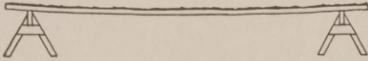




# Synonyms!

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*The Southern Architect  
and Building News*



Monumental Fountain In the Garden of the Villa Albani, Rome.

# THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOLUME LII.

FEBRUARY, 1926.

NUMBER 2

## Italian Gardens of the Renaissance.

IN recent years the Italian Villa seems to have established for itself a definite place in America, and we now look with pleasure upon a great many very excellent examples throughout the country. The style has certainly met with greater favor among the architectural profession recently than ever before, and right well has the profession adapted the style to American soil. Due to the increasing popularity of the Italian house it is well that we should consider the garden, since the Garden in the Renaissance period was so closely allied to the house until the two could hardly be considered separately. The garden was and is an essential part of the Villa. However, the size of the garden may vary, its presence is indispensable. It is then nothing more than a prime requisite to good practice that we familiarize ourselves with the gardens of the Italian Renaissance. Already there have appeared several very excellent and elaborate volumes illustrating and describing these gardens in detail. The architect can delve with profit into this phase of Italian art, for there is much more to be learned by a careful study of the subject than is apparent at first sight.

We have all heard the story of the vanished charm of the mysterious Hanging Gardens of Babylon, and yet we cannot believe that they could possess such charm as the Italian Gardens of the Golden Age of the Renaissance. The Villas of Italy have held the attention of garden architects the world over and in a measure have been a thorn in the flesh to landscape architects for centuries. The boldness of the imitation has not succeeded in obscuring the great lesson they continue to teach. If we consider the garden as a distinct creation, or as the outdoor continuation of the house and of the life inside it, it is to the renaissance villa that we inevi-

tably turn for a prototype. E. Marsh Phillips and Arthur T. Bolton in their, *The Gardens of Italy*, say, "The best examples teach the lesson of a sane and artistic adaptation of means to an end—the reconciliation of a man's handiwork with the surrounding creation of nature."

In order to fully understand and to appreciate the Italian School of Architecture and gardening we must examine studiously the art as a whole—and understand something of the historic sense that is woven through the fabric of Italian life. We must remember that the peak of Italian art was reached under the most strenuous conditions and it might be said that the Italian garden was the culmination of a dream of peace and rest amid a sea of tumultuous happenings. Thus was the Italian gardens inspired by a desire for peace and rest and a love for all things beautiful. When we examine the history of all art we find many of the world's most famous masterpieces have been created under just such conditions as gave birth to the Italian garden.

The Italian garden is essentially for a climate that is born of clear skies, sunshine and long summers where life outdoors is uninterrupted the greater part of the year. Such is the Italian climate that gives point to fountains, bubbling over with clear cool crystal waters; pergolas, under whose shadows one can rest in peace; casinos and all those accessories of open-air life in the garden which distinguishes the gardens of the great Italian villas. It was customary to erect the villa on some hill or high plateau, first for the protection it afforded in times of lawlessness and uprisings and secondly as a precaution against malaria which was believed to be more likely in the low lands. The position on the sight was handled in the most skillful manner to produce an artistic effect. "An Axial line," says

Briggs, "is usually taken from the main entrance to the grounds through the center of the house and beyond, and a formal treatment is adopted. But the whole triumph of Italian garden design lies in its adaptation of nature to a conventional treatment, for—the object of the Italian was not to create nature but to adorn it."

The Roman's built Villas long before the sixteenth century, such as the Villa Adriana at Tivoli, and the Renaissance architects have been charged with an attempt to recreate the past greatness of Rome. Rather than any attempt at recreation the Renaissance architects took the gardens of Cicero and Hadrian as an ideal and produced works which live for themselves alone, masterpieces, in a land that has forever known an unrivaled art.

We are led by gentle stages from the saloons of the house to a formal terrace, adorned with statues and balustrades, and thence through a formal ilex-hedged walk to a rustic wilderness of woods beyond. The Italian garden has been criticised for its lack of flowers, and Messrs: Phillips and Bolton, in *Gardens of Italy* remind us that "too much can be made of the absence of flowers, destined by brilliancy of coloring and shortness of life in such a climate to the use of restraint of some special enclosure." Here, in walled or balustraded surroundings, the orange, magnolia, myrtle and rose tree flourish with a surprising effect due to their very

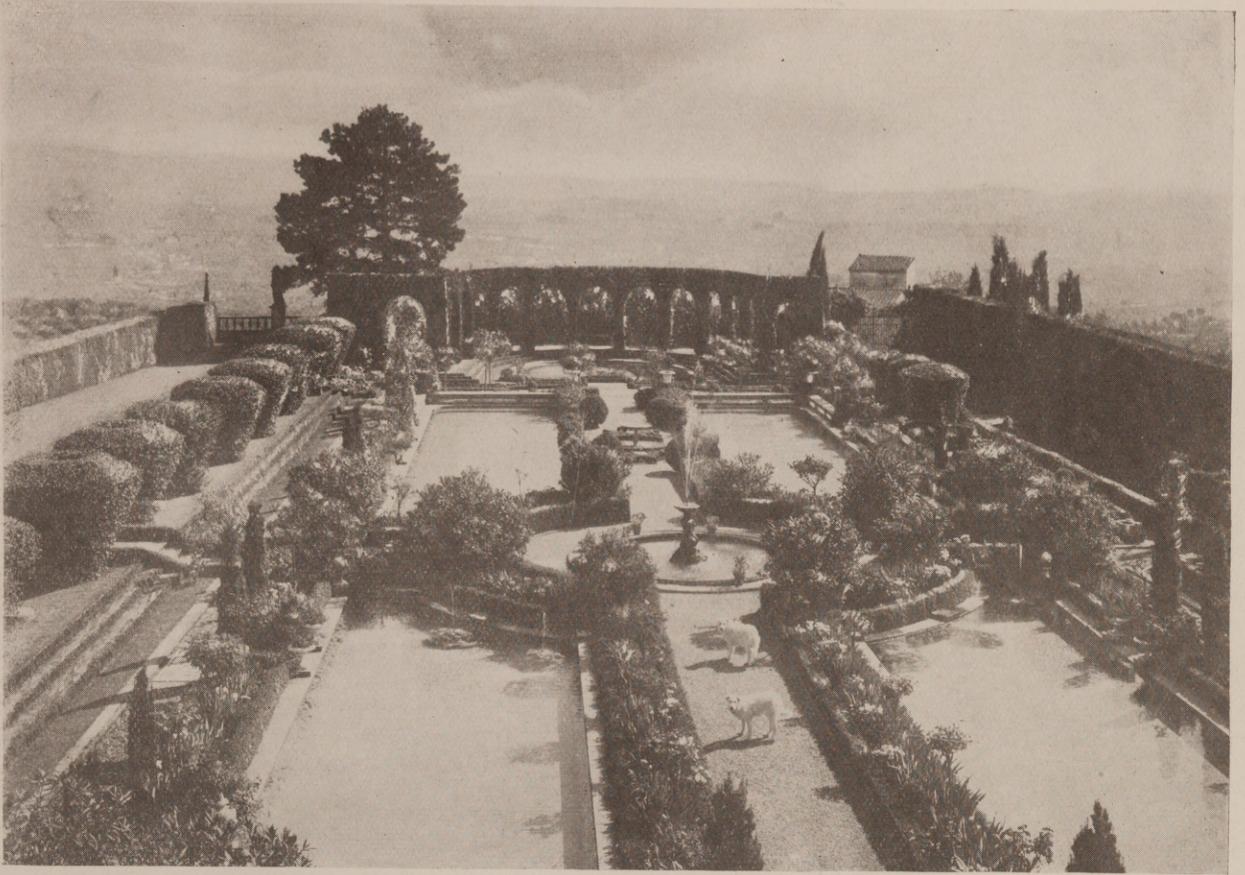
scarcity of use. Italy has had little use for grass banks; the masonic tradition is, fortunately, too strong, and no embanked terrace is too high for the descendants of the constructive Romans. Such lofty plateaux, raised high on the hill slope, give a valuable absence of foreground, and concentrate the interest on a commanding prospect. There is a sense of seclusion combined with unlimited outlook. The hedge in Italy is mostly replaced by the wall, endlessly different in construction, ranging from rough dry stone, or rubble, mortared and brick bonded, to crude concrete plastered and finished with a coping of tiles. The hillside roads of Italy, climbing between such walls, topped with cypress and olive, are as fully characteristic as a Devonshire lane. The square cut Yew plays an important part, enforcing the lines of balustrades and serving as a background to statues, while the dense and shapely tunnel-way of living greenery is not unknown. The pleached alley, though less common than the pergola, is fully as effective. Italy generally is free from the reproach that attaches to French gardens, that the lay-out is too vast for human enjoyment. There is no absurdity so great as that of extending the garden as though to the limit of the horizon itself. In transplanting Italy to other lands the worst mistakes have been those of scale. Things delightful in themselves have, by exaggeration and wearisome repetition well-nigh lost their native claim.



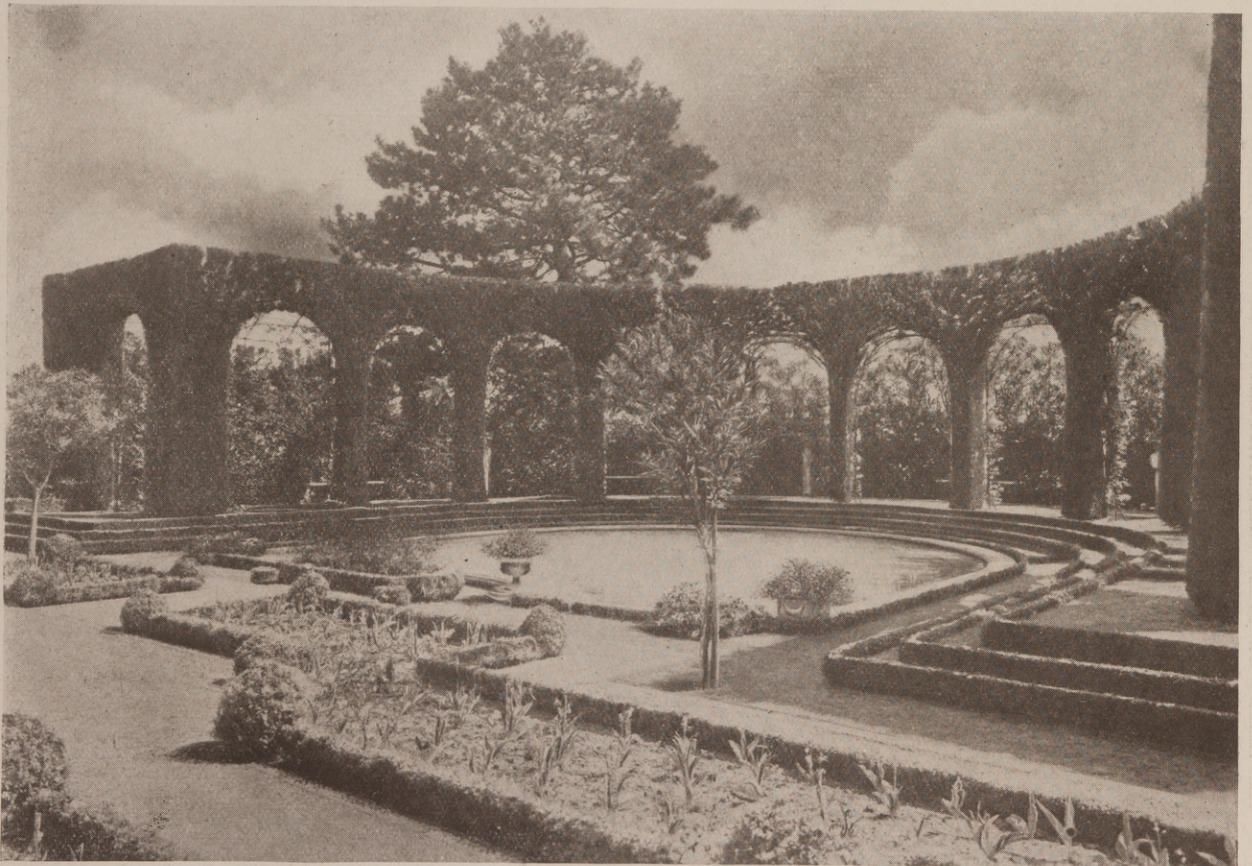
Firenze—Palazzo Vecchio—La Fontana nel Cortile



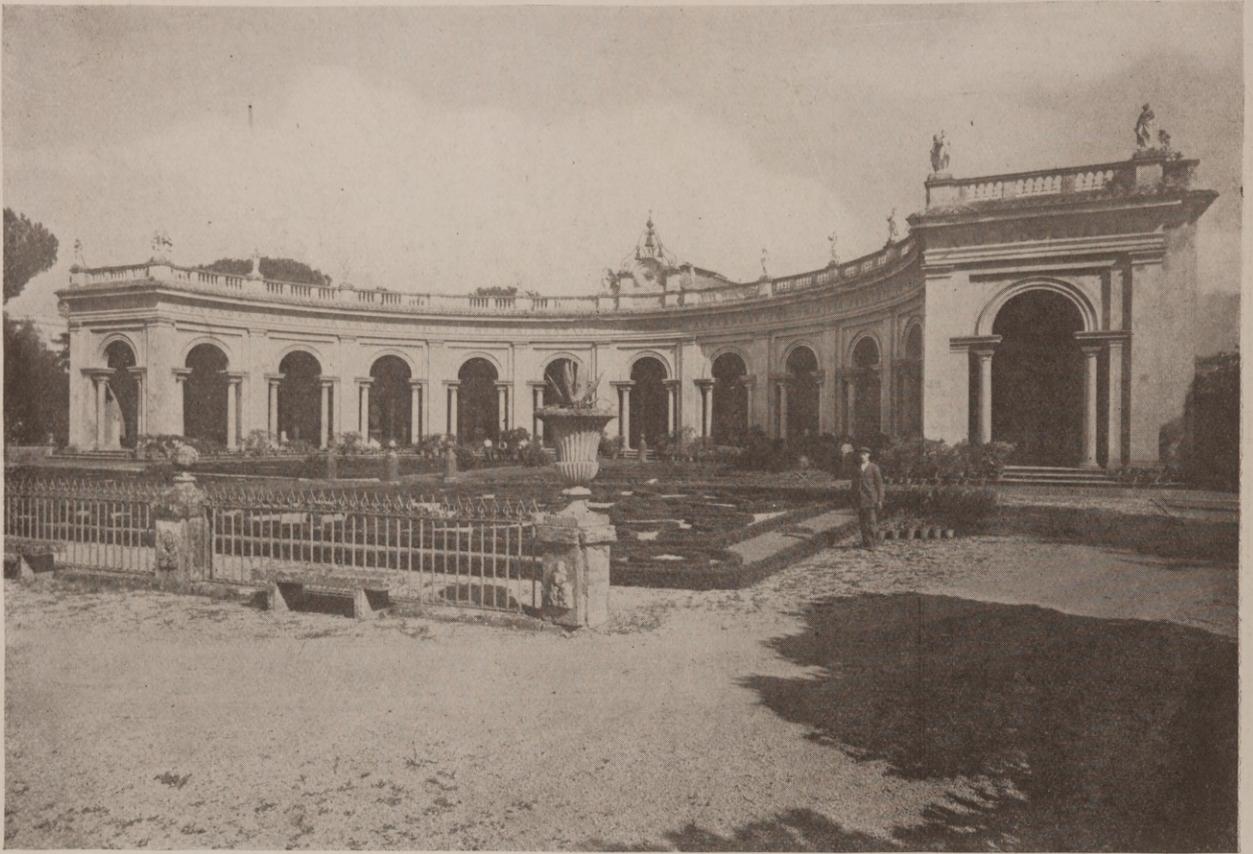
Chiesa di S. Pietro in Vincoli Cortile, Pozzo di Simone del Mosca.



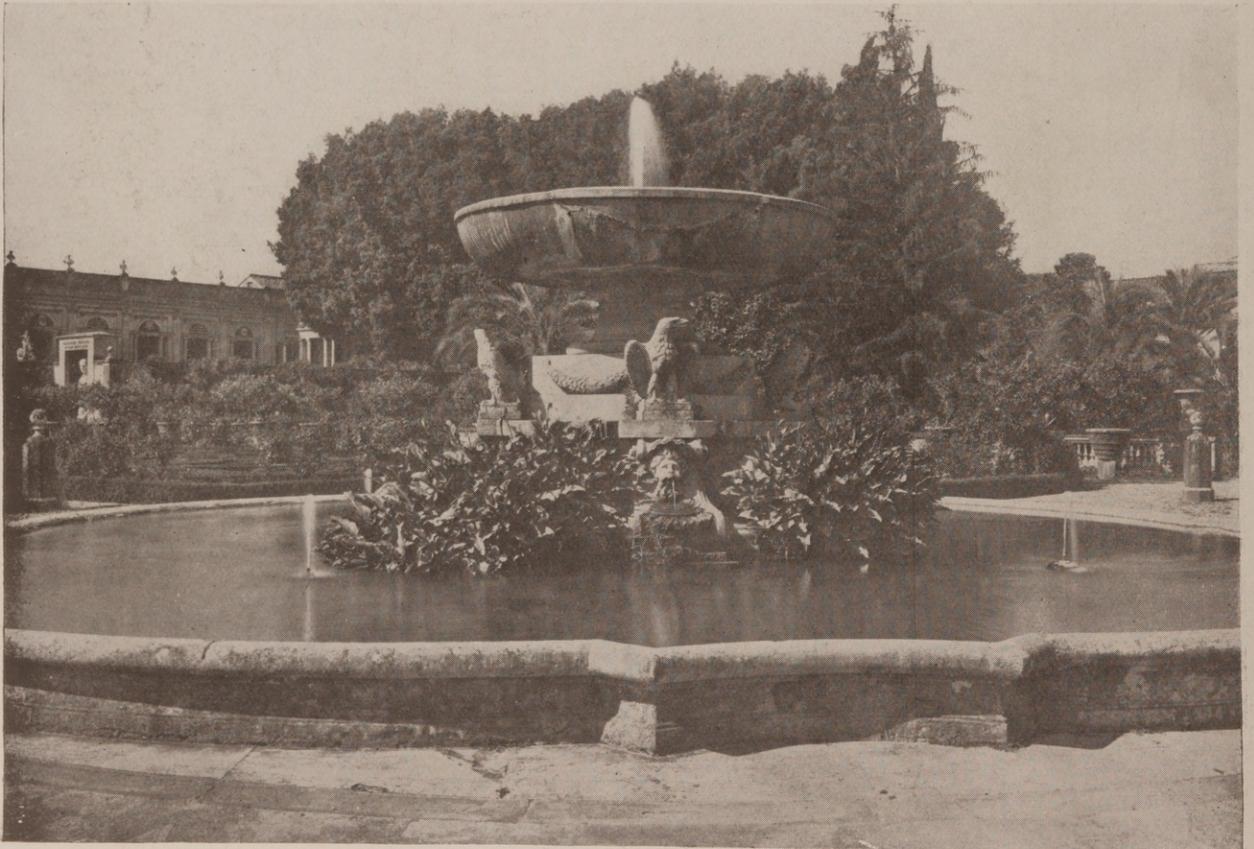
In the Garden of the Villa Gamberaia, Florence.



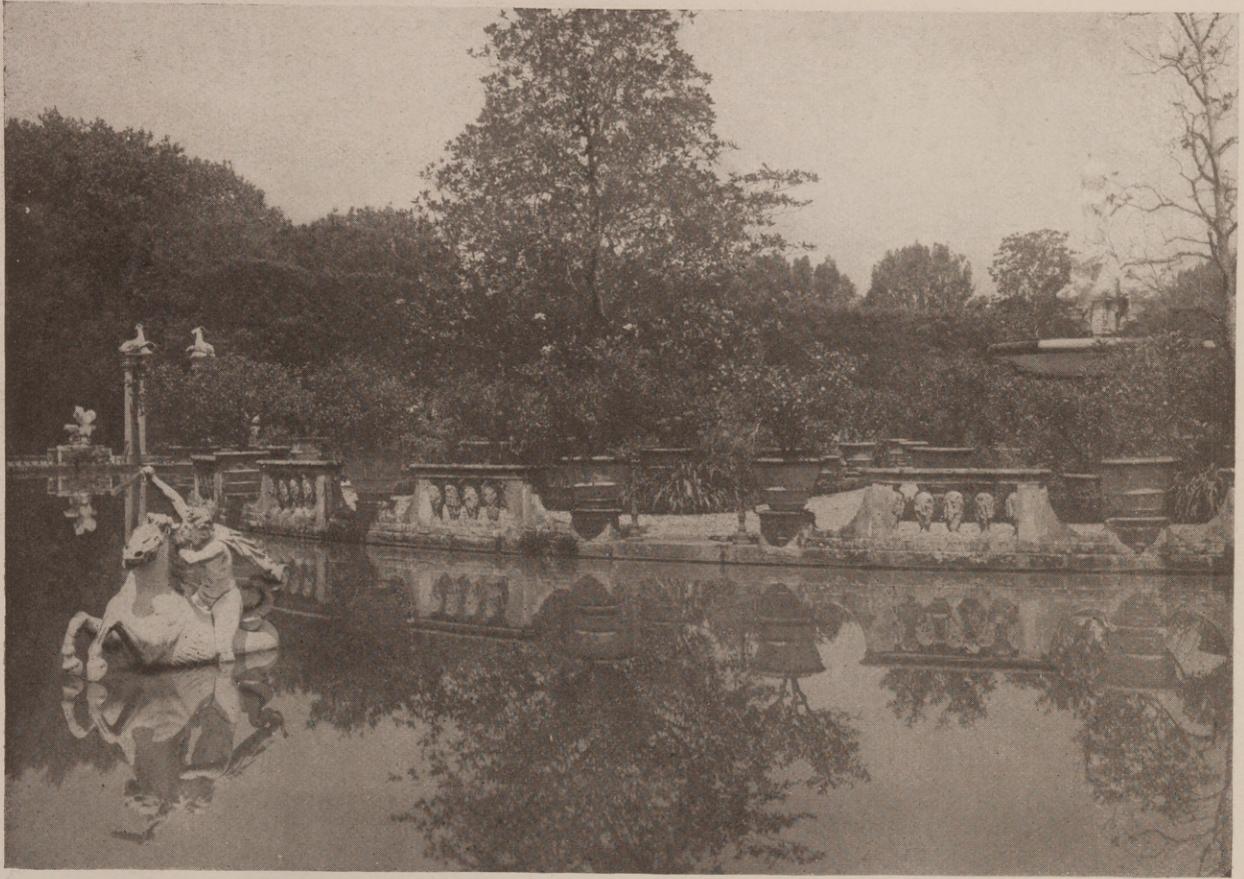
Cypress Hedge in the Garden of the Villa Gamberaia, Florence.



Building in the Garden of the Villa Albani, Rome.



A Fountain in the Garden of the Villa Albani, Rome.



Balustrade of the Isolotto in the Gardens of the Pitti Palace, Florence.



Fountain Above the Grotto in the Cortile of the Pitti Palace, Florence.



Temple in the Garden of the Gherardesca, Florence.



Fountain in the Garden of The Gherardesca, Florence.

# The New Hotel Peabody, Memphis, Tennessee

Walter S. Alschlager, Architect.

THE Peabody Hotel is the vision of Mr. A. L. Parker of the Memphis Hotel Company, who has been the directing head of the leading hotels of Memphis for the last twenty-five years. It was Mr. Parker's dream to have the best possible hotel in plan, construction and equipment. He traveled far and wide to observe the best points in other hotels, and when his plans were formulated as it seemed to him in workable fashion, he proceeded to their development. In this he was assisted by many friends and experts; the result is the hotel as it stands today.

The plans were made by Walter S. Alschlager of Chicago, who has built other hotels in other cities; but this is his masterpiece. Mr. Alschlager made as many as forty sketches for the exterior before he succeeded in producing the symmetrical and altogether beautiful structure.

The site is 370 by 190 feet, all devoted to hotel, and the ground floor covers all of it, with the exception of a section to the southwest, which is utilized for the free movement of taxies to the taxi entrance.

The frontage is 325 feet north on Union Avenue and 190 feet east on Second and Third streets. The south side 325 feet is open to Peabody place, and this street is virtually the private property of the hotel. It is covered on the east end by an extension to the south over driveway to receiving room; and the balance of the frontage to the west is all open, so that there is no street congestion, and the taxies may come and go, or park, all under control of the hotel management.

In the construction, the hotel proper is stepped back a few feet so as to give more air and light, a wise provision in a Southern city. It thus gives to every room on all sides abundance of natural light and free circulation of air.

The hotel is twelve stories and contains 625 rooms and 625 baths. The exterior is of light tan face brick laid in pattern and with terra cotta trim; the upper floors ornamental, but free of overhanging cornices. It is a pleasing structure, distinctive in its architectural lines, and reflects a nobility and stability consistent with the most imposing residential structure of a great city.

The structure contains 5,750,000 cubic feet, and while it cost altogether, building and furnishings, five million dollars, the owner estimates a saving of \$300,000 by building direct, rather than through an individual contractor. Extraordinary pains were made to combine pleasing design with good quality in every feature of the house. And yet the cost per cubic foot was only 55 cents, in-

cluding architect's fee, or 53 cents without the architect's fee. There was no labor trouble, and no accident in the construction. It cost \$525,000 to furnish, including the lobby and mezzanine. The forty shops on the ground and mezzanine floors bring sub-rentals exceeding \$100,000 a year.

Unusual expense was attached to the plumbing to overcome the handicap of iron in the deep well water. This expense is shown in the fact that every line of water-pipe and horizontal steam runs are of brass, and all stand-pipe connections of Byers wrought iron pipe. Economy of this expense, however, is that after the building once sets, say six months' time, the future maintenance is at the minimum of expense.

There are five main entrances: two from the north front on Union avenue, one each from the west front on Second street and the east front on Third street, and the taxi entrance from Peabody place on the south. All entrance-lobbies are finished in travertine stone, imported from Italy.

The decorative scheme of the lobby is Eighteenth Century, South Italian. The room is 85 by 125 feet. It rises through two floors, and huge square columns support the mezzanine balcony from which the lobby is overlooked on all four sides. Back of the columns all around the room is a wide path of travel, giving free access to every service and to the shops; these shops with both street and lobby corridor entrances. The lobby floor is of marble laid in pattern squares. The ceiling is beamed in polychrome and frames two large and very beautiful art glass skylights (these skylights protected with a clear glass skylight above, and with ventilation between). A gold railing extends entirely around the mezzanine promenade, and the base of it all around is a strip of walnut wood about eighteen inches wide, giving a very beautiful decoration.

In the very center of the lobby there is a fountain carved out of a single block of Travertine marble, brought from Italy, the carving done by the Alabama Company of Gantts Quarry, Ala. The design is children riding dolphins; sea plants, crabs and other fish; a top piece of lions' heads, and a cap of green plants. The water comes from the lion' mouths and overflows an upper basin into the lower basin from the edges, producing a continuous musical sound of falling water.

The walls of the lobby, and practically all of the public rooms, except as otherwise noted, are of sand finish plaster painted and glazed.

The columns are of St. Genevieve rose marble from the quarries at St. Genevieve, Mo.; the facing

slabs about 3 by 4 feet. This same St. Genevieve marble is extensively used for decorative purposes throughout the house. Other marbles used in the decorative scheme are Bottocini and Travenelle.

In furnishing the lobby, the supreme effort was to give it the home-like atmosphere, and this is accomplished by zoning the furniture into groups; thus there are four complete rooms, so to speak, in one room without partitions; and each of these groups of furniture form a gathering place for intimate social life; and yet there is free passage all over the room.

A particular study was made of the arrangement of chairs and seats in general throughout the house. Credit is due Mr. Adolph Karpen for this. This was the largest order for hotel furniture ever filled by the House of Karpen, and Mr. Karpen instructed his artists and designers to produce something out of the ordinary, if possible, and to make the Peabody the "House of Comfort," so far as its seats were concerned. So it is that throughout the lobby, and wherever you go in the house, you find chairs of beautiful line, rich walnut wood, and upholstered to perfection. And particular pains were taken to have the fabrics harmonize. For instance, in the lobby, there are certain formal high-back chairs upholstered in striped fabrics, the colors of which are old rose, tan, light greens, and other

shades which form the keynote for the other furnishings, thus, every chair, whether plain or striped in its upholstery, has color harmony with the key chairs.

The tea room at the east end of the lobby is arranged on three levels, with the terraces only three or four steps for each, so that the rise to the far end of the tea room lands on the lower level of the main dining room, which is the dance floor; and the upper level of the main dining room is only about four steps above the dance floor, and on the level with the mezzanine floor. The decorative scheme for the tea room is North Italian.

To the right of the tea room is the entrance to the special kitchen for the tea room. This kitchen is equipped with all modern conveniences conducive to quick service.

On the Third street front there is the Hotel Peabody Catering Shop, which is something of a novelty, and has taken well in the city.

The men's writing room at the west end of the lobby is Eighteenth Century English (William and Mary), finished in oak of beautiful grain, the furniture all walnut, and the chairs of luxurious lounge type. The ceiling is art plaster in relief design. The west wall forms a series of display windows for specialty shop goods. (*Continued on page 67.*)

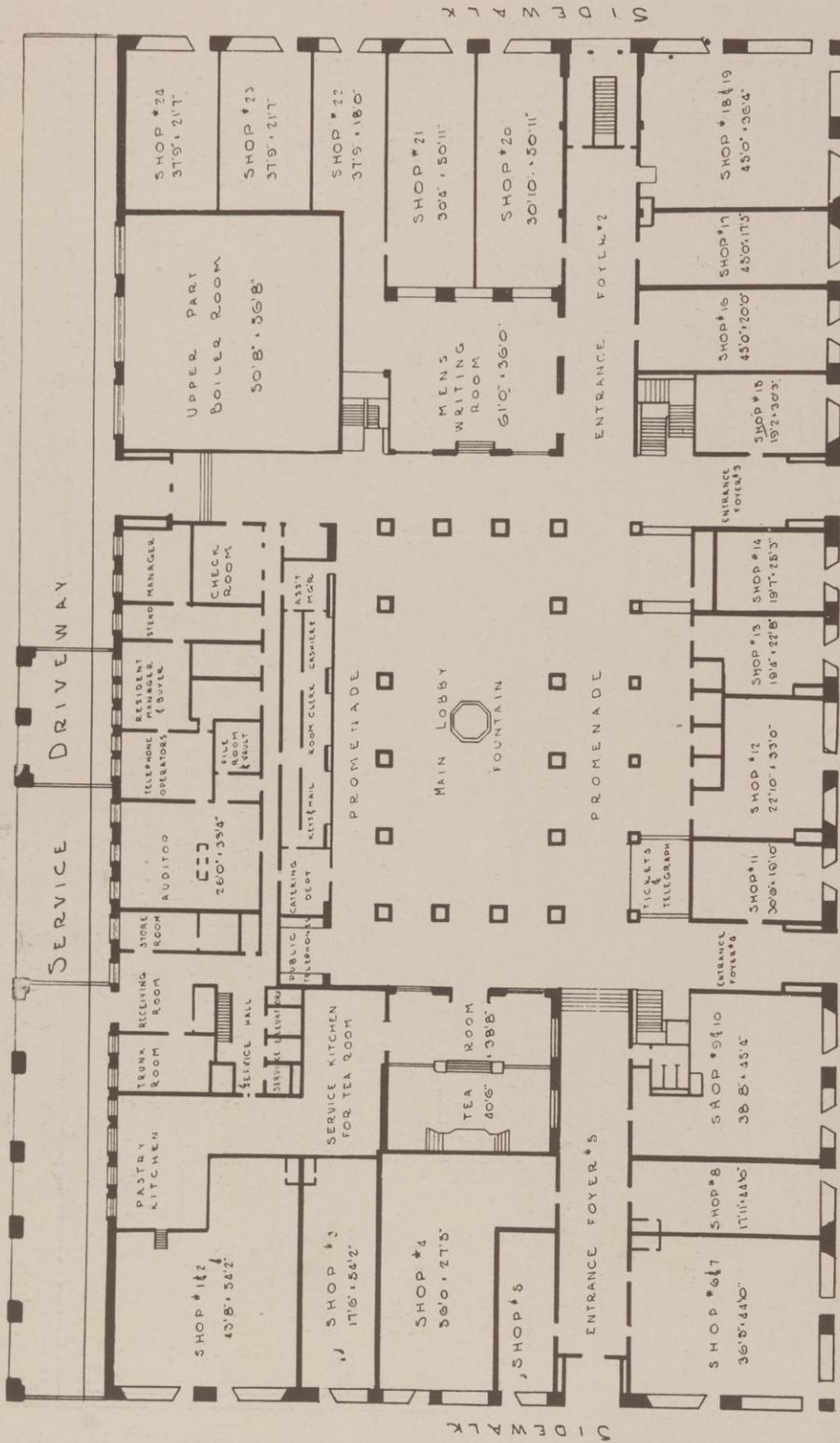


THE PEABODY HOTEL, MEMPHIS, TENN.

WALTER S. AHLSCHLAGER, ARCHITECT.



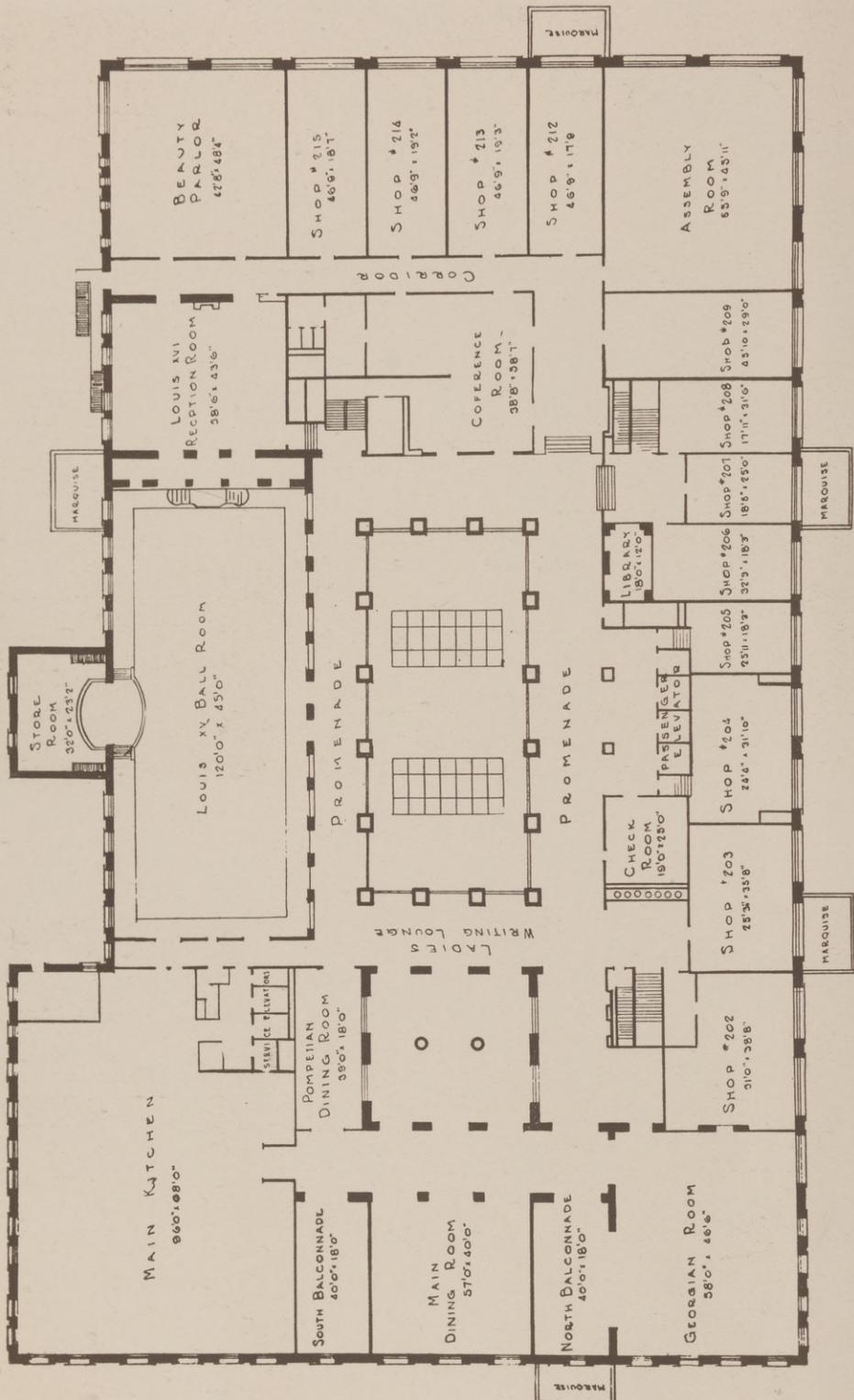
MAIN LOBBY  
THE PEABODY HOTEL, MEMPHIS, TENN.  
WALTER S. AHLSCHLAGER, ARCHITECT



MAIN LOBBY PLAN  
 THE PEABODY HOTEL, MEMPHIS, TENN.  
 WALTER S. AHLSCHLAGER, ARCHITECT



DETAIL IN BALLROOM  
THE PEABODY HOTEL, MEMPHIS, TENN.  
WALTER S. AHLSCHLAGER, ARCHITECT



MEZZANINE FLOOR PLAN

THE PEABODY HOTEL, MEMPHIS, TENN.

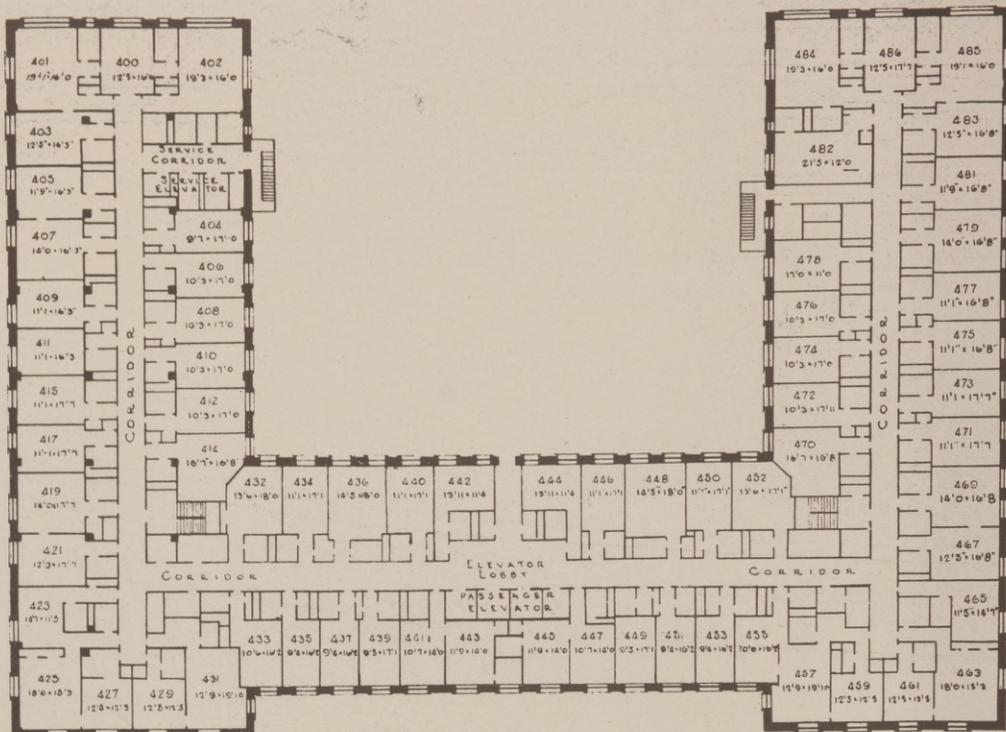
WALTER S. AHL-SCHLAGER, ARCHITECT



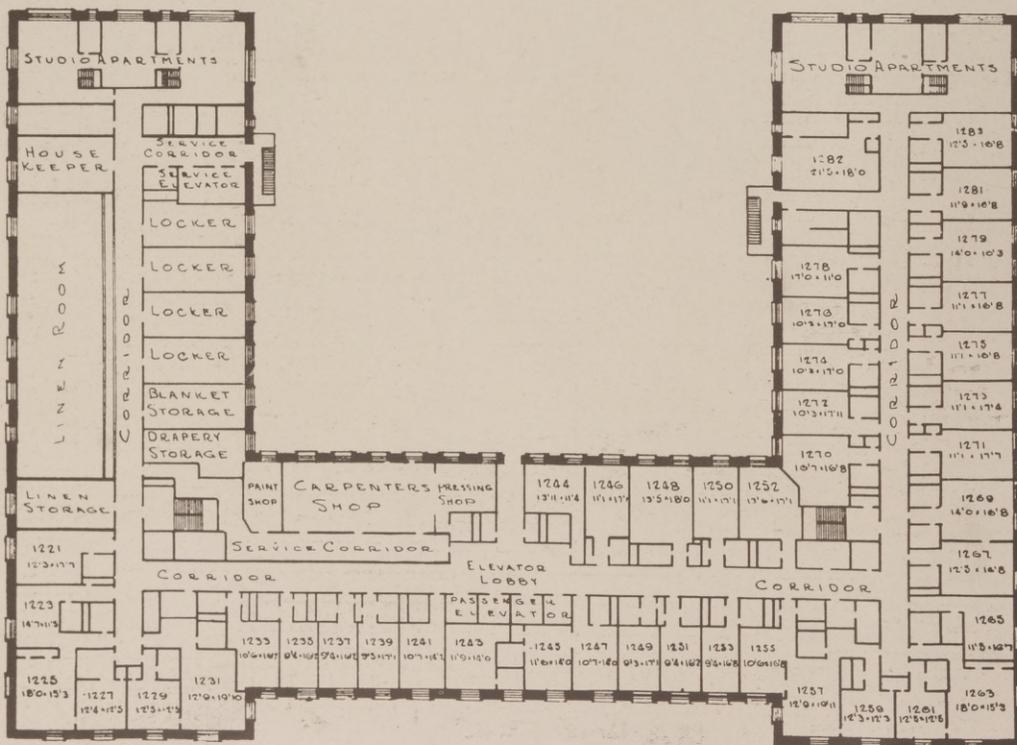
BALL ROOM



LOUIS XVI ROOM  
THE PEABODY HOTEL, MEMPHIS, TENN.  
WALTER S. AHLSCHLAGER, ARCHITECT



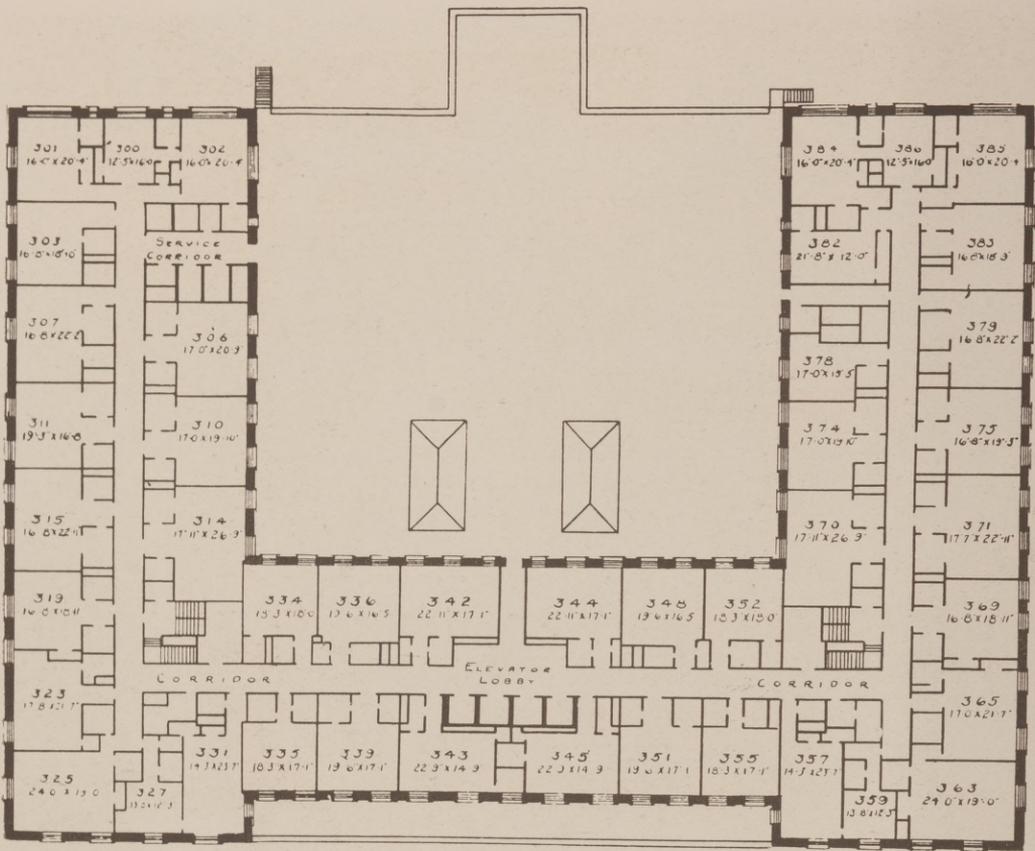
TYPICAL BEDROOM FLOOR PLAN



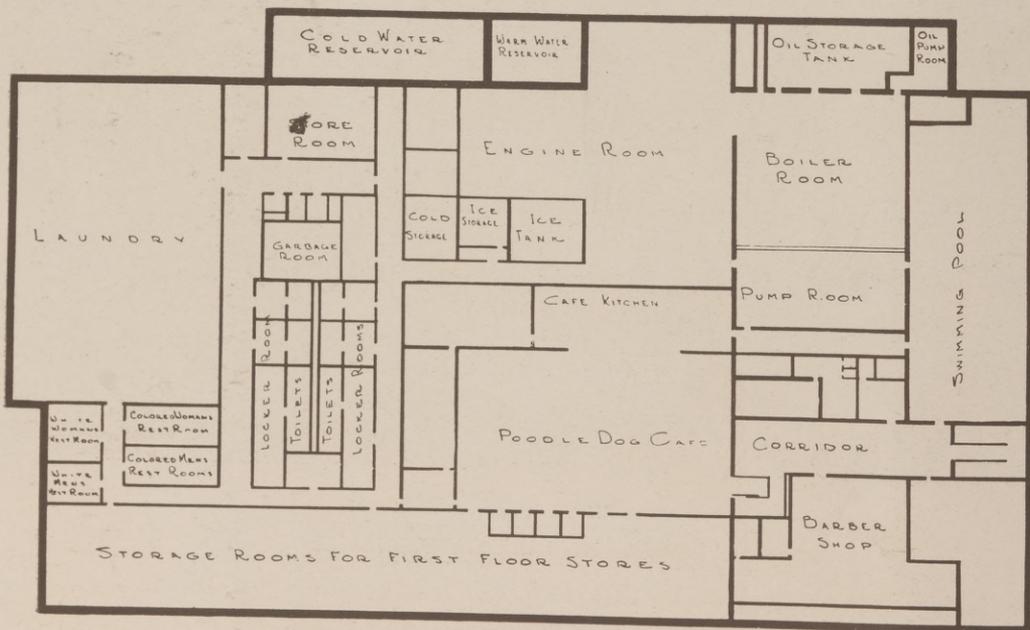
THE TWELFTH FLOOR PLAN  
THE PEABODY HOTEL, MEMPHIS, TENN.  
WALTER S. AHLSCHLAGER, ARCHITECT



DETAIL IN THE GEORGIAN ROOM  
THE PEABODY HOTEL, MEMPHIS, TENN.  
WALTER S. AHLSCHLAGER, ARCHITECT

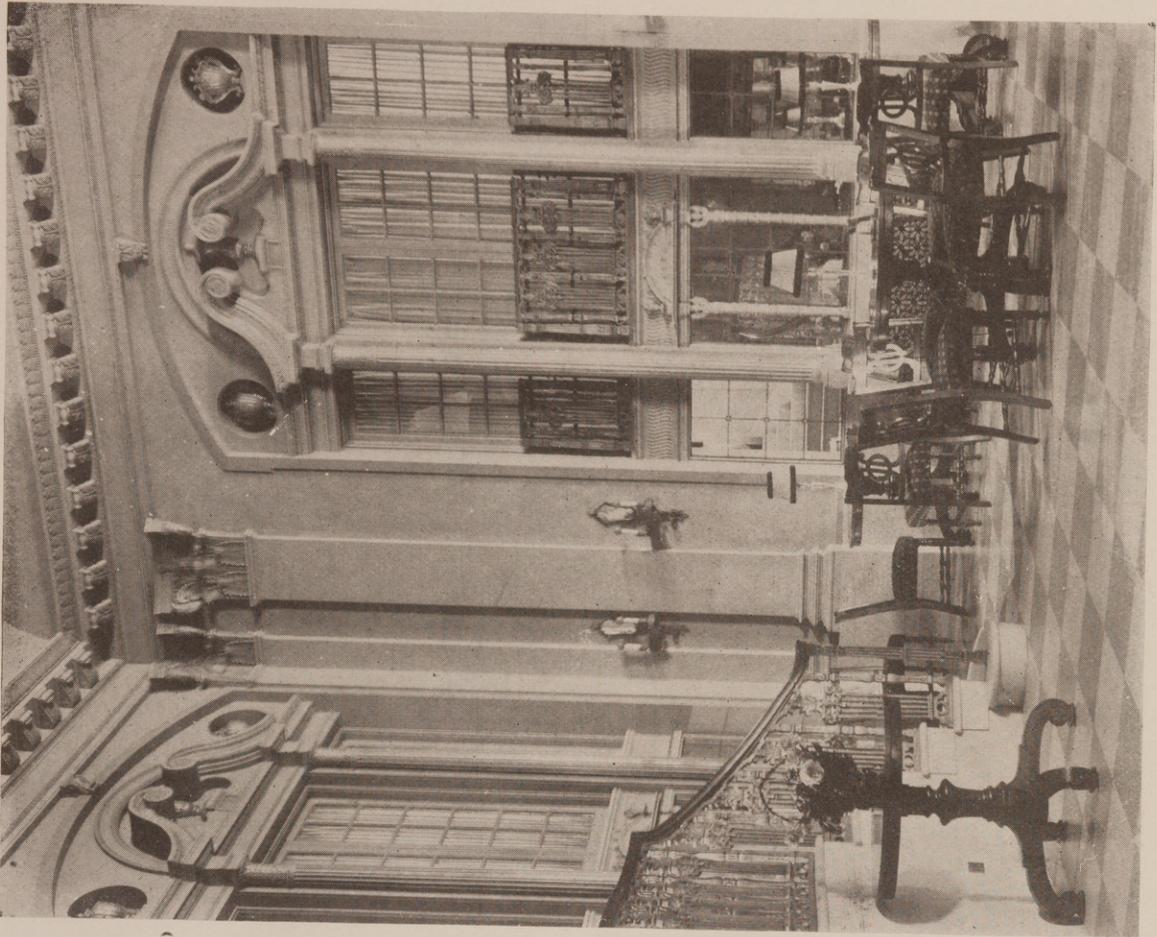


SAMPLE ROOM, THIRD FLOOR PLAN



BASEMENT PLAN  
THE PEABODY HOTEL, MEMPHIS, TENN.

WALTER S. AHLSCHLAGER, ARCHITECT



CORNER IN TEA ROOM



CORNER IN TEA ROOM

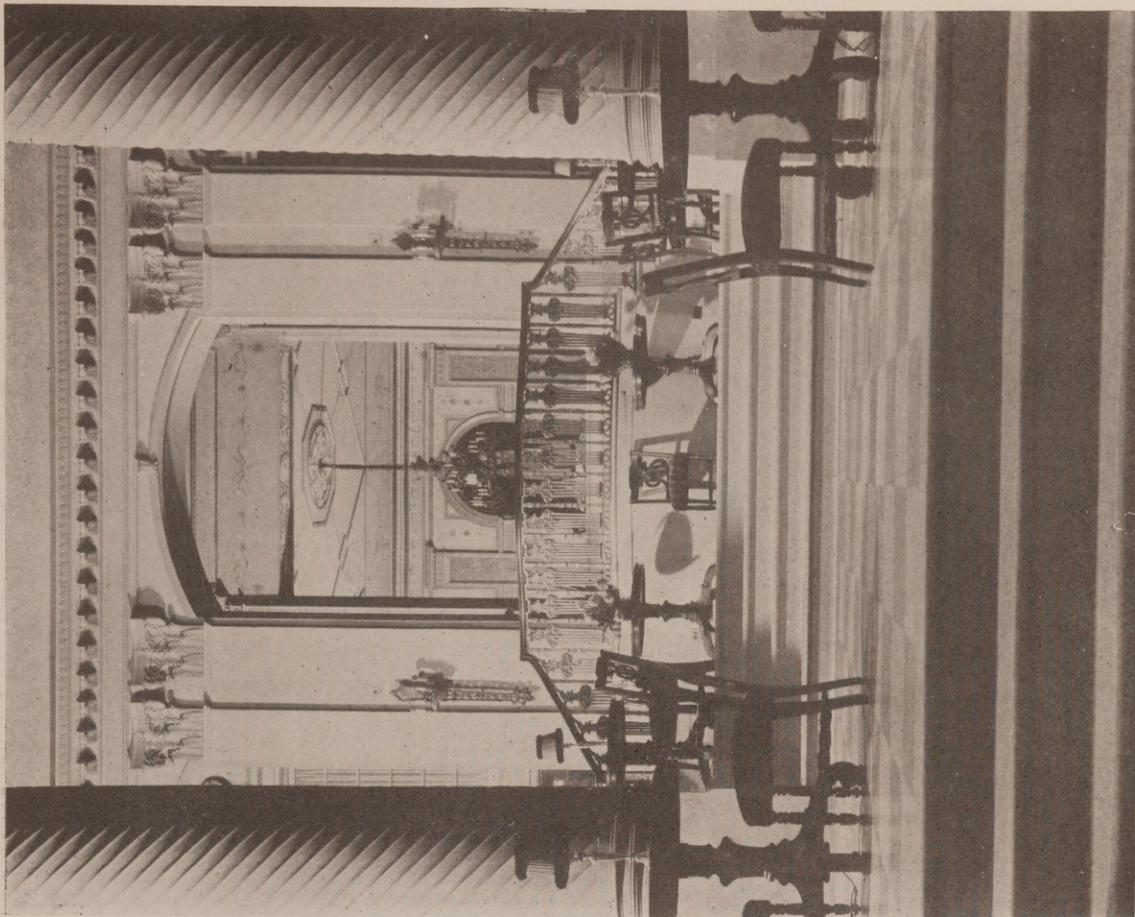
THE PEABODY HOTEL, MEMPHIS, TENN.  
WALTER S. AHLSCHLAGER, ARCHITECT



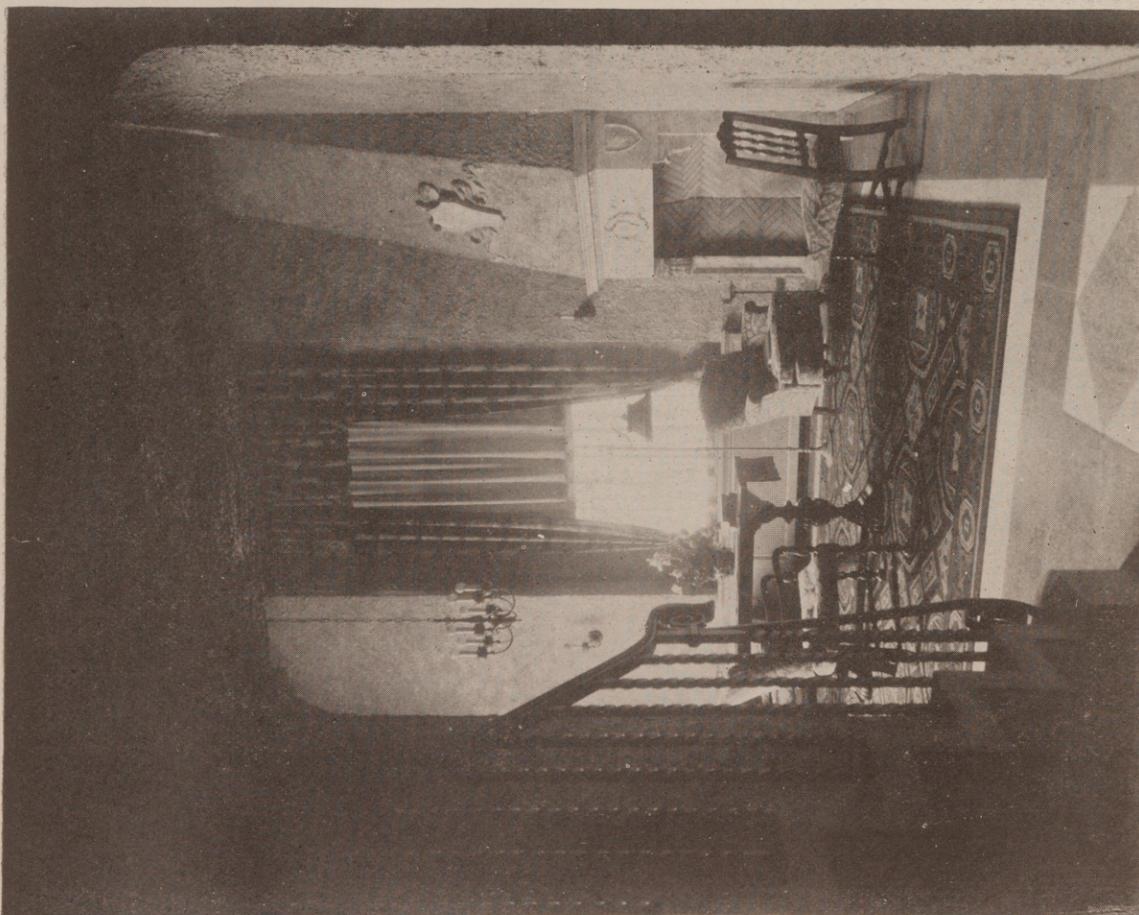
THE GRILL



GENTLEMAN'S WRITING ROOM  
THE PEABODY HOTEL, MEMPHIS, TENN.  
WALTER S. AHLSCHLAGER, ARCHITECT



ENTRANCE TO TEA ROOM



DETAIL IN STUDIO APARTMENT

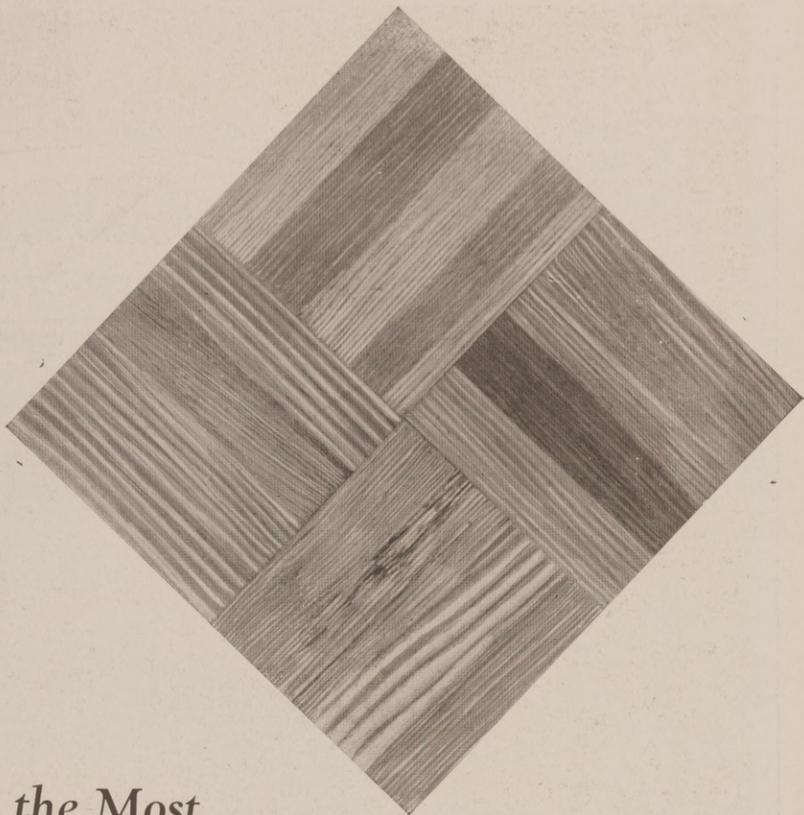
THE PEABODY HOTEL, MEMPHIS, TENN.  
WALTER S. AHLSCHLAGER, ARCHITECT



LIVING ROOM



TWIN BED ROOM  
THE PEABODY HOTEL, MEMPHIS, TENN.  
WALTER S. AHLISHLAGER, ARCHITECT

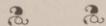


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# BOOK DEPARTMENT

## Historic Houses of South Carolina

By Mrs. Harriette Kershaw Leiding.

(Limited Edition)

THE Almighty gives dreams to some and realities to others." The dream of English Empire builders was to discover, settle and found a new civilization in the South, and it was out of the reality of the lives of the men and women who came and carried out the business of the dreams that South Carolina was formed, her homes erected, her fields tilled, and her civilization carried forward and outward; for it is a fact that from Colonial times South Carolina has been furnishing other South Atlantic States with the backbone of their civilization, although it is not generally known that she was one of the great emigrant States.

If South Carolina is to be judged by the aphorism that "A State is the product of its people," then this little section of land, which has stood for so much that is admirable, is indeed a great State. Little as it is known, South Carolina, geographically isolated in her early days, left to work out her own destiny in the following days of development until Revolutionary days surrounded by enemies on all sides (except to the Northward), has not only held its own but has led the Southeast in many agricultural, manufacturing and mining pursuits, led the Union in the yield per acre of corn, oats and cotton, and stands second in cotton manufacturing in the entire Union.

From the standpoint of innate ability, bravery, chivalry, purity of character and unselfish patriotism, the sons and daughters of Carolina are the equals of any on the American Continent and today represent the finest type of American citizen; yet it is difficult to try and tell the story of this people of mixed races, several religions, various customs and the modifications of these various differentiations by climate, occupation, wars and the physical conformation of the land on the face of which they lived, and moved, and had their being.

It is an interesting peep into the past to envisage the homes in which these pioneer peoples and their descendants dwelt. These homes were the expression of their individualities modified by their occupations and means. The social, political and economic significance of these empire builders stands revealed in the homes they builded as well as the taste that prompted the style. Means were found for overcoming distances, securing material, and workmen were either developed or imported to carry out the design of the desired habitation, while

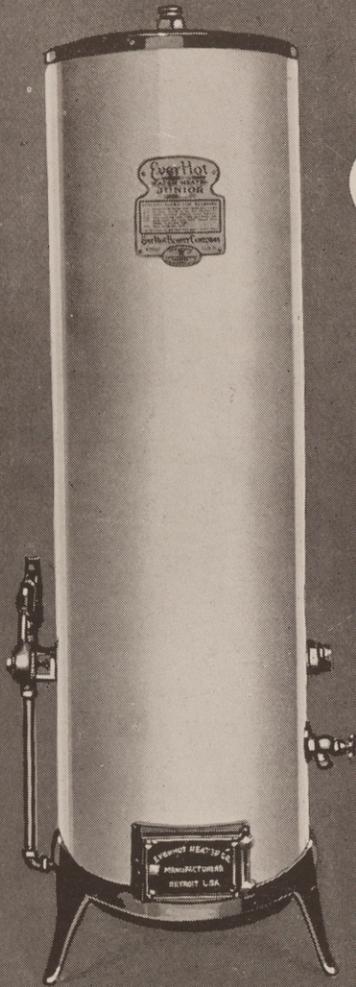
landscape gardeners were employed to decorate and embellish the neighboring grounds. All of these factors enter into the kind of house and the type of architecture found in lowland and highland of South Carolina.

Undoubtedly it is the sense of a story behind things that leads to the writing about the homes of olden times and about the inhabitants thereof by one set of people, and the ready of the story of these houses by another set. Nor need we be afraid of being classed as amongst those who have, as Rupert Hughes expressed it, "Kicked themselves upstairs into that dreary attic where the critics go who are what Horace called 'the praisers of the past,'" if we seek the human story of the individual homes and their builders.

If social life reflects the taste and is the measure of grandeur in the life of these dead and gone Carolinians, we can reconstruct for ourselves a picture of those yesteryears which lie forgotten in men's memories, but which nevertheless hold precisely the same human elements as our own existence of life and love, fun and flirtations, women's fears and women's tears, and the laughter of little children, all of which are held together in the scheme of things by men and their deep desires and ambitions.

Strong-minded persons are apt to think fashion a fickle jade and a trivial thing—yet in Carolina, indigo culture was introduced in order to dye the home-woven silks of milady and it is even whispered that gentlemen were partial to blue, the product of their staple indigo, yet indigo eventually rivalled rice and yielded to cotton only after the Revolutionary War, and became a standard of barter in foreign commerce. So interwoven are social life, agricultural interests, industrial evolution with commercial interests, that it is said "The lady of a Southern planter will lay out the whole annual produce of a rice plantation in silver and gold, muslins, lace veils and new liveries, carry a hogshead of tobacco on her head and trail a bale of Sea-Island cotton at her heels, while a lady of Boston or Salem, will wrap herself up in the net proceeds of a cargo of whale oil, and tie on her hat with a quintal of cod-fish." Thus it is that the beautiful old houses in South Carolina grew as the external expression of a certain ease, grace and dignity of life led by the landed gentry.

Near the coast the spacious verandas came in



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response to the need for coolness, and shadowy retreats from the brilliant sunshine of this sub-tropical climate, tall ceilings, large windows, and lattice jalousie blinds were borrowed from the neighboring Spanish Indies, while formal gardens and gateways came over in the inner consciousness of the Cavalier stock that settled low-country Carolina and found expression in manner fitting the locality.

Although the first settlers had confined themselves to the neighborhood of Charleston, the fact that Georgia was being settled (1732-34) protected the Western frontier of the State and gave a feeling of security hitherto unknown, so that the interior of the State received many immigrants; Germans, Scotch (after the battle of Culloden), and on Braddocks defeat, refugees from Pennsylvania and Virginia came and settled in the Piedmont sections of the State. Besides these various additions to the State, Irish Protestants, Swiss Colonists, German Redemptionists, Welsh Colonists from Pennsylvania, all went to the making up of the total populations and were added to the original English settlers, Cavaliers and gentlemen adventurers as well as the French Huguenot refugees.

Thus it is seen that various considerations enter into the discussion of the homes of such a mixed people. The homes of the Bacon and Rice aristocracy, situated in the low country, conformed to the English Manor type, being later modified to suit the climatic conditions, and becoming as Birge Harrison delightfully puts it, "infected by the spirit of the West Indian houses as though blown across from the West Indies," while the homes of the people in the middle lands of the State were builded and furnished to suit another set of people and to meet other needs, while the homes in highland counties conformed to yet another set of standards and conditions. So that the houses of Carolina the Province, Carolina the Royal ward, when Kings George the First and Second were said to be "Nursing Fathers" to the infant colony, or the homes of Carolina the devastated, by foreign or civil strife, all have different meanings and designs, but a spirit of high Romance permeates the entire history of the State, its people and their homes. (J. B. L. Co.)

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**SPANISH INTERIORS, FURNITURE AND DETAILS**, from the 14th to the 17th Century. With an introduction by Harold Donaldson Eberlein. Price \$18.00.

This book offers a mass of valuable material such as has not heretofore been available. It contains more than four hundred and fifty photographs of Interiors, Interior Woodwork, Paneling, Tables, Chairs, Beds, Chests, Wardrobes, Writing Desks, Benches, Wrought Iron Lamps, Lanterns, Torchholders, Grilles, Doorknockers, and Furniture

Hardware. The objects illustrated are chiefly taken from the famous museums of Spain and from important private collections, among others from the House of El Greco, the Museum of "Cau Ferrat" at Barcelona, the Archaeological Museum, Madrid, Museum of Decorative Arts, Madrid, etc. The book is sure to prove a welcome addition to the libraries of Architects, Interior Decorators, Collectors and Furniture Manufacturers. (A. B. D.)

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**SKETCHES OF NORTHERN SPANISH ARCHITECTURE**, In Pen Pencil and Wash. By Samuel Chamberlain. \$10.00 Net.

A portfolio of more than fifty full-page drawings, size 9 $\frac{1}{4}$  x 12 $\frac{1}{2}$ , of the more important towns of Northern Spain, reproduced with remarkable accuracy, together with a descriptive text by the author.

They are sketches crowded with architectural information, soaked in an atmosphere intensely Spanish, and as fresh as the sparkling, Springtime sunlight in which they were made.

The subject matter varies from cathedrals to modest farmhouses, from the delicate brickwork of Zaragoza to the massive stonework of Avila, the ragged riverside of Gerona to the architectural splendor of Salamanca and Leon.

A distinct effort has been made by the author to find unconventional points of view and to uncover material which has heretofore been neglected. There are unsung little churches, scattered bits of overlooked detail, numerous handsome gateways, bridges and church towers. The reproductions have been made the same size as Mr. Chamberlain's original sketches, and are printed on the highest grade of plate paper. (A. B. P.)

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**MEASURED DRAWINGS OF COLONIAL FURNITURE**, by Donald Millar. One Portfolio containing 31 sheets of Drawings size 12 x 17 inches, Price \$10.00.

In this collection of carefully measured and detailed drawings will be found many historic pieces now in the Lexington (Mass.) Historical Society and in other Museums. Among the many items illustrated there is a Walnut Gate Leg Table of 1636, the property of Governor Winslow of Massachusetts; a Desk used by George Washington now in the Hancock Clark House, Lexington, Massachusetts; a Mirror of the Queen Ann Period given by Governor Hancock to Mrs. Jones Clark, etc., etc. There are Card Tables, Writing Tables, Chests of Drawers, Chairs, Hall Clocks, Tea Tables, Cupboards, Sideboards, etc. These drawings will prove of the greatest practical value to Furniture Manufacturers, Collectors, Architects and all others interested in Colonial Furniture. (A. B. P.)

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# ARCHITECTURAL MEMORANDA

Building and construction in sixteen southern states for the year 1925 far eclipsed any other year in the history of the section. An estimated total of \$919,460,375 is forecast for the 140 principal cities of these states by the survey department of G. L. Miller and Co., nationally known southern investment house dealing in building securities. The gain over 1924, when the total was \$632,008,980, is given as 45.5 percent.

This estimate for the principal cities indicates a southwide building program of at least one and a quarter billions for the year, which is more than a quarter of a billion in excess of 1924 figures.

The feature of the survey is the marvelous leap made by the Florida figures. Forty of the municipalities of that state, where statistics are obtainable, registered \$302,507,538, against \$87,624,417 for the previous year. While Florida's gain contributed largely to that of the entire South, it is noted that other states gained more than fifteen percent during the year.

The closing month of the year showed construction going forward at the same record-breaking pace, which indicates that the huge schedules for 1925 will be carried into 1926. The month of December not only gained forty percent over the same month in 1924, but bettered the November record of 1925 by 25 per cent.

## BUILDING COST.

Building costs will be more inclined to seek lower levels than to mount during 1926, according to indications drawn from statistics just compiled by the Associated General Contractors of America. Whether the downward tendency of these costs, manifested perceptibly in 1925, will continue depends upon wage scales that will prevail during the coming year, the experts declare.

It is pointed out that costs dropped during 1925 to the lowest mark they had held in three years, and this despite the fact that the year saw all existing records for volume of construction broken. During this period, the average of wages paid in the construction industry showed practically no change.

A study of the newly-compiled statistics shows the average of prices paid by general contractors for the basic building materials was four per cent lower in December than during the opening months of 1925.

With the housing situation fairly well met in many sections of the country, expectation that a decline in speculative building operations will put in its appearance during 1926 is being expressed.

This anticipation, coupled with the growing conservative attitude of industry in general, leads to the conclusion that 1925 will stand as the peak year.

Success in the campaign for increase of construction operations during the winter months is shown by the December figures which topped all marks for volume of construction set by that month in previous years.

The volume of construction in 1925 was approximately 8 per cent greater than that in 1924, the next highest mark in the history of the country.

The total volume of contracts awarded during the first eleven months of 1925 exceeded by 23 per cent the total volume awarded during the corresponding period of 1924, the contractors' survey shows. While the volume recorded for November was 8 per cent smaller than that shown in October, it exceeded the November, 1924, volume of awards by 21 per cent.

The volume of building permits issued in 20 principal cities during November was 9 percent smaller than the October figure. The volume of permits issued during the first eleven months of 1925 was 17 per cent greater than the volume for the corresponding period of 1924.

Awards for concrete surface pavements during November totaled 3,500,000 square yards, 1,700,000 square yards of the total representing road pavement, with surfacing of streets and alleys supplying the remainder. The volume of concrete surface pavement awards for the first eleven months of 1925 exceeded by 17 per cent the total volume awarded during the corresponding period of 1924.

## WINTER BUILDING STUDIED.

One of the most striking individual efforts toward promotion of winter construction operations is found in a brochure recently distributed throughout the country by the Portland Cement Association. In this presentation, which is titled "A Review of Opinion on Winter Construction," conclusive evidence is offered to substantiate the statement of Secretary Hoover's committee that "Custom, not climate, is mainly responsible for seasonal idleness in the construction industries."

## HARDWOOD INTERESTS ASK STANDARDIZATION.

Secretary Hoover has been advised that action has been taken by the hardwood lumber industry which has resulted in this branch of the lumber trade joining with other branches for the united

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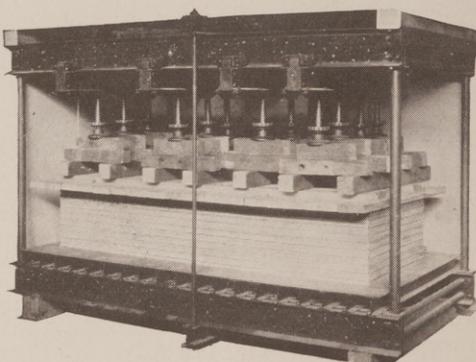
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support in the elimination of waste and in the standardization of lumber. This marks the complete support of the entire lumber industry to the establishment of uniform standards and grades, for the protection of the consumer, and further, for the elimination of waste and utilization of our wood resources.

### ERRATA

In our issue of December, 1925, there appeared a number of illustrations of the Frost National Bank of San Antonio, Texas. We inadvertently gave the city as Fort Worth when it should have been San Antonio as the location of the building.

### COMPETITION FOR MODEL GAS HOME TO PUT CELLAR INTO SOCIETY.

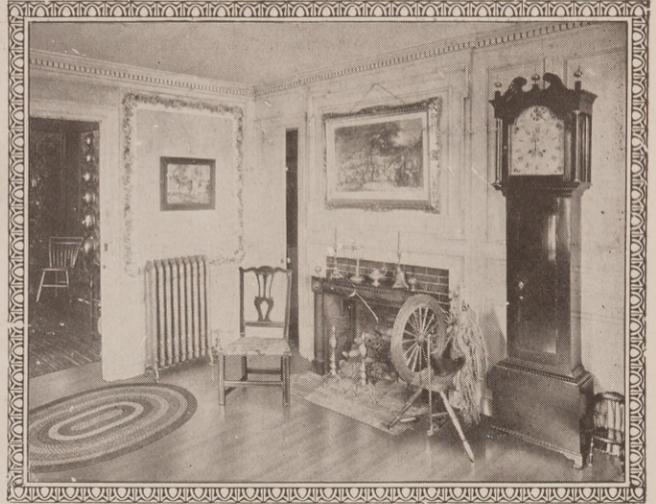
To clean up the American basement and put the cellar into society is one of the principal objects announced by the American Gas Association for its 1926 program. This will be accomplished in part by a nation-wide campaign and architects' competition in which twenty-one prizes, the first to be \$1,000, will be awarded for the plans of a model "All Gas Home."

Although the complete terms of the contest will be announced at a later date, it was definitely stated that the basement would receive the greatest degree of attention, being, it is believed, more in need of reformation than any other part of the house.

The ideal basement, from the home builder's and architect's point of view, is said to be that in which a central, gas-fired house heating plant, hot water service, gas refrigeration, laundry washing, drying and ironing and gas-fired refuse incinerating equipment are installed, with ample space left over for attractive recreation, rest or entertainment rooms.

"Hitherto the basement has been little more than a stoke hole," says a preliminary announcement of the association. "It has been rendered useless for all other purposes because of the space taken up by the heating plant and coal storage with its resultant smoke, soot and ashes. Laundry and fruit or vegetable storage space form about the only exceptions to this wasteful rule.

"Reclamation of basement storage space into habitable parlors and rooms is made possible through the installation of gas equipment. With concrete flooring to keep out the dampness, there is no reason why the basement should not be as livable and as much in use as any other portion of the house. The cost of building houses has resulted in smaller ones being built. Waste spaces comes high, and there is no place where there is more waste, unused space, than in the cellar of the average house."



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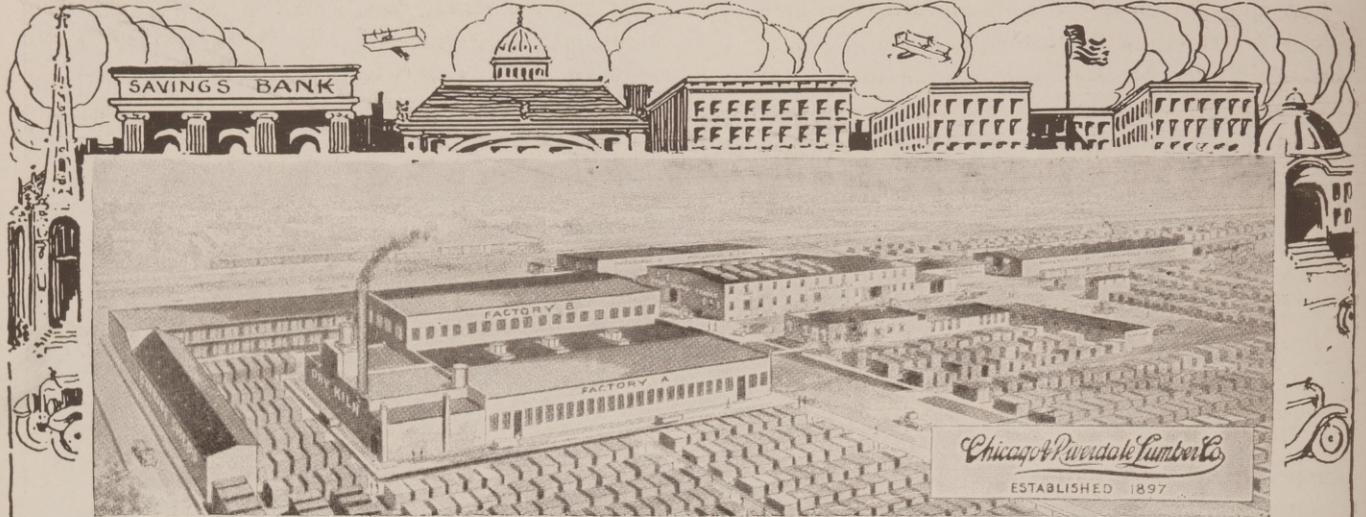
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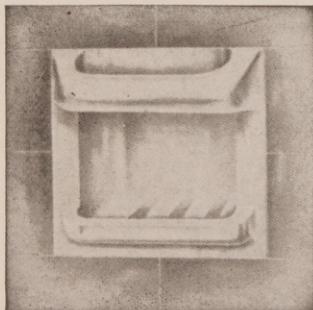
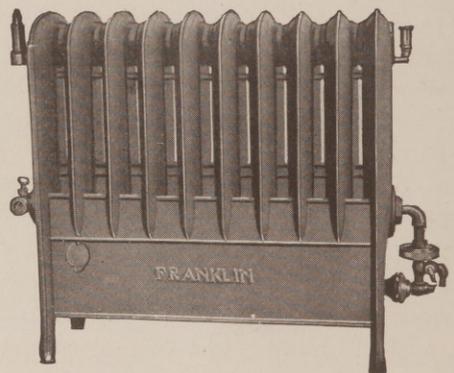
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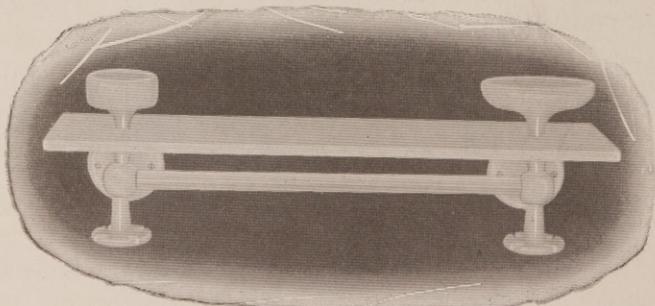
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(Continued from page 44.)

The mezzanine is reached by two stairways, inconspicuously placed; also by elevators. The promenade overlooking the lobby forms one grand parlor and foyer for the main dining room, the ball room, and the conference rooms. An interesting feature of the mezzanine is the circulating library, the room finished in walnut, where books may be had from the library shelves, or, if desired book is not available, may be secured from Mrs. Dickens Book Shop, one of the prominent ground floor shops.

The main dining room is decorated in Venetian style, the colors subdued and in exquisite taste. The two levels of this room and the Georgian room, immediately adjoining, will seat 525 persons.

The Georgian room to the north of the main dining room is, in our opinion, the most beautiful room in the hotel. It is a classic. The walls are of oak in large and beautifully matched panels, every panel a picture in beauty of grain and finish. It is a most restful room. The window drapings are of Oronoco. The floors of these dining rooms, also of the tea room, ball room, lobby, men's writing room and other public rooms are of Chicago art marble, and the steps all have the non-slip quality.

The ball room extends along the south side of the mezzanine. It is 50 by 110 feet, the decoration Louis XV, the colors ivory, rose and delicate blue. There are eight windows along the south side. The west end opens to a parlor foyer, finished in Louis XVI period, a very beautiful room. The floor is of maple. It is rug covered. The east end of the ball room opens direct to service kitchen, which is connected directly with main kitchen. The illumination of this ball room has been reduced to an exact science in the way of producing color effects. The ceiling cove all around the room shields bulbs of different colors and these are manipulated from a control desk by having the operator throw the light beams from place of concealment behind the cove, over the ceiling, and produce the most marvelous color effects—a seeming Fairyland—and can demonstrate the science of color to the delight of users of the room. The ball room is also equipped with stage, with mechanical features for placement of scenery. Also, a projection room, fire-proof, for moving pictures.

The south end of the mezzanine is devoted to club rooms, conference rooms and private dining rooms. Along the west and north sides of the mezzanine there are a number of sub-rentals.

The third floor is devoted entirely to sample rooms, these of various sizes and well lighted, nearly all having as many as six ceiling lights. Every sample room has a Murphy Inador bed, concealed in a combination closet-dressing room, and which is also utilized for storage of tables. In every sample room there is a business man's desk with center drawer and side compartments; also there is a bridge

lamp for every sample room desk.

The fourth to eleventh floors are devoted entirely to guest rooms; also a part of the twelfth floor is utilized for guest rooms; also, on the twelfth floor, there are six sample rooms for women commercial travelers, this an innovation we have not seen in any other hotel.

The bed rooms have paneled and painted walls, and the woodwork and inside of doors are painted a light, soft putty color. The corridor doors have wood transoms. The locks are Sargent with floor master, grand master and emergency keys. The clothes closet doors are locked with the corridor key, but the maid's key will not unlock the closet door.

The furniture is of solid black walnut, all the pieces of a set matched for beauty of grain. All beds, except the Inador (and a few in parlor rooms for emergency bed room use), are of wood.

The dressers have glass top. The woodwork is walnut with inlay of rosewood and satinwood. The drawers cannot stick or bind, as there is a 3-point suspension on each drawer and it is dust-proof.

Every room has writing desk with bridge lamp; easy chair with hassock; a secondary easy chair, a straight chair and a bench seat for the dressing table; also wall fan, metal waste basket, and a cuspidor of Hall china. The 'phone stand is built with open cabinet front and rear, the front space for the 'phone and the rear for the battery box.

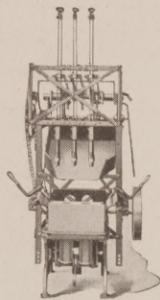
The illumination is abundant; for instance, in room 1130, which is a twin bed room, there are nine lights: one over the head of each bed, two on the dressing table, one over the dresser, one over the center door of the 3-door mirror-faced wardrobe, one bridge lamp for the desk, one over the cheval glass, and a center ceiling lamp of the luminaire type, this latter a beautiful ornamental fixture. The silk shades for the dresser and bridge lamps are made of three thicknesses of material and are exceedingly rich in color and design.

The carpets are Cochran Axminsters, in the natural wool, the colors in blue, green and heather, respectively, to harmonize with color scheme of the different rooms. The windows have mohair drapes, metal weather strips, screens, and every window sill in the house is of marble.

Every one of the 625 bath rooms has solid porcelain tub, china faucets and running ice water. The lavatories are vitreous, made by Wheeling Sanitary Company of Wheeling, W. Va. The bath tub has goose-neck fill and plug and chain for the drain. The showers are protected with fabric curtain. Every closet is extended lip type full silent siphon jet with Sloane flush valve. The walls are white tile relieved with blue lines. The floor is ceramic, laid in pattern. There is a medicine chest with beveled glass over the lavatory.

The corridors running east and west are 297

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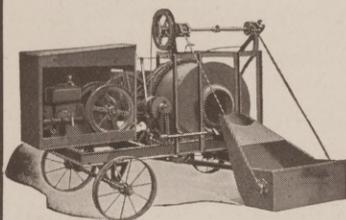
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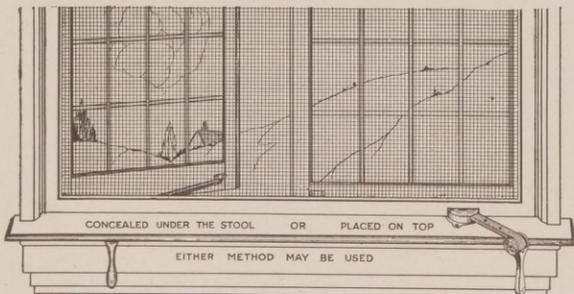
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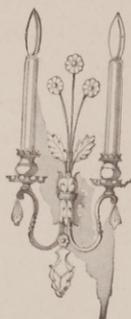
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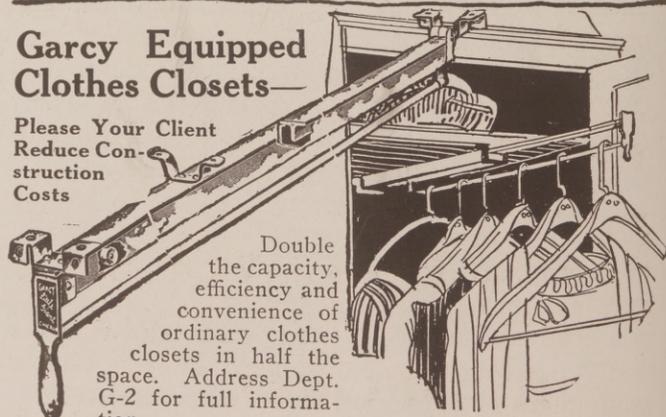
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feet long in a straight line. There are enclosed fire stairs at each end and fire escapes on the outside. The walls are finished in ivory. They have combination Art marble base and border and are carpeted. There are two maids' closets and two store-rooms on each floor. The elevator landing is in direct center of the floor. There is a clock at each landing; also mail chute (American Mailing Device Corporation) and chairs. The halls are mechanically ventilated at each end. The service elevator, service hall and stairs are strategically placed to minimize noise, and alongside is the trash chute, protected with sprinkler system.

A unique feature of the rooms accommodations of the Peabody is a series of Italian studio apartments on the eleventh floor. These are out of the ordinary in that the living room for each suite extends through two floors, and has connecting bed rooms on both the eleventh and twelfth floors. The bed rooms on the twelfth floor are reached only by stairway from living room, and a second floor balcony overlooks the living room, after the style of a Venetian loggia. These are called "duplex apartments." The living rooms have fireplace with mantel extending through the second story. From the second (twelfth) floor there is a spiral stairs to the roof. These apartments can be rented with one, two, three or four bed rooms to the suite if desired; but there is no elevator to the twelfth floor rooms; the occupants have to walk upstairs to bed.

The twelfth floor is called the working floor. Here is located the linen room, which has an abundance of space flooded with light and a large, light sewing room in connection. There are special blanket storage rooms. Alongside are locker and shower rooms for the linen room employes. No employe sleeps in the hotel; all room out.

On the twelfth floor is also located the paint shop, the carpenter shop, and the valet shop.

Six sample rooms on this floor are reserved for women patrons. The balance of the twelfth floor is devoted to guest rooms.

The top of the building is devoted to roof garden, the east end for service and west end for open space. The east end is charmingly built over with pergolas. There is a fully equipped kitchen and soda fountain. There are ladies' and gentlemen's check rooms near the center of the floor; also a cigar stand.

At each end of the roof are pent houses for the pull fans of the ventilation system.

There are four kitchens:—the main kitchen on the mezzanine floor; the grill kitchen in the basement, the tea room kitchen on the ground floor and the roof garden kitchen.

The main kitchen is one of the newest, lightest and best laid-out that any hotel can boast. The room is 68 by 95 feet. There are windows along two entire sides; the south windows for the food preparation department, the east windows for the butcher shop and garde-manger. The room is arranged to serve the main dining room from the north side and the banquet hall from the west side. The kitchen floor is of red Welsh tile; the walls white. The layout of the kitchen is scientifically placed so that one department supports the other, and the work is progressive.

The receiving room in the basement is from Peabody place, on the ground floor, and the distribution of supplies, trunks, etc., is by service elevators conveniently placed. In this receiving room is the timekeeper's office for control of help. The express and parcel rooms open direct into receiving rooms.

The wholesale cold storage is of Armstrong construction, the battery of rooms extending seventy-five feet. The refrigerators are Thesco, built by C. Schmidt Company of Cincinnati, and were highly complimented. The refrigeration is by two Frick machines of 40 ton capacity each and one of 15 tons.

From the storeroom you enter the grill kitchen, which is equipped in the same superlative quality as the main kitchen, and is arranged for speeding service. Convenient to it are the dining rooms for the employes—a cafeteria for colored, and a cafeteria for the white, and a dining room for the second officers.

The grill room is known as the Poodle Dog, and is similar in decoration to the famous Poodle Dog Restaurant in San Francisco. The room will seat 375, including 26 stools at the lunch counter. The ceiling is vaulted, similar to the ceiling of rathskellers that were so popular a generation ago. The center of each arch is wired for illuminating fixture, and these alternate, a wrought iron chandelier with four poodle dogs back to back around the stem; and luminaires, full moon shape, with decoration of soft shell crabs and lobsters. The light putty color

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The Fred J. Meyers Mfg. Co., Hamilton, O.

ceiling is ornamented with poodle dogs of every kind. The floor is laid in alternate diamonds of black and white marble.

The laundry is American Laundry Machinery Company installation. The room is 65 by 100 feet, light, dry, and perfectly ventilated. Ilg fans change the air every one and a half minutes. The equipment is for both flat and bundle work.

The Peabody Hotel has a great and thoroly efficient engine room. Everything in the engineer's department is in two units, some of it in three units, and built so as to use together or separate.

The house buys power and light. It comes in 4100 volts, and the transformer steps it down to 220. They have pits for the generators, if the hotel should ever need them.

There are three Sterling tube Babcock and Wilcox boilers of 200 pounds working pressure; 275 h.p. each for the normal loading. They are equipped with Detroit underfeed stocker.

There is coal storage for 150 tons, and also storage for 60,000 gallons of oil; and it is so arranged that the plant can be switched over from coal to oil in 48 hours.

Water is from the hotel's own deep well. The pumps are Cameron for circulating ice water and hot water. An Ingersoll-Rand compressor forces water to roof. The hot water heater is Whitman. Water comes first from the well to cold reservoir for 60,000 gallons; then back to a separate storage of 40,000 gallons for hot water. Cold water runs in bath tubs at 68 degrees. Hot water is on three systems: one for the laundry and kitchen at 185 degrees; one for the bath rooms at 160 degrees, and one in reserve. The water supply is handicapped with iron, and this is taken out effectively by means of the Wayne water softener, which handles all water used in the house, averaging 500,000 gallons a day.

There is a synchronous motor drive so as to level

the electric load throughout the house.

The vacuum cleaning system is Spencer turbine, in double unit, with sixteen-sweepers-at-one-time capacity.

The bilge pump is Yeoman; the stream driven, Terry pump prevents any thumping or knocking in the house.

\* \* \*

The first Peabody Hotel, opened 75 years ago, was not much more than a log cabin. The present Peabody was opened Sept. 2, 1925. It is a wide gap between the first crude structure and the present wonderful architectural creation.

Mr. A. L. Parker is Vice President and General Manager and F. R. Schutt is resident manager.

## STONE-TILE, INC., PLANT TO OPEN BY FEBRUARY 1.

Operation by February 1 of the projected plant in Atlanta to manufacture stone-tile has just been announced by J. A. Cassidy, of the firm of Keeling-Cassidy, following the outlining of plans of the company February 20th. The promoters of the new manufacturing concern met at a banquet on February 20th, when the announcement was first made of the establishment of the plant.

Announcement of the new industry was made by John Bailey, who for the past five years has served as assistant district manager of the Portland Cement Association in Atlanta, covering the seven Southeastern States, establishing cement-producing plants in the various cities in this territory, and who has severed his connection with the association to become the president of the local company that will manufacture stoneware under the name of "Stone-Tile, Incorporated." The other officers of Stone-Tile, Incorporated, are G. W. Keeling and J. A. Cassidy, of the Keeling-Cassidy Brick Company.

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