

# SOUTHERN ARCHITECT

*and* BUILDING NEWS

"Since 1882"



University of Texas

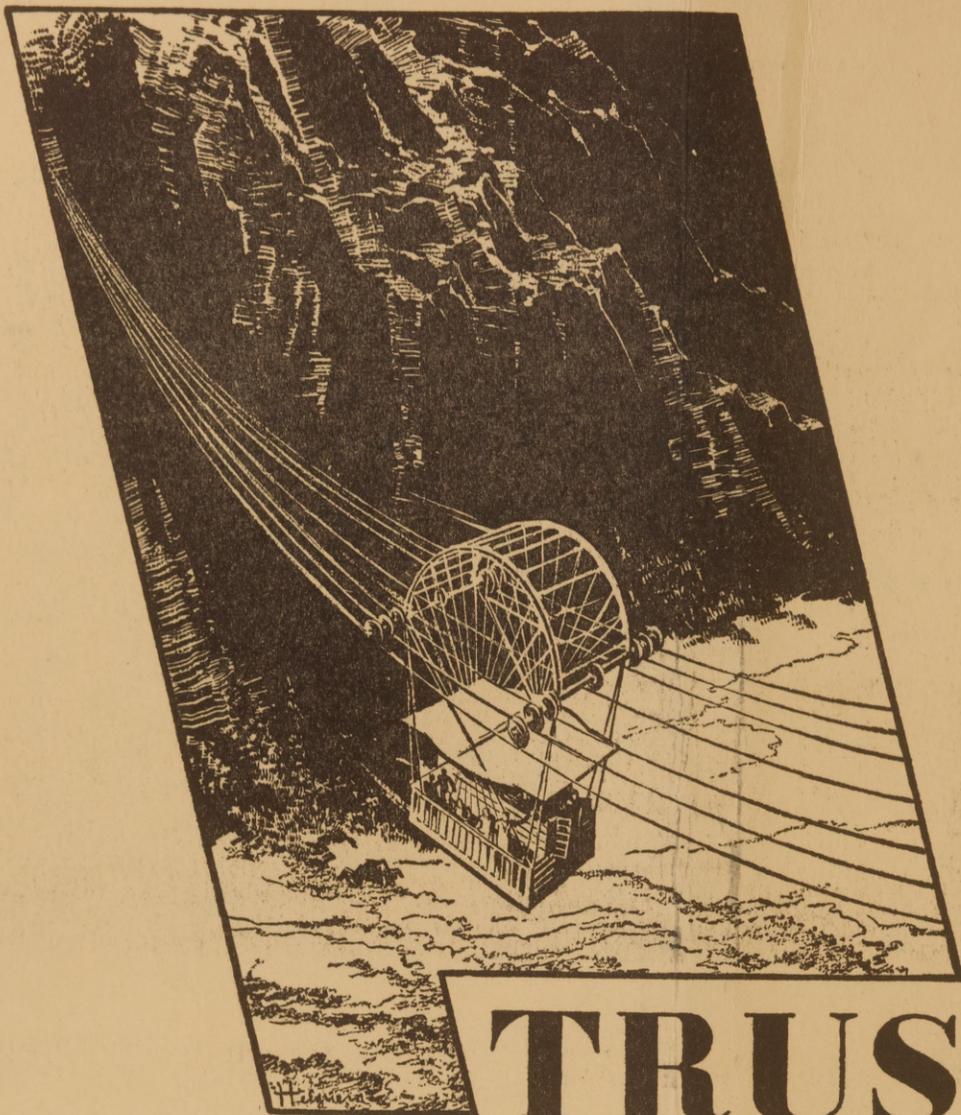
AUG 30 1928

LIBRARY

AUGUST

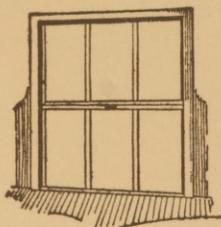
1928

THE SOUTH'S ONLY JOURNAL OF ARCHITECTURE AND BUILDING



# TRUST

LIVES entrusted to a strand of steel . . . the touch of a button . . . the mesh of a gear . . . the push of a lever. The advance of engineering science has brought to man an unquestioning acceptance, a complete reliance in mechanical efficiency. But to have trust in a mechanism they must have faith in a name. So in the field of vertical traffic the name PEELE on Freight Elevator Doors sets a standard of safety, of faultless operation by which all others are judged. Q If the PEELE catalog is not in your files, a copy will be sent to you on request.



THE PEELE COMPANY, Brooklyn, New York  
*Boston • Chicago • Cleveland • Philadelphia  
 and 30 other cities*

*In Canada: Toronto and Hamilton, Ontario*

# PEELLE Freight Elevator DOORS

“The doorway of America’s freight elevator traffic”



LIBRARY

CONSTITUTION HALL FOR THE D. A. R.'s, WASHINGTON, D. C.

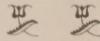
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

FROM A RENDERING BY OTTO R. EGGERS

*Southern Architect  
and Building News  
August, 1928*

# SOUTHERN ARCHITECT *and* BUILDING NEWS

AUGUST, 1928



VOLUME 54

NUMBER 8

## Regional Architecture An American Ideal

BY ERNEST RAY DENMARK

THE Board of Directors of the American Institute of Architects has most forcefully called our attention to an existing situation and a condition that is on the verge of becoming deplorable to the well being of the profession and the future of American Architecture. The subject of Regional Architecture An American Ideal—has been selected for the title under which this discussion will be presented as the most truthful line of thought in keeping with the meaning of the recent report of the Institute Directors. If this discussion should bring to the minds of the profession, especially in the south, but one thought, and that is this—it is high time we were beginning to cast our line into the still waters of local tradition that we might be able to catch the suggestive value of historical associations now dormant, and bring forth a new thought for the betterment of American architecture—then it will have fulfilled its purpose.

The gist of the whole matter, the responsibility for the monotony that stands in the way of a freer and more artistic method of design, is crisply set forth in the report as follows: "There is even now becoming evident in our work from coast to coast, from the Great Lakes to the Gulf, a universal product made to sell, and this cannot be attributed alone to the efforts of the uneducated or inefficient architect. Men standing high in the profession share in these sales of their product en gros and men of marked ability in design, construction and execution are not combining with these abilities that keen sense of the finer qualities of appreciation and discrimination which must of necessity precede the preliminary study of any architectural plan or development."

Standardization in architecture is an abomination,

monotony dulls even the keenest appreciation. "See one part of America and you have seen all," is literally true as to architectural design. Perhaps we have been too zealous in our efforts to create a national type of architecture. I believe this goes without saying, for only a little travel is necessary to convince anyone that already we have gone too far with this idea. There is no argument against contemporary American architecture being far superior to anything being produced in the world today, and there are many examples which can be pointed to with pride that are equally as beautiful, truthful and refined as the most magnificent building of the period of the renaissance in Europe. Why then should we continue to reproduce so nearly what we have already done, all over the country, which cannot add one particle to the significance of American architecture—but rather will it detract and minimize the importance of existing structures?

The Directors of the Institute have not only pointed out the flaw but have set forth in concise and understandable language the major things which if followed will overcome the situation. For example, they urge: "A more careful study of the individuality of the various geographical locations. A better recognition of the suggestive value of historical associations. The development of truthful regional types, where conditions of topography, climate and consequent living conditions will dominate architectural design."

The very history of American Architecture points with unmistakable acuteness to the value of distinctive regional types as the most logical approach to an everlasting and living architecture. Will New Orleans ever become anything except the interesting French city that it is? Never, so long as the archi-



MONTPELIER, HOME OF JAMES MADISON, ORANGE COUNTY, VIRGINIA

BUILT 1756



CHATHAM, STAFFORD COUNTY, VIRGINIA

BUILT 1727

pects of that city continue to follow the all inspiring local precedent that is theirs. Will Charleston and Savannah lose their architectural character that has for all these years conjured the admiration of all who have come within their gates?

Mr. Thomas E. Tallmadge, in his book, *The Story of American Architecture*, says: "The Colonial houses, North and South, were more alike than different; there was really no Southern, Middle or Northern style." To quote further from so genial an author is hard to resist: "Great logs crackled in the same sort of fireplace the while William Byrd warmed his legs after the hunt at Westover or John Hancock sipped his mulled wine in Boston and discussed with Adams the presumptions of the crown. The same beautifully carved balustrades which aided and supported the grandsire in his gouty ascent of the staircase, and furnished the grandson a means of swifter and more exhilarating descent, existed in North and South alike. Youth and beauty were reflected in the same mirrors, danced under the same chandeliers, made love in the same parlors, in every one of the thirteen colonies." We admire the romantic visualization which Mr. Tallmadge has imparted regarding our Colonial architecture, and what he says is no doubt true but, after all there is a distinction between the early work of Virginia and New England which is as delightfully different as it is all fine.

Every section of the country has its historical

associations, its tradition from which the architect has a veritable storehouse of precedent to draw from. Much of the early work of New England has been faithfully interpreted in modern buildings in that section with a satisfaction that is both pleasing and beautiful. In Pennsylvania several architects or architectural firms are promoting in a truthful fashion modern architecture that is characteristic of the early work. The Pacific Coast has developed a school of architects that are vividly portraying the early Spanish precedent of that section. Florida architects are striving to promote an architecture that is particularly adaptable to that tropical climate. Scattered here and there are architects who realize the importance of a distinct regional architecture and who are faithfully doing everything in their power to make their influence felt. To these men we owe a debt of gratitude. But until the profession as a whole realizes the significance of regional types will our American architecture become as it should be, an architecture that frankly expresses the personality of its creators and symbolizes the historical background of its location.

Architects of America have so grounded themselves in the history of European precedent that they can now turn their attention to local precedent and local atmosphere and with the intermingling of the two really and truthfully develop regional types that will give to American architecture its most interesting and lasting character.



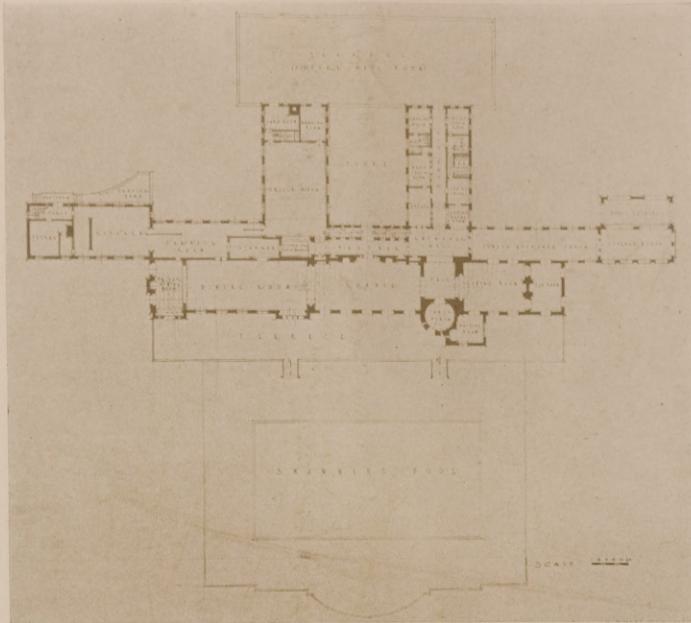
BELMONT, NEAR FREDERICKSBURG, VA., OWNED BY GARI MELCHERS, THE ARTIST



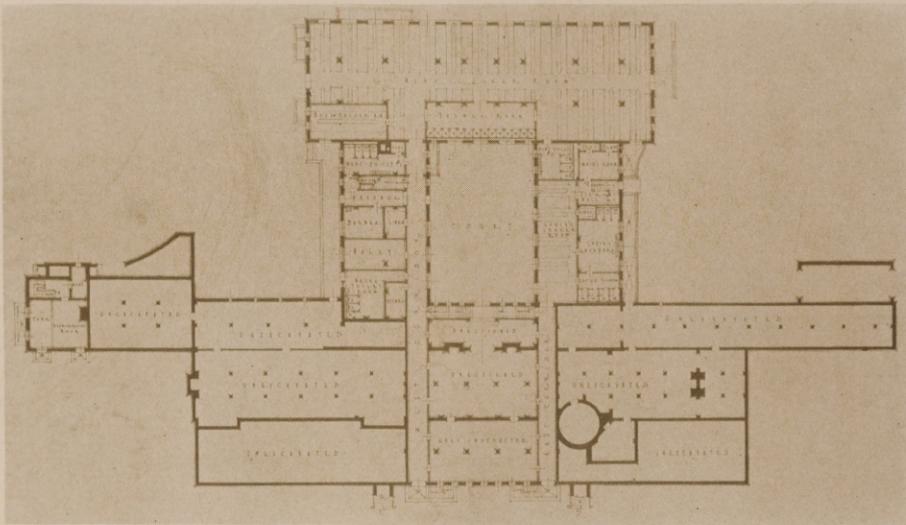
Photos: By *Tebbs & Knell, Inc.*

ENTRANCE DETAIL  
BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.

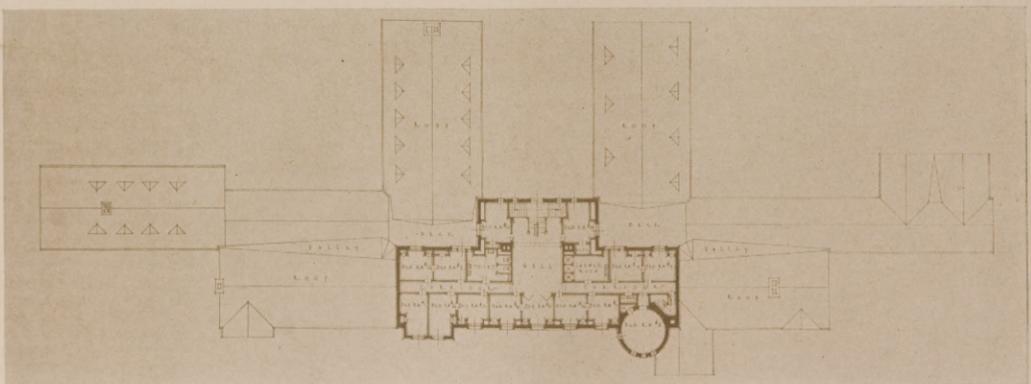
WARREN, KNIGHT & DAVIS, ARCHITECTS  
SMALLMAN-BRICE CO., CONTRACTORS



FIRST FLOOR



BASEMENT



SECOND FLOOR

BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.  
WARREN, KNIGHT & DAVIS, ARCHITECTS



ENTRANCE ELEVATION



END ELEVATION

BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.  
WARREN, KNIGHT & DAVIS, ARCHITECTS





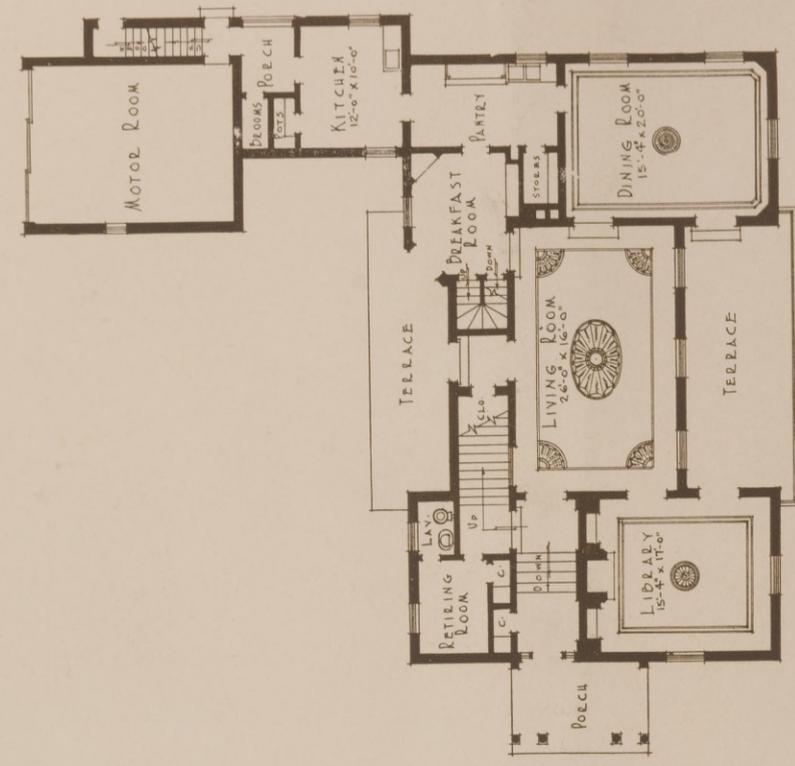
LOUNGE  
BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.  
WARREN, KNIGHT & DAVIS, ARCHITECTS



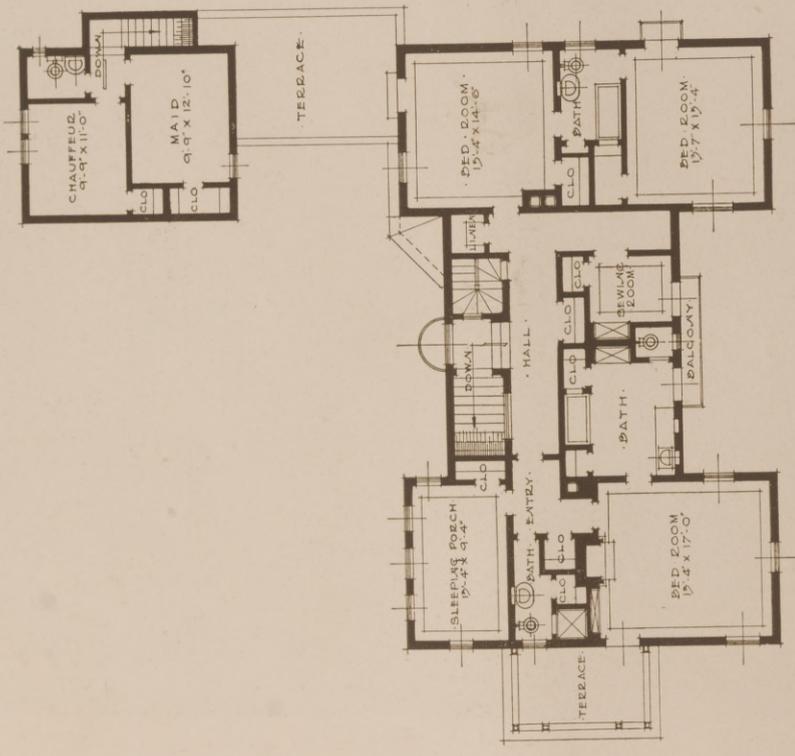


*Photos: By Tebbs & Knell, Inc.*

FRONT ELEVATION  
HOUSE OF CARL L. DINKLER, ESQ., ATLANTA, GA.  
OWEN JAMES SOUTHWELL, ARCHITECT



FIRST FLOOR PLAN



SECOND FLOOR PLAN

SCALE  
1" = 1'-0"

FLOOR PLANS  
HOUSE OF CARL L. DINKLER, ESQ., ATLANTA, GA.  
OWEN JAMES SOUTHWELL, ARCHITECT



FRONT ELEVATION



LIBRARY

HOUSE OF CARL L. DINKLER, ESQ., ATLANTA, GA.

OWEN JAMES SOUTHWELL, ARCHITECT





DETAIL IN DRAWING ROOM

HOUSE OF CARL L. DINKLER, ESQ., ATLANTA, GA.

OWEN JAMES SOUTHWELL, ARCHITECT



DETAIL IN LIBRARY





*Photos: By Tebbs & Knell, Inc.*

STATE OFFICE BUILDING, COLUMBIA, S. C.

HAROLD TATUM, ARCHITECT

GEO. A. FULLER CO., CONTRACTORS





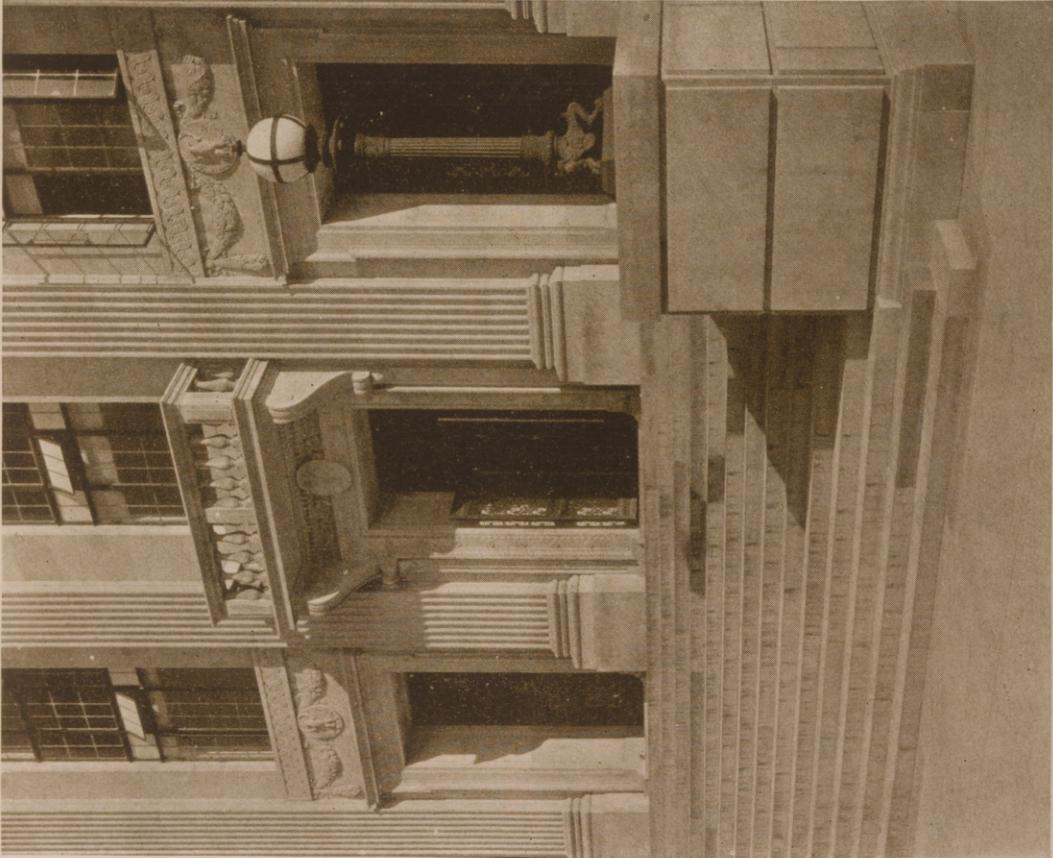
ENTRANCE DETAIL



ENTRANCE ELEVATION

STATE OFFICE BUILDING, COLUMBIA, S. C.

HAROLD TATUM, ARCHITECT



ENTRANCE DETAIL



ENTRANCE ELEVATION

STATE OFFICE BUILDING, COLUMBIA, S. C.

HAROLD TATUM, ARCHITECT

# ☞ Morrison Cafeteria, New Orleans, La. ☜

BY ALLAN C. REED

*Favrot & Livaudais, Architects*

NEW ORLEANS, admitted the most interesting and colorful of American cities, is also famous for its restaurants and eating places, therefore, when J. A. Morrison, head of the extensive Morrison Cafeteria System, decided to enter the New Orleans field, he did so with the determination of taking his stand at the front of the City's many noted restaurants, not only from the standpoint of culinary service, but also in the matter of architectural and decorative design.

The City retains its Old World charm, received from the Spanish and French colonists who founded it, and it was concluded to draw on these resources for the architectural design, feeling that this was a logical development. After considerable study, it was concluded to treat the restaurant as a Spanish village, using the open court or plaza as the main dining room, with the various buildings and dwellings enclosing the court.

The rough shell of the building, at the start, lent



Photos: By Tebbs & Knell, Inc.

Side Wall Detail in Morrison Cafeteria, New Orleans, La.



DETAIL. MORRISON CAFETERIA

itself admirably to this treatment. A long passage way from the street to the rear portion of the building, gave a chance to make the transition. One enters from one of the busiest streets of New Orleans, and finds himself in a patio, which might have been transported from Old Spain. On all sides are found iron balconies, grilled windows, gaily colored awnings and flaming banners; the walls show the discoloring effect of suns and storm and look as though they may have stood for several centuries. The high ceiling over the plaza has been carried out to give the impression of a deep blue sky. The effect is further heightened by reflectors set in a cove back of the roof tops, and by strings of vari-colored electric lights running from one side to the other.

At one side of the court is a long, low ceilinged room, with heavy wood beams overhead, a big fireplace near one end, and small iron-barred windows in the walls, giving the impression of a baronial feasting hall in some castle in Spain.

Above the passage leading in from the street, is an open gallery, where a string orchestra plays at noon and in the evening.

At the end opposite, the serving counters start, set back under what appears to be the second story of a group of buildings, the counters continuing



END DETAIL, MORRISON CAFETERIA, NEW ORLEANS, LA.  
FAVROT & LIVAUDAIS, ARCHITECTS

clear across this end, and part way down the adjoining side.

All of the second story windows are draped and equipped with lights behind the draperies, giving the effect of a row of occupied dwellings. In reality the spaces behind these windows and the upper walls, are occupied by the kitchen, preparation rooms, store rooms, toilets and locker rooms, laundry, linen storage, etc. All of the utilitarian features are kept out of sight, and one would hardly suspect the bustle and activity going on behind these walls.

A few words concerning the materials and finish may be of interest to those who have not had the opportunity to visit the place.

The walls throughout are furnished in rough cement plaster, of various textures, treated with cement color washes of various tints, carried out in the same manner as the Coral Gables buildings in Florida. All of the exposed woodwork and trim are of "pecky" cypress, which is native in Louisiana, and when properly treated the effect is that of very old, weathered woodwork.

The lower portions of the walls all around the dining space are finished in matt tiles ranging



DETAIL, MORRISON CAFETERIA



END DETAIL, MORRISON CAFETERIA, NEW ORLEANS, LA.  
FAVROT & LIVAUDAIS, ARCHITECTS

through the various shades of red, brown, orange and green.

The floors of the plaza and adjoining rooms are finished in terrazzo, laid off in random squares, and with various shades, to give the effect of street paving.

The roofs are finished in very rough Spanish tiles, in random lengths and widths, with the heavy butts cemented, the cement being colored in various shades.

Near the center of the main dining space is the village well, with tile curb and wrought iron head, and a carved wood screen or guard over the top.

One of the interesting features of the place is the ventilating system. Fresh air is introduced at two corners of the main dining room, by means of pressure fans; air is also drawn in through the passage from the street; all this air is then drawn to the upper portion of the building through the preparation rooms and kitchen, and finally discharged above the kitchen roof. By this means all kitchen odors are kept from the public portions of the restaurant, and the employes in the kitchen are kept comfortable, even during the warmest days of summer.



Detail of Old Well Head in Morrison Cafeteria, New Orleans, La.

# The Editor's Annotations

## A SOUTHERN ARCHITECTURAL EXHIBITION

CONSIDERABLE interest on the part of the public has been manifest in the many art exhibitions held throughout the south in recent years and the success of the numerous art museums proves conclusively that the public is seeking an opportunity to more fully acquaint itself with the Fine Arts. The lay mind is reacting most favorably to the exhibition idea in painting and sculpture—this leads us to inquire if a similar exhibition of architecture, the Mother of the Fine Arts, would not receive a response that would be all inspiring?

Just why the architects of the south have not seen fit to bring together the best of their work in an exhibition in some leading southern city we do not know. Perhaps the leaders in the profession have been too busy perfecting their natural talent and turning out buildings of no little architectural importance to think of an exhibition. It is possible that the profession does not realize with what beauty it is really building, and being naturally reticent is only awaiting the suggestion. We do know there is a wealth of material that could be exhibited to advantage—subjects of beauty that would open the eyes of the layman and bring to even the most critical student of art and architecture an appreciation that would be inspiring to the profession.

We feel much good could be accomplished by such an exhibition of southern architectural work. For, fortunately or unfortunately, as the case might be, there is a tendency on the part of cultural people to arrive at an unanimous opinion regarding the world's older work of architecture, and to positively declare that certain buildings are beautiful. But in the consideration of current or more recent work there is no such unanimity.

When those who guide the public happen to turn their attention to some striking example of recent architecture it is often difficult to determine how they really regard it. When, however, a controversy or difference of opinion does arise, the work in question is often over-praised by its partisans, while its opponents are apt, in the heat of controversy, to give too loud a laugh of derision. Meanwhile the mediocre or really inferior work, which unfortunately predominates, is not criticised at all, and the public, hearing the controversy with its attendant ridicule, is prone to form its own opinion and accept the bad or mediocre as its standard.

If such an exhibition were held, say, every year or two and the work reviewed by a competent jury—the best of the work honored, in time a real standard would be formed. This would certainly go a long way towards influencing or directing public taste. If the best designs, considered from all angles, were properly honored it would furnish some encouragement for better architectural design on the part of the profession.

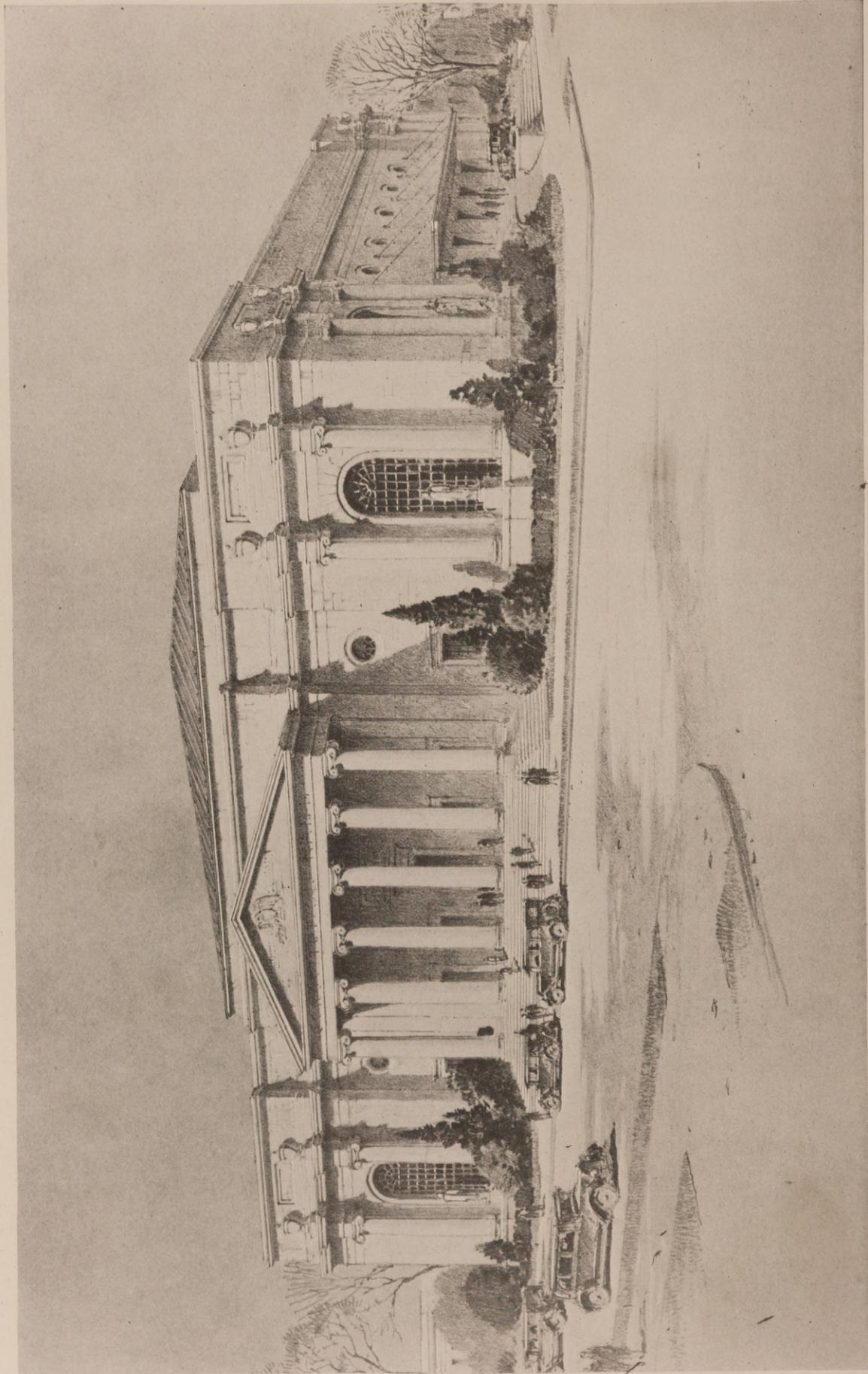
Such an exhibition could very easily be shown in every leading southern city to advantage.

## SUCH IGNORANCE IS REFRESHING

BELIEVING that a really good joke is relished even by so artistic and refined a soul as the architect we are passing this one on to you which has furnished us much amusement. In this instance the ignorance of the jester is the keynote for laughter, and as such it is indeed refreshing.

*We quote from the Chicago Tribune, June 1st, issue: "I wish to take exception to the recommendation of E. R. Denmark of Atlanta, Ga., that the Tribune suggest that a southern architect be placed on the board of designers for our centennial exposition. In the first place, a trip through the south and observation of its cities and countryside will cause one seriously to question whether there are any southern architects. While we have so many good men in our city it would be unjust for us to seduce any talent from states where the chief idea so far seems to have been to build to keep the rain out."—P. L. Prattis.*

We would take issue with Mr. Prattis and cite him the history of many of his own Chicago's architectural monuments which were designed by John W. Root, a southern boy, born at Macon, Ga., who was the chief designer in the office of Uncle Dan Burnham, when that firm was known as Burnham & Root. Or, we might also take occasion to point out that Henry Bacon, a Wilmington, N. C., boy won a Gold Medal in architecture for his Lincoln Memorial in Washington, but to go further would destroy the pleasure which undoubtedly Mr. Prattis's little joke will bring to the profession throughout the south, and seriously hurt Mr. Prattis's chances for the title of the "Supreme Jester" of the 20th Century.



OFFICE OF JOHN RUSSELL POPE, ARCHITECT

FROM A RENDERING BY OTTO R. EGGERS

CONSTITUTION HALL, DAUGHTERS OF THE AMERICAN REVOLUTION, WASHINGTON, D. C.

# Architectural Business

BY F. W. FITZPATRICK, *Consulting Architect*

FORTY odd years in Architecture and twenty some of these as a Consulting Architect, intimately associated with so many of the practicing architects of this country, of Canada and of Australia, have given me, I contend, a fairly good insight into all phases of the profession's twistings. I believe that I know as much about architects, their business, their troubles and their shortcomings as anyone else of the profession. And it is this very intimacy with such details that prompts me to respectfully offer a suggestion, let us call it a constructive criticism that if effective may help to brush away some of the ills that beset the path of most architects in their latter years.

All our schooling, all our training is technical, artistic, and none of it has to do with business, the ordinary commercial direction of a man in the ways of the business world or even how to take care of himself financially.

Indeed, in most schools of Architecture and training offices a youngster is soon imbued with a lofty condescension toward mere business, he must soar above such sordid considerations as the despised dollar and all that sort of thing. It is a pernicious influence, it works to the disadvantage of the architect's clients for he is not careful of their expenditures, passes over questions of cost too lightly and it works to the final destruction of the architect himself. He is too prone to look upon his work as an art that must not be trammelled with uninteresting financial details. He makes plans over and over again, changes his designs, and lets overhead and frills eat him up.

Too many of us scorn the time clock and business like aids that insure a profit on our work. In fine, as a class we are unsystematic, unbusiness-like, improvident and most of us come to a rather unattractive end.

I submit that the young man should receive, with his artistic and technical training, a sound grounding in the principles of business, of economy, of dealing with people and money, saving, all that sort of thing. Too many of us are veritable numbskulls even in taking care of ourselves.

Years ago I had many sad experiences with architects of the passing generation, but being young I thought it went, very much of it, over my head as the saying is. I saw men of genius, men who in their time had renown, glory, fat fees, in the gutter. They had gone the pace after the manner of the time, wasted their substance and in old age depended upon relatives or the tender mercies of public charity. The list of derelicts is a long one.

But now in my sixties I see what is happening to my contemporaries, also men who have achieved much professionally, who in all reason should have amassed at least a comfortable competence for old age, going down and down and soon out. It fairly makes me shudder and the thought comes to me, "Is this then the inevitable end"? And it is far from always attributable to speed and drink and such, but more often just to plain lack of common business sense.

The men who have gathered in many shekles and are comfortably well off in their old age are generally those whom the others have looked down upon, rather inartistic chaps, mostly acquisitive, knowing how to save money and invest it, fellows whom the rest of us have dubbed "Archeetecks."

Now, why in Heaven's name can't the artistic and common sense be combined a bit? It has been done in other lines. Why must so many of us be buried by the county or by subscriptions raised amongst those yet producing?

So let us put our shoulders together and pull for a bit of business training, self-protection and the protection of future clients mixed-up in proper proportions with the orders, period stuff and the rest of it and duly administered to the neophytes and postulants of our great and noble Profession.

So much for the architect's duty to himself and his dependents.

And surely should he brush up a bit insofar as his duty toward his clients is concerned, too. A species of conceit handicaps the architect in that he resents advice or help in bettering his work. No system of book-keeping or of banking, is so perfect but that it is not benefited by an auditing. In every other branch there is such auditing. At law a court finds the flaws in a lawyer's plea, and in medicine a doctor always calls in another to consult anent an important case. Only in Architecture is a practitioner supposed to be supreme, the final judge and critic of his own work!

And it must be conceded that in few other arts or callings are so many and such atrocious bungles made. They say that a doctor buries his mistakes; not so the architect, they glare at him, they are conspicuous monuments to his fallibility and have a bad habit of staying on earth sometimes for a very long while. Who has ever built, be it a house, or a more important structure, but who has suffered as a result of these "professional errors"? How many people who build twice employ the same architect in both buildings? In some cases it is almost pitiful to see how an owner's money is wasted, unintentionally,

of course, but wasted nevertheless. So few laymen really understand a plan and it is not natural to expect them to know whether these plans conform to the Building Code or not, whether the building will receive a high or low rate of insurance, whether it really will be fireproof or not, whether the construction is regular or expensively special, whether the light will be good or poor, all those things are left confidently to the architect. Sometimes he manages to take good care of them all, but often he falls down miserably in one if not a dozen particulars. A very beautiful church may be completed or a theater, only to find its acoustics horrible and thousands of dollars have to be spent before it is fit for use. Probably not one in a thousand architects knows anything about acoustics anyway. So in fireproofing. They will spend much money in providing elaborate fire-resisting construction in some particulars and then make some foolish slip, unprotected windows or some detail that nullifies all the good points and permits fire to destroy all the contents of the building and damage the structure to the tune of 50 per cent or more. It is conceded that not one architect in a hundred appreciates the importance of fireproof construction and that not one in a thousand knows all about its very simple essentials.

The profession's sins of commission and omission are, indeed, many and costly. Ornament misapplied and where it adds absolutely nothing to the appearance of a building, just increased cost, waste; materials excessively strong in one place and barely adequate in another; so many rooms crowded in that the light space is insufficient for the entire building, resulting in large unrentable areas; arrangement sacrificed to external appearance, cases are common where one or two rooms to every story are utterly spoiled in order to get in pet column or arch on the "front"; everything is subservient to that "front"; there is the inadequately heated building and the overheated building, the leaky roof, the damp walls, the undrained cellar, oh, there are errors and "bulls" galore. And, to sum up, how often is a building completed for anywhere near the architect's estimate of cost? The forgotten details, the hastily written specification, the inaccurate plans, the "extras," the rows with the builders, the loss of time, rent and interest?

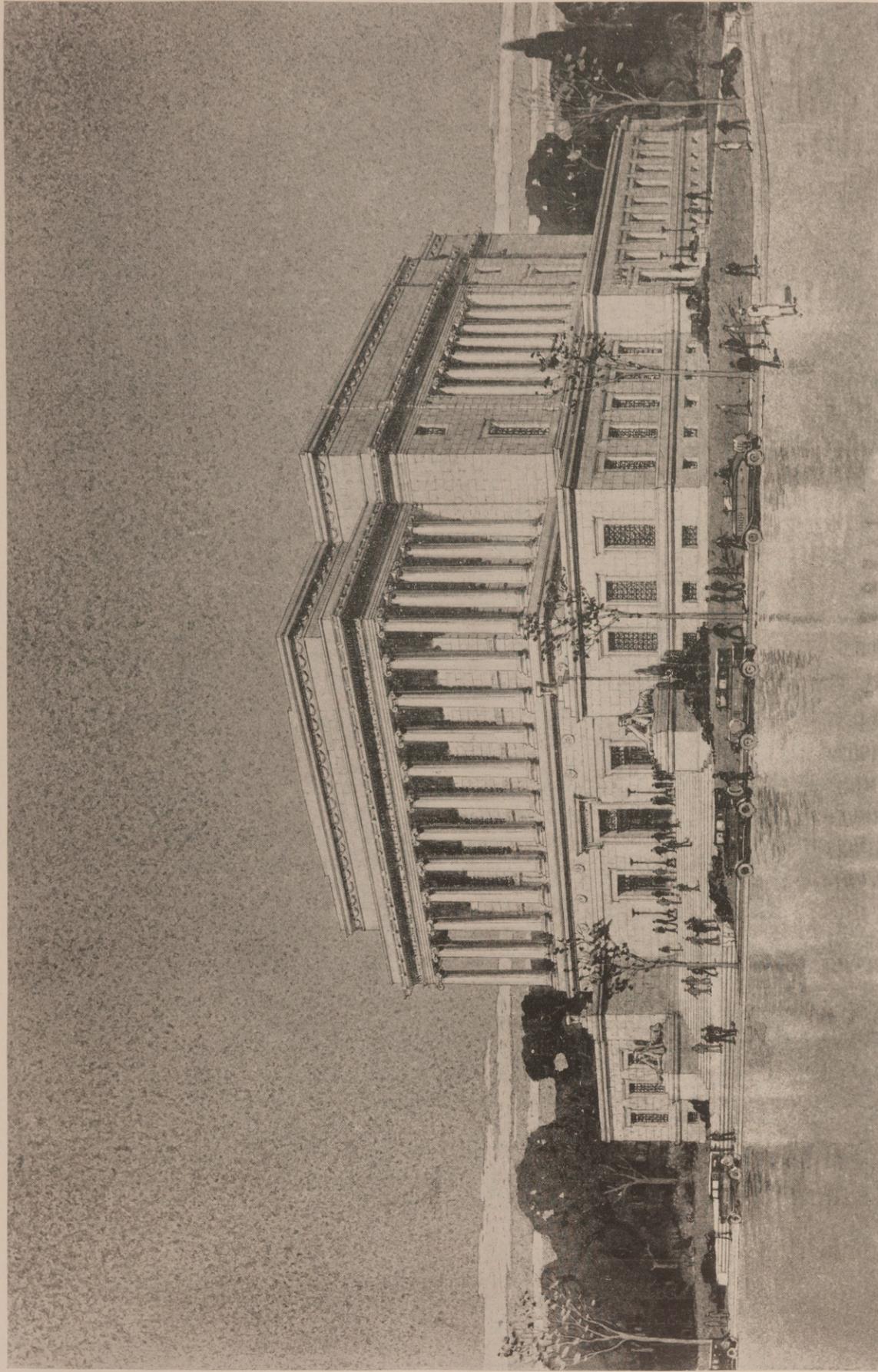
In the past six most uncertain years I have seen not dozens but hundreds of buildings completed at from 50% to 200% more than their architects' estimates.

No art or science involves as many details, as much complex interweaving of specialties and requires as masterly handling, far-seeing, almost prophetic vision and wide information as does Architecture. It

is, indeed, the comprehending, the application of an hundred arts and crafts into one entity and requires genius, skill and experience to handle it successfully. Few men in the profession have the native talent or have had time or opportunity to perfect themselves, to be really thorough. A fine body of men, collectively, no doubt, and individually some of them have rare abilities in some one line or other. But to claim that any one's plans are above revision, that auditing is a superfluity and is not a very great advantage to both architect and client is positively senseless, preposterous and denotes a conceit as fatuous as it is without foundation.

Some offices turn out uniformly good work, but, again, one building may be excellently designed and the very next one, by the same author, may sin in endless ways. Architects' sins are apparently not consistent or habitual, they break out in unexpected places. The underestimating habit, however, seems to be the most general and ingrowing. They know how many things the owner would like to have and they try to give them to him and probably hope against hope that they can achieve the impossible in getting something for nothing and undoubtedly estimate and promise accordingly, basing their calculations not upon facts but upon hopes. Cases are not infrequent where this underestimating has proven an absolute disaster to the owner, turning what was hoped to be a profitable investment into an initial and continual loss, a building that not only did not produce commensurate returns, but that could not be disposed of for anywhere near the amount invested, and all on account of either the architect's culpable lack of accurate information or of his moral cowardice in not frankly telling the owner that neither he nor anyone else could possibly get him ten dollars' worth of building for six. And here it may be well to remark that an extra \$2,000 on an \$8,000 house, for instance, is as important to the man who has skimped and saved for years to get the \$8,000, as is the \$500,000 or so extra to the bank or corporation that has figured its returns upon a \$1,000,000 investment.

All this may sound like a plaint, captious criticism, just fussing with the architects. But I show the sore, so to speak, simply that it may demonstrate the need of a salve or cure. This paper is not merely critical, it is a prayerful exhortation that the architects devise and quickly supply such a cure for the profession itself is at stake. More and more do we see business men dealing directly with the big construction companies. What is becoming of Architecture as an independent and powerful profession? Why, you will find before long, if the architect does not quickly mend his ways, that he will have drifted into being merely the hired man of those big construction companies.



SCOTTISH RITE TEMPLE, KANSAS CITY, MO.

KEENE & SIMPSON, ARCHITECTS

# Southern Building Setting New Records

## \$3,500,000 FOR NEW APARTMENT AND HOTEL FOR ST. LOUIS

Plans are being prepared by Jesse L. Bowling and Isadore Shank, architects of St. Louis, for a 25-story apartment building at Lindell Boulevard and Euclid Avenue, for William J. Abbot and associates, to be erected at a cost of \$2,500,000. The building will be of brick and steel construction and will be provided with a roof garden on two circular wings, swimming pool and golf course. It will contain 220 suites.

Contract has been awarded by W. J. Holbrook, president of the Holbrook-Blackwelder Real Estate and Trust Company, to the McKelvey-Carter Construction Company, St. Louis, for the erection of a \$1,000,000 hotel at 12th Boulevard and Locust Street. The building will be 16 stories and will contain 325 rooms. Manske & Bartling, St. Louis, are the architects.

## \$2,000,000 MUNICIPAL BUILDING AT NEW ORLEANS

Auditorium Commission, Leigh Carroll, Chmn., selected Favrot & Livaudais, Ltd., Hibernia Bank Bldg., as architects, and Sam Stone, Jr., & Co., Masonic Temple Bldg., as consulting architects, for \$2,000,000 municipal auditorium, Beauregard Sq.; building to contain convention hall, theater, exhibition space, auxiliary meeting room and dressing rooms; preliminary sketches to start at once; bonds voted.

## OFFICE AND GARAGE BUILDING FOR SAN ANTONIO

Plans are expected to be completed by September 1 for an 18-story office and garage building to be erected in San Antonio, Texas, by J. M. Nix of San Antonio. The structure will be L-shaped, 168 feet on Navarro Street, 114 feet on College Street and 136 feet on the River, of steel, brick and stone. Eight floors will be used for the garage and the remaining stories for offices. Henry T. Phelps, San Antonio, is the architect.

## MEDICAL ARTS BUILDING, KNOXVILLE, TENNESSEE

Plans have been announced by J. P. Stanton & Company, local realtors, for the erection of a 13-story medical arts building at Main Avenue and

Locust Street, and a 3-story garage in connection with the structure to have a storage capacity of more than 200 cars. The combined project will cost about \$750,000 and it is understood that half this amount is available. The building will be erected by the Medical Arts Building Corporation, whose charter will provide for the employment of \$300,000 of local capital and a bonded indebtedness of \$450,000. The structure will be of Gothic architecture, of reinforced concrete, with entrances from both streets and will contain a spacious lobby, drug store and other facilities on the first floor. The main building and garage will be L-shaped, with a frontage of 70 feet and depth of 103 feet. The garage will have a frontage on Locust Street of 109 feet and a depth of 145 feet. Manley & Young, Knoxville, are the architects.

## NEW FEDERAL RESERVE BANK, MEMPHIS, TENN.

Memphis Branch, Federal Reserve Bank of St. Louis, W. H. Glasgow, local Managing Director, receives bids July 24 for stone, brick and rein. conc. bank building, Third St. and Jefferson Ave.; \$400,000, two stories and basement, 80x128 ft., marble and tile work, bronze and orna. iron work, comp. roof, steam heat; separate bids for heating and wiring; Mauran, Russell & Crowell, Archts., Chem. Bldg., St. Louis; Jones & Furbringer, Asso. Archts., Porter Bldg., Memphis; W. H. Huff, Struct. Engr., Fullerton Bldg., St. Louis.

## \$1,500,000 HOTEL, HOT SPRINGS, ARK.

George R. King, New York, George R. Mann, Little Rock, Fred Rix, Pres., Arkansas National Bank, Hot Springs, erect 14-story, 270-room addition and remodel Eastman Hotel to be known as New Kingsway Hotel; \$1,500,000, first two stories stone, upper stories either stone or brick, auditorium two stories, first floor for shops, bathhouse on second floor equipped with 40 tubs; Geo. R. Mann, Wanger & King, Archts., Donaghey Bldg., Little Rock.

## \$25,000,000 BUILDING PROGRAM AT OKLAHOMA CITY

Oklahoma City, Okla., continues on a big building program. Building permits for the month of June amounted to \$1,991,625, making a total for the year since January 1 of \$9,628,747.