

THE SOUTHERN ARCHITECT AND BUILDING NEWS

Since 1882

VOLUME 53

JULY, 1927

NUMBER 7

CONTENTS

COVER DESIGN—Parthenon, Nashville, Tenn.

Sketch by J. H. Gailey.

PLATES

Niels Esperson Building, Houston, Texas -----37-42
John Ebersson, Architect.
American Construction Co., Builders.

TEXT

Niels Esperson Building, Houston, Texas ----- 33
John Ebersson, Architect

Baronial Halls of England -----45-48
Shottesbrooke Church, Berkshire.
Kirby Hall, Northamptonshire.
Charlecote Great Hall.
Burleigh Great Hall Northamptonshire.

Art and Architecture as a Background in Adver-
tising ----- 43
By Harrison Jones.

House of C. F. Huff, Esq., Dallas, Texas -----53-54
Thomson and Swaine, Architects.

Southern City Building ----- 49

House of George Mahon, Jr., Architect, Memphis,
Tenn. -----55-58
George Mahon, Jr., Architect.

Architectural Memoranda ----- 61

Published on the 15th of the month by

HARMAN PUBLISHING COMPANY

Fourth Floor Trust Co. of Ga. Bldg., Atlanta, Ga.

Entered at Dalton, Ga.

H. E. HARMAN, JR., Manager.

E. R. DENMARK, Editor.

ADVERTISING COPY SCHEDULE

*Advertising copy and necessary engravings are due in the Atlanta office on the 15th of the month
previous to the month of publication. When not received by this date previous
month's copy will be repeated.*

Yearly Subscription Payable in Advance, \$1.00

Foreign Countries, \$2.00



*Residence of Mr. N. Bodenheimer, Atlanta, Ga.
Ivey and Crook, Atlanta, Ga., Architects*



Beauty Indestructible!

Years from now this beautiful English Georgian style home will be even more attractive—its beauty actually enhanced through exposure to the elements.

Unquestionably, from the architect's viewpoint, one of the most satisfying features of brick construction is its imperishable nature—the knowledge that decorative effects secured will resist decay and even improve with age.

The members of the Southern Clay Products Association offer practical assistance to architects in developing new and unique effects in brickwork. Call on us whenever we may be of service. We'll consider it a privilege to work with you.

SOUTHERN CLAY PRODUCTS ASSN.

460 Broadway

Macon, Ga.



MEMBERS

Angus Brick Co.
Ninety-Six, S. C.
Bickerstaff Brick Co.
Columbus, Ga.
Darlington Clay Products Co.
Society Hill, S. C.
Dixie Brick Company
Columbus, Ga.
Dyson Brick Co.
Dyson, S. C.
Eufaula Brick Co.
Eufaula, Ala.
Gaffney Brick & Tile Co.
Gaffney, S. C.
Georgia-Carolina Brick Co.
Augusta, Ga.
Interlocking Tile Co.
Jacksonville, Fla.
Atlanta, Ga.
Kaolin Brick Company
Columbus, Ga.
McKenzie Brick Company
Augusta, Ga.
Palmetto Brick Co.
Cheraw, S. C.
Merry Brothers
Augusta, Ga.
Standard Brick & Tile Co.
Macon, Ga.



BALTIMORE ART MUSEUM, BALTIMORE, MD.

OFFICE OF JOHN RUSSELL POPE, ARCHITECTS.
Sketch by Otto R. Eggers.

The SOUTHERN ARCHITECT AND BUILDING NEWS

Vol. 53.

JULY, 1927

Number 7

Niels Esperson Building, Houston, Texas

JOHN EBERSON, *Architect.*

THE layman rarely realizes that his admiration of a fine thing in architecture is as much an acknowledgement of the talent and ability of the architect as his appreciation of a fine painting is a tribute to the painter; and yet in any beautiful or noble building, whether domestic, or monumental, the heart and hand of the architect is as much a part of the structure as the painter's talent and genius are a part of his finished canvass. Therefore, in any criticism of architecture it is hardly possible to leave the architect out of the discussion of his work, which is of necessity an expression of himself.

The problems involved in the creation of a modern office building are numerous and difficult. Selection of the most appropriate site; choice of architect and general contractor; formulation of general and detail plans for an improvement that will mean the most effective utilization of the site; developing an efficient, flexible organization to collaborate with architects and contractors; supervision of construction to see that the owner's ideas are reflected in the plans and specifications are being carried out with fidelity and dispatch; inauguration of a renting and publicity campaign which will assure maximum occupancy by tenants of the desired kind as soon as possible after the completion of the building; the selection and training of a building organization which will assure efficient service to the tenants from the opening day; these are some of the major tasks which confront the owner-builder in the year or year and a half following the inception of the project. Rarely does the task of management call for such a combination of qualities,—the capacity for scientific analysis of a problem; the balanced judgment, which carefully weighs pros and cons and comes to the right conclusion; the imaginative foresight which visualizes future trends in city development and in economic values; the faculty for

handling men so as to induce maximum effort and eliminate friction; the ability to build and maintain a flexible organization, capable of adjusting itself rapidly to ever-changing conditions, and the knowledge of psychology which will insure the successful formulation and execution of a campaign designed to create public interest in and develop good will for the new enterprise. Rarely, also, does the task of management call for the exercise of its functions under such pressure as to speed.

Fortunately or unfortunately, the operations involved are not repetitive. Most individuals build a modern office building only one in a lifetime. There is, therefore no opportunity of learning from one's own mistakes. For some years Niels Esperson had been planning in his mind, if not in actuality, the erection of a modern office building in Houston, which should not only provide an efficient home for the growing business interest of the city, but at the same time constitute a fitting commemoration of his own successful enterprise, and to show his faith in the rapidly growing Texas metropolis. Unfortunately Niels Esperson did not live to see his dream carried to completion. Death took him on beyond the river before his actual plans could be assimilated. His devoted wife, Mellie Esperson, now Mrs. Mellie Esperson Stewart, who shared with him the dream of a great office building for Houston carried out the desire of her husband and through her untiring efforts is due the successful completion of the Niels Esperson Building.

In the course of a continuing investigation of the present and future possibilities and advantages of various sites in the city, the corner of Travis and Rush Streets was finally decided upon as the location best suited for the placement of this building to be the South's tallest and finest of-



Typical Arched Ornamental Window, Tower Floor

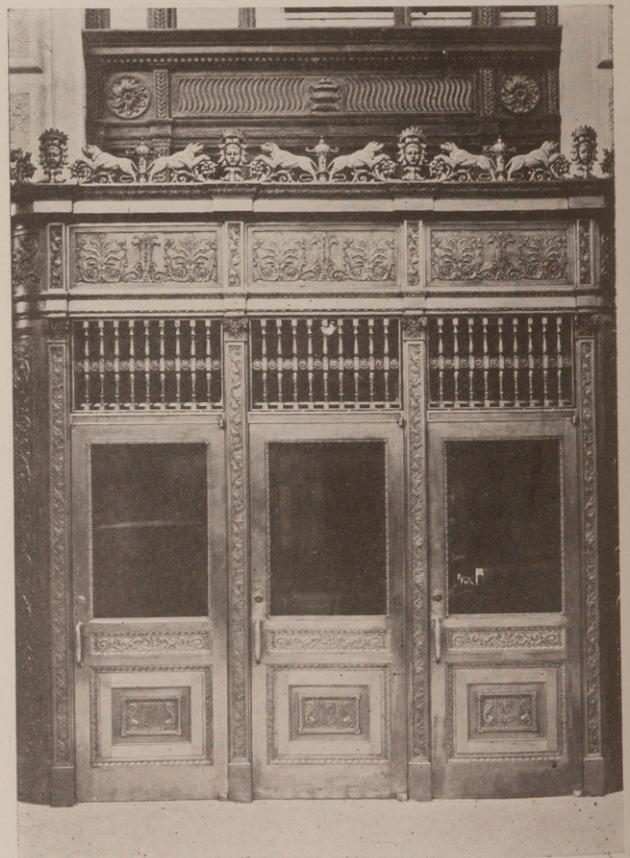
fice building. Immediately after the site was obtained John Eberson, an architect of national reputation, of Chicago, and known not only for the impressiveness of the buildings which he had designed but also for the efficiency of his office and equipment was selected as the architect. This was followed immediately with the selection of The American Construction Company as general contractors.

This firm had erected some of the finest buildings in the country and had established an enviable reputation for ability to handle such large projects and deliver them on time under guarantee. A large building operation such as this, resembles either a madhouse or a happy family. In a project of this kind it is absolutely vital to have not only an organization so manned that friction arising out of personal relations will be reduced to a minimum but also an organization so controlled and so flexible that all emergencies can be handled and decisions made without delay. The "happy family" relationship was characteristic of the construction process on the Niels Esperson Building; if it had not been the completion of the building in the record time contracted for would have been utterly impossible. Credit must be given to the personal representatives of the architects and general contractors who were assigned to the work of supervising and expediting con-

struction, and to all sub-contractors who had any part in the undertaking.

The purpose of Mrs. Stewart in erecting this building was beside the prime object of building a monument to the memory of her late husband, was to set a new standard, if possible, not only in construction, layout, and equipment, but also in the operation of this class of property in the South. From the moment the site was selected, the thought had been uppermost in mind of developing that intangible, elusive something which is called "atmosphere" and which comes only from exceptional service combined with the right environment and catering to the right class of tenants. In presenting the building to the public on the opening day Mrs. Stewart said:

"In presenting the Niels Esperson Building to the public after two years of close application to the details of its construction, I am doing so with the conviction that the prospective tenant is offered the very best. This statement is not made boastfully, as each of the items which go for comfort, convenience and magnificent appointment of an office has been carefully considered, planned and executed; and the surroundings and service which we are giving to the tenants in this building are self-evident facts which support this statement.



One of the Entrances Showing Bronze Ornamentation

For instance, the fans, of the noiseless type; ceilings and walls finished in a soft flat finish; the doors of genuine American walnut with walnut trim to match; the floors of the finest marble terrazzo; the locks, hinges and other hardware, made of bronze instead of brass for beauty and for durability and of the highest grade mechanism; the windows of heavy plate glass and steel for durability and clear vision; the heating through the most modern engineering methods and by radiators conspicuous for their small compass and effective heating efficiency; the plumbing, which is the finest in the land with hot and cold water, and ice water for drinking purposes; the electrical distribution with convenient outlets for extra lights, for telephones, annunciator system and telegraph call boxes.

The Janitor service, one of the most important parts of a building operation, has been worked out on a most careful basis and persons especially equipped for each class of work have been assigned the duties throughout the structure. Modern equipment, such as electrical scrubbing machines, carpet cleaning machines, floor polishers, marble cleaners, and all other devices of this character are in constant use to maintain this building at all times at its highest standard.



Six Signal Control Elevators with a Speed of Eight Hundred Feet Per Minute

No expense was spared in connection with the installation of elevator service and the Otis Elevator Company was given instructions to make an installation that would handle a capacity crowd with ease, safety and promptness. All of their modern inter-locking, self-levelling and automatic fixtures have been installed.

An especially attractive feature of the building service is the complete, modern garage available to the tenants, entrance to which may be gained direct from the lobby.

On account of its unusual beauty and elegance, the building early attracted attention of the better class of tenants and broke all records for the number of occupants actually in the building before the construction work was finished. The space has been so carefully planned that almost all of the offices are alike in their attractiveness and available space will satisfy the most exacting.

The rates do not reflect the cost of the extra refinements and will be found reasonable, our management will be found eager to serve you and make you feel comfortable and the prestige of the building is such that this address on your stationery will indicate that you are a person who will be satisfied with only the best."

In the beginning of this article we expressed the opinion that it was impossible to leave the



Ornamental Bronze Elevator Door with Esperson Coat of Arm.

architect out of any discussion or criticism of any piece of architecture. We must go further and say that the beauty of any architectural design depends largely upon the ability and skill of the architect to select the various details and materials to be used, and to combine them in such a way as to produce a pleasing and harmonious mass. This applies to any type of building, whether of simple proportions or of massive grandeur. In the Niels Esperson Building, Mr. Ebersson has shown his ability by his selection of materials, details, and the interesting way in which he put them together in producing what we believe to be one of, if not, the most interesting office structure erected in the South. This building constructed of steel frame and granite as the basis exterior covering, with limestone and terra cotta trim, rises to a height of thirty-two stories and presents an elevation of four hundred and eleven feet. By reason of its position surrounded by buildings of four to six stories there is an added impression of still greater height which enhances its monumental

character. At the seventeenth story the rear of the building terminates in a roof garden where dances may be given or other out door entertainment can be enjoyed. From this position the building continues upward with setbacks at the twenty-second story and from this point continues in the form of a tower with breaks at the twenty-fifth and twenty-eighth stories. The building is capped with a beautifully designed and excellent proportioned grecian tower, the dome being supported by forty foot terra cotta columns. This forms an observation tower from which the surrounding territory can be seen for forty miles. A gold leafed finial twelve feet in height adorns the extreme top of the tower. This tower is flood lighted at night by five hundred and sixty lights and presents a magnificent sight. From this tower Westminster chimes melodiously mark each quarter hour.

This building shall stand throughout the years as an everlasting tribute to the memory of Niels Esperson and to the ability and skill of John Ebersson, its designer.



Architectural Treatment of Lower Portion of Building Showing Seven Foot Granite Base, Bedford Limestone Trim and Verde Antique Iron Window Frames



Photos: By Calvin Wheat, Houston.

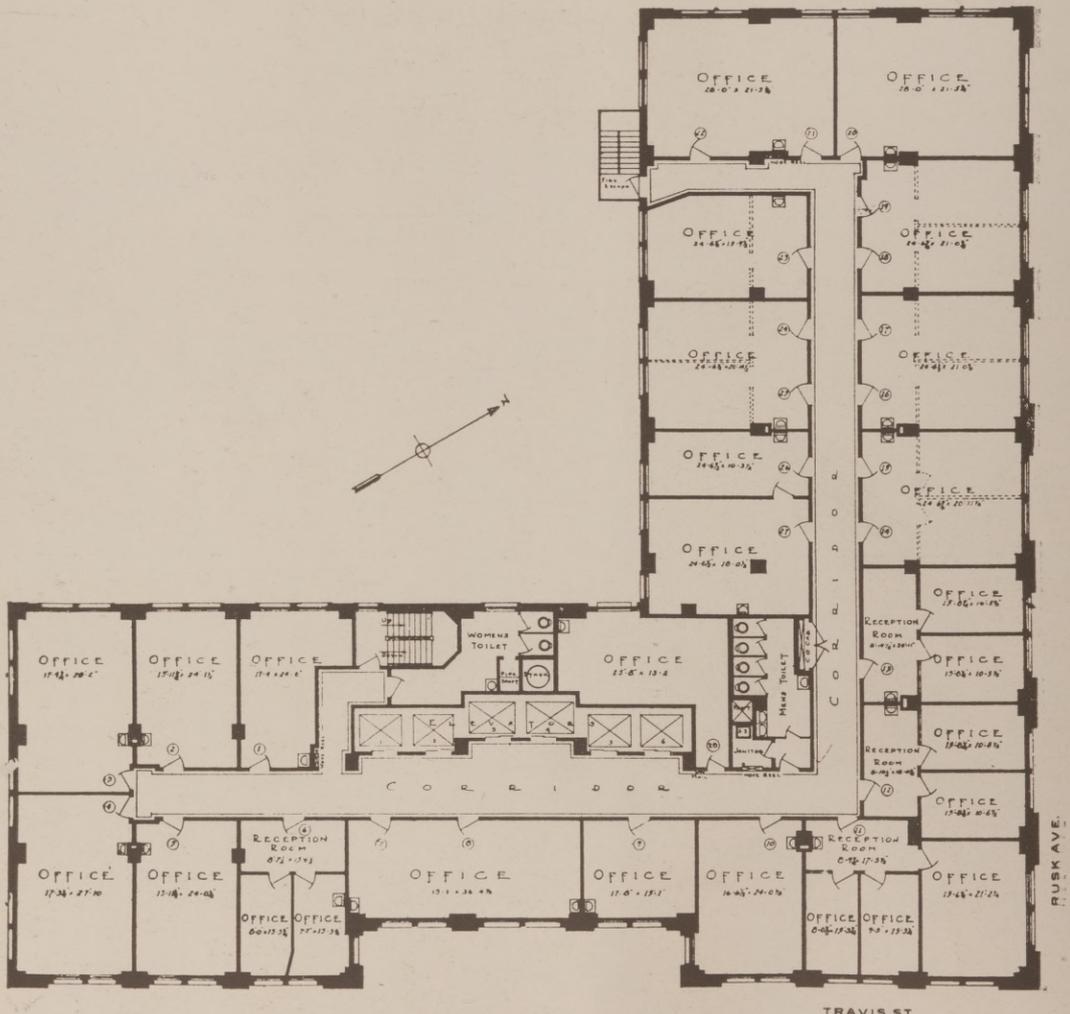
NIELS ESPERSON BUILDING, HOUSTON, TEXAS

JOHN EBERSON, ARCHITECT

NIELS ESPERSON BUILDING, HOUSTON, TEXAS.

JOHN EBERSON, *Architect.*

An examination of the typical floor plan given herewith of the Niels Esperson Building shows an excellent arrangement of offices within the given floor area. All anterooms have been amply provided for in the dark spaces thus making good use of all available outside space for working offices. An elevator system of six signal control machines with a speed of eight hundred feet per minute are provided for the transportation of the building's inhabitants. These elevator entrances on each floor are set well back, allowing ample space within the corridor to prevent crowding at any time. All office walls are of a soft flat finish, doors are of genuine American walnut with the same material as trim; the floors are of finest marble terrazzo and hardware of bronze. The windows are of heavy plate glass encased in steel frames. Hot and cold water are provided in every office with circulating ice water for drinking.



TYPICAL FLOORS THREE TO SIXTEEN



TOWER DETAIL

NIELS ESPERSON BUILDING, HOUSTON, TEXAS
JOHN EBERSON, ARCHITECT

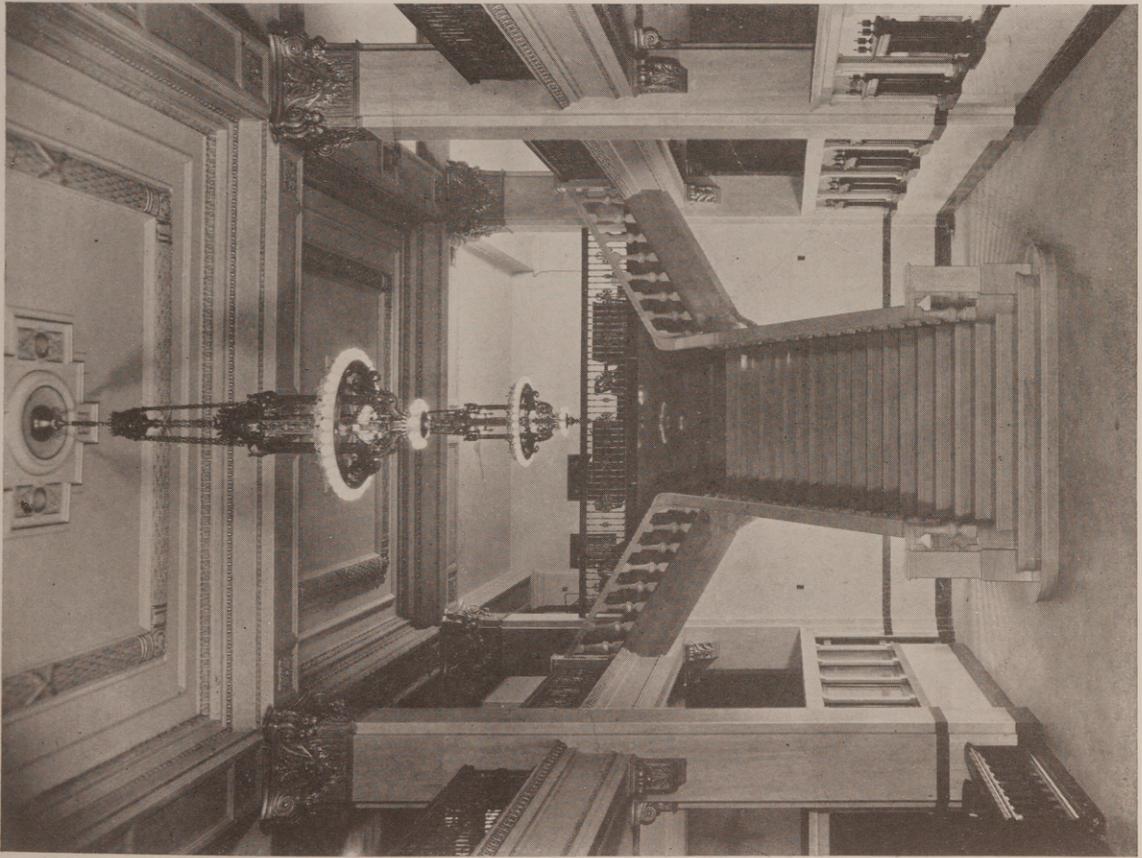


ENTRANCE DETAIL

NIELS ESPERSON BUILDING, HOUSTON, TEXAS
JOHN EBERSON, ARCHITECT

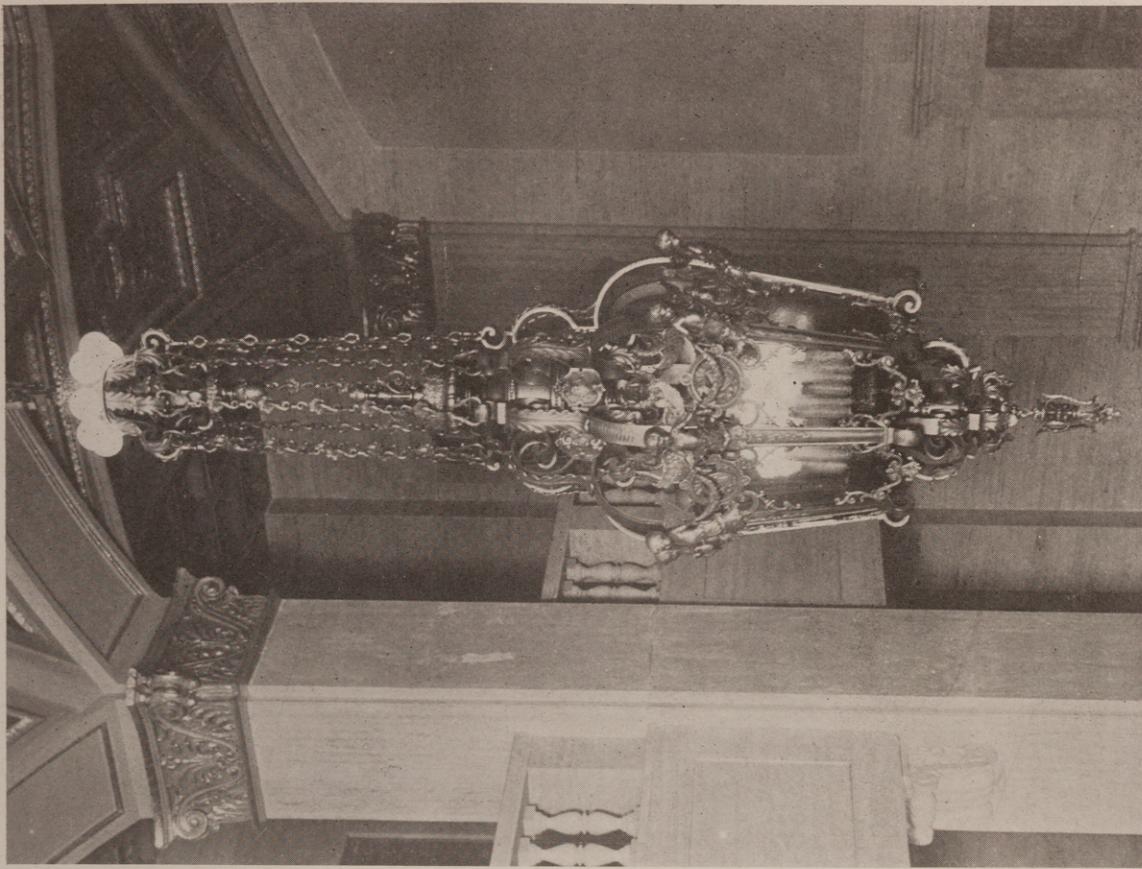


DETAIL IN LOBBY

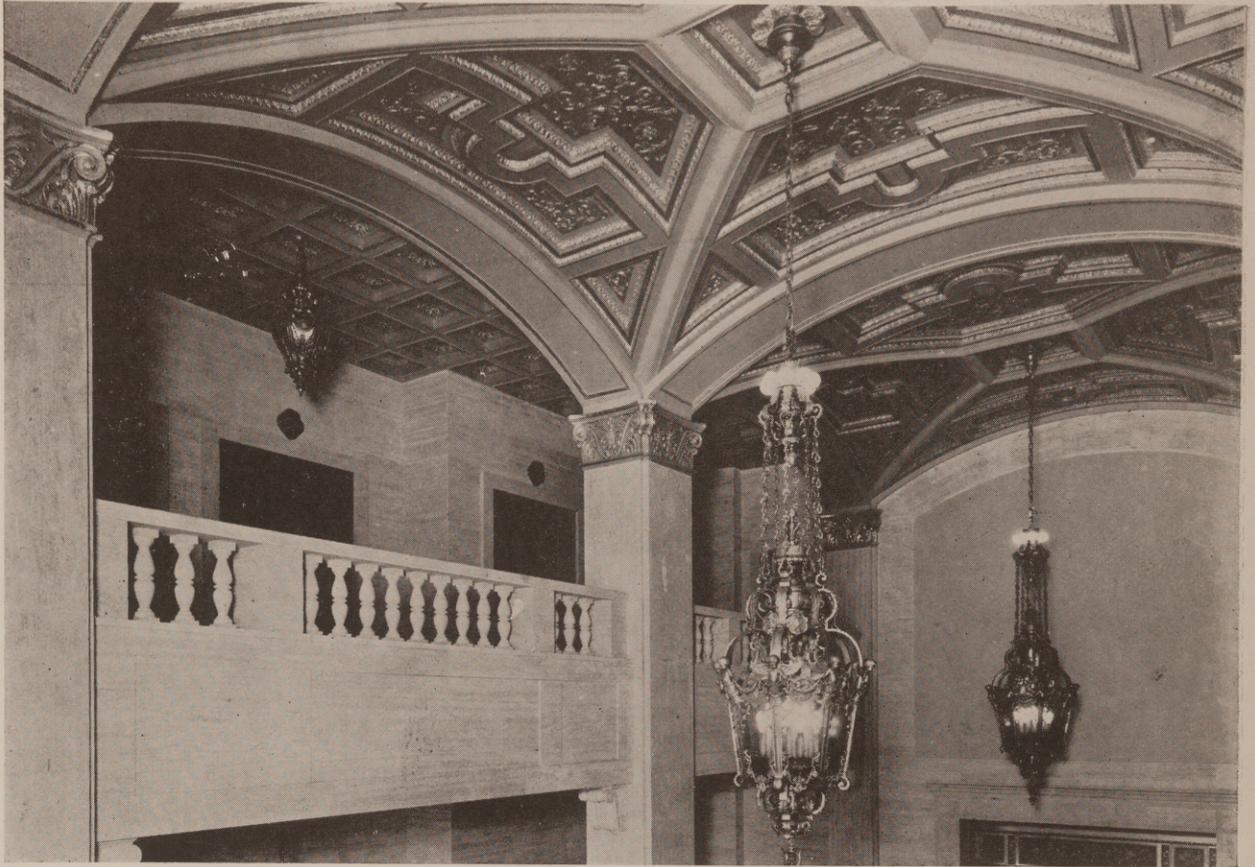


DETAIL IN BANKING ROOM

NIELS ESPERSON BUILDING, HOUSTON, TEXAS
JOHN EBERSON, ARCHITECT



CHANDELIER IN ENTRANCE LOBBY



DETAIL MEZZANINE FLOOR
NIELS ESPERSON BUILDING, HOUSTON, TEXAS
JOHN EBERSON, ARCHITECT

Art and Architecture as a Background in Advertising

By Harrison Jones*

WE citizens of the United States are a queer bunch. We are a peculiar mixture. At least, so the citizens of the rest of the world say. We walk at the head of the procession; we stand at the head of the class. We are unquestionably the richest boy in the class. We have more toys and playthings, we are far better dressed and we live surrounded by luxury. We are the envy of all our fellows, and inevitably there comes as the handmaid of Envy that sharp-tongued, long-nosed, skinny nurse, Criticism.

It is easy to criticize. That statement is trite. It is something that everybody is qualified to do well, but to take criticism, to hug it to your bosom, to think it over, analyze it, and in fairness weigh it to see whether it applies or not is something that practically noboday is qualified to do. Only those who are big, and only those who are magnanimous possess this worthwhile attribute, and I have been thinking somewhat of those criticisms which are heaped upon our head by the older children in our class—by those who have had more experience, who have lived longer and who have the resultant wisdom that comes from the added experience, for we are one of the youngest children in the school of Nations. We are precocious, we are the young marvel—less than 500 years old, standing out conspicuously among our elders. They admit that we are all that we are, but they say that we are not well rounded, that we excel in specialties, that we have sharp corners and rough edges and they must be polished off before we will be the well rounded individual that we should be. They say that in our mad rush for worldly success, for financial gain, for business, that we pass by art, literature, culture, refinement, leisure and all the worth-while things in life, as the fast moving locomotive passes telegraph poles, and that such of these things as we have are quickly made and bear the same relationship to the genuine article as the modern moonshine whisky, quickly cured by the addition of potash, had to the old genuine form which lay in good charred barrels, in cool places, for years before it was fit to be regarded as the genuine article.

I have undertaken to take these criticisms to heart, hug them to my bosom, sit down and look them fairly and squarely in the face, and I am prone to say that while there are outstanding ex-

amples of our unquestioned accomplishment in each and every line of cultural pursuits, in the main the general level of our entire peoples is not so high in these fields that mean so much to the personal joy and the individual happiness of our people.

I read the other day something of the tapestry makers of France, where the knowledge of the trade was passed down from grandfather to son, and son to grandson, and a lifetime of a man being spent in the making of one tapestry. This art has meant so much to the world that the French Government has taken it over and subsidized it and practically all of the master tapestries are made exclusively for the Government of France to be displayed in their art museums for the benefit of the peoples of the world and of unborn generations.

I know that in Italy there are in the palaces of royalty and in the museums tables and pieces of furniture made by the hands of artists. There is one table where twenty men worked on it for thirty years. There is another table that thirty men worked on twenty years to produce, and each of these masters in his vocation did not feel that his work was in vain, but felt that in contributing to the world a single piece of art that excelled they had done quite sufficient and their reward was adequate and their ambition achieved.

We are told this thing could not happen in America—that we could say that any of our modern, up-to-date furniture factories could reproduce the equal, or at least as serviceable a table in a day or a week for one-thousandth part of the price. Isn't it true that that it what ninety American out of a hundred might say?

There are architectural gems extant in the world that represent the entire dream, and that of a master architect, for a lifetime. There are those that took hundreds of years to complete, and they say that this, too, could not have happened in America. There are gardens that have represented the handiwork of hundreds of individuals for hundreds of years. There are paintings the mere glimpse of which strikes one into profound silence and contemplation. There are books and there are binders. There is pottery in all of its multiple forms. There are exquisite perfumes made from the essence of the flowers of the world. There is music produced that has softened the heart and gladdened the lives of all mankind.

*Executive Vice President The Coca-Cola Company.

All of these things that have been mentioned have existed for ages and ages, until there is fundamentally in all of the peoples of these nations more ancient than ourselves a keen sense of appreciation of these things so worth-while.

Let's pause awhile and reflect. Let's contemplate the monstrosities of architecture, the absence of taste evidenced in any community in America. Let's bemoan the absence of parks. Let's enter the home and cringe at the clash of discordant elements and incongruous groups of inappropriate things. Let's grieve over the absence of proper landscaping. Let's see if we cannot find another God than the God of jazz in music. Let's pray for a few books, and let's hope that in a few years we may have born within our population a few "nuts," if you choose to call them so, who feel that they might give a life to a table, or to a tapestry, or to a building, or a park, or a song, or a musical instrument, or to the writing of a book, and we will be better off, for these intangible influences are what make us. We are making progress, and being young and youthful when we get started, we will make progress faster. I see signs of improvement everywhere. A recent issue of a certain woman's magazine on one page printed interior decoration pictures as they appeared in their first issue, and they printed on the opposite page the pictures of interiors of homes in their last issue. Oh, what progress in twenty-five years! I can remember, young as I am, when a house was a house, when a lawn was a lawn. The house must be a shelter, which was

quite enough. The lawn, at best, might be planted to grass. Now I see that a house is a house, that it is architecturally correct, and now I see the lawn is landscaped, planted with shrubs and flowers. We have parks and each year they are improved. We encourage opera and we are taking to the enjoyment of music. Reading is becoming more of a thing, and there are, as I say evidences of our awakening.

Now, let's take the science of advertising. It is an ancient art, old before this nation was born, but the world will admit that we have taken it and developed it and used it and obtained results from it the like of which has never been dreamed of in all the ages that have passed before, and we are masters, admittedly so, in its handling. But still the criticism applies that within this one sphere where we are gladly accorded supremacy we still lack that appreciation of those precious intangibles in our advertising. It's snappy, it's breezy, it's bold, it's powerful, but they say it's crude. And we are answering each day, by improving this situation, this criticism, too.

We must have more art in our advertising. Art in composition; art in layout; art in pictures; art in design; art in color. We must want those who seek to advertise to want this, and those who produce the advertising will have to have it. We must train the public to look for it and to demand it, and when we have this, then we will have art in all things, and when we have art in all things we will be a greater nation and greater people. We will be well rounded. We will have gotten rid of crudeness.



BALTIMORE ART MUSEUM, BALTIMORE, MD.

OFFICE OF JOHN RUSSELL POPE, ARCHITECTS

Rendering By Otto R. Eggers

Southern Architect Presentation of Baronial Halls of England

A Series of Lithograph Studies



From a Drawing By J. D. Harding, 1844.

SHOTTESBROOKE CHURCH, BERKSHIRE

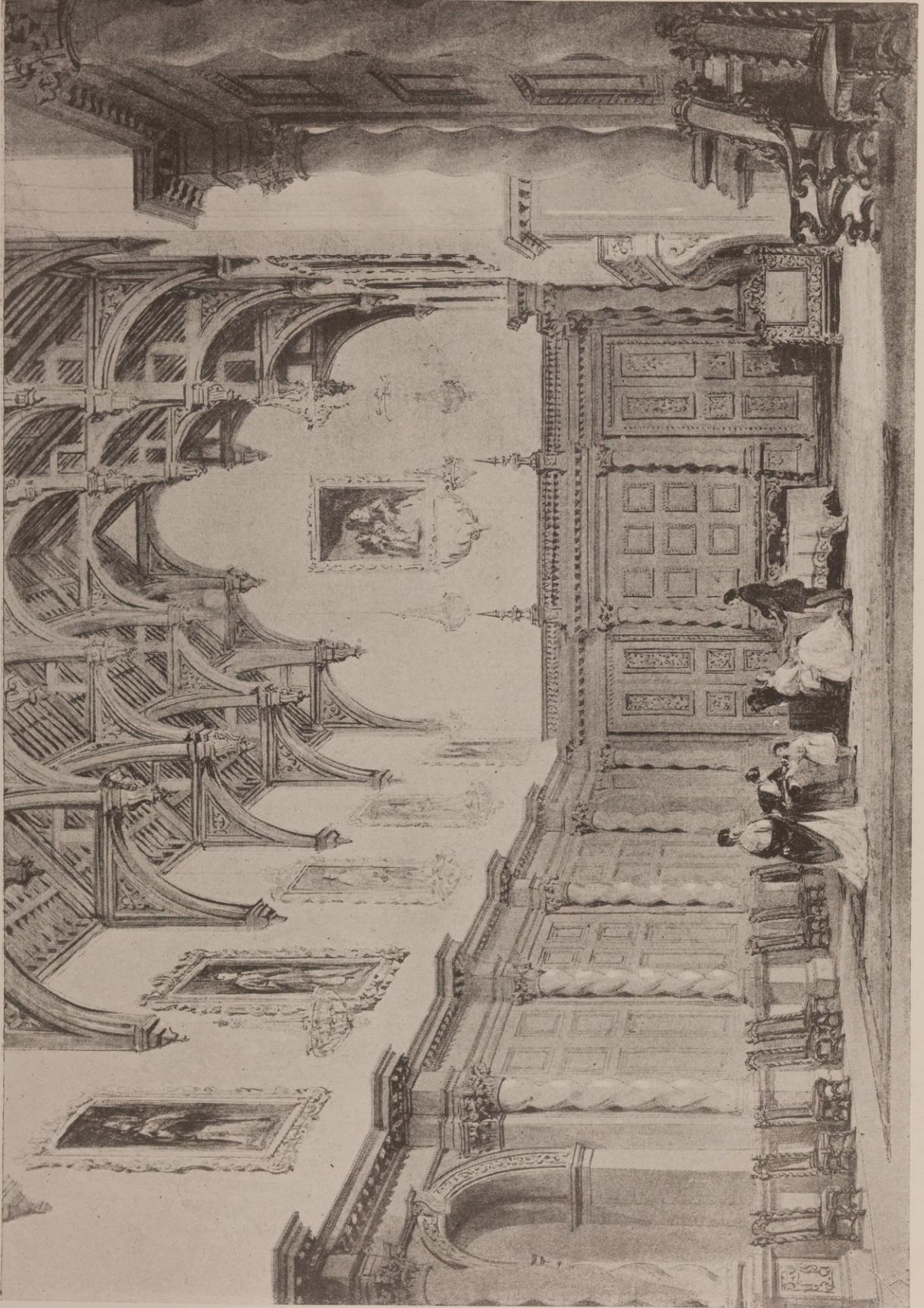
*The Southern Architect
and Building News,
July, 1927.*

*The Southern Architect
and Building News,
July, 1927.*



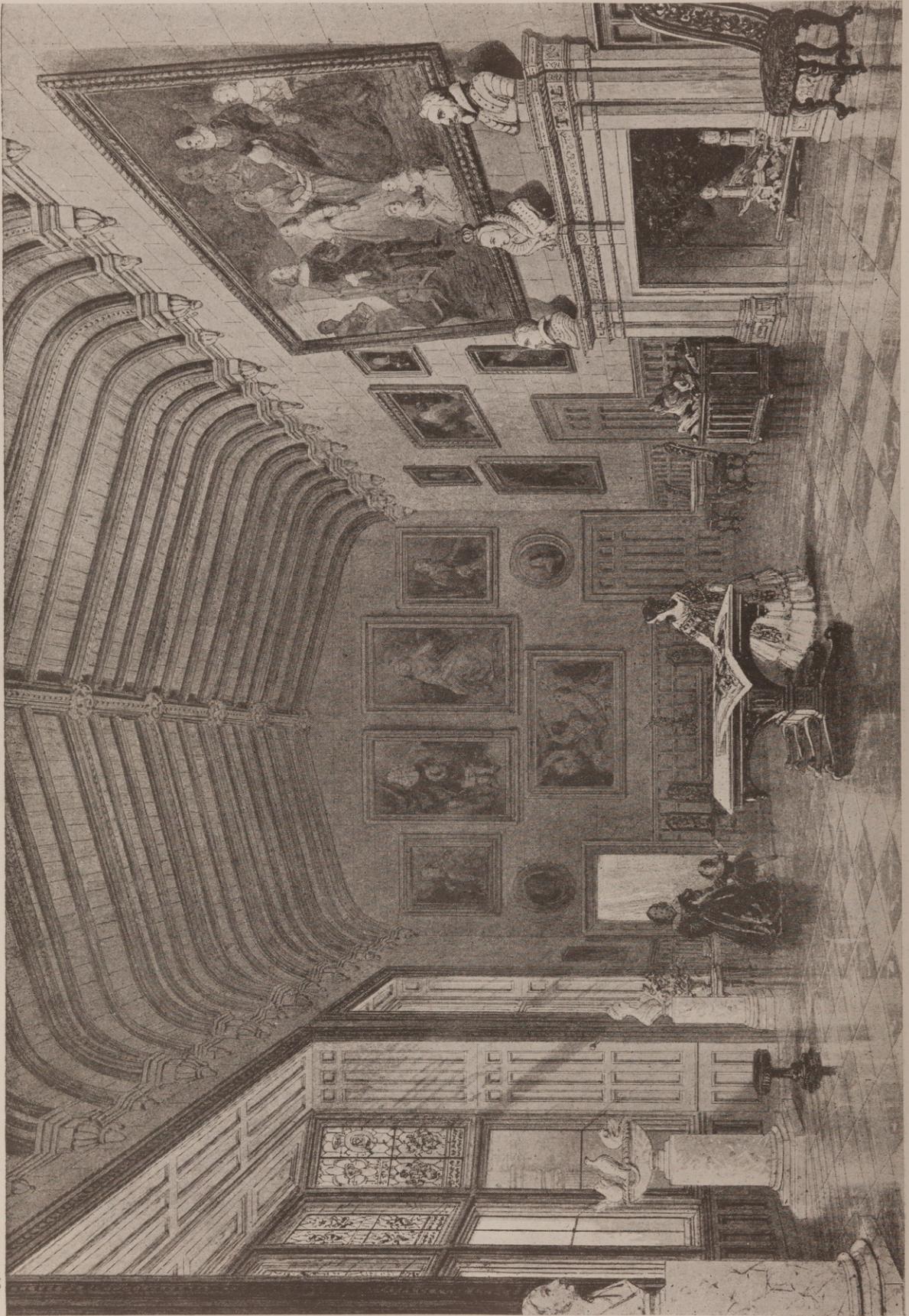
From a Drawing By J. D. Harding, 1844.

KIRBY HALL, NORTHAMPTONSHIRE



From a Drawing By J. G. Jackson, 1845.

CHARLECOTE GREAT HALL



From a Drawing By T. Altom, 1847.

BURLEIGH GREAT HALL, NORTHAMPTONSHIRE

Southern City Building

BUILDING operations in the South in 1926 kept pace with industrial expansion, hydro and steam-electric development, railroad and highway building. Contracts let for industrial, building and construction projects of all kinds in the 16 Southern States amounted to \$891,543,500, and \$469,044,500, or more than one-half of this total, represented the valuation of awards for purely building projects.

In 1926 awards for apartment house and hotel construction totaled \$130,691,500, and during the preceding year amounted to \$146,087,000, so that in two years contracts for buildings of these types in the South had an aggregate valuation of more than \$275,000,000. Considering the cost of sites, furnishings, equipment, etc., it is conservative to say that in 1925 and 1926 lettings for apartment houses and hotels aggregated \$350,000,000. Everywhere throughout the South there is abundant evidence of the for-

ward movement in hotel construction that has figured so prominently in building programs of the past three years. Structures costing from \$30,000 to \$10,000,000 have been erected. Every Southern State and most of the large cities and many towns have shared in the movement.

Some of the important hotels and apartment houses under way, let to contract and completed in 1926 include: The \$1,500,000 Bankhead Hotel and the \$2,000,000 Thomas Jefferson, Birmingham, Ala.; the \$900,000 William N. Young Hotel, Little Rock, Ark., the \$1,000,000 Majestic Hotel and the \$500,000 Howe Hotel, Hot Springs, Ark.; a \$1,000,000 addition to the San Carlos Hotel, Pensacola, Fla.; the \$800,000 Park Lane Apartment, Jacksonville, Fla.; an \$800,000 hotel at Fort Lauderdale, Fla.; the \$3,000,000 Ritz-Carlton, Sarasota, Fla.; a \$600,000 hotel for J. T. Horney, Lakeland, Fla.; the \$2,000,000 San Jose-Vand-



Skyline of Atlanta, Georgia, showing railway terminus and great Spring Street Viaduct in the foreground.



Medical Arts Building, San Antonio, Texas.
Ralph Cameron, Architect.

erbilt, Jacksonville, Fla.; a \$2,000,000 hotel for W. F. Morang & Son, Inc., Fort Lauderdale, Fla.; \$1,000,000 community hotel, Fort Myers, Fla.; \$1,000,000 Sarasota Terrace Hotel, Sarasota, Fla.; \$550,000 hotel at Gainesville, Fla.; \$500,000 Hotel Venice, Venice, Fla.; \$700,000 Hotel Dixie-Walesbilt, Lake Wales, Fla.; \$2,000,000 Forrest-Ricker Hotel, Augusta, Ga.; \$1,000,000 General Oglethorpe Hotel, Savannah, Ga.; \$500,000 Hotel Dixie-Hunt, Gainesville, Ga.; \$1,000,000 Pontchartrain Apartments, New Orleans, La.; \$1,000,000 hotel for Alfred Glassell and associates, Baton Rouge, La.; \$1,000,000 Markham Hotel, Gulfport, Miss.; \$650,000 Lamar Hotel, Meridian, Miss.; \$1,000,000 King Cotton Hotel, Greensboro, N. C.; \$500,000 hotel at Chimney Rock, N. C.; \$500,000 hotel on Bogue Sound for Morehead Bluffs, Inc., New Bern, N. C.; \$600,000 co-operative apartment for the W. J. V. Corporation, Asheville, N. C.; \$575,000 structure for the Elizabeth City (N. C.) Hotel Corporation; \$700,000 Asheville-Biltmore, Asheville, N. C.; \$1,000,000 Tennessee Terrace Hotel, Knoxville, Tenn.; addition to Read House, Chattanooga, Tenn.; \$1,250,000 San Jacinto Hotel, the \$750,000 Texas Hotel, and the \$4,000,000 Sterling Hotel, Houston, Texas; \$600,000 hotel for Smith Brothers Development



Night view of the Dallas, Texas, skyline showing central downtown skyscrapers.

Company, and a \$2,250,000 structure for the Chamberlain Hotel, Inc., San Antonio, Texas; \$1,000,000 hotel at Amarillo, Texas; \$1,000,000 hotel for Mineral Wells (Texas) Hotel Company; \$650,000 hotel, Brownsville, Texas; \$1,400,000 Cavalier Hotel, Virginia Beach, Va.; \$550,000 Shenandoah Hotel, Martinsburg, W. Va.

Many costly bank and office buildings, as well as important additions to existing structures, were erected in 1926 throughout the South. Representative structures let to contract, under way and completed in 1926 include: A \$500,000 building for the Anniston (Ala.) Building Company; the \$500,000 Phoenix Office Building and the \$600,000 Federal Reserve Bank Building, Birmingham, Ala.; the \$1,000,000 Donahey Building, Little Rock, Ark.; \$500,000 building for the Exchange Realty Company, El Dorado, Ark.; \$9,000,000 Press Club Building, Washington, D. C.; \$500,000 First National Bank, St. Augustine, Fla.; \$1,000,000 structure for the Dade County Security Company, Miami, Fla.; 12-story building for Greenleaf & Crosby Company, \$1,500,000 building for the Hiawatha Corporation, and a \$1,250,000 structure for the Florida Realty & Securities Corporation, Jacksonville, Fla.; a \$1,500,000 theater and office building for the Consolidated Aumsement,



Cotton Exchange Building, Memphis, Tenn.
Mahan & Broadwell, Architects



Skyline of Fort Worth, Texas, showing central business section.

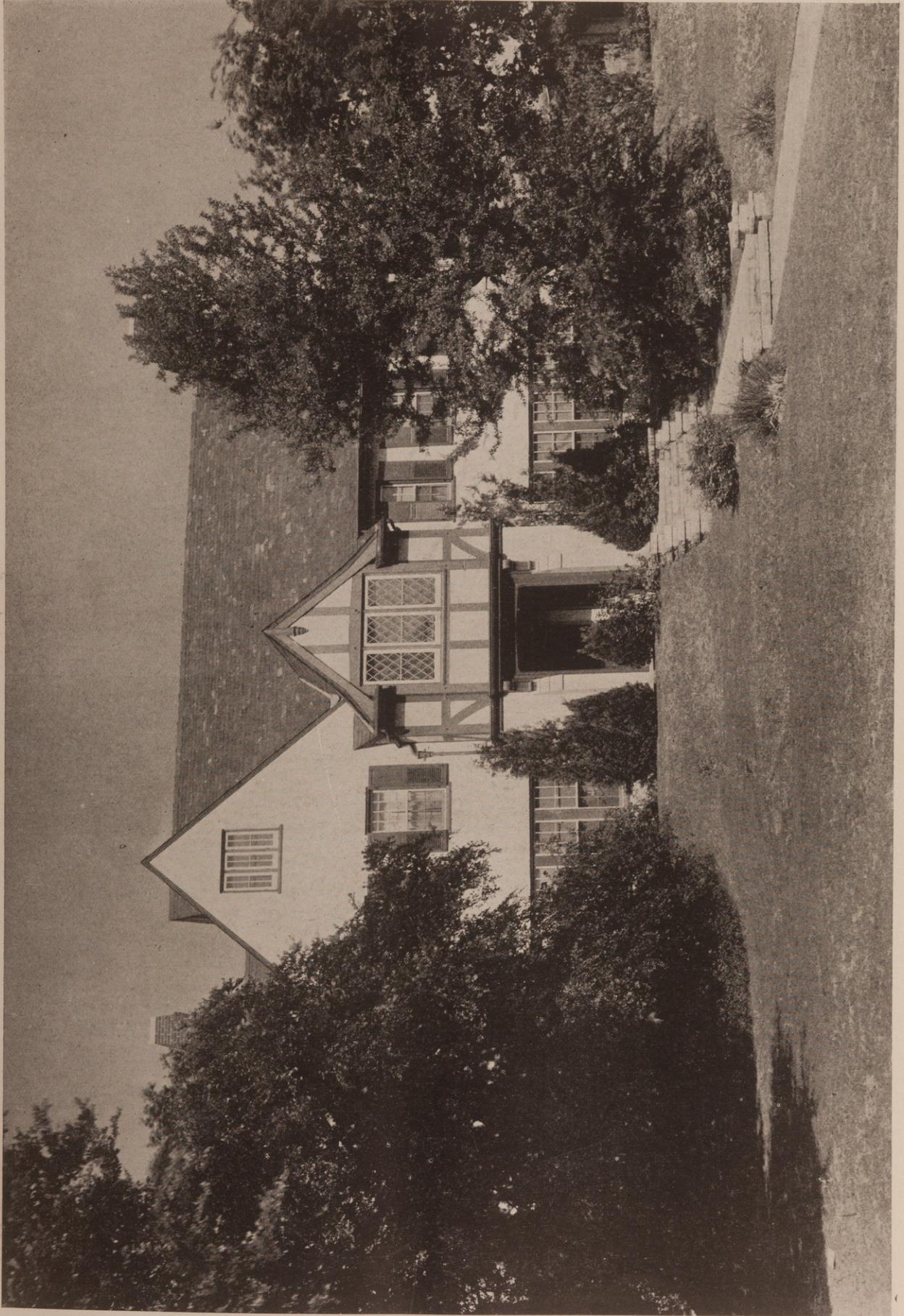
Inc.; a \$500,000 structure for the Tampa Morning Telegraph, and the big Stovall Professional Building, Tampa, Fla.; \$4,000,000 building for the Canal-Commercial Bank & Trust Company and a \$1,200,000 building for the New Orleans Public Service, Inc., New Orleans, La.; the \$1,250,000 Louisiana National Bank, Baton Rouge, La.; \$1,000,000 Court Square Building, \$2,000,000 municipal office building, \$1,000,000 Federal Reserve Bank, \$1,000,000 medical arts building and a \$1,000,000 home office building for the Mutual Life Insurance Company, Baltimore; \$650,000 Beaumont Medical Building and a \$5,000,000 section of Southwestern Bell Telephone Company, St. Louis, Mo.; \$1,000,000 Gates Building, and a 12-story theatre and office building for the Lowe Theatre Company, Kansas City, Mo.; \$1,000,000 Nissen Building, Winston-Salem, N. C.; \$1,250,000 building for the Greensboro (N. C.) Bank and Trust Company; \$1,000,000 Grove Arcade Building and the \$800,000 Flatiron Build-

ing, Asheville, N. C.; \$600,000 First National Bank, Wilson, N. C.; \$2,000,000 First National Bank, Charlotte, N. C.; \$2,000,000 store and office building for the Perrine interests, Oklahoma City, Okla.; \$2,000,000 Waite Phillips Building and \$600,000 building for Dr. C. W. Day and associates, Tulsa, Okla.; \$1,000,000 building for the Chattanooga (Tenn.) Savings Bank & Trust Company; \$1,000,000 medical arts building for Jones interests, a \$600,000 building for R. O. Dulaney, and a \$600,000 addition to the First National Bank, Fort Worth, Texas; \$1,250,000 Petroleum Building, Houston, Texas; \$1,500,000 Medical arts building, and a \$2,000,000 building for the Travis Investment Company, San Antonio, Texas; \$500,000 Dallas (Texas) National Bank; \$1,500,000 Colonial Bank, Roanoke, Va.

A survey compiled by the Manufacturers Record in 1926 showed that the South is spending in new church buildings and equipment upwards of \$1,000,000 each week



Skyline of Miami, Florida, showing business section, port facilities, and causeways.

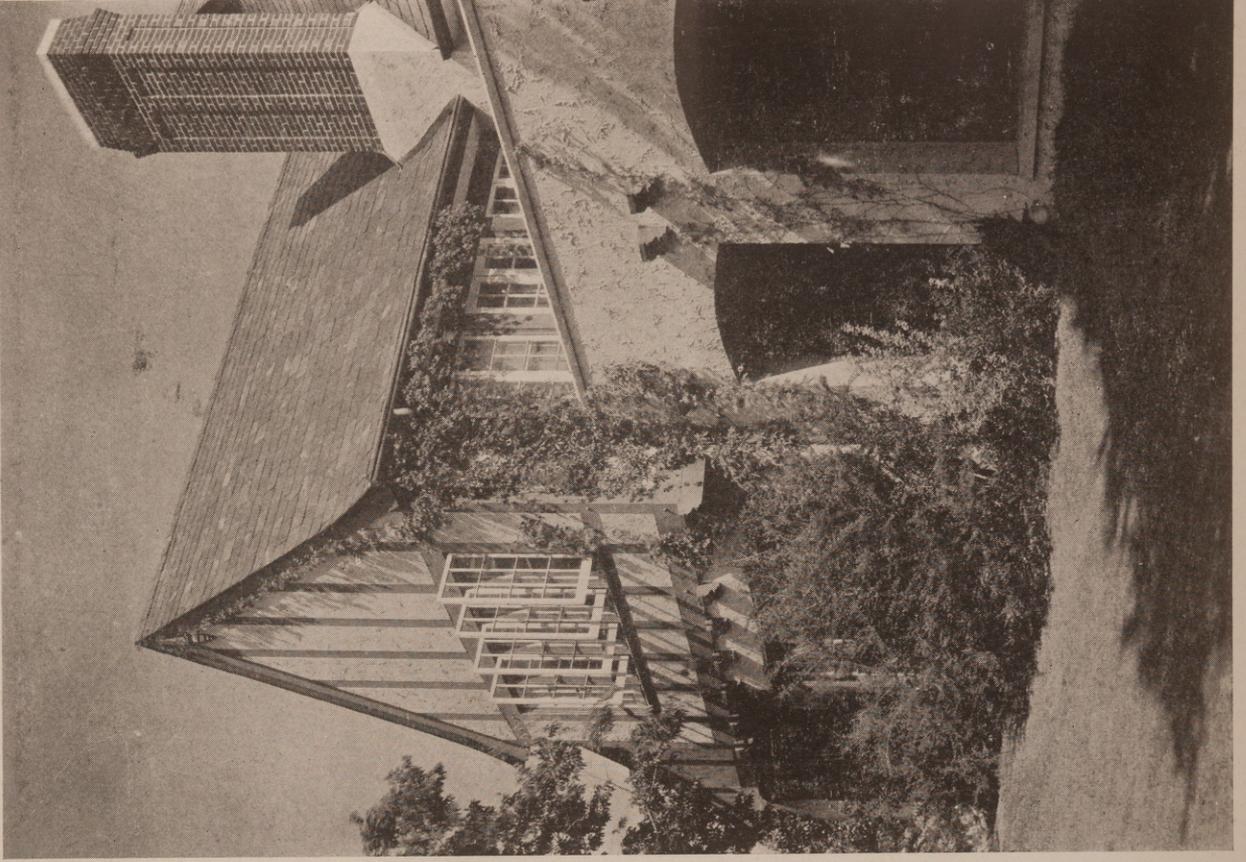


Photos : By Tebbis & Knell, Inc., New York.

HOUSE OF C. F. HUFF, ESQ., DALLAS, TEXAS
THOMSON & SWAINE, ARCHITECTS



FRONT VIEW FROM SIDE



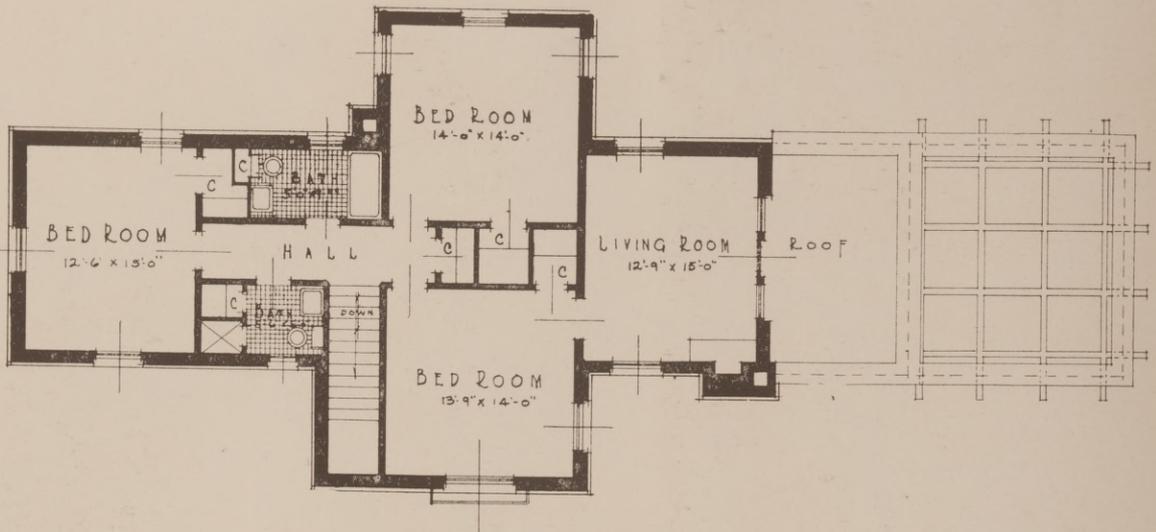
EXTERIOR DETAIL, SHOWING CASEMENTS

HOUSE OF C. F. HUFF, ESQ., DALLAS, TEXAS.
THOMSON & SWAINE, ARCHITECTS

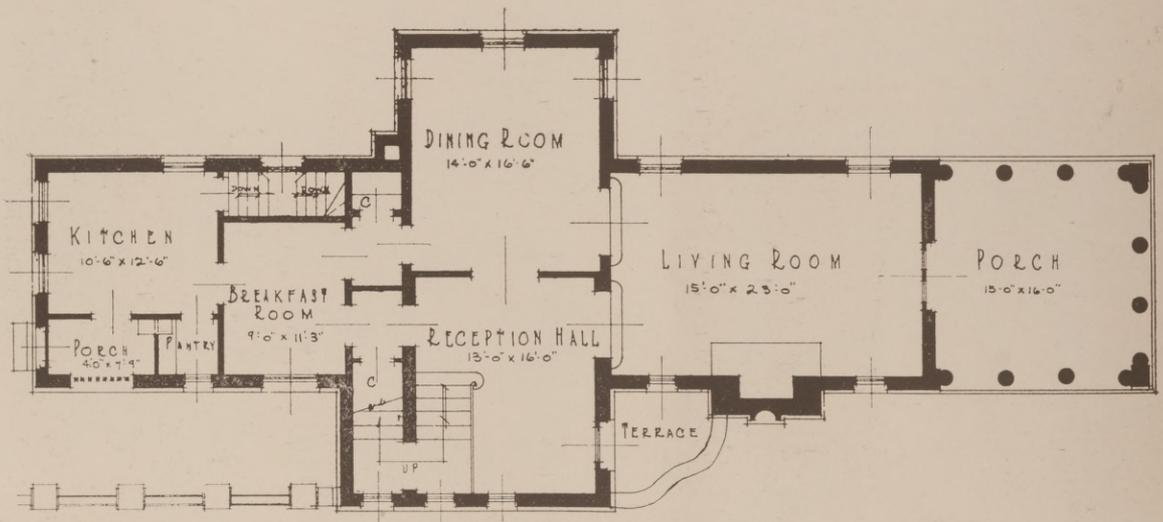


Photos: By Tebbs & Knell, Inc., New York.

HOUSE OF GEORGE MAHON, JR., MEMPHIS, TENN.
GEORGE MAHON, JR., ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE OF GEORGE MAHON, JR., MEMPHIS, TENN.

GEORGE MAHON, JR., ARCHITECT



ENTRANCE DETAIL
HOUSE OF GEORGE MAHON, JR., MEMPHIS, TENN.
GEORGE MAHON, JR., ARCHITECT



DINING ROOM DETAIL FROM LIVING ROOM
HOUSE OF GEORGE MAHON, JR., MEMPHIS, TENN.
GEORGE MAHON, JR., ARCHITECT

ARCHITECTURAL MEMORANDA

THE STORY OF GEORGIA MARBLE.

SELDOM has a more beautiful brochure been published than that just issued for the Georgia Marble Company. The cover of white stuffed leather bears in gold letters the title: "The Romance of Georgia Marble," and the text and illustrations throughout the eighty pages tell the story of the modern Utopia and a matchless marble and the manner of its creation. The foreword explains why Tate, Georgia, is a modern Utopia, a monument of the faith of one man in his fellow men and gratefulness to the Creator of all things for the bounteousness of His gift of marble in the hills of the Blue Ridge. The reader is led through the pages and shown by word and picture the life, the people and the quarries of the Georgia Marble Company. The little town of Tate, named for the Tate family, was founded by Sam Tate in 1835. The Pioneer Tate acquired a tract of one hundred and sixty acres, the original owner of which in all probability was a Cherokee Indian. Through this first Tate farm there ran a deposit of marble, a part of the one vein of Georgia Marble now controlled by the Georgia Marble Company of which Colonel Sam Tate, a grandson of the Pioneer Colonel Sam Tate, is the head and directing force. This vein of marble is approximately three eighths of a mile wide, four miles long and from two hundred feet to a mile deep. Marble taken from this deposit has been used in the construction and beautification of notable buildings in every part of this country and foreign lands. The company of Northern capitalists organized in 1884 to operate in the Georgia marble district carried on until 1905 when the present Colonel Sam Tate acquired a controlling interest in the Georgia Marble Company. Colonel Tate realized the advisability of consolidating the different marble interests under one management and in 1915 there was begun a system of acquisition that eventually resulted in the purchase of the Southern Marble Company, the Amicalola Marble Company and several finishing plants, so that at present the Georgia Marble Company quarries the marble, manufactures and transports it to the job and then sets it in the structure.

Under the caption, "The Stones of the Valley" the brochure describes the various marbles quarried by the Georgia Marble Company, and

in a following chapter recounts the success of the policy of the company in establishing community interest for its worker in the form of gymnasiums and community halls. The technical side is told in another chapter and illustrations show the methods employed in channeling and raising the blocks from the quarry pits to the surface, one derrick being ninety feet high with a lifting capacity of fifty tons. Finishing and shipping are described in a manner that enlightens the layman on the details of these operations and serves to show the extent of the business of furnishing the many varieties of Georgia marble to the trade. The last thirty pages are devoted to page illustrations of memorials, residences, libraries, office buildings, state and federal buildings, museums, fountains, banks and mausoleums constructed in whole of Georgia marble or in which this material has been used.

Notable among the illustrated examples of buildings, courts, monuments and statuary are the Court of Honor, McKinley Memorial, Niles, Ohio; The Larkin Residence, Buffalo, N. Y.; The Cleveland Art Museum; Entrance of the Hurt Building, Atlanta; Corcoran Art Gallery, Washington, D. C.; The Heroic Statue of Lincoln in the Lincoln Memorial, Washington, D. C.; New York Stock Exchange and Annex, New York City, and the New Orleans Post Office Building.

WARREN, KNIGHT & DAVIS, ARCHITECTS FOR \$2,000,000 BUILDING.

SOUTHERN Life & Health Insurance Co., Birmingham, Ala., 808 N. 21st St., received bids June 27 for rein. concrete and limestone office building; cost \$200,000, 4 stories, 80x100 ft., marble, linoleum and cement floors, copper roof, concrete foundation; Warren, Knight & Davis, Archts., 1603 Empire Bldg.; following contractors estimating: Hettrick Engineering Co., Inc., Suite G-6, Terrace Court; Smallman-Brice Constr. Co., 1109 Ave. E; Holley Construction Co., 817 19th St.; Southern Construction Co., 615 S. 11th St.; Day & Sachs, 2400 Avenue E; Chas. M. Allen & Sons, 408½ N. 19th St.; Inglenook Construction Co., 4011 First Ave.; E. G. Holladay & Sons, Martin Bldg., all Birmingham; Thompson-Starrett Co., 101 Marietta St.; A. J. Krebs Co., Walton Building, both Atlanta, Georgia.



Permanence plus fire safety

In building the modern skyscraper every precaution is taken by architects and contractor to provide absolute personal and property protection. That is one of the reasons why

"ENSLEY" & "ALA CITY"
BASIC SLAG
CRUSHED & SCREENED

is so generally used as concrete aggregate. It bonds perfectly with Portland Cement for, chemically, they are almost identical. It produces positive fire protection for Basic Slag (produced at 2800 degrees furnace temperature) is itself absolutely fireproof!

BIRMINGHAM SLAG CO.

Slag Headquarters for the South
Atlanta BIRMINGHAM Jacksonville
Thomasville Montgomery Ocala Fla.



TEMPLE UNIVERSITY, PHILADELPHIA, PA.
PHILIP H. JOHNSON, Archt. F. W. MARK CONST. CO.
Stairways and Elevator Shafts United Metal Protected.

Preventing the spread of fire

The law soon will be satisfied with nothing less than complete fire-safety in buildings where many people congregate. In the mean time leading architects are anticipating this requirement by using United Metal Doors and Trim.

United Metal Elevator Enclosures have earned the official stamp of approval of the Underwriter's Laboratories.

The entire line of doors and trim is the last word in steel construction.

Send for the illustrated Handbook.

THE UNITED METAL PRODUCTS CO.

CANTON, OHIO

UNITED METAL DOORS

FAVROT & LIVAUDAIS, ARCHITECTS FOR \$1,200,000 OFFICE BUILDING.

WHITE Floor Co., 3123 Louisiana Ave. Pkwy., has contract to lay and surface pine floors in \$1,200,000 office building for New Orleans Public Service, Inc.; Favrot & Livaudais, Ltd., Archts., Hibernia Bldg.; Geo. J. Glover Co., Inc., Contr., Whitney Bldg.

GUY A. CARLANDER, ARCHITECT FOR \$1,000,000 MEDICAL ARTS BUILDING.

SCHULZE Bros. planing mill, 110 Idaho St., San Antonio, Texas, have millwork contract for \$1,000,000 Medical Arts Bldg. for Fisk Investment Co.; Guy A. Carlander, Archt., Massie Bldg., Amarillo; Gilsonite Contracting Co., Contr., Athletic Club Bldg., Dallas.

SCULPTURE SOCIETY HONORS FRENCH.

THE medal of honor of the National Sculpture Society has been awarded to Daniel Chester French, N. A., of New York City, who first won fame 54 years ago with his "Minute Man" when he was 23 years old. The honor was paid Mr. French for "outstanding achievements in sculptural art and recognized leadership in the profession in this country." It is the first medal of its kind ever awarded by the society.

Daniel Chester French, who at the age of seventy-three, is recognized as the dean of American Sculptors, is represented throughout the country by many important works, including the Abraham Lincoln statue in Lincoln Memorial, Washington, D. C. Among Mr. French's other noted works are the "Alma Mater" at Columbia University; the Milmore Memorial, a replica in marble of which is at the Metropolitan Museum of Art; the group "The Sons of God Saw the Daughters of Men That They Were Fair," at the Corcoran Gallery of Art, Washington, and the equestrian statue of Washington, done in collaboration with Edward C. Potter, which was presented to the French Republic in 1900 by the Daughters of the American Revolution. One of his most recent works is the Washington Irving Memorial unveiled last year at Irvington-on-Hudson.

He was chairman of the National Fine Arts Commission under Presidents Taft and Wilson. In 1900 he was elected a member of the National Academy of Design. Mr. French's services to art were recognized in 1918 by the National Institute of Arts and Letters, which awarded him a gold medal, and again in 1923, when the Holland Society paid him a like honor.

COMMUNITY PLANNING VERSUS LAND EXPLOITATION.

AT the recent convention in Washington of the American Institute of Architects a resolution was adopted authorizing a nation-wide survey and study of the problem of land development and regulation. Mere adoption of this resolution places the architects of the country squarely in favor of community planning as opposed to land exploitation. Henry Wright, New York architect, who will head the committee delegated to make the study and report at the 1928 convention of the institute, declared that to "face the issue the requirements of city planning not only must the size of the houses and lots be regulated, but also the type and quality of the architecture." It is upon the solution of this problem. Mr. Wright declares, that the future of American Architecture rests. And Mr. Wright is right. Nothing has reacted to the detriment of architecture with greater force than the exploitation of land; the subdivisions of plots into small parcels and the erection of small houses, poorly constructed, financed so as to throw a burden upon buyers, and totally lacking in a single one of the attributes that make for a happy and contented community. No city in America can hope to follow a programme called for great systems of traffic arteries, bridges, tunnels and parks and playgrounds if the land is "falsely improved," or perhaps the better term would be, "under-improved."

ARBITRATION AND COURT LITIGATION.

AFTER declaring that there "has crept into building industry a new type of construction, which, in the desire to keep down costs has permitted appearances to be depreciated," Mr. Irving T. Bush, head of the trading interests that bear his name, says that "what we need is the adaptation of the old school of architecture to present day operations." Mr. Bush cited the work of the Building Congresses in trying to instil into workers a pride of craft and into the public a desire for good values and permanent construction as moves in the right direction, adding that perhaps the building industry needed a "czar" to direct its affairs and enforce co-operation rather than unnecessary litigation. In reciting these ills with which the building industry is afflicted and which are well known, Mr. Bush, as business men generally do when the question of industrial disputes is brought up, suggests that arbitration offers economic advantages to the public and a fairer settlement to the disputants than do the courts. Business men shy at litigation, for

they know that when it starts business dealings cease, old friendships are forgotten and, in the effort to make out a case each side resorts to practices that could not obtain, nor would they be permitted before a board of arbitration. In its final analysis arbitration is trial by jury without benefit of the court and bench, unhampered by technicalities of precedent or procedure and knowing but one principle—justice. In court one side or the other will lose, while in arbitration neither side may win, nor yet will either side lose, for in all disputes both sides may and, very often are, both right and wrong, and hence neither should be penalized to the advantage of the other.

HOME—REHABILITATION.

THERE are in the United States, according to a survey conducted by the Division of Building and Housing of the United States Department of Commerce, more than 20,000,000 dwelling-houses. The majority of these dwelling-houses were not built last year or the year before, or the year before that, as great as has been the volume of building in the last few years. The average age of these 20,000,000 dwelling houses doubtless is nearer fifteen years than ten. And a huge number are from twenty to thirty years old. All these homes on any scale of present-day living conditions are obsolete, or near-obsolete. Thousands of them are rotting away. They are eysores in tehir communities. The owners are prohibited from selling and building new homes in new localities because of the low sale-price the old homes will bring. The old homes are increasingly fire-hazards as they fall into further decay and disrepair. They lessen the value of the property around them and the tone of streets generally. Certainly they are a drag on the prosperity, health and welfare of the nation.

Now, the people that live in these homes have purchasing power. They work in factories, offices, stores and on farms. They are no more eager to live in unbeautiful, undignified and inconvenient surroundings than are any other group of people. A goodly portion of their income is being spent on items of living other than the home, largely because these other things are easier to purchase. Home-building and rehabilitating unfortunately appear to be formidable, technical problems that the average home-owner hesitates to undertake without guidance. The owner of the average obsolete home doesn't know, for example, that his home can be rehabilitated—be made new again.

Owners of obosolete homes *want* to rehabilitate them. Certainly bankers are eager to loan money for rehabilitation. Civic organizations,

women's clubs, national organizations, will support a home-rehabilitation movement, for the social consequences, the social good that will result from the rehabilitation of America's obsolete homes, are of too vast importance to fail to gain the support of every organization with a proper interest in the movement.

The meat of the kernel simply seems to be that people are awaiting being shown how their homes can be rehabilitated. And it seems that any national, sectional or independent movement toward home-rehabilitation should concern itself with that practical and down-to-earth aspect—how the rehabilitation can be done, constructionally, decoratively and financially. It already has been stated that the principal reason the dollar of the owner of the obsolete home goes into things other than home-rehabilitation is that these other things are made easier of purchase by him. But if his lumber dealer, or his contractor, went to him with the support of his banker and the support of the manufacturers of lumber, building materials and equipment, and showed him precisely h^ow his old home could be made a new home, he'd be more than willing to lend a ready ear. Surveys among owners of obsolete homes in different parts of the country have revealed just this condition.

This movement started by "Household Magazine" should have the backing of all parties connected with the building industry.

In conclusion mention should be made of the manufacturers who generously have contributed toward the experiment, the Long-Bell Lumber Company, the General Electric Company, the Curtis Company, the Sandusky Portland Cement Company, the Miller Company, the Creodipt Shingle Company, Fairbanks, Morse and Company, the United States Gypsum Company, the Kohler Company, the Jersey Wire Cloth Company, Devoe and Raynolds and the Dupont Paint Company.

"LIFE PRESERVERS" PUBLISHED BY SULLIVAN.

THE Sullivan Company of Memphis, U. S. A. and Montreal, Canada has published a very unique collation of descriptive folders covering the uses and specifications of their highly diversified line, under the title of "Life Preserves for Buildings and Equipment."

It consists of a vertical folder designed to fit the regulation correspondence files. The separate products or groups are merely enclosed in this folder each printed on a different colored stock and in varying colored inks. The whole makes a striking and inviting appearance. Each separate

