Fourth Prize: W. C. Ulrich, Hollywood, Calif.*

HONORABLE MENTION.

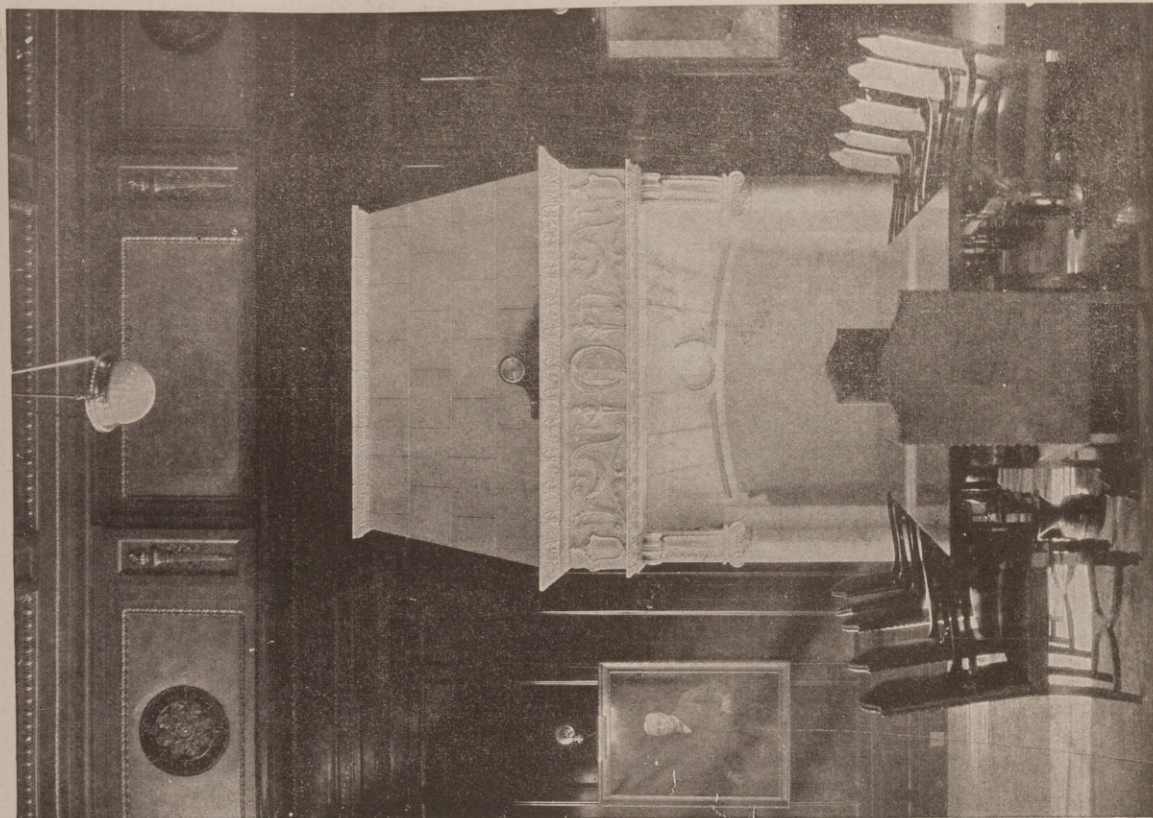
*Herbert Fritz, Rover Forest, Ill.
Pierre & Wright, Indianapolis, Ind.
Francis Keally, New York, N. Y.
Samb S. Washizuka, Ann Arbor, Mich.
Albert MacNaughton, Atlantic City, N. J.
Francis J. Tarlowski, New York, N. Y.*



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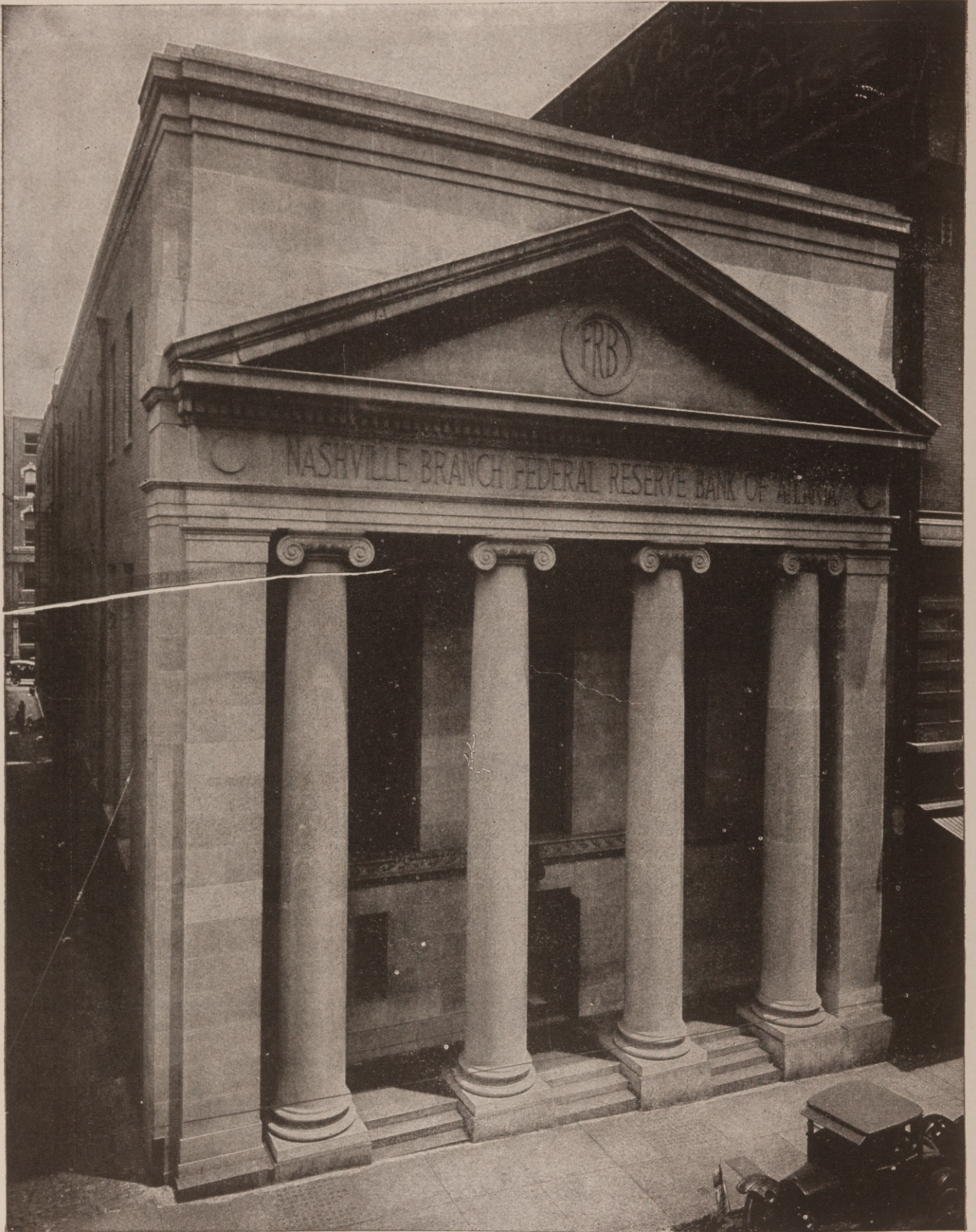
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MANTEL DETAIL, GOVERNOR'S ROOM

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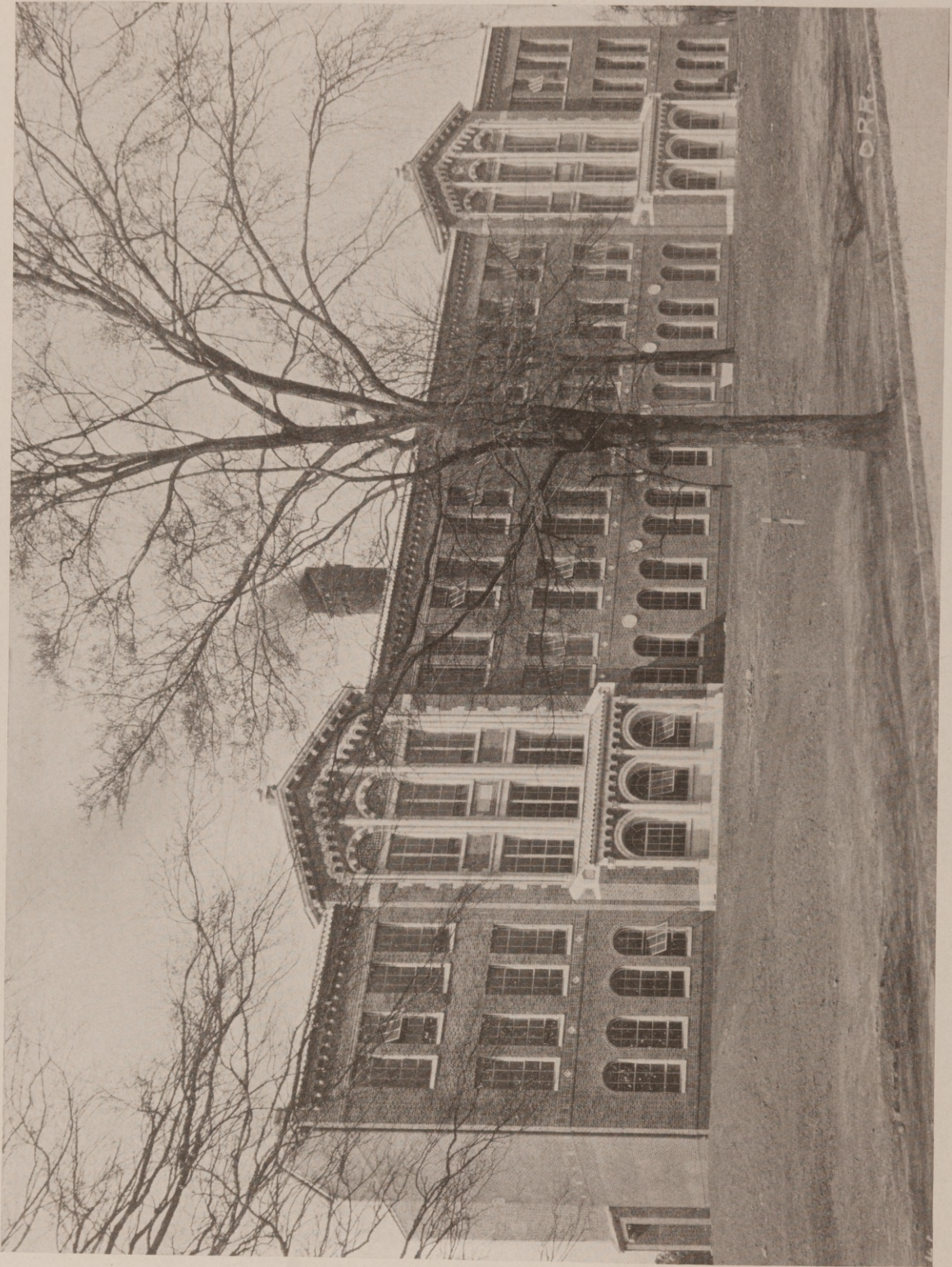
A. TEN EYCK BROWN, ARCHITECT



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The Building Outlook

THE current prosperity phase of construction has reached a rate of activity averaging 550 millions of dollars in contracts a month. Reviewing construction records of the past quarter century, it is evident that a big rise in construction volume is usually followed by a considerable recession. Except in the war period the recessions have never caused activity to drop as low as the rate that prevailed before the rise. This leads us to believe that next year's volume ought to be closer to that of 1925 and 1926 than to the volume of any previous to 1925. In other words, a monthly average within reasonable range of 550 millions ought to be maintained. It remains to guess whether the 1927 volume is likely to be over or under that figure.

While it looks today as if we were in the middle of an era of stabilized prosperity, it must be remembered that in this world of ours stabilization is not normal. Change is normal. A perfect or almost perfect state of equilibrium can not be maintained indefinitely. Prosperity appears to be on a stable basis in business generally, as well as in the construction industry, but some industries today are in much less satisfactory condition than others. Just so, today's rather favorable situation in construction is not uniform throughout the country. We know that some of the construction financing that has been done in the last two years has been on an unsound basis. We know that some sections are overbuilt, that construction demand has shown signs of slackening. We know that this prosperity phase of the construction business is a selling phase and that such a condition requires for maintenance of stability of a very accurate gauging of the nature and volume of demand and of production in relation to demand. Any one of these factors might at any time develop into a situation that would upset the apparent equilibrium of the present moment.

The recent rise in contract volume might possibly develop into a new upward movement of large proportions, although it appears now to be only a moderate fall upturn. Although indications of change from present levels are rather slight and feeble just now, such as they are, their weight is rather on the side of moderate decline. At any rate, it seems wiser to look upon moderate decline as the more likely procedure until the indications become more positive than they are at present.

It is worth noting that in the past, when a recession has come after a very big rise, the second year after the rise has usually been the one to show a really marked decline. However, conditions in this country are now so generally satisfactory that mod-

erate and gradual recessions seems more likely than anything violent, unless something should happen outside of the construction field that would greatly disturb general business conditions. If the depression of 1920 produced in the following year a reduction in total construction volume of only eight per cent, then it would appear that a similar reduction ought to allow a sufficient margin of safety now in an estimate for 1927. Assuming that this year maintains to the end a monthly contract average of 550 million dollars or better, the minimum estimate of next year's volume should be an average of 500 millions a month, or \$6,000,000,000 for the year, with the probability of doing better than that even though there should be a decrease from 1926. In making such an estimate now, it should be borne in mind that developments of next week or of next month might necessitate a drastic revision.

No matter what estimate is taken as the most satisfactory one, it should be kept in mind that the general trend for the entire country will be a balancing of varying trends in various sections. The general decline in 1921 from 1920 was only eight per cent. But, in 1921 New England had a decline of 33 per cent, and the Rocky Mountains and Pacific Coast sections had an increase of 18 per cent. These were the extreme cases. Some other sections had moderate increases; most of them had considerable declines.

Summing up, the present seems to be somewhere near the mid-point of an era of comparative stability in construction volume, ranging from six to nearly seven billion dollars in construction contracts annually. This condition of stability may continue through 1927; it might conceivably come to an end at almost any time. Present indications that might foreshadow changes in the rate of construction activity are slight and inconclusive, but they are rather on the side of moderate and gradual decline. As always, the situation should be closely watched. There is no reason for pessimism, but some of the clouds no bigger than a man's hand might swell to larger proportions before we know it. On the other hand, if the construction industry can gauge its production to demand as closely as the automobile industry has done up to the present time, and if general business prosperity continues, comparative stability may be maintained for a considerable time, perhaps even to that point of time when another era of growth is ready to start.

Extract from an address by Thomas S. Holden, vice president in charge of statistics, F. W. Dodge Corp., delivered at the thirteenth annual national business conference, Babson Park, Mass., September 19th.

PERSONAL MENTION

PATTERSON & WILCOX, INC., architects—engineers—builders, announce the removal of their offices to 70 West 12th Street, New York City.

FRANK ASHBURTON MOORE, architect, announces the removal of his office from 109 East 29th Street to 607 Fifth Avenue, New York City, N. Y.

KOENIGSBERG & WEISFIELD, architects, announce their removal to larger quarters in the same building, suite 1611-12 Ashland Block, 155, North Clark Street, Chicago, Ill.

CHRISTIAN R. FRIES, architect, announces the opening of offices in Suite 221 Oxford Bank Bldg., Frankford, Philadelphia, Pa. The present office, 1025 Drexel Bldg., for downtown appointments.

THE General Offices and Factory of the Henry Weis Manufacturing Company, Inc., have been moved to Elkhart, Indiana. This town was selected because of its nearness to the sources of raw materials; its exceptionally good shipping facilities; and the happy and attractive living conditions for the employees.

IVAN A. SMITH announces the removal of his Architectural Studio from 1020 Main Street to the Swansen Bldg., at 623 Main Street, Suites 2 and 3, Klamath Falls, Oregon.

ROASARIO CANDELA, architect, announces the removal of his offices to 578 Madison Ave. (Corner 57th St.), New York City.

TAYLOR & MOSLEY, architects, announce the removal of their offices from 40 Wall Street to 175 5th Ave., New York City.

SHATTUCK AND LAYER, architects, announce the removal of their offices to 134 North La Salle St., Room 614, Chicago, Ill.

LEO STILLMAN, architect (successor to Nathan Rotholz), announces the removal of his office to 1993 Jerome Ave., (between Fremont and Burnside Aves.), Bronx, New York City.

WILLIAM DOUDEN, architect, A.I.A., announces the removal of his offices from 501 7th Street, Northwest, to 409 Hill Building, 17th and 1st, Washington, D. C.

DAVIS & LEWIS, architects, announce their removal from 1020 Union National Bank Bldg., to 809 Board of Trade Bldg., Scranton, Pa.

EDWARD B. GREEN, Edward B. Green, Jr., and Albert Hart Hopkins, announce the formation of a partnership for the practice of architecture under the firm name of Edw. B. Green & Sons—Albert Hart Hopkins, architects, I Niagara Square, Buffalo, N. Y.

WOLF, SEXTON, HARPER & TRUEAX, INC., engineers and architects, announce the removal of their offices from the Chicago Bldg., 7 W. Madison St., to the 30th floor of the Tribune Tower, Chicago, Ill.

HENRY T. COSCIA, architect, formerly of 1611 South 15th St., Philadelphia, announces the opening of offices at 1504 Locust St., Philadelphia, Pa., for the practice of architecture, under the firm name of Watt and Coscia.

RUDOLPH JAMES NEDVED and Elizabeth Kimball Nedved announce the opening of their architectural office and studio in the Marquette building at 140 South Dearborn St., Chicago, Ill.

ELECTUS D. LITCHFIELD, architect, announces the removal of his office to 578 Madison Avenue, at 57th Street, New York.

WANTED—Catalogues, samples, and Building data and prices for drafting room. Bert D. Keck, A.I.A., architect, Stuart, Florida, P. O. Box 1056.

CHARLES G. EICHHOLZ, Jr., architect, announces his removal to Room 220, the State Capitol-Theatre Building, Bergenline Ave., bet. 47th and 48th Streets, Union City, N. J.

THOMAS FRANKLIN POWER, architect, 2615 West Seventh Street, Los Angeles, Cal., requests manufacturers' literature.



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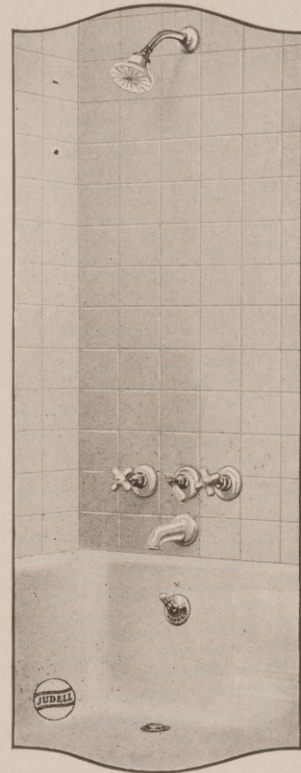
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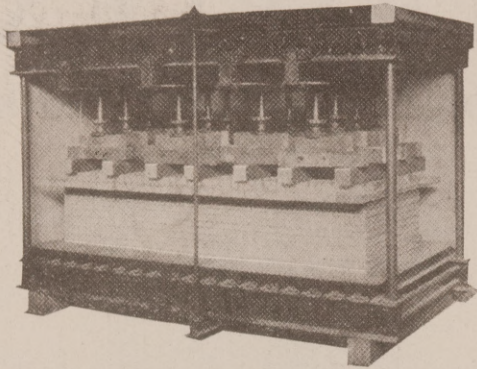
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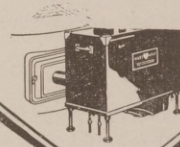
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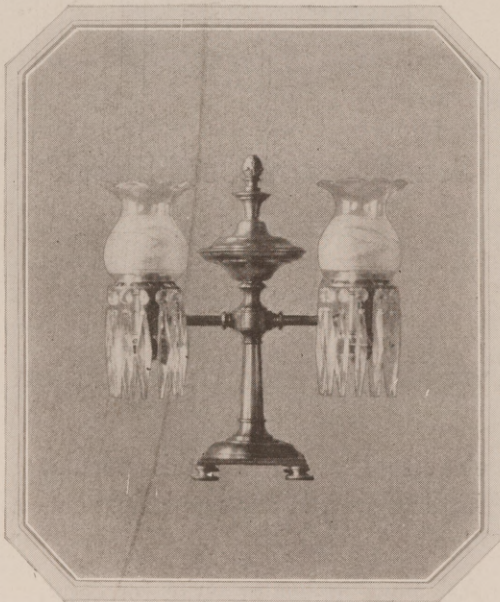


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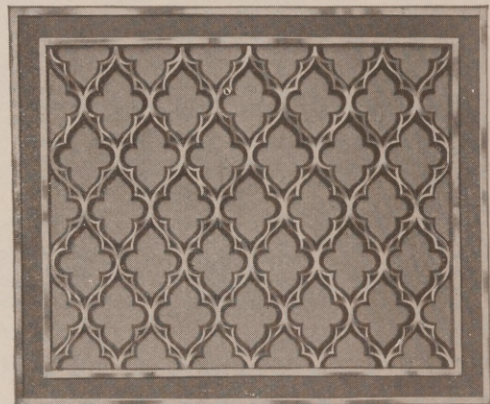
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BOOK REVIEWS

Domestic Architecture of the Early American Republic

The Greek Revival.

AT last a book treating of the Greek Revival Period in American Architecture has made its appearance. It is a positive delight to the writer to see this style, which has been subjected to so much adverse criticism, so admirably presented, as Mr. Howard Major has done in his volume just off the press.

Why some ambitious author aspiring to bring about a truer understanding of this, our really only great national style in architecture, has not long before written a treatise upon the subject, is beyond my understanding.

Heretofore, our only important information regarding the Greek Revival has been contained in publications contemporaneous with the period. This notable and significant phase of American Architecture has unquestionably been very much neglected, with the exception of a chapter here and there and a few magazine articles, and at best these references have been widely scattered. This is the first time we have had collected in one volume such a wealth of ably written text and illustrations of all the various types of this domestic phase of the period.

Architects, colleges, libraries, museums and everyone interested in the history of American Architecture and general historical knowledge of the Early American Republic have long needed such a reference as Mr. Major has given us. The story of the development of this style has been most interestingly written—what it was, how it happened, its particulars, the adaptability of this style of domestic architecture to our present day usages, and its advantages.

If this book can claim any intrinsic value, and from the writers' viewpoint it certainly can, its value is due to two very important facts. First, it does prove beyond all doubt that the general impression that the nineteenth century produced nothing of artistic value is absolutely wrong. Second, and probably the most important fact, is that it does place before the public irrefutable evidence that this Greek Revival is America's national expression in architecture.

Through a hundred pages or more of ably written text, including chapters on, An American Style for Americans, The Inception of the Style, The Development of the Greek Revival, Materials and Arrangement, Variations and Structural Details, and The Development West of the Alleghanies, the author gives us a clear conception of the style from its very beginning until the end of the period.

In his selection of photographic illustrations the author has shown unusual intelligence and knowledge of the subject he has attempted to convey. There are some two hundred and fifty illustrations of good size, including exterior views, individual details, all of which show distinct personal quality and genuine architectural merit. Because of such marked geographical and stylistic boundaries and because of the comparatively short time during which the style flourished, Mr. Major, rightfully, considered it advisable to follow four great sub-divisions, including separately the work within each area, rather than to adopt a chronological order.

The grouping comprise: First, the North Atlantic Seaboard. Second, the South Atlantic Seaboard. Third, the old Northwest. Fourth, the old Southwest. In this way we have a clear idea through illustrations of the work in each section of the United States.

If the writer may be permitted a few words of regret for the omissions as well as admiration for the things included, he would like to express the feeling that perhaps more interior views would have added much to the value of the book. In many of these old houses the interiors must be equally as interesting as those of the John C. Stevens House, New York, shown.

However, in its entirety the book is an excellent document on a subject which has never been explored and is really a book which every architect should have in his library. The layman will also find much of interest to hold his attention as a book of reading. The illustrations exhibit careful selecting, the text shows scholastic training, and the typography and binding is beyond criticism.

OUR IDEA

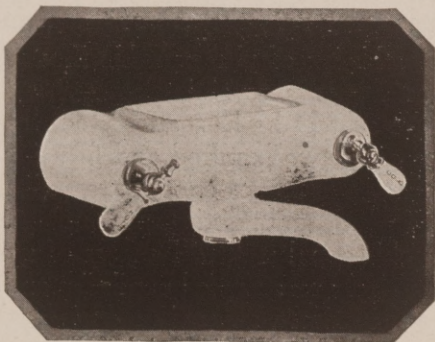


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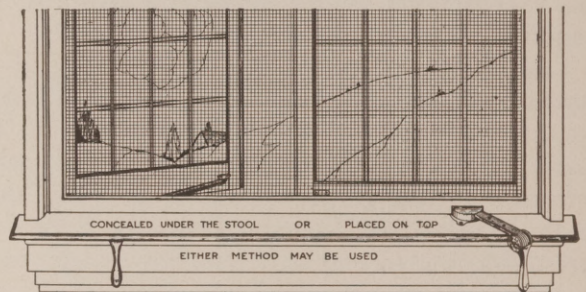
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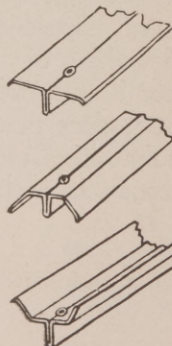
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READY-WRITTEN SPECIFICATIONS. By Holland & Parker, 277 PP, 11¼ x 8¾ inches, price \$5.50. John Wiley & Sons, Inc.

THE writing of specifications is, generally speaking, the one big bugaboo to every architect. It is an unpleasant but necessary duty imposed upon every office. It is regrettable that so many specifications, which every branch of the building trades will acknowledge is true, are so poorly written, so lacking in definite understanding, and contain so many superfluous words, and really misleading a great majority of the time.

In most cases the evil goes back to the first independent "job" of the budding architect. In office and in atelier the young man has been trained in drawing, in designing and in detailing; his maiden contract drawings are familiar work to him. He may have studied theoretical construction in some great school of architecture, or even done practical superintendence as a clerk of works, yet not one young architect in a hundred has ever had real instruction in the actual preparations of specifications. In his emergency he does what all other architects have done, he begs from some friend of older practice the specifications of some undertaking as like in character to his own as he can find, and then cuts, pastes, writes in and crosses out as well as he knows how, to make a patchwork that will apply, more or less well, (mostly less) to the structure he has planned.

Once at least, in almost every architect's career, he solemnly resolves that he will build up from the ground a model form of specification for his work. It shall be logically composed, well studied, scientific, free from the "Vestigial remains" of his youthful borrowings. But the task is not a pleasant one for holidays and on busy days the work at hand precludes the search for the ideal, so another resolution never reaches maturity.

Messrs. Holland and Parker, in their volume "Ready-Written Specifications" have done exactly that thing which every architect has dreamed he would do some day. They felt the need of an "ideal specification" for their own office, so they began in the old accustomed way of borrowing from others. They called upon the leading architects of New York and Philadelphia and after some years of adding to, cutting out, soliciting criticisms and working over the material obtained from many sources they finally produced this book.

The material thus compiled covers the greater part of what would be needed for the specifications of any residence, large or small, requiring merely such supplementary clauses as local peculiarities of site or building practice, or unusual fancies of the owner may dictate. In fact, the material would largely suffice for such types of buildings as schools and colleges, churches and country hotels. Provisions for the necessary variations due to locality or cost has been made by leaving blanks in the clauses, with notes suggesting the nature of the insertions the architect is to supply.

Taken as a whole one book represents the best set of specifications it has been our pleasure to examine, and is fully worth the price, and no doubt will be an exceptionally valuable reference book for any architect's office.

THE AMERICAN SPIRIT IN ARCHITECTURE.

By Talbot F. Hamlin, 353 pages, 10¼ x 7½ ins. The Yale University Press.

IT is a well recognized fact that continued proximity to an object or to an event tends to dull the keen edge of appreciation. The great cathedrals of the middle ages—the marvels of today, were perhaps the commonplace of the age which produced them; just as the airplane and the radio have almost ceased to elicit a thrill from the people of today.

In like manner the great renaissance of building through which our own country has passed and is passing, while recognized abroad, scarcely excites comment in any community except those under the most hectic conditions.

It comes therefore as a very distinct and agreeable surprise when our perspective is so increased that the marvels about us come into stronger realization. Such a realization, or should I say revelation, is forced upon us by a review of Hamlin's new book, "The American Spirit in Architecture" published by the Yale University Press.

This book through the medium of nearly a thousand photographs and drawings portrays the evolution of American Architecture from its earliest and most humble beginnings down to the last word in architectural expression.

The accompanying text is so replete with interest that it reads more like a story than a prosaic history.

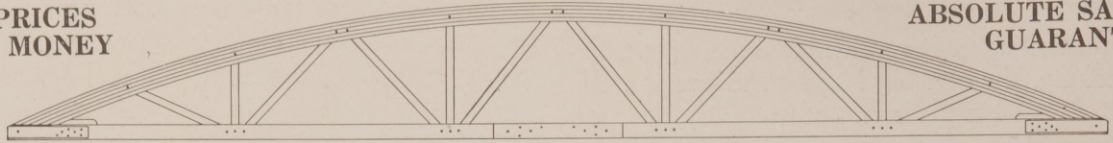
The general arrangement of the book is well indicated by a few sub-headings. Starting with

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For such a panorama of American Architectural development, we can only predict the unqualified interest of the layman as well as the professional.

SCOTT VALVE COMPANY CATALOGUE.

THE Scott Valve Manufacturing Company of Detroit has recently issued a tabulation sheet showing a comparison of figure numbers of valves as made by leading manufacturers of bronze and iron body valves. This tabulation is much more complete than any similar sheets previously available, as it not only lists the figure numbers, but gives sufficient detail specification to identify the valves without reference to the manufacturers catalogue. This handy reference will be appreciated by the Architect, Purchasing Agent, Engineer or Plant Manager. Copies may be secured by writing the Scott Valve Manufacturing Company.

METAL WORK IN COLOR.

THE Flour City Ornamental Iron Company of Minneapolis, Minn., has recently issued a booklet showing metal work as produced for The Griswold National Bank of Detroit. The illustrations reproduced in color present details of the counter screen, check desks and a doorway in the banking room, all of metal and all decorated in color. General views of the banking room are also shown. The booklet contains, as well, illustrations

of doorways and grilles furnished for two Detroit residences. All of the designs are excellent in character, of general interest to members of the architectural profession, and have good suggestive value.

FLOORING COMPANY OPENS BRANCHES.

ANNOUNCEMENT has just been made by the Indiana Flooring Company, whose main office is in New York, of the opening of two new branch offices, one of these is at Charlotte, N. C., at the corner of West First and South Cedar Streets, and the other at Newark, N. J., at 11-13 Coes Place.

The Charlotte office will take care of not only the South Carolina territory, but of the territory south of these as well, while the Newark office will look after the business in New Jersey. At Charlotte warehouse space has also been secured and a complete stock of all kinds of hardwood flooring will be carried to care for the local trade.

These two new branches will give the Indiana Flooring Company offices, warehouses or factories at seven points in the United States. In addition to the main office and factory in New York City, this concern owns and operates a maple flooring plant at Reed City, Mich., and an oak flooring plant at Coal Grove, Ohio. Branches are also established at the following points: Washington, D. C., Memphis, Tenn., Charlotte, N. C. and Newark, N. J.

BETTER PLASTERING.

MODERN Modes in Better Plastering is the title of a 32 page book issued by The Milwaukee Corrugating Company of Milwaukee, Wisconsin. A number of photographs show excellent examples of modern plaster work of various types and character. In addition to the general illustrations, the plaster surface texture is shown by means of detail photographs. Detail drawings showing the correct application of lath as a proper plastering base are also included. The book is well arranged and the illustrations have been carefully selected.

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