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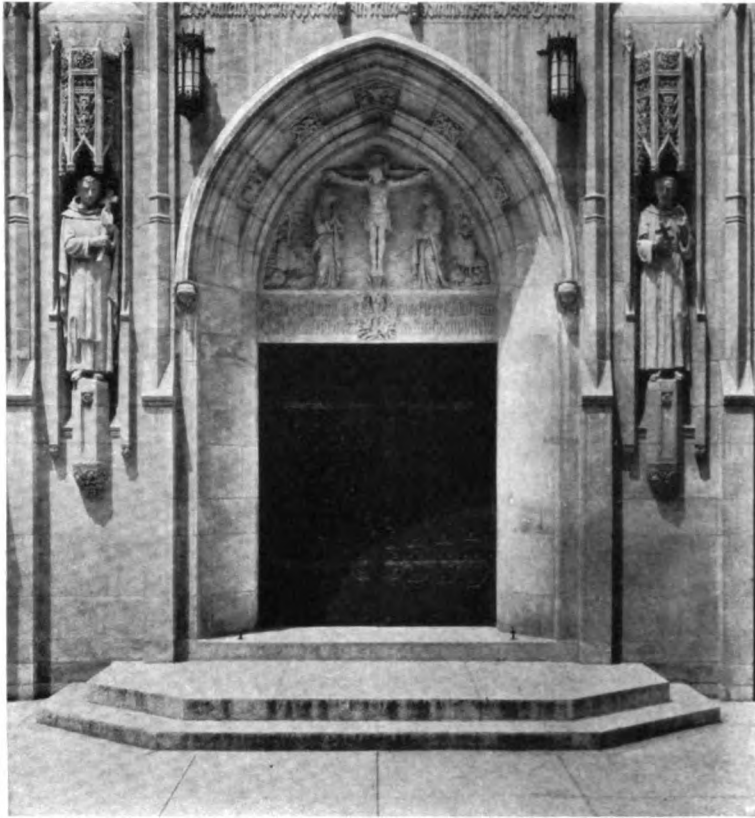
# THE FEDERAL ARCHITECT

*April-1932*



*Published by*  
THE ASSOCIATION OF FEDERAL ARCHITECTS  
WASHINGTON, D. C.

# INDIANA LIMESTONE



DOORWAY OF  
OUR LADY OF  
SORROWS  
CHURCH,

SOUTH ORANGE,  
NEW JERSEY

*Maginnis & Walsh,  
Architects*

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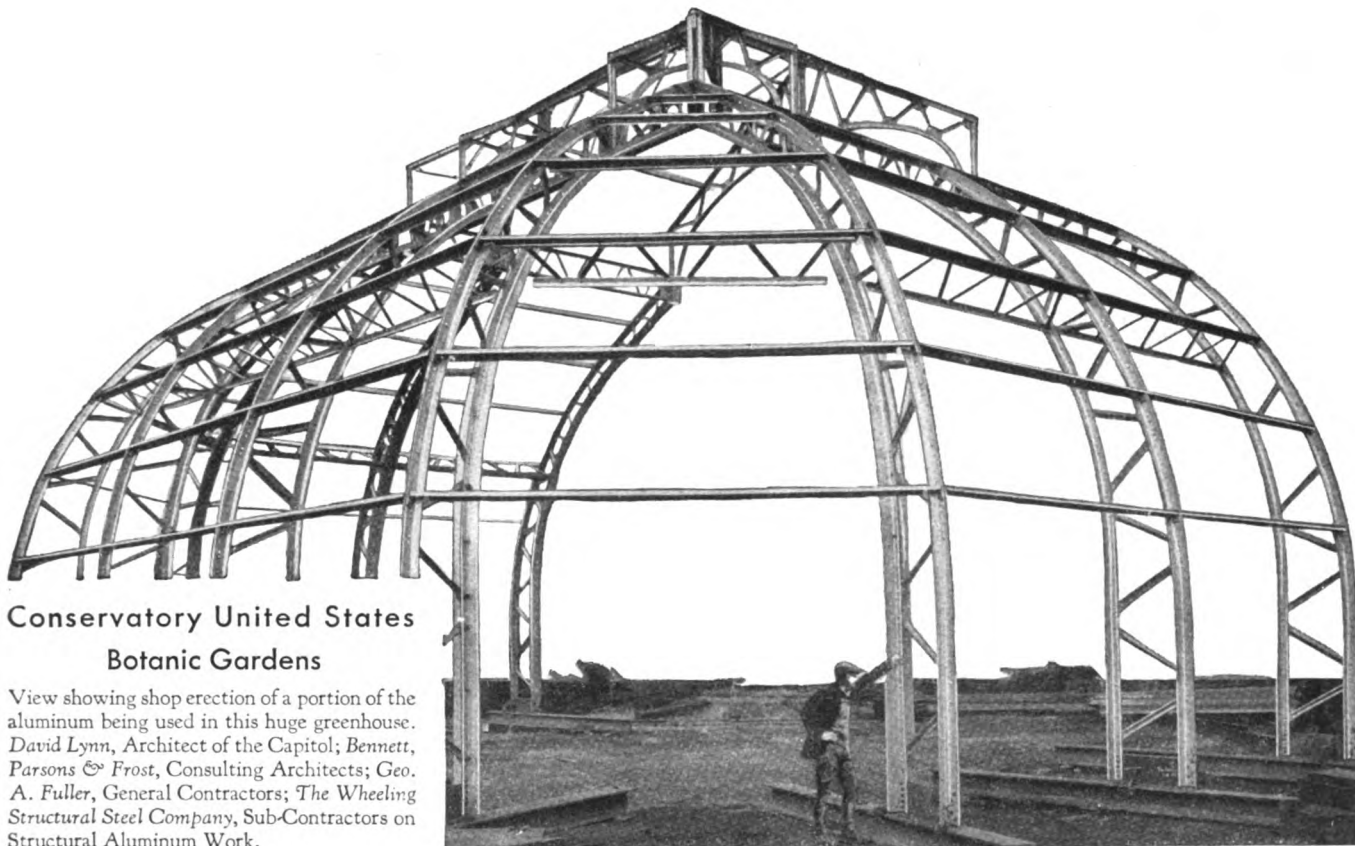
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**Conservatory United States  
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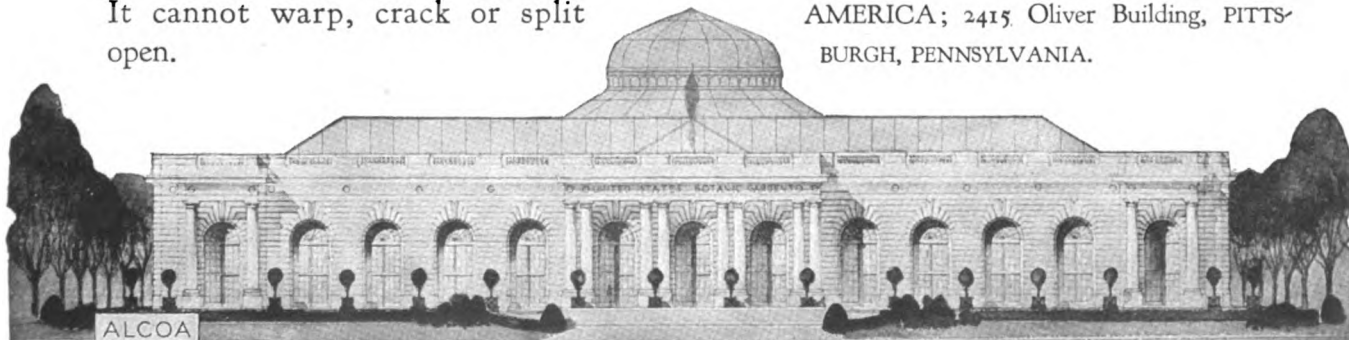
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*See article "Ceramic Tile"*



# THE FEDERAL ARCHITECT

Publication of The Association of Federal Architects  
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■ **W**E are always complimented when the American Architect takes occasion to quote from us. This great periodical, after printing some golden words from our sheet, remarks, "The real point—and it can be proved beyond a shadow of a doubt—is that employment of outside architects will result in the completed building having cost the taxpayers less than if the Office of the Supervising Architect had handled the whole job."

There is, we understand, an editorial rule in the office of the American Architect that only the future tense shall be used in discussing the question of private architects. There was a time when they considered the feasibility of starting all pearls on this subject with, "When I awoke this morning there occurred to me this beautiful thought." But that was felt to be too mechanical and now they simply use the future tense emphasizing romance, sentiment, and ethereal things unconnected with present and past and the drab world. This gives to the publication a fragile and lily-like beauty.

■ **W**HEN we read the enthusiastic conversation of the American Architect, we are reminded of the far-reaching claim of the woman who was such a good housekeeper that she arose in the morning, prepared the breakfast, washed the dishes, and made all the beds before anyone else in the house was up.

■ **A**LL of our contractor and sub-contractor friends appear to be greatly depressed about the depression. There seems to be the feeling that

business in general is not going to improve until the building industry improves; and there are few indications that the building industry will improve in the near future.

The depression is waiting us out. It will seemingly hold its position on the front page until the world begins to get the normal idea. For fifteen years we have not been living normally. Our pleasures, expenditures, and scale of living have been above that which any nation is able to maintain.

During this fifteen years we have been a country composed entirely of rich men. In that period there has been no carpenter, automobile salesman, storekeeper or other representative of the so-called middle class who has not felt he could afford the best filet of beef, the best radio, the best car, or the best of anything that could be charged or bought on installments.

The two-car family and the three-car family is the rule rather than the exception. The boy of eighteen is a social frost if he has no automobile. If he has a date with his girl he cannot sit in a parlor with her; he must take her to some place where he spends money. Gone are the days when the girl of his heart served him a piece of lemon meringue pie at her home. Now he must procure the food for her at a place where there is a cover charge.

The question is—Where is the money coming from to pay for this? The depression is a rough experience but its reason for existence is to convince the world that there is not enough money to pay for such extravagance.

There has been the feeling that the break in business is simply a temporary

state of affairs which has made an unpleasant gap in our life and that shortly we shall all be back buying super-luxuries as before.

The automobile manufacturer is not going to be satisfied with a normal distribution of cars. The real-estate operator is not going to be satisfied with a normal profit on legitimate ventures. The broker, the merchant, the manufacturer are keeping their organizations intact with the expectation of resumption of the pre-depression splurge.

There is only one thing that will end the depression. And that is for business to rearrange itself to fit changed conditions and not simply to mark time in the hope that the super-normal conditions will one day return.

How can a commercial revival be built up on a basis of no-profit business? Is sackcloth and ashes the spirit of the modern go-getter? Is the way to prosperity to sit in the corner and weep and prevent competitors from making a decent profit by putting in a bid based on taking a loss?

The breaking of the depression depends to quite a large extent upon the building industry. That industry is not doing its part until it puts its house in order. It is not a charitable organization, for the purpose of giving \$2 worth of work for \$1.

The sooner the contractors and subcontractors in this industry can unite to put it back on a profit-making basis, the sooner will its influence be felt in getting us back to normal.

If the cut in prices resulted in more business the present conditions might be reasonable. But since it is simply a matter of taking the same volume of business for a lesser amount where does the building industry gain?

■ **A** FAMOUS American writing to the Treasury Department concerning a private architect appointed for a certain Federal building referred to him as "the carpenter you hired." While this extravagant expression was

meant merely to attract attention to the idea the gentleman himself wished to discuss and was not based upon an investigation of the abilities of the person concerned nor upon a complete understanding of the qualities he should possess, nevertheless, such a slur indicates a certain lack of respect by the public at large for the great and distinguished profession of architecture.

It is not too strong a statement to make that physicians are not so referred to, nor lawyers, nor bankers. Nor does it seem that in the days of McKim and Carrere were architects referred to in such a manner.

One cannot base an estimate of public opinion upon the phrase of one person. Yet there has been among architects a growing feeling that the profession is being hasty and careless, that there has been a drop in standards.

The theorem has been brought forward that an architect at thirty-five is at his prime and ready to present to the world the fruits of his training and experience. In this connection it is true that the architect now thirty-five years old was in the World War at the time he should have been receiving his training. There is, in other words, an educational gap due to the war which is just now being felt in the profession.

Another slant on the question is that modernistic architecture has made design appear too easy. We think of the memorable phrase: "Pardon this long letter—I did not have time to write a short one." In the same vein of thought there have been efforts to copy the simplicity of such buildings as the Lincoln Memorial and the Folger Library, with the notion that such simplicity was the first step in design rather than the last.

In this there seems to have grown up in the drafting room the thought that architectural design is easy—a thing quickly arrived at—and architecture has suffered accordingly.

Perhaps never before has there been the opportunity to gather together and

pass through one clearing house the work of any considerable number of architects, as there has been recently in Washington. The occasion has been given to see the work and methods of men from New England to the Imperial Valley, from Puget Sound to the Gulf.

In that pageant of working drawings there have been those indicative of architecture at its best, drawings beautiful in design and presentation, studied as to the methods and construction necessary to realize beauty. But such drawings have not been in the majority.

The drawings have tended rather to prove the theory of carelessness and lack of understanding. The matter of design has run from this to that. It may be said in its defense that much of it is in the individualistic modern spirit which knows no law; and that only completed construction can prove its excellence or lack of it.

Architectural design may possibly, therefore, be left to the large jury which will later view the projects that are now merely working drawings. But the practical things concerned with detail, the selection, protection and interrelation of materials and the time-honored matter of draftsmanship which was once the bulwark of the profession, are present concerns.

As one goes through these drawings he gets the impression that Sparta is no longer Sparta—that we have come to easier times. We are confronted with the man who shows no jointing because he “does not want to commit himself.” Compare that with the elder day when one slaved over joints as an inherent part of the design, striving to prevent feather-edges, studying the proportions of individual stones, considering beds, reveals, corners and interrelation with structural forms.

It is believed that there should be a return to the more thorough methods of former days. It is idle to bring up the argument that fine drawings do not make fine buildings, because it is true that sloppy drawings accompanied by

sloppy lettering and sloppy general presentation do make it difficult to perceive whether a building is good or bad.

There is something to be regained.

■ **WE** don't know whether we are supposed to comment here on non-architectural matters, but there is a phase of life that is interesting to architects as well as to ordinary persons, which we feel we may mention.

Contract Bridge has us all by the throat. We may have thought that the little books published by Carnegie and Bethlehem were serious and headache-producing enough. But when the architectural mind, strained by considerations of flashing, lintels, drainage, beam-ducking, and other non-aesthetic matters during the day, finds the evening must be spent working the problems of higher engineering required by the profession of Contract Bridge, it is just too bad.

Is it any wonder the country yearns for the repeal of the 18th Amendment?

■ **SOMEONE** writing recently in the Spectator concerning the humor that is sometimes read into the Congressional Record said, “With the material being offered the public daily via The Congressional Record, editors of such amiable magazines as Life, Judge, Ballyhoo, The New Yorker, etc., are being subjected to an unfair competition by the government itself, and I beg to leave you merely with the thought that here we have one more much needed argument against the government entering into competition with privately owned business, a truly deplorable situation.”

■ **WE** are not quite sure what a forgathering is but the Federal architects had one on February 18th. At the joyous celebration on that date three hundred and fifty persons sat down in the large dining room of the Washington Hotel and nearly as many were able to rise at crucial points to cheer and sing.



We were aided and abetted on this cheerful occasion by statesmen, engineers, private architects, generals, correspondents, singers, and dancers, who gave to the gathering an air of intellectuality and dignity combined with a spontaneous gaiety.

The dinner was in celebration of the completion of the third year of the Public Building Program, during the life of which the Government architectural services have put under contract nearly four hundred million dollars worth of work.

To commemorate this feat it was held essential to get together and talk about millions—a satisfying recreation for those whose breakfast table conversations concern dimes and street car tokens. It was believed to be necessary to keep ourselves informed of the magnitude of our accomplishment, to remind each other of our diligence, perseverance and general excellence of behavior, to exclaim upon the fact that such a feat had never before in history been accomplished with such speed, brilliance and evidence of ability.

Because of the importance and historical weight of the occasion Major Heath, the Assistant Secretary of the Treasury, upon whose shoulders a great part of the responsibility for the building program has rested, agreed to make the principal speech of the evening. It was a talk full of understanding of the difficulties of the situation, of the obstacles surmounted, of the ability and energy and drive put into the work by the men of the Federal architectural service who in this emergency had to leap in and put shoulders to the wheels. This appreciation and praise from such a high source could not but be gratefully received by all of us. It is pleasant to know that those persons nearest to the work recognize the special knowledge, the special training and the special understanding that are necessary to turn out work of this character; and that it is not a universal belief that anyone at all without previous experience may enter the Government architectural field

and produce equally well with those whose lives have been devoted to it.

Mr. Heath's voice was broadcast and there was considerable excitement and interest in working out the program so that his address would occur upon scheduled time. In the interests of this, dimensions were worked out and checked, templates, shop-drawings and plaster models prepared and at the crucial moment everything fitted in an architectural manner so that Major Heath's words went smoothly on the air at the exact second and ended with just sufficient time for well-deserved applause.

General Hines, the chief of the Veterans' Administration, also spoke, touching upon the great volume of work turned out by the construction division of the establishment of which he is the head. Mr. Simon, Superintendent of the Architectural Division of the Supervising Architect's Office, and first president of the Association of Federal Architects, spoke of the accomplishments of that association and the possibility of greater accomplishment in the future.

Mr. Baldwin, Secretary of the American Institute of Architects, was one of the guests and made a very gracious speech. In view of the difference of opinion as to whether private architects can do Government work better than Government architects (on which issue private architects have taken a surprising stand in favor of themselves and Government architects have taken an equally surprising stand in favor of themselves) Mr. Baldwin acquitted himself in a very creditable manner. The question was not settled at that time.

Among the other guests were Rear Admiral A. L. Parsons, Chief of the Bureau of Yards and Docks; Brigadier-General Louis H. Bash, Chief of the Construction Division of the Quartermaster-General's Office and Col. Tripp, who heads the Architectural Division of the Veterans' Administration.



## What Are The Outstanding Buildings?

### The Federal Architect Conducts Poll to Obtain Opinion of Nationally Prominent Architects

THE question that has arisen of late in the minds of architects is: Do we think as we design? Do we let facile fingers and fertile imaginations build up an intriguing form of linen architecture and find our optical consciousness harps back to older and more conservative things in the erected buildings? Do we grasp at a simplicity unfettered by tradition and discover that it is tradition after all that we crave?

We have met many architects in the past few months and while the great concern of most of these is as to the business side of their profession, yet they speak of the need of a back check. They look back on a period of architectural inebriation without remorse but with considerable doubt, realizing that in this period there were ideas, horrid, many of which were built.

Back of these blemishes and abortions they



LINCOLN MEMORIAL, WASHINGTON, D. C.

*Henry Bacon, Architect*

This matter has been brought to the attention of the editors of the FEDERAL ARCHITECT in various ways. The thought has been presented that the real reason for the depression has been to stop the designing of modern architecture and give the world a chance to catch its breath and look back in a morning-after-the-night-before manner and see how much of the modern they have been building they really like.

realize however, there was an idea. Perhaps there was an inspiration which if pruned and nurtured will result in an architectural style to which historians will one day give a high-sounding name.

The need is felt now by so many persons that the wheat shall be separated from the chaff. Architects desire to know which are the outstanding and fruitful buildings of the so-called modern phase of architectural design. And

how do they compare with the acknowledged monuments in the past? They want to know to what an extent such buildings have actually woven themselves into the fabric of enduring architecture and which are mere lint and threads on its surface.

With this in mind the editors of the FEDERAL ARCHITECT instituted a poll to find out what the architectural profession thought of itself. Fifty architects, selected for accomplishment and also with a thought as to geographical location, were asked each to name the ten buildings whose architectural design was felt to be most satisfactory and appealing to them, with the condition that one of the ten should be a building designed by himself.

It was felt best, and tending toward simplification, to eliminate such mental and critical factors as adaptability to purpose, expression of plan, etc. (which are matters that do not change through the ages) and bring out a vote based purely upon the architectural appearance and expression of the buildings.

The purpose explained to the voters was that the poll was to be tabulated to show a trend. There was no interest in making an

to the general trend of architectural development. In short it may indicate a passing fashion rather than a permanent opinion."

An interesting feature of the poll was a ballot from one well-known architect who listed ten of his own buildings. Quite in the Whistler manner, it presented a picture of a person who was convinced that he liked a certain type of architecture best and that he did that type better than any other person. It was naive, frank and undoubtedly sincere.

If we may be so presumptuous as to interpret in a minor way the vote, we should like to call attention to certain phases of it. Of the first eight buildings on the list note that five are in the historic styles, and three are in the bracket usually spoken of as modern.

This shows two things: First, it argues that the architectural profession has no intention at this time of repudiating and casting aside its masterpieces of an earlier day. Second, it shows that design in the modern manner, if intelligently worked out, has so strong a foothold that it may be considered as having come to stay.

It is no small compliment that the Empire



award. In fact had there been a first, second and third medal to be presented it would not have suited our purposes so well. Our interest is not at this time in complimenting architects but in letting individual buildings bear testimony as to what the profession considers outstanding architectural design.

We did not expect the profession at large to agree with our effort fully. There were bound to be certain persons who would see in it merely journalism. There were others who felt that we should not restrict the vote but permit it to be given upon a full critical basis.

In this connection we take the liberty of quoting from a valued letter written by Mr. Borie, of Philadelphia, who, commenting upon the "emotional appraisal of buildings" suggested by us, said "we feel that a building which is merely beautiful, and does not function, is not architecture."

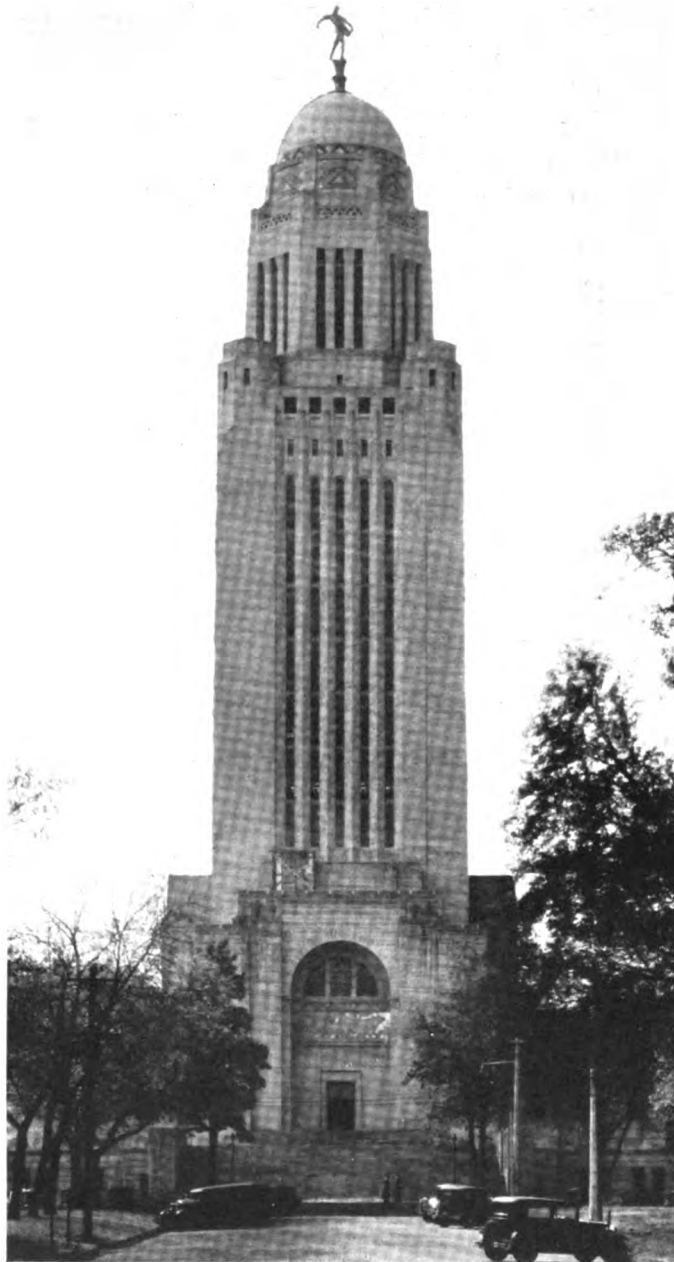
In the same vein Mr. Cass Gilbert writes, "While I have no doubt the matter would be of considerable interest . . . may I remark that the result of such a ballot may be very misleading, not as to the reputation or character of the work of any individual architect, but as

State Building, the Nebraska State Capitol and the Chicago Daily News Building are ranked with such serene and gracious architecture as the Lincoln Memorial and the Columbia Library.

It is our feeling that the architects were impelled to include them in this class, however, not because they were in the modern style merely, but because they were in the modern style well done. It is our belief that they were given approbation because they were transcendentally well-designed as to mass, ornament and relation of parts. The hand which accomplishes that in so certain a manner rises above style.

We are pleased that the former architectural monuments were not ignored. We are equally pleased that the modern selections were of the calm and restrained type, designed as architecture and not merely for the purpose of being different and advanced.

The FEDERAL ARCHITECT wishes to thank all of the architects who participated for their ready and kind assistance. Had we had a larger clerical force we might have made the affair more complete and far-reaching. As it



NEBRASKA STATE CAPITOL, LINCOLN,  
NEBRASKA

*Bertram G. Goodhue, Architect*

*B. G. Goodhue Associates, Architects*

is, we feel amply repaid for all the trouble we have occasioned the architectural profession.

Certain other architects felt they could not vote because of a similar lack of sympathy with the matter, or because of modesty, press or work (fortunate circumstance) or other reasons. This was naturally to be expected.

We felt we were fortunate however in having votes from so many men high in the profession whose opinions make this poll valuable. The names of the architects voting are:—

Austin & Ashley, Los Angeles, Calif.; Allison & Allison, Los Angeles, Calif.; Bennett, Parsons & Frost, Chicago, Ill.; Coolidge,

Shepley, Bulfinch & Abbott, Boston, Mass.; Cram & Ferguson, Boston, Mass.; Paul P. Cret, Philadelphia, Pa.; Delano & Aldrich, New York, N. Y.; Frohman, Robb & Little, New York, N. Y.; Graham, Anderson, Probst & White, Chicago, Ill.; Henry Hibbs, Nashville, Tenn.; Holabird & Root, Chicago, Ill.; Karcher & Smith, Philadelphia, Pa.; Robert R. McGoodwin, Philadelphia, Pa.; Mellor & Meigs, Philadelphia, Pa.; Miller & Yaeger, Terra Haute, Ind.; Addison Mizner, Palm Beach, Fla.; B. W. Morris, New York, N. Y.; Kenneth M. Murchison, New York, N. Y.; Murphy & Olmstead, Washington, D. C.; John Russell Pope, New York, N. Y.; Rankin & Kellogg, Philadelphia, Pa.; Tilden, Register & Pepper, Philadelphia, Pa.; Charles Z. Klauder, Philadelphia, Pa.; George Oakley Totten, Jr., Washington, D. C.; John Van Pelt, New York, N. Y.; Waddy B. Wood, Washington, D. C.

The result of the poll follows giving the number of votes for each building, which received more than one vote:—

Lincoln Memorial, Washington, D. C., 17; Empire State Building, New York, N. Y., 14; Nebraska State Capitol, Lincoln, Nebraska, 13; Morgan Library, New York, N. Y., 11; St. Thomas Church, New York, N. Y., 9; Daily News Building, Chicago, Ill., 8; Scottish Rite Temple, Washington, D. C., 9; Columbia University Library, New York, N. Y., 7; Harkness Memorial Buildings, Yale University, New Haven, Conn., 7; Folger Memorial Library, Washington, D. C., 5; Pennsylvania Railroad Station, New York,

N. Y., 5; Palmolive Building, Chicago, Ill., 4; Pan American Building, Washington, D. C., 4; City Hall, Stockholm, Sweden, 4; Woolworth Building, New York, N. Y., 4; Shelton Hotel, New York, N. Y., 4; City Hall, New York, N. Y., 3; Freer Gallery, Washington, D. C., 4; Boston Public Library, Boston, Mass., 4; New York Telephone Building, New York, N. Y., 3; Chicago Tribune Building, Chicago, Ill.,

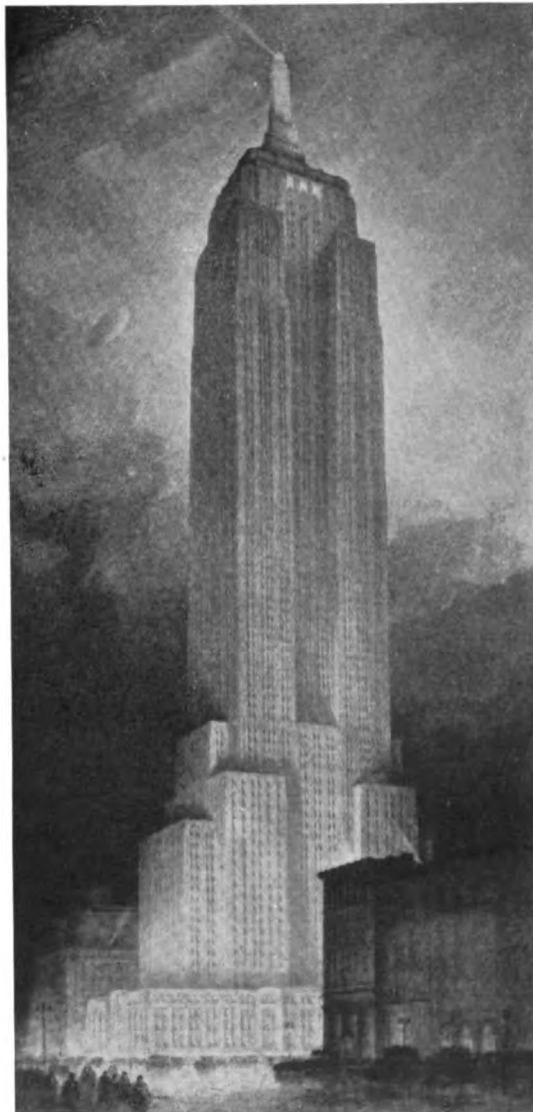
3; St. Vincent Ferrer Church, New York, N. Y., 3; Princeton Dining Hall, Princeton, N. J., 2; Adler Planetarium, Chicago, Ill., 2; Hartford County Building, Hartford, Conn., 2; Cranbrook School, Cranbrook, Mich., 2; Academy of Science, Washington, D. C., 2; U. S. Army Supply Base, Brooklyn, N. Y., 2; United States Capitol, Washington, D. C., 2; St. Bartholomews Church, New York, N. Y., 2; Southern Railroad Building, Washington, D. C., 2; Bowery Savings Bank, New York, N. Y., 2; Cornell Medical Unit, Ithaca, N. Y., 2; United States Treasury, Washington, D. C., 2; and Racine County Court House, Racine, Wis., 2.

Of the above listed buildings twelve are located in New York City, nine are in Washington and four are in Chicago.



In replying, Mr. Klauder of Philadelphia wrote: "I am most interested in the last analysis in what has an emotional appeal, and for this

reason I feel that I can honestly name the buildings which fill me with the delight in design which I am sure all sincere architects strive for."



EMPIRE STATE BUILDING,  
NEW YORK, N. Y.

*Shreve, Lamb & Harmon, Architects*

The following private architects were selected by the Treasury Department to design Federal Buildings since the last edition of THE FEDERAL ARCHITECT. The limit of cost is for both site and building:

	<i>Limit of Cost</i>
Post Office, Ventura, Calif.; Architect, Harold E. Burket, El Jardin Patio, 455 E. Main St., Ventura, Calif.....	\$200,000
Post Office, Bradenton, Florida; Architects, Henry L. Taylor, Times Bldg., St. Petersburg, Fla., and William Woodburn Potter, Real Estate Trust Bldg., Philadelphia, Pa. ....	155,000
Post Office, Milton, Pa.; Architect, Harry Sternfeld, Architects' Bldg., 17th & Sansom Sts., Phila., Pa. ....	110,000
Post Office, Waynesboro, Pa.; Architects, Bobb & Todd, 52 E. High St., Carlisle, Pa. ....	145,000
Post Office, Wausau, Wis.; Architects, Oppenhamer & Obel, Green Bay, Wis.; E. Brielmaier & Sons Co., Milwaukee, Wis., as consultants .....	280,000
Post Office, Porterville, Calif.; Architect, H. Rafael Lake, Pacific-Southwest Bldg., Fresno, Calif. ....	150,000
Post Office, McAllen, Texas; Architect, Wm. D. Van Siclen, State Nat'l. Bank Bldg., Brownsville, Texas ....	135,000
Post Office, Extension, Des Moines, Iowa; Architects, Wetherell & Harrison, Shops Bldg., Des Moines, Ia.; Proudfoot, Rawson, Souers & Thomas of Des Moines as consultants .....	775,000
Post Office, San Diego, Calif.; Architect, William Templeton Johnson, San Diego Trust & Savings Bldg., San Diego, Calif. ....	775,000
Post Office, Stephenville, Texas; Architect, Mark Lemmon, Tower Building, Dallas, Texas .....	90,000
Post Office, Cambridge, Mass.; Architects, J. D. Leland & Co., Statler Building, Boston, Mass., and Charles R. Greco, 11 Beacon St., Boston Mass. ....	755,000
Post Office, Le Roy, N. Y.; Architect, James B. Arnold, Hiram Sibley Building, Rochester, N. Y. ....	95,000

PAUL PHILIPPE CRET  
ARCHITECT

Paul P. Cret  
John F. Harbeson  
William J. H. Hough  
William H. Livingston  
Roy F. Larson

Architects' Building  
17th Street at Sansom  
Philadelphia

February 29, 1932.

THE EDITOR—"THE FEDERAL ARCHITECT,"  
410 Treasury Building,  
Washington, D. C.

DEAR SIR:

*At one of the recent meetings of the Philadelphia Chapter of the American Institute of Architects, I was asked to read the editorials in your issue of April, 1931, in reference to the current building program under the care of the Supervising Architect, and the large proportion of this work that has been entrusted to private architects. I was impressed with the restraint of these editorials in view of the unreasoning criticism expressed in some of the architectural journals, doubtless inspired by the unfortunate plight of so many practitioners in this time of business stagnation. As Architecture is a luxury to all but cultivated people, it has suffered more than proportionally, and self preservation being "the first law of nature," the profession has naturally looked enviously upon those with work.*

*Under these circumstances, it is the more remarkable that the staff of the Supervising Architect continues to exhibit patient politeness to all those who come knocking at their doors in quest of work, or for assistance in carrying out the government work that has been entrusted to them. Naturally the Supervising Architect's office has learned much about the technical requirements of post offices and court houses by this time, just as architects who have done telephone buildings have learned how to arrange efficiently for complicated mechanisms. This knowledge has been freely placed at the disposal of the private architects entrusted with government work, explained several times, if need be, to those whose practice has been largely in domestic work.*

*The Federal Architect is doing a distinct service to the profession in taking the unpopular side of a debate that, but for it, would be all too one-sided. As this is a country that boasts its belief in fair-play, the Federal Architect will some day win its just reward.*

Very sincerely yours,  
(Signed) JOHN F. HARBESON



## Keramic Tile

By WALTER H. SILPATH,

*United States Quarry Tile Company*

**T**ILES of clay, moulded and fired to age-long permanence, are almost as old as architecture itself. The story of the ceramic arts is one of the most fascinating chapters in the history of civilization. In Egypt, the first ceramic tiles known were used. Blue and green glazed tiles dating back as far as 4700 B. C. have been found near Thebes. The Babylonians also, about this same time, were developing a ceramic art in the form of decorated colored enamel bricks. The Assyrians and Persians at an early date developed

some very remarkable tiles, applying them to the architecture of their palaces to add color and decoration. The militant Saracens, who had their rise in Arabia, spread through Syria and eastward into Mesopotamia, through Persia and into India and westward through Egypt and North Africa into Spain. From Spain the art of tile making spread to Italy, to Holland, to England, to Mexico and to America. While the Ceramic art of Mexico has had some influence on the Pacific Coast, being responsible for the spread of Spanish Mis-



*CORRIDOR OF UNITED STATES CUSTOM HOUSE, SAN JUAN, PORTO RICO*  
*Office of Supervising Architect, Architects*

*J. C. Bcsosa, Contractor*

*Red Quarry Tile Floor— $2\frac{3}{4}$ " x  $2\frac{3}{4}$ " and 6" x 9" tiles*



*Y. M. C. A. SWIMMING POOL, WILMINGTON, DELAWARE*

*Brown & Whiteside, Architects*

*G. W. McCaulley & Co., Tile Cont.*

*Runways, gutter and wainscots 1" x 2" Grey and Brown Ceramic Tiles—Pool  $\frac{3}{4}$ " square White Tiles*

sion architecture, it has had very little influence upon the present Ceramic industry in the United States.

Many varieties of Ceramic tiles have been perfected by the tile industry during the past twenty-five years which, according to the process used, fall into two general classifications:—plastic and dust pressed tiles. With plastic tiles, the moist, plastic clay is pressed into moulds or, in the case of quarry tile, is extruded through dies at tremendous pressure in a ribbon-like fashion. After the tiles are dried they are fired at temperatures around 2000° F. The intense heat at which they are fired results in a flint-hard, vitreous material.

The accompanying illustrations of Post Office lobbies show quarry tile used both for floors and wainscots, which because of its qualifications of durability

and permanence is especially suited for public buildings. Many handsome installations of quarry tile as specified by the Supervising Architect have been completed in the present Public Building Program, it will be of interest to state that quarry tile have a color range of buffs, tans, browns, greys, reds and fire-flashed effects in various sizes up to 12x12. Any particular design or interior treatment can be worked out with tile units now available and no other material lends itself so readily to the execution of distinctive decorative treatments.

The dust pressed method of manufacturing tile is used for ceramic mosaic and also largely for the body (or biscuit) of that class of tile on which there is subsequently placed a glaze. Glazes consist of mechanical mixtures of vari-

*(Continued on Page Twenty)*





# CONCERNING MODERN ARCHITECTURE

FREDERICK MURPHY

Professor of Architectural  
History  
University of California  
Berkeley

IT is my feeling that a man, to design in the "modern" must have had a thorough training in the classical. Architecture, as the oldest of all of the arts, developed through many centuries and in the course of development the fundamental principles of design have been expressed by the various nations that have undertaken to do monumental building.

Structural forms have, in the main, been the basis of all architectural composition. The Greeks and the Romans, and before them the Egyptians and the Assyrians, developed many of the forms that are in use today. The column and lintel and the dome belong to architecture of all times so an understanding of them may well be had by their investigation in the early styles. Geometry governs the arrangement of plans and, to a great extent, the design of ornament. Geometry, as a part of a mathematical science world, is very old and most of the forms now in use were commonly used by the ancients. The use of color, applied ornament, sculpture in high relief and in low relief—all of these things were undertaken by the ancients in their study of the buildings of their times. To put aside all that has been invented in the way of architectural forms would be to discard a vocabulary far too rich and valuable to be ignored. So the student undertaking to do the "modern" should be well aware of the presence of the mass of valuable material that already exists.

During the process of development of

the classical styles the refinement of the Orders lead to an understanding of aesthetic principles and scale that is of the greatest importance to the designer of the "modern." Modern architecture implies as architecture the combination of the useful and the beautiful. The modern uses of buildings, while not precisely the same as the uses to which buildings of the past were subjected, have not changed as radically as may appear upon cursory examination. We still build along the lines of symmetry. We still use great halls for public gatherings, we still use porticos, colonnades, arcades, and the more decorative elements of architecture such as the cupola, the dome, etc., very much in the same fashion as did earlier civilizations.

Michael Angelo understood very well indeed the value of classical architecture from having seen it in Rome and elsewhere in Italy. He admired the classical and it strengthened his understanding of design. He drew from it inspiration for his most important works. To study the "modern" today as a separate entity apart from all previous architectural effort would mean merely trying to deceive one's self into believing that he could create some new form which would astonish the world and which would mark the beginning, perhaps, of a new epoch. The student of architecture would do well to study the work of the past and then regard it as a basis for his future work, not as a copyist altogether, but as containing most of the material that he would need. Much of

the modern architecture that we see suggests the Greek influence. Many of our modern buildings are built along lines suggestive of the simple masses favored by the Greeks. Our architecture of today is done in stone, brick and some few other materials but, in the main, it remains the stone architecture, at least the forms are still suggestive of stone architecture. We still seek in design and will continue to seek contrast of solid and void of light and shade and the pleasing juxtaposition of volumes as did the builders of ancient Assyria, Greece, and Rome.

We still use the human figure and the naturalistic ornament as were used by these peoples. We know more about construction than did our predecessors. We can build more quickly and perhaps erect buildings of greater size and stability than were ever built before, but, after all, this advance in construction has not disrupted the feeling for design which is traditional.

A study of the "modern" as exemplified in the stepback building or in any other large structure that we find in the modern world shows simply a more restrained effort rather than the search after novelty. The search after novelty, however, proceeds but it follows along the lines of seeking novelty in a more frank expression of the strictly utilitarian elements of our buildings. In other words, our buildings are becoming less involved with applied forms. We are becoming accustomed to greater austerity in the use of ornament. We no longer desire to spread ornament over an entire building. We are willing to concentrate our decorative features and to contrast them with broad surfaces left unadorned.

Modern architecture is not only closely allied to the architecture of the classical period of Greece and Rome, but it also has many affinities in the architecture of the Middle Ages. With a view to economy we use piers and columns freely eliminating, to a great extent, heavy walls precisely as the formula that

governed Gothic Architecture. Our endeavor is to economize in the use of materials and this is also part and parcel of the desire that controlled the design of the Gothic Cathedral. It, therefore, appears that the student who wishes to design in this time structures both sound and beautiful should acquaint himself with the fine examples—the archaeology of the past. Invention is quite possible but like all inventions it should be carried out with a full knowledge of what has already been invented.

So modern design appears to be rather the projection of the forms with which we are already familiar than the effort to invent an entire new vocabulary. We are to have modern architecture as all other people whom we have succeeded in the progress of civilization, whether we desire it or the contrary. But our modern buildings will not cease to be reminiscent of the past. Much of the modern ornament that one sees is fairly startling in its apparent originality and freshness. I recently found a piece of modern ornament apparently novel and based upon no precedent that I could easily discover. However, I happened to notice some of the ornamental patterns in the Temple of Ankor Wat, the Cambodian temple, at the Colonial Exposition in Paris, 1931. That strangely related itself to what I had seen that I had thought original.

Most of the problems in ornament concern themselves with avoiding an endless repetition of certain forms that have become hackneyed: the egg-and-dart, for example. One may easily find plenty of material to avoid the commonplace by delving into the ornament of Persia, India, and even the ornamental designs developed by the Mayan peoples of Yucatan and our own American Indians.

In conclusion, I feel that the soundest mode of attack in design is to first study conscientiously with considerable detail all of the architectural and decorative forms which have been bequeathed to us by our ancestors. We have precedent

*(Continued on Page Twenty-one)*



## Army and Navy General Hospital, Hot Springs, Arkansas

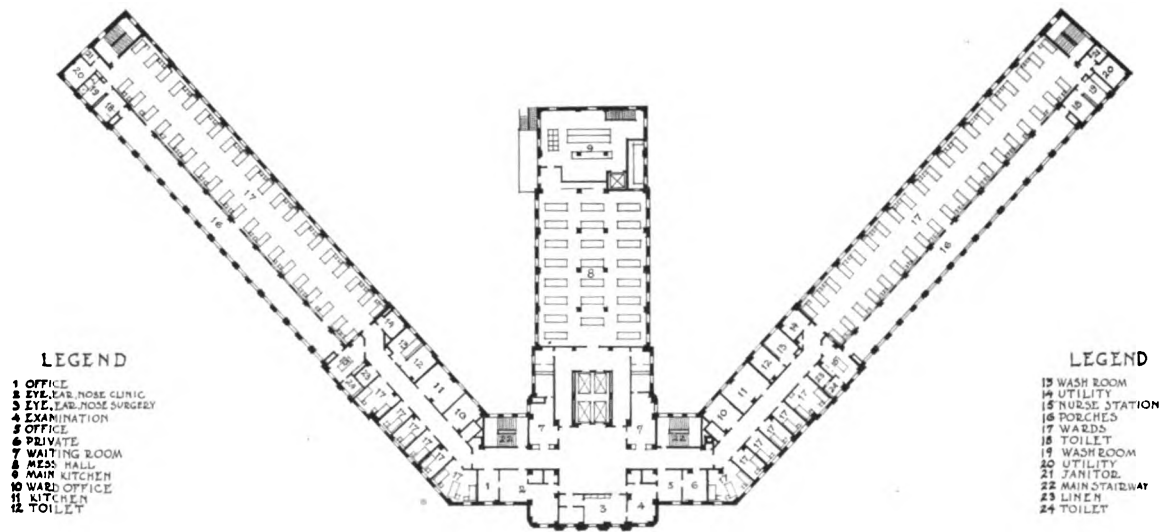
Million Dollar Structure Designed by Office of Quartermaster General  
Features Fifty Natural Hot Water Baths

**T**HE new main building of the Army and Navy General Hospital is situated on a salient of one of the group of rocky hills rising from the center of the City of Hot Springs, Arkansas. The two wings follow the grades of two sides of this salient, the central tower occupying its point. Back of the main building are the quarters and other subsidiary buildings.

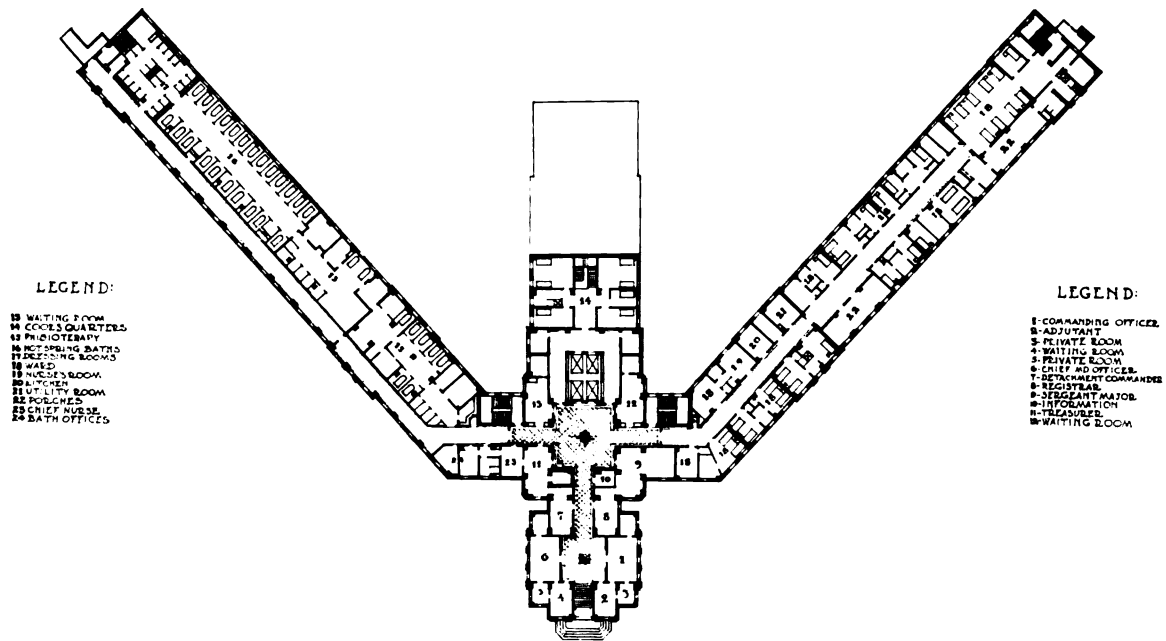
The main portion of the building is seven stories in height; the tower rises to a height of 189 feet. The Hospital accommodates 419 patients and the necessary staff of administrative officers. On the first floor are 50 natural hot water baths, the water coming direct

from natural hot water springs on the Reservation. Other floors contain the various operating rooms and clinics. The tower floors contain the main water supply tank, air conditioning plant; also officers' recreation hall. On the roofs of wing portions of the building are spacious roof gardens for heliotherapy treatment.

The total cost of construction, including fixed equipment, will be about \$1,131,000.00. The contractor for the foundations is the Bellows-Maclay Construction Company, and for the superstructure, the National Construction Company. The architects were the office of Quartermaster General.

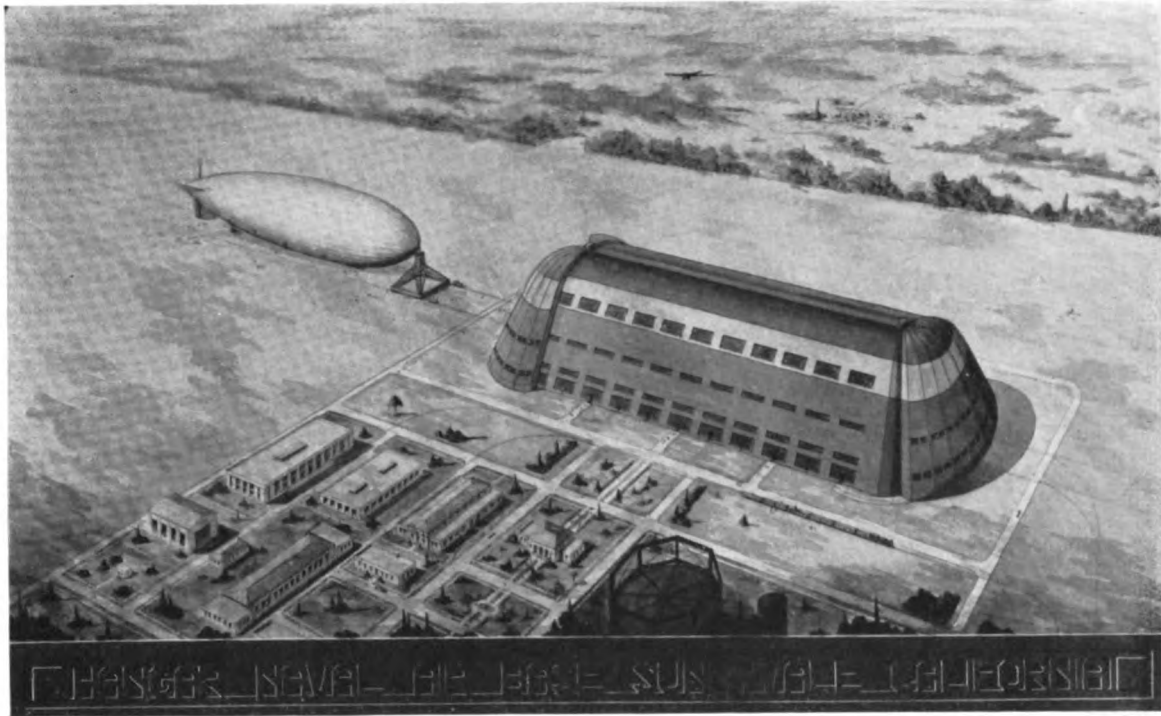


THIRD FLOOR PLAN



FIRST FLOOR PLAN

ARMY AND NAVY GENERAL HOSPITAL, HOT SPRINGS, ARKANSAS  
 Office of Quartermaster General, Architects



## Gigantic Hangar Designed by Navy Department

### Naval Airship Base at Sunnyvale, California

**T**HE hangar at Sunnyvale, California, to house the ZRS-5, sister ship of the AKRON, will rank among the great structures of the world. It will be 1138 feet long, 310 feet wide, and 198 feet high, or in relative terms about 3 city blocks long, 1 block wide, and about 18 stories high. The hangar will be of steel frame, covered with asbestos protected metal with aluminum finish. It will be generally similar to the hangar of the Goodyear-Zeppelin Corporation at Akron, Ohio, and will have the same type of "orange peel" doors.

The main arches, 72 feet apart, are of the three-hinged type with the lower pins 55 feet above the floor level and supported on heavy A-frames. Between the arches is a continuous system of longi-

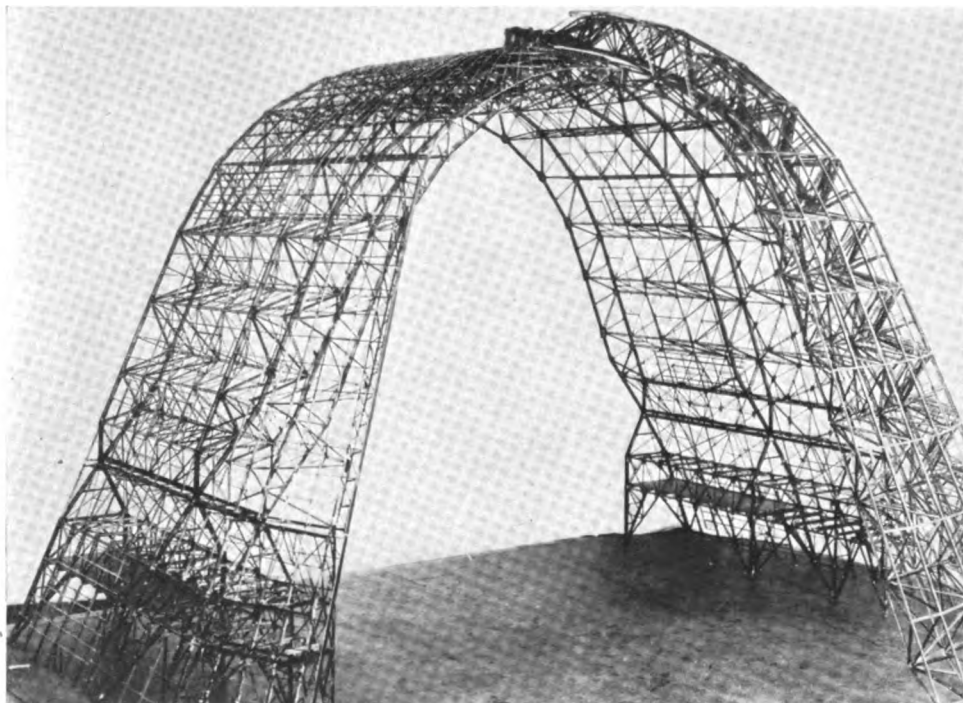
tudinal trusses. Instead of anchoring only the middle part of the hangar and allowing the ends to expand outward in hot weather, as was done at Akron, the Sunnyvale hangar has been split in three sections, with two expansion joints between the middle and end sections. At these expansion joints two complete arches, set four feet apart and entirely unconnected, are provided so that each section can expand and contract independently.

The main doors, of which there are two at each end of the hangar, are shaped like a triangular section of orange-peel. They travel on semi-circular tracks having a radius of 162 feet, and are supported by large hinge pins located vertically above the center of

each circle, and 200 feet in the air. Each door leaf weighs nearly 600 tons, and requires a 250 horsepower motor to move it along its tracks.

The designing of the intricate framing of these huge doors, and of the supports for the four hinge pins, each of which has to take a horizontal thrust of nearly 200 tons, was a complex and difficult problem. The engineers of the Bureau of Yards and Docks took the unusual course of building a model of the framework for one end of the hangar, including the doors, to assist them in securing a rigid and economical design and to verify the clearances between the doors and the hangar. This model, built of brass, has been made on a scale of one quarter inch to the foot and is accurately proportioned and complete in every detail. Cuts of the model are shown herewith.

The total exterior surface of the hangar and doors if spread out flat would cover fourteen acres, and of this area, one and one-half acres will consist of windows and skylights. The main floor of the hangar covers nearly eight acres, and the two mezzanine floors along the sides of the hangar provide over an acre more floor space. Under one of these mezzanine floors, an airplane hangar will be provided for housing and maintaining the airplanes which will be carried by the giant airship, while the space under the other mezzanine will be divided into numerous repair shops. Sixteen "catwalks" extend at various levels from one end of the hangar to the other, and are reached by six stairways and two elevators. Numerous monorail trolley hoists are also provided along the sides and top of the hangar.



*BRASS MODEL SECTION OF SUNNYVALE HANGAR  
Model at One Quarter Inch Scale Built by the Bureau of Yards and Docks,  
Navy Department*



*FACADE OF MAIN BUILDING*  
*UNITED STATES VETERANS' HOSPITAL, INDIANAPOLIS, INDIANA*  
*Construction Div., Veterans' Administration, Architects*      *Ralph Sollitt & Son, Contractor*

*(Continued from Page Thirteen)*

ous compounds of calcium, lead, sodium, potassium, aluminum, silicon, zinc, barium, and other well known chemicals. After firing, the coating becomes a hard and impervious coating of glass. In the case of colored glazes and enamels, various mixtures of copper, cobalt, uranium, iron and other metallic elements are employed to develop the many tints necessary for this age of widely diversified color requirements.

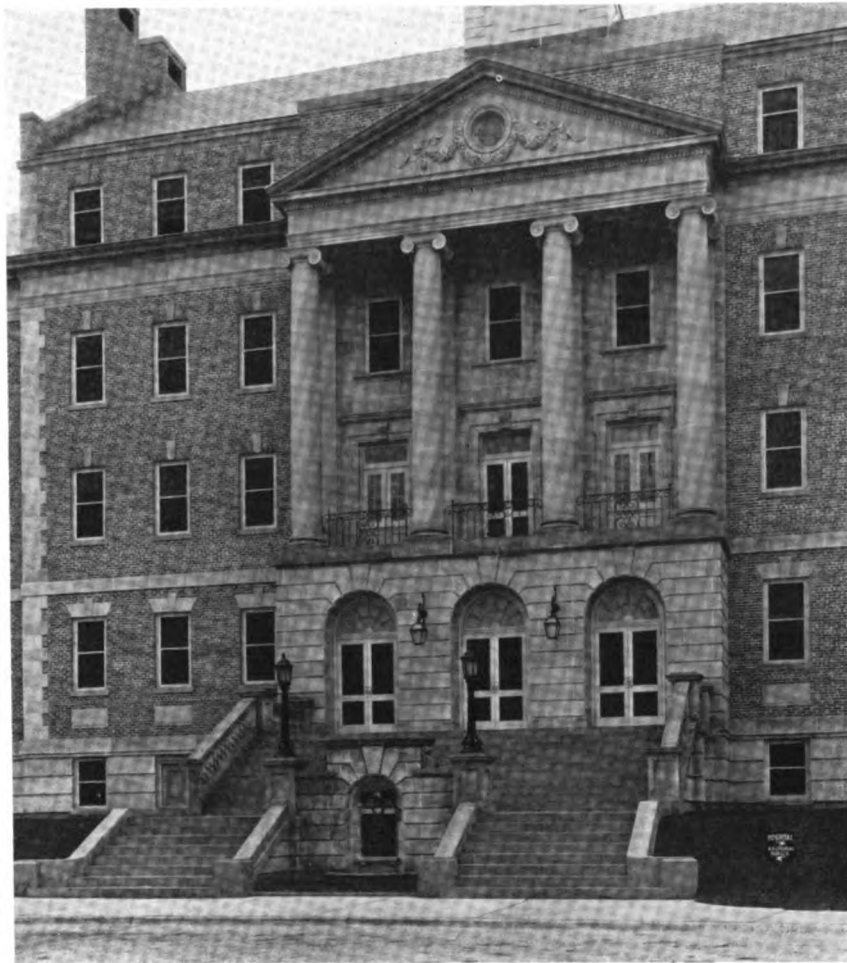
Hospitals of the present day probably use more tile in proportion to their cubic contents than any other type of building. The growing conviction of bacteriologists and of physicians generally that infection is mainly a contact rather than an air-borne matter, has given marked impetus to the use in hospital construction of readily cleanable interior surfaces. Tile is not only easily cleanable, but is one of the practical finishes to which little dirt can adhere under any circumstances; moreover, its glazed surface makes it impervious to

most of those solutions and substances that play havoc with ordinary floor and wall finishes. Quarry Tiles are generally selected as flooring in the modern Hospital Kitchen and Laboratories.

Wonderful color has always been an outstanding characteristic of Ceramic tiles. In a tile, the color is not merely something superficially applied, added to it,—but is an integral part of the tile itself, burned into it everlastingly with fire, so that as long as the tile lasts, the color lasts. It is this color quality that has given Ceramic tiles their great fascination for the builders and architects of every country. For with ceramic tiles it is possible to build color right into a building.

The Tile Industry offers to the Architectural Profession, through the Associated Tile Manufacturers Association, information as to the most suitable uses of the various tiles available, of which there are now about 3000 different colors, 300 shapes, 30 different classes, and 100 different sizes.





DETAIL OF MAIN ENTRANCE  
UNITED STATES VETERANS' HOSPITAL, INDIANAPOLIS,  
INDIANA

Construction Div., Veterans' Administration, Architects

Ralph Sollitt & Son, Contractor



(Continued from Page Fifteen)

for this in our own continent. The Colonial period in which our early American architecture had its beginning was not an avoidance of past records of achievement but rather a clever adaptation of these important records to the requirements of the times acknowledging the limitations that prevailed. Therefore, the "modern" suggests merely a desire to make our necessary forms more

beautiful, to build our buildings with more regard for the strict utilities that must govern them, and with due regard to cost.

*Editors Note—The observations contained in the above article were first made in an extemporaneous speech given at a round-table discussion held by the Washington Chapter of the American Institute of Architects. They were received with such interest that Mr. Murphy kindly consented to write them for this issue of the FEDERAL ARCHITECT.*

## RECENT CONTRACTS AWARDED IN OFFICE OF SUPERVISING ARCHITECT

Washington, D. C., Agri. Dept. Ext. Bldg., metal partitions; The United Metal Products Co., Canton, Ohio .....	\$57,700.00	D. C.; completion coincident with construction .....	65,000.00
Wisconsin Rapids, Wisconsin, P. O., construction; Immel Construction Co., Fond du Lac, Wisconsin .....	77,843.00	Menasha, Wisconsin, P. O., construction; Vincent Chiabai and Company, 4360 Washington Street, Gary, Indiana.....	59,500.00
Oklmulgee, Okla., P. O., Ct. H., Etc., construction; Algernon Blair, 1209 First National Bank Building, Montgomery. Youngstown, Ohio, P. O., construction; A. W. Kutsche & Company, 2111 Woodward Ave., Detroit, Michigan.....	228,238.00	Evansville, Ind., M. H., construction; Anderson & Company, 1632-6 West 75th Place, Chicago, Illinois .....	75,600.00
Monroe, Wisconsin, P. O., construction; Carl Westberg and Company, Inc., 6234 South Oakley Ave., Chicago, Ill.....	361,600.00	Troy, Ohio, P. O., construction; Chas. H. Shook, Inc., 1446 Third National Building, Dayton, Ohio .....	77,675.00
Topeka, Kansas, P. O. & Ct. H., construction; James I. Barnes, Barnes Building, Logansport, Indiana .....	67,852.00	Lexington, Ky., Narcotic Farm, construction spur track; Louisville & Nashville R. R. Co., Louisville, Ky. ....	49,240.00
Texas City, Texas, P. O., construction; Algernon Blair, 1209 First National Bank Bldg., Montgomery, Alabama.	608,900.00	Norman, Oklahoma, P. O., construction; Christy-Dolph Construction Co., Dallas, Texas..	67,800.00
San Francisco, Calif., M. H., construction officer's quarters, etc., Clinton Construction Co., 923 Folsom St., San Francisco, California .....	70,700.00	Carlinville, Ill., P. O., construction; A. Clement Tobin & Co., 7235 Elmore Ave., Richmond Heights, Mo. ....	49,500.00
Connerville, Indiana, P. O., extension and remodeling; Dunlap & Co., Inc., Columbus, Indiana .....	138,000.00	Pittsburgh, Pa., P. O. & Ct. H., mail handling equipment; Samuel Olson & Co., Inc., 1258 North Kostner Ave., Chicago, Illinois; Comp. coinc. const. ....	122,700.00
Long Beach, Calif., P. O., construction; Londgren & Swinerton, Inc., Pacific Mutual Building, Los Angeles, Calif.....	51,420.00	Middleboro, Mass., P. O., construction; Smythe & Co., Room 214, 1416 F St. N. W., Washington, D. C.,.....	69,268.00
Americus, Ga., P. O., extension and remodeling; Murphey Pound, Columbus, Georgia ..	392,000.00	Boulder, Colo., P. O., extension and remodeling; Busboom & Rauh, Salina, Kansas.....	70,000.00
Atlanta, Ga., P. O., construction; Great Lakes Construction Company, 333 North Michigan Ave., Chicago, Illinois .....	84,300.00	Bend, Oregon, P. O., construction; Charles Weitz' Sons, Inc., 713 Mulberry Street, Des Moines, Iowa .....	97,386.00
Wellsville, N. Y., P. O., construction; Earl E. Garber Co., Inc., 203 West 4th St., Bethlehem, Pa. ....	1,534,351.00	Potsdam, N. Y., P. O., construction; Rosen & Fischel, Inc., 11 S. La Salle Street, Chicago, Ill. ....	91,900.00
Archives Building, Washington, D. C., excavation and foundations; Frederick L. Cranford, Inc., 149 Remsen St., Brooklyn, New York .....	87,200.00	Cumberland, Md., P. O., construction; John Grant & Son, 3866 Carnegie Ave., Cleveland, Ohio .....	283,890.00
Atlanta, Ga., P. O., elevator plant; Otis Elevator Co., 810 18th St. N. W., Washington,	342,594.50	Mobile, Alabama, M. H., extension main building & const. others: Algernon Blair, 1209 First Nat. Bank Bldg., Montgomery, Alabama .....	313,495.00
		Monte Vista, Colo., P. O., construction; Busboom & Rauh, Salina, Kansas .....	98,000.00
		New London, Conn., C. G. A., construction Officers' Quar-	

ters, V. and M. Construction Corp., 68 Cowles Ave., Yonkers, New York.....	\$96,898.00	Davenport, Ia., P. O. & Ct. H., construction; B-W Construction Co., 720 North Wabash Ave., Chicago, Illinois.....	\$366,840.00
Harvey, Illinois, P. O., construction; Thorp-Rogoff Co., 306 South Wabash Ave., Chicago, Ill. ....	83,800.00	Montgomery, Ala., P. O. & Ct. H., construction; Algernon Blair, 1209 First Nat. Bank Building, Montgomery, Ala... ..	736,650.00
Ludington, Mich., P. O., construction; Hanson Brothers Co., 127 West Dearborn St., Chicago, Illinois .....	60,847.00	Whiting, Indiana, P. O., construction; Forest Building Construction Co., 1054 Washington St., Gary, Ind.....	60,761.00
Galveston, Tex., Imm. Sta., construction; James McHugh Sons, Inc., 840 West 70th St., Chicago, Ill. ....	290,000.00	Fairbanks, Alaska, Ct. H., construction; Wm. MacDonald Construction Co., 1311 Syndicate Trust Bldg., St. Louis, Missouri .....	395,000.00
Westminster, Md., P. O., etc., construction; Quaker City Masonry Contracting Co., Inc., 65th & Allman Sts., Philadelphia, Pa. ....	67,000.00	Detroit, Mich., P. O., elevator plant; Otis Elevator Co., 810 18th St. N. W., Washington, D. C.; comp. coinc. with const.	177,497.00
Pocatello, Idaho, P. O., extension and remodeling; Tapagar Construction Co., Albert Lea, Minn. ....	151,573.00	Findlay, Ohio, P. O., construction; H. G. Christman Co., South Bend, Indiana.....	154,000.00
Zanesville, Ohio, P. O. extension and remodeling; Zeiher & Millar, Sandusky, Ohio .....	77,750.00	High Point, N. C., P. O., construction; Spence Brothers, Brewer Arcade, Saginaw, Michigan .....	234,800.00
Tamaqua, Pa., P. O., construction; Conneen Construction Co., 770 Schuylkill Ave., Philadelphia, Pa. ....	74,472.00	Hempstead, New York, P. O., construction; Brooklyn & Queens Screen Manufacturing Co., Inc., Hempstead, New York .....	133,920.00
Ann Arbor, Mich., P. O., extension and remodeling; Rice Construction Co., Inc., 30 North Dearborn St., Chicago, Illinois .....	49,990.00	Gloucester, Mass., P. O., construction; Thomas Perrone, Inc., 1026 Main St., Hartford, Connecticut .....	232,995.00
Texarkana, Ark.-Tex., P. O., & Ct. H., construction; Gauger Construction Co., 910 Fidelity Bank Bldg., Memphis, Tenn... ..	558,333.00	New Kensington, Pa., P. O., construction; Nicholas Co., 4848 Lancaster Ave., Philadelphia, Pa. ....	120,945.00
Manchester, Conn., P. O., construction; Pieretti Brothers, Centerbrook, Conn. ....	85,000.00	Central Heating Plant, Wash., D. C., installation boilers, etc., W. R. Wood & Irving Trust Co., Receivers of Combustion Engineering Corporation, 200 Madison Ave., New York, N. Y. ....	426,431.00
Sacramento, Calif., P. O. & Ct. H., etc., construction; N. P. Severin Co., 222 West Adams St., Chicago, Illinois. ....	842,890.00	Ashland, Ky., P. O., extension & remodeling; George Thomson & Son Co., 30 North La Salle St., Chicago, Illinois ...	82,175.00
Anaconda, Montana, P. O., construction; John L. Soderberg Construction Co., 216 Kennedy Building, Omaha, Nebraska..	109,000.00	Macon, Ga., P. O. & Ct. H., extension and remodeling; Concord Construction Co., 5631 Sansom St., Philadelphia, Pa.	298,298.00
St. Paul, Minn., P. O. & Cu. H., excavation and foundations; Lovering - Longbottom Co., James Leck Company, 605 Builders Exchange Building, St. Paul, Minn. ....	240,243.00	Rockford, Ill., P. O., construction; Largura Construction Co., Inc., 3672 Adams Street, Gary, Indiana .....	516,500.00
Detroit, Mich., P. O., Ct. H. & Cu. H., construction; Great Lakes Construction Co., 333 N. Michigan Ave., Chicago, Illinois .....	3,127,213.00		

RECENT CONTRACTS AWARDED IN QUARTERMASTER GENERAL'S OFFICE

Wheeler Field, T. H., paved areas, roads, walks, etc.; contractor, Hawaiian Construction Co., Honolulu, T. H.....	\$116,847.00	Corps Barrack Building; contractor, M. H. Sobel Company, Detroit, Mich.....	\$295,862.00
Wheeler Field, T. H., QM shops, garage, fire station, dispensary, radio building, etc.; contractor, Henry Freitas, Honolulu, T. H.....	145,600.00	Hot Springs, Ark., Hospital; contractor, National Construction Co., Washington, D. C....	1,043,500.00
Albrook Field, Canal Zone, 3 hangars and 1 shop; contractor, John W. Patience, New York, N. Y.....	175,300.00	Fort Jay, New York, Officers' Apartment; contractor, Longacre Const. & Eng. Co., New York, N. Y.....	144,450.00
Bolling Field, Dist. Col., Air		Patterson Field, Ohio, 2 hangars, administration bldg. and misc. building; contractor, Newport Const. & Eng. Co., Inc.....	170,727.00



RECENT CONTRACTS AWARDED BY BUREAU OF YARDS AND DOCKS,  
NAVY DEPARTMENT

Administration building, barracks, and dispensary, Sunnyvale, Calif.; contractor, Robert E. McKee, Los Angeles, Calif. ....	\$310,500.00	tor, Barrett & Hilp, San Francisco, Calif. ....	\$145,400.00
Administration building, Hampton Roads, Va.; contractor, Virginia Eng. Co., Newport News, Va. ....	173,284.00	Gas holder, Sunnyvale, Calif.; contractor, Stacey Mfg. Co., Cincinnati, Ohio .....	114,487.00
Floating derricks, Mare Island and San Diego, Calif.; contractor, R. W. Kaltenbach Corp., Bedford, Ohio.....	155,850.00	Wharf, West Loch, Oahu, T. H.; contractor, Kalihi Contr. Co., Honolulu, T. H.....	109,900.00
Engine and aircraft overhaul shop, Pearl Harbor, T. H.; contractor, Newport Contr. & Eng. Co., Inc., Lee Hall, Va.	148,000.00	Gas cell shop and storage building, Lakehurst, N. J.; contractor, H. John Joman Co., Philadelphia, Pa. ....	106,243.00
Battery overhaul building, substation, and acid mixing plant, Mare Island, Calif.; contrac-		Filling and grading, Pensacola, Fla.; contractor, Atlantic, Gulf and Pacific Co., New York City .....	68,739.00
		Helium and boiler plant structures, Sunnyvale, Calif.; contractor, Robert E. McKee, Los Angeles, Calif. ....	64,500.00

RECENT CONTRACTS AWARDED BY CONSTRUCTION SERVICE,  
VETERANS ADMINISTRATION

<p>Walla Walla, Wash.; Vet. Adm. Hospital No. 85; Subsistence Building; contractor, A. F. Mowat, 518 McDowall Bldg., Seattle, Wash. ....</p>	<p>\$113,043.00</p>	<p>Plumb. &amp; Heating Co., Florence Trust Bldg., Florence, S. C. ....</p>	<p>\$198,634.00</p>
<p>Tuskegee, Ala., Vet. Adm. Hospital No. 91; Barrack &amp; Dining Hall Bldgs.; Pittman Construction Co., 205 Rhodes Building, Atlanta, Ga. ....</p>	<p>263,400.00</p>	<p>St. Petersburg, Fla., Vet. Adm. Home; buildings and utilities; contractor, James I. Barnes, Barnes Building, Logansport, Ind. ....</p>	<p>637,925.00</p>
<p>Coatesville, Pa.; Vet. Adm. Hospital No. 111, Additional Bldgs.; contractor, Sinclair &amp; Grigg, 1518 Walnut St., Philadelphia, Pa. ....</p>	<p>688,940.00</p>	<p>St. Petersburg, Fla., Vet. Adm. Home; plumbing, heating and electrical work; contractor, J. J. Nolan &amp; Co., Inc., 235 Court Ave., Memphis, Tenn..</p>	<p>200,399.00</p>
<p>Bedford, Mass.; Vet. Adm. Hospital No. 107, N. P. Infirmary and Apt. House; contractor, The Adams Const. Co., Woodward Bldg., Washington, D. C.</p>	<p>226,200.00</p>	<p>St. Petersburg, Fla., Vet. Adm. Home; Nurses' and Officers' Quarters; contractor, J. M. Raymond Const. Co., 710 Atlantic Natl. Bank Bldg., Jacksonville, Fla. ....</p>	<p>115,876.00</p>
<p>Biloxi, Miss., Vet. Adm. Home; buildings and utilities; contractor, National Const. Co., 631 Tower Bldg., Washington, D. C. ....</p>	<p>531,932.00</p>	<p>Portland, Ore., Vet. Adm. Hospital No. 77, Adm. Bldg. and underground passage; contractor, Dongan-Hammond Const. Co., 307-A Studio Bldg., Portland, Ore. ....</p>	<p>71,840.00</p>
<p>Biloxi, Miss., Vet. Adm. Home; Nurses' and Officers' Quarters; contractor, Rogers &amp; Leventhal, Inc., Box 173, Chattanooga, Tenn. ....</p>	<p>108,025.00</p>	<p>Aspinwall, Pa., Vet. Adm., addition to Infirmary; contractor, Henry B. Ryan Co., 500 N. Dearborn St., Chicago, Ill. ....</p>	<p>384,300.00</p>
<p>Biloxi, Miss., Vet. Adm. Home; plumbing, heating and electrical work; contractor, Bryce</p>		<p>Sheridan, Wyo., Vet. Adm., additional construction; contractor, MacDonald Eng. Co., 1 LaSalle St., Chicago, Ill. ....</p>	<p>210,000.00</p>





UNITED STATES DEPARTMENT OF  
 AGRICULTURE EXTENSIBLE  
 BUILDING  
 OFFICE OF SUPERVISING ARCHITECTS  
*Architects*  
 STARRETT BROS. & EKEN, INC.  
*Builders*

View of main entrance bay which shows rusticated ashlar of the first story, the fluted Corinthian columns and the entablature with its attractive polychrome cartouche emblem of the United States Department of Agriculture.

## The New United States Department of Agriculture Building is Entirely Decorated with Terra Cotta

THIS imposing building which, when completed, will house, practically all the activities of the United States Department of Agriculture, is an interesting example of the beauty and economy possible when Terra Cotta is used in its own right. The designers very ably used this versatile building material to its fullest possibilities, including modeled details, ashlar arcades and the extensive use of color.

The body color is a rich mottled buff Abbochrome which is accentuated by much polychrome in the details, such as the vermilion background of the columns and pilaster caps, the orange background of the ground floor frieze course and the frieze panels in the main cornice, the blue color between the dentils of the main cornice and the elaborate cartouche in the main pediment which is in six brilliant colors.

The columns which also are of Atlantic Terra Cotta have an entasis which gives them a particularly graceful proportion. The shafts are 36' high, the caps are 37" and the bases 1'11" high, giving an over-all height of 31'6". The vertical joints are very cleverly concealed in the fillets, giving the impression of solid drums of Terra Cotta. The jointing of the Corinthian capitals is also concealed in the design.

**ATLANTIC TERRA COTTA CO., 19 West 44th Street, New York**  
*Washington Representative: Chas. S. Salin, 907 15th St. N. W.; Southern Plant: ATLANTA TERRA COTTA CO., Atlanta, Ga.*

General view of building which gives an idea of the considerable amount of Atlantic Terra Cotta that was installed. This building will always retain its attractive appearance, for Terra Cotta is largely self-cleaning and when, in time, it does become darkened by soot, dust, etc., it can be very easily washed with soap and water, bringing it back to its original condition.



Detail of main cornice which shows also the attractive polychrome pilaster capitals and the frieze panels. All duplicated ornament is made from one original model, an economy that is important, particularly at the present time.



## of Agriculture Extensible Building Atlantic Terra Cotta

The large size of the Atlantic Terra Cotta units in the entablature and the rusticated ashlar of the first story is but another evidence of the advancements that are continually being made in Terra Cotta manufacture by this company.

A new development of major importance is our mechanically made Terra Cotta ashlar blocks, called "Atlantic Wall Units," which are being extensively used for the construction and facing of all types of interior and exterior walls. The new Post Office at Trenton, N. J., for instance, will have a 6' high wainscot of these Terra Cotta Wall Units in all the work rooms. The interior of the comfort station at the new tourist camp in Washington, D. C., so is an example of their adaptability to special requirements. They present an economical, permanent, fire resistant, sanitary and cheerfully colored wall surface, advantages that cannot be secured in any other one building material.

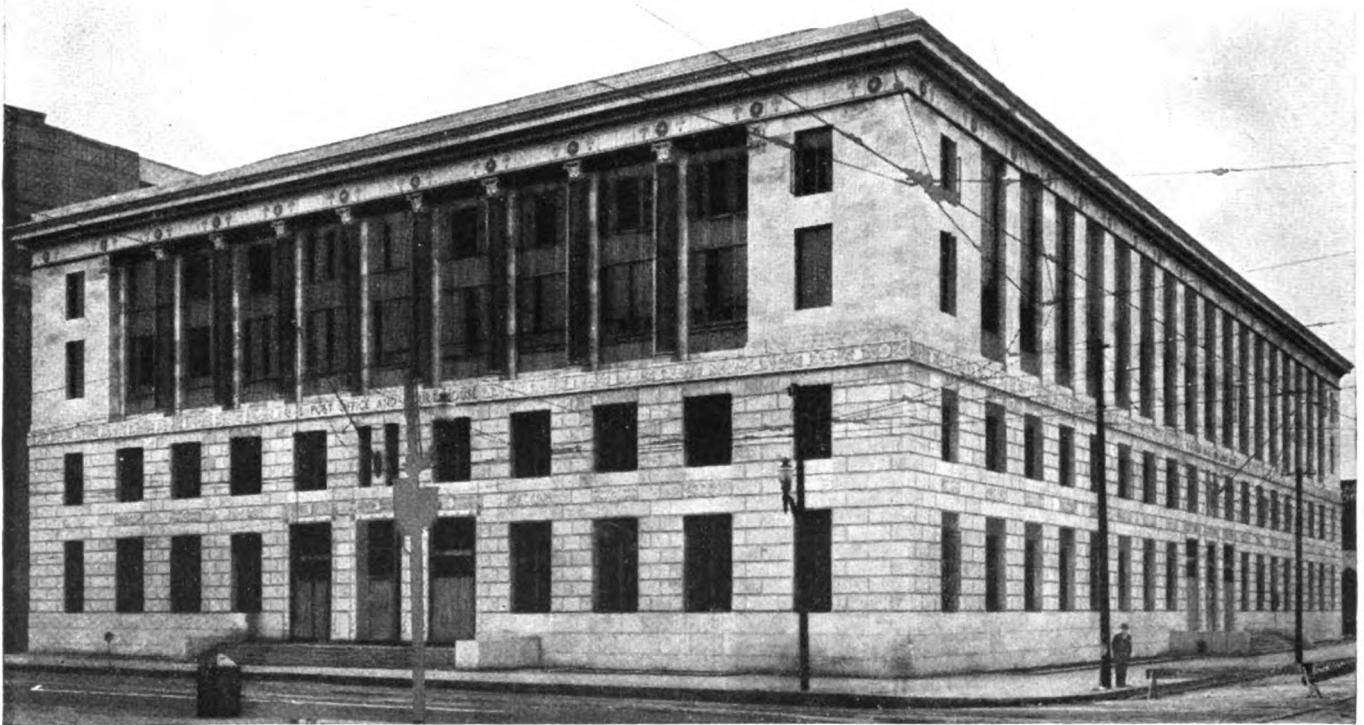
You are invited to write for further information and for literature which illustrates and describes several recent installations of Atlantic Terra Cotta and Atlantic Wall Units.

**ATLANTIC TERRA COTTA CO., 19 West 44th Street, NEW YORK**

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# FEDERAL SEABOARD TERRA COTTA



*U. S. Post Office and Court House, Scranton, Pa., Office of Supervising Architect—Architect; N. P. Severin—Builder  
The main cornice feature, capitals, ornamental band  
course and insert panels are Federal Seaboard Terra Cotta*

## SCALE

SCALE has ceased to be a limitation in terra cotta design. FEDERAL SEABOARD terra cotta may be designed in the usual scale required by the architect.



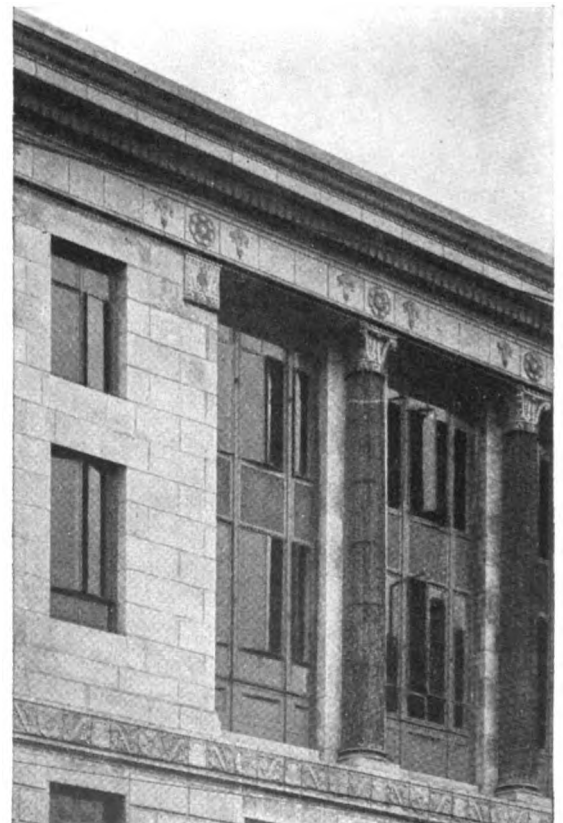
## FEDERAL SEABOARD TERRA COTTA CORPORATION

ARCHITECTURAL  
TERRA COTTA  
MANUFACTURERS

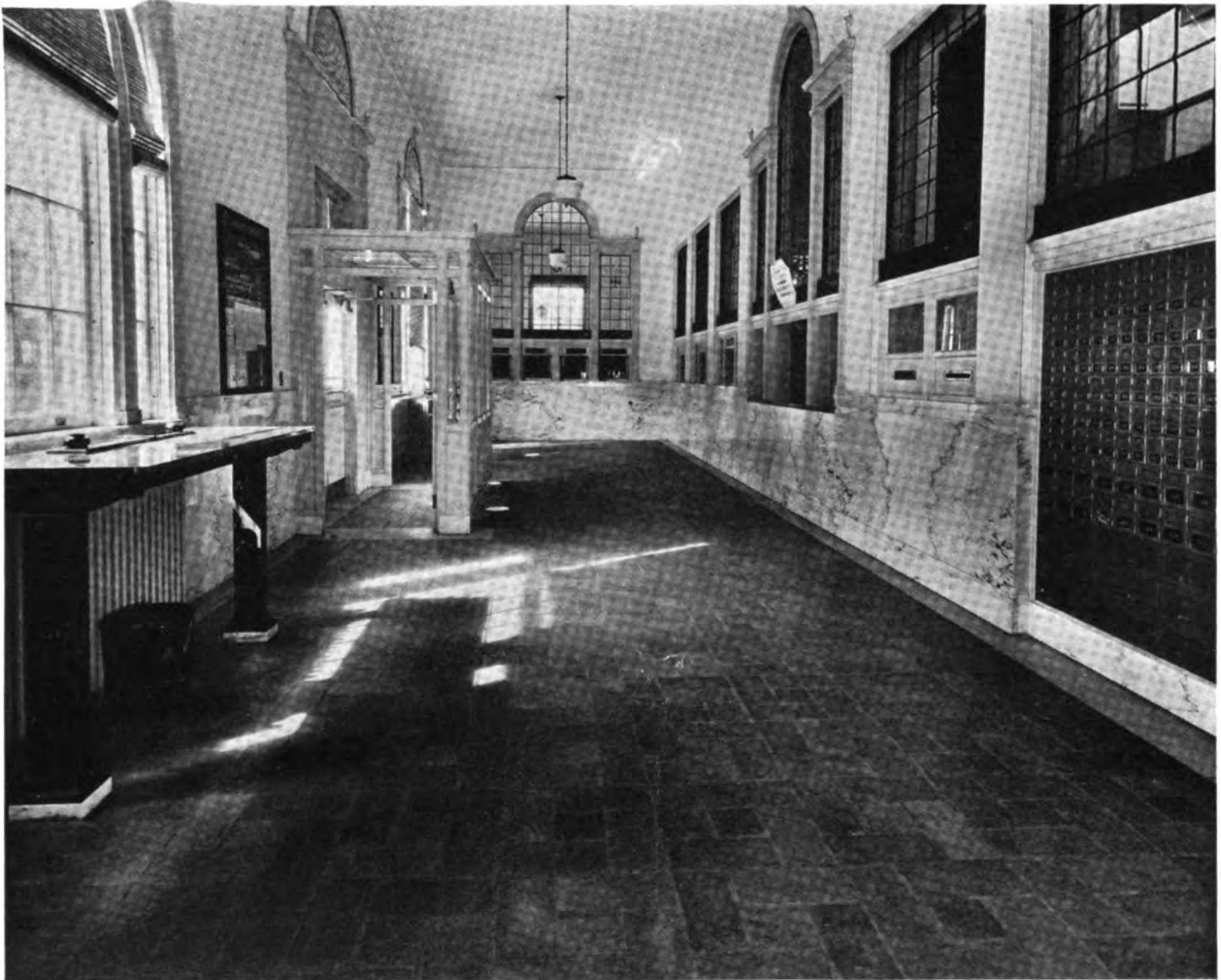
OFFICES  
10 EAST 40th ST.  
NEW YORK CITY  
TELEPHONE ASHLAND  
4-1220

### FACTORIES:

Perth Amboy, N. J. Woodbridge, N. J. South Amboy, N. J.



*Detail*



*LOBBY OF UNITED STATES POST OFFICE, PEEKSKILL, NEW YORK*  
*Office of Supervising Architect, Architects* *Ring Construction Co., Contractor*  
*5¾" x 12" Buff to Brown Quarry Tile laid spiral weave with 5¾" x 5¾" dots*

## Romany Quarry Tiles Beautiful and Lasting

**G**RACEFUL architecture and ornamental interiors in public buildings can be made truly permanent, for they have only the effects of time to withstand. But the floors, unless durable and wear-resisting materials are used, will be the first to show signs of deterioration.

The scuffling of feet, the grinding of grit, the steady march of traffic, have no effect on Romany Quarry Tiles. They are unimpaired by time and wear.

**ROMANY**  
 **TILES** 

MANUFACTURED BY

**UNITED STATES QUARRY TILE CO. PARKERSBURG, W. VA.**

MEMBER ASSOCIATED TILE MANUFACTURERS



*The West Virginia State Capitol at Charleston has Lead-Coated Copper roofing.*



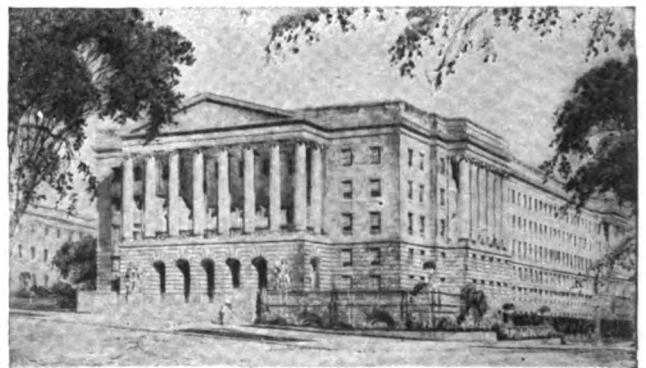
# Lead-Coated COPPER for effects of great distinction *rustproof-durable-economical*

**L**EAD-COATED COPPER is a modern building material that increases the architect's range of expression. Easily worked to intricate shapes, it retains the sharpness and detail of the original design. As its name implies, it is Copper coated with lead, and is available in a variety of artistic tones and finishes . . . from the light gray of new lead to soft dark antique effects . . . and from smooth to extremely rough surfaces.

Lead-Coated Copper serves for most of the metal work on modern buildings—for roofs, domes, spires, flashings, gutters, downspouts, spandrels, marquees, and ornamental work . . . for instance, it is a possible finish for window frames, doors, and similar units.

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*The New House Office Building, Washington, D. C., will have a Lead-Coated Copper roof.*

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