ATLANTA ARCHITECTURE

A survey of the architecture of Atlanta for the last hundred years prepared by students of the School of Architecture, Georgia Institute of Technology.

Winter Quarter
School Year 1948 - 49
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The papers making up this survey of Atlanta architecture were prepared by a class studying the architecture of the last hundred years. Almost all significant movements that culminated in the forms and materials that characterize the architecture of today were of that period. Atlanta, because it was formed completely during that time, offered a laboratory for studying the architectural changes of the century. The interpretations are often provincial, there is sometimes a time lag before a new idea is tried, though less often in Atlanta than most Southern cities, but most of the story is there.

There were two reasons for doing this survey. It made the student aware of the significance of much building and its real place in the history of architecture that before had been completely meaningless, and it records some phases of Atlanta architecture that will soon be lost by destruction for new buildings.

This is in no sense meant to be a complete history of Atlanta architecture. Working as we did, and with the time available, the result is necessarily fragmentary and often inconclusive. But it is an outline that may be filled in later.

Without the help and interest of Miss Ruth Blair of the Atlanta Historical Society this project would have not been possible. Miss Blair gave much time and valuable advice, and opened the resources of the Society to the students. The many Atlantans asked for information were invariably interested: Mrs. John R. Marsh was most helpful and Shutze and Armstead, architects, and Stevens and Wilkinson, architects, contributed blueprints and photographs. For all this we are most grateful.

The opinions expressed in the papers are those of the students, and were not dictated or censored by the School of Architecture.

James H. Brady.  
Georgia Institute of Technology  
Atlanta  
April 11, 1949
The Early Beginning

With the final expulsion of the Cherokee Indian tribe from northwest Georgia in 1838, a whole new land for settlement was opened up. Georgia, having been settled for over 100 years was a comparatively old state and most of the better lands were already settled. Consequently, the people attracted to the new territory were poor, but for the most part they were honest and hard-working. They built crude shacks of logs, shingles dirt floors, and occasionally rough boards when one of the few sawmills of the day was near.

The first settler anywhere near the vicinity of Atlanta was Hardy Ivy, who built a log shanty on his farm in 1836. Later, in 1839, a store was built by John Thrasher.

Terminus

At this time Savannah was a small Venice with growing trade all over the world. Augusta was a large inland trading center for cotton and tobacco. To get to either of these was a long overland haul for the settlers of Tennessee, North Carolina, and the Appalachian Mountain region. Railroad interests saw the opportunity to open quicker and cheaper transportation to this new and fast growing region of Georgia. This led to a plan to build a railroad from Chattanooga south, missing the mountains where it could, go east to Augusta and south to Macon and Savannah. The hub of this line was chosen by Wilson Lumpkin and Garnett in 1839 and called Terminus. Lumpkin stated of the site that it was "in perfect state of nature, wild and un molested forest, not a fence or cabin to be seen anywhere in sight of the location." Actually, Hardy Ivy was working on his farm less than a mile away.

It was not until 1842 that enough track was laid to run engines to Marietta and in that year an engine built in the state prison was hauled by miles into Terminus from the direction of Augusta (actually from Madison, Georgia). The first trip it made to Marietta was a grand occasion and the people from miles around came to see their first steam engine.

For the seven to ten families that lived in Terminus that name did not seem suitable for a growing town, so in 1843 they incorporated the area in the state legislature under the name of Marthasville, in honor of Wilson Lumpkin's daughter.
MARTHASVILLE

In 1844 Thompson brought in the first two story building to serve as an "Eatery" for the men working on the railroad. This building also served as a church, railroad engineer's office, meeting hall, school and court house. In 1845 when the first regular train came in from Augusta it also served as a hotel because there wasn't a house in town large enough to have a guest room. The "hotel's" guests happened to be several big railroad officials and their accommodations consisted of the Eatery's floor. In 1845 a man named Norcross opened a sawmill and building boomed in this town of 100.

ATLANTA

In 1845, primarily due to the railroad people, the name Marthasville was changed to a more distinguished Atlanta. The first mayor was Moses Formwalt, better known throughout the Southeast for his tinsmith work and skill in making whiskey stills.

By 1849 a two story brick hotel had been erected—the first structure in Atlanta that could house a guest. According to the U. S. Census of 1850, the population numbered 2572 people, which included 493 slaves and 15 free Negroes. The beginning of the 1850's showed the replacement of the unpainted, two room log huts by geometrical, trim, white plank dwellings with two rooms on each side of the hallway and sometimes with a stairway leading to a second floor. Fireplaces were set flush with interior walls, the brick chimneys towering above the peaked shingle roof at each end of the house.

About this time a number of brick kilns sprang up on the outskirts of the town and builders began to use bricks in the main body of the houses, frequently mortising the outer walls with lime and the inner ones with mud. A fine example of brick construction in this period is the compact, two story city hall and courthouse which was built in 1855. In 1861 the need for a city hall was realized and the plan drawn up called for the following: length—70 ft.; width—50 ft.; building to be two stories; the lower story to have a passage-way lengthwise through it that was 10 ft. wide. In the front end on the east side of the hall was to be a room forty feet by thirty feet to be used as rooms for the city guard house. The space on the other side of the hall was to be divided in the same manner, with a justice court room to occupy the front room and the other two rooms to be used as clerks office and another part of the guardhouse. On the second floor were the council chamber, mayor's office and the court room. The structure was to have large windows at each side and end, and it was stressed that the sashes were to be hung with weights to aid in their operation. This little detail was a new wrinkle
in architectural convenience and was looked on as a progressive departure in building. Ceiling heights were to be 12 ft. clear in the lower story and 15 ft. clear in the upper. By the original plan the building was to cost between $15,000 and $20,000, but before it was started Fulton County broke away from DeKalb County and a court house was added to the plans. With this addition the size was increased to 100 ft. by 70 ft. and the cost raised to $30,000. The planner was a man named Columbus Huges. Two opinions of the completed structure follow: It was "of fine architectural proportion and design, well adapted to the uses intended, is elegantly furnished throughout, surmounted by an imposing dome, and is alike creditable to the city and the architect," from DeBow's Review; and from the W.P.A. Project, "Dignity and strength were implicit in the unpretentious lines of this edifice, with its central cupola, balanced Doric entrances, and high windows with plain lintels and louvered green shutters. The red brick of the courthouse was matched in the posts of the encircling fence of white wooden palings (which were erected after the war)."

From 1850 to 1852 the construction consisted of the following buildings:
- A brick Presbyterian Church at a cost of $4,200. It was 70 ft. by 40 ft., with a basement for Sunday School rooms. There was a vestibule over which was a gallery for both the organ and choir. Outside, it had no tower or steeple, but a small belfry which never had a bell.
- Central Presbyterian Church and First Baptist Church both of which were brick structures with wooden spires reminiscent of Sir Christopher Wren's work.

Atlanta's growth was steady, the commercial side keeping pace with the population. In 1853 the depot was built and was the finest in the South. It was constructed of iron and one of the first that permitted the train to come under the shed. It is said that in General Sherman's fiery purge he had to blast and ram this structure down as it would not burn. By 1864 the population had reached 6,000 and in this year the first large hotel, though it was the seventh in town, was built. It was the Trout House, a three story brick structure with 100 rooms and was unsurpassed in style and comfort for its guests.

This rapid development continued and by 1860 Atlanta was the fourth largest city in Georgia with a population of about 10,000. The first theatre was now operating; the city had been lighted by gas for almost five years; banks had grown up; colleges built; the Atlanta Rolling mill was turning out iron products at a terrific rate; real estate value of the city was about $3,000,000; thirteen churches were open and five newspapers in operation.
ATLANTA DEPOT & LOCALITY - SEPTEMBER, 1864
BURNED NOVEMBER, 1864

PETERS RESIDENCE

THE JOHN NEAL HOME 1859-1864. MAJOR GENERAL SHERMAN'S HEADQUARTERS IN 1864.
SITE OF THE PRESENT CITY HALL

CITY HALL & PUBLIC SQUARE WITH SURROUNDING FORTIFICATIONS 1864
A good example of the homes built by the wealthy people of this period is the Calico House owned by Marcus Bell. It was built by G.W. Crusselle at a cost of $25,000, a goodly sum of money in 1860. The house was three stories tall and built of stone, probably local granite. Foundation walls were 4'-6" thick and the third floor walls were 3'-0" thick. It had a square plan containing twelve rooms, each 22ft. by 22ft., with wide halls running the length of each floor and on the second and third floors there were side halls extending to long porticos. The inside was finished in heavy oak while the outside had the rough stone work plastered and painted in hues of blue, red and yellow in imitation of the marbling process used inside book covers.

An article by Mr. T.H. Morgan entitled "Reminiscences of the Architecture and Architects of Atlanta" in the Atlanta Historical Bulletin gives his impression of this pre-war period: "I find no record that an architect practiced the profession in Atlanta, as it is understood today, prior to the war between the States (records show there were certain designers, called draughtsmen, who did make designs of business and residential structures during the fifties. Among them may be cited the Augustus Hurt House, known as the Howard House, which was constructed from plans by Henry B. Willon, an ante-bellum Atlanta architect) but, that designers of exceptional skill resided here, at least from time to time, is evidenced by the number of well designed buildings known to have been erected in the city during this period. Notably the Leyden residence; the Neel residence, which was remodeled into the Girls High School and later removed to make way for the present City Hall. The Court House which is now replaced by the State Capitol. The Court House was two stories, simple and dignified. Not only were they a reminder of the stately architecture of ante-bellum days, but they were an inspiration to the architects called to the task of rebuilding the city and had a charm that has influenced the design of many of our buildings to the present day."

With her population, trade and wealth rapidly growing, her prestige pushing her ahead as the number one city in Georgia, Atlanta entered the War Between the States. She came out of it one of the most devastated cities in history. The difficulty in finding records of the city's buildings and their architecture is explained in the estimate that of 3800 buildings in the city, 3400 were destroyed by the Northern armies.
THE ROMANTIC REVIVALS

Introduction to the Romantic Revivals

The Romantic Revivals in architecture consist of various periods of time (some overlapping) when architecture of past years was brought to the eye of the public by one reason or another -- usually emotional -- and enjoyed a position of great popularity.

The term Romantic Revivals is used generally to cover the "Reincarnation" of Greek architecture, Gothic architecture, and Romanesque architecture. In all of these cases the use of these imported styles has varied greatly. In some cases the details and proportions were copied from books very carefully and accurately, and in others domestically practicing architects used their own imagination with all the vividness possible. The three periods covered in this section run as follows:

Greek Revival (a nation-wide style) : 1820 - 1860
Gothic Revival : 1830 - 1860
Romanesque Revival : 1880 -

Largely, the original derivation of these building styles was overlooked and their structural qualities not adhered to. Their use was for "facade," "ornamentation," and to obtain "picturesque" qualities.

Such things as the revolution of the Greeks made American people sympathize so intensely with them that they became overcome by the idea of using the Greek orders all over the nation. Other styles came largely from minds unwilling to break away from the accepted and seemingly time-proven qualities of antiquities.

The Greek Revival

If the architectural forms of the Roman Republic had seemed to Jefferson and Washington the ideal expression for the new country in 1790, the more serene Greek orders seemed even more appropriate to builders a scant generation later. The Greek Revival in the United States was a manifestation of the romantic enthusiasm of all things Greek which was sweeping the western world at the time. Books, craftsmen, and architects all were full of sympathy for the Greek struggle for independence. The evidences in this country of the Greek Revival are bountiful. However, due to the struggle between the North and South, and Atlanta's almost complete destruction, there remains nothing in the city as pure evidence other than the few examples which escaped the ravages of the war. The Greek Revival architecture is at the most, with only a few exceptions, a copy of a copy. Many of the later reproductions of the Greek Revival are of a free interpretation and not pure Greek Revival detail.
JUDGE WILLIAM ASBURY WILSON
RESIDENCE
CLASSIC REVIVAL 1856-59

CHURCH OF THE IMMACULATE CONCEPTION
GOTHIC REVIVAL 1869
Examples:

(1) The house of Judge William Asbury Wilson was built in 1856-1859 by slave labor. Walls of rubble stone finished in blocked concrete are twenty inches thick. The original kitchen was a detached building and was so abused by Federal soldiers in 1864 that it was torn away and never replaced. The house may more accurately be called "Classic Revival", but shows influence of Greek Revival in proportions and portico. The details and columns are of wood and very simple. (See photograph.)

(2) "Sutherland", home of General John Brown Gordon, was built in North Kirkwood, outlying district of Atlanta. The building erected in early 20th Century, was on the site of a previously burned home (1899). The Atlanta Historical Society owns a photograph of the house as in 1938 and further information may be found in Georgia Homes and Landmarks, pp. 72.

Gothic Revival

This romantic movement began to show itself in the architecture of the United States about 1830, while the Greek Revival was still going on. It was a highly superficial movement, coming here from England where it's imitation had been based upon emotion rather than structure. Churches were the only buildings in which any pretense towards archaeological correctness was made. Even here the structural facilities of the design were ignored as can be seen in the following examples:

(1) The Church of the Immaculate Conception is located on Central Avenue between Hunter and Mitchell Streets. It is the only building in Atlanta designed by William H. Parkins that is still standing in 1949. Ground was broken for this building in June, 1869; the cornerstone was laid September 1, 1869. Father Abram Ryan, "Poet-Priest of the Confederacy", preached the sermon. The church was dedicated December 10, 1873. (See "Atlanta, a City of the Modern South", American Guide Series.) (See photograph.) (See more complete description under "The Victorian City").

(2) The Confederate Soldiers' Home was built in 1889 by public subscription and remained unoccupied for twelve years. The house and 114 1/2 acres of land were accepted by the state in December, 1900. It was opened May, 1901. Bruce and Morgan were the architects. The Atlanta Historical Society owns a 9" x 11" photograph of the original building. The second building is still standing. (1949).

(3) The Leyden residence (Major Austin Leyden) was built in 1858, 1860, and 1861. John Boutelle was the builder and architect. The building was remodeled, perhaps twice, and from a photograph at the Atlanta Historical Society, seems to have been touched by an after-effect of the Greek Revival. There are columns on three sides of the house. Another picture in the City Directory, 1869, pp. 294, shows three stories and three cupolas. The house was occupied by both William Herring (first owner) and his son-in-law, Austin Leyden. During the siege of 1864, Herring and family fled to Nashville. The house was...
SACRED HEART
CATHOLIC CHURCH

ROMANESQUE REVIVAL
occupied as headquarters of General Thomas and said to have belonged to M. Mayor. Twelve hand-carved Ionic columns were secured in 1908 for the Woodberry Hall through the influence of Asa G. Candler.

(4) The Julius Brown residence located at 371 Washington Street in Atlanta was willed to the Georgia Institute of Technology in 1910. It was built by Bruce and Morgan in the 19th Century. The house is odd in that it is more a mixture of styles than usually seen in buildings of this area. The porch and columns are Gothic, with very good detail on the capitals. The house itself is more Victorian than anything else, but with a wide Romanesque arch across the front facade. (See photograph.)

The Romanesque Revival

The Romanesque Revival took hold in the 1880's, inspired by talented works of H. H. Richardson, Architect, who in turn was inspired to a degree by the French Romanesque. Richardson, although influential here, later played a great over-all part in serving as a relation between the past and modern architects. Examples of the Romanesque are as follows:

(1) The John Silvey residence, later the William A. Speer residence (son-in-law), was built in 1885 at 112 Marietta Street. It was later moved to 1345 Peachtree and turned with the side facing Peachtree. L. B. Wheeler was the architect. (See photographs.)

(2) The Inman residence, which was on the southwest corner of Peachtree and Ponce de Leon, was torn down in 1947 to make way for the Franklin Simon Department Store. The Atlanta Historical Society owns a photograph of the house and further information can be found in Domestic Architecture by Downing.

(3) The Atlanta Constitution Building (third) is located on the southeast corner of Alabama and Forsyth Streets. It was erected in 1884 and occupied until December 26, 1947. L. B. Wheeler was the architect. The building cost $100,000 to build. Information on the building can be found at the Atlanta Historical Society and in Atlanta, a City of the Modern South, American Guide Series.

(4) The John R. Hopkins residence, now torn down, can be seen in photographs in the Atlanta Historical Society. The house was located on the southeast corner of Peachtree and Baker Streets and was built by David O. Dougherty under W. L. Stoddard, the architect. It was called the "House of a Thousand Candles" because of the crystal chandelier hanging in stairwell and extending from third floor ceiling to the first floor. Hand carved mantels and newel posts, etc, were done by an Italian artist. The house was "turreted" and had several second story balconies and several chimneys. Lucy and Dessa Dougherty made debuts here and Lucy married William J. Davis. The house was sold to Colonial Club for $25,000. In 1901 Dr. Hopkins leased the land to Goodrich Silvertown Company. A service station was built in 1931. (See Atlanta Journal, March 22, 1931.)
The Sacred Heart Church, Catholic, is situated on Ivey Street, facing west, almost at the intersection of Peachtree Street. The church is built of red brick, with two towers on the front facade. The column details can be seen to be rather carefully done. (See photograph.) The church has no date on the corner stone but is said to have been built in 1897. Adjoining the church, and built at a later time, is Sacred Heart High School. Most of the buildings are somewhat similar in design, but rather crude in detail compared to the church.
THE VICTORIAN HOUSE

THE VICTORIAN IDEA -

The ascension of Queen Victoria happened to coincide with a definite break in the development of architecture, the death of Sir John Soane who was perhaps the greatest of all English architects. With his death there came an end to the attempt to develop a modern architecture based on the rationalism of classic architecture.

The extent to which taste changed in the early years of Victoria's reign is perhaps symbolically illustrated by the situation at Buckingham Palace. Buckingham Palace was a product of the great Regency architect, Nash, and it was completed during the reign of William IV. Victoria was the first sovereign to reside in Buckingham Palace and within ten years she had commissioned a new east facade masking the Regency building behind. This cut off effectively the Regency work and the logic behind architecture of the period.

With almost explosive vigor the rigid ordinances of classic geometry were broken once and for all, and henceforth nearly every building emphasized the doom of classic architecture which had dominated the scene for nearly two hundred years.

There is a temptation to think of the Victorians who piled up the jerky silhouettes of our city streets merely as people with a similar vision to ourselves but quainter taste, and rather lacking in self control; but if we think of them as people discovering the dramatic possibilities of the picturesque, we can see them as a less perverse tribe than we imagined, and find at the same time some explanation of the zest which is nearly always apparent in Victorian architecture.

In Atlanta the fall of the Confederacy brought poverty and with it brave new efforts to restore or to create fortunes. In the engrossment of commercial tasks, art for long years was neglected, its existence in Atlanta was almost forgotten, and if a building in the grotesquerie of the late Victorian period was erected, to it the people pointed with pride as evidence of progress.

Evidently the citizens of Atlanta felt themselves on the threshold of a new life in a new manner and they had to discover the more down-to-earth comforts rather than the past glory of being waited on hand and foot. Atlantians felt they had been degraded, but regardless they sensed the vast changes and tried to cope with them. In architecture it was the Victorian design they turned to for it exemplified their new existence.

The new homes in Atlanta were trying to re-establish something of the past glory. The naive delight in the release of the imagination to them was the solution to their problem.

The new buildings did not try to capture the spirit of the Old South but they are monuments to emulate the nurture of these people who made a brave attempt to find their new position in life now that their fortunes had dwindled.
THE ITALIAN INFLUENCE
325 WASHINGTON STREET

80 PEACHTREE PLACE

855 PEACHTREE STREET
"QUEEN ANNE"
THE PETERS' HOUSE

300 WASHINGTON STREET
and their possessions had been confiscated.

The Victorian house was one of their solutions. It was a symbol of progress and a method of showing that they could hold their heads high. Why they did not recognize the baseness of the cheap, easy-to-produce ornament is a mystery, but art and esthetic sense were not known here in the struggle for reconstruction.

Since then, these houses have been criticized very harshly; one person described these houses as, "nothing more than substantial skeletons, dressed up and disfigured by flimsy shams," while he blames the people for their "love of richness and rage for cheapness, meretricious ornamentation and expedition at any sacrifice."

Hand in hand with Victorian architecture go many items of interior decoration which exemplify the period. They are as typical as the house itself. One might expect to see doilies in these homes, potted palms, red carpets, ball fringed table cloths, the residential version of the rood screen (draped of course), stuffed birds, flowers under glass, a statue of Venus, tinted family photographs in padded frames, stained glass windows, and (if you were lucky) some bamboo furniture. This is what architecture and decoration had come to during the Victorian era.

VICTORIAN ATLANTA -

Atlanta was occupied by Federal forces from September 7, 1864 until November 1864. Before they left, they burned the majority of the houses and the buildings. General Lee surrendered in April 1865. Soon after the surrender people began to return to rebuild their homes and their businesses. But they returned to a city of desolation; houses and buildings were destroyed; people had no food, no work; there were thousands of beggars roaming the streets.

The people lived in anything they could find. Some families were housed in old freight cars. Some used discarded army tents. Others were sheltered by scraps of old tin roofing nailed to a slight framework of timber.

But soon after the war there was a boom in Atlanta. People did not become rich at this time, but they began to build and it was only natural that the new idea of functionalism of plan, the Victorian Style, and the French Mansard roof would be used. Later huge mansions were built in the suburbs of Atlanta and the jig-saw and lathe work was used in excess as an ornament. The French Mansard roof was used over a tower-like wing, and in some cases it covered a large part or all of the irregularly planned house. It was not long before this "gingerbread" was being produced in a large scale and we even find the smaller houses covered with this grotesque ornament.

Homes along Pryor were generally of wood surrounded by fences of wrought iron or wood; which, of course, had Victorian details. The lawns were spacious and well kept, and the gardens beautiful. Sometimes there was a fountain and occasionally a croquet court. Every house had a large porch, which was used for another room in the summer. The interior woodwork was done by a cabinet maker of black walnut, and the furniture was of the Eastlake Style.
THE VICTORIAN CITY
The era of the great American Victorians existed from 1860 to 1893 when the age perished in the upsurge of Classicism brought about by the Chicago Exposition of 1893. Though the Victorian Period began in 1860, it can be truthfully said that the great mass of buildings did not arise until after the Civil War. Many structures were erected before the war with the ornament so peculiar to this period, but the flower was only beginning to bud. A war with its destruction and opportunity for reconstruction was needed to stimulate post Civil War America.

The post war period throughout America was lusty and inventive. At no time before or since has American building been so unselfconscious, so blithely forgetful of the shadows of the past or the weight of the future. New tools, new materials, and new processes appeared with staggering rapidity to serve as new media for the builders. Mass-produced and low-cost steel began to replace handicraft wrought iron and unsatisfactory cast iron. Portland cement manufacture, begun by David Saylor at Coplay, Pennsylvania, in 1870, gave great impetus to brick and stone masonry. There was wide development in ceramics and clay products - necessary for fireproofing the new steel skeletons. Production of glass was industrialized, and the huge plate glass windows of the Victorians were possible. Perhaps most indicative of all was what happened to wood. This had always been (and still is) America's favorite building material. It was abundant, cheap, and easily worked. In this material, with the advent of power driven jigsaw and lathe, the esthetic aspirations of the period found their fullest expression. In a maniacal yet curiously mechanistic enthusiasm it was cut, turned, twisted, tortured, and shaped; better than any other material it served as the medium par excellence for the symbols of the period.1 In Atlanta this was true in the domestic architecture, but the builders used brick in much the same fashion for their commercial establishments.

Even the official architecture of the period - always a good barometer of upper class taste - employed this lathe and jigsaw ideology, including even those buildings which pretended to be Gothic, Renaissance, or French. Such was the atmosphere in which the post Civil War Atlanta grew. To better grasp the changes taking place in this city let us review the circumstances surrounding the Atlanta of 1865.

On May 16, 1864, Colonel B. B. Egleston raised the Stars and Stripes over his headquarters on the public square and thus brought Atlanta back into the Union. The city was ordered to be burned on November fifteenth and on the sixteenth General Sherman resumed his march to the sea. Before doing so, however, the

The destruction of the city was completed. What could not be consumed by fire was blown up, torn down, or otherwise destroyed. No city during the war was so nearly annihilated. The center of the city, our business locality, was an entire mass of ruins - there being but a solitary structure standing on the main street, Whitehall, between its extreme commission limits (one mile in length). At least three-fourths of the buildings in the city were destroyed, the remaining number consisting chiefly of dwelling houses. The very few buildings of consequence spared in the general ruin were saved through intercession, contingency, or accident. Rev. Father O'Reilly was instrumental in saving the Catholic and several Protestant Church edifices, and also the City Hall. The Medical College was saved through the efforts of Dr. N. D. D'Alvigny.

Atlanta was thus left a scene of charred and desolate ruins, the home of half-starved and half-wild dogs, and of carrion fowls feasting upon refuse and the decaying carcasses of animals.

Marvelous as had been its career up to its capture, the resurrection of Atlanta from its ashes, by a people moneyless as well as homeless, with thousands of widows and orphans thrown upon their care, is more marvelous still in the rapidity with which the city not only recovered its former proportions, but sped far ahead of them.

The old citizens returned in the early spring of 1865 and began the reconstruction of their homes and places of business. Appeals were sent to cities throughout the nation for aid, and surprisingly enough Northerners that once were considered enemies and "damn Yankees" dug deep into their already overtaxed pockets and helped feed and clothe the city.

This return of the population with their olden characteristics coupled with an almost total loss of property intensified a desire to restore their former prosperity. This was an age of daring and resourcefulness and the population possessed a tremendous amount of energy. New blood and new ideas were constantly flowing into the town by the arrival of many out-of-state people who came to settle and stay.

At first the rebuilding was in a haphazard manner and hundreds of wooden and brick shanties were erected out of the debris of the ruins, in many instances the owners putting their own hands to the work, cleaning away the rubbish and picking out the material fit for use.

In 1866, a census showed the city had regained and surpassed its prewar population. The number of inhabitants rose to 20,288, and the city limits were enlarged to three miles. In 1868, Atlanta was made capital of the state and by 1870 was the second largest city in Georgia - Savannah being the largest.

Many organizations were born during this reconstruction period that played no small part in influencing the thoughts of
the people. These societies were instrumental in the spread of the Victorian spirit to the population. The Young Men's Library Association was formed in 1867, as well as the Hibernian Benevolent Society of Atlanta, the Concordia Association, and the Ladies Memorial Association. In 1871, the Baptists Orphan's Home was organized, and in 1873 the Atlanta Turn-Verein Club was formed.

The School Board started in 1869 and began functioning in 1870. By 1871, 2,075 students were enrolled in the two high schools and seven grammar schools and were taught by twenty-four female and six male instructors.

There were no architects on record in Atlanta before 1868. The buildings done prior to this time were either designed by the owners or by the contractors themselves. William H. Parkins began the first architectural practice in the city in 1868 and was followed soon after by Calvin Fay. The scarcity of buildings made rents enormous and building materials were equally high. By 1869 or 1870, matters had settled down to a more solid business and the architects must have had their hands full. Splendid residences and stores began to rise and many of the shanties were pulled down and replaced by massive structures.

Three examples of these early buildings done before 1868 are J. C. Peck's Planing Mill (1865), probably designed by the owner himself; J. R. Wylie's Store House (1868), in which some attempt at design was made by the regular spacing of the windows on the two sides and by the classical cornice, (yet this building would have been at home with the pre-war stores as no apparent advance was made); and the First Baptist Church on Forsyth Street, in which one can see the first traces of the Victorian style.

The classical touch will be noted in the latter two buildings and will be seen in many of the later buildings. This influence was due to the few pre-war houses that remained around the city. Their classic columns, ornament, and proportions were embedded deep in the Southern heart, and they were always present no matter what the style may have been.

In 1870, a Mr. Allen moved to Atlanta and formed the firm of Parkins and Allen. Soon after, Gustave E. Leo opened an office for the practice of architecture. Max V. D. Corput, a civil engineer, also did some architectural work. In 1879, A. C. Bruce, the first architect in Atlanta belonging to the A. I. A., came from Knoxville, Tennessee. By the end of 1879 there were three architectural offices in the city; Parkins and Bruce, Fay and Bruyn, and Gustave E. Leo. Descriptions of some of the work done by these offices, particularly that of Parkins and Bruce, follow later.

Returning to the Reconstruction Period before 1873, one can see the differences between the buildings as done by local builders and those designed by trained architects. Those by the architects show some organization of plan and some sense of design (if their
work can be said to have been designed), although some of them are not well done.

In 1869 Parkins designed the Church of the Immaculate Conception that is still standing on the block facing the State Capital. The church was Victorian Gothic and done entirely in brick. The elaborate brick mouldings under the eaves and on the cornices separating each floor is the trade mark, so to speak, of Parkins. The odd ornament atop the towers shows an unfamiliarity with Gothic architecture as well as the gingerbread ornament so loved by the masses. This use of brick is the only form of exterior decoration. Outside of stained glass windows and an octagonal plaster design on the interior ceiling, there is no gingerbread on the interior. Undoubtedly, the Victorian style was still new to the designer. The plan of the church is very simple, with a vestibule in front, an auditorium behind this, and the church offices in the rear. A glance at the exterior gives one the sense of a lofty interior, but upon entering there is disappointment in the smallness of the auditorium. The buttresses and the towers have no function whatsoever. The whole building tries to be something that "ain't".

In 1870, Louis d'Gives completed his opera house. This imposing structure was designed by Corput and Fay. The facade was broken into five parts with the first, third, and fifth bays projecting from the second and fourth bays. This scheme seemed to be a favorite one with the Atlanta Architects for it was used time and time again. Exterior decoration was held to a minimum. The widths of the windows were made a little wider than any building previous and would have been even wider had the size of glass available been larger. The interior was also bare of much ornament and was extremely well worked out. The great artists of the time said that the acoustical properties were unsurpassed.

In 1871, Ex-governor Joe E. Brown and a group of associates erected the Republic Block on Pryor Street. (Buildings were called blocks in those days.) Notice again the arrangement of the five stores with the three projecting ones. The classic motif still held its grip on the people as can be seen in the entablatures on the three projecting stores. The central decoration shows the Victorian influence as does the decoration around the windows of the two end buildings. The bottom story is wide open with large glass store fronts. The advertising signs effectively destroy any effect the architect may have tried to present. Unfortunately, this practice is still carried on today.

In 1871, Max Corput designed the cast iron car shed for the Union Station. Also in 1871 T. M. Clarke erected a hardware store, and in 1872 the Ivy Street School, consisting of three identical buildings, was started.

The only different feature in the design of the Clarke Hardware Store was the curved corner pavilion that drew attention to apparently nothing. There is no evident reason for this curve
other than just another way to turn a corner. Traffic was so slow in this age that all street corners were square, not round. Notice the interplay in the projecting brick courses on the side, a trade mark of this early reconstruction period.

The culmination of the reconstruction period was the erection of the first Kimball House in 1870. The hotel was designed for H. I. Kimball, the giant of the Atlanta Victorians, by Parkins and built by J. C. Peck at a cost of $643,000.00. It burned in 1873. It was the first building in Atlanta to have safety elevators and a central heating system. The erection of this hotel marked two milestones. First, it signified that Atlanta had won the battle of reconstruction and had won for herself a place back in the Union, and, secondly, it firmly established the Victorian style in the city.

The whole building reflects what was the fashion of its day. It is significant to note that this was done by local talent. The corner towers, the square dome, the dormers all show the French influence that was in vogue at this time. The arrangement of the bays is the same as in earlier buildings, however, and there is a trace of the Renaissance in the entablatures over the windows. This building was a sight to behold and influenced the style for years ahead.

In 1871 mule car service began and immediately its effect could be noted in the spread of the population throughout the surrounding countryside. Life was still very simple and there was little or no form of amusement for the people. The most popular form of entertainment was the spelling bee which caught the fancy of the public. People would come for miles around to witness such a contest. It seems strange that this simplicity of living was not reflected more in the buildings that were erected at this time. Undoubtedly, however, this is why the ornament was not more fanciful as was the case a little later on.

The architectural activities of the reconstruction period may be summed up in the words of E. Y. Clarke: "At first the hardy practical population of Atlanta paid little attention to architectural beauty or the esthetics, there was little cultured society among a people composed of rough laborers and uneducated business men. But, as the population flowed in bringing men of skill and genius in the various departments of labor, and men of talent and education in the professions and business, a change began. Meantime, the original inhabitants were improving through the influences of prospering circumstances, the refining contact with cultured men and the educating association of a growing city. This improvement was reflected in the buildings of the day."

Very naturally, the expanding of trade and the great influx of population enhanced the value of real estate, and increased prices brought upon the market a large amount of property which was eagerly purchased by the speculators in the city as well as by non-residents. This proved one of the most fruitful sources
of revenue to an impoverished people, and at the same time built up a comparatively new business which in a few years assumed immense proportions. Prices ran up to enormous and unhealthy figures - then in 1873 the bubble burst and panic reigned over the land.

Atlanta seemed to lead a charmed life in that it was only slightly affected. Building did slow down from its rapid pace, but two years later it burst forth in a renewed fury that even surpassed that which preceded it. In 1875, the Trinity Methodist Church and the National Surgical Institute were finished. The Franklin Publishing House, the largest in the South, was built also in 1875, and in 1876, P. and C. T. Dodd erected a store and the Markam House was built. H. I. Kimball started the first Atlanta cotton mill, and the Hebrew Synagogue was opened. This great surge of building was culminated in the second Kimball House of 1885.

Comparing the business establishments of the late '70's to those of the reconstruction period you find the increased use of all types of ornament with the complete disregard of ordered form or design. No control was attempted. The arched windows remained in style but the widths increased as fast as the available glass was fabricated. The designers began to experiment with space and tried to open the interiors of their buildings with light wells and skylights. Some form of decoration was placed wherever possible. Compare the Box Factory or the Merchants Bank with the reconstruction buildings already mentioned and this change will become apparent.

An excellent example of this new or more decorated style is shown in the block building done by Parkins in 1876. The architect still clings to his brick ornament under the eaves, but the decoration especially around the roof shows this new form of decoration. The roof design has no meaning and was erected in this manner so as to stay in style. Woodrow Wilson once had a law office in this building.

The vertical photographs are of buildings also done by Parkins around 1876 or 1878. The Hillyer Block, of which only the two upper stories remain as originally constructed, is rather simply designed when compared to the one done in 1876. The other photograph is of a building across the street from the Hillyer Block and also opposite Rich's. Only the first two floors remain, the second probably as originally constructed. This has a very classic feeling as compared to the other two. Parkins did not stick to any one style but designed in whatever style struck his fancy at the moment. Note the circular discs on the Hillyer Block. These show the ends of the cast iron tie rods that helped hold the building together.

A comparison of the Hebrew Synagogue with the Trinity Methodist church done at the same time shows the feeling of the designers of this age. There was no set style. The architect felt free to mix any and all styles together in whatever stew he wished to brew. The more grotesque the building became the better it was
received. Perhaps all this gingerbread was applied to disguise the flaws in the designs of the day.

The department store interiors are very interesting as they picture the life at this time. Today they look old fashioned and they are, but they were the height of fashion in their day. Notice the free standing columns and the gas lights that hung from the ceilings. In the design of these lights themselves one can see the poor industrial design of this period. All merchandise was arranged in an orderly fashion and exposed to view. No attempt seems to have been made at arranging the goods in attractive displays but rather they let the products sell themselves. Little or no decoration outside of the column caps was used as the merchandise on the shelves served this purpose.

Perhaps the only design of this period that displays any connection of architectural design with the structure is the Atlanta Rolling Mill, which was probably done by Corput. This was a cast iron barrel vault. The engineer evidently used his material as though it were masonry. This picture shows that the people erecting these structures made no attempt to understand the material they were working with. The vault used is much too high and reminds one of a stone vault.

By 1878, Atlanta had a population of 40,000 people and was the largest city in the state. Building material firms began to spring up in the city and were soon supplying local contractors with local material, some of excellent design. The building material market was flooded, however, by a mass of cheap, poorly designed products. As the makers grew in experience so did their products improve.

An example of the courage of the people in facing the future is seen in the construction of the Fulton County Court House, which stood for only thirty years on the corner of Pryor and Hunter Streets. Parkins and Bruce were the architects. It was a large imposing red brick building with a tall corner clock tower. Erected in 1881-1882, it was dedicated May 17, 1883, with impressive ceremony and prophecy that it would serve forever the need of the county. The building was demolished in 1911 to make way for the present County Court House.

Let us digress from the subject a minute and look into the workings of an architect's office during the late 1870's and the early 1880's.

"The personnel of the architect's office did not consist of only designers and draftsmen, but almost always included a little group of architectural students - young architects in the making. The office, of course, was a workshop with the practical business of the day always uppermost, but never-the-less in a way it took on the character of a studio."
"There were no fixed hours for beginning and quitting work. Each one arrived at the office in the morning as soon as possible. All went home to a mid-day dinner and after dinner worked until after dark. In the busy season, owing to the distance from more populous centers which made it difficult to secure assistants promptly, all would return to the office after supper and with kerosene oil lamps placed around the drawing boards, work until a late hour.

"The manner of making the working drawings and specifications was markedly different from that in practice today. All drawings were made to a scale, that is, the floor plans, elevations, sections, and certain detail drawings were made with a lead pencil on white paper previously dampened, glued, and stretched on the drawing board. After the drawings were completed with the lead pencil, the floor plans and section drawings were washed lightly using a sponge and clear water to prevent the ink from running. When dry the floors, walls, and sections were tinted with water color to indicate the material used. The drawings were then dimensioned, lettered and afterwards shaded with a heavy ink line. After cutting the drawings from the boards, to insure that they would last through the building operation, as only one set was made, all were sent to a book-binder to be provided with cloth backs.

"Tracing cloth was used sparingly, being generally confined to the basement and foundation plans and when so used the walls and sections were tinted with appropriate water colors as was the reverse side. The specifications were written in long hand on legal paper having a ruled side margin on one side of the sheet. In the margin on all sides of the sheet were drawn free-hand pen and ink sketches to clearly interpret the meaning. This set of drawings and specifications, soiled, torn, and patched just about lasted through the building operation."2

The blueprint process came into being not much later. The first blueprint made in Atlanta was done in the office of Bruce and Morgan. Mr. Morgan describes the operation thus: "We used a drawing board, covering it with a thin felt pad. Securing a small jug of liquid from a nearby druggist we coated with it a sheet of white paper and when dry placed this sheet of prepared paper and a drawing made on tracing cloth on a board under a piece of clear plate glass and exposed it to the sun for a time. The paper was then removed and given a bath in clean water. We hung up the dripping paper to dry, and lo! it was a light blue sheet with the drawing in clean, sharp, white lines." How times have changed.

The next building to be studied is the Chamberlain, Johnson and Company Department Store opposite the J. M. High Company on

Peachtree Street which was completed in the early 1880's. Careful study of the photograph reveals the complexity of the exterior surfaces. The windows are recessed inside the two and half story arches and give a feeling of space that was lacking in the earlier buildings. This store was very costly to build as can be readily seen in the detail. In fact, the cost was so high that the firm was forced from business. The designer of this building used no restraint whatsoever in the groupings of his masses and the onlooker is completely befuddled by the ever changing pattern. The corner pavilion draws the eye to the entrance as well as serving as a featured ornament. Note the openness that the wide windows give. In these openings are shown the beginnings of the opening up of walls by means of glass that shows up so well in the second Kimball House.

The culmination of the entire era was achieved in the rebuilding of the Kimball House in 1885. It was designed by L. B. Wheeler and cost $657,000.00. It was opened April 30, 1885 and is in operation today. This hotel clearly portrays the Victorian concept of design of space. The street outside was originally one level lower.

The exterior presents a maze of contrasting planes often contradicting one another. The corner pavilions, the multi-story pilasters, and the tall chimneys all tend to emphasize the vertical. This vertical accent is carried on into the interior.

The lower story was once almost all glass. Today, one can go into the barber shop and outside of the heavy framework around the glass windows and the ornament, swear that it was done in the best contemporary manner. Not many architects of a few years back would be as daring. The outside wall is entirely of glass from floor to ceiling. Free standing columns support the roof. (An exterior one is shown in the accompanying photograph.) This glass wall was probably the talk of the town and it must have been an honor to have ones shaving mug on the shelves. The effect of the glass makes the shop appear twice as big as it actually is, and gives a feeling of warmth and hospitality to the entire area.

Upon entering the lobby one is amazed at the amount of natural light. This light enters through a gigantic light well located in the center of the lobby and extends through the entire height of the building. A newspaper can be read in the lounge without the slightest eyestrain. It seems as though the designer was influenced by the Bon Marche in Paris in hollowing out this space and capping it with a skylight so as to give natural light to all the corridors that opened onto this well. Today, the open corridor walls are boarded up to conform to the current fire code. The inviting atmosphere of the lobby is heightened by a massive fireplace near the reception desk.

The circulation of this building works very well. Upon entering the lobby one may turn to the left and reach the barber shop, go straight ahead to the desk, turn forty-five degrees to the right
and go to the cafeteria, or turn right and reach the stairs and the elevator. All the rooms open onto a hall that goes around the square light well. Everything is within comfortable reach.

The design in its entirety is definitely English in derivation reflecting characteristics of much of the brick architecture being built in London. It would have been better, instead, if the architect had attempted to portray the spirit of Atlanta in the building.

After the erection of the Kimball House, Atlanta began to "feel her oats", and was advertised far and wide as the city beautiful. The citizens felt proud of their city and compared its beauty with that of the famous Broadway in New York City. Again E. Y. Clarke gives the citizen's point of view in his Illustrated History of Atlanta: "The map of Atlanta shows its very great irregularity of plan. This irregularity is not without its advantages. Many streets however have been straightened out and graded, hills cut down, and valleys filled up. Many new streets have been made so now Atlanta is not without some excellence of plan. But, in the grandeur and beauty of its architectural proportions it cannot be surpassed. To the Architect, W. H. Parkins, is due a very large part of the credit for the architectural progress of the last decade. Such has been the advance, in this regard, that the greatest cities cannot point the stranger to public buildings, stores and residences, of more splendor or beauty of design. Atlanta abounds equally in handsome cottages and palatial mansions. Several of the streets will compare in the magnificence of their structures and in the architectural beauty, with the famous Broadway of New York."
New CONSTRUCTION METHODS

During the latter part of the nineteenth century, our build­
ings were being constructed solely of masonry. As the height grew,
the walls grew thicker. Some new methods of construction had to be
used to eliminate the thick members. Several methods of construction
were used at the turn of the century, most of them proving to
be quite successful, especially iron steel and reinforced concrete.

Cast iron columns were first introduced in architecture as
early as 1780 in England. These columns replaced wooden posts as
roof supports in cotton mills. Iron pillars were used in combination
with stone, brick and timber alike. Some what later, the cast iron
girder and brick arch floor were combined in mill construction.
London's Crystal Palace by Paxton, in 1851, was the first modular
iron building. Cast iron pillars furnished the main supports for
this.

To some extent in England, but more often in America, the cast
iron column was used during the 40's to form the facades of buildings
and to erect structures from prefabricated parts.

In England, William Fairbairn laid a large share of the ground­
work for future construction uses of iron by experimenting with tubi­
lar iron in 1846. This made possible the building of Britannica
Tubular Bridge in England. In his attempts to make his first build­
ing fireproof, Fairbairn was led to employ a remarkable principle
of construction. An 8-story flat roofed refinery which he built
during the middle forties introduces wrought iron as well as cast
iron in members. Wrought iron I-sections joined with iron tid bars
are here supported by cast iron pillars. However close Fairbairn came
the time for reinforced concrete had not yet arrived.

Meanwhile, and American railroad builder, Robert Stevens, of
 hoboken, went to England in 1830 to buy locomotives. During his
visit, he tried to make rolled-iron railroad tracks, finally
succeeding in a South Wales rolling mill: Rolled 14 beams did not
come into use until much later, however. The Architect Boleseau
wrote in 1671 that a combination of exceptional circumstances
led to the introduction of rolled-iron beams in Fance.

The beginning of skeleton construction of the present day
type was met with as early as 1848 in the skyscrapers in the
United States. The decisive step was the substitution of iron
columns for masonry outer walls as a means of support for the
floors of a building. The first example of this type construction
is a 5-story factory erected in 1848. Its builder, then a young
Architect, was James Borgardus, who is given credit for inventing
this method. Department stores, warehouses, office buildings built
between 1850-1880 were based on this system.
To summarize: A period of slightly more than eight decades lie between James Watts 7-story cotton factory of 1801, with its iron columns and iron beams and the first iron frame skyscraper.

At the time when James Borgardus was proclaiming that his new cast iron buildings could be raised to a height vastly greater than by any other means, and the greater the height the firmer they would be, the first mechanical elevators were being invented in Boston and New York. Like nearly all inventions of this period, elevators were first invented to serve industrial purposes only.

Many people doubted the life of the skyscrapers as seen from the following paragraphs from E. Atkinson in "American Architecture and Building News", 1898.

"In view of recent destruction by fire of the whole contents of two protected or encased steel frame buildings, one in Pittsburgh, one in Detroit, regard may well be given to the very great dangers which are now and will continue in the so called "sky scrapers" which are also called "fire proof" buildings. I look with many misgivings upon some buildings of which I have watched the construction wherein the steel is covered only with a thin veneer of incombustible material which I know will be peeled under the heat of a moderate quantity of combustible material. It is probably useless to attempt to stop the construction of these buildings of very many stories. Only the catastrophe which may come at any moment could serve that purpose."

The first modern so-called fireproof building to be built in Atlanta of iron framing is the English American Loan and Trust Building, built in 1886 at the intersection of Peachtree and Broad Streets. This building built in the shape of a triangle 148 feet by 156 feet by 60 1/2 feet, is of iron and steel skeleton construction with lower walls of massive freestone blocks and superstructure of gray bricks. The steel is the best open-hearth make, which affords the greatest degree of elasticity and tensile strength. The outside is covered with the best quality of Indiana limestone.

There have been many uses of cast iron in Atlanta. Mainly the use of iron was confined to cast iron columns and small beams. The old Union Station was built with cast iron members in 1870. The Kimball House located on the corner of Peachtree and Decatur Streets was also constructed largely of iron. In some cases iron has been used as segmental arches and poured with concrete to form floors.
As stated before, the basis for concrete is Portland Cement, which was not made in commercial quantities in this country until the 1880's. Oddly, the development of concrete coincides almost exactly with that of structural steel, but where the latter is wholly American (From "Skyscrapers", by W. A. Starrett), Europe may claim at least half a share in the former.

The battle between cast-iron, wrought-iron and steel was fought to a conclusion on the field of the skyscraper. Metallurgical differences between these three forms of iron are chiefly a matter of carbon content.

What we call steel is really wrought iron made by a superior process. Bessemer discovered that by blowing air through molten pig iron, he could make a low-carbon product largely free from the scakening slags common in ordinary wrought iron. Steel associated in the public mind is a superior product of construction.

Today, with modern testing devices and thorough knowledge of metallurgy, the chemical composition and structural analysis of steel can be regulated to as fine an accuracy as a prescription in a drug store. Such laboratory verification of mathematical assumptions is a development of the past thirty years.

Credit is given to two architects for the erection of Atlanta's first steel skeleton building. This is because of a controversy between the Historical Society of Atlanta, who has had research verified by one of Atlanta's oldest living architects (his name has been omitted or reasons which are obvious), and on the other hand, by Architect Morgan, who claims credit for being the first to do this type building in Atlanta. The Historical Society gives credit to John Root, a Chicago Architect, who did a considerable amount of work in Atlanta after the Civil War. Probably, his best work being the Georgia Trust Building in Atlanta, which is the building which competes with Morgan's Prudential Building (Since named Grant Building) for the title of "Atlanta's First Steel Skeleton Building." 1898

The following is a quote from an article by Mr. Morgan:

"Atlanta's first steel skeleton building as the skyscraper was originally known, was the Prudential, since named the Grant Building. It was erected during a new era of construction which began in 1884, an era which saw the completion of our present State Capitol, the Kimball House, The Chamber of Commerce Building, The Trust Company of Georgia Building (Formerly known as the Equitable Building), The Atlanta National Bank Building and Various others which were important structures.

"When the erection of the first steel skeleton building in Atlanta was contemplated, Mr. John W. Grant and I went to New York and Chicago where we studied similar buildings in those cities. There were very few at the time, but our judgment as
To their practicability was confined to several along which lines we decided to plan the Prudential Building. One of the great advantages was the fact that the exterior wall, being supported on steel columns and beams, were no thicker on the first than on the final story. Otherwise, "Mr. Morgan explains," the lower walls for a building of this size would necessarily be so thick that one would have to lie down in order to look out of the windows.

At the beginning of the nineteenth century, there appeared new buildings in Brussels which achieved a surprising rapid influence upon architecture by using a new material called ferroconcrete. It was at this time that architecture tore loose from the prejudices which had held it back for so long. It was this which promoted the use of ferroconcrete. Between 1910 and 1920, it became almost the tradition of that period to use this material.

Although late in reaching maturity, this material with its composition has a past that goes very far back into history.

John Smeaton, an English Engineer of the eighteenth century, consolidated a system of construction on the stonework of a light house which had been destroyed many times before during storms. This building was bound together extremely well by a mixture of quicklime, clay, sand, and crushed iron slag, i.e., concrete. This occurred in 1777, five years before the first cast iron bridge in England. This as far as can be ascertained is the first use of concrete since the Roman period.

Smeaton's work led to the further developments which were destined to occur. In 1824, Joseph Aspán of Leeds, England produced the first hydraulic binding material, Portland Cement.

In 1829, a Dr. Fos developed a method of making concrete floor system which consisted of a filling between iron girders. In 1844, this method was patented. William Fairbairn employed this method in his seven and eight story warehouses by using tie bars embedded in concrete. He came close to being the first to discover reingored concrete, however fifty years elapsed before scientific analysis revealed the exact nature of the connections between the two elements in ferroconcrete. It was during this interval that attention was focused on iron construction.

Ferroconcrete made its initial appearance in 1868, when a gardener, Monnier, began to use wire network for the cores of concrete tubs. Reinforced concrete did not come into common employment on a large scale until 1890, when it was used in America by Ernest L. Ransome and François Hennebique.
As building grew higher, they began to encounter difficulties below ground. As far back as we know, foundations had been one continuous bed of masonry in solid ground, or wooden piles in wet, unstable soils. Foundations now are a science, rather than a rough approximation.

In Chicago, the foundations were an acute problem (Unlike Atlanta!), so it was here in Chicago where the problem of foundations was solved. The fire of 1871 was responsible for Chicago's employing the continuous foundations which are still in use in modern construction.

Frederic Baumann, a Chicago Architect associated with John Root seems to be the first to have suggested an independent foundation for each column, making more uniform setting. The pioneer example of this new foundation in Atlanta was employed by John Root in the Trust Company of Georgia Building. The old cumbersome foundations were neglected entirely here. Roots foundations consisted of railroad cross ties laid crosswise and embedded in concrete.

By the first decade of the twentieth century, reinforced concrete came into wide spread use throughout all countries. In the year 1907, during the second generation of the Chicago School, work was begun on a warehouse for Montgomery-Ward Company. This structure by R. E. Schmidt, Garden, and Martin is built entirely of reinforced concrete. This building is given credit by many critics, for being America's first ferroconcrete structure to use this material with clear recognition of it's properties.

In Atlanta, the Austell Building was the first to use reinforced concrete. It was introduced here in 1898. The first story of the building is used solely for stores and lobby. The building is as fireproof as any in Atlanta at that time, and was one of the few having its own power plant. All halls, corridors, and stairways are finished in Georgia marble.

There are many other examples on concrete framing in Atlanta which come later on. After the Austell Building, the most important buildings were as follows: Candler Warehouse, Biltmore Hotel, Davison Paxon, Rich's, and others, which were all large concrete structures which followed in the footsteps of Bruce and Morgan's Austell Building.
INTRODUCTION

Within the last two centuries there has been an effort by the people of the world to show their advancements in social life, culture, the fine arts, the liberal arts, science and industry, through the medium of great expositions. The origin of these expositions can be found in the great community fairs and festivals where people gathered to sell their products at the end of the year, and to find out the progress made by their neighbors. The nature of the expositions evolved into a method of presenting to the public new and advanced methods and ideas. Being temporary structures, the exposition buildings presented an opportunity for experimenting with new materials, construction techniques, and design theories.

Atlanta was the site of three of these expositions in the last quarter of the nineteenth century. The South's amazing ability to stage these spectacular shows in such a short time after the Civil War is evident in the descriptions of them which follow.

THE WORLD’S FAIR AND INTERNATIONAL COTTON EXPOSITION OF 1881

This was the second American World's Fair. It was opened on October 5, 1881, at Oglethorpe Park in Atlanta. It was suggested and carried out by H. I. Kimball, a young northern lawyer who came to Atlanta during the reconstruction period, and though considered by Atlantians a hated "carpet-bagger," he was extremely helpful in putting the city back on its feet. The Exposition was considered a great success as its purpose was to expand the South's cotton industry. Cotton was grown on the grounds and spun and woven into clothes in the modern mill before the visitors' eyes. At the end of the mill's three-month run, the northern made machinery was purchased at second hand prices and kept in operation on the same spot. The mill still exists on Marietta Street. It was built in the shape of a cross, and two of the original wings still exist, but the other two have been rebuilt.

The mill’s machinery was the first mechanized textile equipment in the section, and the effect of the fair was to bring textile mills to the source of their raw materials, the South.

PIEDMONT EXPOSITION OF 1887

In 1887, Atlantians staged the Piedmont Exposition. It achieved its whole purpose which was to entice President Cleveland to visit the South and let him see first-hand conditions as they existed here in order to get federal aid for improvements. It consisted of one large building of temporary construction on the present site of Piedmont Park. Its construction was hurried and its architecture was of little significance. G. L. Norman was the architect and J. C. Peck was the supervisor of construction. The building was demolished soon after the end of the fair.

COTTON STATES AND INTERNATIONAL EXPOSITION OF 1895

This Exposition was conceived by a few public spirited Atlantians to make known to the world the advances made in the new South. Several sites
COTTON STATES & INTERNATIONAL EXPOSITION - 1893

Plan of Piedmont Park (189 Acres)

Showing Layout of Grounds, Grouping of Buildings with Scheme of Development as made by Daniel Willard, C.E. for the Cotton States & International Exposition at Atlanta, Ga., U.S.A.
were under consideration, including the present site of Georgia Tech, but the Gentlemen's Driving Club, later to become the Piedmont Driving Club, was instrumental in locating it at the site now known as Piedmont Park. Members of the Driving Club sponsored the building of the Fair and formed the Cotton States and International Exposition Company which issued short term bonds to finance it. Among the most prominent backers was Sam Inman, an Atlantan, who put up $50,000 to prevent an early failure of the fair due to an unexpected slowness in subscriptions to the bond issue. By the end of the fair's three-month run receipts were sufficient to redeem the bonds.

The Company held a nation-wide competition for architectural designs for the fair which was won by a New York architect, Bradford L. Bilbert. The landscaping and supervision of all construction was in the hands of Grant Wilkins, the leading landscape architect of this section. Over a million cubic yards of dirt were moved by chain-gang labor furnished by Fulton County. The landscaping cost was $300,000, and the over-all cost of the whole fair was approximately $2,000,000.

Two of the most revolutionary features of the fair were the Women's Building and the Negroes' Building. The women's building, designed by Miss Mercur, a Philadelphia architect, was the first formal recognition of the growing importance of women in the country's business and political circles. The Negroes' Building was quite revolutionary in that it recognized for the first time the Negro as a member of American society. It was significant that this step was made by the South as, only three years before, the fathers of Chicago had refused to build such a building for fear of reprocussions. Booker T. Washington, prominent negro educator of the time, was invited to speak at the dedication of the building to his race.

Among the other notable buildings at the Exposition were the Electrical Building and the Machinery Building. Power was generated on the site and furnished the energy for all the lights at the Exposition. Tremendous pumps were installed in the Machinery Building. They were electrically powered and furnished the pressure necessary to run the huge fountain in the lagoon and also served over three miles of water mains. Four and one-half miles of sewers were installed over the 189 acres covered by the Exposition, to carry off storm waters. Transportation was furnished to the Exposition by the Southern Railway Electric Cars from town and by carriage via Peachtree Street and Jackson Street.

Great public interest was centered around the daily shows and ceremonies. These included large fireworks displays, horse races, electric and water fountains, tours through reconstructions of foreign cities, etc. The presence of the colorful federal troops in encampment was another attraction new to the younger generation, as state militia had been forbidden in the South since the Civil War. Great ceremony was made over the bringing of the liberty bell to the fair. Large crowds came to the fair every day. Some brought their lunch baskets to spend the day and stay for the fireworks display in the evening.

The over-all architecture of the Exposition was temporary and of little significance. The Women's Building and the Fine Arts building were in the classic style, built of frame and stucco painted white to simulate stone, with an abundance of rough plaster molding. The Fine Arts Building was by an Atlanta architect, Downing. The other buildings were of a nondescript architecture which might be called "provincial eclectic." They were built "without galleries" and achieved an "architectural effect by lines rather than ornament." They were of frame construction covered with shingle siding.
and roofing, and some glass was used. Both timbers and shingles were of Southern Pine which cut building expenses greatly. These buildings were grey with white trim and moss green roofs, and at a distance looked like brick construction. The grounds were landscaped with grass and evergreens while running honeysuckle covered slopes and terraces. Retaining walls and steps were of rustic rockwork with walks paved with crushed limestone. All this was in character with the area and used native materials to good advantages.

All but two of the buildings were demolished soon after the end of the Exposition. The New York Building had been built on the Driving Club’s lot and was left to the Club to be used as a ball-room but was soon destroyed by fire. The Pennsylvania Building was left to be used as a club house for the Piedmont Golf Course but was later demolished. All that remains of the Exposition are the stone steps and retaining walls, the lagoon, and some of the landscaping and terracing.

The influence of the Exposition might be found in some of the residential architecture contemporary with it, but the effect is probably slight and no written evidence was found to substantiate this belief. The Julius Brown house appears to have come under this influence more nearly than any other building studied.

The Exposition gave notice to the world of the importance of the South in the nation and of Atlanta as the center of interest in the South. It also served to introduce to the nation the tremendous advancements in electrical and water supply as well as the advancements in industry and in the social life of the South.
In studying the growth of architecture in Atlanta in the early 20th Century there is a necessity for fine distinction as to where the "New Architecture" begins and where Eclecticism ends. A distinct contribution of American building of the Eclectic Period into which our study is introduced, is the beginning of building types, difficult as it may be to discern an honest expression of function beneath a common cloak of Classicism or the Gothic prevailing. With the great industrialism introduced in the 19th Century and the resulting complication of civilization, culture, and living habits found in the early 1900's, many new types of buildings were built to serve the functions of commerce, industry, scientific research, education, medical care and research, and bureaucratic government. In any comprehensive research of modern architecture, it then becomes imperative to study additional building types, in addition to the church, governmental, and palatial architecture which had dominated building before the 19th Century.

With the Chicago Fair of 1893, the "New Architecture" had died, giving place to a recall of the Classic as led by McKim, Meade, and White of New York. The Chicago School, led by Richardson, Jenney, and Sullivan, had seen the prophecy of honesty in building with steel, honestly expressed. Great advances in structural and mechanical engineering had made possible the American invention, the skyscraper. Before its death, the Chicago School realized the possibilities for light, inc reased space as projected upward, and delicacy of expression in the use of the steel frame. Ornamentation of these buildings had become, by 1893, an honest indication of the individual, rather than of a borrowed origin. Planning had become freer, more open, less symmetrically balanced, and more scientifically adapted to function.

The blanket of Eclecticism overcome the freedom of thought in American architecture with the advent of the Chicago Fair of 1893. The great advances of engineers in promoting the skyscraper became an embarrassing problem of stretching Roman and Greek columns, cornices, pediments, and detail to a dizzying height, all out of proportion according to the principles by which they were created. Over a dynamic steel frame the Eclectic leaders attempted to stretch great masses of static, useless masonry. Horizontal bands and cornices were used to lessen the effect of verticality, and groups of floors were bound together by false classic columns to bring the eye down, rather than upward. In monumental buildings, plans were chosen to suit the facade, and function was improved. Lack of provision for future expansion of buildings led to the introduction of projecting teats of varying design to existing buildings, resulting in a mass of bastard building.

With the use of Gothic architecture for skyscrapers, first seen in 1895 in the Reliance Building, Chicago, a more pleasing expression of the vertical was attained. The treatment reached its perfection with the construction of the Woolworth Building, by Cass Gilbert, in New York City. The verticality of the Gothic was far more honest than the Classic in Eclectic architecture, and this style enjoyed a wide influence. It is pointed out, however, that the intricacy of detail of the
Gothic, as used in these cases, was not consistent with the industrial age and the great speed of living and building required of a machine age. The Gothic, however, allowed much more freedom of planning, a tendency which could not be suppressed among clients who, knowing little of the so-called necessity of axial planning, insisted upon the placing of rooms where their needs were most adequately met.

One other tendency of architecture in America of the early 1900's is distinctive—that is, for buildings to take on the "American Look". In one of the most wealthy countries in the world, whose people are proverbially extravagant, and a country whose transportation system is a swift and integrated whole, materials of buildings were not distinctive of the areas. The elaborate villa on the Illinois prairie and in the Adirondack Mountains both looked to Bedford, Indiana, for building stone, while both owed their slate roofs to Vermont quarries. Contrasted to Europe, where buildings are of localized materials, buildings in the United States took on homogeneity, at least as far as materials were concerned. Two notable exceptions, in subsequent periods, were the individualities of Florida and California, whose materials reflected the Spanish, and whose designs reflected the warmer climates.

On looking into Atlanta, for many years ravaged with the poverty of reconstruction, where the elegance of the plantation atmosphere had given way to starkly realistic and horribly ugly masonry and frame structures, we find, in 1900, an indication of the "New Rich". Accepted partially into the national economy, Atlanta began to feel the impact of industry and a reflection of the great business tycoons who then abounded in the United States. Atlanta had become one of the largest cities in the South, one day to be the largest of all. Eclecticism swept in on the wings of prosperity, and we find men like Asa Candler importing the finest sculptors from abroad to decorate buildings in the classic idiom. It is the opinion of the investigating committee, based on a study of the A. C. Rhodes Home, built in 1904 by Willis F. Denny, that this decoration of buildings at great expense was done, not because of any great familiarity on the part of architects and owners with the proper use of Classic, Gothic, Romanesque, or other borrowed style, but through a vulgar ostentatiousness and a desire to create an "eclectic" or learned atmosphere.

Atlanta, characteristically reflecting Southern hesitance to change, was slow to see the possibilities of the steel frame, the first introduction of the innovation being made in 1902 in the Atlanta Steel Hoop Company Building. As in New York, the expression of steel honesty was slow to take hold, and engineering continued to fight with architecture for the improvement of building.

One thing, above all, distinguished Atlanta and its surrounding state, and that was Georgia white marble. The granite and marble quarries of Georgia had been exploited to some extent prior to 1900, but the embellishment of monumental buildings in Atlanta brought a new highlight to the use of marble all over the country. The Stone Mountain granite, which underlies Atlanta, is seen in many instances of early 20th Century Atlanta construction. In some cases it is treated in rusticated form, much like the Italian Renaissance; in others, it is polished and used as a simple surface, with little carving being done therein.

Planning of buildings, evidenced chiefly in domestic architecture, took on a new freedom to move according to the dictates of function, or,
In many cases, according to the vulgar and inexperienced dictates of clients. The Classic was not so much in evidence in domestic architecture, but buildings were copied from Renaissance, Victorian, Gothic, Tudor and other European originals. To these copied portions, additions in plans were made, in many cases fatal to the balance and beauty of the composition.

Influencing Events of the Period:

As Atlanta grew by leaps and bounds, the city became a conglomerate of architecture, poorly planned, both in aesthetic relation to each other and in relation to the requirements of light, air, cleanliness, and freedom from smoke of industrial processes. The first concerted attempt at a comprehensive city planning came with Haralson Blackley's plan in 1912 for the development of the railroad canyon at Spring and Washington Streets for civic and park improvement rather than for commercial advantage. This plan for a public plaza had been influenced by a similar project in Edinburgh, Scotland. Blackley's conception of what could be done became the prototype of all subsequent plans for the city, in spite of the fact that it was never carried out. In 1909, the Atlanta Chamber of Commerce had asked the local chapter of the American Institute of Architects to submit tentative sketches for the development of the railroad canyon. In 1916 a joint committee of City Council members and engineers of the city investigated the feasibility and cost of carrying out Blackley's plan. Barclay, Parsons, and Knopp, of New York, were even called in to make a report, but the idea finally met with failure.

On May 21, 1917, Atlanta's second great fire took place, originating in the Negro section. The fire spread from Decatur Street to Ponce de Leon. Estimated property loss was $5,000,000, with approximately one-half of this amount covered by insurance. This section was filled with residences, churches, and neighborhood stores, and 1938 buildings were destroyed. It is noted that at this time horses were used for fire trucks, although the Fire Department was motorized in 1918. The influence of this event and of Blackley's plan was to create an interest in improving building codes as to encroachment of lot lines, zoning, and as to fireproofing. It is possible, however, that the fire did a great service in wiping out many architectural monstrosities.

The Movement Upward--Candler Building, 1906

On February 3, 1906, the Candler Building, Atlanta's tallest skyscraper up to this time, was thrown open to the public. Rising to a height of seventeen stories, the Candler Building gave rise to the simile so popular in the city for many years, "As tall as the Candler Building." Built at the corner of Peachtree and Houston Streets, the Candler Building replaced a tall masonry Methodist Church, whose congregation had become so large that room was not left in the busy section to expand. The Candler Investment Company acquired the property in 1903 and engaged George Murphy to draw up plans for a building which would satisfy the spatial requirements of that company while, at the same time, providing office space for the many who sought it. The movement became an upward one, and, where only large companies or wealthy individuals could afford such large buildings, the Candler Building carried out the growing American practice of renting space to hundreds of small business and professional offices.

Structurally, the Candler Building became the finest and most
ingeniously contrived "machine for business" in Atlanta. The development of the steel frame enabled engineers to reach to seventeen stories with thin sections as columns. A few facility for placing elevator shafts and stairwells where they might fall most naturally was found. The steel frame allowed ample window expanses, and the fenestration was expressed in rhythmic bays of two narrow and one wide window, bounded by bays of two narrow windows. Mechanical equipment reached a high degree of perfection, the latest in electric elevators being installed and steam heating being installed in 8-floor zones, according to best modern practices. A great steam-powered electrical generating system was installed in the second basement, far below ground surface. Fireproofing was given great consideration, all steel members being adequately covered by marble and granite, and inflammable materials being kept to a minimum.

Aesthetically, the Candler Building achieved the ultimate in richness of detail, ornamentation, and surfacing. Economy was no item in the plans for a structure intended to be the finest and best equipped office building in the South. Excavations required six months to blast into the granite stratum underlying Atlanta, providing in the first basement luxurious baths and a swimming pool twenty feet long by sixteen feet wide. Exterior and interior are of Georgia white marble, elaborately carved by French, Italian, English, and Scottish sculptors whom Candler imported to do the work.

On the exterior of the building, are a series of panels carved on the facades and in the spandrels, representing the arts and sciences. The panels, on three sides of the building, represent sculpture, art, literature, music, natural history, astronomy, statesmanship, agriculture, and steam power. Plaques bear the portraits of famous men carved in high relief, and marble atlantes support the imposing arches found on both the Peachtree and rusted street entrances. At the Horton Street entrance are two 26-foot engaged Classic columns cut from single blocks of marble. Pilasters run through two stories, crowned by a stylized Composite order. At the top of the building is a great overhanging cornice, greatly stylized, but carrying the spirit of the Classic Roman. Running up to the cornice are brackets in the form of a lion's head and forelegs, approximately five feet high and two feet wide. Running through the top floor at bay intervals are candelabra forms or carving.

On the interior walls and ceiling, ornamentation was elaborate, even for a period characterized by lavishness in architecture. Marble was used for wainscoting and floors throughout all the corridors. From the lobby a grand staircase constructed of Aucalopa marble winds upward to the second floor and down to the first basement. The broad marble rail ends with a flourish in the form of a dolphin. The elaborately carved frieze along the stairway portraits in high relief Alexander Stephens, Charles J. Jenkins, General John E. Gordon, General Joseph E. Wheeler, Sidney Lanier, Joel Chandler Harris, and Eli Whitney. In two niches above the grand staircase are busts of Asa G. Candler's parents. Interesting embellishments include the marble alligators above the drinking fountains, the bronze birds that support the marble stairway, bronze mailboxes with Latin mottoes, and the grillwork on the stairway loading through the upper floors.

Planning was not made as flexible as is the practice in office buildings today. Partitions were of thin marble sections and have, in many cases, been since removed for more movable partitions. Considerable changes in the lower floors have been made to meet the needs of
tenants. Construction of the Candler Building took two years, from 1904 to 1906.

The Trend Toward Gracious Living, Influenced by Modern Economic Changes

Amos Giles Rhodes made his fortune in the furniture business, and like many of the wealthy men of this period, spared no expense in the construction of his family residence. It is situated at 1516 Peachtree Street, and is a copy of a Bavarian Castle, with all the richness implied by the word "castle". Willis F. Denny was the architect selected, and the home is reported to have cost well over $1,000,000. It is a massive masonry structure built entirely of Stone Mountain granite with innumerable stained glass windows and intricate fenestration. Towers and gables projecting from the high pitched roof lend interest to the overall exterior appearance.

The front porch has a coffered ceiling with electric lights in the outside coffers. The heavy granite columns forming an arcade about the porch are simple doric order topped by round arches. Projecting into the porch is the round front of the parlor with curved double-hung windows. Above the entrance is a stained glass inset bearing the initials of the builder.

The foyer is beautifully done in dark Honduras mahogany with inlaid oak flooring and a rich coffered ceiling. Over the elaborately hand carved mantle is a mirror beginning at a height of about five and a half feet and continuing to the ceiling. The hearth and sides of the fireplace are done in an intricate mosaic tile pattern.

From this foyer, the parlor, dining room, library and study open. The rooms open into each other, and may be separated by means of a sliding door with heavy velvet hand embroidered drapes on each side. All the downstairs rooms have inlaid oak flooring in intricate designs and hearths and facing of mosaic tile, each room having different patterns. Every room in the house has its own huge fireplace which is treated as a predominate part of the design.

The parlor, called the French Room, was very gracious and rich. The walls were of deep dusty rose brocaded satin with drapes and carpet a shade lighter. The woodwork is finished in ivory with composite columns supporting ceiling beams and elaborate Early Baroque tracery around the oval mirror above the fireplace. The ceiling was of silk embroidered with roses, and from the center of the room hung a large crystal chandelier made in Czechoslovakia.

Opening off this parlor was the dining room. The walls are leather and the woodwork fumed oak. The ceiling is canvas covered with a classic cornice at the point where the cove begins. At one end of the room there are two large windows. Between these, there is a cabinet above which there is a brilliantly colored stained glass peacock. The heavy dining set is hand carved fumed oak, and the drapery is embroidered with gold thread on leather appliques. Opening off this room is a huge pantry and a large kitchen.

The library has tapestry walls and dark woodwork. One side of the room is opened by a bank of leaded windows. The other walls are covered with bookshelves. The ceiling is hand painted on canvas, and the three corners depict the fine arts by use of musical instruments, an open manuscript, and an artist's pallet. The fourth corner is allotted to
THE RHODES HOUSE
1904
The study has glass on two sides and a canvas covered ceiling with a painted landscape around the cove. It is a very bright room, and is very plain except for the omnipresent inlaid floor and tile fireplace.

Rising from the foyer is a heavy dark mahogany stairway. Light is furnished by the rich stained glass window by Tiffany of New York depicting the rise and fall of the Confederacy. Beneath the stairs is a coat closet with another stained glass window with a Confederate motif. Rhodes was an ardent Southerner and had a deep love for the Confederacy.

At the head of the stairs is a large open area used as a sitting room by the family. Off this open the three bedrooms and a sewing room. Each bedroom has a private bath with an oversize tub and large lavatories of marble. The walls and floors are of tile. There is also a sleeping porch and an attic ballroom entered from this floor.

Across West Peachtree from the home is the stable which was built of the same Stone Mountain granite with living quarters upstairs. It is now used as a place of business. When the residence was first built, there were no other homes in the section. The family occupied the home from 1904 until it was turned over to the state of Georgia as a home for the Georgia Department of Archives, August 12, 1929. Although the years have damaged the beautiful colors of the drapes, tapestries, and painting, it is not hard to picture the elegance and richness of the original furnishings. It remains as a monument to the trend toward gracious living of the period it exemplifies.

PUBLIC BUILDINGS:

In public buildings in Atlanta, the steel frame, when used, was covered by great masses of Stone Mountain granite and other masonry, highlighted by Greek Doric columns and entablatures or other Classic motives, giving a lie to the lightness of steel. In many cases, steel was used only for beams and girders, great masonry walls being relied upon to carry the loads. Axial planning came to be the rule in the attempt at Eclectic monumentality.

Carnegie Library—The opening of the Carnegie Library Building on March 3, 1902, brought to Atlantic the first attempt at creating civic pride in a monumental building. Built along the typical lines of massive granite masonry, it is a serious copy of Doric architecture. The facade, composed of a Doric portico capped by the Classic entablature and pediment, has, unlike Greek work, windows pierced as holes in masonry masses.

Terminal Station—Terminal Station, designed by P. Thornton March, a leading architect (in point of volume of work), was formally opened Jan. 14, 1905. This structure, like the Fox Theater later designed by Harpe, introduced a new and bizarre element to Atlanta architecture. Done in a Spanish Mission style, Terminal Station is a simple, functionally planned building, in which is seen complete freedom for adapting the shape of the building to the dictates of plot and railroad tracks.

Other imposing public edifices of the period were the First City Auditorium, opened January 15, 1909, and the Forsyth Street Post Office, opened in 1910. Both of these structures were built of granite and are characterized by Eclectic influence.
GOVERNMENT BUILDINGS:

Government came more and more back to the South as the Reconstruction Era ended and once again we find imposing dignity of Roman Classic orders being used to accent the seats of government. Chief among such building erected at this time were the Federal Penitentiary, erected in February 1902, and the Fulton County Court House, built in 1914. The Federal Penitentiary reflects the severity of medieval European fortress types, done in rough hewn granite. The Fulton County Court House, rising to five stories, is a massive building with colossal Roman Doric columns carrying from half-story level of the first floor to the third, the building being crowned by a great overhanging cornice. All of the formality of axial and symmetric planning is found here, along with an impressive use of Georgia white marble for interior wainscoting and floors.

MOVIE HOUSES:

The first movie house in Atlanta was the Howard Theater, opened in 1906, now called the Paramount Theater. It was a tendency of motion picture houses, in the days of the silent screen, to become theaters of vaudevillean type, developing great cavernous galleries and a huge stage. Architecture was seized upon which, according to T. E. Talmadge, "... if sufficiently tortured, could be made to yell as loud as the electric signs or the jazz band." Borrowing from every stage foreign to the conception of a new scientific development, the Paramount Theater was made to do just that, although it has since become more sober in feeling. Tasteless Baroque carving is found profusely, inside and out; an attempt was made to make of the theater a mystical center of everything uncommon. The Atlanta Theater, erected in September 1911, has since been demolished.

CHURCHES:

In church architecture, design had become entirely revolutionized from two aspects--on the aesthetic side through the examples of Cram and Goodhue, who had entrenched the Gothic style in ecclesiastical building, and on the practical side through the departmentalizing of the Sunday School and the development of the social activities of the church.

North Avenue Presbyterian--The east of the residential Atlanta was at the intersection of Peachtree and North Avenue, and here were congregated the wealthiest Presbyterians in Atlanta. Done in a Gothic type, this stone fountain rusticated granite building is extremely and characteristically severe. The interior has all of the finest wood arches and simple carving, together with a dome on basilica plan, consistent with Gothic architecture after the transepts were dropped. The development of church activities is reflected by the offices, Sunday School rooms, and social rooms in the basement. Planning is free and unsymmetrical.

Other churches built in the early 1900's were the First Baptist Church, 1906, and All Saints Church, 1906. The First Baptist is characteristically monumental Classic, while the latter is a stylized Gothic.

HOSPITALS:

The Battle Hill Sanitorium, 1911, and the Scottish Rite Hospital, 1915, are typical of the increased impetus given to medical care and attention in the South. The Scottish Rite Hospital, done in a beautifully stuccoed Italian Renaissance style, reflected the tendency to try to clothe all types of buildings with borrowed dress, but, it is noted, light and air were amply provided by great expanses of glass, and free-
IN INDUSTRIAL BUILDINGS:
As in times past, factory design became more of an engineering problem, rather than one of architecture. For reasons of economy and function, historical styles were thrown overboard. This generally resulted, as in the Atlanta Steel Hoop Company Building, 1901, in simple and honest design, but often mass composition, light, and air were neglected. The Atlanta Steel Hoop Company Building was not the finest of its kind, but it was a progressive step, becoming the first steel frame building in Atlanta.

HOTELS AND APARTMENTS:
In exterior design, the Ansley Hotel and Winceoff Hotel, both erected in 1913, both marked the unwillingness of architects to admit that skyscrapers should look vertical. Classic motives and horizontal string courses made a dishonest attempt at hiding the steel frame, but it is admitted, much was done to achieve new advantages of light in all rooms. Corridors became more narrow and rooms, once great boxes with no closets, became more compact, luxurious, and functionally planned. Mechanical equipment was in wider use, and these two hotels had every convenience in each room.

OFFICE BUILDINGS:
The movement upward for commercial offices has been discussed at some length. The Candler Building achieved the ultimate in richness, but other lesser buildings made greater steps in advancing the freedom of office flexibility, and more light. This latter achievement is notable in the Third National Bank Building, done in 1911, showing a good deal of Sullivan influence in the freedom of exterior walls, expressed as semi-hexagonal, to admit a maximum of light.

The Connally Building, southeast corner of Whitehall and Alabama Streets, was erected in 1916, and the architect, William L. Steddardt, introduced something new in Atlanta as far as building materials were concerned. This five-story office building, with stores on the ground floor and in the arcade, was entirely of Atlantic terra cotta, closely resembling Tennessee marble.

The Atlanta Trust Company Building, now occupied by the Citizens-Southern National Bank at Marietta and Broad Streets, was the tallest building in the South at the time of its erection in 1910. The vestibule and corridors on the first floor were of Italian white marble, corridors of other floors being of Georgia white marble. The architect was Thomas H. Horgan, a great architect in his day. In this building, electric signalling devices for elevators were first used.

Other outstanding office buildings of this period were the Peters Building, by J. H. Dinwiddie, the Federal Reserve Bank, 1913, by A. Tom Eyek and Brown, Architects, and Empire Building (now City National Bank), 1901-1919, by Thomas H. Horgan, and the Healey Building, 1913.

RESIDENCES:
The economic prosperity of many Atlanta citizens brought a tremendous influx of lavish houses, many of them borrowing antiquated styles, and many of them showing the imported work of European artists and sculptors. Among the more prominent residences erected at the turn of
the century were Callenwolde (C. Howard Candler's Home), the Andrew Calhoun Home, the Glenn Dodson Home, the Varnable Home, the John Marshal Staton House, Robert Haddox home, and Asa Candler's home, now State Headquarters of the American Legion. The new freedom of planning introduced by the British and led by Voysey and Mackintosh was evidenced in some cases where ostentation was not important. The Callenwolde Estate is particularly notable in this respect, where there is seen exposed roof timbers expressed as a part of the wooded surroundings in sharp contrast to the white stuccoed walls. The home of Samuel Hoyt Varnable, named "Stonehenge", erected in 1906 by Willis P. Denny, the leading residential architect in pre-World War I Atlanta, is another example of Stone Mountain Granite; this house has the Tudor or domestic Gothic influence.

VIADUCTS:

Other than architecture, some good design was applied to viaducts, bridges, and other civic features. The first Mitchell Street Viaduct, erected in 1901, was a simple reinforced concrete design of slab on beam on post construction. The Washington Street Viaduct, erected in 1906, further illustrated growing simplicity in design.

MISCELLANEOUS BUILDINGS:

Other buildings of the early 1900's included architectural monstrosities at Georgia Tech and Agnes Scott, Marist College, the Confederate Soldiers' Home, 1902, and the YMCA, 1914. In these buildings, it is extremely improbable that any architects were employed, for in these cases there is not even an attempt to copy Classic or Gothic detail, much less to use the simple severity of the Colonial or early Georgian. Olethorpe University, whose main buildings were erected in 1916, shows evidence of the trend to a style known as "Collegiate Gothic." It became the first evidence in Atlanta of the typical collegiate style sweeping the country. The Druid Hills Golf Club, erected in 1912, was a gracious instance of unsymmetrical planning, roofed with an imposing mansard roof, showing evidence of the Gothic influence. This influence led to its adaptability to the woody surroundings.

CONCLUSION:

Numerous other buildings of the 1900 to 1918 period in Atlanta were found by the investigating group, but it is felt that the continued description of buildings which seemed to have no harmony of style and contributed little to architecture is beyond the scope of this article. However, it may be said that in consideration of the extreme poverty and resulting slowness to catch on to national and international design improvements, the Atlanta builders of the early 1900's worked extremely rapidly and enthusiastically to catch up to their times. The influence of forward looking men of the Chicago School and the Aesthetic English School were most definitely felt and exploited. The use of materials became more and more intelligent as time progressed. Freedom of planning and individualism of expression are seen in many instances, and, as Americans become conscious of their international prestige, the contempt for mere copying of the eclectic influence made way for "The New Architecture," which was to be felt in post-war years. Atlanta did indeed surmount many prejudices to look forward.
INTRODUCTION TO THE PERIOD:

In America the controversies of the 19th century have lived on into the 20th century. Architects are to be found - and among the more influential - who represent in their work and advocate in writing the views of the opposed Classical Revivalists and Gothic Revivalists of the Romantic Period. Yet work, which fully follows the canons of either of these groups represents but a very small part of the contemporary production of America; and even the heartiest Gothicists and Classicists must frequently, in practice, cope with problems whose modernity forces them whether they will or not to compromise with their stern principles.

OFFICE BUILDINGS:

If the question should be asked, "What was the one great factor in making Atlanta the city it is today," the answer should unhesitatingly be "It's fine office buildings".

Modern office buildings have attracted and brought to Atlanta firms and corporations from every section of the nation. These buildings provided for the convenience and comfort desired; in fact everything that could be wished for by a business man for the transaction of his business and for his daytime "home".

In no other Southern city can be found so many modern office buildings as there are in Atlanta. Few cities throughout the nation with even double or more in population can boast of a greater number and better buildings than Atlanta. Everywhere, Atlanta is conceded the South's leading office building city.

NORRIS BUILDING:

With the formal opening of the Norris building on Peachtree Street, between Cain and Harris Streets, on October 31, 1926, another office building took its place among the finer structures of the city. Its completion marked another step in the huge construction projects, then going forward in this section of the business district. The acclaim with which it was received could be gleaned from the fact that all the ground floor space was leased long before the opening and 85% of the office space was signed up.

The Norris building, which was owned and operated by the Whitehead Realty Company, with the Guaranty Realty Company as the sole renting agents, represents an economically constructed office building from the investment point of view, and at the same time has the conveniences and architectural elegance of the monumental type, according to F.P. Smith of Bringle and Smith, Architects.

This office building is ten stories in height over a basement. The structural frame is re-enforced concrete with concrete floor slabs and hollow tile partitions. No structural beams are visible in the building, all offices having flat ceilings. The peachtree front is faced with Indiana limestone and decked.
with polychrome terra cotta, an ornamental panel feature that was gaining considerable popularity at that time among eastern architects, T. Smith states. The two side elevations are of a light colored brick to harmonize with the front. The corridors are finished in marble and terrazzo. All steel windows were used throughout the building.

Otis A. Barghi of the Barge-Thompson Company, in pointing out advantages accruing to the city from the erection of the office building, stated, "The Norris building is truly an Atlanta Structure; the Whitehead Realty Company, owned by Atlanta capitalists, showed its loyalty to Atlanta and local enterprises by the selection of Pringlo and Smith as architects to design the edifice and the Barge-Thompson Company, engineers and contractors, to handle the erection of the building. The Barge-Thompson Company in turn purchased all materials in Atlanta and used Atlanta labor throughout the construction of the building. It also let all sub-contracting to Atlanta firms. The results were that money spent in the erection of this building remained in Atlanta and has circulated freely from the owners to the contractor and on to the sub-contractors, material men, mechanics and common laborers."

RHODES-HAVERTY BUILDING

The construction of the Rhodes-Haverty building was begun in the year 1923. The architect for this building was Pringlo and Smith, Architects. This 22 story reinforced concrete building is located directly across from the Candler Building on Peachtree Street. It was constructed at a cost of $622,000.

A number of the recent features of tall buildings which have been constructed in larger cities were incorporated in the Rhodes-Haverty Building. One of these features is the "set-back" type of construction so popular in New York. Plans called for a straight rise of 15 stories, with corner set-backs extending up two additional stories; the whole structure being capped with a tower. This was the first construction of its type in Atlanta. Materials used were terra cotta and brick or granite and brick.

SOUTHERN BELL BUILDING

This building was originally 6 stories in size and cost $1,200,000 exclusive of land and equipment, and was the first unit of a mammoth 25 story steel and brick building which was to be built within the next few years. The architects were Mayre, Algier, and Vinour. It is located on the corner of Auburn Avenue and Ivy Street and is an important Atlanta structural development.

The foundation and columns of the initial building were designed to carry a building 400 feet high. In addition to nineteen additional stories, plans were made for lateral extensions to the east which would equal the initial floor area.

Then finally completed the building represented an investment of $5,500,000 exclusive of land and central office equipment. The architectural development of the building utilizes the set-back treatment of the modernistic school and accentuates vertical lines with a minimum of emphasis to the horizontal lines. It is said to be the first type of modern set-back of building undertaken in this section.
and to represent the best technique known to the building arts.

The exterior is cut limestone blocks and this, together with the exceptional height, provides monumental building type, which is very modernistic. In preparing for the foundations, basements and a sub-basement, it was necessary to remove 20,000 cubic yards of earth and 7,000 cubic yards of rock, much of which was solid. The skeletons of framework consist of 3,000 tons of structural steel and the outside walls required 25 carloads of limestone.

CITY HALL:

This reinforced concrete building of 15 stories was completed in 1929 at a cost of approximately $1,225,000 including equipment and purchase of land. Construction materials include granite, marble, terra cotta, and brick. Marble and tile are used in the interior finish.

This semi-gothic building was designed by the architectural firm of G. Lloyd Preacher and Co. and built by the National Construction Company. The City Hall is one of a group of buildings consisting of the Capitol, Court House, Second Baptist Church and Central Presbyterian Church which forms an impressive group of architecture.

ATLANTA BILTMORE HOTEL:

In selecting a type of architecture characteristic of the feeling and traditions of the South, it was quite natural that the architects for the Atlanta Biltmore Hotel adopted Georgian.

The location on West Peachtree Street, between 5th and 6th Streets, covers an area of approximately four acres in the heart of Atlanta's residential district and the group of buildings were originally intended to consist of the hotel and four detached quarters, apartment units, all of which were to be of fireproof construction with all modern improvements and varying in height from 10 to 12 stories. At present only the hotel and one apartment unit have been built.

The exterior is of red tapestry brick laid in English bond with bread white joints, trimmed with limestone and architectural terra cotta.

The plot plan gives the feeling of a country club in the midst of a city for while the ground floor with entrances from West Peachtree and 6th Street form an arcade devoted to 13 shops and a grill room 58' x 75', the main floor above, compromising the lobby 46' x 62', dining room and ballroom each 57' x 36' is entered by two flights of marble stairs from the arcade floor and also from the garden in the center, laid out in broad stretches of lawns, flower beds and walks shaded by oak trees, around which circles the drive way entering from 5th Street.

Instead of the roof garden, characteristic of the city hotel or club, the garden is so spacious as to permit a terrace easily accommodating 600 for tea and dinner dances and such a setting with colored lights festooned from ornamental lamp standards as seen through the trees gives the feeling of the most refined seclusion.
Standing in the lobby, which is finished in black and gold marble, and natural finish mahogany, the vista extends nearly 200 ft. in either direction into the ballroom and into the dining room. These two rooms and also the lobby are two stories in height.

On the mezzanine floor are the writing gallery, executive offices and private dining rooms. Above are ten bedroom floors, the first having a number of specially designed sample rooms with wide doors, drop shelving and door beds.

On nine typical floors are suites of five rooms at each end of the building so arranged as to be divided into smaller units or single rooms and in the center, overlooking the garden, are suites of two and three rooms, the remainder devoted to bedrooms, 11' - 0" x 13' - 0", practically all of them being double rooms. Each apartment suite has its private serving pantry equipped with plate warmer, refrigerator, sink and cupboard.

The typical bedrooms are similar in finish and furnishings, the walls having panel and picture moulds and painted a soft French gray, with carpets to match, and painted wood furniture. Each room has a tiled bath with built-in tubs and sanitary accessories.

Interior and exterior details carry out the same XVill Century architecture as do the furniture and furnishings.

All the public rooms face the street or garden and in addition are connected with the very efficient mechanical ventilating system which also takes care of all service rooms and bath rooms.

The bedrooms are all outside rooms also facing the street or garden and have transoms opening to the main corridor, which affords ideal ventilation. The hotel is nearly 400 ft. long and contains 580 rooms, each with bath.

The apartment building contains 18 suites of six rooms and two baths, and four suites of two rooms and bath.

**HOK RAD THEATER:**

This theater, later known as the Paramount, was opened in 1920 as the first "million dollar theater" to be erected in the South. Though ornate, the decorative details were in good taste and exhibited but little of that rococo garishness which characterized later Atlanta theaters.

The architects were Hentz, Acid, & Adler, and E. Brown was the main decorator. The total cost arrived at 1,000,000. The Walker Co., the builders, termed the building as "the most beautiful theater in the country", and "an expression of Atlanta spirit, courage, genius and art.

**YA RAB TEMPLE: **

The most important structure in 1923, from the standpoint of public interest, was the mosque of Ya rab Temple, Nobles of the Mystic Shrine. Work was begun early
SIDE ENTRANCE OF THE FOX THEATRE
OPENED 1929 - CONSTRUCTION COST $2,000,000

HOWARD THEATRE OPENED 1929
NOW THE PARAMOUNT THEATRE

SOUTHERN BELL TEL & TEL CO.
RENDERING OF COMPLETED STRUCTURE.

CYCLORAMA - GRANT PARK 1921
in the summer of 1928 in the large tract at Peachtree and Vance de Leon Avenue and within another year the stately structure was ready for occupancy. The great mosque, representing an investment in land and building of about $1,850,000 was designed by the architectural firm of Marye, Algier, and Tourin and was built by the G.A.D. Hayley Company. The auditorium seats 5,000 persons and its buildings were extended to house all the offices and activities of the Shrine. The huge span over the auditorium extends 150 feet between the side walls and terminates in massive battlements above which rises the lofty dome of the ceiling. The stage, large enough to accommodate the most pretentious productions, was built on a lift so that the orchestra could be raised to stage level or lowered below the sight line of the audience. Construction materials include concrete, brick, terra cotta and other fireproof materials. Even before the plans finally had been perfected, officials of the Yaarab Temple closed contracts with the Fox Theatrical Corporation of New York by which that organization secured a lease of 21 years on the auditorium and was to present high-class entertainment similar to that of the Roxy Theater in New York. The auditorium however was to be available for the famous ceremonial sessions of the shrine.

The mosque is of Saracenic architecture, in keeping with the Oriental tradition of the order. The Peachtree Street frontage is devoted to business buildings, whose rental has brought a considerable income to Yaarab Temple.

THE CYCLOMORA:

The building, situated on a high terrace, is approached by double stairways leading up to a broad esplanade. The front half of the building is constructed of white stone-flecked terra cotta, while the circular rear section, especially erected to house the great canvas is of stucco. The facade is dominated by a loggia two stories high, featuring Ionic columns and pilasters.

The Cyclorama was erected in 1921 at a cost of $100,000 with John Francis Downing as the architect. A competition was held among Atlanta architects with the understanding that the award would be based on the recommendation of the Atlanta Art Commission. The design by Edwards & Sayward was recommended by the Art Commission; the park commissioner, however, selected the design of J.F. Downing. Also submitted were designs by Burge, Stevens, and Conklin, and A. Van Eyck Brown.

In addition to housing the painting of the Battle of Atlanta, the building was intended to include a war museum, two famous locomotives used in historical raids of the war between the States, public comfort stations, restaurant service and attendants quarters. Of the four designs submitted, three clearly indicated the main function of the structure as housing a cyclorama. The selected design rather subordinates this feature and places more emphasis on the museum and service features.

The design of Edwards & Sayward, which was recommended by the Atlanta Art Commission, indicated the purpose of the building interpreted in the most simple and direct terms. The circular superstructure befits a cyclorama according to the necessities of the interior requirements. The exterior of the wall is divided into twenty vertical panels, at the top of each is placed the coat-of-arms of the Confederate State whose name is carved in the frieze above the panel. The cornice
is completed in a simple and well proportioned manner, the roof is of pitch and
inconspicuous. The base or lower story is octagonal in plan, simple indetail and
monumental in character. The design was dignified and imposing in its simplicity.

The design submitted by Burgee, Stevens, and Conklin was octagonal in plan
throughout both stories. In this plan the cyclorama feature also dominated the
design and the museum and service portion is subordinate. The base might appear
more substantial under the large wall space above if the fenestration were differ­
cently arranged, a detail that could have been perfected by further study. The
cornice is simple and effective and makes a satisfactory combination with the color­
ed tile roof. The main feature of this design was the large paneled surfaces of
the upper story. The diapir pattern in subdued colors give the necessary effect
of coherence in such large areas. The body of the panel constructed with carfully
selected and graded texture surfaces of brick, or possibly marbles would have a
harmonious tonal effect or color that would make it the most beautiful structure.
There were great possibilities in this type of design.

The design submitted by A. Ken bikini Brown emphasized the cyclorama feature
as prominently as the others mentioned. The museum floor was subordinated to such
extent that it was hardly noticeable in the mass of the structure. It was however
a very effective base. The roof and cornice are more prominently featured,
the sculptured frieze being a conspicuous element to the design. The walls are
variously paneled by the use of pilasters and are divided horizontally by a heavy
belt course near the top. Perhaps some of the effectiveness of the general design
was lost through the elaborating of the details, but it is consistently worked
out withal. The plan was especially interesting and well considered.

The design submitted by J.F. Downing, selected by the park commissioners,
differed materially from the others. The building is considerably lower than the
others illustrated. The floor of the cyclorama section is several feet lower than
the general first floor level and this portion of the building is a decagon in plan
to three sides of which is connected the museum and service portion of the building.
This portion of the building is rectangular in plan, the first story of which is de­
voted to the refreshment and comfort service, attendants and park board quarters.
The locomotives previously mentioned are stored in a basement under this portion
of the building. The second story is devoted to museum purposes. The building
is low as compared with the other designs submitted, and is not, due to this fact,
as imposing in appearance. The polygonal portion of the building was severely plain
in design. The main features of the exterior design are confined to the front
elevation, which is enriched by the sculptures panels in lieu of the second story
windows. The loggia is two stories in height with lonic columns and pilasters.
The elevation is well proportioned and consistently detailed. The cornice extends
entirely around the building at a uniform level.

All of the designs adequately served the purpose from the utilitarian stand­
point. There is ground, however, for a difference of opinion as to which type of
building would present the better architectural appearance in connection with the
place and surroundings. It is said that this was the only building used for this
specific purpose in this country at that time, and as such might be worthy of a
distinctive appearance which would readily proclaim its use through its design.
In any event, the battle, depicted in such a masterly manner, will continue to re-
present the scenes of mortal combat housed in a beautiful building erected on the
ground on which the historic action took place.

SPRING HILL:

This building located at 1020 Spring Street N.W. was completed and occupied in
October, 1923. The architects were Lentz, Adler, and Shutze.

The chapel is a replica of a town meeting house in Boston with the style be­
longing definitely to that of the Virginia manor house type. The materials used
were brick veneer and stucco with a tile roof made to look very much like slate.

This was the first building of this kind in the Southeast.
Georgians are basically conservative people, as persons with a rural background are likely to be. This was the principal reason for their ancestors' coming to the state. Therefore it is quite natural to find the remnants of this basic conservatism in their lives, in the reflection of their lives - their Architecture.

One of the characteristics of conservatism is a deep love for solid and old-fashioned virtues. Conservatism - free from any willful reaction to the new or to the progressive - is slow to decide whether a new current is virtuous until it gets old-fashioned. This might be the explanation for a score of houses built in the period of 1920 to 1930 without a significant parti reminiscent of the time. By the phrase "conservatism of Georgians" we refer to the owners.

When the demand for old-fashioned virtues grew weaker, the same architects proved they were capable of designing more original houses - a more significant Architecture.

It should also be noted that this period of ten years virtually terminated the deep-rooted aristocracy of the South. The houses we are going to study are the last examples of the stately residences dating back to the Colonial times. The saying, "my house, my castle," is not dominant, but the size and proportions of the residences openly demand the recognition of the owner's wealth. "My house, my fortune," could perhaps be substituted for the phrase above.

In Atlanta in the 1920's and 30's it seems that by the large, Architecture was stagnating. That is, no radically new ideas presented themselves - no advancement or impetus toward what we now consider good Modern Architecture. There seemed, in fact, few contributions toward functionalism in Architecture.

Was Atlanta sterile or simply following the path set by other cities of comparable size? Our guess is that Atlanta was no different, primarily, from other cities, the stagnating factor being that the people just were not ready or educated at this time to accept anything except the produce of eclecticism.

In the best work, or rather the costliest work, in Atlanta during the period, we find a variety of styles. This is, of course, an outgrowth of eclecticism, or more correctly, a chaos in styles. For the rich, this was indeed a period of lavish living. The architects had their hay-day. As the architect of this period expressed it, old styles of architecture were copied, but not in the full sense of the word. Each example projected a new light, a new flavor on these styles. Each time the Ionic column was used in a different sense.

But were they? We suppose to a great extent the above is true. We would certainly hate to think of Atlanta architects of the 1920's as out-and-out copiers or perjurers. We will freely admit that, considering what the architects of the period insisted on working with, they produced some pieces of art which would have been appraised as beautiful had they been transplanted back to their respective periods.
Mr. Thomas E. Talmadge believed that sense and sensibility in architecture, decoration, and landscape gardening were required and delivered during this period. It is questionable to us whether any architecture in which the plan evolves from an elevation is "good sense in architecture." However, the houses that did show the greatest amount of common sense in design were the unpretentious houses of the middle class. The newly wealthy of this period seemed intent upon outstripping his neighbor in lavishness and size. Some of the results were anything but "sensibility in architecture." Let us quote a few lines written about the Hunnely House, built a little later than 1930, but still representative of the period under discussion. "The architect carefully avoided any use of flippant and would-be clever motives." The quotation continues, "Another requirement was that the front of the house should not tell in so many words exactly what rooms occur back of each window or group of windows, but that the service portion of the house should be completely masked." This theory of design conflicts strongly with the conception of architecture today. Nevertheless, this home was one of the best examples of domestic architecture produced during this period.

**RESIDENCE FOR H. L. P. BENTZ**

Although built a little after 1930, the home of Mr. Bentz probably exemplifies the Greek Revival work done in Atlanta during the Twenties. It is, I believe, one of the best examples at hand because of its straight forward solution and sensible selection of building materials. A difficulty which was coped with exceedingly well was the fact that the lot was very irregular and fairly wooded. Nevertheless, because of the excellent placement of the house on the lot, a minimum of grading had to be done and a few trees had to be cut down. The placing of the house and garden in relation to the street and to each other was very well accomplished. All in all, the entire project presents a rather romantic aspect.

The plan of the house itself is very formal, and of course, symmetrical - as is the rule for Greek Revival. The only unsymmetrical element of the plan is a bedroom wing, which at first glance might seem to be disturbing. However upon further observation one would find this condition justified to a great extent due to the sharply sloping and irregular grade surrounding the house. The main facade of the house presents a simple, unpretentious outline and mass. The ground falls off sharply beyond the left side of the house.

The exterior is painted a grayish off-white and the trimming is a conservative shade of beige. The black iron-work and dark green blinds offer some contrast and interest to the exterior.

Entering into the house proper, you find yourself in a central hall. Directly in front of you is the dining room, which takes advantage of a very good view. The walls are pale green and the woodwork white. To the left of the hall is the living room, with its symmetrically placed fireplace and formal atmosphere. The furniture is considered to be a "happy mixture, in complete accord with the 18th and early 19th century, of American, English, and Italian pieces.

A porch opens off the living and dining rooms.

To the right of the central hall is another small hall opening into the bedroom wing and another bedroom facing the street. Also accessible to this hall are the stairs leading upstairs.
Main facade of residence showing simple mass and line characteristics of the work of this type. The ground falls off sharply behind the left side of the house. In this low space is located the garden and terrace. The wing to the right contains the bedrooms.
The architects took great pains in their selection and presentation of details both on the exterior and in the interior woodwork. Details of the front porch show an interesting brick embellishment in the frieze of the building.

As is often the case during this period (and especially with Greek Revival examples), we find that the plan of the house is strained. In order to accomplish the strictly formal type of plan demanded by the style, it seems that almost invariably the plan of the house suffers. Also, in the Hentz house we denote a formal stiffness which seems to be a little incongruous for such an informal and romantic lot.

Admittedly, the architects, Hentz, Adler, and Shutze did an admirable job with what they insisted on working with. It would seem more logical to have selected an informal house and garden of more natural materials in order to stay in keeping with such a setting.

THE HARRY L. ENGLISH HOUSE

One of the most pleasing large houses done in the late 1920's in Atlanta is that done for Mr. Harry L. English by the firm of Hentz, Adler and Shutze.

The house is well placed, being on a large lot among other residences of similar character. The house in its general plan and character is typical of many built by persons of considerable wealth during this period.

The exterior is Classic Revival or perhaps Eclectic in feeling. The round-head Palladian window and the Adam door are both in evidence. The entrance porch has Ionic columns and a small pediment. The walls are blank, painted brick with pilasters at the corners suggesting the colossal order evident in Georgian design in the early 19th century.

The front stair hall is circular in plan, a favorite detail of the designers. The large and well-placed rooms suggest that entertaining played a major part in the life of its owners.

The upper floors contain private rooms for the family and are large and pretentious by modern standards.

The general plan, though formal in character and symmetrical on the exterior seems to work well enough provided there was no servant problem. The handling of the details is excellent, especially in the iron-work on the terrace. The designers were truly masters of proportion, scale, and detail - all of which is so necessary in the design of such a building.

The stairhall has a marble floor, which presents a very striking appearance upon entering. Other main floor rooms are carpeted. The walls in the rooms have plaster decoration along the ceiling line, and delicately detailed mantles. The original furniture was a mixture of French and English styles, which at times does not go well together. The living room is papered with a paper featuring a large Japanese print design, evidently a hand made paper.

The exterior is white painted brick with dark blinds. The roof is slate.
The Calhoun house is the best example among imported styles of this period. From the geometric, formal garden treatment to the Renaissance balustrades and up to the sloping tile roof, concealed behind the powerful Baroque curves, the Calhoun house is as much Italian as it is Baroque.

From the garden to the house, from the stuccoed facade to the interior, everything is conceived as a part of a monumental piece of sculpture. A very artistic transition almost overshadows the elements themselves. Behind the traditionally symmetric, artificial floor plan, the house works well. We call the symmetry artificial because the house necessitated a large service wing; the architects however, carefully hid this wing by landscaping, designed and emphasized the house proper, irrespective of its service wing, to achieve a balanced facade (then held so necessary for a stately building) on the outside.

The floor plan reflects a number of advanced ideas toward functionalism: Living quarters (library, living room, dining room) are all well located with respect to the rear terrace and well separated from the entrance hall. The floor plan suggests an axial line of symmetry through the main entry; to the left are the living quarters and to the right the service wing, with a spacious library at the center and a dining room adjoining the two functional parts.

All rooms are very well lighted by wide paneled windows and French doors.

The upper level of the two story house is devoted to the sleeping rooms, but very significantly not along a long dark corridor, but around a central hall. All the bedrooms are corner rooms with connecting bath, and all excepting one do not provide cross-ventilation. This feature is probably not needed because of the generous size of the rooms. Seclusion of service is even provided in the upstairs, by means of a service stair.

The furniture was designed and imported from Europe by the architects. The first impression of a visitor is that of real fascination - not a dull corner in the whole house, not a dull corner. Every sharp corner, every door knob has a few carvings or moldings. Soon, however, this atmosphere grows heavy so that it becomes difficult to visualize an informal, happy home life in the house.

But then, what wanted a modest, simple life? The stair hall is beautiful, but is is doubtful if anyone used the sofa.
HOUSE OF ANDREW CALHOUN
The earliest observable reflections of contemporary architectural expression came to Atlanta in the design of residences. Examples noted show the influence of Frank Lloyd Wright's early work. They are few in number — they were not the products of local architectural offices — and apparently they were all built in the first five years following World War I. These houses as a group are built of buff-cream masonry, are devoid of ornamentation, are composed of rectangular masses, employ flat roofs with moderately wide overhangs and are most readily classed by their use of banded rectangular or square windows.

One such house was built by Dr. J. Calvin Weaver very soon after the war at 1082 Springdale Road in the Druid Hills section of the city. Dr. Weaver was entirely ignorant of the work of Wright and was not consciously building a contemporary "style" of architecture. He found the house plans and elevations in a book of stock designs of that period and on the basis of simple preference wrote for working drawings which he turned over to a contractor for execution. Probably others were built similarly at the same time.

Mr. and Mrs. J. M. Fluker built a house of kindred design in May of 1922 at 1181 Fairview Road. They had spent the year of '21 in Pasadena, California, and liked many of the houses they had seen there, and when they moved to Atlanta they decided they desired a "California" type house above what they found for sale or being designed here. They wrote to an architect named Sterling in Los Angeles requesting pictures and type plans of his houses. These he sent and they made a selection, requesting a duplicate. Sterling's plan was for a level site; but the property bought by the Flukers fell off precipitately, so they hired a local architect by the name of Everett to redraw the plans, transposing the east-west orientations and adding a basement structure beneath the southeast end. This house is notable for a living room which with its 16½ foot ceiling height projects a cubical mass above the lower lying square and rectangular rooms that surround it on all sides save the west. Despite the vertical projection there is no clerestory so that the room is dimly lighted by three tall windows through heavy drapes that combat the west light. There is a massive brick fireplace and chimney dominating the room (contains 3,000 bricks according to the owner) and formerly there was a high wainscot of oak panels with battens. A brick walled porch across the front facade has later been glazed with banded windows to match others in the house and these lend much to the general impression of the Wright derivation. Around the entire periphery of the flat roof planes is a wooden balustrade of urn type ballusters. This does not fit the rest of the house at all and this writer suspects that Mr. Everett added it to make the house blend into Atlanta surroundings. The Flukers report that there were murmurings against the design of their home from neighbors but they have always thought it superior to any they knew and they report that another one story house was built in Ansley Park and a two story house on East Lake Road which were inspired by their own.

Few other houses can be found from the 1920s which indicate influence from the significant moderns. Atlanta was busy building houses of Georgian, Greek Revival and other classical motifs. In 1930 however a house was built for Dr. Samuel Green (Grand Dragon of the Ku Klux Klan) on Peachtree Battle Avenue in the midst of Atlanta's most fashionable residential sector. The designer was Neville Everett, only recently graduated from Georgia Tech. It
was built of dressed limestone ashlar at a fabulous cost and immediately became the controversial center of interest as a modernistic monstrosity. So indeed it was, with its mausoleum or jail-like aspect together with its applied flat ornament of pseudo-Paris exposition style. Other architects who admire contemporary design claim this house set back modern architecture in Atlanta (at least for residences) for ten years. At any rate few ventures were made toward the design of contemporary residences in Atlanta during the remaining thirties.

Early examples of non-residential modern architecture in Atlanta are isolated and widely scattered. The credit for such early modern architecture as exists in Atlanta is due to a few courageous local architects and men from other parts of the country and abroad. The majority of Atlanta firms designed as though they were completely oblivious of work being done in other parts of the world.

The first evidence of modern architecture by local architects in Atlanta appeared in the 101 Marietta Street Building which is a concrete frame office building. This concrete frame is quite clearly expressed in the sides and back of the building; even the front shows an attempt to simplify, but it still retains traces of Gothic ornament. This work was done by the local firm of Burge and Stevens in the early 1920's.

An entirely different approach to a modern aesthetic can be seen in the Southern Bell Telephone Building which was designed by a local firm of architects, Mayer, Alger and Vinour. Vinour, the designer of the firm, came from France in the late twenties and was influenced greatly by the 1925 Paris Exposition. The ornament used on this building which was erected in 1929 is in the same vernacular as that of the Paris Exposition. This ornament is applied only around the major openings of the building.

Another example of work done in the style of the Paris Exposition is Loew’s Grand Theater. This theater as it exists today is quite different from its original form when it was the De Givie Opera House. The Opera House had a balcony and a gallery, each of which was supported on six columns. The interior was probably of classic design suitable to the time.

Loew’s Inc. purchased the theater in 1931 and had the remodeling plans prepared by a New York architect, Lamb, later of Shreve, Lamb and Harmon. Loew’s was apparently quite satisfied with Lamb’s work for they followed the Grand Theater job with a commission for one of their theaters in Europe.

The theater interior was completely remodeled from wall to wall. The gallery was removed and the balcony rebuilt to allow a clear space from wall to wall without intermediate columns.

The house itself is quite lavishly decorated with zigzag patterns of red brown, black and gold. The decorations are confined to the underside of the balcony, the ceiling, the upper walls and the front face of the balcony, while the lower walls are of dark wood paneling. The colors of the patterns become less prominent as they approach the stage. All decoration in the house is paint on plaster.

The entrance foyer and lobby of the theater form a strong single axis composition with a complete symmetrical balance in its parts. It is here that the feeling of the theater is established, and it is quite effective. To the ordinary theater goer the lobby must appear modern and warm without being strident about it; however, to the architectural student studying the
interior: the complexity of the design becomes apparent.

The ornament in both the lobby and the house proper are derived from the 1925 Paris Exposition, and it is intensely interesting to note the time lag in the adoption and use of the style in America.

Apparently some of the ornament and furnishings were custom made, such as the carpet covering the lobby from wall to wall. How many of the other fixtures are special it is not easy to ascertain, but every item from lamps down to the holder for the paper cups by the water fountain are of the same style. In this way the lobby holds together as a congruous entity.

In residential and public housing work the firm of surge and Stevens took an early lead. The first Federal Housing Project to be built in this country, The Techwood Housing Project, was designed by these architects in 1935. The Techwood Housing Development now stands on the site of the worst slums in the city and has been used many times as an example for similar projects in this as well as other cities.

The overall plan of the development, as shown in illustration, is a great improvement over what had been done prior to 1935. Air and light are plentiful in all apartments, plenty of space was left for playgrounds and recreational areas; thus living conditions were much improved. Two types of building were designed: apartments and row houses. Every room in the apartments has an outside exposure which gives plenty of light and air. The row house is not necessarily much larger than the apartments, but has the advantage of possessing a small garden attached to each house. The illustrations show apartments as well as row houses in plan.

The facade of the buildings differs greatly from the usual building of that time. The building material is brick, used decoratively with limestone horizontal banding between the first and second floors and around the top of the building. There is also a small amount of decoration around the doors. The influence of the plane surface design with holes cut into the surface for windows as done in Europe is easily seen.

Plane surfaces are even more pronounced in the John Hope Housing Project by the same firm which followed the Techwood Development by some years. The buildings in this development are of concrete block with stucco applied on the outside, giving an even smoother surface than the brick. The sight plan was rather similar to that of the Techwood Project and marked a great improvement in Negro Housing in this city.

The Peachtree Hills apartment unit, financed by private capital, was erected in 1938 for a higher income group in a comparatively thinly populated section of the city. This work, also done in concrete block and stucco, emphasizes again the plane surfaces seen in the earlier work by this firm. Much space is again given to outdoor recreation and each apartment has its own screened porch.

The large size and prominent position of the work that we have discussed has been a motivating influence toward the acceptance of modern architecture by the people of a traditionally conservative section of the country. The development of that acceptance will be discussed later.
101 MARRIETTA STREET BUILDING

PASIER BUILDING
REMODELED 1937

PALMER BUILDING
1922
This paper will discuss briefly the planning, structure, and use of materials in relation to contemporary building in Atlanta. Only those aspects which seem to look to the future and are fundamental will be taken up.

A change which has already occurred in building design is the shifting of weight from the wall to a load bearing skeleton faced with a skin. These surfaces support no weight and act only in the capacity of finishing material—witness the skyscraper. The skeleton frame gave rise to the next logical development, the "curtain wall"—a method easily adaptable to mass production. Reinforced concrete has opened up many channels for new experiences in living. Modern facilities in the field of research have made nearly every type of glass conceivable available in sufficient qualities to be counted upon as an excellent material to enhance the building industry. Metals, alloys, and composite mixtures such as vermiculite, and gunite are being developed in increasing numbers.

As well defined as any new construction methods or building principles is the contemporary sympathy for materials. Because of the lack of fussiness and ornament, the materials have been called upon to give character to the building. The results of this can be seen in most of the new building work where new materials are being used and old ones rediscovered.

Atlanta's principal building material has always been wood. However, most of the wood buildings are houses; and since very few contemporary houses have been built in Atlanta, there is very little ingenuity to be seen. In the few modern homes that have used wood, the reflection of present day practice in emphasizing grain and the natural colors of weathering can be seen. In a few instances plywood has been successfully used on exterior walls with stains emphasizing the wood grain.

The modern homes that exist in Atlanta also reflect another trend in their use of glass to give light and open the house toward views. However, the principal use for glass has been in commercial and educational buildings. The practicality and real value of natural light in schools, stores, and offices has resulted in the use of plate glass, glass brick, and fluted glass to a surprising extent in Atlanta. Combined with practicality has been taste and judgement which have resulted in very successful buildings.

The modern trend of emphasizing texture in brick and stone is seen in the more recent designs. Although stone seems to be preferred to serve as a rough entrance-wall or cozy chimney wall in residences, it is used well even if only because of a fad for crab orchard stone in this section. Because of its residential association it has been neglected in commercial buildings. Brick on the other hand is enjoying a popularity in commercial and educational buildings but not in residences. The chief buildings using brick have shown no improvising but only reflect the eye appeal of brick with concrete overhangs and sharply defined shadows. The residential usage of brick has been most successful where second hand brick was used and the texture emphasized.

Usually the appearance of concrete on the exterior of a building is either as complete concrete structures, such as stadiums, or as a cantilevered overhang.
The independent office building often reaches for impressiveness through pompous architecture, with twentieth-century working needs fitting in as best they may. Here, such a design assignment has been handled on the basis of simplicity, ease of access, good light conditions for the conduct of business, etc.

Designed for an automobile-loan company, this building is used by appraisers, clerical workers, and officers of the company. The location is away from the crowded downtown area. Central entrances at both front and rear assist the direct transaction of business by customers whether they arrive on foot or by car. A spacious parking area at the rear is provided for both customers and employees. Both the general and private offices are simply disposed around a central corridor. The continuous windows on the front allow partition rearrangement without basic structural alteration.
There is a striking contrast between the design treatment of the front and rear of the building. Toward the street, at the end of a landscaped approach, the full-height, on-center entrance is flanked by continuous window bands at both floor levels. At the back, facing the parking area, the treatment is almost residential in character, suggesting in design the "family entrance" as opposed to the more formal, public entrance.

Standard practice is followed in the construction of the building. Structural steel is used for columns and beams; the joists are wood. Exterior surfaces are of brick or limestone; inside, floors are linoleum surfaced, walls are either plywood or plaster, and the ceilings are finished with acoustical material. The building is year-round air conditioned.
Assuming increasing importance in commercial and residential building is fireproof sheet asbestos. Manufactured in corrugated and flat sheets with a neutral gray mottled appearance, it is adaptable for many uses. It is used much as plywood siding on residences, but in commercial buildings it has been used as backing for lettering or other storefront trim.

Perhaps the best way to understand planning trends would be to look at some specific designs to see how the broad objectives of orientation, free-flowing space, and relationships of the various elements are approached and solved.

OFFICE BUILDING FOR THE AMERICAN DISCOUNT COMPANY

Here the primary considerations were ease of access and good light for business. Located away from downtown congestion, the building is easily reached. There are entrances for the public from two sides to accommodate customers in their own cars or using public transportation. A generous parking lot is provided for customers and employees. The arrangement is simple and flexible; continuous windows on the south give maximum light to the important rooms and offices and a high entrance gives emphasis to the public approach.

RICH'S BRIDGE BUILDING

This time the architects are torn between two loves: open walls for people to look through and closed walls for flexibility of display and sales. If there were something to see, their solution would be more logical; but as things are one would question the glazing of a wall pinched in so tightly. On the other hand, the bridge, which connects the two blocks of sales rooms, has interesting lines and proportions. It is quite effective as advertising for the store. Unlike the use of glass in the store, the exterior brick wall treatment has brought forth only favorable comment. The buff colored bricks are laid in courses of alternate concave and convex curves with a definite vertical joint where the curves meet. When the morning and afternoon sun rays strike this wall the shadows emphasize the pattern. In this way a monotonous surface has been given importance and in turn given beauty.

TEXTILE BUILDING, GEORGIA TECH

Here is found the much used concrete, glass, and brick combination working together in harmony and practicality. Although the concrete trim is faced with only ceramic tile the effect is the same generally as with concrete. Of much interest are the glass brick panels in the weaving rooms penetrated by transparent glass window panels. Many diverse activities are provided for in this building, but each is arranged to interfere but little with the others and to take advantage of good orientation. The auditorium may be used independently, and it is placed in relation to the weaving rooms so as to suffer least vibrations and noise. The exhibition hall and class rooms both open to the south for best light and easiest sun control; both are intimately related to the looms. In this case there is good sense to making a whole wall of glass, because the site is open enough to let in plenty of light. The relationship of the building to the land is a fundamental unity. The eye is not stopped by a rigid formal limit, but is drawn from corner to corner so that the lines of the structure seem to flow and the very space itself seems to become a breathing entity. The entrance is pleasing, acting as a minuendo for the crescendo that comes in the form of an exhibition.
THE WINDOWLESS WALL of the Bridge Building is surfaced with brick, arranged in alternate convex and concave panels.
gallery for textile products. The whole plan is well thought out and admirably carried through. The structure shows that there has been close cooperation between all the highly trained specialists required for such an undertaking. The feeling of horizontality was cleverly conceived by proper use of glass brick. The panels bend direct rays up to the ceiling where they are reflected in the form of diffused light. The idea is certainly not new, but it does represent the abundant possibilities when design is conducted with an insight into the problems at hand. There is one questionable feature to these strips of glass blocks, that is the introduction of clear openings in them.

GRAND STAND, GRANT FIELD, GEORGIA TECH

The whole problem of putting on a football game is well studied and all activities accounted for. Press and radio are given a place to work with due allowance for equipment peculiar to each. The problem of concessions is given full consideration with space for direct selling and for peddlers. The new west stands at Georgia Tech show clearly that pure structure can be architecturally beautiful. They stand as a testament that when space is understood there is an even greater impact on mind and emotions. This standard opens the way to even greater achievements which can only be promulgated through closer cooperation of the engineer and the architect.

WILKINSON HOUSE

At a time when transite was fast becoming a fad, in commercial buildings, the designers showed courage in using this material as the principal exterior wall finish. And not only is it used on the exterior, but it continues into the foyer, tying the exterior and interior together. Even though poor workmanship and materials seemed to dictate otherwise, the builders were able to use exposed mullions between the window panels by using surplus government tent poles. These light and neatly finished poles contribute much to the proportion of the final design. Although there has been controversy over the painting of the exterior transite, no one has denied that the brown siding and yellow trim with the rough stone fireplace and garage make an arresting color scheme.

Another interesting aspect of this house is the plan organization and the expression of various parts. The family wing to the right of the entrance, the living-dining and kitchen in a block straight ahead, and the servants room to the left. All in a good circulation pattern and all readily apparent in the mass of the building.

UNCLE REMUS MEMORIAL LIBRARY

There is unmistakable charm in this simple plan due mainly to a fusion of inside and outside spaces. Off-street parking is provided, there are reading places of all kinds, and the landscaping gives the building an interesting setting.

E. RIVERS SCHOOL

The school will really be two separate units connected by a glass corridor or lobby. The square building on the left will contain a 600-seat auditorium and cafeteria. Mothers coming to a P. T. A. meeting will go directly to the assembly room from the parking lot without disturbing the classrooms. The stage can be used at night for community entertainments without heating or opening the whole school.
The building to the right of the connecting corridor will have three wings of classrooms. Every one of the 24 rooms will be on the ground level to eliminate going up and down stairs for most of the students, and almost every room will have its own door opening into the yard. The rear wing will have two floors, but this wing will be built into a hillside so that the top floor is at the ground level on one side and the bottom floor is on the other. This wing is designed for larger pupils in the fourth, fifth, sixth and seventh grades. The smallest fellows will not have to go down steps at all except to the cafeteria.

In planning the building from the inside out, the architects began by trying to design the best classroom possible. They wanted a room which was sunny all day long, which was flexible, which seemed to bring the outdoors inside instead of locking the child in a black-board-equipped cell.

To get the maximum sunshine, every room in the building will have a glass wall with a southern exposure. This means of course that the classroom wings can be only one room wide. Each room will have a row of windows and the wall above the windows will be made of directional glass block. These blocks pick up the light and reflect it to the ceiling to give the room natural indirect lighting. The ceiling will be sloped to make the reflection even better. Every desk in the room will get good light, and it will not come over the child's left shoulder, but almost straight down.

The ceilings in these classrooms will be covered with an acoustical material to lessen noise. Everything in the room, floors, desks, and walls will be finished in soft light colors to reduce eye strain.

The two wings nearest the street will contain 12 classrooms for youngsters in the first three grades. Each of these rooms will have a door opening on a paved terrace outside where informal classes can be held in good weather. The terraces will be separated either by shrubbery, as shown in the model, or possibly by a low wall. These terraces and the lawn beyond them will be a safe, semi-enclosed place for the children to play at recess. The school actually will have three different playgrounds for students of different ages. The oldest group will use the athletic field at the bottom of the hill.

The building will be completely fire resistant, but in the event of an unforeseen emergency the doors opening on the terraces will be a definite advantage. Students in 18 of the 24 classrooms can walk directly from their rooms to the outside without going through a hall or another room.

One of the best features of the building is that mothers who bring their children to school will drive right up to the door to let them out. As many as 10 or 15 cars at once will be able to line up to unload students on a walkway which is covered to keep the children out of the rain in bad weather. Parking space will be provided for 60 cars not counting room on the street.

The three classroom wings will be connected by walkways on each end, an open passageway on the right and an enclosed corridor on the left, through which pupils can get to their rooms. In each wing the classrooms will be joined by a hall on the north side.
The administrative offices open off the left-hand corridor. Directly behind these will be the library with a wall of windows and glass block facing Peachtree Road. A recreation room beneath the library can be used in bad weather.

Price Gilbert's Guest House

An interesting example of open and enclosed spaces flowing together in an integrated composition.