

Gallier Hall — page 13



*Residential
Design Competition*

*Suggestions
on Architectural Publicity*

*Journalism
Award Announced*

*New Orleans'
Gallier Hall*

*New
Book Department*



G U L F S T A T E S

December, 1958

architect

builder

THE JOURNAL OF SOUTHERN ARCHITECTURE



The Statler-Hilton Hotel in Dallas, Tex. Architect: W. E. Tabler; engineer: Seelye, Stevenson, Value & Knecht, both of New York City; contractor: R. E. McKee, Dallas.

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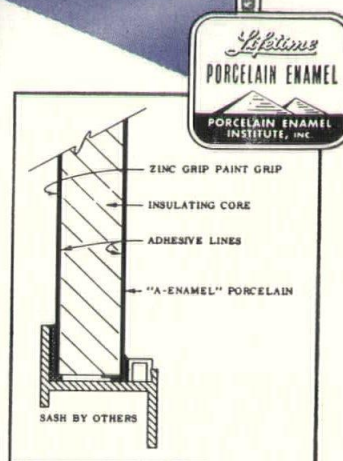
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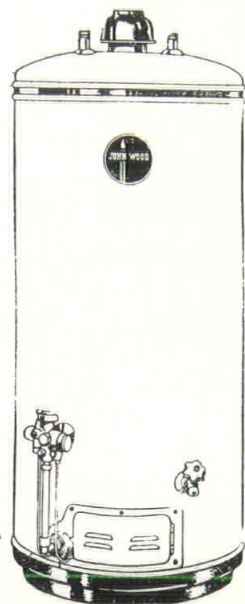


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AMERICAN INSTITUTE OF ARCHITECTS

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Residential Design	10
Architectural Awards	10
Publicity	11
AIA News	11

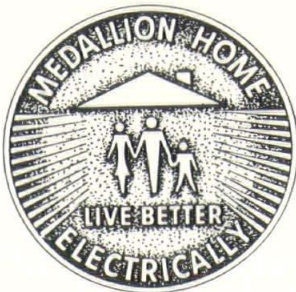
DEPARTMENTS

names in the news	8
new books	18

COVER

Gallier Hall (Formerly Old City Hall Building)
New Orleans
See Story—Pages 13-15

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Letters

Please address all communications to The Editors, P. O. Box 301, Baton Rouge, Louisiana.

● First of all, congratulations to you upon the presentation of the Annual Journalism Award by the Shreveport Chapter of the A.I.A. In my opinion, the presentation could not have been made to a more deserving person.

Your work in the Gulf States has done much to enhance the reputation of architects in general and of course encourages acceptance and understanding by the general public of good architectural practice.

I also want to cast my personal vote for you because of the work you have done to increase the understanding between architects and suppliers.

C. W. Abendroth
Vice President

Robbins Flooring Company,
Reed City, Michigan

● Your receipt of the Annual Journalism Award from the Shreveport Chapter, A.I.A. pleases all of your good friends, among which we hope we are numbered.

I truly believe it's just the first of a series of awards you're going to receive throughout a successful publishing career.

Allan R. Brent
Vice President

Herbert S. Benjamin Associates, Inc.
Baton Rouge

● Please send us four additional copies of your November issue for use in mailing to our friends.

We especially like the article by David H. Morgan on "The Architect in Civic Affairs" which appeared in that issue.

Also please enter our name for a two years subscription to your magazine.

D. L. Eberhardt
Jackson, Tennessee

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COMMENT

I received a brochure this week from an organization called "The Society of American Registered Architects, Incorporated". Their headquarters is in Atlanta.

According to the brochure, anyone who is a registered architect may become a member of the organization. That is the only requirement.

None of the officers of this organization are members of the American Institute of Architects and while the brochure does not mention the A.I.A. it infers that the Institute is for special privilege groups who pay high membership dues and receive nothing in return.

I have been a corporate member of the A.I.A. for ten years and long ago reached the conclusion that you profit from the Institute in **direct proportion** to what you put into it. If the 20,000 architects in this country who are not members would join the A.I.A. and become **active**, think of the influence they could exert on the profession and the public.

My personal opinion is that if there are two organizations in the same profession, the result will be confusion for the public and a degrading of the architectural profession.

If you are an architect and do not agree with the policies of the Institute, why not become an active member of the A.I.A. and work toward having these policies changed? Don't be like the man who complained about the election but didn't vote.

The A.I.A. is doing its utmost to elevate the profession of architecture but it is a difficult task when only one third of the architects contribute.

"United We Stand, Divided We Fall".

O. J. BAKER

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NATIONAL AIA CONVENTION

New Orleans
June 21-26, 1959



Publisher's Letter

This business of publishing a magazine can become quite a problem at times, and also at times it can become a most exciting adventure.

Although the business with a small publisher lacks the excitement of ringing cash registers and fat bank accounts, our friends keep telling us that there's more to "life" than money . . . and on some occasions we must heartily agree.

We experienced one such occasion recently upon being notified that our editor had been named to receive a very coveted Architectural Journalism Award presented annually by the Shreveport Chapter of the American Institute of Architects. These valued bits of recognition go a long way in smoothing many of the rough spots along the bumpy road in a young career.

Perhaps the stimulating element behind such recognition is the feeling it gives of being of value to someone else. It tends to make your projects take on a deeper and more thoughtful meaning and purpose . . . at least we have reacted to our bit of recognition that way.

What we're saying is that these items of encouragement and recognition bolster our continued faith in the future and as the dawn of a New Year approaches we can get pretty excited about the prospects that lie ahead.

Most cordially,

Hayden Lewis

L. R. Thomas has been appointed plant manager of the Orange plant of **United States Steel's American Bridge Division**, according to **R. B. Hunter**, division vice president, manufacturing operations.

Thomas is formerly plant manager of the Roanoke, Va., plant, succeeds **G. L. Martin** in his new position. Martin has been appointed assistant to vice president — operations at American Bridge headquarters in Pittsburgh.

A native of **Boaz Alabama**, Thomas is a civil engineering graduate of the University of Alabama. He joined American Bridge as an operating engineer at the Birmingham, Alabama, plant in 1940.

Walter Schielke, top official in Houston for the American Bridge Division of United States Steel Corp., and **J. H. Long**, his predecessor at Houston, have been appointed regional contracting managers by **W. B. Hunter**, vice president—contracting of the division.

According to a company announcement, Mr. Schielke's regional responsibility will be that of supervising American Bridge district contracting offices in the Southern Area, comprising Houston, Birmingham, Atlanta, Memphis and Orange, Texas. His headquarters will be at Houston.

Mr. Long, stationed at New York, will supervise district contracting offices of American Bridge at New York, Baltimore, Boston, Philadelphia, Elmira and Trenton.

Architects Form New Firm

Henry G. Grimball and H. Mortimer Favrot, Jr., this week announced the establishment of the architectural and engineering firm of Favrot and Grimball. Offices are located at 82 Perdido St. in New Orleans.

Mr. Favrot represents the fourth generation of his family to be engaged in the architectural profession. His great-grandfather, James Freret, designed the altar for the Church of the



Architects Grimball and Favrot

Immaculate Conception (Jesuit Church) on Baronne Street and the Board of Trade Building.

Mr. Favrot, who will assume his father's practice in association with Mr. Grimball, was born in New Orleans. He attended local parochial elementary and high schools and was

graduated from Culver Military Academy.

He received his bachelor of architecture degree from Tulane University in 1953 and subsequently attended the Fontainebleau School of Fine Arts in France. He served as an officer in the U.S. Air Force from 1953-55, emerging with the rank of first lieutenant.

After the service, he resumed his studies at Harvard University and received a degree as master of architecture in 1957.

Until recently, he was associated with the firm of Favrot, Reed, Mathes and Bergman.

Mr. Grimball, a native of Charleston, S. C., received his bachelor of science in architecture from Clemson College and a bachelor of architecture degree from Harvard. In 1952-53, he studied at the University of Rome under a Fulbright scholarship from the U.S. Department of State. He is a member of the American Institute of Architects and was associated with a number of local architectural firms before entering private practice in 1955.

He is the recipient of two certificates of merit from the Gulf States Region, American Institute of Architects, for buildings he designed in the New Orleans area. The first certificate was for Mr. Grimball's design of the Burrough Corporation building on St. Charles Ave. while the second was for St. Philip's Episcopal Church in Aurora Gardens, Algiers.

DuPont Plaza Selects McKinley Products!

The beautiful new DuPont Plaza Center, Miami, Florida, chose McKinley Ventilated Sun Cornices for protection against sun's glare and heat, and for attractive appearance.

Architects: Frank A. Shufflin, AIA; John E. Petersen, AIA.



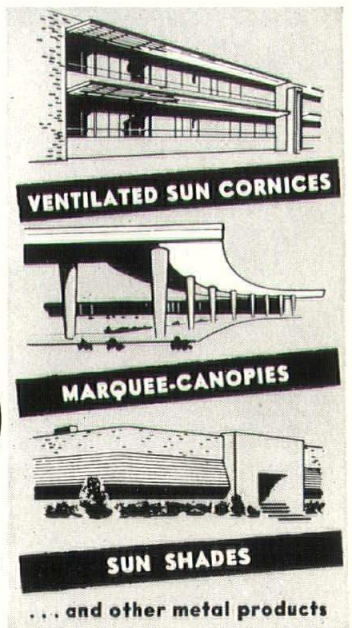
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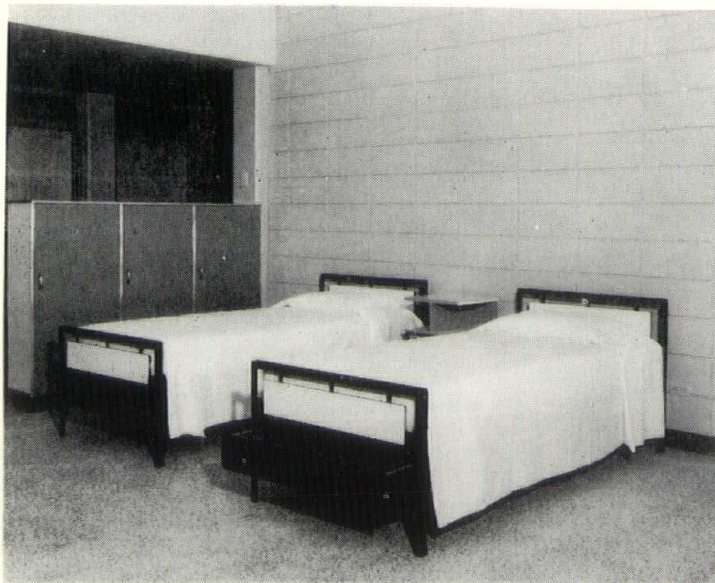
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Located on Union Street, in the heart of Nashville, Tennessee is the city's new home for the Nashville Chamber of Commerce.

This attractive structure designed by Nashville architect Spencer J. Warwick, AIA, is the chamber's first permanent home in its long one-hundred-ten-year history.

Residential Design Competition Set

The first annual Associated Home Builders of Louisville (Ky.) Metropolitan Home Show architectural competition offering a combined total of \$1,000 in prizes has been announced. The contest is aimed at a project home that will be the centerpiece for the 1959 Metropolitan Home Show at Louisville which is scheduled to be held April 5-12, 1959, according to the announcement.

The contest is open to architects, architectural designers, draftsmen, and students in recognized architectural schools. Sponsors are the Associated Home Builders of Louisville in conjunction with the West Kentucky Chapter, The American Institute of Architects.

According to Clyde K. Warner, Jr., AIA, architectural advisor, the purpose of the contest is to "develop house designs appropriate to the environment and domestic conditions of a suburban community in a South-eastern state." The home designs, says Warner, should embody modern efficient living conditions and space economy with an exterior of distinctive character and beauty.

Warner points out that there are no geographical limitations as to the residences of designers. The problem is the design of a home (or homes) to be built in a 150-house subdivision. The hypothetical builder wishes a

non-repetitive, distinctive and refined design for each house.

The "builder" is aiming this project at middle income family groups. The home proper is limited to 1,300 sq. ft. Complete specifications for the design with all additional information are available from Clyde K. Warner, c/o Associated Home Builders of Louisville, 310 Madrid Building, Louisville 2, Kentucky.

The awards are: first prize—\$600; second prize—\$300; third prize—\$100; and seven honorable mentions which carry no monetary value.

N. O. Chapter Re-Elects Officers

Faced with the major production of a National AIA Convention and recognizing the able leadership of its present officials, the New Orleans Chapter, AIA, re-elected its entire roster and added a new name to its board of directors.

The annual meeting of the chapter was held at the Roosevelt Hotel, December 2.

Re-elected to serve through 1959 at the chapter's annual meeting and banquet held at the Roosevelt Hotel, were: Solis Seiferth, president; Albert J. Wolf, Jr., vice president; Wayne Stoffle, secretary; and Leo F. Wagner, treasurer.

F. Monroe Labouisse was named to the chapter's board of directors.

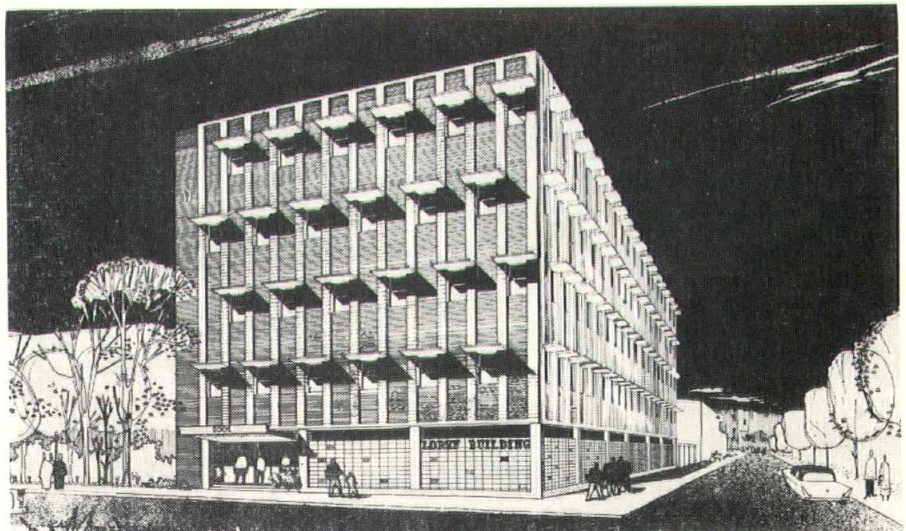
In other actions the chapter heard committee reports related to chapter activities during 1958 and also convention committee reports about progress being made toward the National Convention of the Institute scheduled for New Orleans in June, 1959.

Architectural Award For Journalism

The American Institute of Architects has announced the Sixth Annual Architectural Journalism Award with four cash prizes totaling \$1,500, being offered.

Deadline for entries is January 30, 1959.

According to the announcement, a (Continued on Page 17)



New Commercial Building known as the Loren Building to be located at 2025 Canal Blvd., New Orleans. Designed by Favrot & Grimball, Architects.

AIA NEWS

Clinton Gamble, architect of Ft. Lauderdale, Florida, and a former president of the Florida Association of Architects has been appointed by the Board of Directors, AIA to fill the unexpired term of the late **Sanford W. Goin**.

Gamble has also served for the last three years as chairman of the AIA Committee on Hurricane Resistance and has been a member of joint architect-contractor cooperative committee at the state and national levels. He is a partner in the architectural-engineering firm of Gamble, Pownall and Gilroy.

At its post-convention meeting, the Board of Directors of the Institute directed President Richards to appoint a Committee on Fellowship Procedures. Named as committee chairman was **Alexander C. Robinson** who appeared before the Board to discuss informally the Jury of Fellows' method of operation in electing candidates for advancement to Fellowship.

The Board has requested committee chairman Robinson to have his group draw up for Board review, a set of rules with the procedures specifically outlined. The board voted to change the term of members of the Jury of Fellows from the present six-year period to three years.

The Institute will continue to push for enactment of the **Jenkins-Keogh** bill or similar legislation to encourage establishment of voluntary retirement savings by self-employed individuals through permitting a tax deferment on a limited portion of income. The bill passed the House last session but reached the Senate too late for action.

Henry J. Kaufman & Associates, public relations firm has been engaged to continue their services as public relations counsel for the AIA following a recommendation by the Public Relations Committee of the Institute.

Wolf Von Eckardt, a public relations specialist has been added to AIA headquarters staff and will direct effort toward public relations assistance to the chapters and regions.

A meeting of the Executive Committee of the AIA Board will meet in Washington, January 9-10, and the annual meeting of the Board will be held, also in Washington, March 9-12.

ARCHITECTURAL PUBLICITY

10 Suggestions on Communication

One of the apparent needs of the architectural profession is to communicate with its public without a violation of the professional code which embraces the activity of the individual architect.

About all that an architect has to sell is his talent and his ability as an architect and the market for his services is included in all segments of our economy.

While public relations is a far deeper subject than press releases and publicity photographs, the architectural firm can do much to improve its relationship with its market through the use of some very basic and quite simple rules that are fundamental to good architectural publicity. Only a few are quoted as a starter:

(1) Be a good architect — you can't sell a sick cow to a butcher.

(2) Be able to carry out a good "above average" conversation with anyone about almost anything.

(3) Be aware that the projects that you design might be of interest to someone else, no matter how small . . . or large they may be. You may not attach much importance to your work, but this doesn't mean that everyone feels the same way.

(4) Take your communication problems to the city editor of your newspaper. He too is not always good at communicating and he's in the business. Frequently he is lazy and expects all news of most any sort to be brought to his desk. Architecture is no exception. Offer him frequent information about your work, your staff, and especially photos of renderings completions that you have done.

(5) And remember this . . . editors are usually "hungry" for material that carries no fast deadline . . . material that they can use for fillers and features . . . good stuff that has some basis for use. After all he has a problem too . . . he's got to present something that he feels his audience will read or become interested in.

(6) One final tip with the lazy editor, or any other editor, whether magazine or newspaper . . . he can't use the material without all of the information. Usually he'd like to have

a little too much than not enough. Some of it will get his pencil anyway.

(7) Architectural magazines — don't overlook good internal professional books. You may make other architects jealous over losing a client, but you'll stir up some comment within the firms by making available good architectural photography and factual data on your better jobs to regional and national architectural magazines. Editors in this group are also sometimes lazy. Send the material they can use which includes the fundamentals: (a) good . . . not fair . . . but good architectural photography; floor plans; layouts, etc. with factual data on problem of design, costs, unusual items of interest to other architects involved. Here one of the great problems of architectural magazine editors is the availability of good photography for illustration and layout. After all they don't want their books cluttered up with bad photography.

(8) Do you have your firm identified publicly with your jobs under construction?

Your sign on these projects, whether small or large will give your firm the identification with the job that it deserves. It may be cluttered up with other signs including general and sub-contractor tags, but the point is to get yours there where it can be seen.

(9) If you're a member of the A.I.A. get active in your local chapter and get on some kind of a committee where your name gets tossed around . . . at least mentioned every now and then. If you're really ambitious get elected to some chapter office, the higher the better. This provides some exposure to the public.

(10) Finally, after you've followed the above nine suggestions you'll find that your days have become longer . . . your life more abundant with a growing lists of new interests, new friends, and new worries, more unsolved problems, increasing income and more employees, more taxes and higher office rent. The complexities of a truly successful practice will become a reality. And, as we said: be a good architect — you can't sell a sick cow to a butcher.

Old Canton Road Branch,
First National Bank
Jackson, Mississippi

Jay T. Liddle, Jr., Architect

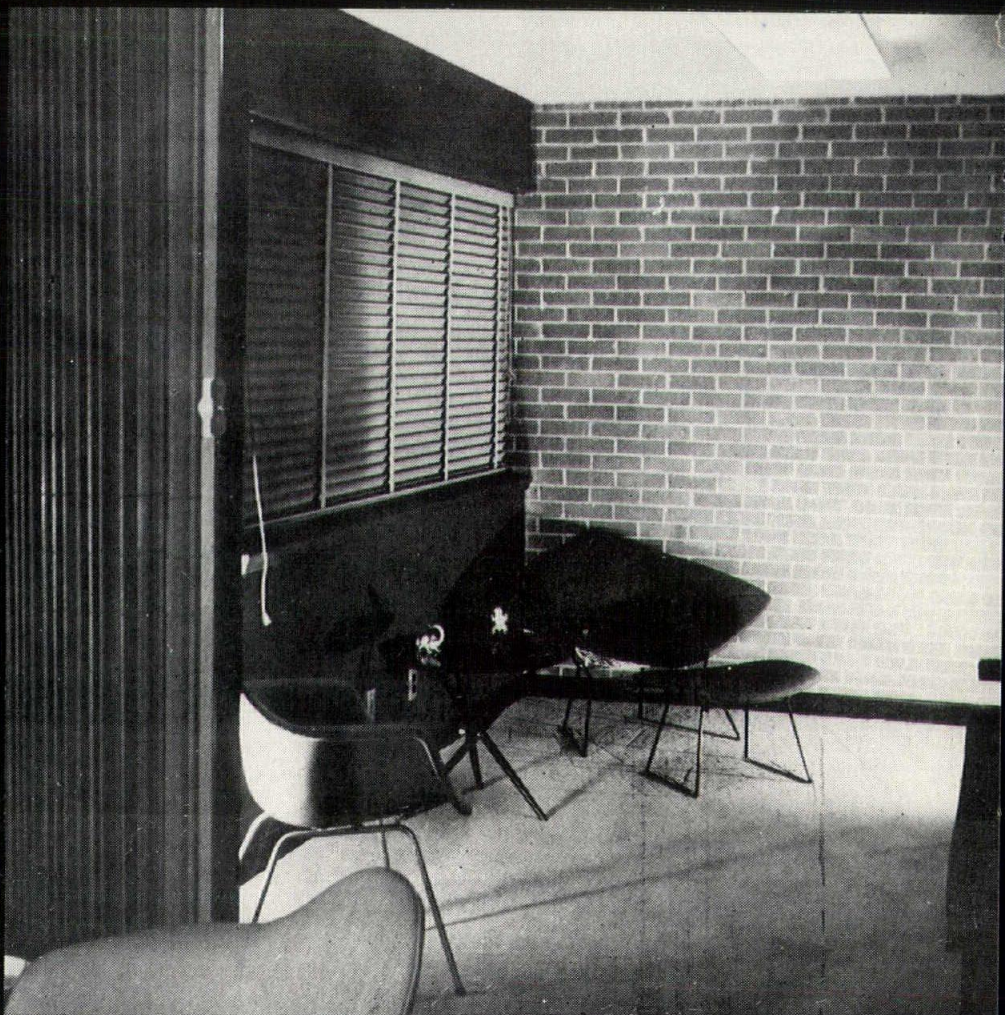
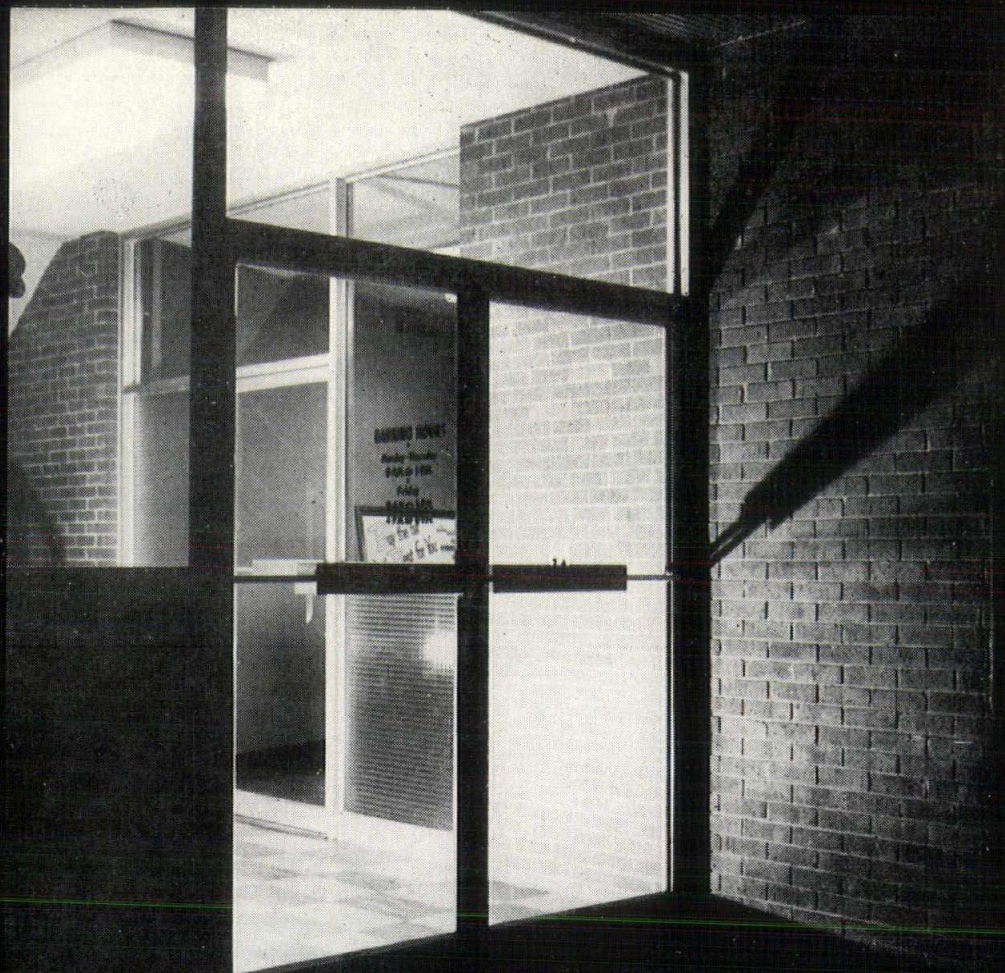
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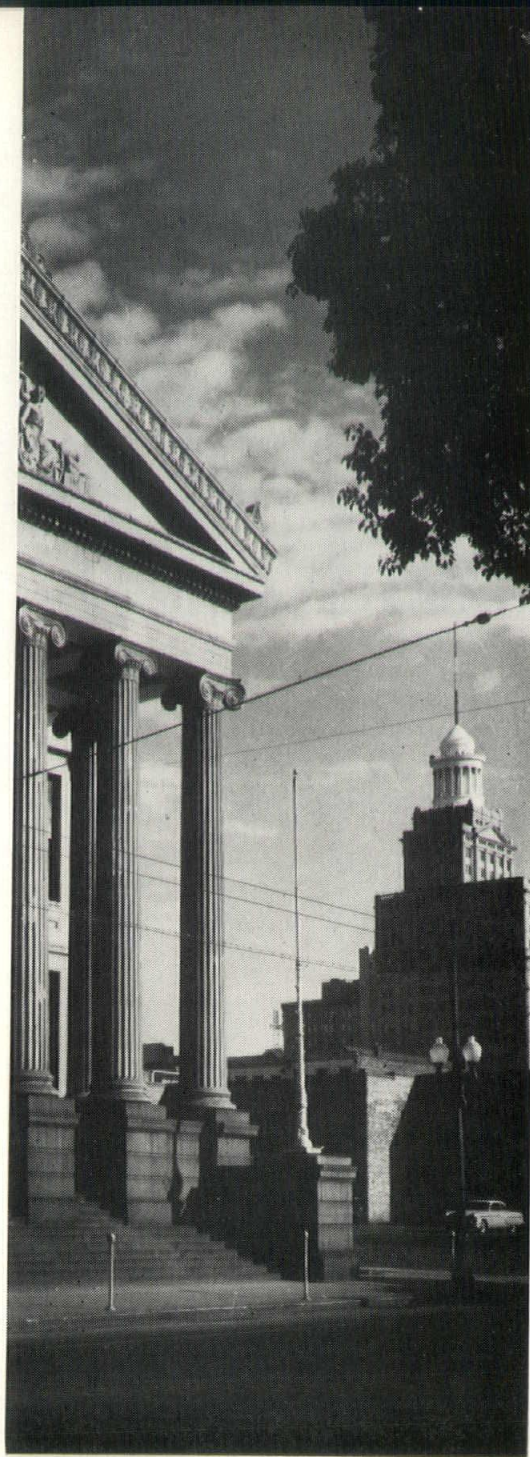
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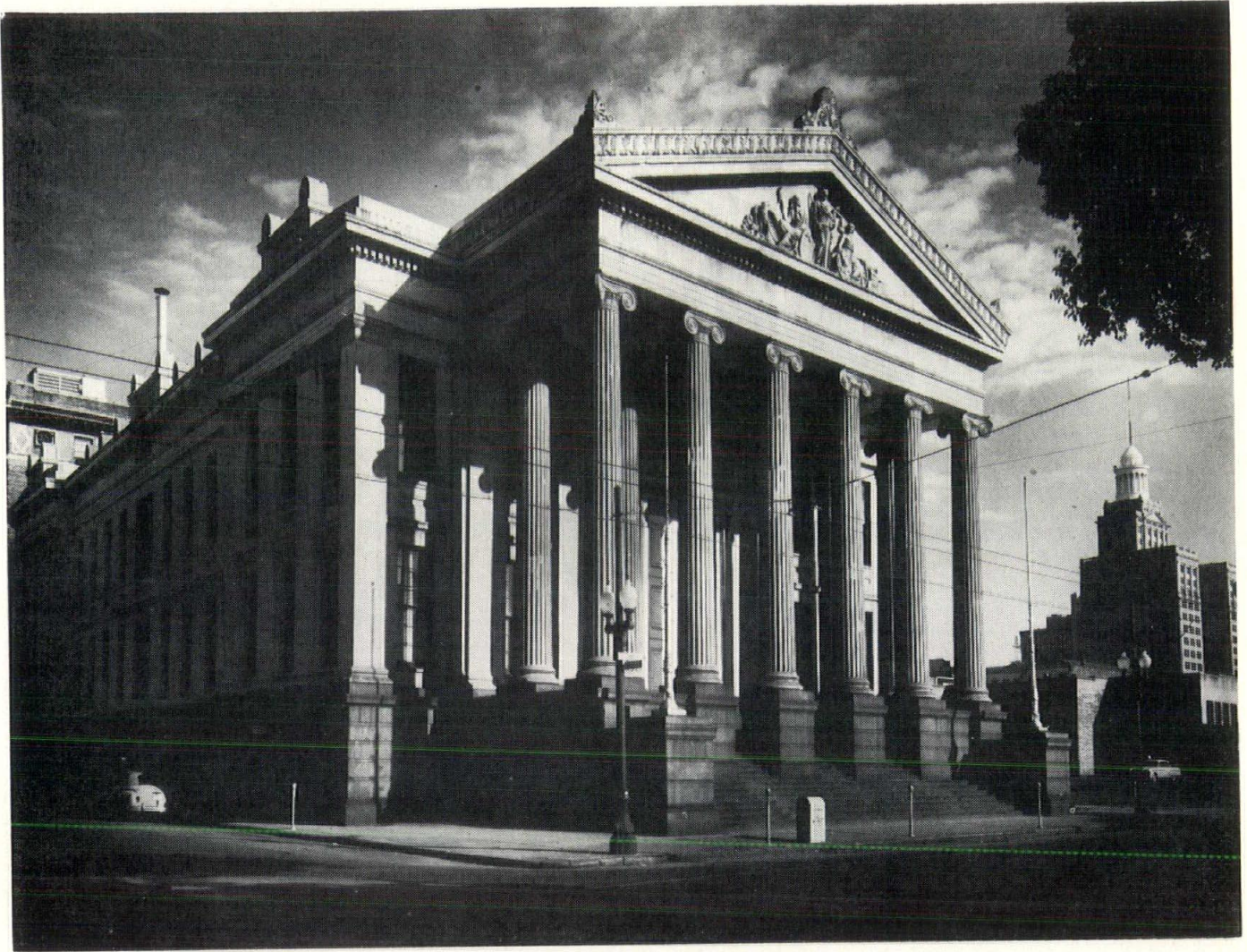
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603 Clare Court
New Orleans, Louisiana





Gallier Hall, New Orleans, is a product of the golden age of New Orleans architecture. The classic simplicity of its design and the harmony of its proportions reflect the artistic skill of James Gallier, Sr., who planned the building in 1843.



Gallier Hall in New Orleans Is Fine Example of Greek Revival Architecture

For 109 years this noble structure served New Orleans as the seat of government and here transpired some of the more memorable events which have been permanently engraved in the city's history.

Known as one of the finest examples of Greek Revival architecture in the United States, the building is modeled on the Erechtheum of Athens. The portico of the hall is supported by eight Ionic columns and two pilasters. The symbolic figures carved alto relievo in the pediment are those of Liberty attended by Justice and Industry.

Rich in color from the past, the building has been the center of many historic events. During the

Civil War the state flag was lowered over the protest of Mayor Monroe. During Reconstruction days the Hall was the scene of many political demonstrations. The bodies of the famous, including Jefferson Davis, Gen. P. G. T. Beauregard and others lay in state at the building. American presidents including Theodore Roosevelt, McKinley, Harding and Hoover have been received at the building down through the years.

James Gallier, Sr., architect and builder, and designer of the Hall was born in Ireland in 1798. With little formal schooling, but by hard work and application he learned the building trades and at an early age went to Dublin

to find employment. In 1816 Gallier went to England where he came under the influence of Sir William Wilkins, architect of the National Gallery and London University, and a leading designer of his day.

Coming to New York in search of greater opportunities, Gallier later joined with Charles B. Dakin and came to New Orleans stopping briefly in Mobile on the way.

Gallier's work in New Orleans included many famous structures, however not all have survived the years. Another of his famous buildings is the St. Charles Hotel, known to the visitors to New Orleans.

The ground upon which the

City (Gallier) Hall stands was purchased by the Second Municipality of New Orleans on June 1, 1836. In that year, owing to the rivalry between the Creole and American factions, the City had been divided into three municipalities, each having a local council and special powers, with a Mayor and general council over all three divisions. The Cabildo was the City Hall at the time.

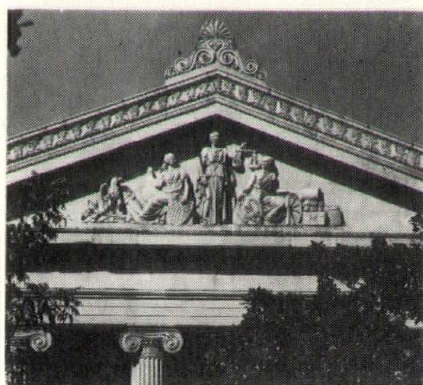
Plans for the new Municipal Hall developed slowly. The lease on the building then being used was renewed in 1837 at an annual rental of \$3500.00. An ordinance was passed in 1837 authorizing Dakin, Bell & Dakin, one of the architects of that day to make drawings and designs. Nothing further seems to have been done, possibly because of a nation-wide panic in that year, and an ordinance dated May 25, 1841 ordered the payment of \$500 to Dakin, Bell and Dakin for plans "made in 1837 for the projected Municipal Hall", and releasing that firm from its agreement. The elder Dakin was a friend and partner for a time of Gallier.

Finally in 1843 the Municipal Council again looked in the matter and Gallier was instructed to draw plans and superintend the construction of the new building. A contractor, Robert Seaton undertook the building work, and the cost was estimated at \$120,000. The work went forward until the basement of Quincy granite was completed. The Municipality ran out of money then, and the construction work halted. After a long delay the contractor finally sued the Municipality for non-compliance with contract and obtained a judgment. The granite basement was covered with a temporary roof and used by the Police Department.

No further action was taken for several years, however on January 18, 1951, a great fire destroyed the first St. Charles Hotel. The owners in making

plans for rebuilding, made an effort to buy the unfinished basement and the site of the new Municipal Hall. This action aroused the City Fathers to action, and while some members of the Council were willing to sell, Samuel J. Peters and others opposed the idea, and insisted that the Hall be completed.

Plans were finally worked out to complete the job in two years with a building committee consisting of three individuals named by Council to supervise the job. The dedication of the building took place May 10, 1953.



Gallier in his Autobiography, describing the City Hall states that "the portico and ashlar of the front are of white marble procured from quarries near New York, the basement and steps are of granite, the style of the architecture is Grecian Ionic and the portico is considered as a very chaste and finished example of that style."

Speaking of the building's "Lyceum Hall" roof, Gallier says, "The design is peculiar, it is partly of wood and partly of iron, confined to a very flat pitch, spanning over a width of eighty-six feet, and having an arched ceiling and galleries suspended from it underneath."

Nothing now remains of this Lyceum Hall except occasional glimpses of the arched ceiling in odd corners or above false roofs.

Furnishings and decorations came from Paris, having been especially ordered. Hand-carved rosewood furniture in the Mayor's Parlor came from France in 3 different sets, originally con-

sisting, it is said of sixty-eight pieces, now reduced through wear and tear to twenty-four pieces.

Symbolic rather than mythological figures were placed on the pediment. The sculpture was done by Launitz.

Since New Orleans has recently completed construction of its new Municipal Building, the old building has remained principal vacant. A reported move by interests to dispose of the old building for commercial purposes became the subject of much civic concern, and as the result of aggressive action by the Louisiana Landmarks Society, the New Orleans Chapter, American Institute of Architects, and others, the formation of a New Orleans Cultural Center Commission has been effected. The city has agreed to lease the old building to the new Cultural Center Commission for maintenance and preservation as a cultural center for New Orleans.

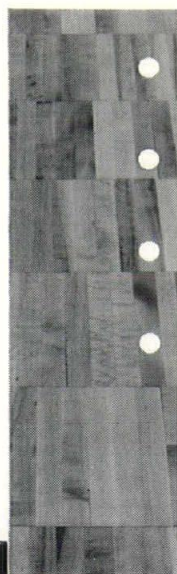
Initial members of the commission include: Alfred J. Moran, president; Dr. John D. Dyer, vice president and Henry B. Curtis, secretary-treasurer; Solis Seiferth, president of the New Orleans Chapter AIA; Joseph G. Treigle, Jr., chairman of the division of social sciences, Louisiana State University in New Orleans; Benjamin W. Yancey, secretary of the New Orleans Philharmonic-Symphony Society; and the Very Rev. W. Patrick Donnelly, president of Loyola University.

The commission, according to its official charter, will preserve and maintain the Old City Hall, including its historic furnishings and paintings.

Both Mayor Morrison and the new commission president said that the group will not only preserve the old building as "Gallier Hall", but will "do for music, art, the theater and adult education what other agencies in New Orleans have done for the community in the field of foreign trade . . ."

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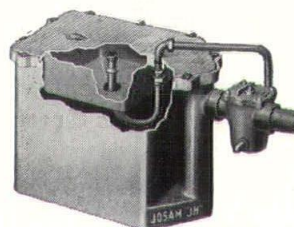
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New Orleans WIC Chapter Formed

Rita Figenschue, secretary for Eagle Asbestos & Packing Co. has been elected president of a new chapter of Women In Construction recently organized in New Orleans.

The national organization, which had its beginning in Texas and now maintains chapter units in several states promotes the development of interests and skill within the ranks of qualified women employees of firms engaged in the construction industry.

A Baton Rouge chapter is headed by Peggy LeBlanc, secretary for the Louisiana Highway and Heavy Branch, Associated General Contractors of America. Miss LeBlanc is also a national vice president of the organization.

Other officers of the newly formed New Orleans chapter include: Dorothy Campbell, of Binnings Construction Co., Inc., vice president; Mary Stonecipher, of Construction Industry Association of New Orleans, Inc., secretary; and Rita Hooley, of Thomas H. Hooley & Sons, Inc., treasurer.

At its organizational meeting in early December the New Orleans group also named to its board: Betty Thibodeaux, McDonough Construction Co.; Juella Melville of Thomas H. Hooley & Sons, Inc.; Earline Turner of Eugene Dietzgen Co.; and G'Nell McKenzie of Aurora Development Co.

AIA Films

A note in the December 1 MEMO from the AIA points to comments from Librarian George E. Pettengill, related to the scheduling of the AIA films. Librarian Pettengill asks the question . . . "Are you a movie hogger?" and then states: "When you borrow a film from the Institute it should be returned promptly. All loans are made for a particular showing or for a specific period of time. Since on some films we are booked months in advance, it is essential that they be returned immediately."

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To

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Journalism—

(Continued from Page 10)

\$500 cash award will go to the writer of the best news story or feature story published in a United States newspaper during 1958. A \$250 award will go to the writer of the news story or feature chosen as second-best.

Another \$500 cash award to the writer of the best article on an architectural subject or personality published by a U.S. magazine during 1958 is also included, as is a \$250 award to the second best magazine article.

Entries may be submitted by either the writer or publication and any daily newspaper or magazine which is made available to the general public, and whose circulation is not limited to a specific membership group or organization, is eligible to compete. Professional architectural magazines are not eligible.

Entries must be postmarked not later than January 30, 1959 and should be addressed to the Assistant to the Executive Director, American Institute of Architects, 1735 New York Ave. N. W. Washington, D. C.

The announcement said that each writer and/or publication may enter a maximum of four stories for consideration and each entry should be accompanied by a letter giving the name and the address of the author; the name and address of the publication in which the story appeared and a notation as to whether the entry is submitted in the newspaper or magazine class. Each envelope or package should be clearly marked "Architectural Journalism Awards", the announcement said.

Apprenticeship News

A completion ceremony and testimonial banquet for eight sheet metal workers in Shreveport, was held October 28 according to the Pelican State Apprenticeship News.

The announcement said the guests of honor were Modesto M. Tangco, assistant to Secretary of Labor in the Philippines; the Bureau of Apprenticeship supervisors and field representatives from Arkansas, Oklahoma and Louisiana.

In other Louisiana apprenticeship news, the New Orleans Sheet Metal Workers Joint Apprenticeship Council held its annual completion ceremony November 12. Forty-seven persons were in attendance. Walter Johnson, chairman of the JAC presented competition certificates to five individuals.

DECEMBER, 1958

Jahncke Opens New Plant

Jahncke Service, Inc., has announced the opening of the company's new Central Materials Yard located at 925 South Dupre Street in New Orleans.

According to the company announcement, the new project occupies 12 acres located in the heart of New Orleans and is the largest central-mixed concrete plant in the south.

Included in the new plant facilities are: a lime mortar plant; transit-mixed concrete, dry batch,

and aggregate distribution plant; push-button unloading, storage and distribution of sand and gravel; railroad switch tracks to accommodate 40 cars, with an average unloading time, hopper-bottom aggregate cars of six minutes each; 340 feet of underground tunnel beneath aggregate storage bins with a belt capacity of 450 tons per hour. Other items include a scientific laboratory control facility and a building material warehouse unit to accommodate 45,250 square feet of floor space.

The company sponsored a special dedication and open house at the new plant on Saturday, December 13.

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the architect, landscape architect and others charged with landscaping problems.

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CONSTRUCTION ACCOUNTING and FINANCIAL MANAGEMENT

By William E. Coombs
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The first book ever written on this vital phase of the construction industry, this new book, written by an attorney and certified public accountant, describes and specifically recommends proper accounting and management procedures. It tells what

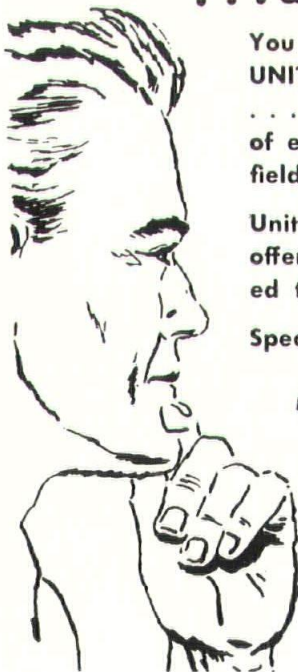
records to keep, and why. It relates accounting and record keeping to the size of the firm, the type of work being done, and never loses sight of the fundamental purposes . . . to give effective financial control over every operation.

The book recognizes the fact that the construction industry is unique. Jobs in this industry range from \$20 repairs to multimillion dollar projects. Its firms can consist of one man or thousands. Starting with the basic operating and accounting patterns of a construction firm and their important relationship, the author covers in twenty-four detailed chapters every aspect of construction accounting and management, including topics as pre-job procedures, purchasing and subcontracting policies and procedures, change order routines, accounting for labor, materials, supplies and equipment, subcontract costs and overhead. Contains 200 checklists, illustrations, and sample forms and reports which make the book instantly useful on the job.

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The planning committee of the chapter and the publishers urge all advertisers interested in the architectural market to write for details concerning this project. Deadline for space reservation is March 1, 1959.

Contact: Mr. Lloyd Lewis, 816 Howard Avenue, New Orleans -- TU-8651; or write attn: National Convention Issue Planning Committee, Suite 100, 816 Howard Ave., New Orleans.

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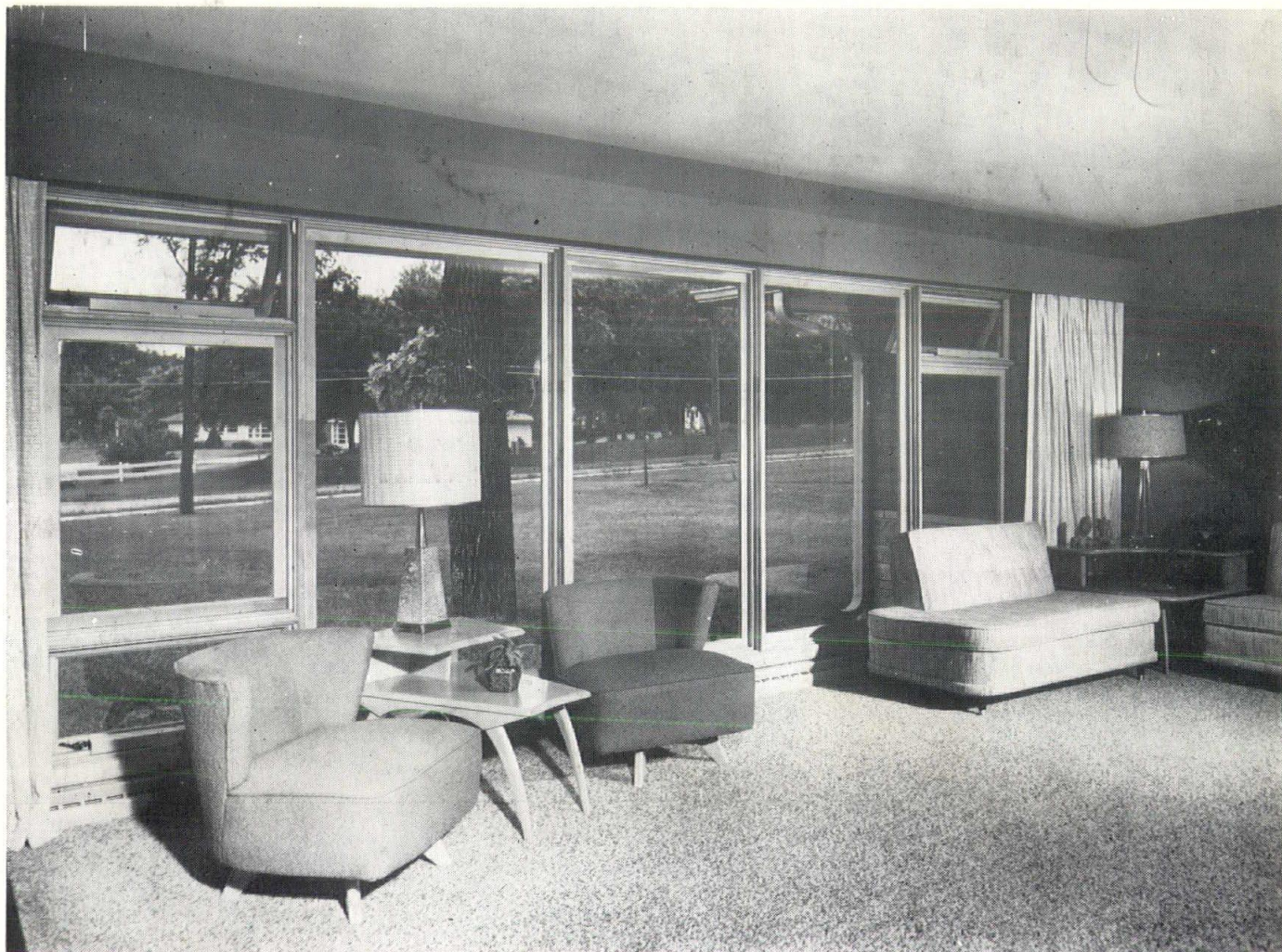
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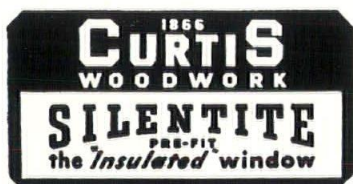
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