

SOUTHERN ARCHITECT

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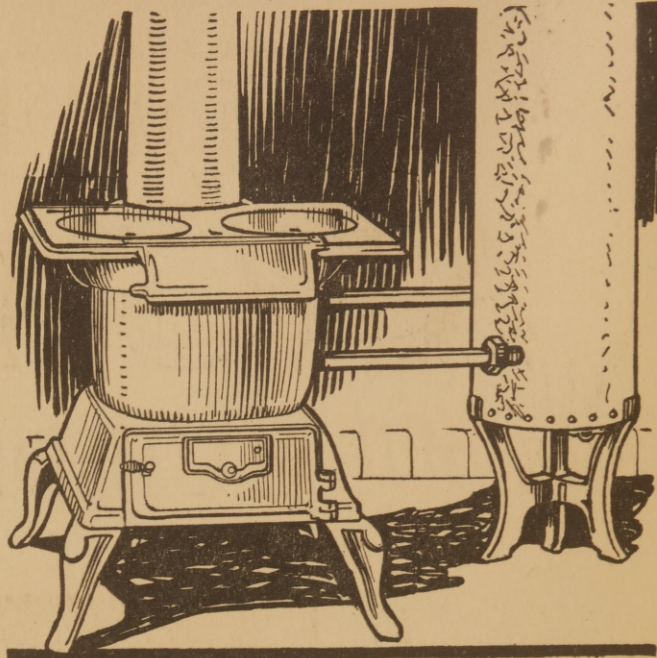
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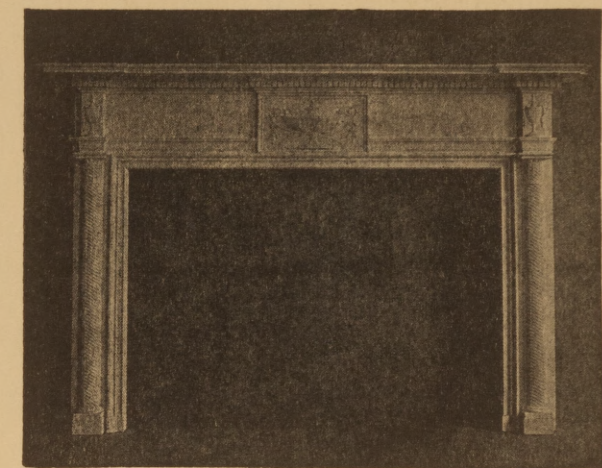


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The Editor's Annotations

YOUR PROFESSIONAL PRIDE

THE aspirations of the American people for beautiful things to wear, to use, and to adorn their homes, and for beautiful houses, lead to greater happiness and higher æsthetic civilization. This expression from A. R. Erskine, a layman, in a recent issue of the *Magazine of Business*, is significant. It is timely as a reminder to every architect in the South that he owes an obligation to those leaders in the profession who conceived and who are working to the end that it shall not fail, the first Southern Architectural and Industrial Arts Exposition, to be held in Memphis, Tennessee, during the second week in November.

What greater inspiration could you, as an architect in the South, have to lend your full co-operation to the sponsors of this exposition than to know that you will be helping to feed the hundreds of laymen and laywomen who will visit this exhibition and who are hungry to feast their eyes upon things beautiful, things æsthetic, that they might come to know more about this thing we call "Frozen Music"—architecture the Mother of all the Fine Arts? It is indeed an opportunity for you as an individual, for the architectural profession as a group, and for Architecture as an Art in the South.

The hopes and aspirations of a few who realize the great opportunity such an exposition offers, though they be founded on the most noble ideals, will not and can not make this thing a success. It is going to require individual action, group action, and a professional consciousness of co-operation. It is time to stir yourselves to action.

If, as Edwin Bergstrom, Treasurer of the American Institute of Architects, says, "Architecture is a co-operative profession, a co-ordination of efforts to create a work of art, to fulfill a definite need within a definite cost. The mind of the architect must interpret the need of another mind, apply to it his imagination, translate the concept to other minds, direct still other hands to give it form and substance, and make it fulfill the need for which and satisfy him for whom it was created." Then, it is certainly to the advantage of the men who profess to practice such a human art to get closer to those who are making it possible for them to do so. We know of no better way than to bring before the public a composite picture of the finest works of architecture that they might see with their own eyes the beauty, the lasting satisfaction, and æsthetic inspiration which accrues from building well done. It is such a picture, colorfully presented, that the public will see at

the first Southern Architectural and Industrial Arts Exposition, if the architects of the South will heed the call to action.

You have recently received from Chairman M. H. Furbringer, a brochure of information concerning this exposition. If you have laid it aside for future reference go now this day and find it, re-read it again and again until you have become sensitive to the obligation you owe yourself, your profession, and the public, to take some definite action now towards selecting the work you will show in Memphis in November.

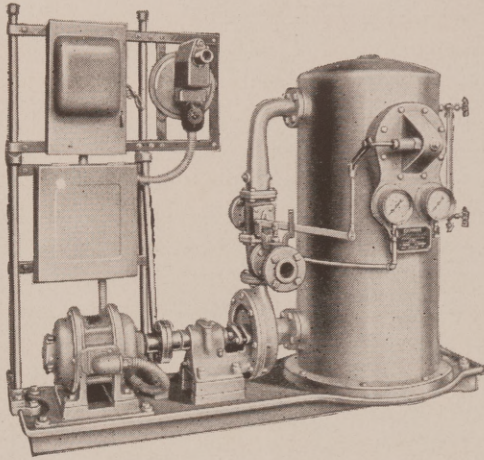
IT'S DANGEROUS BUSINESS

WHEN some reckless speed maniac drives his eight-in-line down main street of the town at sixty miles an hour, you can confidently count on a certain number of similarly hare-brained individuals to follow his example, despite the fact that they know their foolhardy action to be highly dangerous to the public welfare and in violation of the law. Is their action excusable on the grounds that they follow the example of another? Is their guilt the less because it was merely the guilt of imitation? Plain common sense furnishes an instant and obvious answer to these questions. Yet many people, like the small boy who follows the leader to a favorite swimming hole knows full well that a hickory stick will be the price of disobedience, seek to escape the responsibility of independent thought and integrity of action by offering the lame excuse that they were simply following the example set by another. No more fallacious ground for action could be conceived than this blind and unreasoning tendency to "follow the leader."

If this "follow-the-leader" philosophy were practiced generally, the law of expediency would supplant the law of reason, moral perversion would take the place of moral responsibility, the social order would be transformed into chaos, mental decadence would gradually rob men of their power to think and progress would not only halt, but the world would be swept back into the very slough of conditions from which it has struggled to escape.

In its worst manifestation this "follow-the-leader" tendency is exemplified in the foolish, unprofitable and demoralizing practice of cutting prices. The president of the Josam Manufacturing Co. is here pleading for sound thinking in the plumbing industry of which they are a part.

Let us apply this reasoning to the architectural profession, for we know that here in the South, like every other section there are those who would stoop



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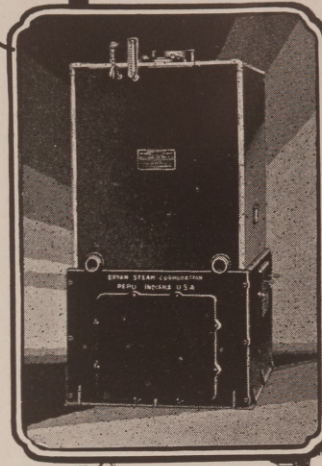
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to conquer, not knowing perhaps the folly of their way. Charles Kyson in his report of the Architects' League of Hollywood, investigation of the Architect's Profit and Production Cost, presents the folly of price cutting so convincingly there can be no argument. "The elated young architect thinks he has struck something rather soft, where the flow of easy money is going to put him in the class of possessing a real bank account. He thinks he can do his work and still cut way below the A. I. A. schedule, but disillusionment invariably awaits him! The time comes when he gets so much work he can not do it himself, he must then have draftsmen to help him, and to his surprise he finds that he can not operate so economically. He is in the sad position of having educated his clientele to demand a cut rate charge from him and he finds that he can no longer make money at these figures—if he tries to raise his prices he discovers it to be exceedingly difficult to get business from his old clients or their friends, so he virtually has to start all over again and establish a new set of customers."

Do you think the feeble practice of bidding for business on a price basis is likely to succeed in gaining the respect of the buyer of architectural service? Do you think the spectacle of witnessing a bitter and vindictive struggle, which is sure to result if price cutting continues, on a price basis will prove effective in impressing the buyer with the importance of the architectural profession? Remember, in the final analysis, the buyer has absolutely no other means of judging the profession than by the action of its members, whether they be honest and worthy or base and unworthy, of the representatives of architecture.

AN ARCHITECTURAL CLINIC

THE majority of people can tell whether a building is beautiful, mediocre or ugly, but in completed buildings nothing can be done about it. The trained eye can detect potential ugliness in blueprints. At this stage, it may be eliminated from proposed buildings. If trained eyes can be brought to bear upon buildings in the blueprint stage, and if even a minority of people will support the findings, then there is no longer any reason why entire sections need be repeatedly injured either by endless rows of exact duplications of mediocrity or by a single "eyesore" in well ordered neighborhoods. Well designed buildings need cost no more than mediocre structures. They are better investments for the purchasers and for a community as a whole.

To accomplish these results, there has been developed in Washington an Architects' Advisory Council. The underlying idea of this council is to aid in the development of a more beautiful Washington,—not by indulging in generalities but by

focusing technical opinion and public sentiment on each building as it is erected. For five years it has been going through experimental stages of the technical criticisms, going it alone; now it has asked for the support of the Citizens' Associations, and cooperation has been promised by the Federation.

The Council was launched by the Washington Chapter of the American Institute of Architects, and is now supervised by a committee of the Chapter. The membership represents almost the entire roster of the ablest Washington architects, subject to service by assignment, whether or not members of the Institute. The service is wholly voluntary, and given without charge. It is an "architects' clinic." The architects are giving their services for the good of the city as a whole.

Once each week, a jury of three architects,—one man added each week and one dropped,—meets in the office of the Assistant Engineer Commissioner and there reviews the current plans on file for building permits. There are no delays. Plans are examined and criticized whether or not permits have been granted. The criticisms are intended to be constructive. If followed, they would tend to make good buildings better, mediocre buildings less insignificant, ugly buildings less painful.

The comments are regularly transmitted to each owner or architect, but there is nothing compulsory about following the advice. Many have disregarded it to the city's detriment; many have co-operated and benefited both themselves and their city. This is where the citizens and the Council join.

Architects are also invited to bring their problems to the attention of the juries in the sketch stages, in order to get other viewpoints before, rather than after, working drawings are made. We all know how closeness to a problem makes impartial judgment difficult, and we have all benefited by the casual suggestions. This system of sketch review means professional consultation without cost; and some of the ablest confreres have not been too proud to bring their sketches for review, so there is no worry about inferiority or superiority complexes.

This movement might well be followed by other cities throughout the South. Does it not offer a suggestion to other chapters of the A. I. A.?

DO YOU NEED DRAFTSMEN?

THE SOUTHERN ARCHITECT AND BUILDING NEWS, through its editorial department, endeavors to maintain a contact between architects and draftsmen whose mutual service is desired. At the present moment we are in touch with several draftsmen who wish to become connected with leading architectural offices in the South and if you are in need of draftsmen kindly communicate with us.



CHURCH OF NOTRE DAME, PARIS
From a Pencil Sketch by Milton S. Osborne

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The Early American Church

BY THOMAS M. BOYD*

THE centuries beginning with the sixteenth, witnessed the building of few if any outstanding church edifices anywhere on earth. There were centuries of bitter warfare and often bitter religious strife, during which men did not have either the time or the repose to plan and build beautiful structures in which to worship. There were centuries during which there was in many quarters a distinct hatred of all that is beautiful and comfortable.

The old world strifes had their reactions in America. Then, too, the bulk of the brave men and women who emigrated from Europe to the new world were poor or were artisans or farmers in quest of a livelihood. The immigrants did not bother themselves much about art, beauty or culture. They had no time to spare for higher pursuits of the leisure classes. However, all were deeply religious, from the Puritans who settled in New England to the followers of the Church of England who settled in Virginia and the other southern colonies. In fact, religion was a part of the state. Churches were supported by general taxation and attendance was compulsory, whether one believed in the particular dogma taught by the sect in control of the immediate community, or not.

None of the first churches erected in any of the settlements have been preserved to this day, but there are numerous structures built in a fairly early day which are still being used by various denominations. There is a close architectural similarity between all the early edifices, and one authority who spent years in the study of church architecture tells us that the changes in design from 1638 to 1830 are far less noticeable than those in the quarter century after 1830.

The expedition sent out by the Virginia Council of London, or the London Company, established itself in Virginia, on an island in the James River, forty miles from its mouth, in 1607. From the beginning the Virginia church was an integral part of the Church of England and technically under the

jurisdiction of the Bishop of London. Naturally the church architecture of the early Virginia Colony was not dissimilar from that they had known in the Mother Country. As in the old country, abuses crept in, and before long the best pews were reserved for magistrates and their families, and private galleries were erected at their own cost by rich men of the parish. The church thus assumed an aristocratic aspect and the middle class entered its objection to being discriminated against. The abuses happily worked for the better, and about 1740 permission was granted to the dissenters from the established church to worship according to their own desires. Then at the time of the Revolution, the church voluntarily disestablished itself, becoming the Protestant Episcopal Church of the United States.

The oldest building in the United States of English construction is St. Luke's Episcopal Church near Smithfield, Virginia. This structure was erected in 1632 and was used as a house of worship continuously for two hundred years. It was abandoned in 1836 and gradually became dilapidated, but it was restored about 1884. This structure is of brick, quite like some of the English parish churches of the sixteenth century. Although built when the Renaissance style was in favor in England St. Luke's is reminiscent of the older Gothic. The tower is the only part of the building showing the renaissance influence.

St. Paul's at Norfolk, Virginia, was originally built in 1638-41, but the present church on the site was erected in 1759. St. Peter's in New Kent County, Virginia, was built in 1700 and 1701. It is much like St. Luke's at Smithfield. St. John's at Roanoke is a sister church in style and is quite like the parish churches of England. The walls were built of granite laid in clay and pointed in lime mortar.

Trinity Church at Wilmington, Delaware, has the same dimensions as the famous Gloria Dei at Philadelphia, being sixty feet long, thirty feet wide and twenty feet high. It also was built by the early



BRUTON PARISH CHURCH, WILLIAMSBURG, VIRGINIA. BUILT 1715

Swedish settlers and dedicated on Trinity Sunday in 1699. The walls of this church were of granite laid in clay and pointed up in lime mortar. It cost 800 pounds sterling, a large sum to be raised in those days by the poor Swedish worshippers, who enjoyed no state aid as did the churches of Virginia and New England.

Church architecture advanced in the southern states during the eighteenth century as it did in New England. Quite a number of edifices from that century survive. One of the oldest is the Bruton parish church at Williamsburg, which city became the colonial capital of Virginia in 1699. The present edifice in Williamsburg was completed in 1715. Exclusive of the wings it is twenty-eight feet by seventy-five feet. In this church the old pulpit is preserved, as well as the canopy and velvet curtain embroidered with the name of Alexander Spotswood, which hung over the governor's pew. The tower was added in 1769.

Most famous, perhaps, of all old southern churches is St. Michael's at Charleston, S. C., the

cornerstone of which was laid in 1752. It is entirely of brick covered with stucco, its length with portico being 130 feet, its width 60 feet and its tower 168 feet high.

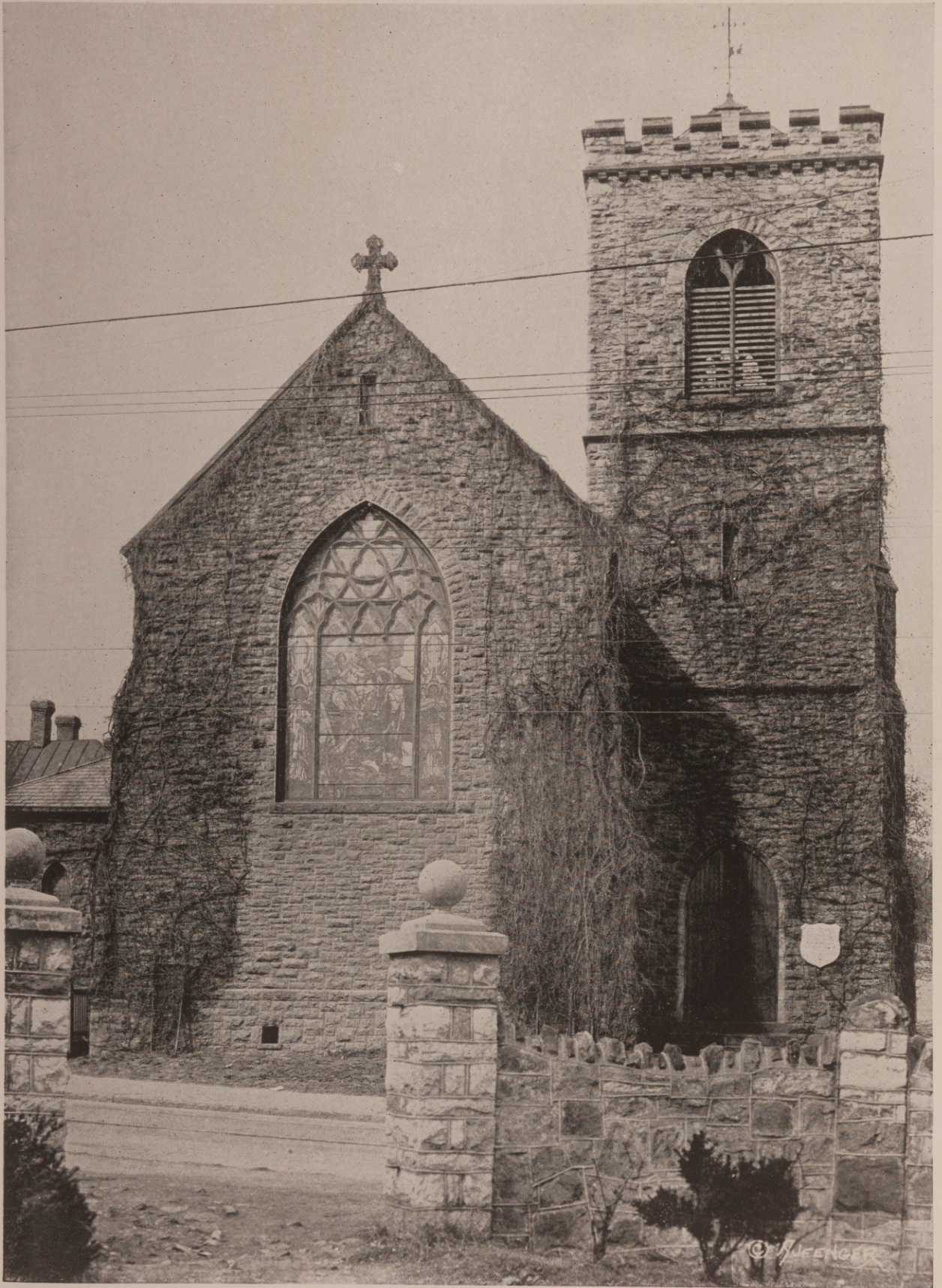
Our interest in all the early American churches is almost wholly historical. The pioneer architects and builders proved themselves capable and resourceful, accomplishing remarkable results with the materials with which they had to work. As has been said, America was settled at a time when mankind was taking a backward step, when wars and religious conflicts were wiping out whole populations and when art, beauty and culture were considered of no particular value by the great majority of mankind. The reaction lasted through several centuries, during which few outstanding structures, especially churches, were erected anywhere on earth. The American church edifices of those centuries will compare very well with those built in other countries. The Colonial style was at least positive and it had a meaning. It is characteristic of America, even though it is based on classic models.



ENTRANCE. BRUTON PARISH CHURCH, WILLIAMSBURG, VIRGINIA. BUILT 1715



THE NAVE. BRUTON PARISH CHURCH, WILLIAMSBURG, VIRGINIA. BUILT 1715



ST. JOHNS EPISCOPAL CHURCH, ROANOKE, VIRGINIA. EARLY 18TH CENTURY



AN EIGHTEENTH CENTURY GOTHIC CHURCH IN SOUTH CAROLINA



The Small Gothic Church



EVANGELICAL LUTHERAN CHURCH OF THE RESURRECTION, AUGUSTA, GA.

Scroggs & Ewing, Architects

THERE is no style, perhaps, so profoundly ecclesiastical as that of the Gothic and not one that is more difficult to master. In former times, that age which produced so many outstanding Gothic churches in the world, it was the custom of aspiring young architects to serve an apprenticeship of a stated period. It is certain that outstanding excellence of design cannot be obtained with a superficial study of the subject, and it is exceedingly hard for the architect who has established a good general practice to devote the time to study the subject as it deserves.

Over a long period of years the American public have recognized in the Gothic their highest ideal for a place of worship and yet to those who know there has never been so many crimes committed as in the

name of Gothic. The architects are not wholly to blame for such a situation. There is a limit always to what even an exceptionally skilled architect can accomplish with a given sum of money and Gothic is not an economical style in which to deal if we are looking for architectural perfection. So, the average architect, and it is the average architect who is doing the majority of churches in this country, when called upon to do a Gothic church is up against a problem that requires a great deal more serious study than it is usually necessary to give to any other type of project.

It seems there is a general failing among church building committees to discuss at great length the type and size of the church structure, its general accommodations, materials of construction, and the features of its equipment, long before cost limita-



EVANGELICAL LUTHERAN CHURCH, AUGUSTA, GEORGIA



THE NAVE, EVANGELICAL LUTHERAN CHURCH, AUGUSTA, GEORGIA

tions are finally fixed or even before an architect is considered or engaged. It is here that the architect must display both tact and ingenuity to bring about an adjustment of the requirements and the budget until the two are so related that further work can proceed upon his part with some assurance that satisfactory results can be accomplished.

In the Evangelical Lutheran Church of the Resurrection, erected at Augusta, Georgia, early in 1928, the architects, Scroggs & Ewing, were able to accomplish an unusually satisfactory church plan and at the same time give their clients a building whose exterior is inspirational and quite expressive of its function. These two prime results were had at a nominal cost. The cubic foot cost was approximately forty cents.

The main auditorium has a seating capacity of five hundred. The plans for the Sunday School department call for a Junior Department of seven

class rooms, an Intermediate Department of five class rooms, two Junior class rooms, one Men's class room, one Women's class room, one Mothers' class room, one Cradle Roll room, one Beginner's room, and one large Primary class room. All of these rooms were not built, however, on account of a lack of funds, but to obtain the same accommodations, temporary partitions were installed in the large Sunday School auditorium under the main auditorium. Adjoining the Sunday School auditorium are a kitchen, pantry, store room. On the main floor is a serving room, containing a dumb waiter for service from the kitchen below. Also pastor's study, library, vestment rooms. The finish of the auditorium floor is cork tile, and special treatment was given walls and ceiling so that the acoustics are perfect. The auditorium and chancel lighting is wholly indirect, no fixtures being visible. The exterior walls are of Georgia granite with Indiana limestone trim. The roof is of blue-black slate.



Photo: By Tebbs & Knell, Inc.

ENTRANCE DETAIL

EVANGELICAL LUTHERAN CHURCH OF THE RESURRECTION, AUGUSTA, GA.

SCROGGS & EWING, ARCHITECTS



ALL SOULS UNITARIAN CHURCH, WASHINGTON, D. C.

COOLIDGE, SHEPLEY, BULFINCH & ABBOTT, ARCHITECTS



THE CITY HALL, ST. JOSEPH, MISSOURI
ECKEL & ALDRICH, ARCHITECTS



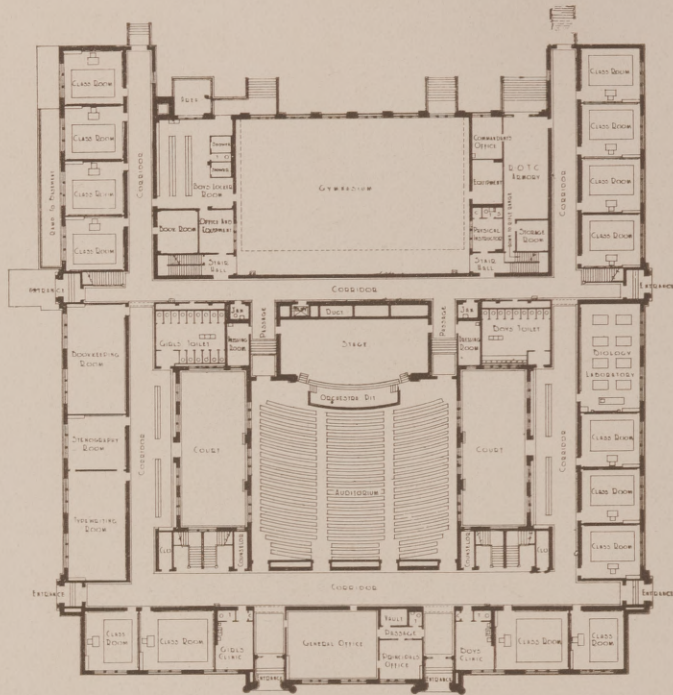
ENTRANCE DETAIL

THE NEW CITY HALL, ST. JOSEPH, MISSOURI

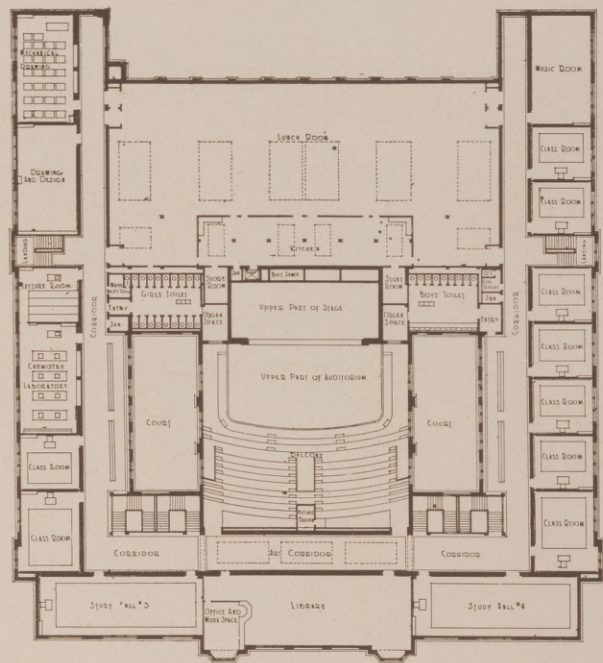
ECKEL & ALDRICH, ARCHITECTS



WOODROW WILSON HIGH SCHOOL, DALLAS, TEXAS
MARK LEMMON, ARCHITECT
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FIRST FLOOR PLAN



SECOND FLOOR PLAN

THE WOODROW WILSON HIGH SCHOOL, DALLAS, TEXAS

MARK LEMMON, ARCHITECT
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SIDE ENTRANCE DETAIL



MAIN ENTRANCE DETAIL

WOODROW WILSON HIGH SCHOOL, DALLAS, TEXAS

MARK LEMMON, ARCHITECT
FORMERLY DEWITT & LEMMON, ARCHITECTS



ACADEMIC BUILDING

COLUMBIA THEOLOGICAL SEMINARY, DECATUR, GA.

EDWARDS & SAYWARD, ARCHITECTS



SIDE ELEVATION

ACADEMIC BUILDING, COLUMBIA THEOLOGICAL SEMINARY, DECATUR, GA.
EDWARDS & SAYWARD, ARCHITECTS

Candora Marble Company Building

Barber & McMurray, Architects

EVIDENCE of a new service which architecture is rendering for American business is rapidly becoming apparent. On every hand lately have grown up structures of various types which, in

beauty and freshness of design, no less than in efficiency and appropriateness of planning, are lending their expressive qualities of art and decoration to the success of business.



ENTRANCE LOBBY, CANDORA MARBLE COMPANY BUILDING, KNOXVILLE, TENN.



THE CANDORA MARBLE COMPANY BUILDING, KNOXVILLE, TENN.
BARBER & MCMURRAY, ARCHITECTS



WINDOW DETAIL, SIDE ELEVATION, CANDORA MARBLE COMPANY BUILDING

It is rather significant that the Candoro Marble Company, Knoxville, Tenn., should have engaged the services of an architectural firm to design their recently erected office building or show rooms. In doing so, they showed excellent judgment as the photographic illustrations in this issue of the *SOUTHERN ARCHITECT AND BUILDING NEWS*, so well indicate.

The problem of the architect was not a simple one of doing a small building just to satisfy the utilitarian needs of the working forces of this organization. The Candoro Marble Company being manufacturing contractors of foreign and domestic marbles it was most important that the building to house their working forces should be a standing advertisement for the company's products. It was necessary that they take the material at hand and use it in such a way in the completed structure as to bring out the qualities of the product in the most attractive manner.

The direct requirement was that the building should be immediately attractive to the eye of every one coming near the company's properties. This attention must be held and create in the mind of the observer a desire to come closer and actually exam-

ine the material. This problem was at once a stimulating as well as a governing factor in the design.

Marble when used exclusively is not an altogether easy medium in which to work, especially is this true in a small structure where mass can not be depended upon entirely for interest as can be done in a large building of monumental character. To meet the requirements of the building squarely the architects chose to keep their design as simple as possible using only such decorative detail as would focus attention at the strategic points, such as the entrance doorway and the window motifs along the side wall. The style, if one must hitch onto every building a particular style name, might be called Italian Renaissance. The writer would much prefer to designate it simply as a building with all the characteristics commensurate with the purpose for which it was designed. Fitness and harmony between the products that are sold and the building that houses the show rooms are faithfully carried out in this small building. The atmospheric note struck by the exterior design and the interior decoration and correct architectural embellishment of the entrance lobby makes for a successful and satisfactory solution of the problem involved.



NEW FRATERNITY HOUSE, UNIVERSITY OF MISSOURI, COLUMBIA, MO.

BILL & TRABER, ARCHITECTS



Southern Architectural Exhibit



By M. H. FURBRINGER, *Chairman*

Committee of Southern Chapters A. I. A.

IT will be hard, indeed, to conceive of anyone who would not find something to engage and hold their interest at an exhibition such as will be held in the Memphis Municipal Auditorium, next November, under the auspices of the Southern Chapters of the American Institute of Architects. This Exposition will embrace the materials of which buildings are constructed, the finish and decorations of rooms and the embellishments of interiors and exteriors and the mechanical appliances which have within recent years come into use and which have in a large measure removed the drudgery from housekeeping. The designing of small and large homes and the landscape treatment in connection, the design and finishing of the rooms, and the treatment of the backgrounds and the proper grouping of the furniture, will be shown by drawings and photographs illustrative of the work of the leading architects of the South.

Public, mercantile, and ecclesiastical buildings as yet not developed beyond the embryonic stage are interesting as showing the trend of the times and when presented, as they will be in the galleries of the exhibition by perspective drawings, renderings in colors, and in various other mediums, they can not fail to attract the attention of those who will avail themselves of the opportunity which this undertaking will afford to see at first hand and amidst pleasant surroundings the handiwork of Southern Architects.

Likewise on display and artistically grouped will be photographs of both large and small buildings and as the exhibits will be sent from all over the South, it will be possible with but a slight stretch of the imagination, while strolling through the halls of the exhibition, to visit the cities and rural communities of the surrounding states and to compare with a fair degree of success the measure of accomplishment which characterizes the development of other sections adjacent to our own city and state, and, on the other hand to acquaint our citizens with the growth of the city in which we live and which only too often is taken for granted and not fully realized. In this day and age of large undertakings, success is only assured when the vision and determination to accomplish a task is equal to the merit which an enterprise warrants and for this reason the plan of this Exposition was conceived on a broad scale and the men who are giving of their time to complete the

work undertaken are untiring in their efforts to fulfill the promise their participation suggests.

The size and arrangement of the Auditorium makes possible a wonderful scheme of grouping the exhibits of the allied and industrial arts. A series of rooms will be constructed in which the exhibits will be placed and these with the galleries containing the drawings and photographs will form a structure erected within the main arena which will be as unique as it will be complete and artistic. Exhibitors from all over the country have been invited to take part in this affair and many concerns of national renown have engaged space in which to build their exhibits, while the architects from every section of the South are exerting themselves to make their part of the exhibition truly representative of the profession.

Members of the American Institute of Architects and the Producers' Council, an affiliated organization, have been invited to visit here during the week of the Exposition. Then, too, the Chapters of the Institute located in the South and under whose auspices this Exposition is to be held will meet here, and other groups like the Associated General Contractors of America and the Engineering Society, through their local chapters, will take part in this undertaking.

Arrangements will be made to accommodate the public by keeping the Exposition open at night and the school children will be enabled to take advantage of the educational opportunities afforded by this Exposition in appointing special days for them to visit the building. In selecting Memphis as the city in which to hold the first Southern Architectural and Industrial Arts Exposition, due consideration was given to its geographical location and the facilities afforded by the auditorium for an undertaking of this kind and the ample hotel accommodations in the city.

An elaborate and interesting programme for the entertainment of the visiting architects has been planned by the members of the Tennessee Chapter and arrangements have been completed which will assure all the visitors who accept the cordial and sincere invitation to visit the city and the Exposition extended them by the Committee of Southern Chapters and the local architects, a pleasant and profitable stay and the hope is expressed that everyone interested in the progress and development of architecture in the South will come to Memphis during the week of November 9th to 16th.



A TWELFTH CENTURY ENGLISH PRIORY ERECTED IN RICHMOND, VA., FOR MR. ALEXANDER W. WEDDELL



Recognition of Craftsmanship



BY WILLIAM ORR LUDLOW, *F. A. I. A.*

IT is not difficult to understand why Recognition of Craftsmanship appeals to the imagination as well as to the judgment of an Architect and has attracted the attention of a number of the Chapters of the Institute.

First of all, the better class of architects are men who appreciate the higher motives of life, as well as a better quality of workmanship. Then, some of these chapters have felt that this kind of activity, with its attendant publicity, gives them a standing in the eyes of their community as a group of men interested not only in their fees, but interested likewise in quality work and the welfare of the men who produce it. Many chapters also feel that they need an activity that will command the interest and enthusiasm of their members.

Perhaps, also, the rather remarkable spread of this work is further due to the comparative simplicity of setting up the necessary machinery either by a Building Congress, where such exists, or by a chapter of the American Institute of Architects.

The question is often asked, "How do you start such a program?" I venture these suggestions:

1. Obtain full information as to aims and methods from D. Knickerbacker Boyd of the Philadelphia Building Congress, F. H. Murphy of the Portland Oregon Building Congress, or from the writer, Chairman of the Committee on Industrial Relations of the Institute.

In Philadelphia not only mechanics but contractors, architects and others connected with the building industry are honored. In New York we have found it advisable to confine the awards to the mechanics.

2. The whole plan should be placed before the Chapter in such a way that the members will not only see its advantages but shall really become enthused. A committee should be appointed to take charge of the work, and I should like to make emphatic that its success will depend on whether or not the head of the committee has outstanding ability and a real enthusiasm for the cause.

3. The step that the committee should first take is to get the whole-hearted interest of some of the best builders in the city, and also to get the interest of labor, for unless these two elements are brought in "on the ground floor," the processes of "co-ordination" are more difficult. There should be a real feeling of partnership among the Architects, Builders, and Labor to obtain wholehearted co-operation.

This partnership is necessary also to prevent the feeling on the part of the workmen that they are being patronized; labor will not be patronized. Moreover, the workmen are likely, at first, to be suspicious of some ulterior motive,—suspicious particularly of an attempt to "speed up." Enlisting labor leaders on the partnership basis dispels this.

4. Awards are of two general types. (a) On large buildings, to the best mechanic in each trade, with appropriate ceremonies of presentation held in the building while under construction,—one ceremony about the time of enclosure, with awards to the structural trades, and another shortly before completion with awards to the finishing trades. (b) Individual awards, the honor men being selected irrespective of the building where employed. The (b) method is most useful where few large buildings are erected.

5. In type (a) awards, nominations are requested from the architects and contractors in co-operation with the superintendents and foremen.

In type (b) awards it is advisable that nominations be received only on solicitation by the committee from trusted individuals.

6. The awards are made to encourage workmen to better effort and are not made to foremen or to those in executive or supervisory capacities.

7. Nominations are of value only as coming from nominators who have been thoroughly informed as to the real purpose of the awards. In selecting the candidates for awards, favoritism or any appearance of favoritism must be carefully avoided.

8. In type (a) awards, when a building has been selected, a special "Committee of Award" should be appointed, this committee to consist of the owner, the architect, the builder, a representative of labor and a representative of the awarding organization.

In type (b) awards the general committee functions.

9. In type (a) awards the best means of selecting the men to be honored is to explain the idea very fully to the superintendent and to the foremen on any particular building which is of such character as to merit the awards. The foremen should be instructed to select with great care one or two of the best men working in each of their particular trades. These names are then passed on to the superintendent for approval and then should go to the Committee of Award for final determination. It is highly advisable to have some outstanding labor man on the Committee of Award in order that the names may be vided by labor, and in order that nothing may be inadvertently done which would be unfortunate from the worker's angle.

Editor's Note: At the recent Convention a number of delegates requested information as to the best methods of starting the work of Recognition of Craftsmanship. The Chairman of the Institute's Committee on Industrial Relations, William O. Ludlow, has written for *The Octagon* this statement of the points he believes most important.

In type (b) awards the best information as to deserving men can be obtained from their employers. Except where artisanry is concerned, seeing a man's work does not give adequate information, particularly as quality alone should not be the criterion.

10. Ceremonies of award should be made as impressive and as important as possible. Awards are public; in the type (a) awards all workmen on the operation, their wives, their friends and the general public are invited. In type (b) awards a special occasion should be arranged.

11. Photographs of presentation ceremonies, news items, and articles on the value of craftsmanship featured in the public press, and the widest publicity possible for the awards and their purposes are essential.

12. It is quite possible for the entire work to be conducted without expense to the organization which sponsors it. In New York practically the entire cost is borne by the owners of the buildings. A charge of about \$10 to cover the cost of each certificate, gold button and clerical work is borne by the owner of the building. It has been found that there is no difficulty in persuading owners to do this, as a matter of \$100 or so is a comparatively small item on a

building enterprise involving hundreds of thousands of dollars. Moreover, the owners readily recognize the considerable advertising advantage which they get when awards are won by those engaged on their buildings, even though they may not have a broader vision of the ideals upon which the movement is founded.

Where awards are of type (b) a sustaining membership may be advisable, which is usually not difficult to arrange on account of the peculiar appeal of the work.

In New York we have found it surprisingly easy to enlist the sympathy and co-operation of owners, architects, builders and labor, for all of these elements, if not interested principally from an altruistic motive, see at least other advantages of great possibilities. It is most desirable, however, to put the whole matter where it deserves to be placed—on the high plane of great and splendid service not only to the building industry, but to every individual concerned—for the stirring of ambition to do nothing but a high grade of work ennobles a man's whole life, brings him a contentment that he has not known before, makes him a man of finer ideals, and in a word does something to create a better citizenship as well as a worthier nation.

Incineration in The Home

PERHAPS the most frequent cause of difficulty arising between the client and the architect after the house has been completed is the failure of the designer to anticipate his clients needs other than those actually laid down. To do this with any marked degree of success imposes upon the architect a problem not dissimilar to that of the professional "mind reader" whose clientele imparts nothing and ask to be told everything. The really successful architect has learned not to depend entirely upon his clients statements as to what is needed in the home, but rather to take their wishes into consideration and then through mental suggestion lead the client into wanting such equipment included which the architect himself knows full well will later be needed if it is not put in at the time of erection.

It is not every architect who has the happy faculty of being able to bring his clients around to his way of thinking, especially is this true regarding the smaller items of equipment which more often than not make for a successful home. For this reason every architect should make it a point to study every new product that is put on the market and thoroughly familiarize himself with the advantages offered. The buiding industry has developed so rapidly within recent years and so many very worthwhile products have been put on the market until the whole scheme of things has been completely rev-

olutionized, and the architect who fails to take cognizance of this fact is failing to give his clients the kind of service they deserve.

There is one form of sanitation which has been neglected and which is of paramount importance to the health and well being of the American home owner. Decency demands the elimination of the garbage can, the source of many evils. The breeding place for flies. The feeding place for rats, mice and vermin. Decaying matter cannot help but produce a repulsive odor. Not at all fitting in a garden of shrubs and a nicely kept lawn both front and rear, where children play. In the planning of finer things why leave just one sore spot? There are today on the market a number of excellent incinerators which will take care of all waste matter and which can be had at a nominal sum. With the increased natural gas facilities throughout the South it behooves the architects of this section to acquaint their clients with the finer results to be had by the installation of incinerators for waste disposal. If the plans for your client happens not to include a basement where such equipment is most often placed then why not include in your plans a small room or appliance niche to take care of such equipment? Refuse and garbage deposited in the home incinerator is quickly destroyed by fire, reducing as much as three bushels of wet garbage to a mere pint of fine odorless ash.