

SOUTHERN ARCHITECT

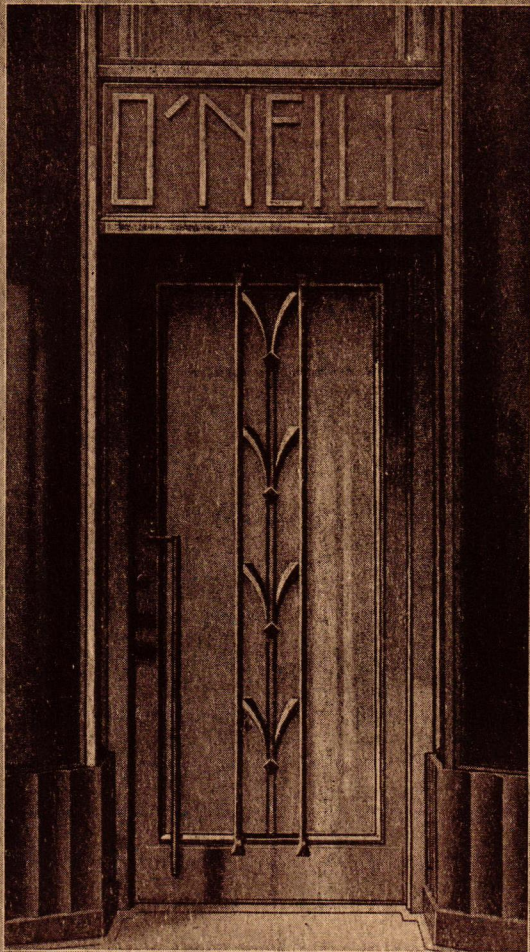
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OCTOBER
1930

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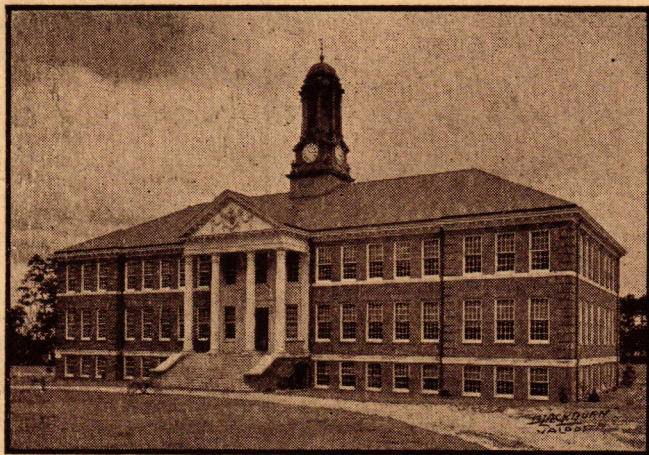
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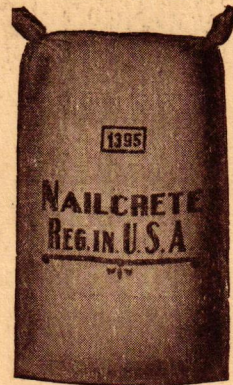
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GARDEN PAVILION Charlton House, Wilts
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HANDCRAFT COLONIAL BRICK

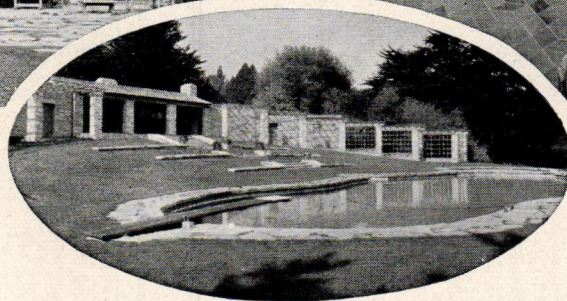
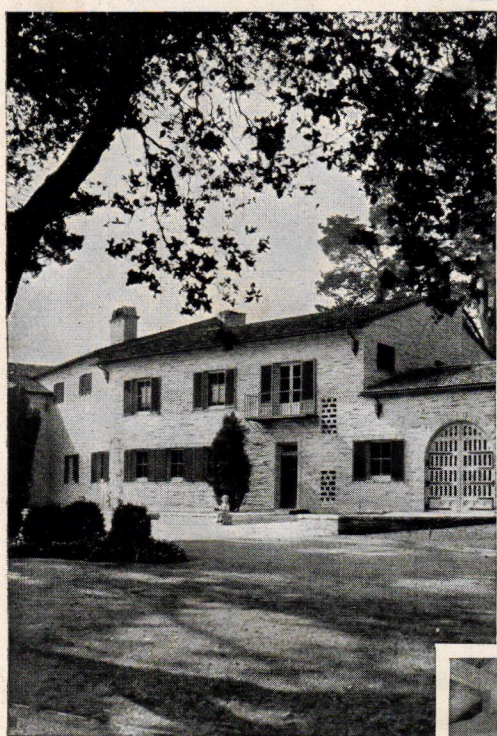
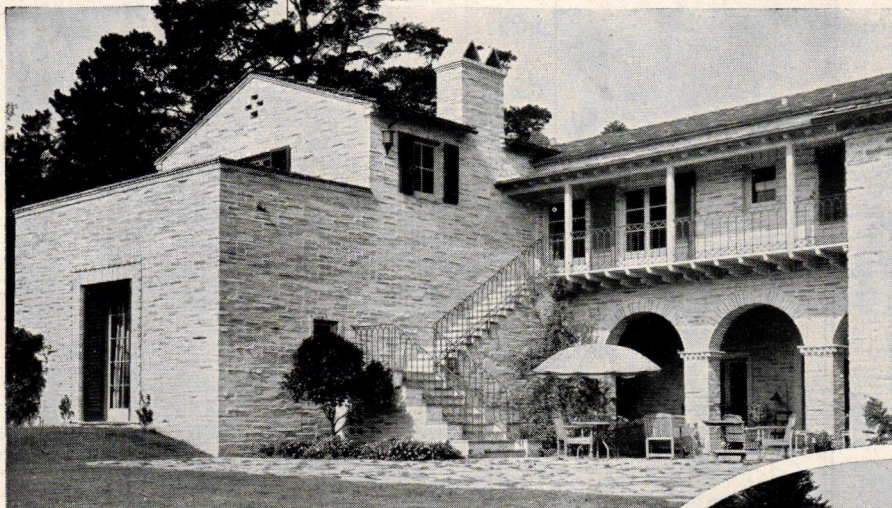
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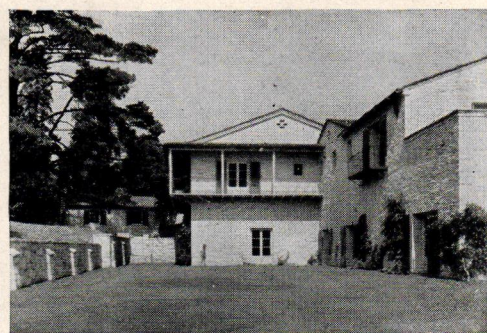
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The views on this page are of a home that is distinguished in both architecture and construction—the home of Robert B. Henderson, in Hillsborough, California. Gordon B. Kaufmann, Los Angeles, Architect; Dowsett-Ruhl Company, San Francisco, Contractors



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Southern Architect and Building News
October, 1930



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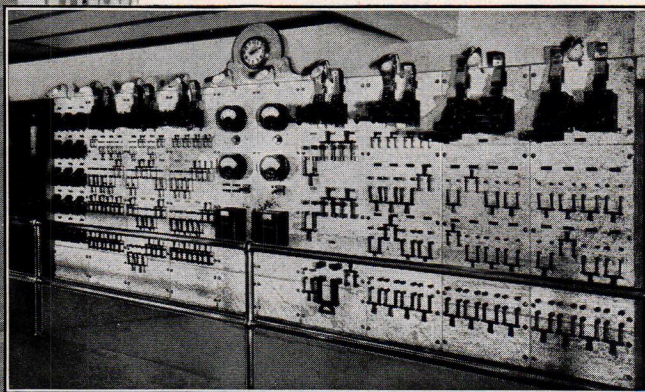
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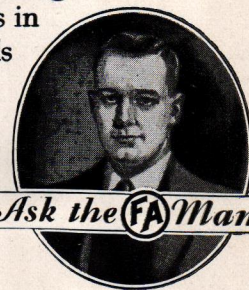
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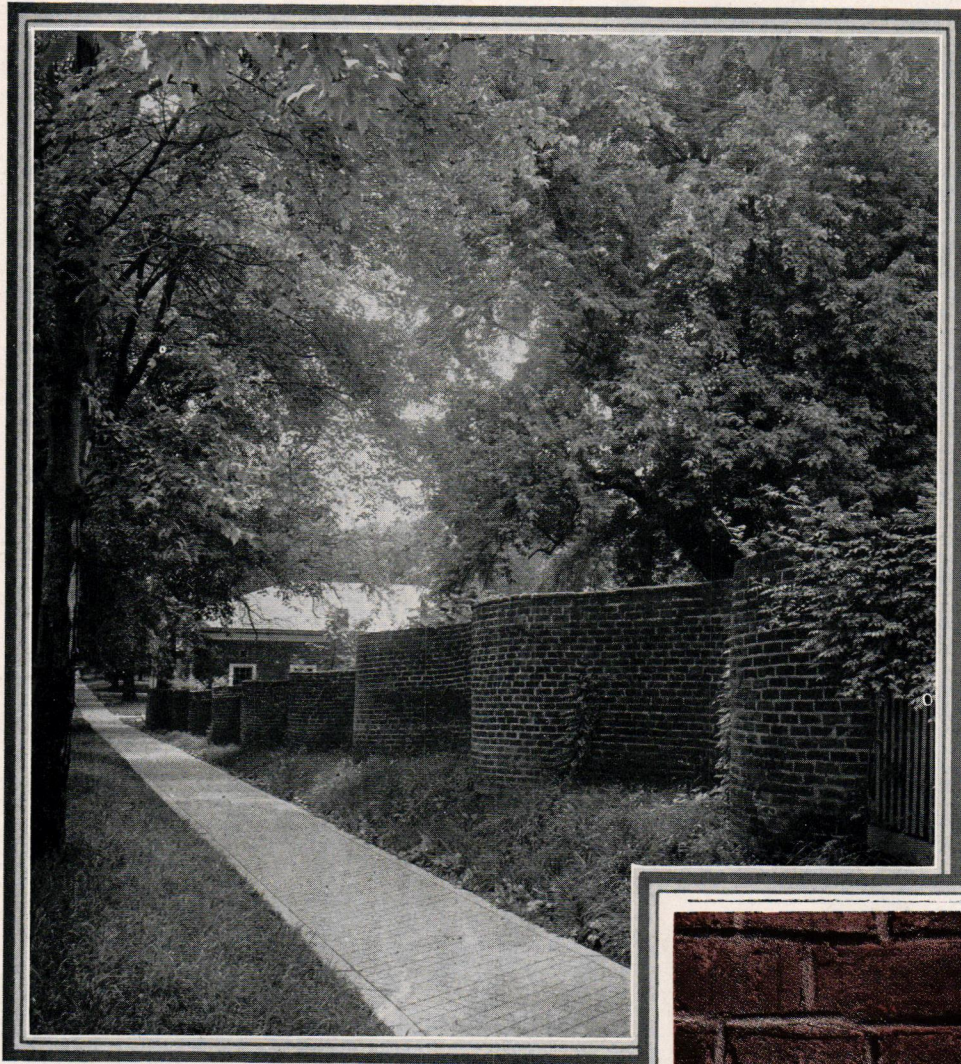
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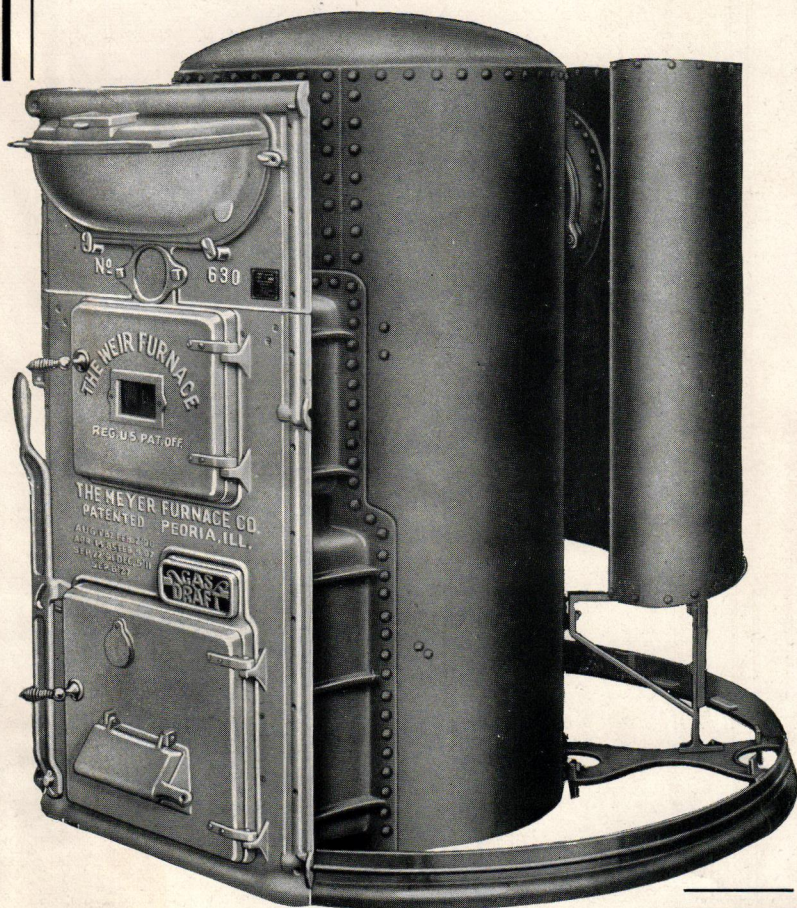
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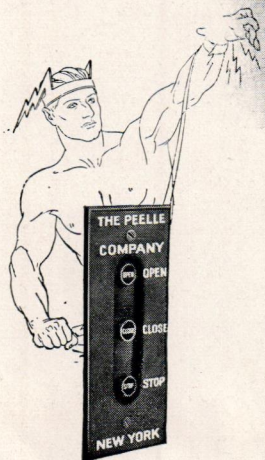
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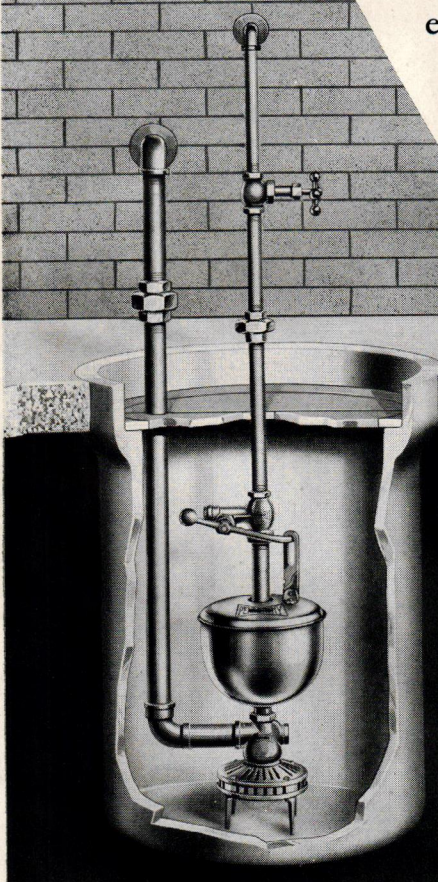
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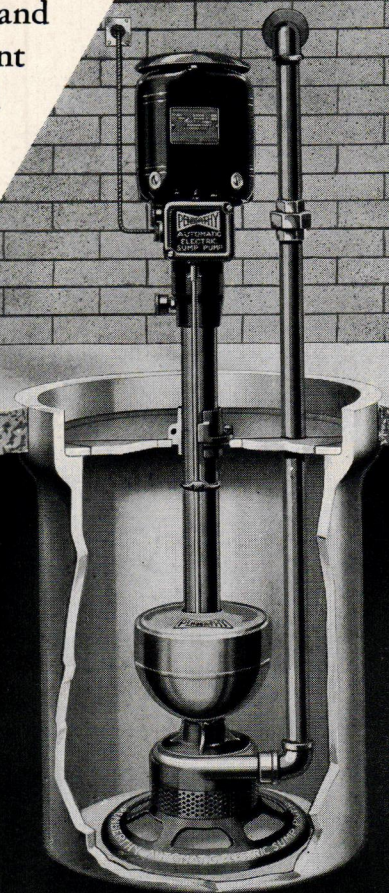
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SOUTHERN ARCHITECT and BUILDING NEWS

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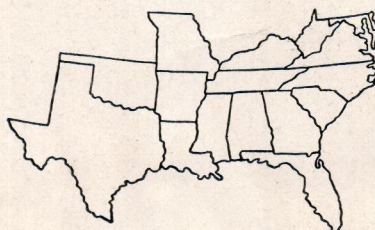
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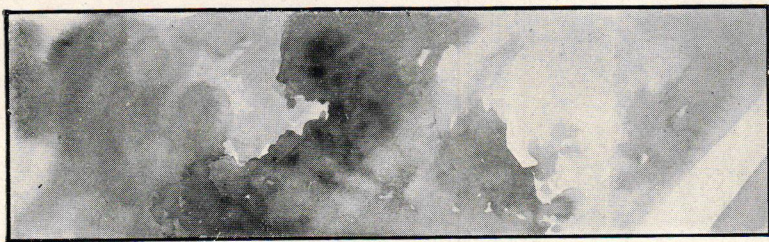
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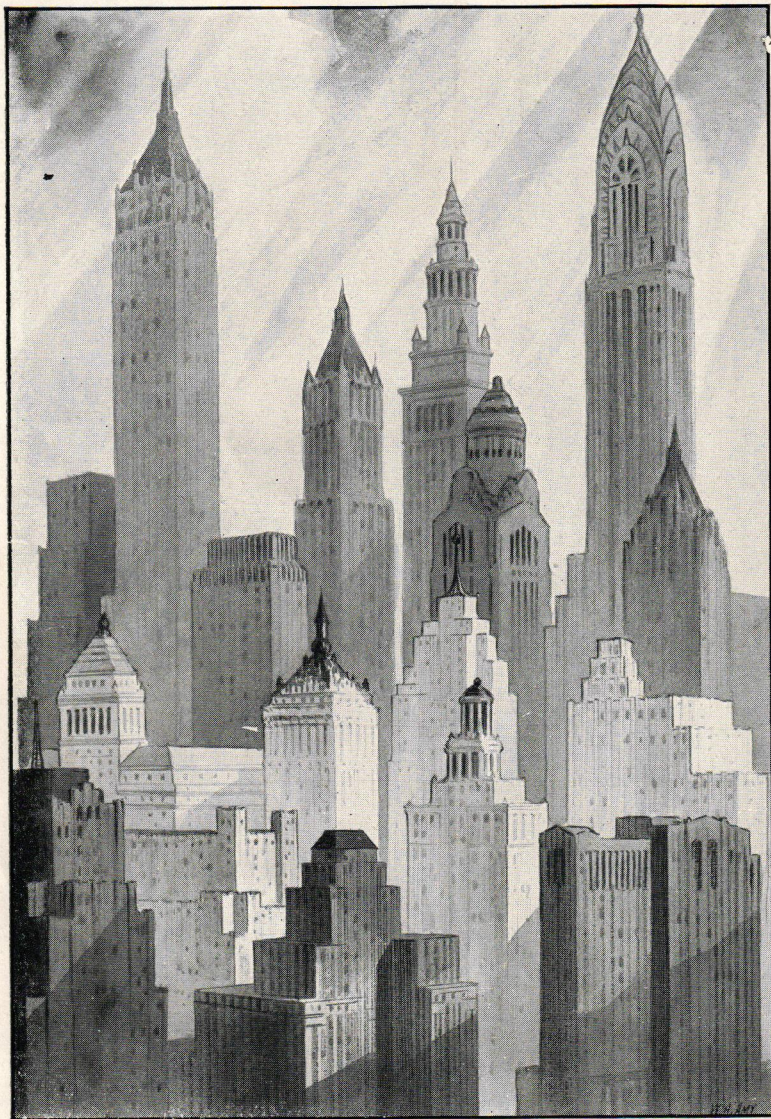
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ATLANTA

THE CAPITAL CITY COUNTRY CLUB

By

PRESTON S. STEVENS

Burge & Stevens, Architects

THE Capital City Club was organized in 1883 as a social club with a city club house only but in 1914 the Club acquired a golf course and country club house at Brookhaven some miles north of Atlanta proper. From a purely social club the activities then broadened to include such sports as golf, tennis, and swimming, chief of which was golf. In 1927 the Club decided to wreck the then existing Country Club Building and to erect in its stead a more suitable and modern building and the architects were presented with the problem of fitting all of the various activities of the club to the existing conditions of the site.

As the grounds had been developed for years around the then existing building, it precluded any material shifting of the site, as to have done so would have left an extremely large divot to replace on the site of the old building. On the front, the approach separated number one tee from number eighteen green, both of which were conveniently located to the old club house. In the rear a garden had been developed leading down to the lake with its bath houses and swimming facilities. The view of the lake from the site of the old club house was the best obtainable upon the entire course. On the left of the existing building were the tennis courts, while to the right was number nine green.

The site was an extremely difficult one due to the abrupt slope of the land from the front of the old building toward the lake. A fairly level contour was found to the right just back of number nine green for locating the locker room, and it was proposed to have the front of the new building approximately on line with the front of the old one, and to have the locker room stretching like an outspread arm toward the lake on the right, and the bath houses on the left like the other arm outspread toward the lake. This suited admirably as it did not interfere with the golf course, located the locker room conveniently to the only spot available for the caddy

house, and accomplished many other things necessary for the plan in general. It did have one great objection, however, in that it left the entrance to the locker room too far away from number eighteen green and number one tee. This problem was solved by simply shifting sides of the golf course. That is number ten tee became number one tee and number nine green became number eighteen green. Thus number eighteen green is only a short mashie niblick pitch from the locker room door and number one tee about a full five iron shot from the locker room door. The site selected and available for the caddy house was between the golf course and the lake and hidden from view by the woods at this point. It was possible to locate the caddy master and golf shop at the end of the locker room convenient both to the locker room entrance and the caddy house.

In locating the new locker room here it was found that it was possible to build it as the first unit of the new building and not disturb the old locker room. In this way the members were put to no inconvenience as when the new locker room was completed, they were moved into it and then the old building wrecked, and the new building completed.

Thus a plan was evolved to permit the use of the existing golf course, the existing approach and the lake. It was decided that since the country club was more a golf club than a social club that the service should be located upon the same floor level as the men's locker room and grill room. This put the kitchen to the right as it must be accessible to the service approach, and necessitated a service court around the service entrance to hide it from view. Due to the drop of the land the locker room, grill room and kitchen were one full floor below the level of the main drive approach. This allowed the lounge and dining rooms to be on a level with the approach. A large serving pantry accessible to the dining room was located above the kitchen connected by a dumb waiter and unusually wide service stairs.



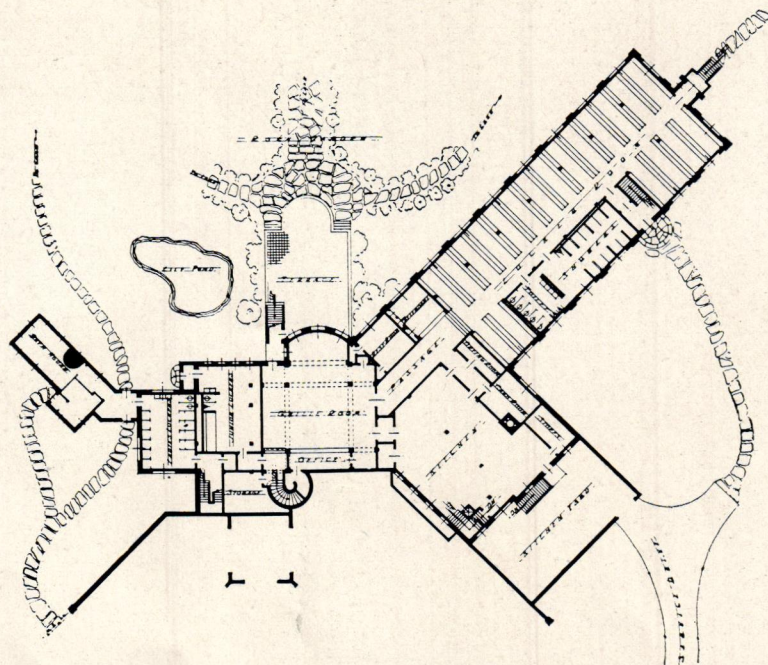
ENTRANCE TO LOCKER ROOM



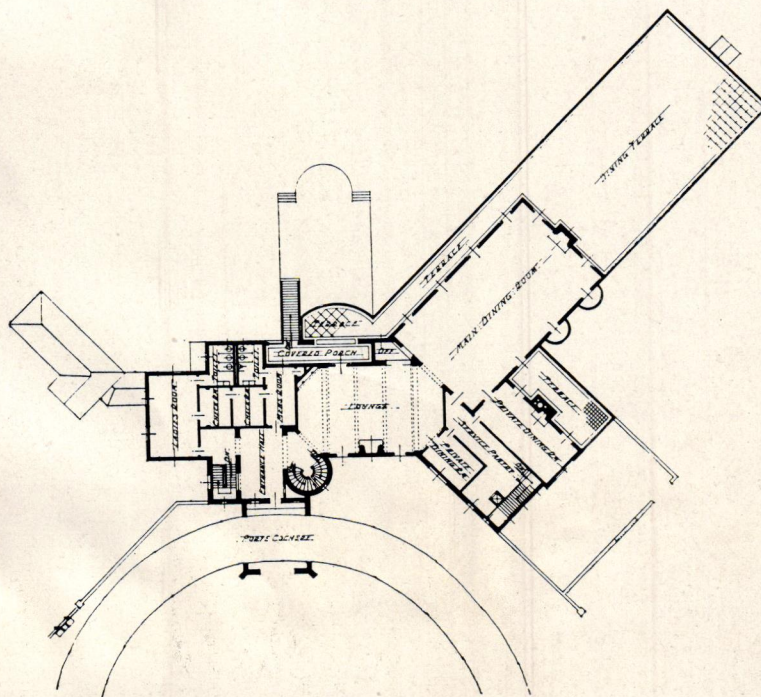
CAPITAL CITY COUNTRY CLUB, ATLANTA
BURGE & STEVENS, ARCHITECTS



CAPITAL CITY COUNTRY CLUB, ATLANTA, GA.
BURGE & STEVENS, ARCHITECTS



LOWER LEVEL



UPPER LEVEL

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CAPITAL CITY COUNTRY CLUB, ATLANTA, GA.
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DINING ROOM
CAPITAL CITY COUNTRY CLUB. ATLANTA, GA.
BURGE & STEVENS. ARCHITECTS



MANTEL IN LOUNGE



CAPITAL CITY COUNTRY CLUB, ATLANTA, GA.
BURGE & STEVENS, ARCHITECTS



DETAILS FROM LOUNGE OF THE CAPITAL CITY COUNTRY CLUB
BURGE & STEVENS, ARCHITECTS

The entrance proper to the building was placed on axis with the approach drive passing through the porte cochere and circling back to the parking space. Entering from the porte cochere the ladies could either go into their dressing room to the left or else down some steps to their locker room and bath house. To the right the men could go down to their grill and locker room by means of a circular stair or enter their smoking room and toilet just off the lobby.

The Lounge was located to the right of the entrance lobby and connected with the main dining room which in turn connected with the large dancing terrace over the men's locker room, so that for large functions all could be thrown together. Passing through the lounge to the rear it was possible to go either down to the garden and lake or else pass along this terrace to the large terrace. The view from the large terrace of the garden, lake and golf course was excellent.

With the grade from the approach to the lake dropping so abruptly and other existing conditions, the plan that evolved was very irregular, rambling and interesting. In casting about for a style in which to execute it, it was decided that the French Chateau manner would be most suitable for the exterior, and accordingly this was adopted. An extremely colorful local field stone was found for the exterior walls and

this with the varicolored slate roof gave a most picturesque atmosphere to the exterior in keeping with the style.

Due to the high percentage of country club fire losses and the extremely high fire insurance rates, it was decided to construct a fire resistive building. Accordingly the frame is of reinforced concrete, the walls and interior partitions masonry, the roof trusses steel, and the roof slab itself of nailing concrete to which the slate roof was directly nailed.

The interior social rooms are treated informally with rough plaster walls and stained wood beams, and are furnished in the French Provincial manner with large overstuffed comfortable furniture in the Lounge and more formal furniture in the other rooms. The main locker room is equipped with 18" by 18" and 24" by 24" steel lockers set on 4" high cement "islands," and has large shower and toilet rooms centrally located. Rest rooms, card rooms, drying rooms and service rooms are adjoining.

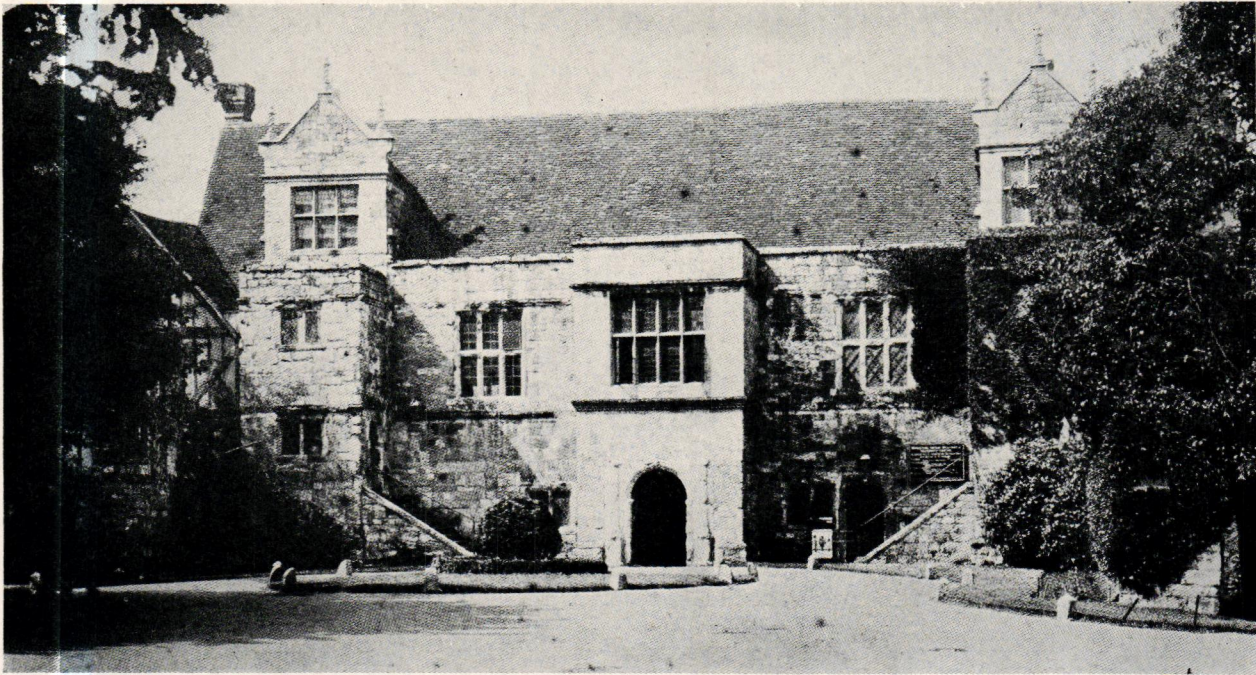
The Junior Members locker room is located on the opposite side of the Grill with its own outside entrance and showers.

A large cool, well ventilated kitchen is entirely electrically equipped and refrigerated, with due consideration to the highest cuisine and most efficient operation.

OLD HOUSES IN ENGLAND

By ROWLAND C. HUNTER

An Illustrated Book Review



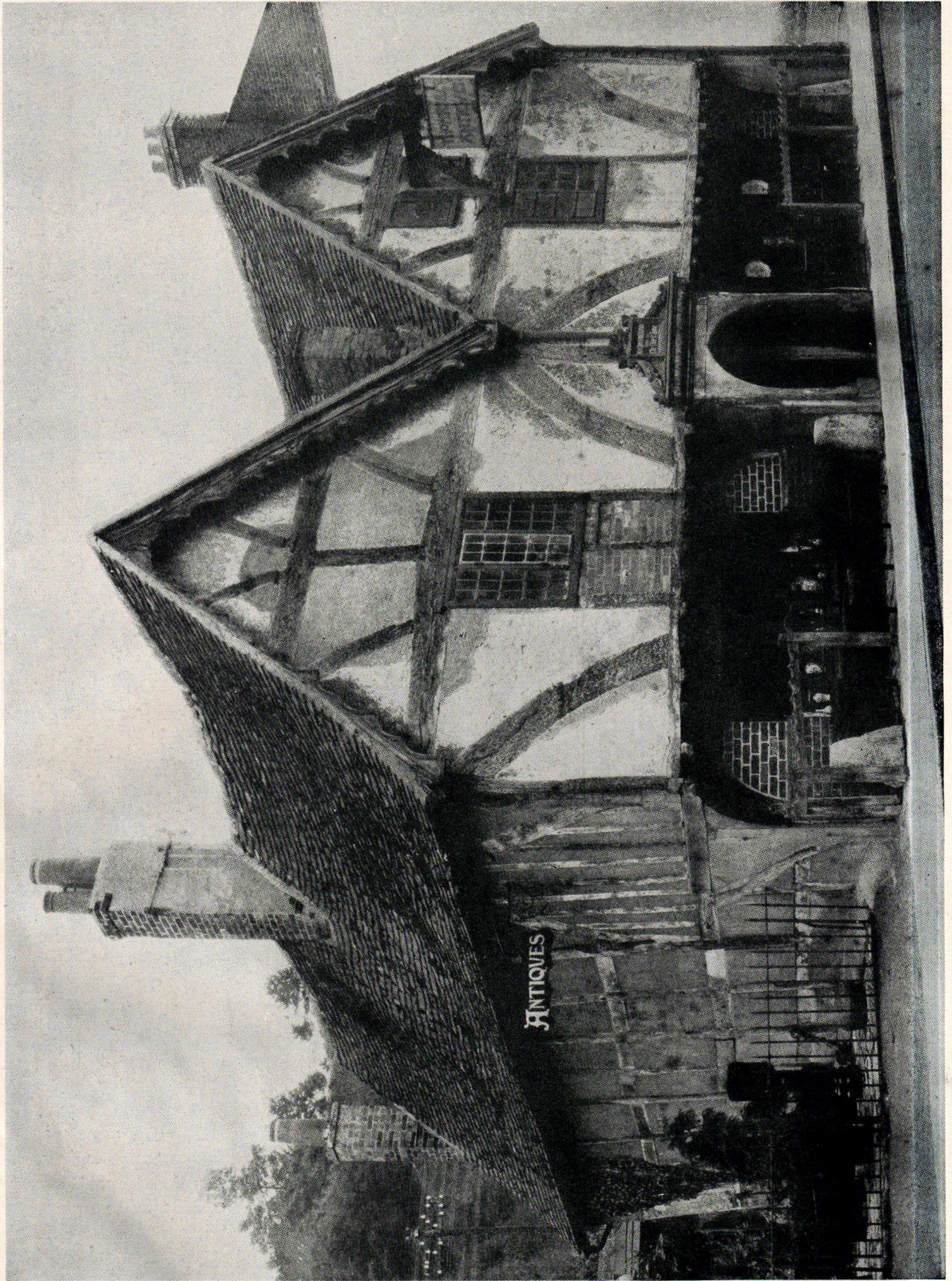
FORECOURT, ANCIENT ARCHBISHOPS PALACE AT MAIDSTONE

OLD HOUSES IN ENGLAND, the subject of this book, by Rowland C. Hunter, has been confined to the less pretentious work, principally that found in the small towns and the adjoining countryside, in the eastern and southern counties. There is a certain inspirational freshness about all this work that creates an intimate appeal to the architect, the student and layman alike. These modest buildings, while perhaps not outstanding examples such as their neighboring manor-houses, nevertheless are full of charm, as the architect understands the word.

Of the charm of the Cotswold country, from which many of the illustrations in this book come, Alfred Hopkins, himself an eminent architect, gives us a glimpse in his writings in one of the "Tuileries Brochures" . . . "Nowhere does the happy harmony between straight, rigid masonry walls and flowing, moving lines of plants and trees exist in such perfection as in England. A magic seems to dwell there which comes to no other spot. Stone walls melt into foliage and foliage into stone walls without perceptible change of form or wrench of structure. It is here the student of the antique may learn his lesson in beautiful surfacing, and it seems to me he need not be so very clever in order to learn it well. Here he may find how gracefully does the fabric of ar-

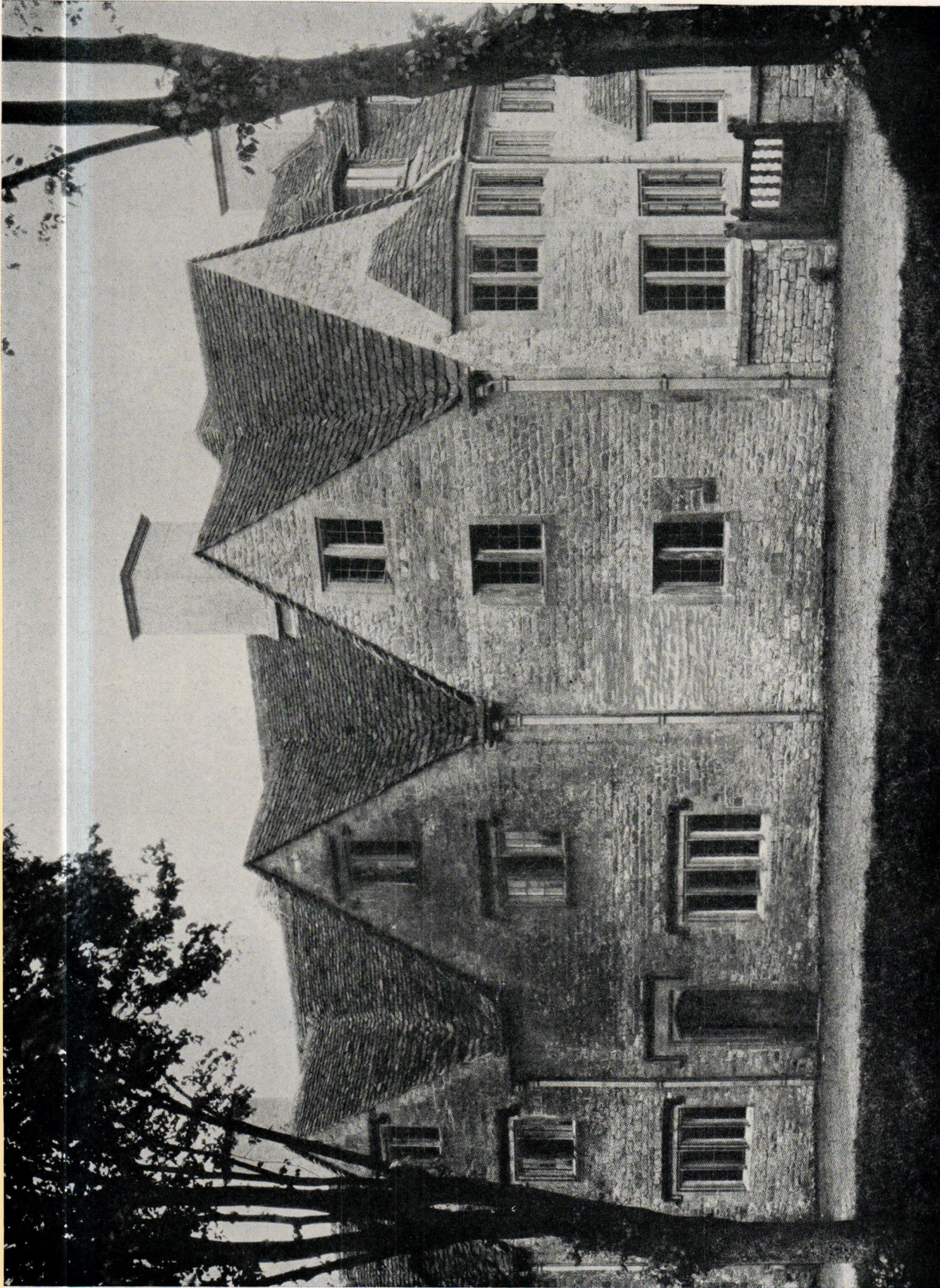
chitecture grow old. Here he may see with what perfect art nature encompasses and embellishes it. Here he may compare those varied effects of tone and texture that winter and rough weather in their own time come to give old stone walls. It is to this variety and beauty in the surfaces of old work to which I particularly call attention, because these effects are so lacking in our modern structures. They are not only ignored and misunderstood; they remain unloved and unsought. I do not chide the architect for failing to reproduce a quality which only nature can contrive, but I do ask that he study the soft beauty of old work that out of it he may glean some sort of profit for the benefit of his own."

There are one hundred and fifteen full page plates, most of which are photographs, although there are a few sketches—details, such as door and window hardware, foot scrapers, chimneys, etc., and the book is divided according to subject under . . . Cottages, . . . Farmhouses and their dependencies . . . Small town houses . . . and Inns, shops and details. Each of these sections is preceded by brief but interesting text concerning the conditions influencing the particular type of buildings discussed. Published by John Wiley & Sons, New York, and selling for Eight Dollars and fifty cents it is an excellent treatise upon old English design.



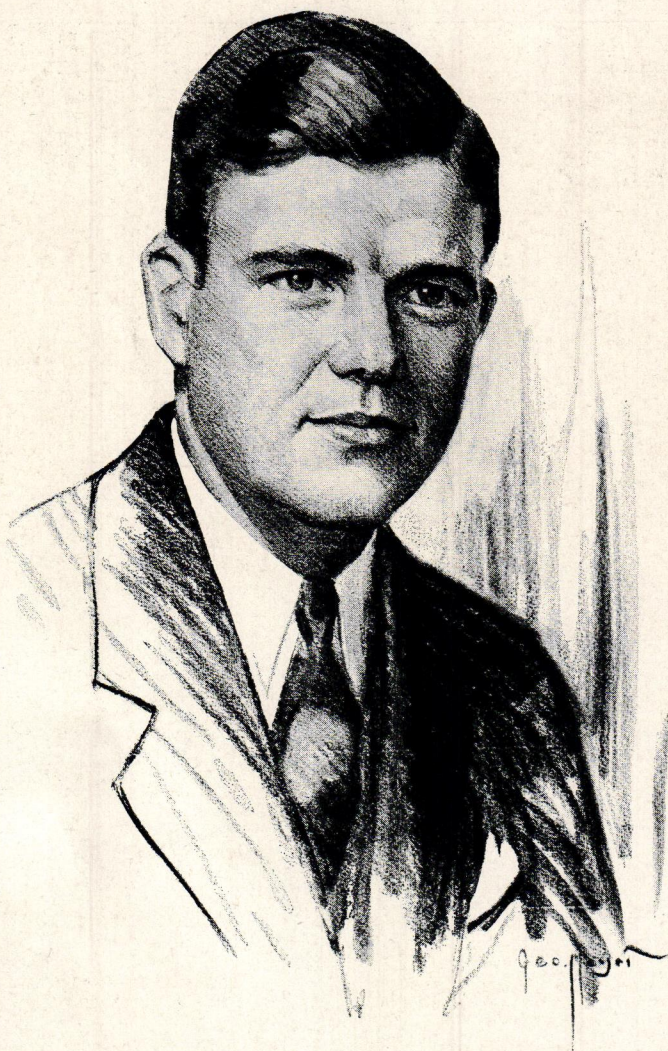
THE OLD CHEESEHILL RECTORY AT WINCHESTER

FROM OLD HOUSES IN ENGLAND



AN OLD HOUSE ON MAIN STREET AT BURFORD

FROM OLD HOUSES IN ENGLAND



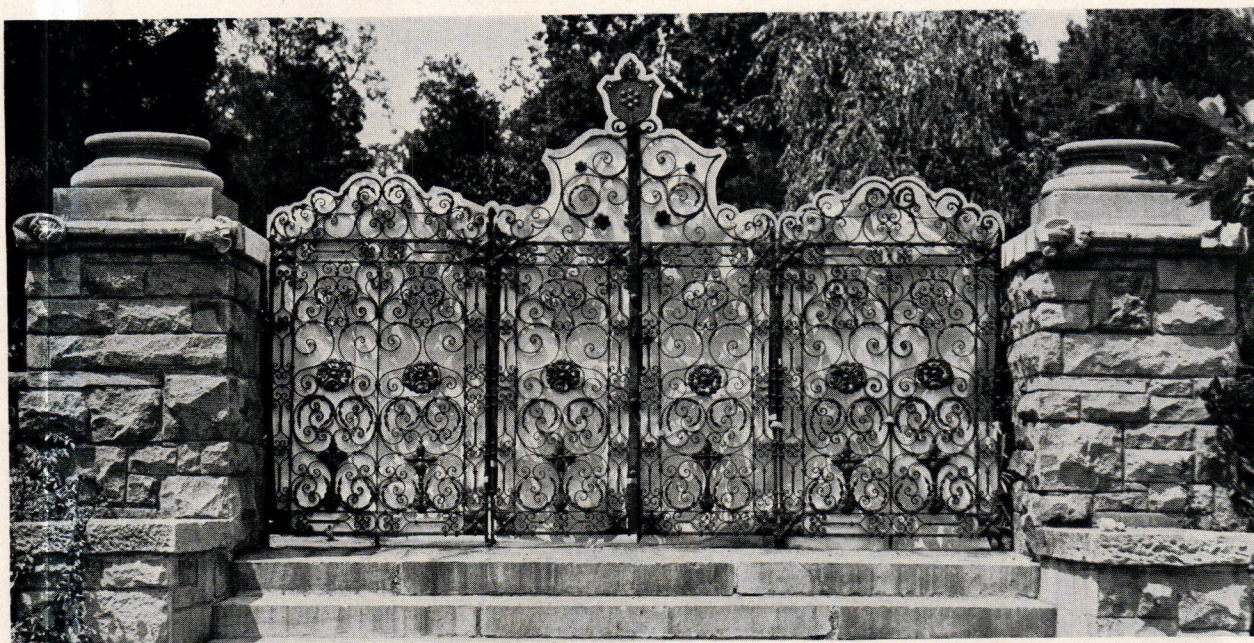
PHILIP KERRIGAN, JR.,
Master Iron Craftsman

ONE of the most important problems in connection with the development of the arts of design in the South and consequent improvement of architecture in general, I believe, is the restoration of the allied arts to the position which they enjoyed in the early days of our Colonial period.

Nowhere in America were our craftsmen here in the South excelled in the art of hand wrought iron. One had only to visit New Orleans, or Charleston to verify the authenticity of this statement. The very fact that the American Institute of Architects is at this time endeavoring to create a nation wide organization to effect personal contact between architects and craftsmen in every architectural community should awaken us to a keener appreciation for the work of the few craftsmen which we do have in the South.

Philip Kerrigan is a real craftsman as you can readily see from the examples of his work illustrated in this issue, and it will probably be a surprise to many architects to know that we do have such a man in the heart of the South. It is no longer necessary for us to go East or West for execution of our wrought iron work.

EDWARD E. DOUGHERTY, *F. A. I. A.*
Nashville, Tenn.



Italian Renaissance Gate on Estate of Mrs. Geo. W. Hale, Nashville

H A N D W R O U G H T I R O N

Exemplifying the Work of Philip Kerrigan, Jr.

By HELEN DAHNKE

IN NASHVILLE at the "Forges of Kerrigan," founded by Philip Kerrigan, Jr., a few years ago, craftsmen with the ideals of centuries past ply their tongs and hammers on iron at white heat to revive the beautiful art of wrought iron for clients, long since grown weary of standardized, machine-made products of cast iron or other less honest or frailer metals.

For twelve years this young man of Nashville with a Celtic name and a Celtic flare for the romantic has worked in iron. He began to study the ways of men with iron in the distant past. He read. He traveled. He dipped into the history of the "artists of the anvils" in the past. Then some years ago he began to apply his talents as a designer and craftsman to the work in his own shop.

As a result he is the center of a real revival in Tennessee of old wrought iron arts. Today Nashville Architects and others of an ever-widening territory look to him with an increasing respect. They know that for an intimate bit of detail they are executing for a discriminating client, he may be depended upon to supply an authentic and artistic piece of work. The "Forges of Kerrigan" is probably the only shop in the South which specializes in hand-wrought ornamental iron, though there are many companies which deal in the commercial commodity, or cast iron decorations. Even in the Eastern states there

are only a few such forges to which the Architect may turn.

Already in these few years the "Forges of Kerrigan" has left its work on the South. During the last year craftsmen employed by Mr. Kerrigan have completed under his direction a number of fine examples of this revived and revitalized art in the service of architecture. For Foxland Hall, a great country estate in the blue grass region near Nashville, two great gates were made in a design typically seventeenth century English, in keeping with the simple dignity of the England of the Stuarts expressed in house and grounds.

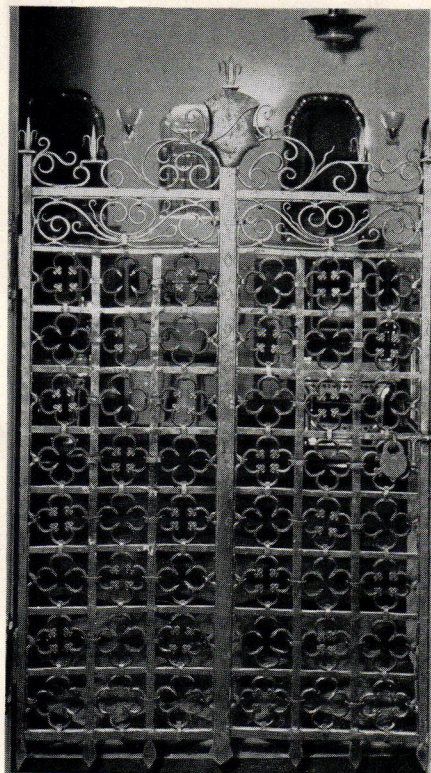
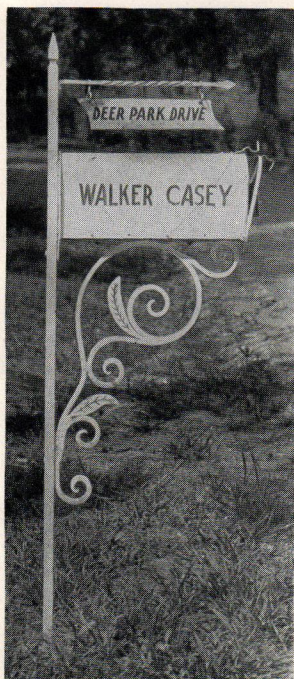
For a garden of a suburban home in Nashville the "Forges of Kerrigan" completed a remarkable piece of reproduction work, exemplifying Mr. Kerrigan's versatility for either following the Art of old masters in iron or the creation of new work. From Italy the owner had brought a gate in the delicate line work and richness of design with which the artists of that sunny land have stamped their masterpieces. It was to be hung in a garden wall opening—a wall of Tennessee's vari-colored limestone and field sandstone, weathered and moss-grown—and was discovered to be too small. To make it complete and to fulfill its destiny in this new land Mr. Kerrigan designed two additional panels which catch the spirit of an old land for a spot in sunny Ten-



Detail of Main Entrance Gate, Estate of Newman Cheek, Esq., Nashville

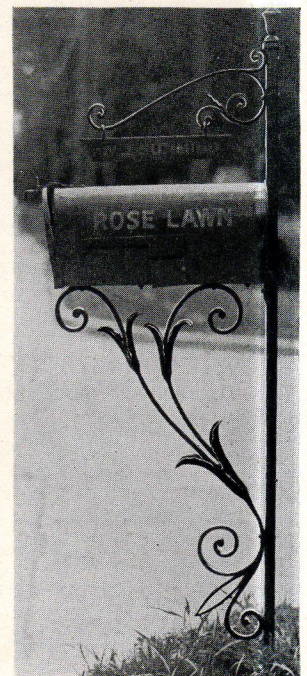
HAND WROUGHT IRON DETAILS

Executed
at
Nashville



*Wrought Iron Gate
To Tonsorial Parlors
Hermitage Hotel
Nashville*

By
The Forges of
Kerrigan





Wrought Iron, English Lanterns at Kennels, "Sherwood Forest" Estate of Newman Cheek, Esq., Nashville, Tennessee. Executed by Philip Kerrigan, Jr.

ennessee. Other smaller works for homes, gardens and the places of trade and finance have been completed to the entire satisfaction of his clients.

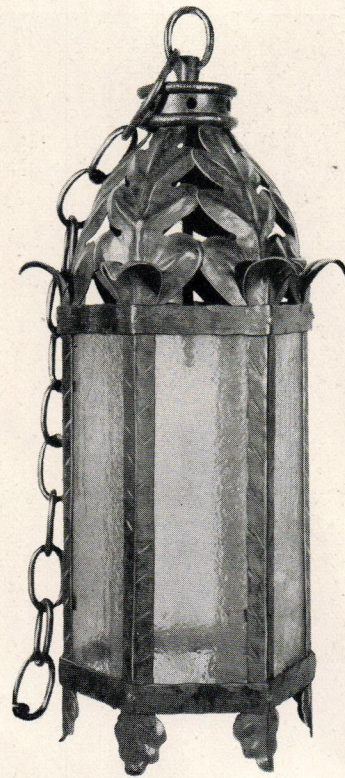
Mr. Kerrigan's work in iron combines not only the best in design and spirit from French, Italian, Flemish and English of the different centuries but something of that new manner with which the twentieth century arts are recapitulating those of the past.

Naturally reviving such an art among a people and in a section of the country where the "renaissance in things beautiful" has been in progress but a decade or so, has been an uphill task. But each new piece of wrought iron in complement to some sound piece of building Mr. Kerrigan regards as a step toward the revival of an art which is as complete a medium as painting, sculpture or music.

While the cast-iron craze of the 19th Century was afflicting the country, only the old-world of Charleston and New Orleans in the South remained immune to it. Go to these cities and see the survivals of the beautiful wrought-iron work, the finely-ordered balustrades and gateways, the delicate traceries in grills and lanterns. We are coming back to this elastic medium and Architects here in the South are fortunate in having such a craftsman as Philip Kerrigan to execute their wrought iron details.

Wrought iron Mr. Kerrigan explains is at once simple and a complex matter—simple in that its name is self-explanatory, complex in that the artists at the anvils each have a different conception in explaining how it should be worked.

First of all, such a craftsman as Mr. Kerrigan is a designer. He knows the various old motifs. He understands that ornamental possibilities are more

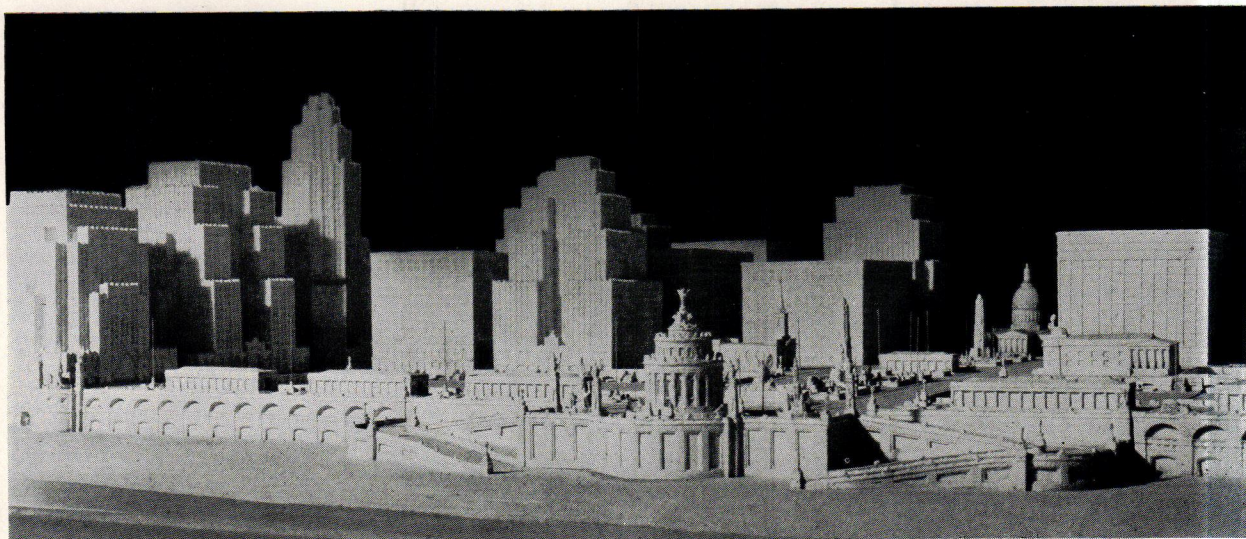


or less confined to chisel marks, floral forms, grotesque head, repousse work and various textures, if the iron is to exhibit the charm characteristic of it. The artist then turns into blacksmith, a strategist who must wheedle from the strong black bars at white heat images, rosettes, vines and twisted bars, each with its surface true to the subject.

Such an art naturally demands intelligence on the part of its future owner. There are those who have fallen heir or acquired a bit of rare old wrought iron, only to ruin its fine design with a thick coating of paint which they have seen applied to cast iron. So Mr. Kerrigan is quick to explain to all his clients that wrought iron should be treated with a thin coat of wax mixed with a bit of boiled linseed oil which is rubbed on the iron after a polish with steel wool or emery cloth. In this way its surface gleams range from silver high lights to jet black.

Treated thus, wrought iron may last for ages. The longer the process of forging and the more thoroughly iron is beaten on the anvil, the more resistant to rust action the finished product will be.

There is a peculiar charm about anything that is hand-wrought, a fact of which Mr. Kerrigan and his predecessors at the anvil are fully cognizant. Architects of the South realize this more and more as their clients come to them, seeking something new that is old, something that will put for them into concrete form a mood, a long-felt desire, or an expression of their individuality. What better aid can be summoned than the art of wrought iron?



Model by Victor Berlendis of Proposed Mississippi River Plaza at St. Louis

THE ST. LOUIS RIVER PLAZA

By

E. J. RUSSELL, F. A. I. A.

THE City Plan Commission of St. Louis in its investigations found that the property values in the Eastern section of town were depreciating due to inaccessibility and developed a scheme for the widening and double-decking of Third Street for a distance of about three and a half miles so as to direct traffic, particularly from the southern and northern sections of town, into the retail district. In making its studies for this highway it was deemed advisable to consider the parking facilities for automobiles that might use it, and out of this grew the scheme for transforming the entire central section, particularly between the two principal bridges that cross the Mississippi. Inasmuch as the streets were narrow and the whole section needed to be re-platted, it was decided to combine the whole project into one plan, do it on a magnificent scale, and make this section an asset instead of a liability, by providing a Plaza leading from the retail district to the River banks, bearing in mind that future transportation such as subways, buslines, and possibly interurbans, would need terminal facilities.

In formulating the plans and to stimulate interest in them Hugh Ferriss was called upon to create a picture of the vision of the City Plan Commission. Later on it was considered essential to have a model of the plan made and this was done by Victor Berlendis, who entered into the project with great en-

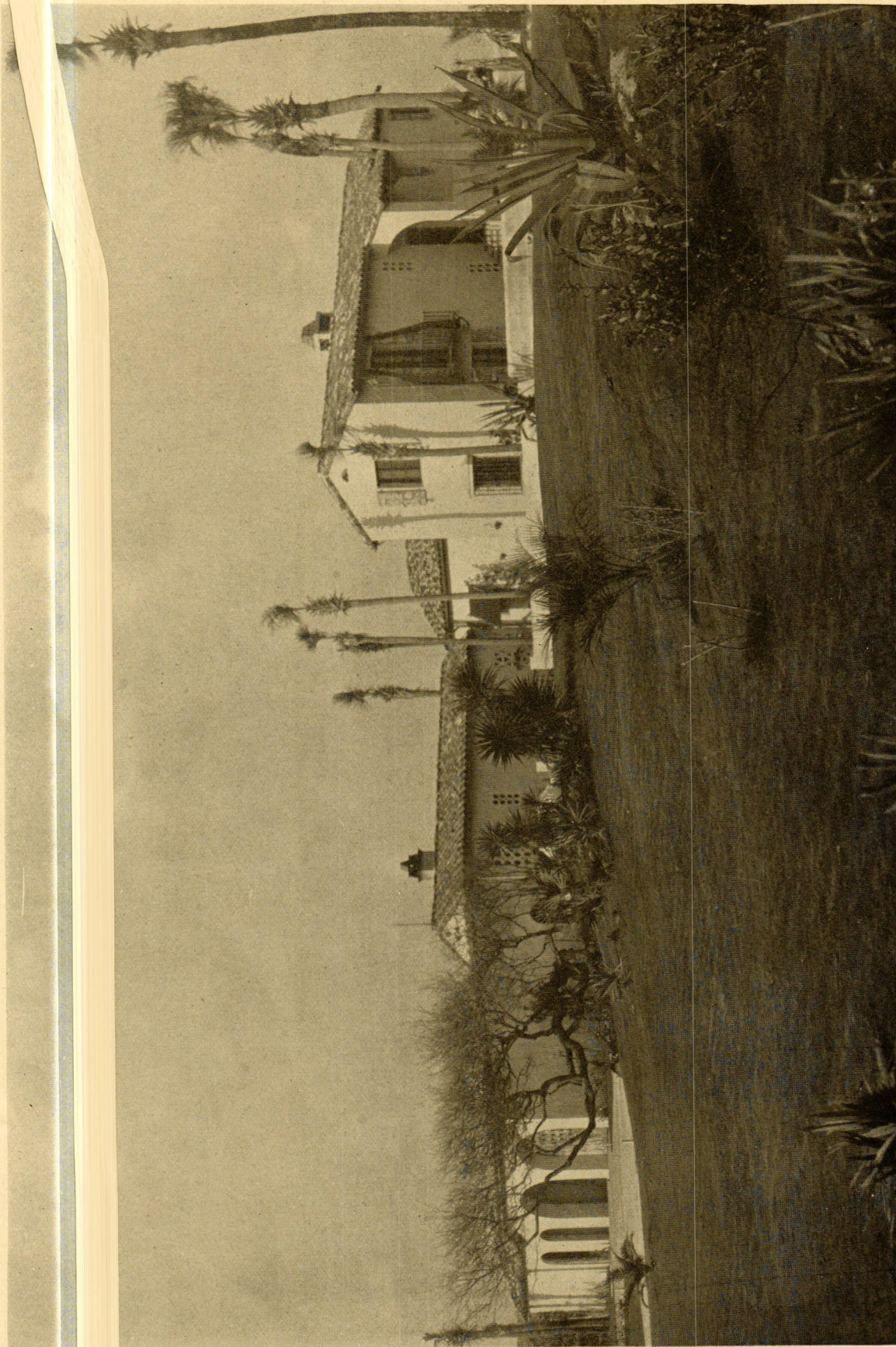
thusiasm, working painstakingly on the model for months, and this photograph illustrates his conception clearly. In it there is an esplanade paralleling the River bank with ramps leading to the River about fifty-five feet below.

As this section of town was the place where the original founders landed it was deemed fitting to make the Plaza a memorial to them. The circular building is intended as a Forum for band concerts, public festivities and gatherings; the great arch as a suitable gateway to the city to be used by those crossing the River over the Eads Bridge.

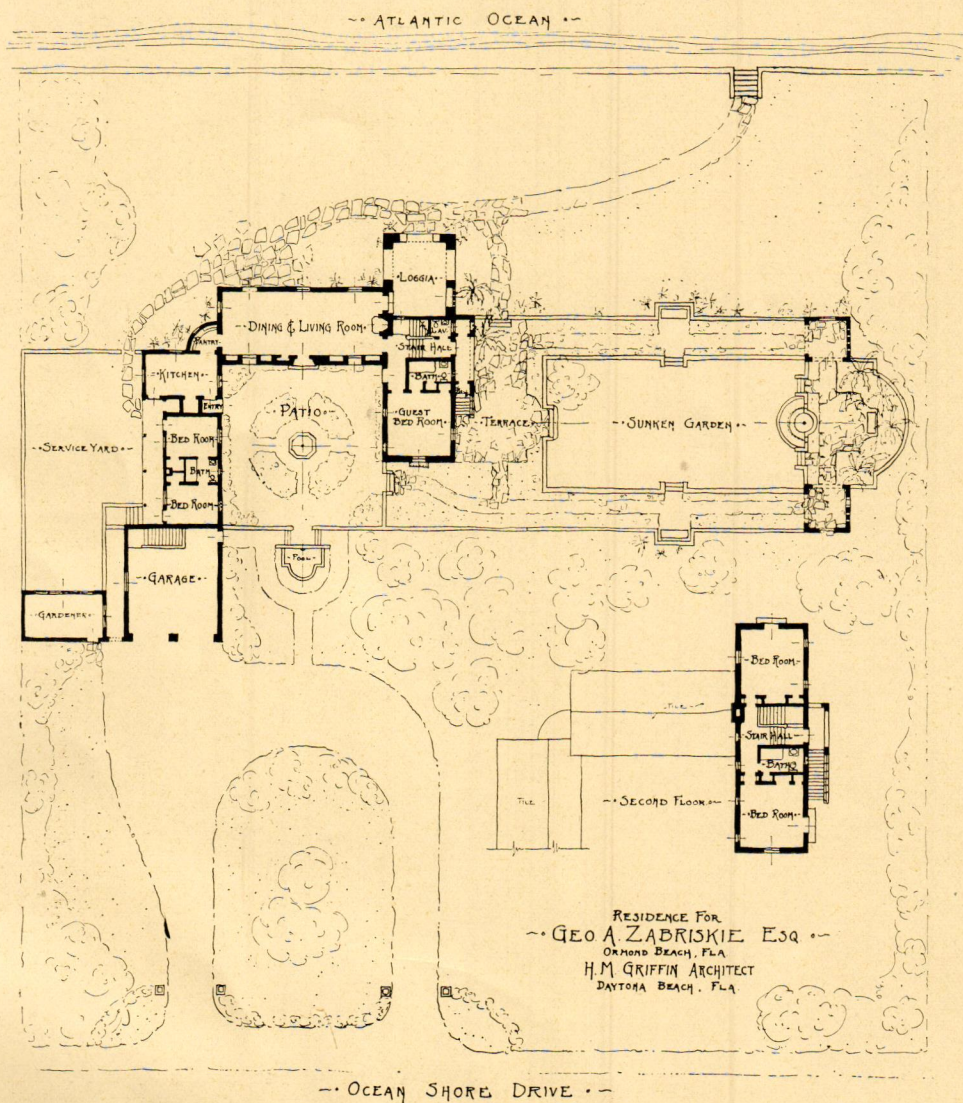
The Catholic Cathedral is to be preserved and made an integral part of the scheme as it is of historic and architectural interest, and the site upon which it stands was originally set aside for this particular purpose by the founders of the City.

The doomed structure in the background is the Courthouse which has always been an object of pride and interest, and in the olden days slaves were sold at the Eastern entrance of the building, an even today foreclosed real estate is disposed of in the same location.

The scheme for developing this Plaza is ambitious but not impossible of achievement. A great deal of interest is taken in it, an organization has been created to further it, and the prospects for success are good.



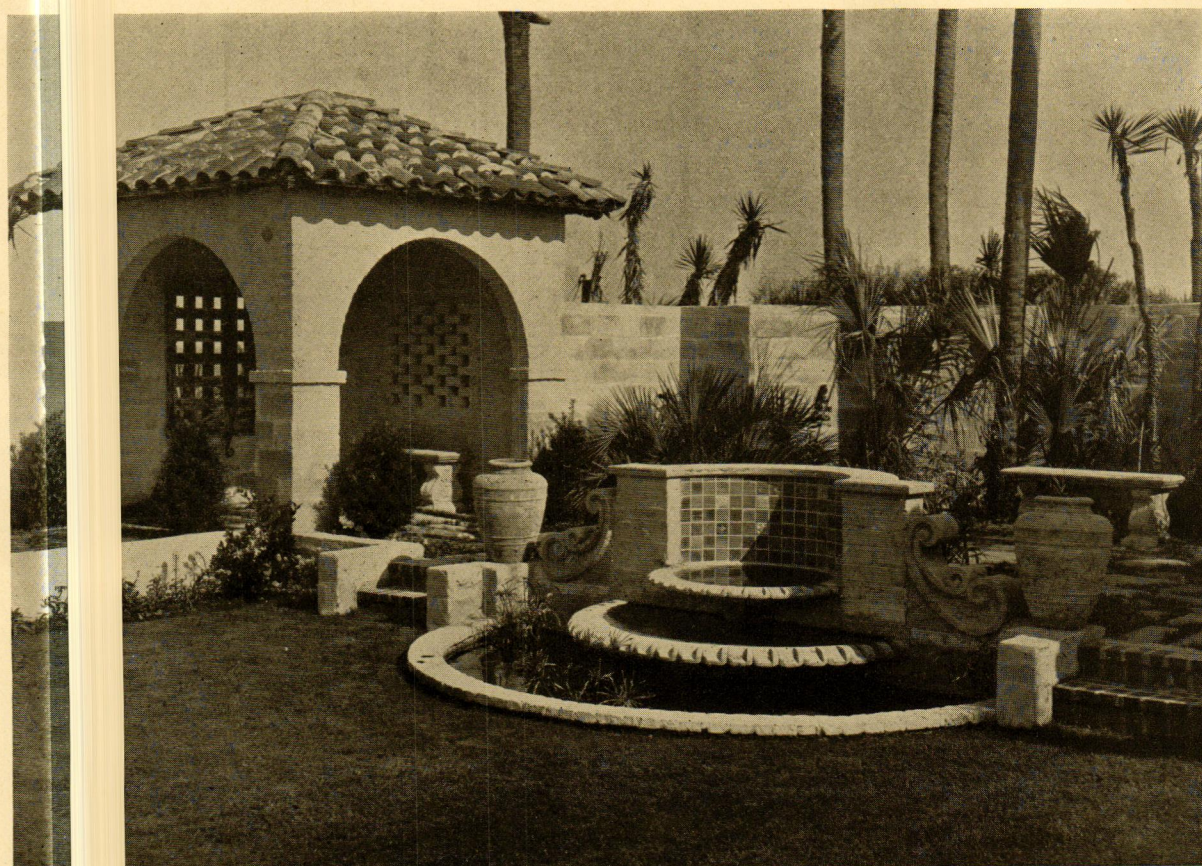
GENERAL VIEW FROM SOUTHEAST
HOUSE OF GEORGE A. ZABRISKIE, ESQ., ORMOND BEACH, FLA.
H. M. GRIFFIN, ARCHITECT, DAYTONA BEACH



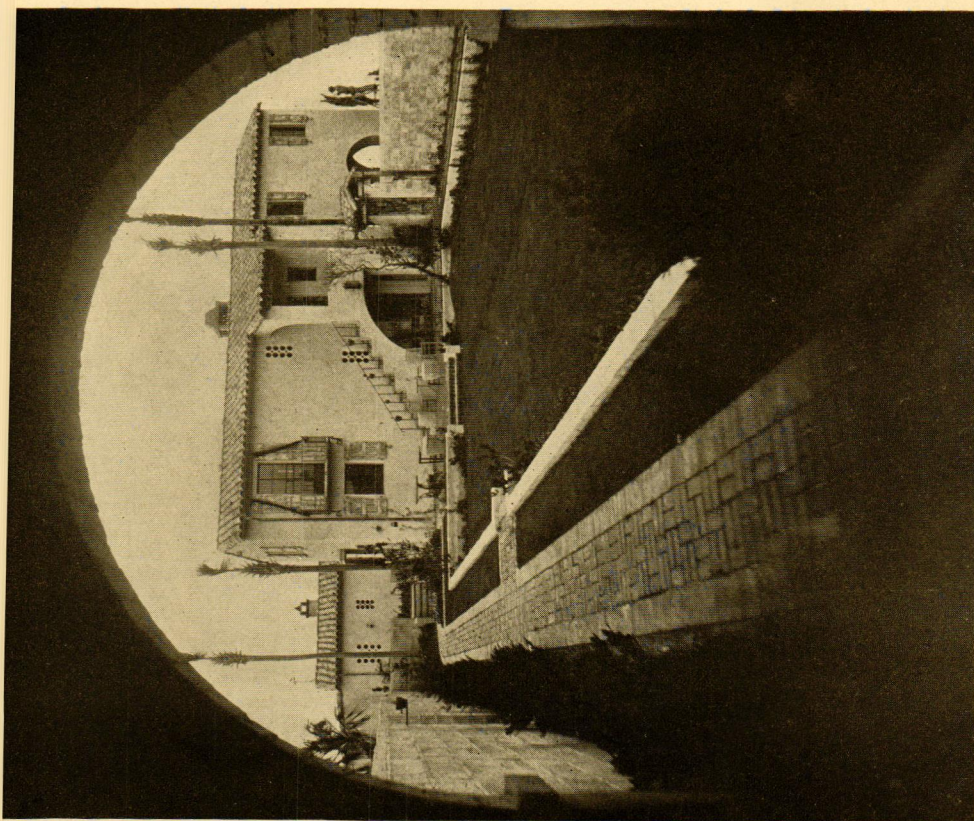
HOUSE OF GEORGE A. ZABRISKIE, ESQ., ORMOND BEACH, FLA.
 H. M. GRIFFIN, ARCHITECT



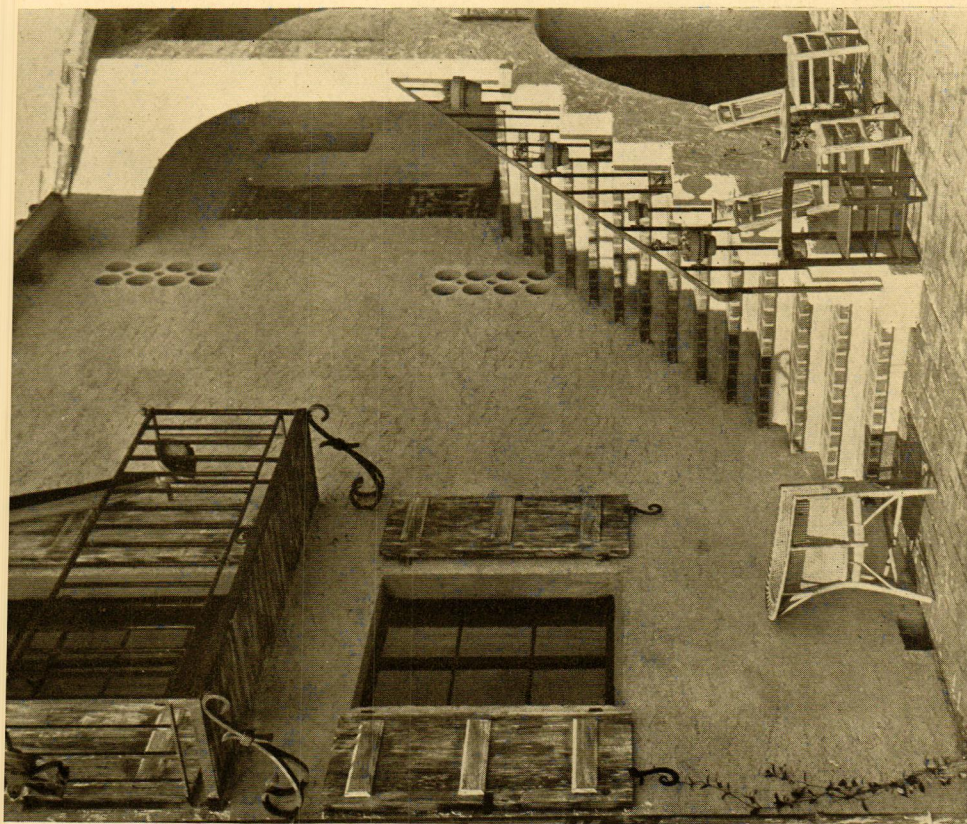
VIEW FROM SOUTH OVERLOOKING GARDEN



DETAIL OF FOUNTAIN AND GARDEN PAVILION
HOUSE OF GEORGE A. ZABRISKIE, ESQ., ORMOND BEACH, FLA.
H. M. GRIFFIN, ARCHITECT



SOUTH ELEVATION FROM FORMAL GARDEN



STAIR FROM SECOND FLOOR TO GARDEN

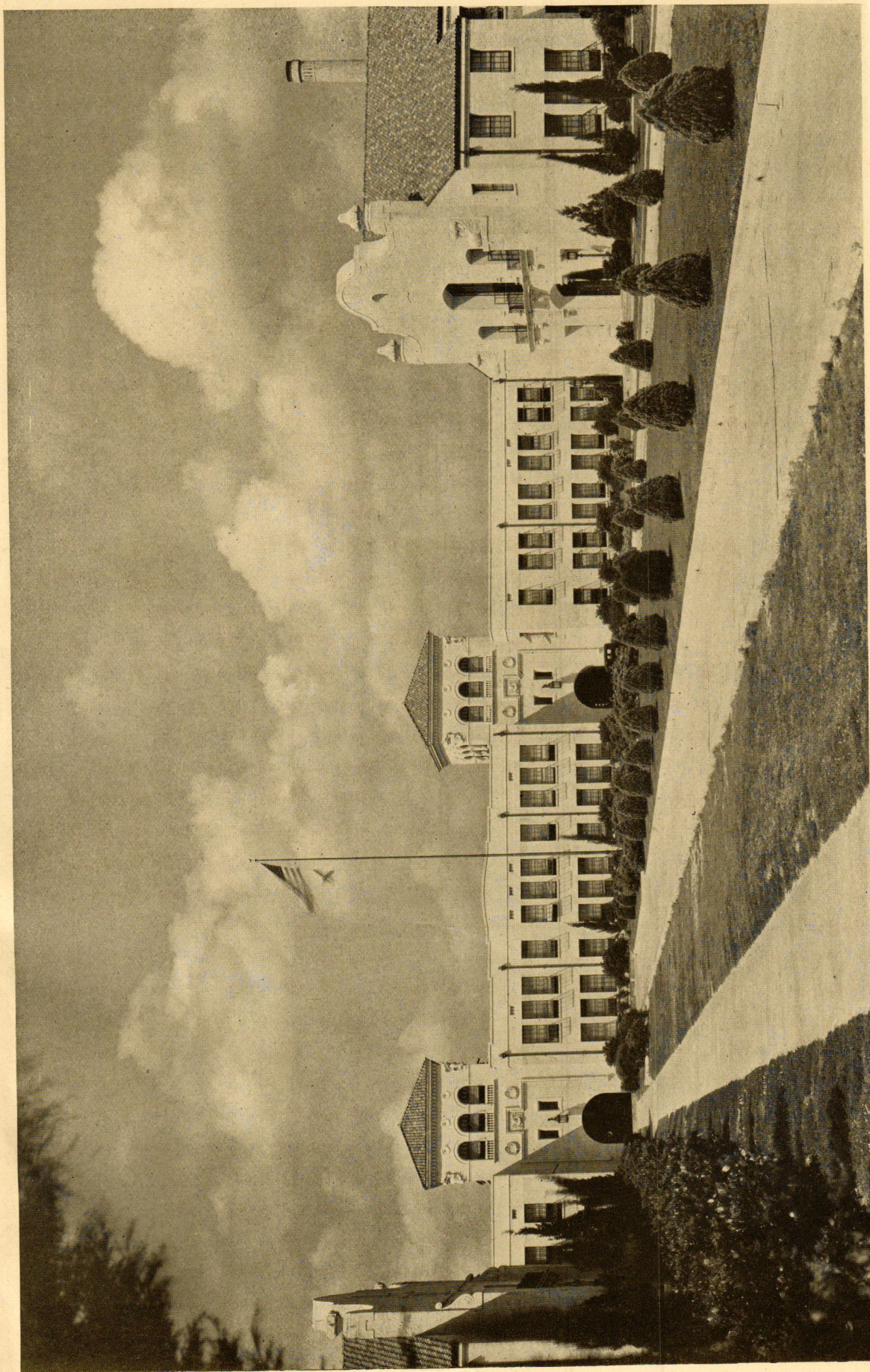
HOUSE OF GEORGE A. ZABRISKIE, ESQ., ORMOND BEACH, FLA.
H. M. GRIFFIN, ARCHITECT



VIEW ACROSS PATIO FROM MAIN ENTRANCE



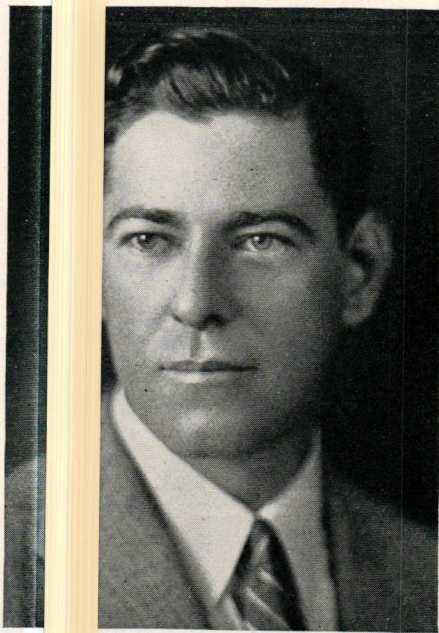
INTERESTING TREATMENT OF ROOF FROM NORTH EAST
HOUSE OF GEORGE A. ZABRISKIE, ESQ., ORMOND BEACH, FLA.
H. M. GRIFFIN, ARCHITECT



GEORGE B. ROGERS, ARCHITECT

HIGH SCHOOL, MOBILE, ALA.

Photos: By Tebb & Knell, Inc.



This Question of

A D V E R T I S I N G

By

STAYTON NUNN

Secretary, South Texas Chapter, A. I. A.

Do we need to stimulate the market for architectural service, and if so, then the paramount question seems to be to what extent and in what manner shall we be justified in exerting ourselves? . . . How Can Southern Architects Advertise Effectively? In the November number the President of the Gottschaldt-Humphrey Advertising Agency, Atlanta, will attempt to answer the question.

JUST opportunity for the practice of architecture as a profession be gauged by social and economic influences that are largely beyond the control of architects? What causes people to build structures that are beautiful, fitting, and structurally and economically, and what causes them to turn to specialists in these matters in order to attain their ends? Is it something that we can stimulate? Can we enlarge our opportunities attempting to stimulate this urge through advertising in our own behalf, as a profession, any more than doctors may enlarge their opportunities by advertising in like manner to stimulate the public's desire for health? Any more than lawyers may by advertising to stimulate desire for justice?

There must have reached a certain sociological, economic, stage, beyond the fight for elementary physical satisfaction and shelter before the desire for beauty and attendant qualities in building can exercise enough influence upon them to benefit architects. A man is in no position to control the pleasing contours and coloring of an edifice while he is still hungry. Of course this does not mean that architects will have to set about the abolition of poverty in order to increase their prospective clientele.

Give the cultivation of taste and plenty of accurate information about all the ways to go about building, and most men would readily discriminate between what able architects can produce for them and what they can get from other sources. If the architectural profession is in need of territory to colonize, it is.

This brings up the question of whether or not architects are really in need of extending the scope of their practice. Are there now more architects than the building of beautiful, with due regard for

fitness and soundness, economically and structurally, than the demand for such building requires? Or is there simply not enough good work to go around among all those who call themselves architects? If so, is it incumbent upon the profession to strive to provide sustenance for all its present contingent and its increasing recruits by whatever expedient it may?

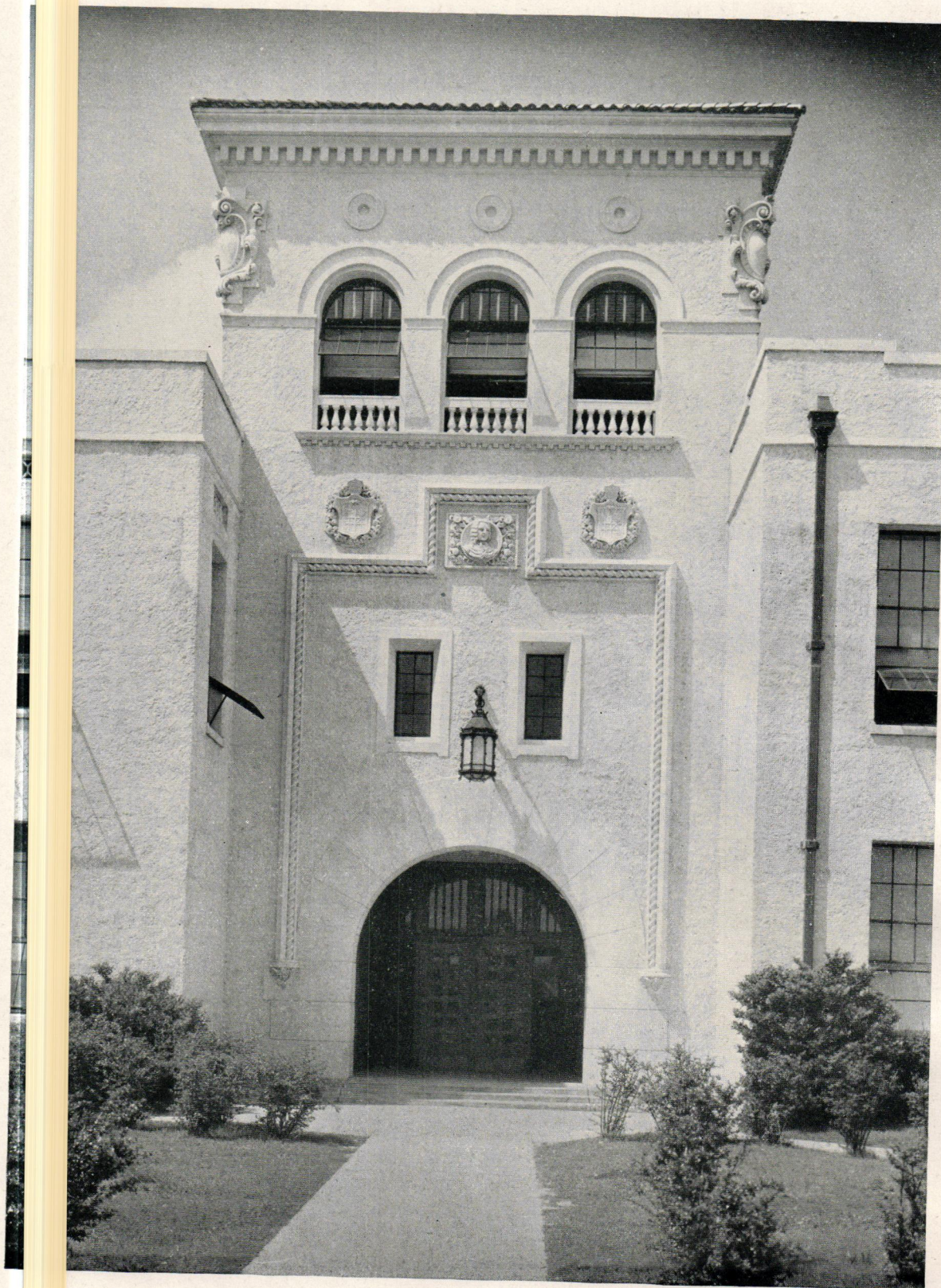
A survey to determine the vocational yearnings of the 1930 graduating classes in the Houston high schools indicated that a greater percentage expect to take up architecture than any other profession. Does this indicate that we must exercise ourselves to prevent the practice of architecture from slipping out of the public consciousness into oblivion?

Supposing that we do feel obliged to stimulate the market for our services, (I mean in normal times), then the paramount question seems to become, to what extent and in what manner shall we be justified in exerting ourselves to do it? Shall we attempt to fan the glowing embers of the human urge to build beautifully and well, with the hope that they may be made to burst into flame sufficient to warm all those who call themselves architects? Or shall we let nature take its course in this respect? Perhaps this is beside the point; is it really the prime function of present day architects to build beautifully and well, all other tasks being incidental chores? If not, we might confine our efforts to advertising the incidental chores. Seeing that the client's money is wisely spent and that he gets his money's worth is, for instance, a considerable chore and lends itself well to persuasive advertising. Somebody must draw some kind of plans when any kind of shelter is to be built under present day conditions. We might even increase the proportion of plan drawing done in the name of architects by forgetting all

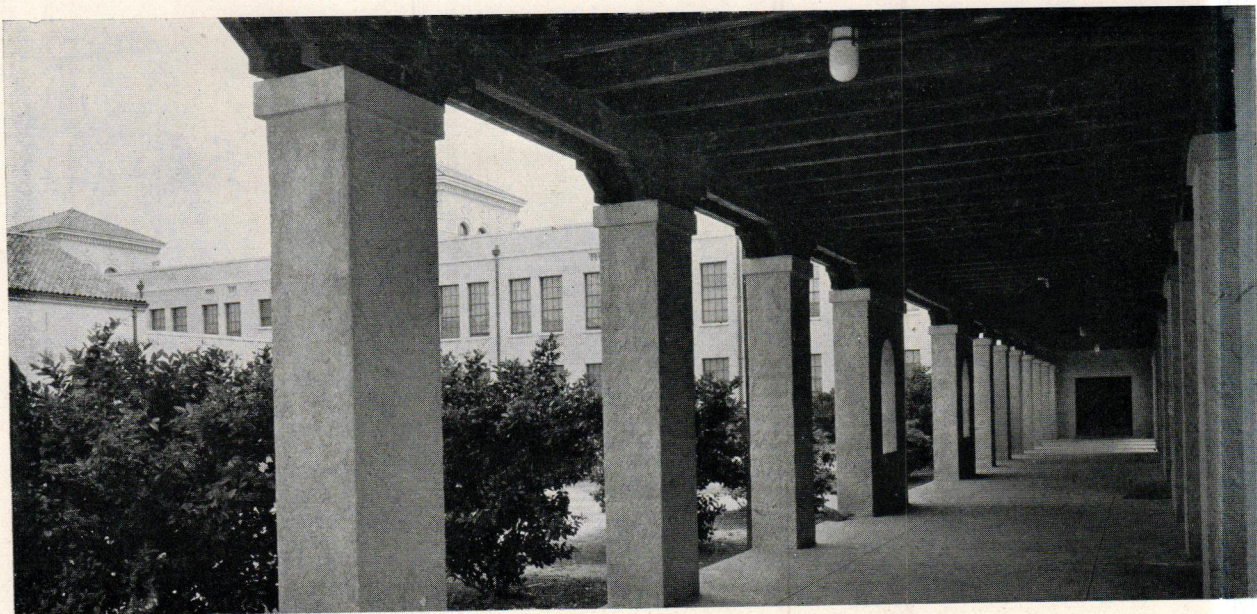
This Article is Concluded on page fifty-two



ENTRANCE DETAIL
HIGH SCHOOL, MOBILE, ALA.
GEORGE B. ROGERS, ARCHITECT



MAIN ENTRANCE DETAIL
HIGH SCHOOL, MOBILE, ALA.
GEORGE B. ROGERS, ARCHITECT



CORRIDOR OFF INNER COURT, HIGH SCHOOL, MOBILE, ALA.

together what such men as McKim and Goodhue seemed to consider their prime function, and concentrate upon educating people on the importance of our chores.

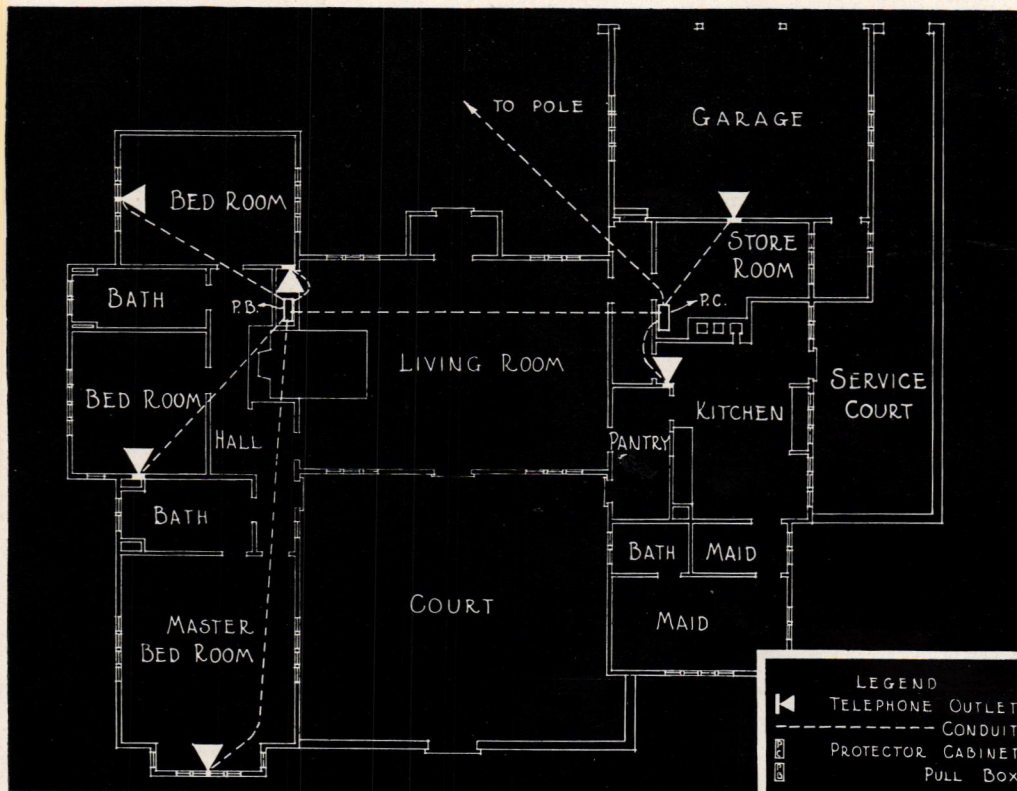
Again, and more sensibly, we might get in on a larger share of the work of that considerable group whose accumulation of means has outstripped their cultivation of taste and discrimination without bothering to educate them in matters of taste and discrimination. They probably wouldn't stand for it anyway if they knew what we were trying to do. For a generation or so they will be more strongly influenced by what the Joneses, (who arrived at their own stage a generation or so ago), are doing, than by the eternal verities of beauty and taste. Instead of trying to influence them to build beautifully, it would be much simpler to influence them to build like the Joneses. In so doing they would build more beautifully than if they followed their own tastes. And the fact that the Joneses had an architect would be the most potent reason to advance for them having one. As for good taste, this could be our best seller. Since they have not had time to cultivate it, and architects presumably have, and the Joneses lay great store by it, too, it is something they must be very careful about. They wouldn't want to seem not to have it. We might follow the lead of the pharmaceutical advertisers and coin such an expression for bad taste as "Architectural Malitosis." We might point to the fact that "the insidious thing about it is that your closest friends will not tell you." Or, since they would consider it a delicate subject, we might use initials, B. T., in large capitals, with (Bad Taste), parenthetically, in very small letters. We might warn them by clever ads that they cannot hope to dance with the Joneses a second time if they have B. T., so by all means see an architect at once.

Of course the customers might sometimes find a fly in this B. T. ointment. For there are architects

of all degrees of capability. Their work is not comparable to a standard, uniform commodity. Unfortunately, beauty, fitness and soundness do not always result from the decision to employ an architect, and their chores are sometimes poorly done or left undone. Most prospective clients in this group are as untrained in detecting attributes of fitness in an architect, with the naked eye, as they are in performing his services for themselves. Since architects may still be classified as green, ripe, over-ripe and rotten, it is somewhat like selecting a ripe melon. When people in this large group thump they do not know what to listen for. So would we not be obliged to give them some pointers on thumping; would it be fair just to urge them to employ an architect?

Let us not forget that there are many influences already active at present in causing people to be conscious of the value of beauty, of carefully and capably studied design and of faithful execution. Not the least of these is the very considerable influence of the architectural press and all those numerous publications that people read because of their interest in the amenities of life. If the architectural profession should attempt, through paid advertising in its own behalf, to create for itself anything like as much favorable influence as already comes from these many sources, could we stand the cost? It has been pointed out that advertising, in order to be effective, must be continuous; that we are in the position of talking not to a mass meeting but to a parade. And the Joneses, those people whom the others try to keep up with, are exerting a tremendous influence in our behalf. If we start enough advertising in our own behalf to accomplish anything, would we be interfering in this good work that is already going on? Will other people continue to blow our horn after we take it away from them and start tooting it ourselves? Would we be serving ourselves better by just continuing to furnish them better music to play on it?

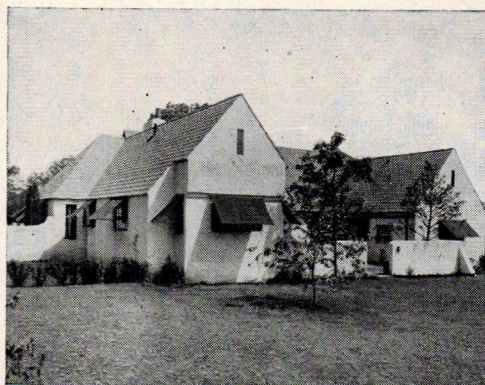
The modern Home provides for both Present and Future Telephone needs



Complete telephone convenience is provided in the residence of Dr. George W. Hawley, Bridgeport, Connecticut, by six telephone outlets, including one in the garage. The telephone wiring is carried in conduit hidden in the walls and floors. FRED C. JOHNSON, Architect, Bridgeport.

Provision for complete telephone convenience is an important and attractive feature in the design of the modern residence. Telephones throughout the house, placed where they will save steps and time, greatly increase the comfort and flexibility of the home, and tend to simplify household management.

Planning in advance for the telephone arrangements has many advantages. It provides conduit, hidden within the walls and floors during construction, and telephone outlets in all the important rooms. This gives improved appearance, guards against certain types of service interruptions and



provides a flexibility of telephone service that is most desirable.

Although at first only such outlets as may be needed immediately are used, the others are always available for possible rearrangement of the service to take care of the growing requirements of the family.

Your local Bell Company will gladly help you plan the telephone arrangements for new and remodeled residences. It will also arrange for conferences to explain to your clients the telephone equipment which serves different household needs. No charge is made for this advisory service. Just call the Business Office.



The Development of Materials for FUTURE NEEDS IN DESIGN

By

A. S. LAURENCE

Executive Secretary, The Producers Council

An address before the Sixty-Third Convention A. I. A.

YOU gentlemen, in the end, work with materials, not simply with your pencil on the drafting board. Your work is not finished until it stands embodied in brick, stone, concrete and other mediums more or less rigid and inflexible to change in the process of such embodiment. You cannot erase as the building goes up. You cannot vary the texture, the tone and the shade as you may with your pencil on the paper which covers your drafting board. Your finished work must meet the cruel test of standing to all men's sight as you envision it on your drafting board and with the materials at your hand when the owner says "Go!" and the contract is signed. The significance of its final result rests in great measure also upon the sense of fitness of medium, your choice of this in regard to its natural characteristics, and in relation to the organic fact of structure. If the present spirit of revolt in art and architecture means anything it means that the day of sham is past, that somewhere beneath all the excesses and brutalities with which "modernistic" art and architecture may be justly charged, there is stirring the desire for sincerity, for simple and direct expression of the facts of life and of human needs in this day as they are, materially and spiritually.

Change, whether we like it or not, is on the horizon, all around, in all our life. (Were I not in the shadow of the Capitol, I would say, perhaps in this very dear old government of ours.) At all events, nothing is static in this life of ours, least of all, art.

Now if architecture is to experience great and unknown changes, or at all events, very definite modifications, so also, eventually, must the materials which embody it suffer change, or modification. It is not my province to say how, but it is my province to ask; are the manufacturers who produce those materials to be left to guess at what those changes may be?

I said a moment ago that the materials with which you as architects must work are to a large degree inflexible, or at any rate their characteristics cannot be modified as the building goes up. Nor can they be modified even between the preliminary sketch on your drawing board and the zero hour when the owner says "go." At any rate very few of them.

Research, test, long sustained experiment, and above all, intelligent conception and prevision must

precede those qualities in appearance as well as endurance of the mediums you will wish to use, if you are to have them as you want them when the time arrives to use them.

Are we manufacturers, not ourselves trained architects and not competent to tell what lies in the lap of the future, in this country's architecture, to be left to guess at this as we may, or can we look confidently to the architectural profession to come forward and point out to us in our various industries where architecture is heading and in what direction we had best spend our funds for research in order to give you what you want and will need five years or more hence?

Our industries generally have been built upon the evidence of what *has been* in architecture and what *is* in architecture *now*. Vast sums have been expended in research to develop and perfect materials capable of expressing *what has been* and what *is* in architecture, *now*.

What of the morrow?

The question is of even more consequence to the architect in his jealous regard for those ideals which he cherishes as an artist. Are you, who wish to write your names down as the authors of buildings of which in the future you will be proud, content to be caught napping when some splendid conception comes to you under our rapidly changing social and economic conditions, for want of the vehicles which would give this its fullest measure of success and significance?

As I contemplate the large sums our members have spent and are spending in research work, I marvel at the courage, the faith and daring displayed by them in the absence of any organized or otherwise adequate guidance from the architectural profession in this respect.

And I say this not in criticism of the profession. We have all of us, architects and manufacturers alike, been prone to assume that architectural needs can be met sufficiently on the basis of what *has been* and what *is* in architectural design.

I can only guess how much you may agree or disagree with me but I fancy I can see in the back of your minds, if you agree, the question: "Well, how to go about it? What do you wish us to do?"

The question is easier asked than answered. In

740 PARK AVE

NEW YORK



ARCHITECT ROSARIO CANDELA AND ARTHUR LOOMIS HARMON
BUILDERS HEGEMAN-HARRIS, INCORPORATED

THIS apartment building is being erected for Mr. James T. Lee of New York. It embodies to the last painstaking detail its owner's far-reaching ideas in modern luxury and beauty. That Dahlstrom Elevator Entrances were chosen for this superlatively fine building is nothing less than a high tribute. Other current Dahlstrom installations include the 60-story City Bank and Farmer's Trust Co., the 58-story 500 Fifth Avenue, the 40-story George A. Fuller Building, the 36-story Daily News Building, and the world's largest office structure, the Empire State Building on the site of the historic Waldorf-Astoria Hotel.

Elevator Entrances by DAHLSTROM

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NEW YORK CHICAGO · LOS ANGELES · DETROIT · DALLAS

South Architect and Building News
October, 1930

general terms I might do so by saying: "Encourage and keep up our Producers' Council affiliation." It seems the door through which organized guidance may be worked out in some concrete and definite plan—perhaps by extending and strengthening your splendid structural service department so that it may cover more fully the æsthetic as well as the more practical benefits it was designed to promote, in Institute contact with producers. Or your special or some other committee in co-operation with the Structural Service Department which is already carrying a heavy load of work and carrying it magnificently, in our view, as manufacturers.

Individually, I am convinced, you can all do much in closer contact with representatives of individual industries qualified to discuss such things with you. The general contact you have through the Council enables you to know or find out who these may be, in cases of specific necessity. Write me in New York when you want to confer with some qualified person and I will be glad to assist in this if I can.

There are ways I am sure in which this big fundamental need can be met if we can get together on the problem. It may seem to many here and especially among producers that I am touching a phase of co-operation which after all concerns only a limited range of industries in our membership—those concerned only with exterior facing materials and interior decorative materials and that the poor pipe manufacturer is left entirely out of it.

I am not so sure of that. Mr. Walker (Mr. Ralph T. Walker), in his address at the League in New York the other evening alluded to the modernistic architecture he saw abroad as largely "gas pipe architecture." Almost all the exterior decoration, he said, was gas pipe railings on balconies, row on row, in serried emphasis of the horizontal. Think what that may mean to the gas pipe manufacturers in Germany! Illumination today is chiefly electrical! A new market replacing one gone dead with Victorian anti-maccassars!

I don't know that we're headed in any way for gas pipe decoration in America. God forbid, if what Mr. Walker says is true. But look out that the gas pipe doesn't get you! It has already gone into furniture.

Similarly with galvanized iron. Has it ever struck you, and particularly the manufacturers, that divorced from garbage pail association, there is a material, beautifully decorative in its soft grey colorings and interesting crystalline texture!

I know another instance in which another purely

utilitarian material, popular heretofore for cow barns and sheds, has suddenly been discovered to be beautiful and has been used unadorned for the decoration of milady's boudoir, in a house originally done, by the way, by McKim, Mead & White! (It was an alteration by another architect—an Institute Member)

Now if architects in America are going to run amuck and do these things with your traditions and our materials, is it safe for the profession to sit back and let manufacturers run amuck in developing an interest in such effects, or other effects envisioned by pure guesswork on their part? I shudder at the prospect!

And this with full recognition of the fact that some manufacturers have produced from their own unaided inspiration and talent, materials which have been a distinct contribution to architecture and which you gentlemen of the Institute have been quick to recognize and employ.

But there is something beyond the part of the manufacturer to consider. Listening to the talk by Mr. Walker at the League the other evening there ran through my mind the thought that if the architects of Europe were giving people over there the kind of thing he described, it was because the client over there wanted that sort of thing.

Now I haven't discovered that the æsthetic sensibilities and taste of the American people are notably superior to the taste of European peoples. And if manufacturers here begin to stimulate an interest in gas pipe architecture and set out to flood the country with their own unaided conceptions of modernistic beauty in their advertising or "new effects" in their products, it will be a very real menace to the standards of design you wish to uphold. That has to be considered.

Isn't informed leadership of manufacturing industry better, and a big ennobling task for the American Institute of Architects to address itself to? And doesn't it bear in the end very vitally on the maintenance of your profession's leadership with the public and generally?

Stone, brick, terra cotta, concrete, iron, steel and other commercially made materials and appliances cry aloud for your leadership and a better knowledge of where they may best fit into the future of your design and how they may be made more beautiful as well as more useful.

Can we count on you to study our problems in this production, not alone for our frankly admitted selfish need, but for the sanity, the beauty and the enduring merit of the architecture of the future?

Position Wanted— by first-class Architectural Draftsman, age 39. Experienced on schools, commercial buildings and residences. Specially talented on presentation sketches, details and general drawings. If interested in securing the service of this man, please address: Southern Architect and Building News, Dept. K, Atlanta, Ga.

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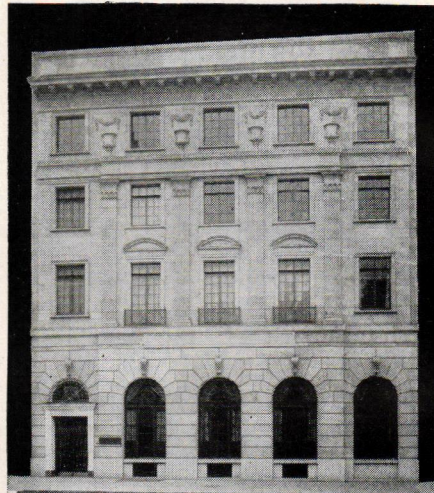
149 E. Michigan St. MILWAUKEE, WIS.
BRANCHES IN ALL PRINCIPAL CITIES

The All-Metal System.

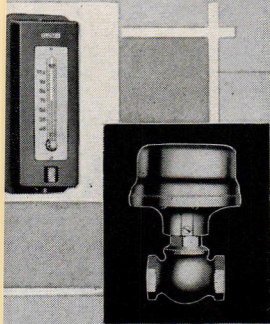
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JOHNSON HEAT AND HUMIDITY CONTROL

FUTURE LIGHTING DEMANDS ADEQUATE WIRING TODAY

The Southeastern Division, National Electric Light Association, announces a competition for Architects, Designers and Contractors in the hope of stimulating better use of available facilities in the lighting of all buildings.

NEVER before in history has the practice of architecture called for men of such vivid imagination and with the ability to comprehend future demands upon their buildings in the light of ever changing conditions. We do not have to go very far back, only ten, fifteen or twenty years, in our examination to find the majority of buildings which we thought at the time of their erection quite modern in every respect, entirely inadequate today. The life span of usefulness of commercial and industrial buildings, to say nothing of residential structures, is directly proportionate to the vision of the architect—his ability to so plan and design the project that future demands of its tenants can be met with the least amount of change and consequently with the least amount of expenditure.

Science has entered the construction business. The research laboratory has become the greatest asset to architect, engineer, constructor and owner alike, if they could only realize it and equip themselves to take advantage of what is now being offered and that which is surely to come in the future. The manufacturers of building materials and equipment in this country are setting a pace in the development of new materials and equipment, as well as in the improvement of the old, which is making it extremely hard for the architect and his allied forces to follow. Progress, however, cannot be headed off and the architect, engineer, constructor or builder, who fails to take cognizance of these developments is failing to keep step with many of his competitors.

To design and construct a building today, simply to take care of present normal demands is not enough. If the owner is to receive an adequate return on his investment, the architect must visualize the demands that will be made from year to year by many different tenants during the life of the building. The average commercial building of today has an expectancy of at least 25 years of useful service, and there must be included in the plans for that structure every facility to take care of any number of new developments that are likely to take place in equipment which the tenants five, ten, fifteen or

twenty years from now will want installed. It is not every man who has the vision to see or the understanding to prophesy with any accuracy what will happen in the future. However, everyone can with due thought and study of present equipment and its application anticipate with some degree of certainty that which will be needed in the future.

Here in the South we have not yet fully realized the necessity of adequate lighting and consequently we are falling far behind in keeping step with the modern trend in lighting and its application. A misunderstanding of the purpose behind the National Electric Code is perhaps the most outstanding cause of the prevailing inadequacy of wiring, which as you know is the essential element in the application of equipment and in the use of light. The code is not, and never was intended to be, a standard for adequacy. It is only a minimum standard of safety for wiring, and this should be realized by the architect and owner at the time the building is being planned.

Buildings being erected today can escape lighting obsolescence that frequently becomes apparent in only two or three years, and at only a fraction of the cost of changes later, if consideration is given to trends in lighting progress. If future needs are considered, and if competent advice is obtained from such organizations as the National Electric Light Association, an organization which has nothing to sell but which offers its advice to anyone, there need be no excuse for any building to suffer unduly from the competition of better lighting in newer buildings, using the latest standards.

That the Southeastern Division of the National Electric Light Association is seeking the best wired and lighted structures in the Southeast, built or remodeled before June 30, 1931, in the form of a competition to be conducted among architects and designers is of unusual interest. Liberal prizes are offered, and regardless of the financial reward involved, every architect in the Southeast should enter this competition, the requirements are so simple (no special work to be done, only a matter of submitting plans already prepared), and the value of this promotional work so important.

\$3150 in Cash Prizes

for

Architects, Designers and Building Contractors

No Essays to be Written
No New Plans to Draw
No Puzzles to Solve
Nothing to Buy

Progressive architects, designers and builders in the South today realize the importance of correct and sufficient wiring and lighting in the homes and commercial buildings they construct, for this is the day of electricity.

The Southeastern Division of the National Electric Light Association is seeking the best lighted and wired structures of various kinds in the Southeast, built or remodelled from July 1, 1930 to June 30, 1931. It is therefore offering the following attractive prizes to architects, designers and builders:

For the best lighted and lighted RESIDENCE, total construction not in excess of \$12,500	\$500.00	For the best wired and lighted RETAIL ESTABLISHMENT, (any size) with display windows	\$250.00
For the second best	250.00	For the next best	100.00
For the third best	100.00	For the best wired and lighted OFFICE BUILDING of five floors or more	\$250.00
For the best lighted and lighted RESIDENCE, total construction in excess of \$12,500	\$350.00	For the next best	100.00
For the second best	100.00	For the COMMERCIAL BUILDING with the best exterior electrical displays and decorative lighting, including electrical advertising, suggested by the architect or builder	\$250.00
For the third best	50.00	For the next best	100.00
For the best lighted and lighted APARTMENT BUILDING, 4 units or more	\$250.00	For the best wired and lighted FACTORY BUILDING of 40,000 square feet or more	\$250.00
For the second best	100.00	For the next best	100.00
For the third best	50.00	Total prizes	\$3,150.00

The competition is open to architects, designers and building contractors in the states of Virginia, North Carolina, South Carolina, Florida, Georgia, Alabama and Tennessee. Plans of structures already built or those under construction may be submitted. Buildings, plans of which have been entered in the competition, however, be completed not later than June 30, 1931.

Send entry blank and official rule booklet. There are no essays to write, and consideration of your entry will be contingent upon your specifying any particular brand of material.

COUPON

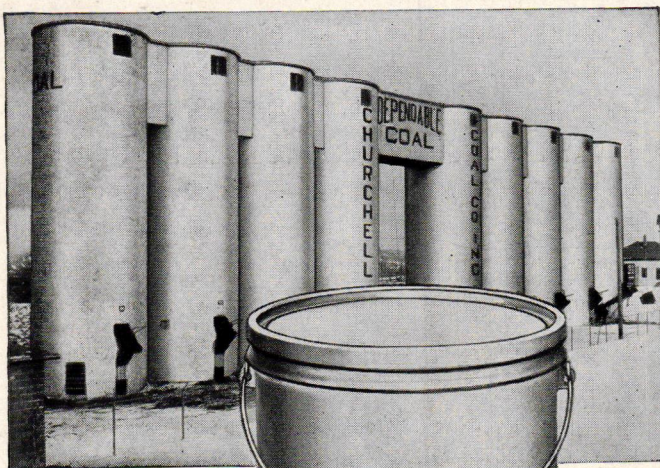
Southeastern Division
NATIONAL ELECTRIC LIGHT ASSOCIATION
Haas-Howell Bldg.
Atlanta Ga

Send entry blank and rule booklet regarding your prize competition for architects, designers and builders mentioned in Southern Architect and Building News. I am () architect () building contractor () designer. (Check which.)

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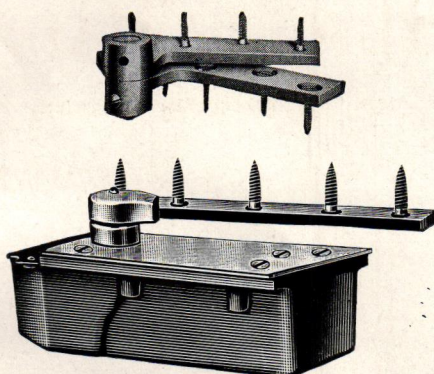
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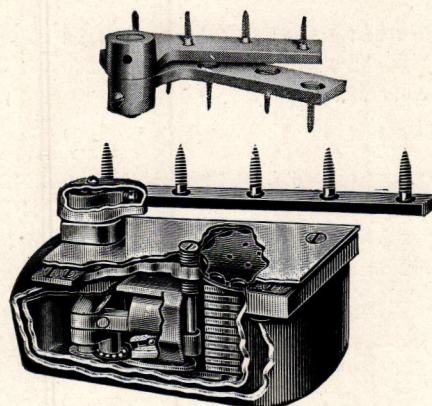
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Offset Arm—Compression Spring
Type—4 Sizes

This Hinge has a drop forged spindle of crank action and is seated in ball bearings. Self closing from 115° and can be opened to 180° and can be made to hold open at 90° if specified. Needle valve adjusts closing speed. The top pivot is solid bronze with a hardened steel pin. Checking liquid conforms to U. S. Government Standards. Sizes handle light or heavy interior doors; exterior and public entrance doors. Each size can be furnished to center hang vestibule doors without mullions.

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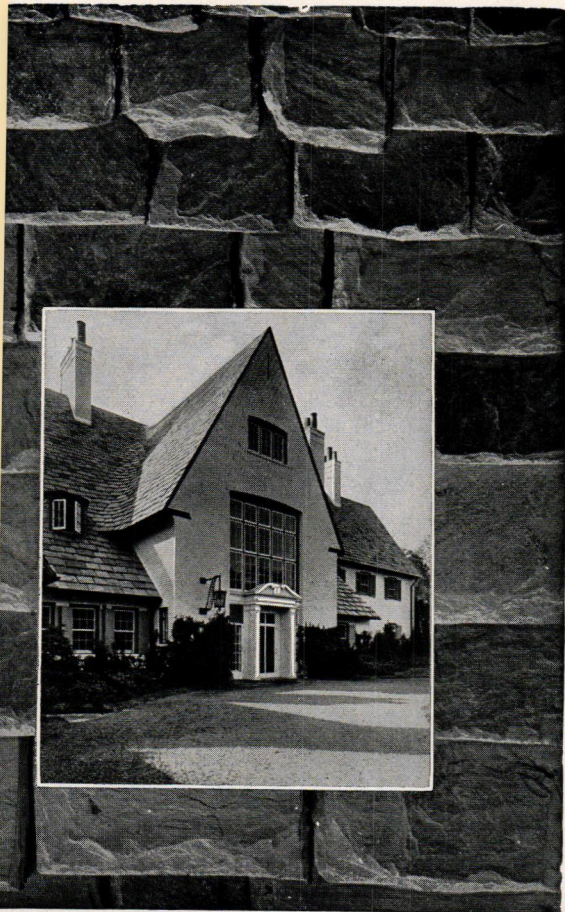
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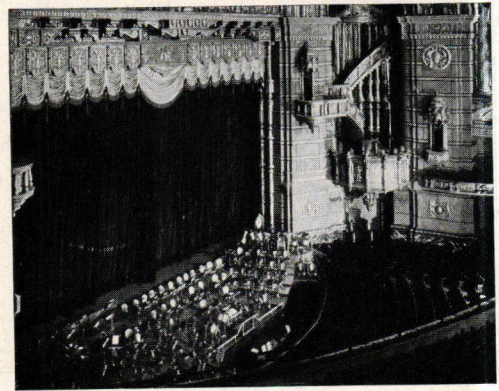
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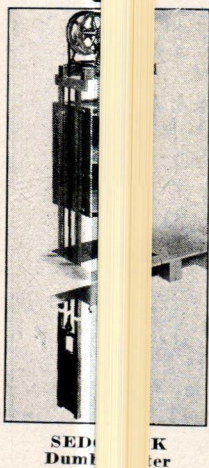


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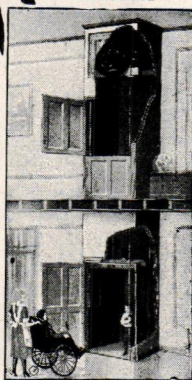


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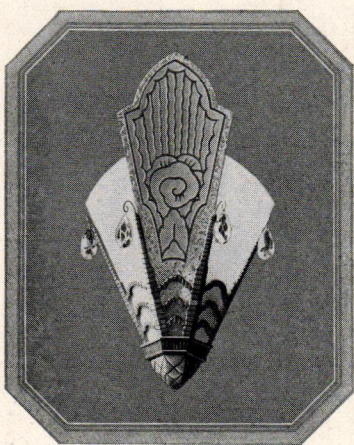
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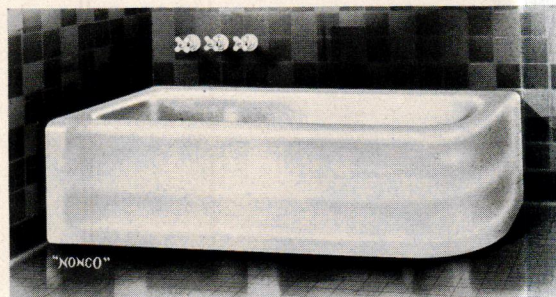


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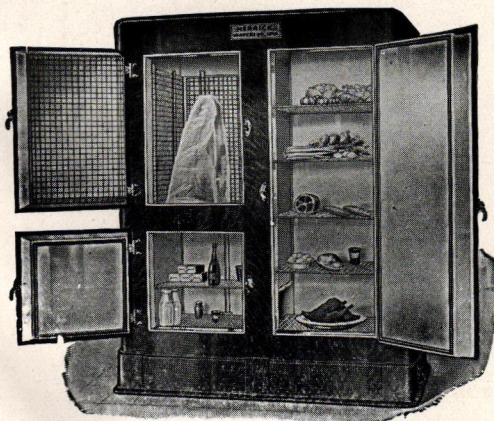
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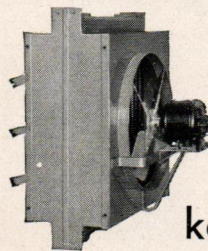
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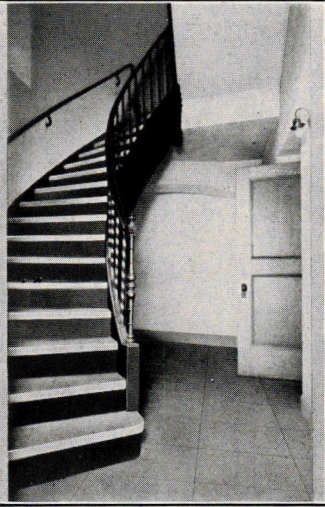
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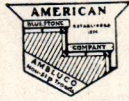
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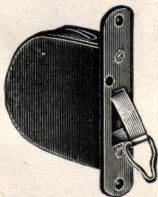
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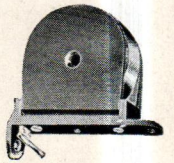
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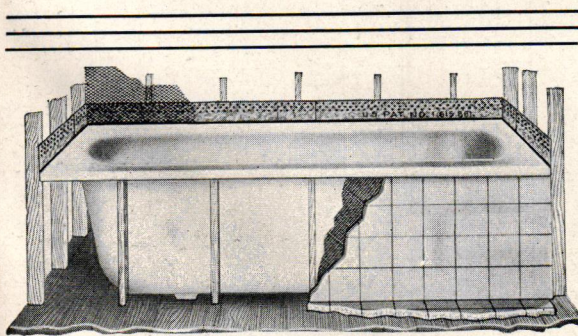
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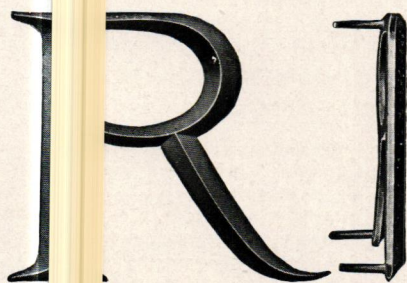
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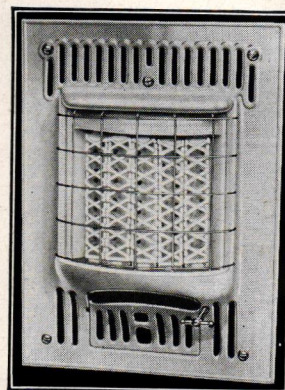
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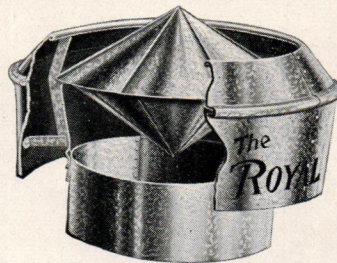
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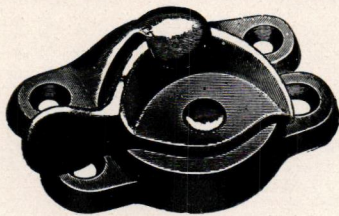
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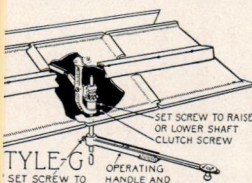
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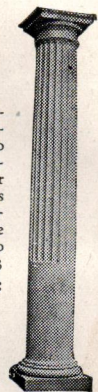
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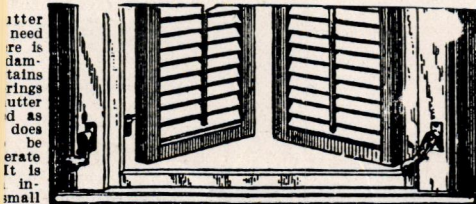
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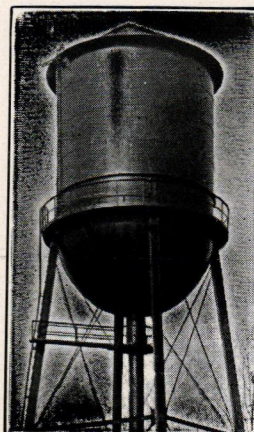


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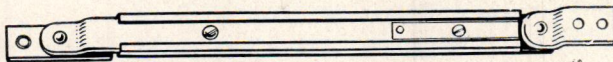
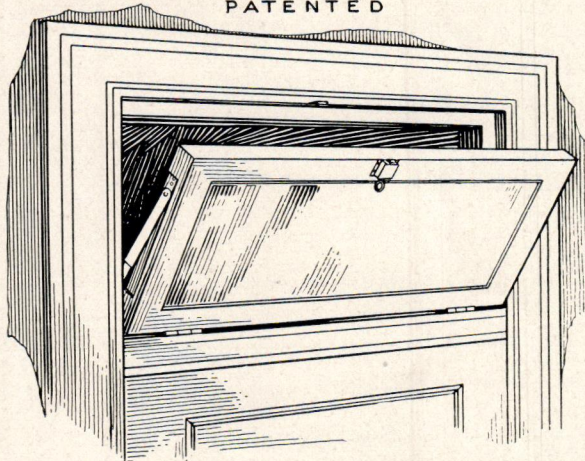
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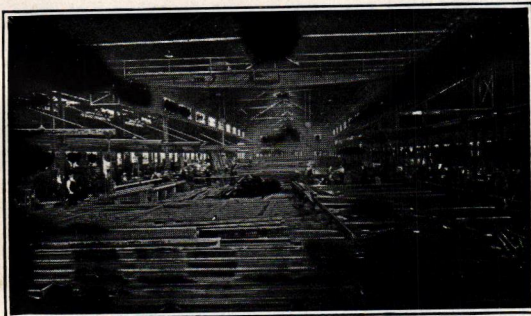
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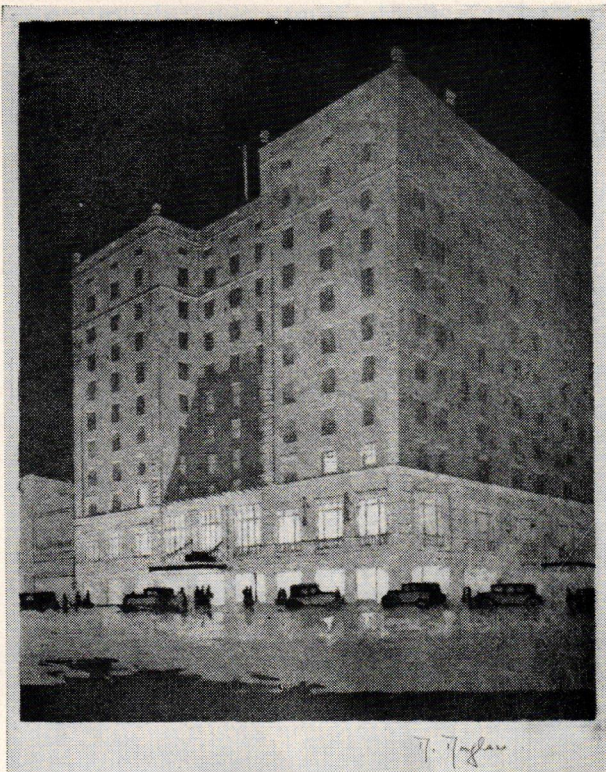
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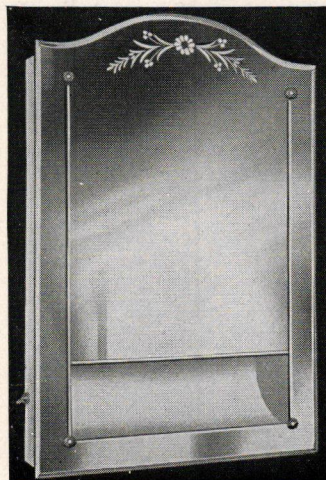


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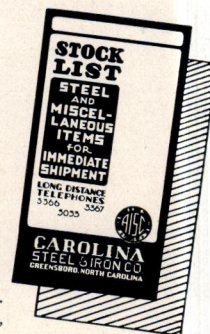
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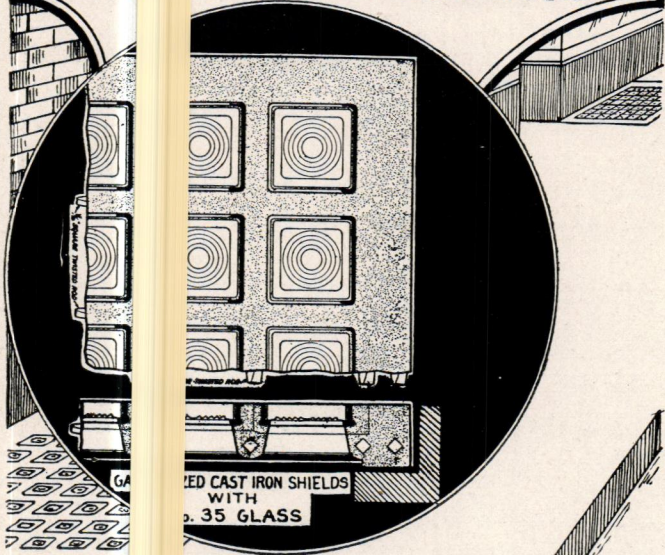
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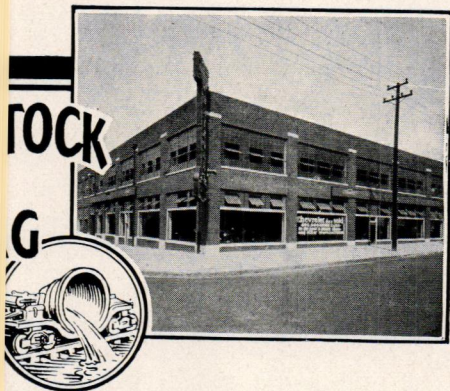
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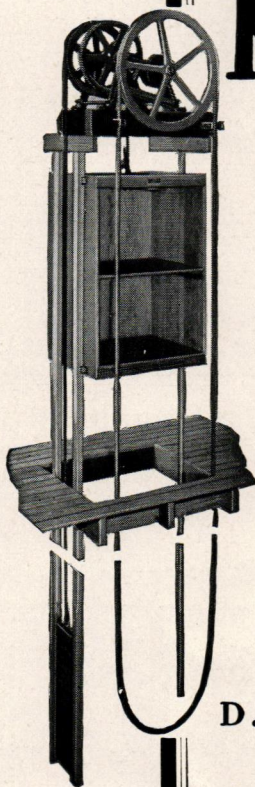
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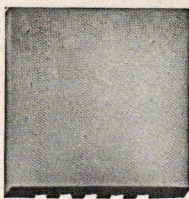
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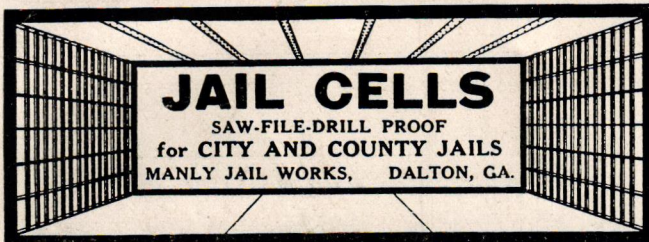
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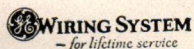
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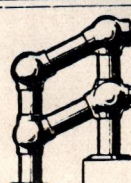
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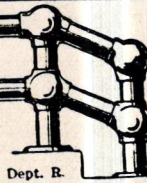
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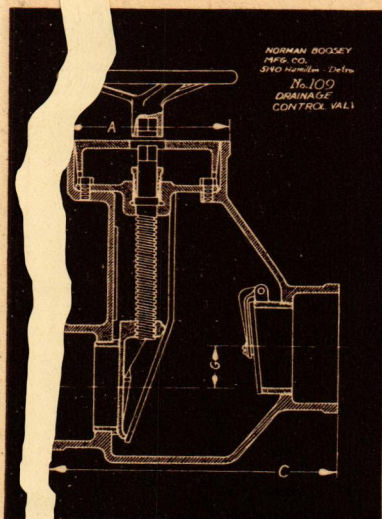
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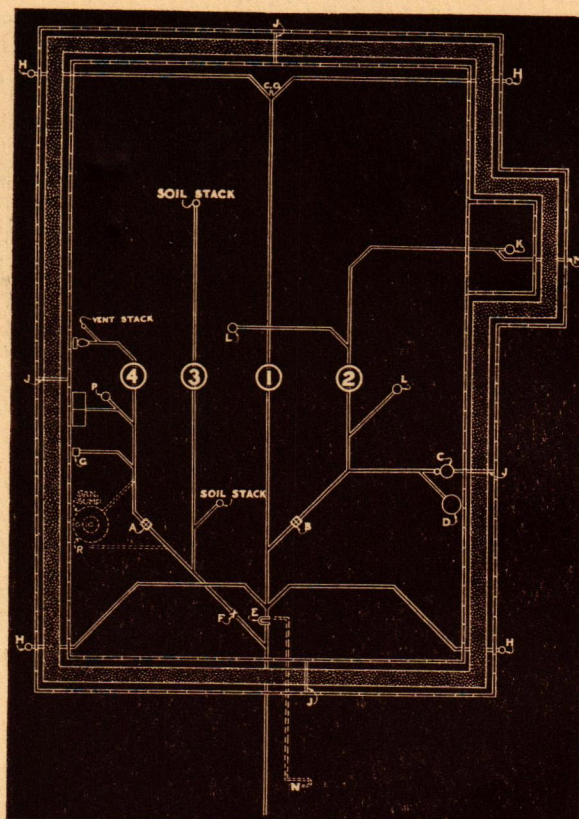
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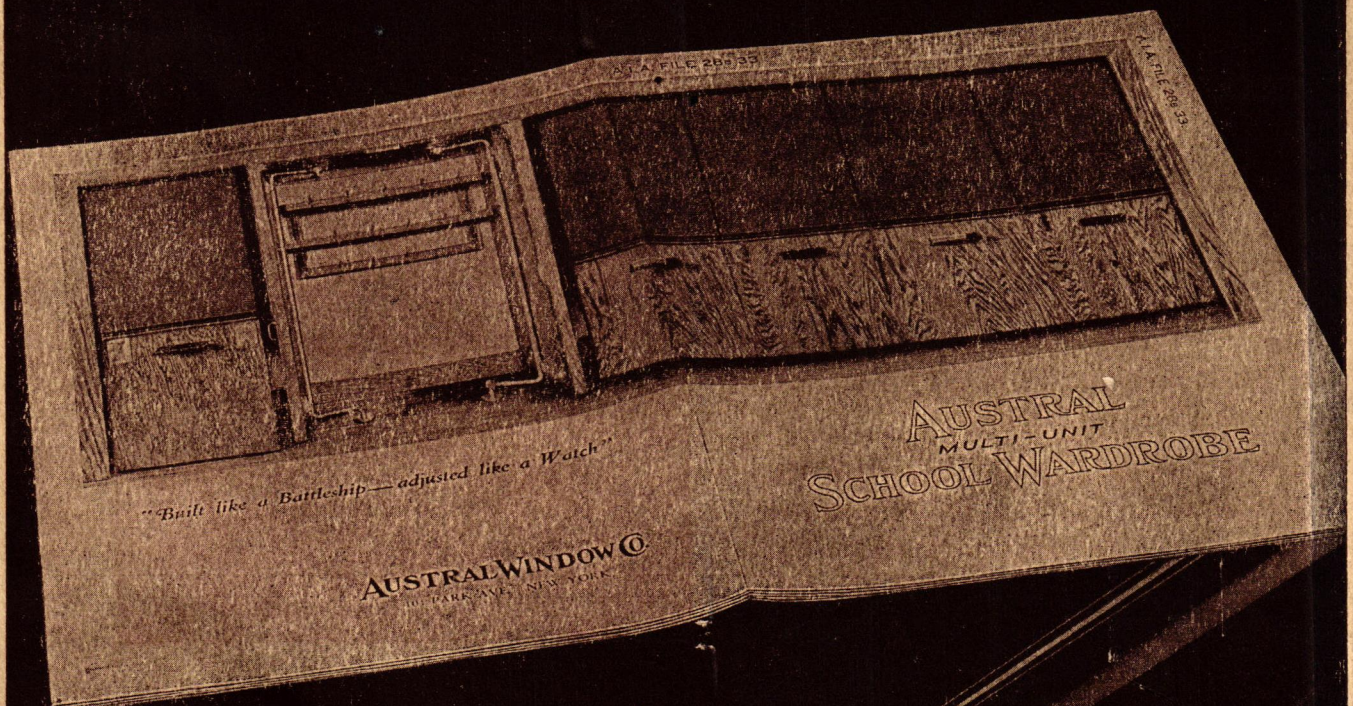
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