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The
FEDERAL
ARCHITECT



NAI
1930
JULY 1930

JULY, 1930

Published by
THE ASSOCIATION OF FEDERAL
ARCHITECTS

WASHINGTON, D. C.

INDIANA LIMESTONE



U. S. Post Office
Anderson, Indiana
Exterior of Limestone
from Victor Oolitic
Quarry, cut by the
Carl Furst Company.

The second story of
front portion and the
entire rear a recent
addition to the older
original building.

INDIANA LIMESTONE, through years of usage in many of the finest buildings of America, including numerous U. S. Government Buildings, by reason of its fine weathering qualities and consequent permanently good appearance, along with decidedly moderate cost, has very generally become recognized as the most suitable and desirable material for important buildings, whether they are of modest size or the largest of monumental structures.

THE quarry and mill facilities of the members of this Association therefore furnish unexcelled facilities for the execution of the finest character of work. An abundance of the

choicest grades of stone is available, along with ample mill capacity for the speedy execution of any possible volume of important work.

AS SOME of the older quarries of the district gradually approach depletion, the center of the Oolitic Limestone District has moved up into Monroe County where practically all of the more recent quarry developments of the district occur.

OUR members own over 2,950 acres of proven stone land, of which only 130 acres are now under active quarry development, with a present output of over six million cubic feet per year and a maximum output with present equipment of well over ten million cubic feet.

Purpose—

*This Association has been organized by the operators listed below as an Information and Service Bureau for the Industry here, architectural and building professions.
No Sales . Service Only*

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Bedford Cut Stone Co.
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Edward Edinger Co.
Empire Stone Co.
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Indian Hill Stone Co.
Independent Limestone Co.
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Monon Stone Co.
Mutual Oolitic Cut Stone Co.
Shawnee Stone Co.
Swenson Stone Co.
Victor Oolitic Stone Co.
H. A. Woolery & Son

INDIANA LIMESTONE



U. S. Post Office, Akron, Ohio
Exterior of Limestone furnished by Bloomington Limestone Company

THE CUT INDIANA LIMESTONE for numerous United States Post Offices and other Federal Government Buildings has been supplied by member firms of this Association. These structures stand as evidence of the merit, stability and economy of Indiana Limestone.

THROUGH the courtesy of Federal Government Architectural Departments, this Association is furnished with plans and specifications on all United States Government building projects where Indiana Limestone is specified. Plans are made available to each member firm thereby facilitating the rendering of bids on cut stone.

THE total normal annual production of member firms is approximately Two Million cubic feet of finished stone. The potential maximum yearly capacity is much larger.

CUT Stone Mills in the Indiana Limestone district are, as a whole, equipped with the latest improved stone working machinery. The efficiency of these mills cannot be surpassed, nor can any quarry district equal their cut stone production. The building Contractor is consequently assured of prompt shipments regardless of the quantities required for the largest of monumental structures.

CUT STONE ASSOCIATION OF INDIANA BLOOMINGTON / / / INDIANA

MEMBERS

Bedford Cut Stone Co.
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The Carl Furst Company
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THIS interesting view of a corner of the Internal Revenue Building is a prophecy as to the ultimate charm of the Circular Plaza, which is a part of the Triangle group of Government Buildings in Washington. Delano and Aldrich are the architects for the Circular Plaza, and their architecture for this plaza has been skillfully blended into the more classic exterior of the remainder of the building, which was designed by the Office of the Supervising Architect.

The
FEDERAL
ARCHITECT

Publication of The Association of Federal Architects

EDITOR

EDWIN B. MORRIS
Treasury Department

MANAGING EDITOR

GEORGE A. DAIDY
Treasury Department

Supervising Architects Office
Washington, D. C.

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ASSOCIATE EDITORS

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War Department
COMDR. F. W. SOUTHWORTH
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With some fear and trembling we venture into printer's ink.

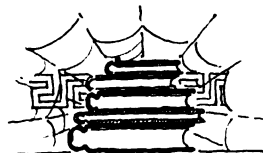
Since we have made our aim in life the producing of public buildings, we are anxious to do it properly, and we want the light turned on our work.

This magazine, therefore, is meant to show those in the Government service and those outside of it, if they are interested, the progress of work on the Federal building program.

The great interest now manifested throughout the country in the huge building program of the Federal Government, has caused a demand for a publication giving information and photographs of the progress and development of this program. The Association of Federal Architects in publishing this quarterly magazine present some of the projects designed in the office of the Supervising Architect of the Treasury Department, Construction Division of the War Department, the Veterans' Bureau, the Bureau of Yards and Docks of the Navy Department and the National Capital Park and Planning Commission.

Because of the importance of the Federal building program, it is our purpose to send copies of THE FEDERAL

ARCHITECT to the President and Members of His Cabinet, members of the United States Senate and House of Representatives and other Government officials. It is felt that by helping to give a proper importance to this building program the morale of the organizations producing it will be improved and this will be reflected in both the quality of the work and the speed with which it is completed. We need not say, therefore, that assistance and suggestions for the betterment of this publication will be appreciated.



At a recent A.I.A. Convention we had the pleasure of listening to a very illuminating discussion upon the relative merits of "The Modern" and "Traditional" architecture.

We were especially impressed as to how little there actually was to be said upon this subject. The papers and the informal discussions were unusually interesting, and we believe they were so mainly because of the pleasant personalities of the architects who delivered them. There is probably no more charming and delightful person than the average architect. His line of daily reasoning and his

habit of creative effort seems to develop something mercuric in him which is an arresting blend of humor and seriousness, a sure knowledge that all the serious things of life have a large percentage of nonsense in them. He seems to know that he does not have to take life too seriously.

We found, therefore, the discussion pleasant to listen to. In order to obtain a favorable acoustic position we stood through most of it and felt amply repaid. But, as to the actual and expectedly irreconcilable difference between the two schools, that did not develop very strongly. This was due to the fact that the Traditionalists did not attempt to defend their errors of commission and the Modernists did not attempt to defend their errors of omission.

This was shrewd and in the best forensic manner. But the objection to the Traditionalists is that in their buildings they use too much architectural language to express their idea, and to the Modernists that they don't use enough.

Had Henry James been an architect he would have been an ultra-traditionalist; being more interested in his cultured and highly understanding use of the English vocabulary, than in the thoughts he wished to express.

Had Ring Lardner been an architect, he would have been a Modernist. And there you are!

The thing the discussion brought out was that "Moderne" in its extreme is just as much nonsense as "The Traditional" in its extreme.

It is true that the Traditionalist ought to go to jail for using his vocabulary of ancient stuff just for the sake of using it, and in places where it does not express and beautify the project. It is equally true that there should be jail sentences for the Modernists who turn away from the ancient stuff just because it is ancient, although they may know their stuff would be better if they did use it.

The fault with the extreme Tradition-

alist is that he is preoccupied with his vocabulary rather than his thought. The fault with the extreme Modernist (and there are too many of him) is that he has made a new dictionary with about nine words in it, and tries to talk intelligently and picturesquely by using only these nine.

The Traditionalist is blamable because he has been drifting toward stagnation. The Modernist is blamable because he has run his blue-pencil through bad architectural means of expression and also those valued architectural elements which carry with them the proof of usage through the ages, which have sentiment and meaning and heritage.

The crime of the Modernist is that he eliminates fine architecture and substitutes for it consciously original stuff. And where does one get consciously original stuff? Psychologically, it comes from the deep imbedded memories of one's youth. This consciously original stuff is terribly reminiscent of grandmother's chair-tidies, vinegar cruets and lambrequins.

Until these two sets of fellows admit this major fault in each case, they are drifting along toward nowhere. Until the Traditionalist gets humble, and sees the possibilities in architecture as shown by the light held aloft by the new generation, he is out of the picture. And until the Modernist takes off his high hat, and compromises with the past, he is not.

We venture to predict that the good architecture of the future will be done by Traditionalists practicing Moderne, or by Modernists practicing Traditionalle. Note this prediction. Bets to be collected on Labor Day, nineteen fifty-one.



One of the big problems of designing big Government buildings in a large city like Washington is that of parking space

for automobiles. If a structure houses five thousand employees there are bound to be a flock of automobiles in the picture, each of which has to come to rest somewhere on the landscape.

The Government has been criticized for not providing parking space in connection with all new buildings. A plan was worked up to provide sub-surface parking under the big Plaza and the smaller circle of the Triangle development. It would house a couple of thousand cars and would cost three to four millions to construct—or in the neighborhood of \$2,000 per car. It is probable that car owners would rather the Government gave them the \$2,000 and let them park down by the fish market.

Five years ago there was no solution for the parking problem. The matter is worse now. It is just one of those things, like the measles, carbuncles, the Japanese beetle, poison ivy, and so on, that require a lot of enduring.

In the future the most highly-prized

job will be that of night-watchmen, because of easier parking possibilities.

AGRICULTURE ARCHITECTURE

We comment, with pleasure, upon the dinner held on June 12th by the Association of Federal Architects, in conjunction with the Washington Chapter of the American Institute of Architects. This dinner was memorable for a number of things. It was held in the courtyard of the new Administration Building for the Department of Agriculture, which was built from plans made by Federal Architects from the Supervising Architect's Office, in consultation with members of the A.I.A., Messrs. Rankin & Kellogg.

It also celebrated the completion of the first building in the Government building program in Washington, the ending of that vicious eye-sore, the two disjointed Agricultural wings, which are now welded together by this fine center-portion.

Rhymed Specifications

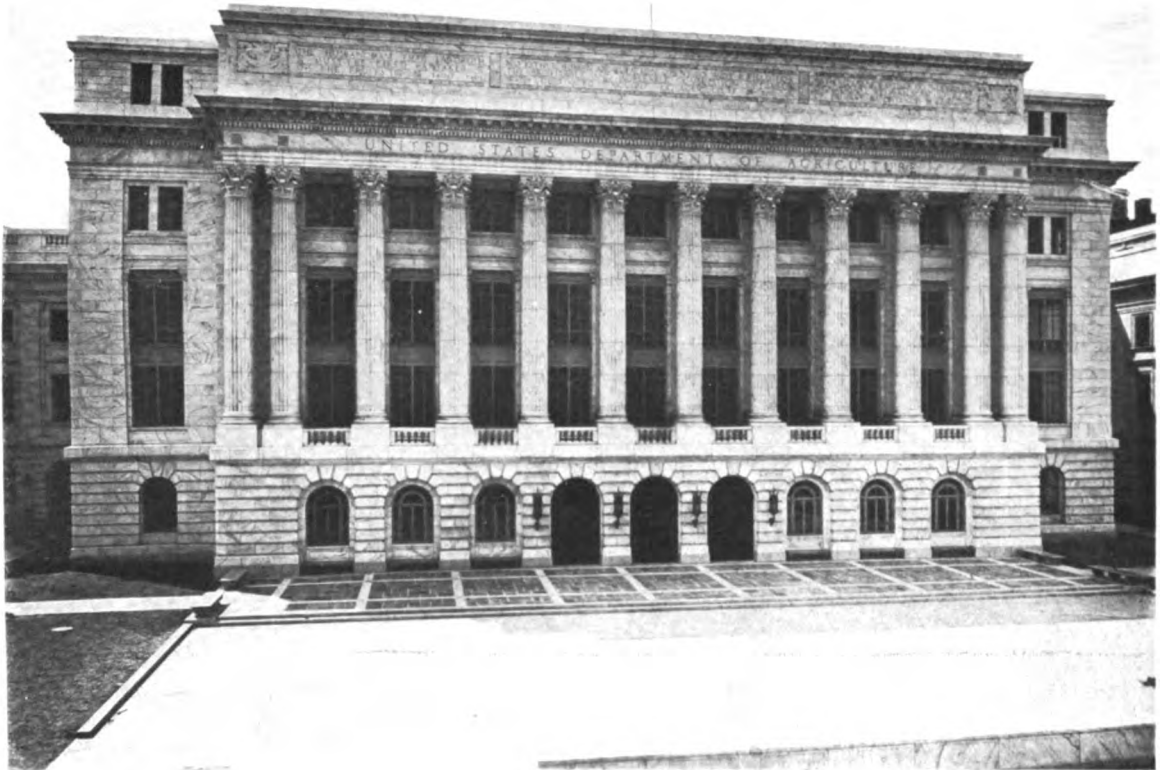
Stone shall be limestone—texture clear,
Generally buff oolitic,
Subject to rejection by engineer
Or almost any critic.
Brick to be cream—or else a buff
(And this without appeal be)
The texture shall be *slightly* rough,
And not too much—or we'll be.
Roof to be laid in artful style,
Flashings wide and ample,
In fifty varying shades of tile
Exactly following sample.

Contractor must have verified
(Or else accept deduction)
Sizes and figures (where applied)
Before he starts construction.
Contract based on drawing two,
Four to nine, and twenty,
Thirty A to eighty-two,
X1—and that's a plenty.
We'll require things on the side
Which you will not find
Either drawn or specified.
They were in our mind.

Mr. James A. Wetmore is the Acting Supervising Architect. His job requires considerable supervising of architecture. The "Acting" does not mean that he appears in moving pictures or in Shakespearean repertoire. His histrionic duties are confined to story-telling, at which he is adept. The following is one:

At a colored revival meeting, an old

darky vainly cupped his ear in an effort to hear the preacher's words of wisdom and light. At length he shouted, "Pastor, can't you speak a little louder?" There was no improvement in volume, so he said again "Pastor, can't you speak a little louder?" A man in the front now turned around—"Can't you hear the Pastor?" he demanded. "No, I can't." "Well, you ought to thank God."



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***T**HIS shows the Mall elevation of the new Administration building for the Department of Agriculture. Rankin & Kellogg were associated with the Supervising Architect's Office as Architects. The George Hyman Construction Company of Washington, D. C., were contractors.*





*View of the
Agricultural Build-
ing from the Mall*

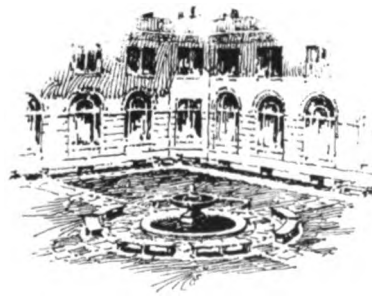
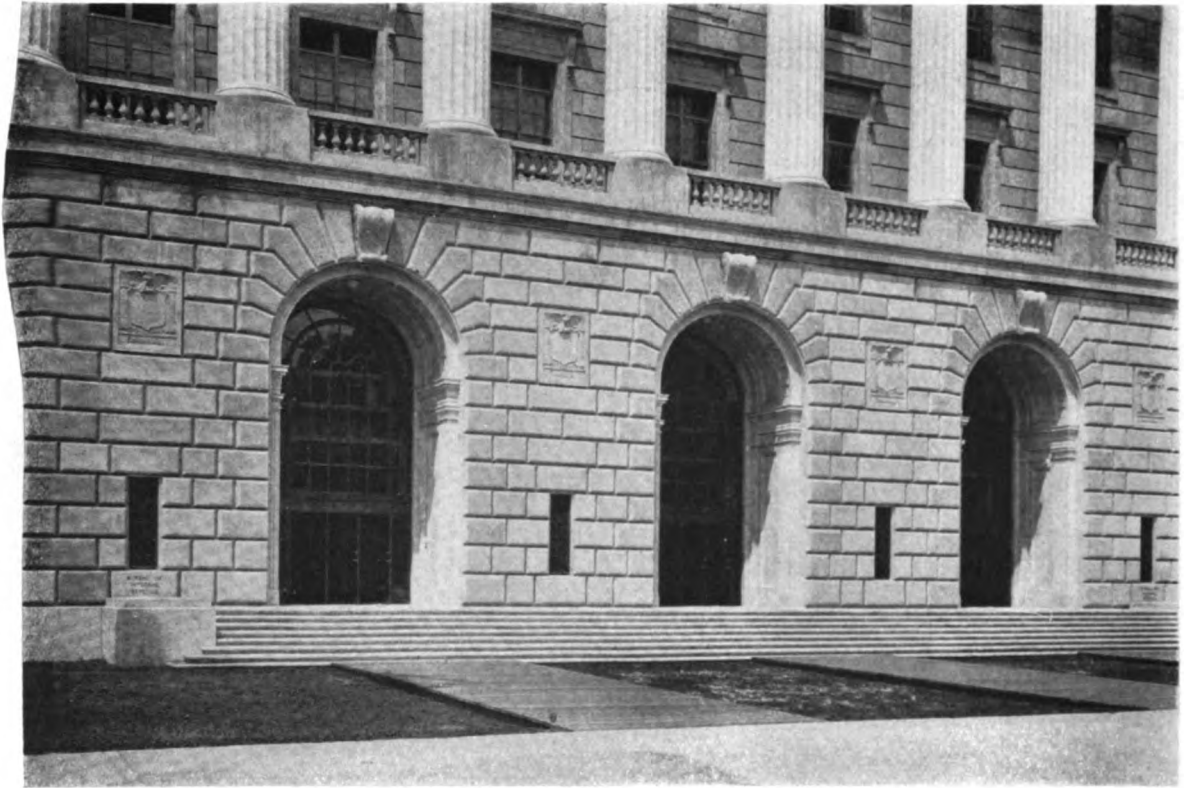
AN OPEN LETTER FROM THE
SECRETARY OF AGRICULTURE



THE dignified simplicity of the new agriculture building commands respect and admiration. Its spacious, convenient and comfortable offices are in harmony with its beautiful exterior.

After a half century of growth which scattered it about Washington, the Department of Agriculture now looks forward to bringing its offices and laboratories into one large building. The completion of the new administration unit marks the beginning of this move for greater efficiency. The massive white building with its modern equipment and permanent materials, set in the midst of a wide stretch of grass, trees and shrubbery, seem to me symbolic of our agriculture. The Nation may well be proud of this monumental structure. We who use it directly are already getting more satisfaction from our work, and I am sure our work will be better for having been done under greater conveniences.

Sincerely,



THE Internal Revenue Building, the first one of the Triangle group to be completed, is the work of the Office of the Supervising Architect. The entrance doorways are a very interesting feature of the building. The walls generally are limestone, with Tennessee marble in the jambs and soffits of the arches. Vignette shows fountain in the Inner Court. James Baird Co., Contractor.



ABOVE is a photograph of the Federal Building at Des Moines, Iowa. This building is primarily a Court House. No post office is included, but other Federal activities such as Internal Revenue, Customs and Weather Bureau are given space. The exterior is faced with variegated Indiana limestone. The interior is finished with marble and

bronzework. The building faces the future Art Centre of the city, forming a part of an extensive Civic Centre now in course of development.

The Supervising Architect's Office were the architects. A. C. Sanford, of Montgomery, Alabama, were the contractors.



The late well-beloved Jimmie Cooper, whose wealth of ideas and playful fancy put so much beauty and charm into Washington residential architecture, liked this bit of generalizing: "A German," he said, "laughs three times at a funny story—once when he hears it, once when it is explained and once when

he sees the point. An Englishman laughs twice—once when it is explained and once when he sees the point. An Irishman laughs once—when he sees the point. An American doesn't laugh at all, because he has heard the story before and hasn't manners enough to laugh out of politeness."



VIEW of Submarine Training Tank at the U. S. Navy Submarine Base at New London, Conn.

CR

In the old days of ground India ink, there used to be a practice of adding sugar to it to give it brilliance. A carefully checked set of drawings from the office of Cope & Stewardson in Philadelphia, went under contract, and the contractor, working from the drawings, built the foundations nine feet too short.

It was found that the figure 190 feet should have been 199. The draftsman who was responsible offered the explanation that a fly, attracted by the sugar in the ink, had eaten off the tail of the nine. Which goes to show that draftsmen are the same through the generation—always thinking fast in tight places.

Submarine Training Tank

SUBMARINE BASE
NEW LONDON, CONNECTICUT

With the development of the submarine escape apparatus called the "Lung," it became necessary for the Navy to provide training for submarine crews in the use of the apparatus so that it could be applied without endangering the lives of those making use of the "Lung."

The plant consists of a vertical steel cylinder approximately 18 feet in diameter and 120 feet high, into the lower part of which is built a horizontal cylindrical section 12 feet in diameter to simulate a section of a submarine, and which is equipped with an escape trunk and a hatch trunk. A spiral stair is carried on the outside of the tank, with two platforms at different levels from which access to the interior of the tank can be made through air locks. The tank is surmounted by an octagonal loft of approximately 28 feet inscribed diameter, and 14 feet high, which forms an operating room. A series of ladders on the interior wall of the tank is provided for the use of the personnel under training.

The training tank is provided with filters for keeping the water clean, and with heating coils so that it may be used in cold weather. A recompression chamber for treatment of caisson disease, in case any difficulty of this sort

should be encountered by men undergoing training, is provided in a small annex to the tank. An equipment house adjacent to the tank contains a large recompression chamber, water heater, pumps, filters, and other necessary equipment. The submarine section is entered directly from this equipment house.

The submarine "lung" is an interesting new invention, which has been adopted by the Navy Department. The tragic instances of disabled submarines, which could not quickly be raised to the surface and in which the crews met slow and terrible deaths, have on numberless occasions stirred the country at large.

The "lung" is devised to save the lives of members of the crews thus entrapped. It is in appearance like a gas-mask and has as an integral part of it an oxygen tank. The men are released one at a time through a valve in the submarine, and are raised by their own buoyancy (sometimes by the aid of a cable) to the surface. The "lung" permits breathing during the journey to the surface.

In the practice tank described above, there is a diving-bell occupied by an observer who follows the course of the man in training who is ascending to the surface in a practice trip with the "lung".



A famous conversation with James Knox Taylor, former Supervising Architect:

"Mr. Taylor, how many men work in the Supervising Architect's Office?"

"About half of them."

Variation of the above idea.

A visitor to the office of McKim, Mead & White asked Stanford White: "How many men do you employ?" "One hundred and ten; one hundred in the drafting room, ten in the toilet rooms."



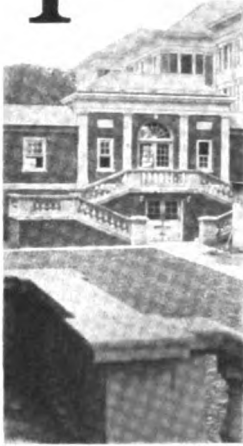
VIEWS of Walter Reed Hospital. The architectural work was done by the Construction Division of the Quartermaster General's Office. The Virginia Engineering Company and the Geo. E. Wyne Company were contractors.

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Photographs by H. J. KELLY

Walter Reed Hospital

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HE architectural side of the development of the Walter Reed Army Hospital at Washington is something to command the attention and respect of everyone.

In a project of this sort every obstacle stands in the path of architectural achievement. First of all, the hospital is one hundred percent a hospital. Everything else is subordinated. One

has only to stand by and see a youth, handsome, strong, well set-up, but totally blind,—painfully making his way through the corridors by the aid of his cane—to know that architecture must take a secondary place here.

Therefore, window centers, in such a project, are governed by bed spacings and not by artistic conviction. Miles of covered corridors are designed to give access to all buildings, and all floors by ramps easily negotiable in wheeled chairs—and the architectural adjustment of these stands back until every practical purpose has been worked out. Money which might be spent in ornament and fine materials is placed in equipment.

The plain, unfurnished architecture of this project is its own decoration. It is its medal of honor. Yet it is an architectural handicap.

Starting with these disadvantages, any architectural effect which is achieved is, as has been said, an accomplishment which should command attention and respect.

The Construction Division of the Quartermaster General's Office, accepted these handicaps.

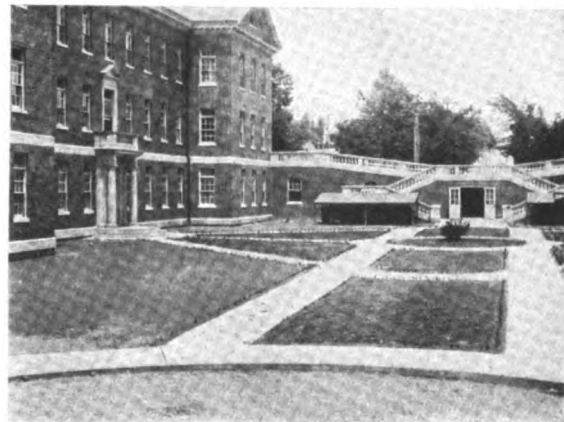
Their opportunity lay in the size of

the project. They concentrated on group-planning. They placed the straightforward buildings in pleasant relation to each other, so that one obtains picturesque vistas and views. It has a campus-like coherence.

In that they have made a great success.

The campus-like feeling is shown in the accompanying photographs. It will be seen that when their planting is matured the present newness will be worn down, and mellowed. The patina that will be thrown over them in a few years will make them admirable pieces of architectural development, in that they will have a pleasant and unaffected charm, at the same time they are acting as highly efficient organisms.

The same observations apply to the Veterans' Bureau Hospital at Alexandria, Louisiana, photographs of which are published in this issue. There a great emphasis was also placed upon the group-plan. In addition, however, the Veterans' Bureau architects were able to give a pleasant Fountainbleau atmosphere. The problem requires this, for while the hospital at Walter Reed is designed mainly for men who are actually incapacitated, the Veterans' Bureau Hospitals include to a greater extent convalescence, which requires pleasant surroundings to build up men both mentally and physically.





*United States Veterans' Bureau Hospital
Alexandria, La.
Main Building—Entrance Front*

THE U. S. Veterans' Hospital at Alexandria, La., is designed as a general hospital with separate facilities for the care of the various classes of patients—tubercular, mental, and general medical and surgical,—together with housing accommodations for the staff of physicians, nurses, and technicians, and for many of the employees of other grades.

The present construction has a capacity of 420 patients—the future buildings will increase this to about 600.

Construction throughout, except quarters for married physicians, is fireproof with reinforced concrete frame, tile curtain walls stuccoed on the exterior, and slate roofs. Interior trim is of metal.

The cost of buildings already constructed, including mechanical equipment, and roads and walks, was about \$1,400,000.00, and averages about 41 cents per cubic foot.



*United States Veterans' Bureau Hospital
Alexandria, La.*

Neuropsychiatric Building

Architects, Construction Div. of Veterans' Bureau

N. P. Severn Co., Contractors

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**RECENT CONTRACTS AWARDED IN
OFFICE SUPERVISING ARCHITECT**

Sterling, Colo., Post Office & Court House; construction; contractor, Mead & Mount Construction Co., Denver National Building, Denver, Colo., awarded June 27th, 480 days \$187,877.00
Washington, D. C., Department of Agriculture, Extensible Building; complete elevator plant; contractor, Gurney Elevator Company, Inc., 109 W. 64th St., New York, N. Y. awarded July 1st 156,975.00
Washington, D. C., Department of Agriculture, Administration Building; demolition of certain old buildings & construction of

new approach work, etc.; contractor, Hechinger Company, 6th & C Sts., S. W., Washington, D. C., awarded July 14th, 120 days 84,333.00
Washington, D. C., Department of Agriculture, Extensible Building; construction; contractor, Nelson-Pedley Constr. Co., Inc., 1510 Chestnut St., Philadelphia, Pa., awarded June 30th, 450 days 2,074,000.00
Nampa, Idaho, Post Office; construction; contractor, J. O. Jordan and Son, Boise, Idaho, awarded July 18th, 420 days .. 88,773.00
East Chicago, Ind., Post Office; construction; contractor, Coath

(Continued on page 17)

The Adventures of Percy Eyeshade

PERCY EYESHADÉ is an architect in the Government service. He is somewhat single-track as to mind, magnifying the A in Architecture to several times its proper size. But he has certain human traits. He goes out in the evenings to indulge in a genial game of bridge, when occasion offers, and plays the game in a highly architectural manner—with proper reference to precedent and well-known authority.

"Mr. Work holds," he is apt to maintain, "that the triglyph should never be used with—I mean that an original should never be without the two top honors. I personally think the proportion of two honors to five in the suit is very pleasing. And the effect produced by four honors contrasted with a suit of eight is the noblest architectural proportion of them all. Vignola says—I mean Mr. Work says—"

And so on. The other evening he happened, in the course of his relaxation, to attend a bridge party of some twenty souls. People usually leave their souls at home when bridging, but in this case they had brought them along.

It was at this party he heard many things of unusual interest. As is usually the case in bridge parties of such a size, the fast players play fast and the slow players play slow—which results in some of the tables finishing much in advance of the others. This presents a difficult situation—and at such fast tables they sometimes have actually to resort to conversation to pass the time.

Now it so happens that most persons engaged in patriotic service in one or another of the Government Departments have, due to new buildings and new uses for old buildings, either been moved from hither to yon or are about to be moved from the said hither to the aforesaid yon.

"It is proposed," complained one of these, during an enforced conversational interlude, "to move me into the east ex-

posure of the Commerce Building, where the columns project five feet from the wall, and the light is therefore greatly reduced. How did the architects happen to be so careless as not to notice these columns were there?"

"Perhaps," observed Mr. Eyeshade, timidly, "they were intended for a certain monumental effect."

"It should have been obtained in another way—perhaps by the use of bright-colored tiles. As it is, the building is ruined. I wish I were going to be in the Internal Revenue Building."

Mr. Eyeshade sighed. Perhaps if the gentleman were to be placed in the Internal Revenue Building, he would not even then be satisfied. He moved to another table where he suffered a severe set of a doubled contract. He became quite low in his mind. In addition, the mathematicians later proved him to be the low scorer for the evening. He was only partially revived by the appearance of a good collation. But—

"Mr. Eyeshade," said one of the guests, "by what error was the whole outside of the sixth floor of the Internal Revenue Building left without windows?"

"I believe it was not an error. I believe they intended a certain monumental effect to be realized by using an entablature."

"What a mistake! Monumental effects should be kept in their place."

"The space," Percy Eyeshade ventured, "was intended for files. Otherwise some other arrangement of floor spacing would have been made."

"It was an unfortunate error," the gentleman persisted, kindly, "And these metal-and-glass partitions are so noisy. In our conference rooms, if you will believe it, it was necessary to resort to acoustical correction. It appears to me that in a building of this size, with as much money as there was—"

"And," said a woman, who also took

a kindly interest, "would you believe it they have to stagger the lunch-hours, so the elevators will accommodate the people."

Mr. Eyeshade wondered if he ought to speak up—offer an explanation concerning peak loads. Suppose everyone in a commercial office building should conspire to go to lunch at exactly the same hour—what a jam! To drain all the people instantly out of a big building like water from a tub would require elevators and elevators and elevators.

"Why—" he began meekly—but there was other conversation.

"And the parking problem—"

"And why are the buildings not arti-

ficially cooled, in this tropical weather of Washington—"

Mr. Eyeshade was embarrassed. He had not realized it was possible for buildings to have so many faults. "And where," he asked the gentleman, timidly, "have your offices been heretofore?"

"In Temporary Building Number Nine."

"Wooden?"

"Oh, yes."

Mr. Eyeshade sighed contentedly. Faults in people and buildings made pleasant topics of conversation. He sighed again even more contentedly. The ice cream was very, very good.



(Continued from page 15)

& Goss, Inc., 549 W. Randolph St., Chicago, Ill., awarded June 28th, 420 days	123,650.00	building; contractor, Murch Bros. Constr. Co., 611 Olive St., St. Louis, Mo., awarded June 28th, 600 days	670,000.00
Junction City, Kans., Post Office; construction; contractor, John V. Grogan, Santa Fe, N. Mex., awarded July 14th, 420 days ..	72,300.00	Worcester, Mass., Post Office & Court House; elevator plant; contractor, Otis Elevator Company, awarded June 30th	37,747.00
New Orleans, La., Marine Hospital; construction; contractor, R. P. Farnsworth & Co., Inc., 925 Maritime Building, New Orleans, La., awarded June 28th, 540 days	1,178,000.00	South St. Paul, Minn., Post Office; construction; contractor, Madsen Constr. Co., 618 National Building, Minneapolis, Minn., awarded July 14th, 420 days ..	91,000.00
New Orleans, La., Marine Hospital; complete elevator plant; contractor, Otis Elevator Company, Washington, D. C., awarded July 15th	23,940.00	Havre, Mont., Post Office; construction; contractor, W. D. Lovell, 1415 8th St., S. E., Minneapolis, Minn., awarded June 28th, 480 days	145,900.00
Baltimore, Md., Post Office; special lighting fixtures; contractor, The Newman Mfg. Co., Norwood Station, Cincinnati, Ohio, awarded July 18th	27,000.00	Hanover, N. H., Post Office; construction; contractor, W. H. Trumbull, Hanover, N. H., awarded June 30th, 420 days ..	61,675.00
Boston, Mass., Marine Hospital; remodeling & enlarging of Isolation Ward & Inclosed Porches of Main Building; contractor, Alessandro De Simone, 239 Broadway, Arlington, Mass., awarded June 27th, 270 days ..	19,000.00	Bridgeton, N. J., Post Office; remodeling & enlarging; contractor, Schaefer & Co., 1600 Arch St., Philadelphia, Pa., awarded June 28th, 180 days	21,375.00
Boston, Mass., Post Office; foundation work; contractor, Merritt Chapman & Scott Corp., 17 Battery Place, New York City, awarded June 20th, 180 days ..	339,500.00	Brooklyn, N. Y., Post Office & Court House; extension and remodeling; contractor, Magoba Constr. Co., Inc., 271 Madison Ave., New York City, awarded June 19th, 720 days	2,050,000.00
Worcester, Mass., Post Office & Court House; demolition of old building & construction of new		Brooklyn, N. Y., Post Office & Court House; elevator plant; contractor, Otis Elevator Co., awarded June 20th	151,380.00

(Continued on page 19)



Plaster models prepared under direction of Supervising Architect's Office



*United States Post Office at Bayonne, New Jersey
Architects, The Supervising Architect's Office
Contractors, De'ault and Diedrick*

(Continued from page 17)

Bellows Falls, Vt., Post Office; clearing site and construction of building; contractor, Chas. Weitz' Sons, Des Moines, Iowa, awarded June 20th, 420 days	67,132.00	New York, N. Y., Custom House: new flooring, etc.; contractor, Campbell Floor Finishing Co., 220 W. 19th St., New York City, awarded July 8th, 120 days	18,971.00
Buena Vista, Va., Post Office; construction; contractor, Jones Bros. & Co., Wilson, N. C., awarded June 25th, 260 days...	49,878.00	New York, N. Y., Post Office; floor repairs; contractor, Builders Wood Flooring Co., Inc., 2286 Amsterdam Ave., New York City, awarded June 21st, 30 days	16,450.00
Richmond, Va., Post Office, Court House & Custom House; demolition of certain buildings and construction of extension, etc.; contractor, National Construction Co., 516 Glenn Building, Atlanta, Ga., awarded July 14th, 480 days	778,000.00	Philadelphia, Pa., Mint; renewal of cold waterpipe; contractor, Louis J. Sommer & Son, Inc., 2436 Brown St., Philadelphia, Pa., awarded June 19th, 90 days	13,995.00
Richmond, Va., Post Office, Court House & Custom House; complete elevator plant; contractor, Otis Elevator Company, awarded July 18th	55,732.00	Vermilion, S. D., Post Office; construction; contractor, Wm. MacDonald Constr. Co., 1311 Syndicate Trust Bldg., St. Louis, Mo., awarded July 17th, 420 days	45,339.00

Terra Cotta -- A Challenge To The Imagination

By W. F. LOCKHARDT, *Secretary-Director.*

NATIONAL TERRA COTTA SOCIETY

NEWEST, though oldest, of artistic materials may terra cotta well be called. For curiously enough this same product that enriched with color the temples of Greece's golden age of architecture is challenging the imagination of designers in our modern mode, these thousands of years later. On every hand today we find daring spirits at work to push back once again our architectural frontiers and it is to these pioneering minds, ill content with their heritage of pale and lifeless architecture, that terra cotta so strongly appeals.

For architecture, no less than we ourselves, must have the vital spark of life to be a part of this twentieth century world around us. And life today is less set to formal pattern, more colorful and richer than ever before in history. Then so too, must our buildings be if they are to stand representative of this age which gives them birth.

In this kinship between ourselves, our times and our buildings it is the note of color that terra cotta brings to modern architecture that to many is its outstanding appeal. Yet terra cotta's contribution to color in architecture is old almost beyond recorded history, so that while convention decrees a classical ancestry for many of our monumental structures, we are still strictly within the bounds of archeological accuracy, as well as being in accord with our own colorful world, if we humanize our modern public buildings by the introduction of color in their design.

Let not the mention of color conjure up in the architecturally timid visions of "fiestas" run riot. Color, like any of the other essential elements of architecture, is obviously at its best under the skilled hand of innate good taste. Yet, even at less than its best, it holds for the innocent bystander far less potentialities

for unhappiness than do the other essentials of design with which we daily work. For, while dust sown by the hand of time will soon quiet a too-enthusiastic color scheme, no hand save that of the building wrecker can ever alleviate poor composition, hopeless design or uncouth detailing.

Polychromy is probably the first reaction of the proverbial "four out of five" to the suggestion of color, although polychromy is actually but one of many ways of introducing this pleasurable element. In the field of polychromy an unusually fine example from the masterful hand of Dwight James Baum is the newly completed West Side Y. M. C. A. Building in New York. On this structure the intricately modelled terra cotta enframing of doors and windows is in an unglazed terra cotta effect with the modelled ornament picked out and high-lighted with colored glazes, a handling not only beautiful in actuality but also the soundest of technique, employing, as it does, terra cotta for its own inherent virtues and not as an imitation of some other and certainly no more worthy material.

Another appropriate use of color, and one which might well be more extensively adopted, to the improvement of many of our present over-severe designs, is to be found in the Dallas, Texas, post office. Here a series of large spandrel panels in appropriate colors depicts the history of mail transport in the United States—stage coach, pony express, Mississippi stern wheeler, railroad old and new, motor truck, airplane, etc.

Again, for buildings of monumental proportions, terra cotta is probably without equal for the creation of the so-called "flowing" color schemes where the color is lightened from the base to the top of the structure. Interesting ef-

fects have already been achieved with materials in which the number of hues as well as the range in values is distinctly limited. A most successful step in this direction is the Carbon and Carbide Building on Michigan Avenue in Chicago, on which three shades of green terra cotta were employed for the facade. The main shaft of the building is of a very dark rich green, which is lightened twice in the details of the set-

backs in the upper stories. Although not strictly a "flowing" scheme in the sense that the various shades or values merge imperceptibly one into the other,—the result is outstanding successful and well worthy of emulation.

Thus, in the restoration of color to architecture after ages of chill and forbidding grimness, terra cotta challenges the imagination, and presages a greater architecture still to come.



General Information

For drafting-room convenience and quick reference on abstract of appropriation legislation to give amounts available for buildings is appended. Lack of space causes this to be abridged to cover jobs which may be more immediate.

Albuquerque, N. Mex.	802,382	Kosciusko, Miss.	53,000
Alexandria, Va.	301,000	La Crosse, Wisc.	106,214
Baltimore, Md.	3,300,000	Lafayette, Ind.	315,000
Bartlesville, Okla.	277,500	Lewistown, Mont.	150,500
Benton Harbor, Mich.	120,000	Louisville, Ky.	2,087,676
Blaine, Wash.	131,000	Lubbock, Texas	335,000
Bloomington, Ill.	225,000	Marshville, Wisc.	105,000
Bogalusa, La.	130,000	Mexia, Texas	84,700
Boston, Mass.	6,000,000	Morgantown, W. Va.	77,500
Camden, N. J.	711,700	New Orleans, La.	425,000
Canon City, Col.	106,000	New York, N. Y.	9,000,000
Casper, Wyo.	356,000	Ogden, Utah	340,000
Clarksburg, W. Va.	375,000	Oakland, Cal.	960,000
Clovis, N. Mex.	120,000	Oklahoma, Okla.	1,100,000
Corwallis, Oreg.	176,300	Parkersburg, W. Va.	315,000
El Dorado, Ark.	390,000	Pawtucket, R. I.	250,000
Elmira, N. Y.	265,000	Pittsfield, Mass.	160,000
Fall River, Mass.	595,000	Pomona, Cal.	160,000
Framingham, Mass.	170,000	Portsmouth, Va.	123,439
Greensboro, N. C.	660,000	Prescott, Ariz.	235,000
Greenwood, Miss.	90,000	Roanoke, Va.	560,000
Harrodsburg, Ky.	95,000	Salisbury, N. C.	150,000
Iowa City, Ia.	163,500	San Luis, Ariz.	58,500
Kansas City, Kan.	3,615,000	Santa Ana, Cal.	204,000
Kingsport, Tenn.	190,000	Seattle, Wash.	1,675,000
Kokomo, Ind.	135,000	Sedalia, Mo.	140,500
		Spartansburg, S. C.	335,000
		St. Johns, N. Dak.	58,800
		Toledo, O.	760,000
		Tulsa, Okla.	875,500
		Union Springs, Ala.	50,000
		West Warwick, R. I.	110,000
		White Plains, N. Y.	223,000
		Wichita, Kan.	1,165,000



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for PUBLIC
BUILDINGS



*Dade County Court House and
Miami City Hall, Miami, Fla.*

A. TEN EyCK BROWN, *Architect*
AUGUST GEIGER, *Associate*

TERRA COTTA *for* PUBLIC BUILDINGS

The all-terra cotta Dade County Court House, shown on the opposite page, is a splendid example of terra cotta's preeminent suitability for fine public buildings.

The designer in terra cotta is never unduly influenced in his choice of architectural styles by the cost of appropriate ornament;

His palette of color is practically unlimited;

An almost endless variety of existing surface textures can be supplemented by others of his own creation;

He knows that in no other material will his work floodlight as effectively.

While the distribution of terra cotta plants from coast to coast relieves the job of high freight charges, the designer's mind of worries regarding delays in transit, and enables him to spend public funds locally—always an important consideration.

National TERRA COTTA *Society*
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U. S. Appraisers Stores and Customs Court Building, New York City. Buchman and Kahn, Architects; Alex. D. Crosett, Engineer; Shroder and Koppel, General Contractors; Turner Construction, sub-contractors for concrete and masonry. Twelve stories and basement, area 200 by 400 feet. Structural concrete frame; steel column cores; flat slab and beam-and-girder floors.

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Many recent noteworthy structures have concrete exteriors, with ornamental work cast in place. Informative literature on this subject is available, and will be mailed to any address on request.

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ONE of the functions of the Association is cooperation with architects in all problems concerning the uses and proper application of Copper, Brass and Bronze in building construction.

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