

A Record Of ACHIEVEMENT

By

Ernest Ray Denmark, Editor

A GAIN, "The Southern Architect" finds an opportunity to promote the architectural profession of the South to the American public. Once more we are privileged to bring to light the work of our architects in such a way as to impress upon the lay mind the ability of southern designers to create a living architecture. An architecture which expresses the finest traditions of the past, and moves with a rhythmic force in keeping with the taste and ideals of our people.

"Southern Architecture Illustrated," the three hundred page book featuring pictorially the outstanding domestic architecture of the South, as announced in this issue, we believe the answer to a long felt need for a record of the work of southern architects in this particular field of endeavor. This volume will more forcefully than ever draw attention to the splendid work that is being done throughout the southern states. Dwight James Baum, New York City, himself one of the outstanding country house architects, pays the profession in the South a splendid compliment in his Introduction to this volume. Mr. Baum remarks, "As the new South has shown great material progress in recent years, so also in its architecture it has carried on the great traditions of its past. Constantly are appearing houses of such fine design that they are equal to the best work being done in this country which means according to the best critics here and abroad that these houses are equal to any being produced in the world today."

It is, of course, quite likely that in time these houses in which we take so much pride in exhibiting and setting up as examples of outstanding architecture will go to the same way as so many of the fine houses of past generations have gone. With this in mind we feel that this volume will serve as a historical record of unusual interest to future generations, and the work of our contemporary architects will not become extinct.

In 1926, the editorial staff of "The Southern Architect" collected and published, "Architecture of the Old South," a modest volume depicting through illustrations the outstanding work produced in the South from 1640 through 1850. This volume was received with unusual interest by the architectural profession and lay public throughout the country, and was given wide publicity by the national press. The book served as a fore-runner to the greatly enlarged edition just issued on contemporary domestic architecture. In reviewing the old work the eyes of the profession and of the public have been focussed upon the South. As a result of this dignified publicity much current work has from time to time found its way into the pages of the national journals of general circulation, as well as those of a professional nature.

In 1929 the Southern Architectural and Industrial Arts Exposition was successfully staged at Memphis under the auspices of the Southern state chapters of the American Institute. Through the promotional work of "The Southern Architect" this exposition attracted national attention, and again the architectural profession of the South received an ovation commensurate with the high quality of the work produced.

With this record of achievement in promoting the architectural profession of the South to the public we now turn our attention to another matter in which the profession should be deeply interested. Your support of this movement is necessary for success.

A discussion of this problem appears on page 33, this issue.



ENTRANCE DETAIL

HOUSE OF HARRY L. ENGLISH, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS

A Regency House That Achieves Distinction.

Home of Harry F. English, Atlanta

By

Mary Ralls Dockstader

REGENCY houses break as joyously upon the American architectural scene today as they must have done on that of England in 1800 or thereabout. At that period Henry Holland, wearied by a solid century of Wrenish houses, which were themselves an antidote for Tudor ones, sought to create a style of building embodying the sound structural lines of already proven merit, but having greater flexibility of arrangement and with fresh details of decoration. He retained the skeleton of the Georgian house but clothed it anew in the orders and motifs of Greece and Rome, of Pompeii and Egypt, and called his creation Regency.

Regency bridged the period between Georgian and Greek Revival, and partook of the natures of both. It was, nevertheless, distinctly itself, and deserving of a far wider distribution than it received. Perhaps this is now tardy on the way, stimulated by a repetition of the very conditions that produced the form. Our own architects, surfeited by a too-lavish revival of the Georgian and of the Tudor-Elizabethan-Cotswold-Gothic, and searching their textbooks for a cure, are finding it with increasing frequency in this altogether delightful style.

In the typically Southern States the Regency manner is especially well located, since here, within certain well-defined limits, there is to be noted a marked tendency toward ease and flexibility in the mode of living, and an inherited love for the classical form in building. But here, as elsewhere, Regency is not for the casual builder, being far too tricky in the orthodox meaning of the word. Its suave combination of great simplicity and knowing detail is for the finished architect and the discriminating client only. It is, as someone has said, an intellectual style.

Probably it has never been more knowingly and charmingly interpreted than in two houses recently built in Atlanta by Messrs. Hentz, Adler & Shutze, and standing almost side by side on Pace's Ferry Road. These are the property respectively of Mr. Harry English and of Mrs. J. J. Goodrum. In the present article we shall consider the English house.

It encompasses within what at first glance appears to be a fairly small, compact building an amazing spaciousness. It is, moreover, the very perfection of the style we have been considering. The snowy walls of painted brick, the small portico with flattened pediment, the niches flanking the entrance door and flaunting Pompeian red against white walls, the large triplicate windows, the parapet above a simple cornice, the rounded dormers of French inspiration, the exquisite old cast iron, the balanced one-story wings at the back, one with open arches, the other with arches merely outlined and filled with a clever lattice-work, the two-story rounded bay connecting these wings—all go into the making of a house of great charm. And although it takes its inspiration so unmistakably from those buildings which were freshly created in the days of England's sporting Prince Regent—a singularly dull individual to have sponsored so lovely a style—it is entirely Southern in feeling. It could not be otherwise with its fine box-wood that has grown placidly for many a generation in old Georgia gardens, and its enfloriated iron panels cast by some master iron-worker in New Orleans. And perhaps most of all because of the giant scuppernong vines which are a survival of the days when the house site was part of a farm, and whose fruit perfumes the air of the back gardens in late summer. These vines have been trained beautifully over a rustic, octagonal arbor with a flagstone



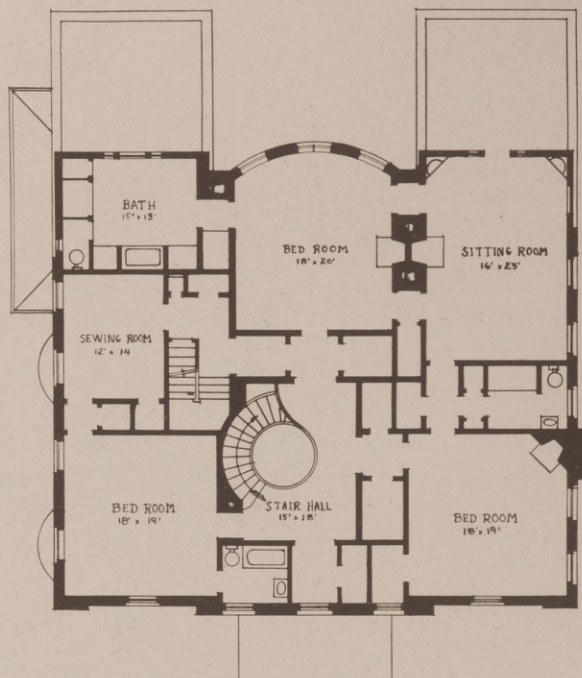
HOUSE OF HARRY L. ENGLISH, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS
COLLINS, HOLBROOK & COLLINS, CONTRACTORS



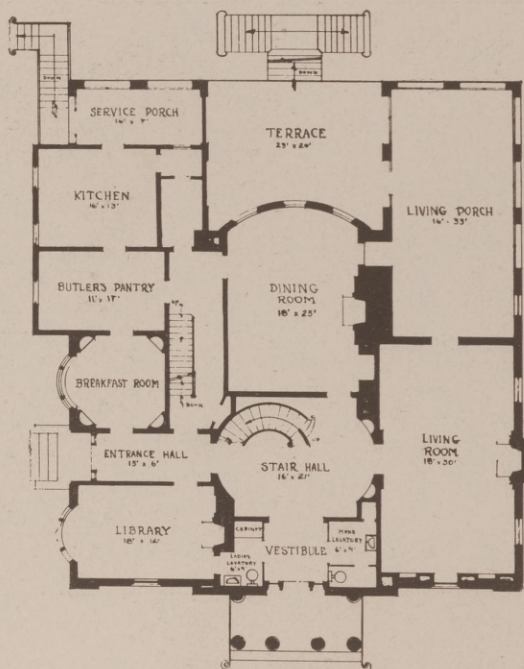
FRONT ELEVATION, HOUSE OF HARRY L. ENGLISH, ATLANTA, GA.



SUN PORCH, HOUSE OF HARRY L. ENGLISH, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



SECOND FLOOR



FIRST FLOOR

HOUSE OF HARRY L. ENGLISH, ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



VIEW INTO STAIRHALL
HOUSE OF HARRY L. ENGLISH, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



LIVING ROOM, HOUSE OF HARRY L. ENGLISH, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



LIVING ROOM, HOUSE OF HARRY L. ENGLISH, ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



BREAKFAST ROOM
HOUSE OF HARRY L. ENGLISH, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



DINING ROOM, HOUSE OF HARRY L. ENGLISH, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS



VIEW INTO LIVING ROOM FROM STAIRHALL
HOUSE OF HARRY L. ENGLISH, ESQ., ATLANTA, GA.
HENTZ, ADLER & SHUTZE, ARCHITECTS

floor. It is an ideal spot for tea in the late afternoon, with the mass of the white house rising above and a velvet lawn dotted with old apple trees sweeping away to join the natural woodland at the back.

The front door opens into a hall which is delightful for its classical restraint. It is square at front and back, with elliptical ends. Black and white marble floor, a slender circular stairs, lovely woodwork reproduced from that of an old house, and sparse furnishing have one rightly attuned for the larger rooms. To one side is the living room, restful in the extreme with the faint green of its walls, its shell cornice, its old marble mantel from England, its crystal lustres. A particularly good Aubusson rug covers the floor, and most of its many colors are repeated in the upholstery of the furniture—old white, light blue, red, green. The furniture is nearly all Chinese Chippendale. A pair of pagoda-topped cabinets at one end of the room is balanced at the other by built-in cupboards painted old-white and gold, all of these holding specimens from a fine collection of French and English porcelains.

Nothing could be more dramatic after the quiet charm of the living room than the breath-taking color and design of the dining room. No single feature of a house is capable of furnishing greater interest than its doors, and here the doors have been handled in masterly style. They are Chinese Chippendale in design, lacquered red, with frames and overdoors in white. The broken-arched pediments are suggestive of the pagoda form, and are thrown into strong relief by the rounded niches at the back. The mantel, though a modern one, is certainly as fine as any in the house, and is surmounted by a mirror of the period. Hand-painted Chinois paper in quiet

tones, with much blue-green in its composition, further enhances the mid-eighteenth century feeling of the room. Draperies are blue-green, hung in characteristic Regency manner. An old Waterford glass chandelier is dazzling, hung from a moulded plaster sunburst. Eighteenth century English furniture and a collection of Crown Derby make this room a joyous and not-to-be-forgotten picture.

It would be quite impossible within the limit of this short article to cover the entire house, interesting though it is throughout. One may touch only here and there upon some particularly happy item of color or form. There is the small morning room, with pale yellow walls, deep henna taffeta draperies, and much lovely satinwood furniture; the breakfast room painted in soft pink, its coved cupboards lined with chartreuse picked out in gold, its gay curtains and little flowered rug, its mellow mahogany, all conducive to good digestion; the tiny powder room with rose taffeta and shaded lights, suggestive of a French countess.

Above-stairs there is no lack of beauty, either in building or in furnishing, but decidedly the center of interest is a spacious sitting room, with bedroom and dressing room arranged en suite. The walls here are old pink, with white ceilings, and the furniture is late eighteenth and early nineteenth century, light in scale. A certain ease of arrangement is in pleasant contrast to the formality of the lower floor.

This is a period house which does not take itself too seriously—it decks itself in Regency without but feels no obligation to follow this by Regency within. Perhaps we might sum it up by saying that it represents the genius of an architect who has so thoroughly mastered a style that he can take liberties with it to its betterment.





Henry C. Hibbs

ONE bright September day I called at the office of Henry C. Hibbs in Nashville. After the usual greetings we removed ourselves to the quiet of his handsome library. Evidently things had been going well with him for I found him in a talkative mood. We spent a whole afternoon chatting informally about many things but more particularly about Gothic Architecture. I know of no man quite so interesting as Henry Hibbs when he is talking of his pet professional hobby, Collegiate Gothic Architecture. As we sat there the sunbeams came streaming through the small diamond panes of the leaded glass casement windows, and before we knew it deep shadows were crowling up the rich oak panelled walls of this beautiful old English room.

The man who did Scarritt College, Nashville; Southwestern University, Memphis; University of Tulsa, Tulsa, Oklahoma, and Fiske University, Nashville, all following the best Gothic precedent, was certainly qualified to talk with authority on this subject. His early training in the office of that outstanding American Gothicist, Charles Z. Klauder, perhaps more than anything else brought about his love for this style, which has never waned. With many the study of the works of others, or thoughts

An Interview With Henry C. Hibbs, Architect

By

Ernest Ray Denmark

of others, blockades their self-expression. There are those, on the other hand, who find in the meticulous study of each individual problem renewed inspiration for creative thought. And Henry Hibbs is one of these.

Of his other work I had already made myself familiar but of the new library which had just lifted up its head on the Fisk University campus I knew nothing. So, I asked, "What about this library you have recently completed at Fiske?" In his characteristic manner, he replied, "Oh, it's fair." "Would you like to see some pictures?"

While I examined the prints he was silent. Then, he asked, "What do you think of it?" "I like it because you have done something different, yet effective." "Yes, it is different," he replied, "but I intended it to be that way. All my life I had wanted to do a library in the vertical; a building that would stack-up like an office building that must depend wholly upon right proportion of masses for its interest. When I was commissioned to do this library I laid my plans before the building committee and explained my idea. They accepted the idea, so you have the real reason for my doing this library in the vertical rather than the usual horizontal."

This building with its central tower is expressive of function. A practical solution of a difficult problem, for in this tower there are three and a half miles of steel shelving in six tiers. The books are transported by a spiral chute from the stacks to the loan desk. That it is a practical idea may be more impressive since James Gamble Rogers has just recently used the same plan for the new Sterling Memorial Library at Yale.



FISKE UNIVERSITY LIBRARY

"There is quiet within its vaulted walls, quiet that is not achieved by posted rules and regulations, but a more perfect quiet that comes from an inner compulsion. And students coming out from there have something in their eyes that remains when one has looked long on beauty."



This periodical room brings the wide world of the present to the eager student who might confine his thinking to the college campus, the text book and the world of the past

FISKE
UNIVERSITY
LIBRARY

HENRY C. HIBBS
ARCHITECT



The public catalog and information desk. This catalog is equipped with a card capacity to index two hundred fifty thousand volumes.



A corner of the browsing room. Here are deep chairs, soft lights, bright fires and shelves one day to be filled with books for leisure hours. Above the fire are the words, "Books are the best things well used; abused, among the worst."

FISKE
UNIVERSITY
LIBRARY

HENRY C. HIBBS
ARCHITECT



Looking in from the front door. Carved on the stone walls are the words, "A man ought to read just as an inclination leads him for what he reads as a task will do him little good" and "Pray thee take care that tak'st my book in hand. To read it well, that is to understand."



The Miami Post Office

Paist & Stewart, Architects

ARCHITECTURE in Southern Florida, owing to similar climatic conditions, has felt the influence of Southern Spain and Italy, and it is but little wonder that the Architects of the Miami Post Office should work in a style that is similar to the architecture in these Countries. One of the motives of the Supervising Architect's Office in Washington in selecting a local firm of Architects for this project was its interest in creating a building that would reflect the spirit of Miami, and its environs, still maintaining the dignity of a Government Building.

It has been frequently asserted that an architectural prototype must be an exact copy in order to accomplish style effect. The fallacy of this is proved by the entire history of Architecture. It is by clever adoption of form and detail that style expands into newly created types. Diversion from the national tradition in the design of Government Buildings is expressed in the Miami Post Office in that the Architects have handled the ornament and detail with more freedom than usual, and with added charm, still holding to the dignified type of Federal structures.

Probably the most radical departure from the stereotyped Federal Building is the introduction of Spanish Patio in the center of the building, enclosed by informal arcades. This unusual feature, after lengthy conferences, met the approval of the department heads in Washington, and it is refreshing to note the interest that the Officials are taking in the

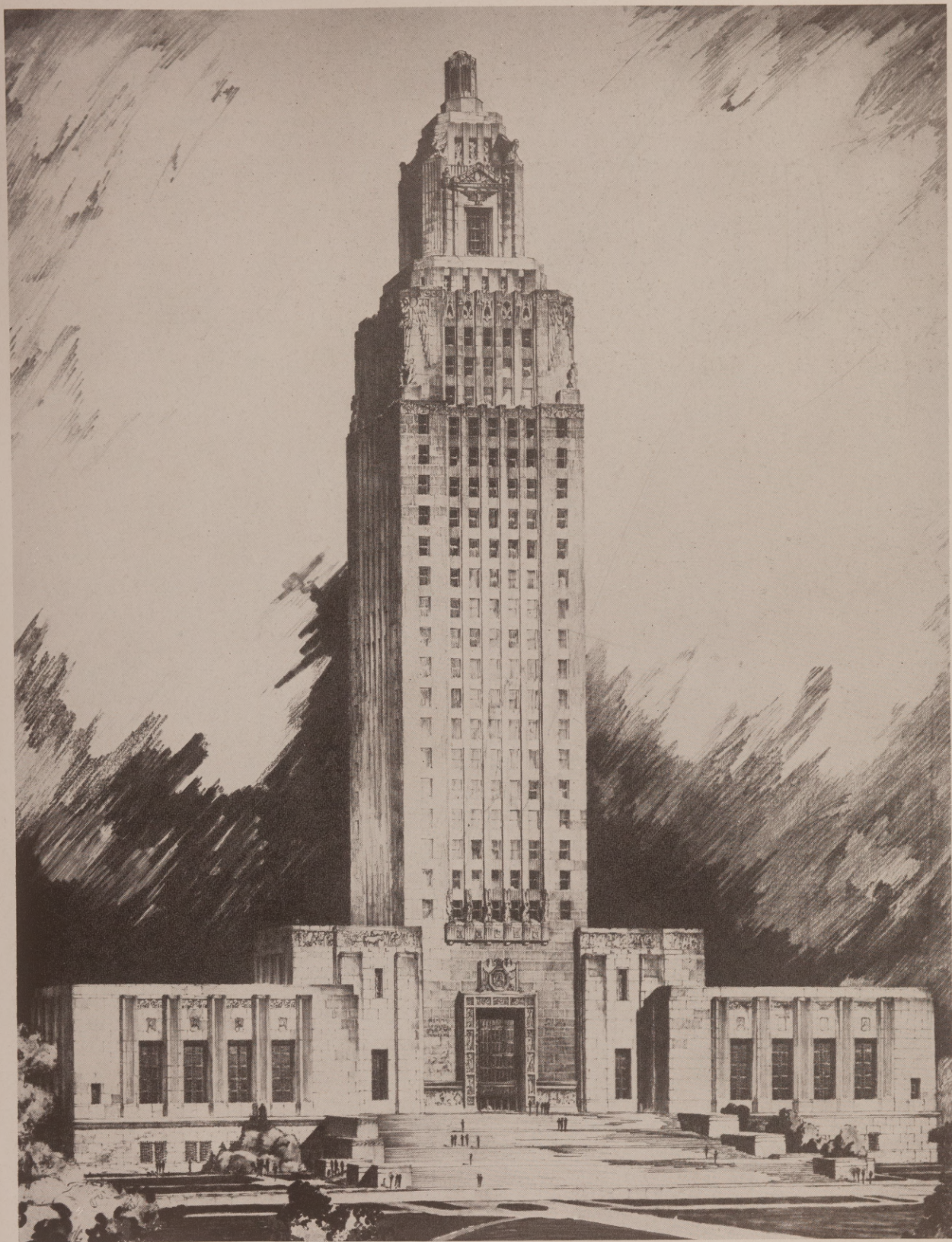
Miami Patio Post Office, as they choose to call it. They are now keenly interested in its development and it has been suggested that it may effect a change in the planning of other Federal Buildings in the tropics.

It is impossible to analyze individually all the details of plan and design which contribute to successful arrangement and charm of the project, but it is well to point out some features and briefly discuss them.

The solution of this problem was not easy, and was accomplished only by weeks of study and deliberation. The Building is designed with unassigned office space to take care of expansion, as anticipated for the next ten years, after which time, should the need arise, there may be provided 10,000 additional square feet of floor area on the rear of the third story. The slabs and columns will be sufficiently strong to carry any superimposed load required.

The Building will house fourteen Federal Departments, requiring offices and work space for approximately eight hundred employees. The space requirements of each department had to be approved by the Cabinet Officers in Washington, as well as by the local department heads, and required many hours of study and many adjustments. All this preliminary detail, however, has been satisfactorily completed, and working drawings are progressing rapidly. The contract for the first portion of the new structure will be let in about a month.

According to a recent statement of Assistant Post
Continued on page thirty-six



LOUISIANA STATE CAPITOL, BATON ROUGE, LA.
WEISS, DREYFOUS & SEIFERTH, ARCHITECTS



FRONT FACADE
MECKLENBURG COUNTY COURT HOUSE, CHARLOTTE, N. C.
LOUIS H. ASBURY, ARCHITECT



CRIMINAL COURTS BUILDING, MEMPHIS, TENNESSEE
JONES & FURBRINGER, ARCHITECTS



CADDO PARISH COURT HOUSE, SHREVEPORT, LA.
EDWARD F. NEILD, ARCHITECT

Architectural Exhibitions Would Help Stimulate Building In The South



View of the Court of Honor at the 1929 Southern Architectural and Industrial Arts Exposition, Memphis, Tennessee, held under the auspices of the Southern State Chapters of the A. I. A.

AT NO TIME in the history of this generation have architects had so much time to think, so much time for constructive action in promoting their profession to the public. The cry of the individualists in the past has been time, time, time. There is no time to do these things you say should be done to acquaint the public with the function of the architect. Where today is the architect who can truthfully say he has not the time to support any movement that will bring his profession before the public? The day of the individualists has gone so far as his value to the profession is concerned. It is highly important for the well being of the profession that all petty jealousies be forgotten and a united effort be made to stimulate interest in the work of the profession and the revival of building.

In "The Southern Architect" for July, 1928, there appeared an editorial which in part follows: "Though little recognized the signs of the times point unmistakably towards an architectural league or some similar organization for the South in the not so far away distance. We can see this organization functioning for the mutual benefit of every architect in this section. This organization will be sponsoring yearly exhibitions of the work of its members in every city of any size in the South. There will be beautiful photographs and still more delightful renderings. The public will be given an opportunity to view these exhibitions and will soon come to understand more fully the meaning of good architecture."

Today the American Institute of Architects is

striving to bring about a unification of the architectural profession—the A. I. A. chapters, the architectural clubs, the architectural societies—to unite all architects into a body compact working for the promotion of all and the development of a greater co-operative spirit.

The architects of the South need to catch this spirit now and start immediately a campaign that will let the public know that the architectural profession of the South is alive. That building today can be done more profitably than ever before under the guidance of the profession. Here is a statement of fact which in a terse way illustrates the advantage of building now. "Augusta, Georgia, with its population of 60,000 may be termed an average American city. In Augusta a hotel is soon to be built and furnished for half a million dollars which will be 16 stories in height and will have 183 rooms. This hotel would have cost almost twice that amount in 1929. In that same city a 300-room hotel costing \$1,250,000 was built when prices were high. The new hotel will have a per-room cost of approximately \$2,730 while the hotel built in 1929 had a per-room cost of \$4,170, a cost per-room about 50 per cent in excess of the projected hotel."

Local exhibitions in every southern city during the coming fall months would make an excellent background for the presentation of facts concerning the low cost of construction, the function of the architect, the value of building now under professional supervision.

Unification Of The Profession Of Grave Concern To Every Architect

DECLARING that civilization is now going through a crisis threatening the survival of architecture as a profession, the American Institute of Architects announces plans to unify the architects of the nation under the leadership of the Institute.

There are now more than 30,000 persons in the United States who have been trained in architecture, and who are enrolled chiefly in independent societies, it was said by Frank C. Baldwin of Washington, secretary of the Institute, in making public the report of two Unification Committees headed by Edwin Bergstrom of Los Angeles, representing the Institute, and Robert H. Orr of Los Angeles, acting for the state societies.

The report strongly recommended unification, saying that statewide organizations of architects should be incorporated in every state with local branches, and should work with the chapters of the Institute, which should be the sole national organization of architects. Formation of architectural clubs and of student clubs was also urged.

"Readjustments and new relations are taking place throughout the whole world," Secretary Baldwin pointed out. "When stabilization finally comes in the United States, the architectural profession, and the individual architect, will be confronted with conditions of practice and with forms of competition not encountered before.

"The opinion of many architects is that the profession of architecture, at least in the United States, must be prepared to meet the new conditions if it is to survive as a profession, and if it intends to maintain intellectual command in the building industry. Now is the time to lay the foundation, to prepare for competition, and to make ready for the opportunities of the future.

"Because they are individualists, architects have so far failed to unite as one professional group under national leadership. At present there are a multiplicity of independent state, city and county organizations of architects and of draftsmen, and other types of local societies, all of which are unco-ordinated and, therefore, a source of confusion to the architectural profession itself, to the building industry, to the community, to the public press, and to the legislative and executive agencies of state and federal governments.

"The architectural profession is too small, and too widely scattered, and too sensitive to economic phases and social changes to support multitudinous

isolated organizations. The imperative necessity of unification of the architectural profession under national leadership is apparent."

There are active state organizations of architects in New York, Pennsylvania, Ohio, Michigan, Indiana, Illinois, Washington, California, New Jersey, and Florida.

"The exercise of leadership is primarily the function of the national body, and always should be," Robert D. Kohn of New York, president of the Institute, asserted in explaining the position of the Institute's Board of Directors, which is now considering the report of the Unification Committees.

"From this fact it cannot act in detail to carry out general principles and policies which it promulgates for the benefit of the public and the architectural profession. The Institute can never be the active agent to bring its own programs into their greatest function until it has the individualized support of the entire architectural profession throughout the forty-eight states of the Union.

"This general lack of power to reach the entire architectural profession and carry out through united effort the things which the Institute has determined is desirable for the profession to do has always handicapped the Institute in obtaining its objectives. These conditions grow more acute as the complexities of the building operations increase and as the encroachment on the proper field of the architect increases."

Enduring standards of American architecture, and the enlistment of private architects in Federal building projects to avoid "stereotyped forms" were cited as major objectives of the architects. Effective co-operation with the building industry is another aim. In New York City, it was said, the architects are a moving force in the operation of a Building Congress which comprises 3,400 men in the building industry, of whom 2,300 are honorary craftsmen members.

In Indianapolis a similar Congress embraces 192 men. Portland, Ore., and Memphis, Tenn., adopting the New York idea, have just organized Congresses, which also exist in Boston, Philadelphia, Westchester County, New York; and Central New York. Similar bodies are being organized in Chicago, Cleveland, and Detroit, and in the States of New Jersey, Florida, Wisconsin, Mississippi, South Carolina, and California. Through them it is hoped to aid in bringing greater stability to the entire building industry.



Built-in conduit and ten telephone outlets provide for convenience in the residence of Mr. Eben Atwood, Lake Minnetonka, Wayzata, Minnesota. A. R. VAN DYCK and FLOYD W. BROWN, Architects.

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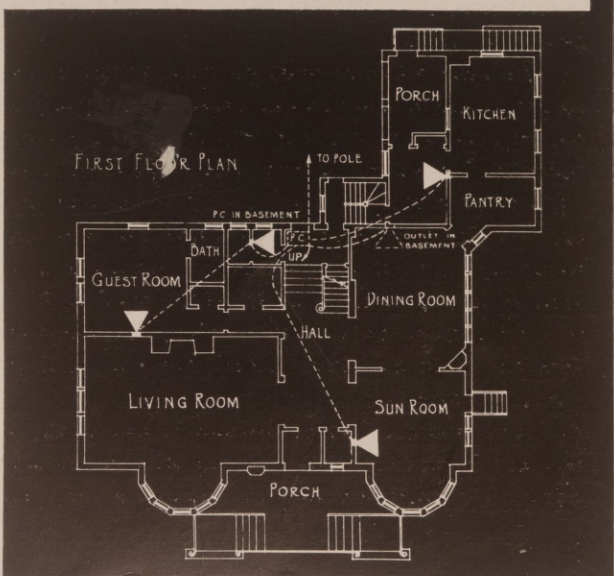
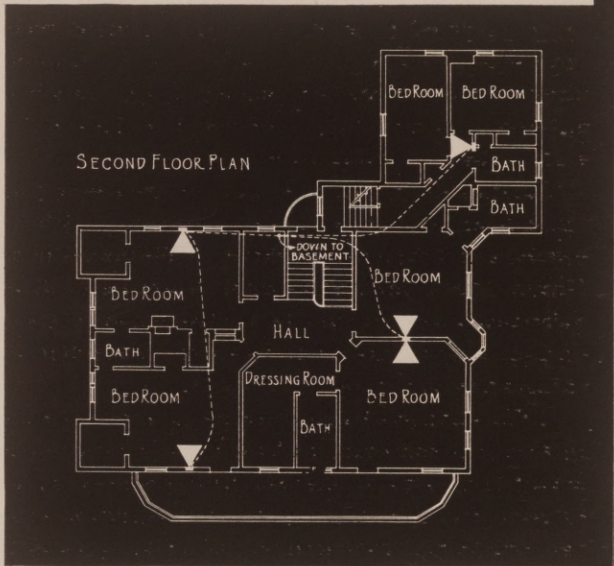
LEGEND

◀ TELEPHONE OUTLET

--- CONDUIT

PC IN BASEMENT

PC PROTECTOR CABINET



The New Miami Post Office

Continued from page twenty-eight

Master General John W. Philip, in an address before the Bronx Board of Trade in New York, this contract will give employment to about 1,000 men for one year on the basis of the present estimate. Mr. Philip further pointed out that this work will also act as a stimulant to industry, because for every man employed on the work, there will be five outside employees engaged in factories, fabricating plants, and other industries, furnishing material used in the construction of this building.

The first floor which will cover an area of 56,500 square feet, will be occupied entirely by the various Post Office Departments which will utilize the very latest mail handling equipment. The Main Lobby is to be 22 feet wide, with screen either side, accommodating stamp windows, money order, registry, postal savings departments, etc.

Second floor will house the Department of Justice, Federal Court and its dependencies, with 20,000 square feet in the rear of building occupied by Post Office work space.

The third floor will house offices of Customs Department, Internal Revenue, Public Health, War and Navy Departments, Immigration, Border Patrol, Civil Service, Prohibition, and Agriculture, with offices and equipment designed to meet their individual needs.

The building will be of rather formal Spanish renaissance design, warm buff color with Spanish Tile Roof, will stand back some 22 feet from the side walk on the three street sides, with tropical landscape gardening, and will present a unique picture.

The floor systems on all stories are designed heavy enough to allow shifting of partitions at any time, and a flexible system of electrical service is to be used that will accommodate any possible change of condition.

The building will be 254 feet long with entrances at either end and offices on either side of the Main Lobby, which would necessitate artificial light and ventilation as in Federal Buildings of other large cities, were it not for the introduction of this charming Spanish Patio.

The lock boxes will be conveniently arranged around the back of the arcades which will enclose the Patio on three sides.

The Patio is to be paved with Crab Orchard Stone flagging and will generally introduce a bit of Spanish flavor and comfort in the center of an otherwise busy scheme. With surrounding galleries on the second floor, it will afford generous lobbies to the United States Federal Court Room.

It may be of interest to note the various mate-

rials that will be used in this building, that are frequently used in Miami buildings. For example, the handsome colonnade on the main facade of the building will be stone with marble caps of a color to harmonize with the stone columns and stone facing of the building. There will be thirteen of these columns each measuring approximately three feet in diameter and thirty feet in height. The entire exterior of the building is to be faced with stone, quarried about 75 miles south of Miami. This stone is a creamy white with varied shell formations which give it a texture unlike other domestic stone; in fact, it compares favorably to Travertine imported from Italy.

The Main Lobby on the ground floor is to have groined ceiling, a marble wainscot ten feet high and marble pilasters from which the groins spring. The floors of the lobbies will be paved with marble, using various colors to work out formal designs. The grills, allowing ventilation over the screen cages as well as the screens enclosing the cages are to be hand wrought aluminum of unique design. Even the writing desks are designed in character with the general treatment. No details have been overlooked in an effort to make this one of the most attractive Post Office Lobbies found in any city.

The Judges' Chambers and Court Room have been given every attention as to detail of design and decoration. The Court Room will be approximately 40 x 60 feet with a 26-foot ceiling. The wainscot which will be carved wood extends eight feet high with acoustical stone from the top of the wainscot to the carved wood ceiling. This ceiling is coffered and decorated in the Spanish manner. The Judge's Stand, Jury Box, Witness Stand and Court Room Benches are hand carved oak in character with the Court Room treatment.

In each side wall of the Court Room will be a group of five monumental windows in a marble pilaster treatment that will afford light and cross ventilation. A system of artificial ventilation will also be installed. A great deal of care has been taken in the design of the Court Room with reference to the problem of acoustics, as in many large Court Rooms it has been found impossible for the witnesses and attorneys to be heard by the public.

The Judge's Private Chambers will include a Reception Room, the Main Judicial Office and the Court Library. This Judge's Suite, together with its dependencies will be on the south side of the second floor, connected to the main Court Room by a private passage. On the north side of the second floor, two witness rooms will be provided also with a private passage to the Court Room.