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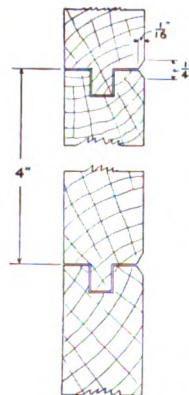
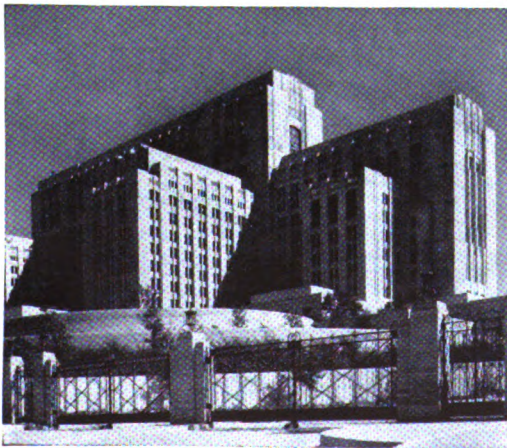
WASHINGTON, D. C.

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the Man Who Knows His Concrete"



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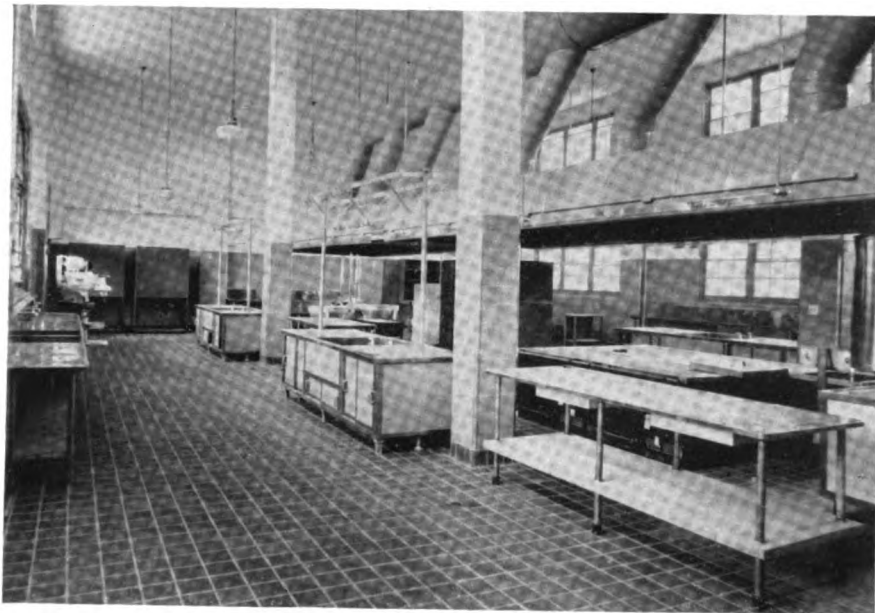
Were the principal considerations when selecting wall and floor materials for this VETERANS Hospital

VETERANS
ADMIN. BLDG.
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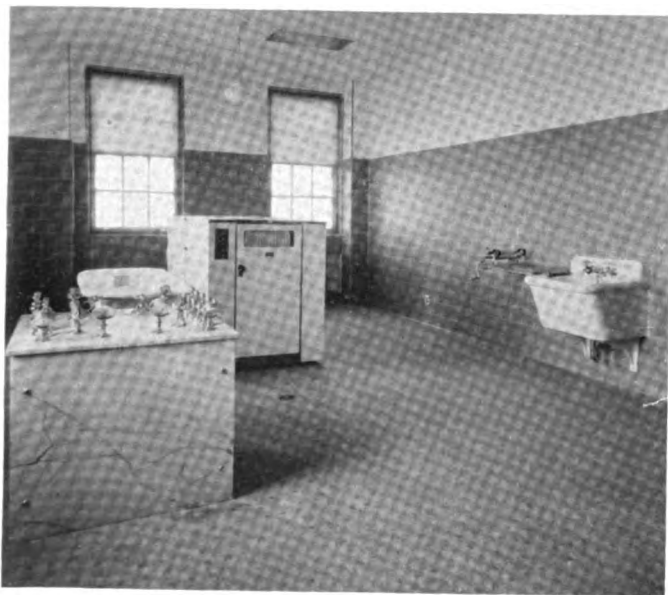
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THE FEDERAL BUILDING, WITH ITS THREE TOWERS, AND THE HALL OF STATES AT A CENTURY OF PROGRESS—CHICAGO'S 1933 WORLD'S FAIR

A poem of light as viewed across the lagoon at night. Modern architecture and electrical illumination excellently harmonized.

THE FEDERAL ARCHITECT

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THE national recovery proceeds swiftly, spreading out to all industries, all localities. Wages are increasing. Private industry including private building, is encouraged to proceed.

There is propaganda to foster such wage increase and such private building enterprise.

The Government itself, preaching the gospel of higher levels, is in the embarrassing position of being the preacher who cannot practice. It is in the slough of poverty.

The Government's architectural offices have suffered from this poverty. The cupboard seems to be empty. Where outside wages increase, Federal wages, with cuts and furloughs, decrease as much as thirty percent. While private construction is urged to proceed, Government construction cannot.

There are varying rumors that there will be a good-sized building program. That there will be no such program. That there will surely be a program. That there positively will not and so on.

High sources have stated that there will be a Government building program consisting of money for Army, Navy and Treasury buildings. But nothing breaks.

Lists are said to have been prepared and to have received final approval. But they are not published. Reason seems to promise building programs but we do not hear of them as being officially released.

Meantime the Supervising Architect's office is furloughed four days a month—

a twenty-one percent additional cut since July 1st. This is vastly better than dismissals, but it operates against many salaries already low. And the prices in the chain grocery stores are steadily rising.

It is believed that there will be a Government building program which will relieve the pressure and abolish the furlough. The furlough order faintly indicates this.

The Budget Bureau, as is common knowledge, is actively opposed to buildings which do not justify themselves on a self-liquidating basis. Yet this reasoning has a flaw in it. Roads and many other projects approved are not susceptible of analysis as to their self-liquidating quality.

This will doubtless cause a swing to the idea of building buildings. Especially as it is now being urged that while it is inexpensive to rent an ordinary store for post office purposes, the next step is by no means inexpensive. When the post-office outgrows the store a special building usually has to be built by private interests for the purpose of renting to the Government. And this is self-liquidating—for the private interest.

Frequently the Government replaces a building for which the rental is \$1200 per annum with a Federal-owned building costing say \$5000 to operate. That is not good business at the time. But when the post-office can no longer operate in the \$1200 building and there is no Federal-owned building to move into, the rental to cover the cost of a private build-

ing especially designed for post office purposes far exceeds the \$5000 operating cost of a Government-owned structure.

Who remembers the period previous to 1925 when the Government was paying in rentals fifteen to twenty percent of the cost of the buildings it occupied.

These considerations will, it is stated, gradually work themselves to the surface and will have weight in establishing a public building program. The feeling is that if a sum as large as three billion dollars is spent upon public works it would be unreasonable not to have any buildings at all or to have possibly only five or ten percent expended for buildings.



■ **W**HILE a belief in Providence is not an essential part of an architectural education nor of a Government employee's education (in fact quite the reverse) yet we are impelled to retail this little occurrence. A man in one of the Departments was listed for dismissal under the economy tidal wave, was given an efficiency rating that seemed to make such a dismissal certain and was actually told by his chief of the coming stroke of the ax. "You know," this man said, however, "I may be a fool but I have a sort of faith in Providence. I think I will be taken care of." Without making any guarantee as to an absolute relation of cause and effect, it can be stated that when dismissals were served he was not handed one. Now this may prove anything or nothing. But we are firm in our belief—and we express it once more—that in the present employment crisis everybody should stand firm, back himself, believe the best and rely on whatever religion or faith in Providence he may have. We guarantee, through this procedure, a maximum protection against lightning.



■ **D**URING the summer of 1932 there was carried on an extensive Congressional investigation in regard to the Government entering into business. With the findings resulting from this investigation before it, the present Administration decided to extend the Government's participation in business to an extent never heard of before.

The country at large appears to have been practically unanimous in its verdict that private business was impotent to help itself. Instead, therefore, of keeping the Government out the country was anxious to write it into private business.

The foremost industry Agriculture, flat upon its back was turned over to the Government to administer, regulate and conduct. By the terms of the industry control bill the Government with the enthusiastic approval of the nation took charge of the remaining industries, with power to price-fix, wage-fix, exclude from business and so on.

The present temper of the country is that private business requires the firm grasp of the Government to bring it through.

Naturally when and if the Government grasp does bring it through, there will be many narrow-thinking persons, who, safe again in prosperity, will begin to complain once more about what they call Government interference with private business. But the larger-minded will by then have learned that when the Government interferes with business it is not the Government but the business which benefits.



■ **N**OT long ago a distinguished New York architect surprised the Supervising Architect's office by making the statement that every architect would be benefitted by spending a certain length of time in the Treasury's architectural organization. The surprise was not at the fact so much as at the frankness of the statement.

However it stands to reason that such a remark was well made. The private architectural profession calls for materials by labels. It calls for Fenestra sash, or Belden brick number thus and so, or United States Quarry tile or Otis elevators or Magnalite glass. The organization manufacturing that particular product is expected to make good or not be specified again.

The private profession furthermore insures its results by the possibility of picking a competent contractor even though he is not the low bidder.

The Supervising Architect's office is up against a stiffer system. In calling for steel sash it must make a survey of *all* steel sash manufactured, eliminate the undesirable features and require all the features necessary to insure fair competition and a high-grade result. This calls for an intimate knowledge of the whole field in connection with all products.

The office also must let contracts to the lowest financially-responsible bidder. This argues that the most experienced and skilful contractor cannot always be obtained, so that the office must contribute the experience and skill which the contractor may lack. If it did not the buildings would not stand up—and the office is charged with the care of them for all time.

There are faults and short-comings in the Supervising Architect's office but it is true that the office must have a broader knowledge of the material field than is usual in a private architect's office. That does not necessarily mean that the private architect does not know but it means that the Supervising Architect's office *must* know.

Many architects have been frank to state that their contact with the Treasury Department office has been an education to them. In the case of many others it was not necessary for them to say so. If it has done nothing else, the handing out of Government jobs to private architects has broadened the private architect.

■ “PROGRESS,” said Gilbert Chesterton, “is the antithesis of independent thinking.” Which is to say you cannot forge ahead by ignoring all the progress made by thinkers, in history who have preceded you.

We find in the architectural world a bevy of independent thinkers, who cavort adventurously in this new modern field, having cast aside all the stuffy garments of tradition and precedent.

We find the uncomfortable BVD's of Vignola hanging on the nearby fence. The blue garters of Prentice are kicked out of sight. The nicely pressed trousers of the Italian Renaissance and the silk shirt of the Grand Prix lay abandoned on the ground where contented cows pause over them.

All is free and untrammelled, in this valley of Utopia. There are no styles, no rules, no restrictions. You dance your own architectural design. The garlands with which you deck yourselves may be roses or thistles or inner tubes or buttercups, or dried discs of the field or any other thing your mind picks on as a new idea in decoration. You are free to choose.

All is utter abandon. The reveller shouts “Look here, I can do this new kind of architecture,” pleased that at last the great profession requires neither education nor earnestness nor originality.

Because a large structure a hundred stories high needs no decoration save vertical lines, the reveller thinks no building needs decoration. If vertical lines five hundred feet high are awe-inspiring, he reasons all vertical lines are awe-inspiring.

That's what he thinks. He is amused by his new freedom. He believes he will never have to go back and put on his clothes. This new kind of architecture is so easy, so safe from criticism, and is never again going to be the hard grueling process architecture once was.

We find the youth of the profession, intoxicated by the newness of this thing.

They defend it by calling it Modern, turning up with designs that have nothing to do with the grammar and syntax of architecture.

These designs don't spell anything. They are mere gaspings for ideas, in the forlorn hope that there is something different embedded therein.

Here is a design which consists mainly of huge unnatural pieces of stone that would test to the utmost modern transportation and derrick equipment. Here is another with a wide squat dachshund sort of entrance to prove that the modern lindle knows no limitations. Here another with huge pylons cutting out light in all the essential places, the architect being fortified by the knowledge that modern methods can provide artificial light and ventilation.

Modern in spirit of course! But who wants buildings to be a text-book on the possibilities of modern construction? The tradition of architecture through the ages has been to make construction beautiful, not to let construction hold beauty down to earth.

Let us have plenty of independent thinking. But let us not design with the question before us—*Is this design more appropriate to modern construction methods? but Is it more beautiful?*



■ **A** WHILE ago we went to the theatre and sat beside a couple of ladies with the fidgets. The ladies had brought too many things with them which were continually falling on the floor or into our lap or through the crack at the back of the seat—thus interrupting the dramatic continuity of the play.

Architects would confer a favor on the theater-going public if they would design special seats for ladies who go to the theatre as if it were an expedition to Patagonia. These seats could be segregated and be provided with coat-hangers, shoe-trees, shelves, and a funnel-shaped floor which would carry all their valuables as dropped to a box in the cellar to

which they could repair after the show and reclaim them.



■ **I**N the fiction of the day, various professions are used to indicate type of character. If the hero is, let us say a civil engineer, the reader at once gleans the idea that here is a big he-man with a heart of gold and a wallop like the kick of a mule. If a broker, he has the face of an Arrow collar man, a hard-bitten crisp enunciation and a knowledge of all the answers. If however he is an architect it is indicated that he is a well-mannered person with artistic instincts, a tweed suit of a trifle different weave, a burnt orange tie, a winning smile and an entré to the drawing-rooms and bars of the rich.

It is noted that in the aforesaid fiction the civil engineer usually sadly and wistfully watches the world going against him in spite of his having done his duty, his whole duty and nothing but his duty. The broker, on the other hand, by smooth and devious dealing in crooked paths, invariably loses the love of a good true woman. But the architect is always assured of a happy ending. (This is fiction we are discussing). His fair brow is without guile and the gentle sex dashes after him with fervent approval. (Still fiction, by the bye). In the end the architect and his beautiful lady are seen gazing at the setting sun with their new cottage, designed by the hero, in the background, resplendent with mission tile, lead gutters and spouts (with these ornamental heads) steel casement sash touched up by heavy bronze hardware, cut stone entrance motive with sturdy leaded glass of quaint design guaranteed to bring tears to the eyes, flag-stone terrace and marble benches artfully placed, reflecting pool garnished with splashing fountain, modest parterre of boxwood, and other things in proportion and to match, Ah, me! And ho hum!

Did we say this was all in the fiction of the day?

Ten Years of Modernism

By PAUL P. CRÈT, *Architect*

*An address before the Architectural Alumni of the University of Pennsylvania
Reprinted from the U. of P. General Magazine*



Photo by Leet Brothers, Washington, D. C.

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Paul P. Crèt, Architect

IN 1925, I read before the Chapter, a short paper with this ambitious title—"The Trend of Modern Architecture." It was suggested, after eight years, that it might be interesting to see what had befallen the curve I had attempted to outline. This kind of retrospective appraisal is not without danger to one's self-esteem. As many statesmen have found, to their sorrow, our predictions are too often wide of the path of events. It was, therefore, with caution that I started to read this forgotten paper, and by good luck, found that after all it is not so much at variance with what has taken place. It may still serve today as a starting point for this address.

In 1925, when I spoke of modern architecture, I meant contemporary architecture in its broadest sense, and not such or sub-variety, traditional, archaeological, modernist, tradition-

alist, functionalist, internationalist, or whatever name you may favor. Strange as it may seem, most of these varieties were either ignored then, or contemptuously dismissed as of no importance in the course of American architecture. A perusal of the contemporary magazines shows how sudden was the introduction of the new themes in our repertory of forms. The Decorative Arts Exposition in Paris opened its doors this same year, and it was about one year later that earnest attention was given to the experiments pursued abroad toward the creation of a new style. Until then American architects, with few exceptions, were satisfied to state modern problems in the vocabulary in common use, that is, the system of forms and ornamentation borrowed or developed from the historical styles. We were still living in the "Age of Innocence," blessedly

ignorant of the original sin, which we have since learned consists in not being original.

If my paper had any merit, it was that of a sort of weather forecast of the gathering storm, and also of an admission that a storm is often a good thing,—it clears up the atmosphere. As it happens once in a while to weather forecasters, the storm came. Has it



HARTFORD COUNTY BUILDING
Paul P. Crèt, Architect
Smith and Bassette, Associated Architects

been for better or worse? Most of you have made up your minds about it. Conclusions one way or the other, in such cases, are based not so much on a cool accounting of results, as on personal tastes and preferences. Your verdict is likely to be dictated by the fact that you either belong to the pioneer type, finding its pleasure in trying new pathways, or to the type satisfied to carry a little farther the task, started by others, but eternally incompleting.

In 1925, after mentioning the short lived fashions of the day, the experimenting with this or that style, and analyzing these factors which were likely to mould the architecture of tomorrow, I concluded thus . . . "Yet I would not like to seem too pessimistic. The excess of a crisis is often the direct cause of a favorable reaction. The necessity for simplifying the craftsmanship of our buildings, the disgust aroused by these loud appeals to the passerby, the feeling of having exhausted the repertory of the decoration of the past, may combine to bring about a return to a greater simplicity of forms. There are many pointers in this direction. We may, after casting aside a good many of the genuine antiques that we are incorporating in our buildings—columns and cartouches, buttresses and ogives, battlements and gargoyles,—discover in our system of structural construction more possibilities than we have seen in it so far. Only a few weeks ago, a writer in the Institute's Journal stated very ably that the basis of this system is the flat rectangle. The factory builders who were not looking for it, had made the same discovery many years ago. It will still take a little time before this elementary truth has sunk more deeply into our consciousness; but when it does, a new classicism, achieving beauty through good proportions, rather than through the picturesque, will be born. Whether or not the educating influence of the old classicism lasted long enough in this country to give us the foundation to build on, I am not prepared to say. The men of good will, will not be lacking. As for myself, with a great writer, "I do not believe that the forms of beauty are exhausted, and I await the appearance of new ones."

It is on this paragraph that I want to comment. After all, it described fairly well some

of the features with which we are now familiar in modernist works—the simplification of craftsmanship, the more quiet tone of appearance due to the casting overboard of most of our ornamental system, the emphasis on the constructive system as a keynote of composition. It went even farther than the point we have reached today, when it mentioned that we might, after this necessary major surgery, create . . . “a new classicism achieving beauty through good proportions rather than through the picturesque.” All but this last result (and I am still hopeful), has been achieved by the modernists. The architecture of the XIXth and early XXth Centuries was in bad need of pruning; if you doubt it, look at most of the work done from the '70s to date. This pruning may have been done somewhat ruthlessly, particularly by the left wing of the modernists which repudiates all ornament, mouldings, etc., and professes to be strictly truthful. Someone lately dubbed this school—“The Nudist Architecture.” If I refer to it, rather than to those works showing a compromise with traditional design, it is because it carries the creeds of the movement to their logical conclusion.

It claims the discovery, or rediscovery of functionalism. I unfortunately lack the strong faith of the modernists in the “functionality” of their architecture. Looking at it with a critical eye, I cannot see in it anything but the age-old method which consists in being logical, truthful and functional in design as long as it is convenient, and being decidedly less so when certain aesthetic results are wanted.

Certain fanciful twists, turns and breaks under the perfectly plane surface of our slab construction, are not more functional than the good old coffers imitating the Greek system of marble lintels, or the Gothic wood beams. Nor is it functional to provide in our climate and with city conditions, twice as much glass surface in a room as is usable, or to make of a staircase a bird cage. Were our friends candid, they would admit that functionalism has little bearing on these cases; they are plastic expressions, all the more imperative that a modernist facade depends almost entirely on the shape and size of openings for its appearance. Hence the necessity of emphasizing (or obliterating) certain windows to obtain some

kind of composition. This is where the Italian Renaissance architects, with their rhythmic alternation of openings (so much criticized by the Gothicists and the Modernists), have the last laugh.

The logic of our “advanced” thinkers is also sometimes queer. I have heard, for instance, the severe judges of the Classic revival of the '90s, oppose the true functionalism of L. Sullivan’s Transportation Building at the 1893 Chicago World’s Fair, to the untruthful architecture of McKim, and others. Even in works such as Fiske Kimball and Edgell’s “History of Architecture,” this building is said to express “the modernity and novelty of the type of building, its materials, and its *structural system*.” Now, now! Sullivan’s building—like the other World’s Fair buildings, was built of wood, if I am not mistaken, and yet its general design scheme is a series of arches. To simple-minded persons, it may come as a surprise to learn that arches are the structural system for wood joints. The good old colonnades of McKim, evolved from the post and



WAR MEMORIAL, PROVIDENCE, R. I.
Paul P. Crèt, Architect

lintel system, seem nearer the mark. This kind of inconsistency would hardly be worth noticing had we not been copiously lectured on our unthoughtful ways by the generation of "Redeemers" which has sprung up in the last five years, and has made most of our magazines unreadable.

All these departures from rules are perfectly legitimate if we hold the view that architec-

when they are placed the task is only half done. Civilizations are measured by their efforts to rise above the primary stage of usefulness. The best of modern architectural theorists have seen this, and it is clearly stated in LeCorbusier's writings. The second rate men, or the professional art critics, are satisfied to ignore this part of the doctrine, and quote only the catch words which seem to con-



*AERIAL VIEW OF A CENTURY OF PROGRESS—CHICAGO'S 1933 WORLD'S FAIR
Modernistic architecture is the dominating feature*

ture in its highest form strives to achieve plastic results, or, more simply, is a Fine Art and not a minor branch of engineering. I would be the last one to begrudge the modernist the liberties he is taking with logic and truth, were it not for his "holier than thou" attitude which at times becomes slightly tiresome.

Practical considerations—construction, planning, selection of materials, etc., are the ground work, the foundations. On these foundations, the architect may rear a masterpiece should he happen to be an artist. That these foundations need to be solid, no one will deny; but

tradict it. The formulae . . . "the house is a machine to live in," or . . . "the street is a machine for circulation," have been selected for publicity purposes, as the gospel of this new faith which a disrespectful critic has called . . . "the machine to be bored." Another rebellious mind recently asked . . . "if around us everything is machine, we are then ourselves machines to do what?"

These acid comments are natural reactions against extravagant claims and one-sided views. In promoting a new way to look at things (and this is the definition of any art movement), the promoters are apt to disparage

any other way which was in favor before them. You are supposed to look at the world from point A, and not from points B or D. This narrowness is possibly the mark of true conviction. It is not surprising, however, that it should bring a movement in the opposite direction. The signs of this rebellion in sculpture or painting as well as in architecture, are getting more and more apparent. I find in books, not written by men of the old generation, or men bound to support the established order, but by the most radical of the young French writers, comments on the main articles of faith of the modernist—the desire to create something new—to be original at any cost—the repudiation of all existing standards, such as this (of Jean Cocteau):

“I have already done it.’ ‘That has already been done.’ Stupid phrases, the leitmotif of the artistic world since 1912. I detest originality. I avoid it as much as possible. An original idea must be used with the greatest precaution lest one appear to be wearing a new suit.” Or this of Luc Durtain . . . “Nothing wears off as quickly as the unexpected; it exists only once. Thus the aesthetic of the unexpected has already the look of things past, not only to the eyes of the public, but to those of the writers themselves.”

Does it mean that the so-called “modern movement” is already on the decline? I do not think so. There is merely a revolt against attempts to cast all minds in the same mould, against chain-production thinking. After a temporary flight to escape from the too-familiar, the younger men begin to see that this attitude of protest does not constitute the coherent body of doctrine which is civilization.

Jose Ortega has shown in his book, “the Revolt of the Masses,” that an interest in the technical conquests of the last thirty or fifty years, in anaesthetics, motor cars, etc., often goes hand in hand with a fundamental lack of interest in civilization.

He shows also that this pet habit of today of rejecting all standards, is nothing but barbarism.

“The varying degrees of culture are measured by the greater or less precision of the standards.” That modern art which rejects precise standards has not proposed anything to

replace them, I find constantly in educational work. Those of you who have tried to develop good taste in students, know how impossible the task is if you cannot refer to the traditionally accepted masterpieces of the past. To the student eager to design in the modern manner and who is conspicuously failing, we may tell that the shape of a certain opening is ugly, but should he ask—why is it ugly, what reason are we going to give him? Our personal preference? Why should he accept it? Then we come unavoidably to the necessity of showing him the experiments made by the masters of old, those works that by common consent have been accepted as the best expressions of the genius of the western art; in short, we have to fall back on Tradition.

Those among the modernists who do distinguished work, have acquired the sense of what to do and what not to do in questions of forms, usually through academic training. Above a certain stage of designing, logic and processes of reasoning, are of little avail; we have to rely on our sense of form, our good taste. This appreciation of plastic values is not, as commonly supposed, a natural gift. If a certain amount of natural endowment is needed, it can reach its full development only by education. What are the scoffers of all references to the works of the past, offering in exchange? The return to the primitive? To the art of the savage?

Such methods are suggested, and used, by many painters and sculptors. The architects, so far at least, have found that as long as the life of our contemporaries requires so many implements, central heat, ventilation, water supply, etc., it may be somewhat unseemly to house this elaborate machinery in the African round-house or the igloo. Anyway, all this talk of return to primitive naïveté is the most unsufferable of affectations. It is as unbecoming to us, heirs to an old civilization, as affected baby-talk is to an over-ripe person. I am glad to see that signs are not wanting to confirm its approaching decline.

Of course, we have not yet arrived at the “new classicism” I was hoping for in 1925, and you may think that I was wide of the mark on this part of my predictions. I admit that it is still the case in 1933, but all archi-

tectural history tells us that an evolution of this type takes many years.

I hope that I have not given you the impression that I condemn the so-called "modernist trend." Many of you who studied with me in our School, know that I am not afraid of experiments. I have always tried, however, to keep my mind and yours, free from ready-made ideas or slavish acceptance of slogans even if they had the merit of being fashionable.

Of the cocksuredness and the ballyhoo of many of the modernists, I was, and am still,

open mind, give to each of their elements the critical examination which may bring solutions slightly better than those achieved around us, and thus contribute to the healthy evolution of our art. Above all, we must no more be hypnotized by the desire to be original than by the complex to be archaeologically correct. We must be ourselves. If the conception of a work, the study of its expression in forms and decoration, is your own and not a dull copy, you need not be concerned about being modern—you cannot be anything else.

On the whole, the modernist trend (shall I



GENERAL NIGHT VIEW OF A CENTURY OF PROGRESS—
CHICAGO'S 1933 WORLD'S FAIR

distrustful. I claim the right to do what I believe is appropriate even if somebody else did it before me.

I do not think that anything worth while is achieved by the ambition to do a "stunt" by efforts to "Spater les bourgeois." As I told you a moment ago, the effect of surprise of this type of work is, at best, a temporary one.

We must approach our problems with an

say revolution?) has been useful. It has helped all of us. It has forcefully focused our attention on some principles of composition, not new to be sure, but somewhat neglected during the past hundred years, such as—the value of restraint, the value of designing volumes instead of merely decorating surfaces, the value of empty surfaces as an element of composition.

Symbolism On Federal Buildings

The Eagle

By ARTHUR L. BLAKESLEE

THE use of symbolism reaches back into antiquity. To quote an authority, "A symbol is a story told by a familiar sign that may be read at a glance."

There are many fields in which the human race makes use of symbolism—in religious and secular ceremonial, architecture, music, painting, sculpture, poetry, drama, and so on. The use of red in flags and lights is recognized as an indication of danger. Trains, ships, auto-

mobiles are all more or less guided by means of this symbol. We are all familiar with the consequences when this sign, or the story intended to be conveyed thereby, is obscure or not fully understood. Great stress is laid upon the proper observance of, and the correct exhibition of, such symbolism because the loss of life or limb may, otherwise, be the penalty paid for neglect or carelessness.



*DIGNIFIED PORTRAYAL OF EAGLE AS THE NATIONAL EMBLEM
FOR CARVING IN STONE*



REFINEMENT IN DESIGN FOR
PLASTIC MATERIAL

If you are hunting for a barber shop, to cite a commonplace example, you merely look for the familiar sign. Having been particular to establish definite symbols to indicate certain of man's activities and having familiarized the general public with their appearance and meaning, how much more particular should we be in connection with matters of a more elevating nature. This thought should be paramount in the use of symbols in architecture and the meaning of them should never be obscure or vague.

The eagle, as a national symbol, is popular with many nations, including the United States, and from the most ancient times has been universally regarded as the emblem of might and courage. The imperial eagle is usually regarded as the one from which the Greeks and Romans adopted the symbolism while the American whiteheaded or "bald" eagle served a similar purpose for the United States.

To students of the fine arts, especially of architecture, the eagle, used in various forms of decoration, is quite familiar. In recent years there has been a noticeable increase in its use in connection with our Federal Buildings and it is this use in our national life that is the subject of this article.

Without imposing too rigid restrictions on the designer or the sculptor, certain limits within which artistic or architectural freedom of expression should be confined must be

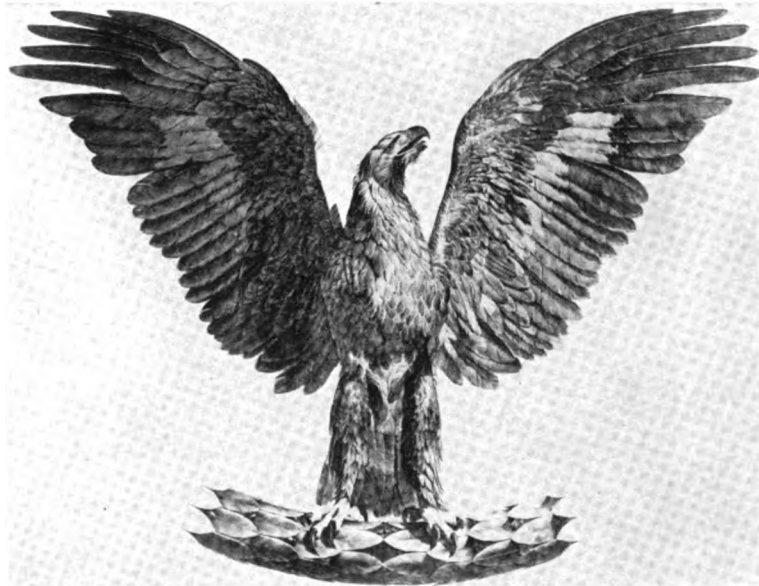
borne in mind. The national emblem should be portrayed with the dignity befitting a symbol of our great national government. It should never be designed or modeled in a grotesque fashion or as a caricature, but in a manner to inspire respect and to tell plainly its story.

The modeling should be expressive of the material in which the design is to be executed; if for stone it should not exhibit the technique of wood carving and likewise, if for finer material, such as bronze, it should not have the characteristics of wood or stone. Masses, outlines, and details require study with due regard to the distance from the observer. To introduce the minute natural details in feathers, beak, eye, or tarsi for execution in stone, to be placed at a distance, would tend to destroy the distinctiveness of the birds anatomy, confuse the desired effect, and fail to convey the real story.

On the other hand, to strip the object of so much detail as to make it look like the armature prepared by a taxidermist for mounting the skin of a bird, will produce equally unfortunate results. However, there is no objection to a more or less conventionalized treatment provided, of course, such treatment is in harmony with the architectural conception and is not unduly exaggerated. The danger, in this direction, lies in the possibility of extension into the grotesque.



GROTESQUE NOT INDICATIVE OF
THE INTENDED SYMBOLISM



THE EAGLE-NATURALISTIC ILLUSTRATION
From "Albertoli"

Where the medium of execution is to be bronze or a material of a more plastic nature than stone or wood, the expression, of course, will be different. Detail may be more in evi-

dence, the mass less conventional, shadows and lines softer and the anatomical treatment more nearly approaching the naturalistic. No matter what the medium, the success of the result de-



THE EAGLE AS THE PREDOMINATING FEATURE OF THE
GREAT SEAL OF THE UNITED STATES

depends upon the knowledge and the talent translated into the finished work.

Color of the material is a most important factor and must be carefully considered. A figure executed in white material will read at a greater distance and with greater clearness than a similar work

done in black. Hence, while masses need not be dissimilar in treatment, the latter requires bolder shadows, less detail, and clearer definition.

One of the essentials frequently overlooked by the designer is the pose of the eagle. In considering this factor due cognizance must be taken of the designs of the Executive Seal, the United States Seal, and the seals of certain of the executive departments in which the eagle appears. In the use of these seals no essential change in the pose, as shown by the designs, should be made. In other cases



*RESTRAINED CONVENTIONALIZED
TREATMENT*

the eagle may be indicated as at rest, walking, or flying, and may show the front, side, or three-quarter view but, whatever the pose adopted, there should be no effect of straining, unnaturalness, or apparent difficulty of holding the pose indefinitely. There should be no im-

pression of its being merely the skin of the bird nailed in place nor of a crucified victim. Its pose should in no way obscure the attributes of spirit, courage, dignity, and strength. It should never represent a cowed, spiritless ornithological specimen.

The eagle, as used in connection with our Federal Buildings, should definitely express that majesty and bearing befitting the king of birds, the monarch of the air, symbolizing, as it does, the national life and the dignity of government of a great, free people.



*DESIGN INDICATING THE NATIONAL EMBLEM AND THE UNITY OF THE
THIRTEEN ORIGINAL STATES*

The Construction Outlook from a Non-Government Standpoint of Proposed Government Construction

BY THOMAS S. HOLDEN,

Vice President in Charge of Statistics and Research F. W. Dodge Corporation

ONE of the most favorable omens for the success of the Federal public works program in creating new employment and stimulating general business revival is the marked recovery in private building operations that has taken place since the first of May. In that month contracts for privately financed building projects were let in the 37 states east of the Rocky Mountains to the amount of \$53,487,500. This was the largest amount of private work recorded since May of last year and was only \$185,500 under the May 1932 total. The month of June, 1933, contracts for private work reached a total of \$74,434,000 compared with \$48,806,900 for the entire month of June 1932. The record for June 1933 contained two \$7,000,000 private contracts, both for industrial plants in Texas; new industrial projects of such magnitude have been rare in the contract records of recent months.

With this substantial beginning of recovery in private construction activity (shown graphically in the accompanying chart), the new public program to be launched in July will be going with the tide and not against it; it will bring very substantial reinforcements to an offensive campaign against depression, instead of waging a defensive battle.

The Government program itself should stimulate private building activity. Besides helping indirectly by creating employment and strengthening confidence, it will initiate improvements which will encourage private building operations in their immediate vicinity. From this time on we should be seeing the new Federal program and increased private activity supplementing each other in a mutually helpful way, together making an essential contribution to general business recovery. The total volume of public and private contracts to be let in the second half of this year should run from two to three times the total for the first half. Since it took a crisis of such magnitude as a nation-

wide bank holiday to reduce construction volume to the extreme low levels of last February, March and April, it seems entirely probable that activity would not again slump to such low levels unless a new and totally unexpected crisis of comparable magnitude occurs, which does not appear likely at the present time.

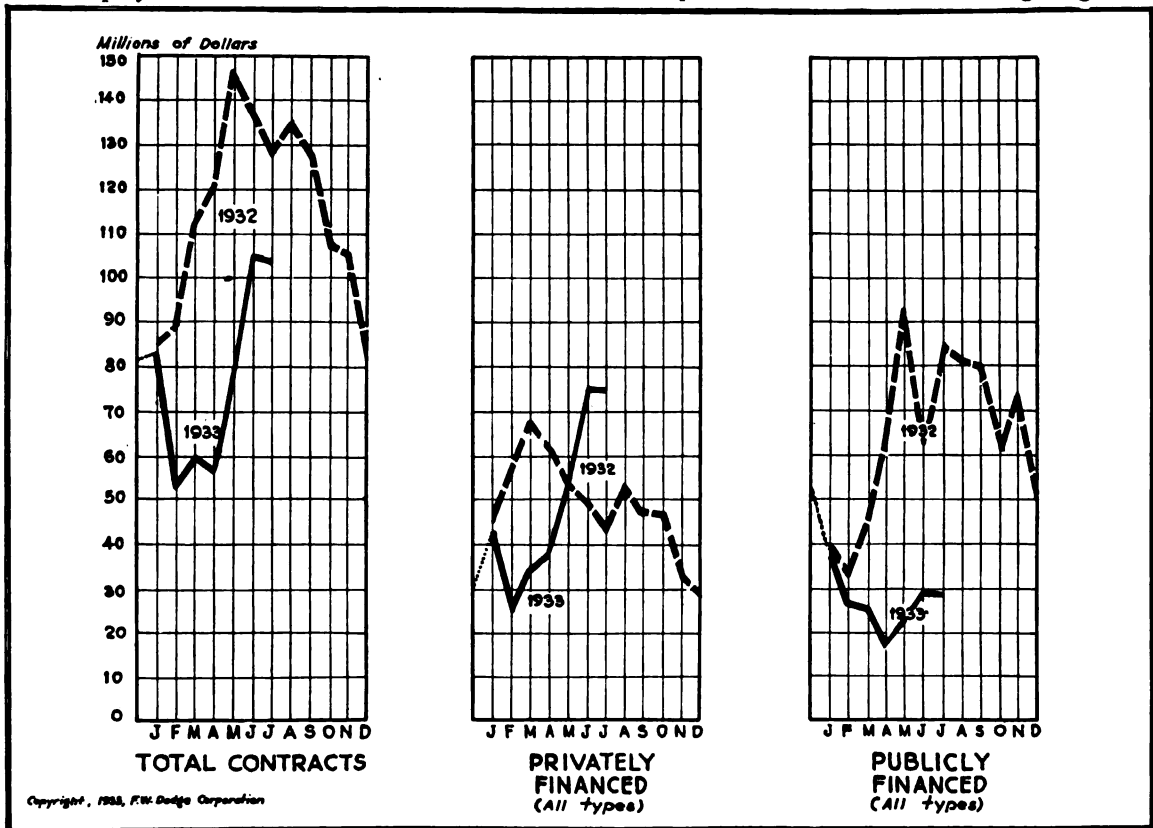
Other factors strongly tend toward continued improvement in private construction activity. There has already been a moderate rise in building material prices, which is likely to stimulate modernization projects, new small-house projects, and all other classes of needed work. Real estate activity seems to be on the mend, and continued gradual improvement in the mortgage situation should result from the Home Owners' Loan Act.

Encouraging as this recovery in private building operations is, it does not obviate the necessity of a big public works program. In previous recovery periods the first sign has been improvement in the bond market, followed by increased contracts for new construction. In other words, new capital expenditures have come into the field to create new employment, provide new purchasing power and sustain rising commodity prices. Today the actual construction requirements of private individuals and corporations, although considerable, are rather less than is usual after an extended depression and private financing is still hampered to a considerable extent by bad, though improving, mortgage conditions. On the other hand, many public improvements for community and social betterment are quite definitely needed today. In consequence, it is the view of this writer that the Government public works program is essential to a sound recovery. Filling as it does a definite demand and providing a factor essential to business recovery, such a program is considerably less artificial than the overvaluation of real estate and overload of mortgage debt that have shackled private building enterprise in the recent past.

While public construction expenditures customarily include a larger proportion of engineering than building work, it is gratifying to note that the liberal provisions of Title II of the National Industrial Recovery Act make possible a rather larger allotment of funds to building projects than was thought likely in earlier estimates. It now appears that as much as 30 per cent of total Federal expenditures may go into building projects, against the 20 per cent of earlier estimates. This will provide more employment for architects, draftsmen and

date accomplished very little. Yet private owners of depreciated properties and the tax departments of our municipalities are suffering from the creeping paralysis of blight. The broad powers given to the Public Works Administrator in this highly important and controversial field may make his decisions as to policy in this field more important for the future development of American cities than any other phase of the big program.

The decentralization movement of our large metropolitan areas, besides causing blight in



Courtesy of The Architectural Record

CONSTRUCTION CONTRACTS AWARDED IN 37 EASTERN STATES

skilled labor, and thus give a wider spread to the program. Architects generally will appreciate the liberal policies announced by Assistant Secretary Robert with reference to employment of private architects.

It will be a matter of great interest and of utmost significance for future progress in this country to learn the policies of the Public Works Administration on the question of low-cost housing and slum-clearance. Here is a field of the utmost economic as well as social significance in which private enterprise has to

the older central sections, tends to reduce the present potential demand for large urban-type buildings. We do not see today any great demand for large new hotels or office buildings, although there may very well be a very considerable activity in remodeling such properties. Large city apartment buildings will be in less immediate demand than smaller suburban apartments. Small houses in suburbs, small towns and the country seem to be in greater demand today than most other classes of new buildings.

RECENT CONTRACTS AWARDED IN OFFICE OF SUPERVISING ARCHITECT

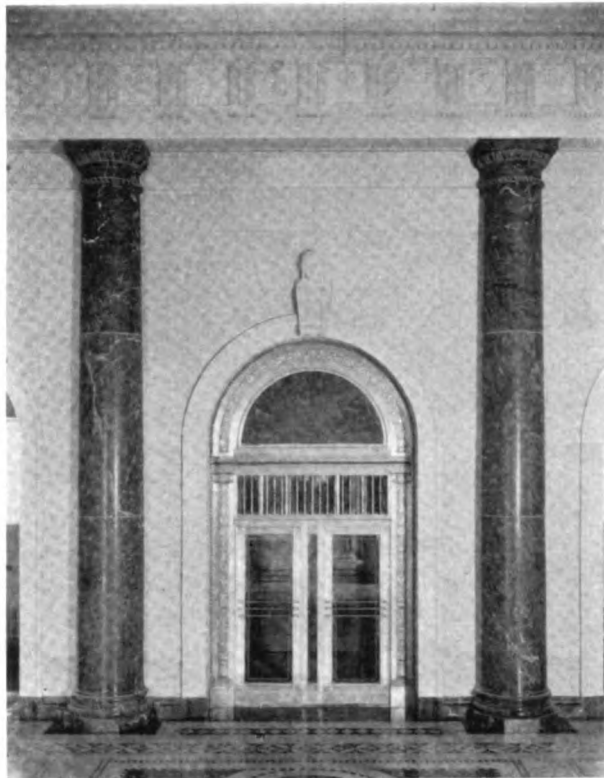
St. Paul Minn., P. O. & CU. H. —Construction—Fleisher Engineering & Construction Co., 400 North Michigan Ave., Chicago, Ill.	\$1,845,500.00	Washington, D. C., Central Heating Plant—Construction West Extension to Steam Distribution System of Central Heating Plant—Peter & A. J. Ellis, Inc., 2207 Channing St., N. E., Washington, D. C.	\$299,400.00
St. Louis, Mo., CT. H. & CU. H. —Construction—N. P. Severin Co., 222 W. Adams St., Chicago, Ill.	2,623,277.00	Macon, Ga., P. O. & CT. H.—Completion Extension & Remodeling—H. B. Nelson Construction Co., 305 Red Rock Building, Atlanta, Ga.	244,847.00
Nashville, Tenn., P. O. — Construction—Frank Messer & Sons, Inc., 2515 Burnet Ave., Cincinnati, Ohio.	918,000.00	St. Louis, Missouri—Ct. H. & Cu. H.—Elevator plant, Westinghouse Electric Elevator Co., 1500 N. Branch Street, Chicago, Illinois.	159,817.00
Washington, D. C., Dept. of Agri. Ext. Bldg.—Construction Cafeteria — Arthur L. Smith & Company, 2539 Pennsylvania Ave., N. W., Washington, D. C.	81,290.00	completion coincident with completion of building.	



RECENT CONTRACTS AWARDED BY CONSTRUCTION SERVICE, VETERANS' ADMINISTRATION

Dayton, Ohio, Veterans' Administration Facility, New Water Distribution System, contractor, E. M. Carmell Co., 1439 N. High St., Columbus, Ohio	\$ 54,700.00	contractor, Industrial Heating & Engineering Co., 878 Broadway, Milwaukee, Wisconsin..	\$108,736.00
Milwaukee, Wisconsin, Veterans' Administration Facility, Boiler House Addition, etc., contractor, E. J. Young & Company, 416 W. Erie St., Chicago, Ill.		Marion, Indiana, Veterans' Administration Facility, Boiler House Building, No. 76, etc., contractor, E. J. Young & Company, 416 W. Erie St., Chicago, Ill.	173,200.00

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York and Sawyer, Architects
Cream Dolomitic Limestone



WOODMEN CIRCLE BUILDING, OMAHA, NEBRASKA
George B. Prinz, Architect
Exterior of Pink Mansota Dolomitic Limestone

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DISTINCTION

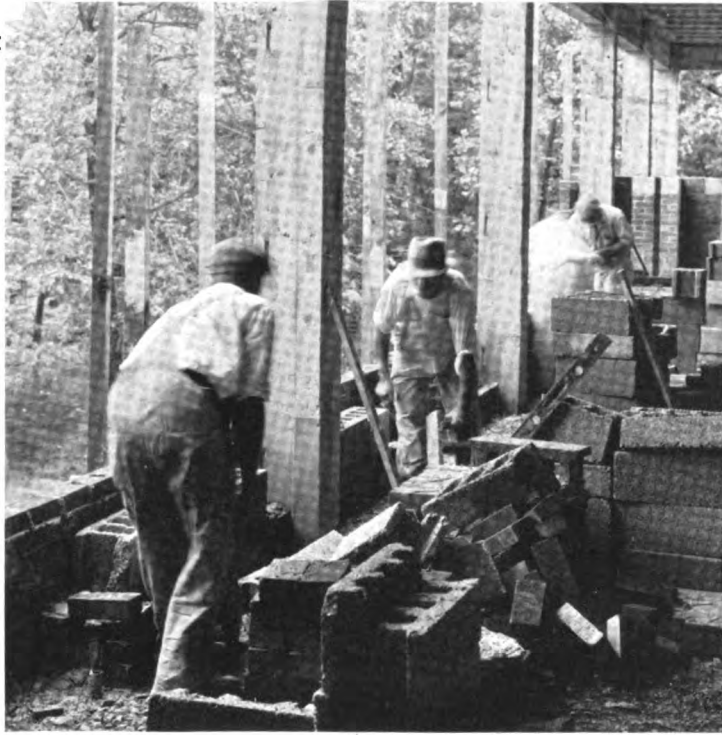
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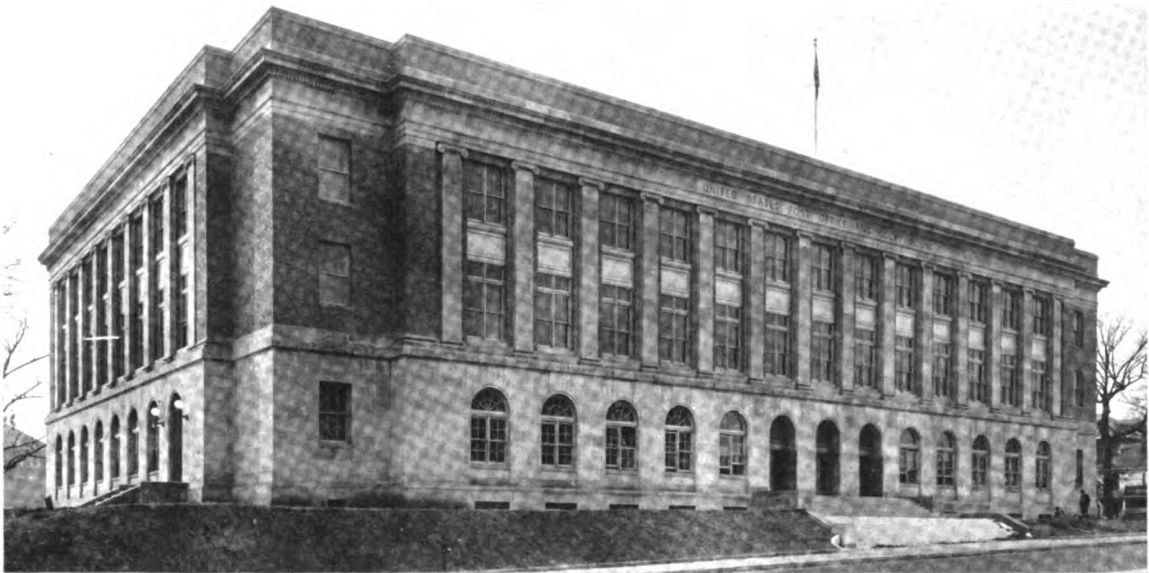
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Right—Masons laying concrete masonry units Veterans Administration Hospital, Coatesville, Pennsylvania.

Below—U. S. Post Office Building, Roanoke, Virginia. Concrete masonry partition and furring units used.



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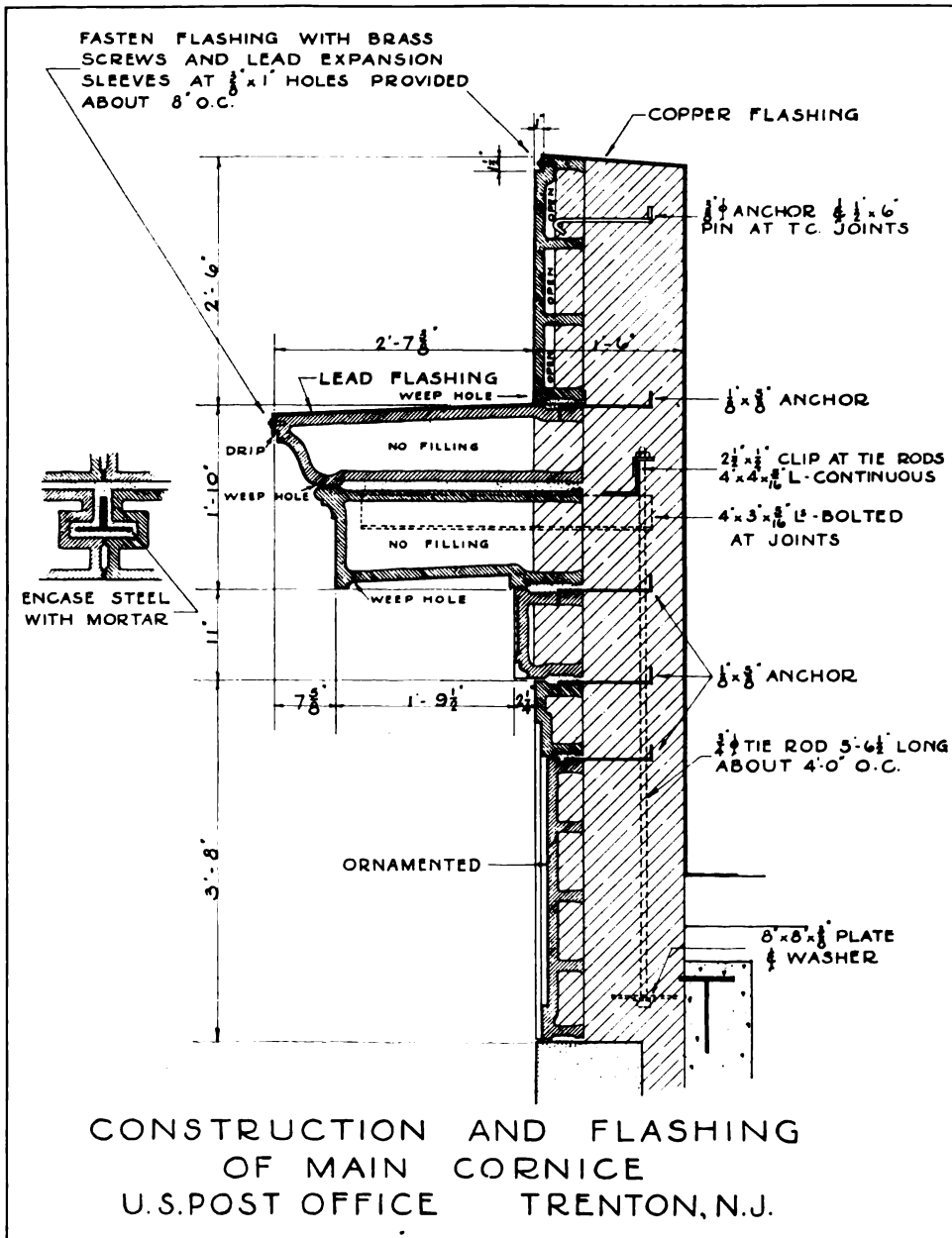
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Below: Detail view of the main cornice and frieze of the United States Post Office at Trenton, N. J. This building was completely illustrated in the January, 1933 issue of *The Federal Architect*.



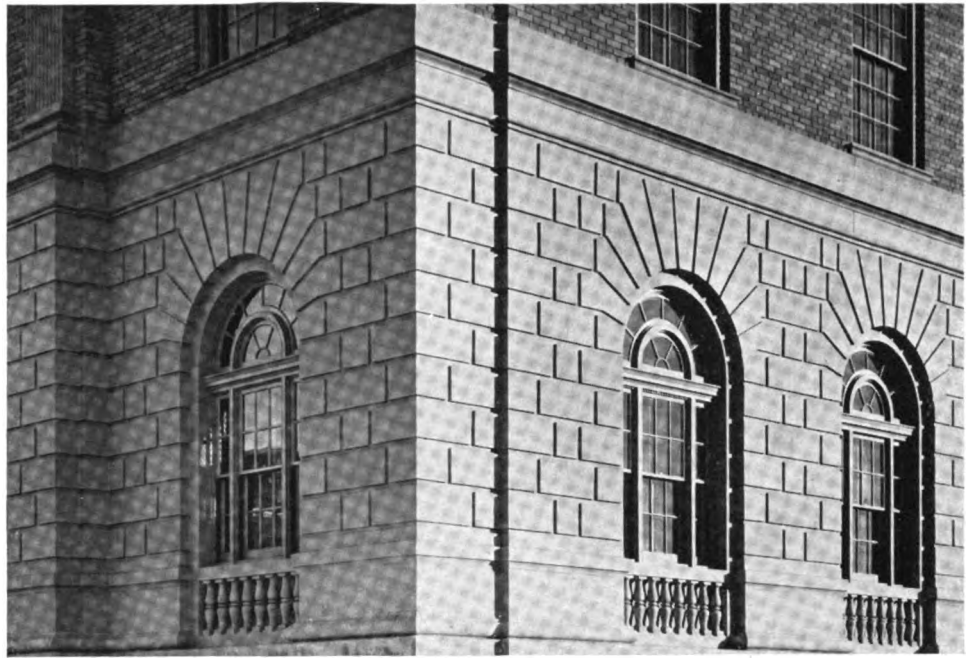
THE above is the first of a series of plates illustrating Terra Cotta construction that is in accord with the latest and approved standards. Other plates will be published from time to time. Shown is a cross section of the main cornice and frieze of the new United States Post Office at Trenton, N. J.

Note that raglets in the top surface of the washes have not been used and the flashing has been turned down over the nibs, forming an adequate drip. The difficulty with the use of raglets in practically all exterior facing materials has been that it does not allow the flashing to cover the entire top of the wash, for the raglet must always be stopped within a few inches of the nib, thereby leaving a part of the mortar joints exposed. In addition, the pointing used to seal the raglets after the flashing has been turned into them dries and separates, allowing water to enter. This moisture freezes in cold weather and the expansion of the ice is sometimes sufficient to damage the nibs of the cornice members.

All Terra Cotta projecting beyond the wall line has been left unfilled. This is the recommended practice. With the material unfilled the weep holes function properly, ventilating the work and preventing any accumulation of moisture.

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

*Detail view of the rusticated ashlar
of the first story.*



*The new United States Post Of-
fice at Prescott, Arizona.
Office of the Supervising Architect,
Architects,
Robert E. McKee, Builder.*



In steel outlooker construction, as illustrated, a pair of angles are placed in each Terra Cotta joint. These are encased in mortar at the time of erection to prevent corrosion. The tie rods in the wall which hold down the back ends of the angles, are of sufficient length to counteract the weight of the overhanging portion of the cornice. These tie rods are attached to the continuous angle which runs across the back of the outlookers by means of loose clips so that the construction is adjustable.

On this page is illustrated the new United States Post Office at Prescott, Arizona. This attractive and dignified building is completely faced with gray colored Atlantic Terra Cotta and brick above a base of stone. The Terra Cotta, which was manufactured by our southern plant, consists of the first story rusticated ashlar, the pilasters, the entablature, cornice and parapet balustrade, the spandrel inserts, the sills and certain lintels.

A brochure which illustrates the Atlantic Terra Cotta installation in the Union Terminal in Cincinnati, Ohio, is now in the course of preparation. We feel that this booklet will be particularly useful to those engaged in the designing of Federal buildings and a copy will be sent on request to those interested.

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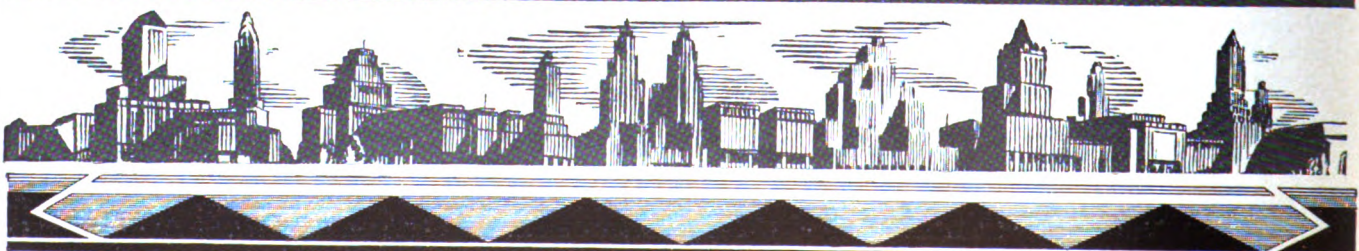
AMERICAN STEEL & WIRE COMPANY, Chicago
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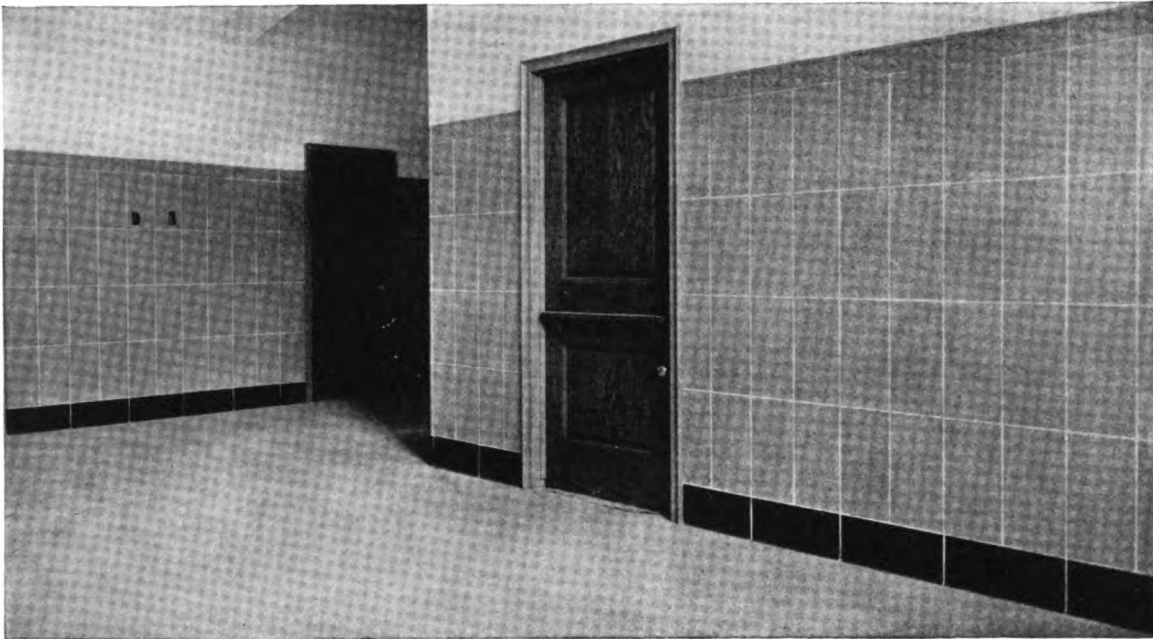
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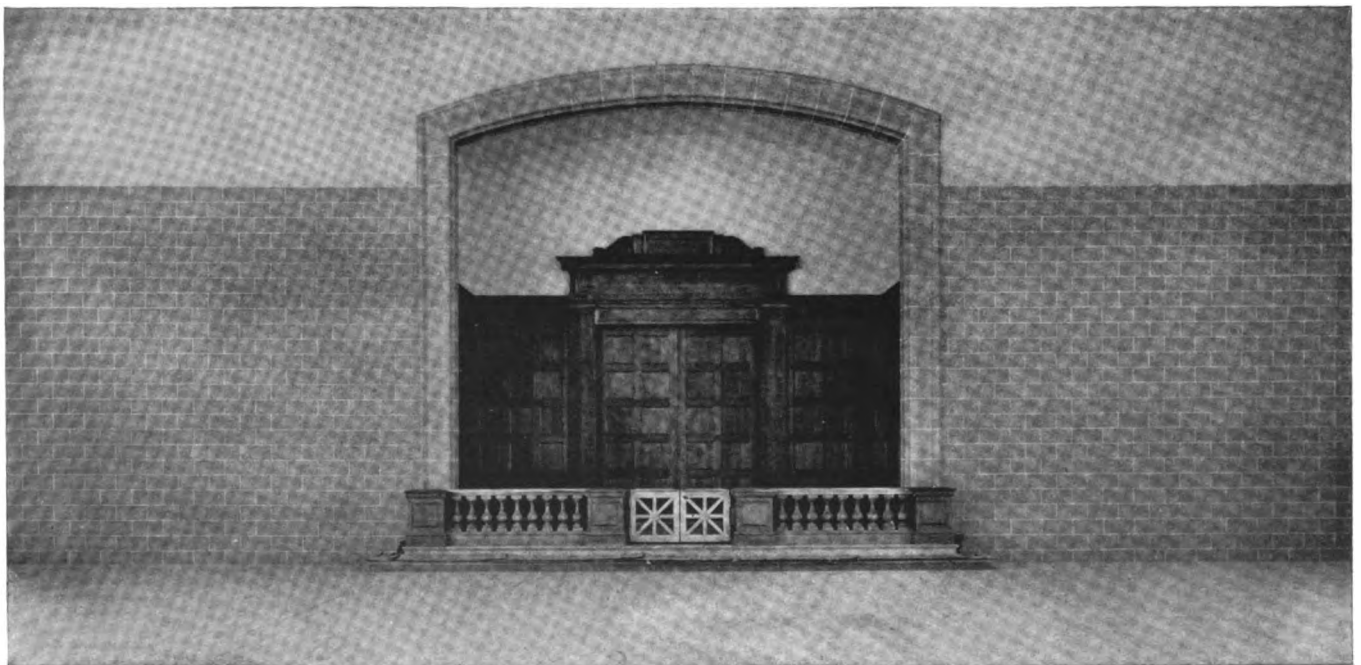
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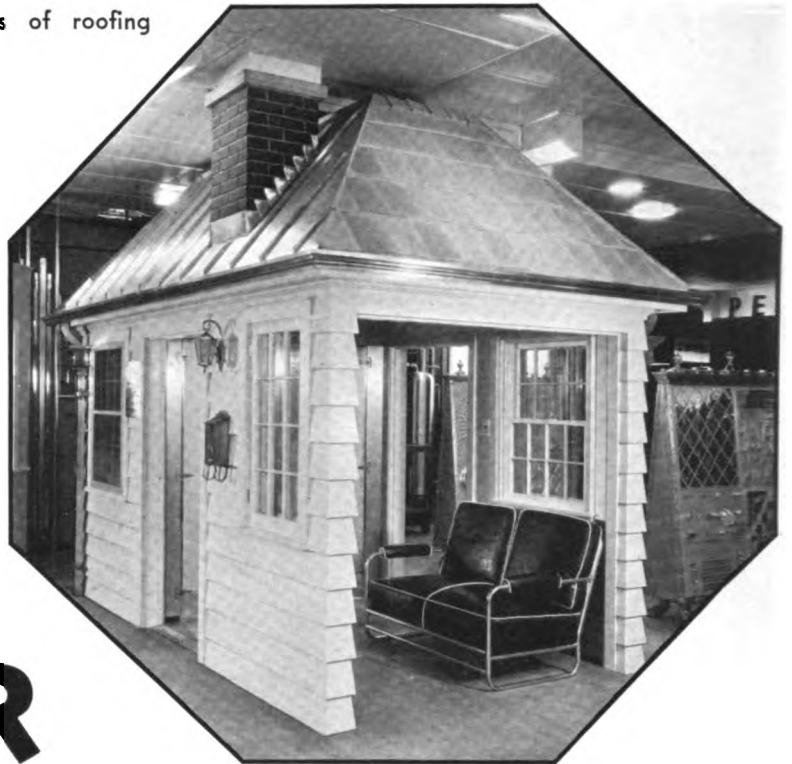


Miniature house showing four different types of roofing

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