

THE FEDERAL
ARCHITECT

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January - 1934



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THE ASSOCIATION OF FEDERAL
ARCHITECTS

WASHINGTON, D. C.

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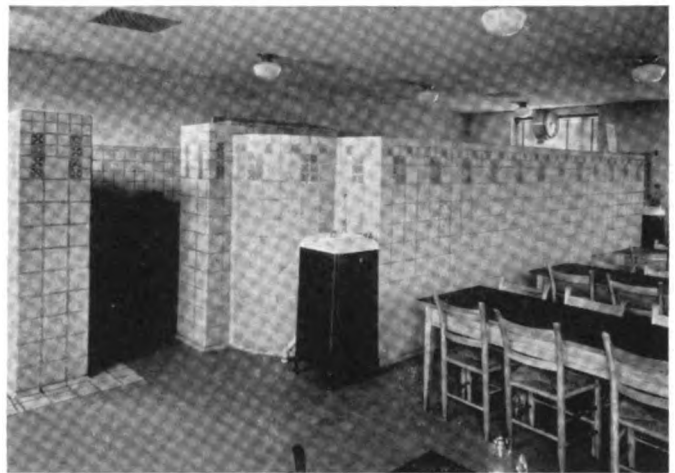
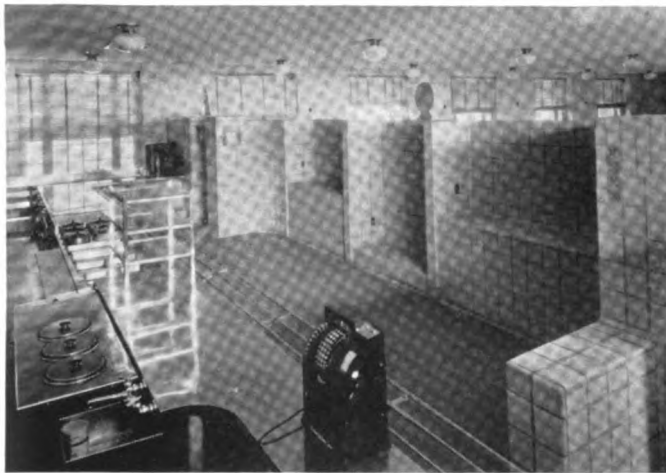
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UNITED STATES POST OFFICE, ANNAPOLIS, MARYLAND
Office of Supervising Architect, Architect

*See article "The Government's
Architectural Tradition"*

THE FEDERAL ARCHITECT

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■ WE often wonder what, on occasion, makes architects design poor architecture. We have come to the conclusion that one of the factors is undoubtedly Christmas candy. Christmas candy, in our opinion, also is responsible for arson, wife-slapping, mayhem, murder in the second degree, running through traffic lights and the like.

What is the reason and purpose of Christmas candy? If it is merely to exercise the imagination and ingenuity of the confectioner, is it worth the misery it causes? Wouldn't it be better to have a Governmental suffering citizen's sweets administration for the purpose of eliminating non-palatable oils, gums, resins, and compounds of zinc and lead from the interior of candy shapes?

This Administration should have the power to visit dire tortures upon any candy-maker who produces delectable shapes giving promise of containing nuts or other palatable ingredients and actually containing the various forms of cosmetics, perfumes, facial creams, lacquers, floor-waxes, bakelite, cellulose, barbasol, pepsodent and bay-rum, which at present are the candy-makers' ideas of what to cover up with chocolate.



■ ON the occasion of the recent Christmas, we were forcibly reminded of the fact that the telegraph companies, imbued with the Christmas spirit, aid and abet various citizens in

the practice of sending cheery messages containing the compliments of the season. These are piled up on the desk of a clear-voiced young woman who calls up the lucky recipient of these timely greetings at seven in the morning, reading the ringing words to him in his semi-conscious condition, and permitting him to go back to bed again, full of the joy of having had the day started in a proper and auspicious manner. But we shudder to think what would happen to that cheerful early operator were she not safely protected by the long, long distance from the sleepy, irate person to whom the cheering message is read.



■ IN the issue of The Washington Post of November 26th, there appeared an article, called for some reason "The New Deal in Limestone," in which attention was directed to recent structures in Washington. The article contains this strange surmise as to what a well-dressed capital should wear in the way of public buildings:

"Now, if we had never before seen either the buildings or pictures of them, and had only heard rumors of the vast expenditure and the great beauty, we might have definite expectations. We might think of structures done in open and artistic masses of glass and concrete, as in modern Germany. We might imagine them done in the massive brick style as developed by the great architects

of modern Holland. We might best of all expect a broad adaptation of the soaring steel and glass of the skyscraper-builders who have given our country a new world of art."

Pleased with this Teutonic and Dutch idea for an American City, the author goes on with enthusiasm to out-mode all the new construction, by selecting dates and allocating them to the various buildings. The Commerce Building, because of its "neo-Greek columns," draws the date 100 B.C. The Interstate-Commerce Building, because of its "Greek Doric temple," is awarded a date 500 B. C. Apparently there was a penalty of 400 years for not having used the prefix "neo." The Supreme Court is described as a "Greek Corinthian temple" and penalized with a 100 B.C. date.

This sort of comment by the man on the street is always a healthy sign and is desirable, as stimulating interest. But it has its dangers, as in the case of the above article. The hope and aim of all architects and architectural organizations is to disseminate information concerning the elements of architecture, so that the public may obtain a greater understanding and enjoyment from it. Just as the philologist stimulates greater appreciation of the fine shades of language by educating readers to recognize words as derived from the Greek or the Roman or the Anglo-Saxon, so architects strive to educate the public to recognize Greek, Roman, Gothic and the other architectural styles.

The article is unfortunate from an architect's point of view, in that, on two counts, it tends to educate the public backwards. First, it confuses the said public by referring, in a more or less authentic way, with dates, to the Greek architecture of the Triangle, whereas, with the exception of the Justice building, which he did not mention, there is no Greek architecture in the Triangle. It is Renaissance, with distinctly Roman columns. As most people are beginning to know, Greek Doric columns

have no bases, and are very thick in proportion to their height.

It appears that an exact knowledge of styles gives the public a cultural interest in architecture, and this article by an earnest, yet forgivably uninformed person, does lead to a confusion in the public mind which takes long, patient endeavor to correct.

The second point is the inference contained in the article—which is along lines of thought given considerably bally-hoo in the past decade—that new ideas in art cannot be expressed by old forms.

Conservative persons now believe that in all branches of art originality can be expressed by time-honored forms. We have the finest musical compositions expressed in the ancient seven-note scale, along lines of harmony designed years ago, and upon instruments centuries old in pattern.

In language we have the most compelling and beautiful passages expressed in old words. The writer of the "New Deal in Limestone" used words whose derivations extend back far before the Christian era; because he found that was the way his ideas must be expressed, if at all.

Therefore good architecture appears to be best expressed in the old forms, which are best understood by the persons who view them. There can be no valid claim, in any art, that the use of an old vocabulary prevents the expression of fresh and new ideas.

It is believed that the public should not be led to be ashamed of old and honored forms, whether in language or music or architecture or any of the arts.



■ WE are in the mood to carry on a little fireside talk about Reorganization, concerning which we know nothing, and are, therefore, able to converse at length.

Much thought has been given to the

subject in Washington of late. Considerable study—in fact, an exhaustive study—of the organization of the Supervising Architect's Office has been made with the thought of perfecting an ideal set-up for a Government architectural bureau.

A number of features of this ideal set-up have been discussed round and about. There has been the plan of having the activities for preparing drawings and for accomplishing all things up to the point of letting a contract under one supervisory official in the organization, and all things subsequent to the letting of the contract under another supervisory official.

There was also the plan of a closer alliance of architectural and engineering activities during the preparation of drawings, to cut down the physical movement of men and drawings and to aim toward a greater percentage of completion in the drawings before they enter into the checking stage.

These points, if actually embodied in the tentative reorganization of the above office, are of a vital nature, and if they are later to be put into effect, their workings will be viewed with great interest.

Of course, all reorganizations are dangerous to the reorganizers. They are especially dangerous when there is no definite and visible result by which to judge achievement. A reorganization in a business house is reflected after a time by red or by black figures on the ledger. A reorganization in a Government Bureau, even if eighty per cent successful, would always be subject to criticism because of the twenty per-cent that was not fully successful.

So far there has been actually no reorganization. The reorganizing plan a while ago partly emerged, but saw its shadow, returning again to its hole; to be followed thereafter by a six-weeks' period of moving to other quarters.

No reorganization can thrive when the personnel and the appurtenances in connection therewith are in elevators or on

trucks on the street, or in process of being prepared for the elevators and the trucks. Sometimes we wake up in the middle of the night and think there is going to be no reorganization. Sometimes, on the other hand, upon awakening we feel it is very reasonable to suppose that the reorganization will occur.

If it is made and thereafter it proves to have increased the value of the Supervising Architect's Office to the Government, it can be considered as a very excellent move. Even should it not increase the said value, it is our belief that the Supervising Architect's Office will still be, in point of fact, a highly efficient organization.



■ **T**HE Federal Warehouse, to which the Supervising Architect's Office is to move, is somewhat distant from the seething marts of trade, and was first discovered by Admiral Byrd in the early part of this century and thereafter took on a certain naval flavor. It can be reached now by boat on the Potomac River, by ox cart, and in other ways.



■ **I**N regard to "progress" photographs, we always feel a sense of disappointment when we receive one showing the boiler room, or the lookout system, or a battery of toilet stalls. We should be happier if there were always one photograph of the whole front of the building. Recently we were looking for a photograph of a certain building. The latest pair were of the basement and the tar-and-gravel roof. Previous to those were pictures of the interior office and the rear of the screen. Naturally, such photographs are not as important as exterior elevations and lobby or courtroom details.

The fault is not entirely that of the photographer or the general contractor, who must submit monthly "progress" photographs as part of his contract. Rather it appears as part of the general supervision by Uncle Sam's construction engineer to determine that photographs are taken from the points of vantage for architectural study and at times when the sunlight is available. This is especially true of "final" photographs, when the front elevation should predominate over its side elevation by a ratio of three to one. When the front and side elevations are shown of about equal length, it produces an uninteresting and distorted view.

In this edition of *The Federal Architect* we are reproducing photographs of the Federal buildings at Annapolis, Maryland and Plymouth, Massachusetts. Both views were taken about twenty years ago and have the advantage of sunlight on the main facades, which is one of the most important considerations for "final" photographs.



■ IT is to be hoped that some sensitive person will awake one morning and find that the term "warehouse" is not wholly appropriate and descriptive for a building which houses a Governmental activity of more or less importance. It doesn't really have to be called a warehouse, when there are so many names. We should be ready to put the stamp of our approval on almost any other designation. We wonder if the term Procurement Building would be held to be inappropriate—or too assuming. We are modest like a flower and not given to vain-glorious boasting—but we feel rather belittled at the prospect of working in a warehouse. We just don't find the name romantic.

■ ON December 18th, through the courtesy of Mr. Coe, of the office of Cass Gilbert, members of the Association were taken on an intensely interesting tour through the nearly completed Supreme Court Building.



■ ON November 9th the Association of Federal Architects held its annual dinner, an interesting occasion at which addresses were made by L. A. Simon, of the Office of the Supervising Architect; N. Max Dunning, of the Housing Bureau; H. H. Saylor, editor of *Architecture*; C. C. Zantinger, architect for the Justice Building; Charles Moore, chairman of the Fine Arts Commission; and L. W. Robert, Jr., Assistant Secretary of the Treasury. This distinguished list of speakers held the enthusiastic attention of the two hundred and fifty guests who attended.



SKETCH OF SECRETARY ROBERTS
MADE AT THE ASSOCIATION OF
FEDERAL ARCHITECTS BANQUET

БИБЛИОТЕКА ЛЕНИНГР. ОТДЕЛЕНИЯ КОММУНИСТИЧЕСКОЙ АКАДЕМИИ

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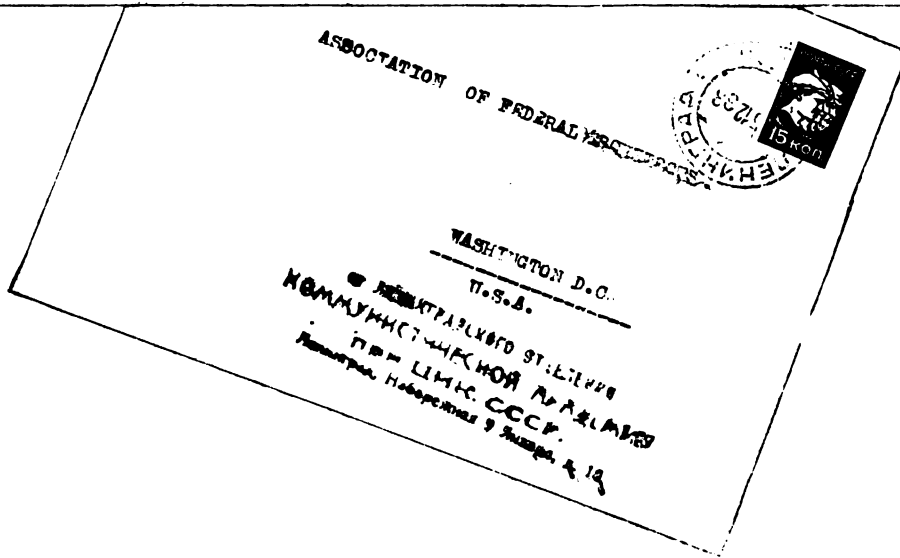
Washington.
U.S.A.

Association of Federal Architects.
Gentlemen,

We are very much interested in your periodical "The Federal architect" and ask you to kindly send us a sample copy of the same and thus greatly oblige.

Yours very truly

Director *I. Kujinsk*



THE FEDERAL ARCHITECT ON FILE IN MANY LIBRARIES

While readers know that "The Federal Architect" has been available to the public in libraries of the larger cities of every State in the Union, the above request also places this publication in a distant file. If you are traveling in Leningrad, U. S. S. R., "Come up and see us sometime" at the Library of the Communist Academy.

The Government's Architectural Tradition

by Charles Moore,

Chairman of the Fine Arts Commission

Being a transcript of remarks made by Mr. Moore at the banquet of the Association of Federal Architects, November 9, 1933

I AM speaking to The Association of Federal Architects tonight simply as a layman. True, I have been associated with architects and other artists all my active life, thanks to my interest having been stirred by the instruction of Professor Charles Eliot Norton.

This particular association of architects has a long and great tradition as a guide and an inspiration. The Colonists built in the new world after the manner familiar to them in the old world. Until about the middle of the eighteenth century, at least in this portion of the country, shelter from the elements was the main consideration. This was true of the first three generations of Washingtons. With the increase in wealth, about the time when George Washington was born, large and stately houses set in well-planned gardens sprang up along the James, Rappahannock and Potomac Rivers—Westover, Shirley, Mount Airy, Sabine Hall, and Gunston Hall among them. Those colonial houses which fortunately remain, and have been maintained, are the admired objects of pilgrimage. Others are now being restored, like Carter's Grove and Stratford, and the whole Colonial Capital of Virginia, Williamsburg. Many books are being written, old records are being searched, and a great number of architects are devotedly studying and rebuilding these historic places.

There were few trained architects in Colonial days; but there were many good builders who, for guidance, had a multitude of books of plans prepared by British architects. All of these book-designs were based on classic precedents. Palladio was the admired master. Inigo

Jones and Sir Christopher Wren and Gibbs were names to conjure with.

After the Revolution and down to about the time of the Civil War, the American people were permeated with Greek and Roman ideas and ideals. Under the leadership of Thomas Jefferson our people built capitols and banks and houses after the style of Greek temples. The classic orders were used almost invariably. In domestic architecture especially there were variations mainly in the line of flexibility and comfort, and our friendly feelings for France were an influence. Individual architects expressed their individuality, but all belonged to one family; they were of the same stock and were obedient to the same inherited tradition.

Jefferson would have gone so far as to build the White House after the Italian villa at Vicenza; and he did succeed in having the Maison Carrée at Nîmes adapted by a French architect for the Capitol at Richmond. Happily Hoban, a trained architect, won the competition for the President's House, and while his precedents were classic he built with such individuality and taste that Charles McKim was proud enough reverently to restore the White House as Hoban would have restored it a second time had he been alive in 1903. Then the United States Capitol was designed along classic lines by Thornton, whose belated plans were preferred by Washington and Jefferson. When the Capitol was extended in the 1850's, Thomas U. Walter's plans were chosen because they best carried out the Thornton beginnings.

It is held a reproach to Thornton that



UNITED STATES POST OFFICE, PLYMOUTH, MASSACHUSETTS
Office of Supervising Architect, Architect

he was an amateur. Yet what trained architect of today would not count himself rarely fortunate if he could be assured that a century after his death three of his houses would still be esteemed distinguished, as are Thornton's Tudor Place and Woodlawn, and The Octagon, chosen to be the headquarters of the American Institute of Architects? Latrobe, a trained architect, was a prime favorite of Thomas Jefferson. Both Latrobe and Thornton helped on the plans for the University of Virginia. Here Stanford White in his restoration and enlargements has kept the faith; so that the very spirit of Jefferson still breathes in a college group of surpassing loveliness and dignity. We must not forget Hadfield, who gave us both the Court House, which is to be the keynote of the new Civic Center, and also those robust columns of Arlington House, which make a fitting terminus to the Arlington

Memorial Bridge axis.

Charles Bulfinch, succeeding Latrobe, gave us the central portion of the Capitol. Like Thornton, Bulfinch came into architecture through the parlor; and his Boston State House, with its golden dome, is still regarded in New England as the center of the universe, while his houses were, and now again are, models of architectural beauty.

Young Robert Mills lived with Jefferson at Monticello and spent most of his life in Government service. Him we thank for the Treasury, and the old Patent Office in Washington; and throughout the country he placed Federal buildings of simplicity, dignity and elegance. When one saw one of his post offices in any city one instinctively felt that it spoke the language of the United States.

From the Civil War to the Chicago Fair of 1893 we floundered architec-



UNITED STATES POST OFFICE AND COURT HOUSE, MARIANNA, FLORIDA
Office of Supervising Architect, Architect

turally in wave after wave of successive styles, each one catching the popular fancy and each disappearing before some more startling novelty. Just before the Fair, H. H. Richardson came preaching and practicing the doctrine that architecture is one of the fine arts and should be treated as such. With lightning speed Richardson's Romanesque swept the United States and Canada as well. Now Richardson was essentially an artist, and some of his masterpieces remain. But even in the master there was a touch of the barbaric, and his imitators were utterly lawless, and now happily are extinct. Richardson's Washington houses expired for want of light and air. The grim and gloomy Post Office Department, built by Aiken in the semblance of Richardson, has been crowded to the wall, and soon its exotic tower and camel-backed roof

will cease to be blots on the Washington landscape.

With the Chicago Fair came an efflorescence of American art which had been growing in the fertile soil of taste and wealth. Sculptors like Saint-Gaudens, Daniel French and Olin Warner; mural painters like Blashfield, Mowbray, and Melchers; landscape architects like Olmsted and Codman; architects like Hunt, Burnham, George Post, Atwood, and especially McKim, Mead and White brought us back to the old family traditions. They were no copyists. Each was an individual, putting his personality into his buildings and landscapes and paintings and sculptures. Each solved the new problems of his day and generation, and did so in such manner that the beauty of his creations persists regardless of time and place.

So it was that the makers of the Plan of 1901, eschewing the beguiling temptation to do something called original, harked back to the L'Enfant Plan of 1792, and to the general style of architecture in which Washington and Jefferson felt that they and their countrymen were at home.

When at Annapolis, I rejoice in the little post office built in colonial fashion. It can hold its own with the Hammond and Chase houses, and with the historic Capitol itself. And so in New England, at Plymouth and on Cape Cod there are Government buildings that have come from the Treasury drafting rooms to take their own places, quiet, unobtrusive,

but dignified, well designed, well constructed, and thoroughly at home. In California and the Southwest at-homeness would mean a modified Spanish type of architecture suited to the climate and to the history and tastes of those people.

So the Government architect expresses himself in various ways lest one good custom should corrupt the world. But in whatever the section in which he works, he should be encouraged by the authorities, and instinctively he should want to build with dignity, with elegance and with charm so that the building shall speak the language of the United States.



*UNITED STATES POST OFFICE, PLAINVIEW, TEXAS
Office of Supervising Architect, Architect*



THE RELATION OF THE A.F.A. TO GOVERNMENT ARCHITECTURE

by
L. A. SIMON

*An address before the
Association of Federal Architects .*

AT this annual event of The Association of Federal Architects, your presiding officer has asked me to say a few words by way of review. At the outset I disclaim any intention to indulge in reminiscence, which at best is a dubious business; and especially is it so in this year of Grace 1933 when everything is pointing not to reminiscence but to the slogan Full Speed Ahead.

This Association came into being to fill a very real need that existed for a long time before this attempt was made to fill it. As stated in the "Certificate of Incorporation," the objects of the Association include raising the standard of design throughout the various Departments; aiding its members in the performance of their duties; promoting business efficiency in technical matters; promoting cooperation between architectural sections of the Departments.

Expressed in its broadest terms, this means collective thinking and collective planning, and it is a reasonable, stimulating and happy thought that men doing the same kind of work shall pool their efforts to give good service.

If this Association can help its members to see their work in its true relation to their Government, and can help the members to a reasonable solution of their problems, and if the Association is used as the vehicle for a rational publicity for the work of the architects in the Federal Service, much is accomplished.

As to the publicity, this has been effected in two ways: First, by annually holding inter-departmental exhibitions of architectural drawings, photographs, etc., which have proved extremely interesting; and second, by the quarterly magazine published by the Association. These two features have been carried on at the expense of much time and effort by your presiding officer and those who have assisted him.

And now a word as to our relationship to the Government establishment. You know, I am convinced that any man who enters the Federal Service to do architectural work—and possibly other professional work—faces two quite contrasting situations. He faces great opportunity, and he faces some danger to his future career.

As to the opportunity, it lies in the fact that the Federal Service immediately places him in a position to have at least some part in large enterprise, with a field of operations extending over 3,000,000 square miles—a sizeable territory. And then, working as he does in great units of organization, he feels himself surrounded by a certain largeness of purpose that has its value as an inspiration if he catches the rhythm of it and lives by the best that such a relationship can give.

Then there is the other side of the shield. How about the danger? Well, that is in a measure the danger of any great organization,

though perhaps intensified in the Government establishment—the danger of a man being engulfed, the danger of having the thing that is really himself, his individuality and his initiative, thwarted and stunted and perhaps killed.

But this differs so greatly with different natures. Whether opportunity flowers into success or whether the danger is converted into actual damage depends to a considerable extent on the individual himself, his make-up and his attitude to the things around him.

In one sense, the Federal Establishment as I see it is not so different from that of any other large organization. It operates by a series of laid-down policies, necessarily involving restrictions. And who of us is there that does not at times utter curses, low but deep, at that thin scarlet ribbon called red-tape? But what would you have? In large affairs one must choose between recognizing restrictions or inviting chaos. The real question is what kind of restrictions and how much of them does it take to avoid a given amount of chaos. In other words, when does a restriction become red-tape? I suspect that the answer is considerably affected by the way in which the question is put, as was the case of a young man floundering through an examination in Economics. The question was, state the amount of coal exported from the United States in any one year, and name the year. After vainly rubbing his brow, this young genius gave the answer as follows: "The year 1492. No coal exported."

But what I am getting at as related to the individual, is that even in such an organization

as the Federal Government, there is a place for each one in which he has his own range of action, be it small or large. He can exercise initiative, but always operating within an established order of things. And he can enlarge his horizon and his usefulness in that or some other organization, if he has the quality in his make-up.

There is a certain satisfaction in halting at intervals to see where we stand, and do we not get a truer estimate of ourselves by looking into the faces of other men? To preserve that fine balance between individual initiative on the one hand and the recognition of the claims of a large organization on the other, is no small feat. But unless such a balance is preserved, there come the disintegrating influences of discontent and unhappiness.

I think it may be fairly stated that the aims of this Association are well placed, and what it has accomplished has been done in the face of obstacles due to the pressure under which most of the Departments have been working for several years past.

After all is said and done, service under the Federal Government, like service in life itself, is a great adventure. Just now we are called on to deal with it as expressed by Robert Louis Stevenson, "not looking too anxiously before, not dallying in maudlin regret over the past." To be sure every day brings new problems, but then every day brings also the opportunity to surge forward with our ideals more firmly before us, and with the privilege to serve our Government with unflagging loyalty, with high hope and with undaunted courage.



Competition Announced For Bronze Medal Design

MEMBERS OF THE ASSOCIATION OF FEDERAL ARCHITECTS
HAVE OPPORTUNITY OF WINNING "AWARD OF MERIT"

A COMPETITION is announced, in accordance with a motion passed at the recent meeting of The Association of Federal Architects, to obtain a design for a bronze medal to be awarded for merit at the forthcoming architectural exhibition.

This "Award of Merit" in the form of a bronze medal will be awarded annually by the Association. The character of the design

should be in keeping with the importance of such an award.

The illustrations of the three medals as published on the opposite page may be used as a guide to competitors, but they do not limit the competitor in any respect.

It is thought that many creditable designs will be placed before the jury and it is expected the winning design will be worthy of the purpose for which it is intended.



THE TERMS OF THE COMPETITION ARE AS FOLLOWS:

1. Completed drawings for the medal must be turned in before 4.30 P. M., March 1st, 1934, and may be handed to any officer of the Association.
2. Drawings must be on a sheet or mount 12" by 16" and shall consist of a front view and a reverse view of the medal. The scale of presentation and the medium of rendering are optional. In other words, the drawing may show a medal at greater than actual size if desired.
3. The finished medal is to be approximately 2½" in diameter.
4. The front face is to contain the words "Award of Merit." The reverse side must contain the words "The Association of Federal Architects" and a blank panel on which may be engraved an inscription similar to "Awarded to John Doe, April, 1934."
5. A jury of architects, outside the Association, will be invited and their decision is to be final.
6. The winning contestant must, if requested, prepare an additional drawing for the use of the modeler.
7. The competition is open to members of the Association exclusively.



ECOLE
NATIONALE DES
BEAUX ARTS
MEDAL



SOCIETY OF
BEAUX-ARTS
ARCHITECTS
MEDAL



SOCIETE DES
ARCHITECTES
DIPLOMES
PAR LE
GOUVERNEMENT
MEDAL

*MEDALS WON BY THOMAS H. LOCRAFT, CATHOLIC UNIV. OF AMERICA
Winner of "Paris Prize—1927"*

Bicentennial of Birth of Paul Revere Recalls Competition for Equestrian Statue at Boston

PROJECT DROPPED WHEN JUDGES SELECT UNKNOWN SCULPTOR

AN article of unusual interest in artistic circles is the story of the uncompleted statue of Paul Revere for Boston, Mass. We quote from the Lowell (Mass.) Courier-Citizen of January 9, 1934:

"Listen, my children, and you shall hear a further story of Paul Revere. I have seen more or less of late in the public prints about the project, started a full 50 years ago, to provide an equestrian statue of the midnight rider for Boston—which graven image was to be located in Copley Square. The project never got very far, and thereby hangs a tale. So far as known, the original orders for the acquisition of this memorial statue have never been rescinded, although perhaps it may be claimed that the statute of limitations has deprived them of any validity. The fact is, however, that Boston 50 years ago contemplated adorning the then new territory of Copley Square by the erection of a statue of the versatile colonial citizen, who turned his hand to so many useful activities, was bellfounder, money-coiner, powder-maker and patriotic warner of the Middlesex villages and farms on the 19th of April in '75—or perhaps on the 18th. Boston preserves his North End house—but a statue is well merited, and Copley Square would be a sightly place for it.

* * *

As the story comes to me, the city was originally to provide \$5000 of the funds and popular subscription the rest. Things went so far, in 1884, that a competition of sculptors was invited to furnish designs for a suitable statue, complete, with horse. A good many turned in samples of their work—among them the late Daniel Chester French—but the first prize was awarded to a lad of 23, lately come to Boston from the great open spaces to study; to wit, one Cyrus E. Dallin, who was born and bred in Utah. His design was unanimous-

ly approved by the judges—who, of course, made their award without knowing which sculptor had submitted which design. The models submitted were all anonymous and were keyed by letters or symbols, so that there was no unconscious cerebration on the part of the judges, born of the knowledge that if So-and-So had made the model it must be a good one because So-and-So was already famous. Thus it resulted that a free choice designated the effort of a raw young man, new to Boston, with no reputation, no family, no money, and nothing but a native skill which sufficed to put his offering well above all the rest. The second prize went to "Dan" French. The three prizes were \$300, \$200 and \$100.

* * *

Of course the newspapers at first got the name of the successful contestant all wrong when they found out who it was. They announced that the prize had been won by "Charles E. Dillon"—a name they could understand. It was speedily learned, however, that his true name was Cyrus E. Dallin; and when it was further made clear that he was a mere kid, hailing from Utah of all places in the world, Boston was horrified. Such things simply weren't done! Indignant citizens began to write letters to the press about it—stressing the folly of trusting an immature boy with any such work. In addition, along came one of those fussy people who exist everywhere but primarily in Boston, to assert that every one of the three successful models was "historically incorrect." Just wherein they were incorrect, I don't know; but the committee saw a loophole and told the prize winners that they couldn't dream of setting up a statue of Paul Revere that was not correct historically—whether in clothing, accoutrements, attitude, or whatever. They said the work must be

done over again; but in fairness it was conceded that the competition this time should be confined to the three prize winners in the first contest, who were to make new models and submit them—*anonymously*, as before. They did so—and once again the judges picked Mr. Dallin's as the best.

* * *

Well, of course that suited Bostonians quite as little as before. The unknown youngster from a Mormon state—what could he know about statues? A two-column letter was written for and printed by the Transcript, then as now the Back Bay Bible, denouncing the Dallin statue as ridiculous in every detail. It came from the pen of Truman Bartlett, well known Boston sculptor, who had been Dallin's instructor but who had fallen out with him. Mr. Bartlett turned all his guns on the young man's model and blew it sky-high. It made no difference that Dan French had sought out young Dallin and told him candidly that his (Dallin's) design was far and away ahead of his own, or any other submitted—that it had a spark of genius in it which none of the rest had, and made the sculptured Revere and his horse instinct with life. Boston soon lost her interest in the whole thing and for 50 years nothing more was heard of it. Now it bobs up again—and this is why.

* * *

The original plan was to do something commemorative on the 150th anniversary of the birth of Paul Revere, which was due Jan. 1, 1885. It will now be his bicentennial on Jan. 1, 1935. He is still without his projected memorial in Boston. Mr. Dallin is still living—no longer the unknown Utah boy, but an artist with an international reputation, par excellence the sculptor of horses and Indians, and no longer open to the criticism that he lacks experience or fame. Moreover he still has in his possession the original design which won the prize in 1884; and he is quite frank to say

that never in his life has he surpassed it, or even equalled it, in his own judgment. There would be not one word of cavil heard in Boston today if the task of providing an enduring monument to Revere were to be assigned to Mr. Dallin. He has more than made good—as any one will testify who knows his famous "Appeal to the Great Spirit" which stands just in front of the Boston Museum of Fine Arts, and which is beyond question the best known American statue in recent years. It has become almost as familiar through miniature reproductions in American homes as Barye lions used to be, or casts of the Winged Victory of Samothrace.

* * *

Mr. Dallin, who has spoken here several times in recent years, is having an exhibition of his work during the current two weeks at the Boston Art Club; and I think he has included, for sentiment's sake, the photograph of his original Revere model, made 50 years ago. I have every intention of dropping in to see it. Moreover I believe it is time for Boston to do belated justice to Mr. Dallin by going ahead with the Revere memorial, after neglecting it for half a century. Revere is one of this section's pet heroes. No one fusses much now about minute points of "historical accuracy." Mr. Longfellow saw to all that when he penned his well known poem—not by any means his greatest work, but one which everybody loves because it so fired his imagination in boyhood. The sculptor's design shows the rider pausing on his steed at Lechmere Point, gazing across the Charles toward the belfry of the Old North Church. There was already one spark of light burning in the tower. Would there be a second, to indicate that the troops were to cross the river, instead of proceeding by land along the Neck? Revere is shown eagerly watching. We know now that the second lamp did appear and that he dashed off on his errand, fully aware of what was to happen."



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

Pearl Harbor, T. H., Dredg— ing — contractor, Hawaiian Dredging Co., Ltd., Honolulu, T. H.	\$2,850,000.00	Pearl Harbor, T. H., Improve- ment of fuel oil facilities— contractor, Industrial Piping and Engr. Co., Baltimore, Md.	\$153,900.00
Puget Sound, Wash., Machine and electric shop—contractor, K. E. Parker Co., San Fran- cisco, Calif.	655,400.00	Pearl Harbor, T. H., General facilities bldg. — contractor, Ralph E. Woolley, Honolulu, T. H.	133,200.00
Pearl Harbor, T. H., Fleet moor- ings—contractor, W. B. Thurs- ton Co., Inc., Richmond, Va.	473,000.00	Lake Denmark, N. J., Magazines and shellhouse—contractor, A. W. Funk & Co., Inc., Phila- phia, Pa.	87,514.00
Pensacola, Fla., Four hangars— contractor, Murch Bros. Con- struction Co., St. Louis, Mo.	360,000.00	Pearl Harbor, T. H., Extension of foundry—contractor, Ralph E. Woolley, Honolulu, T. H. . .	85,000.00
Pensacola, Fla., Personnel bldgs. and industrial bldg. — con- tractor, J. A. Jones Construc- tion Co., Charlotte, N. C. . . .	310,500.00	Philadelphia, Pa., Air compres- sors—contractor, Worthington Pump and Machine Corp., Washington, D. C.	80,910.00
Navy Yard, Washington, D. C. Boiler plant installation—con- tractor, Geo. W. Stetson, Jr., Boston, Mass.	306,990.00	San Diego, Calif., Extension to bldg. No. 27 — contractor, George Hess, Los Angeles, Calif.	66,900.00
Pearl Harbor, T. H., Four Cranes, repair basin—contrac- tor, Star Iron and Steel Co., Tacoma, Wash.	257,480.00	Pensacola, Fla., Heating plant equipment—contractor, E. M. Carmell Co., Columbus, Ohio	65,780.00
Mare Island, Calif., Magazine buildings—contractor, Carl N. Swenson, San Jose, Calif. . . .	220,450.00	San Diego, Calif., Heating plant boilers and equipment—con- tractor, R. G. Meyer Corp., Los Angeles, Calif.	61,370.00
Navy Yard, New York, N. Y., Two drydock cranes—contrac- tor, Orton Crane and Shovel Co., Chicago, Ill.	218,730.00	Ft. Mifflin, Pa., Extension of heating plant — contractor, Continental Construction Co., Inc., Ft. Dodge, Iowa.	56,999.00
Navy Yard, Philadelphia, Pa., Reconstruction of shipways— contractor, Wm. Eisenberg & Son, Philadelphia, Pa.	200,247.00	Philadelphia, Pa., Construction of lumber storehouse, etc.— contractor, McCormick & Len- ham Co., Philadelphia, Pa. . . .	53,777.00
Quantico, Va., Three hangars— contractor, Girard Construc- tion and Engineering Co., Philadelphia, Pa.	189,000.00	St. Juliens Creek, Va., Explosive "D" loading plant—contrac- tor, Johnson Construction Co., Inc., Norfolk, Va.	51,433.00
Air Station, San Diego, Calif., Final assembly shop—contrac- tor, B. O. Larsen, San Diego, Calif.	174,500.00	San Diego, Calif., Dredging— contractor, George Hess, Los Angeles, Calif.	50,000.00

RECENT CONTRACTS AWARDED IN CONSTRUCTION SERVICE,
VETERANS' ADMINISTRATION

Roanoke, Va., Veterans Ad- ministration Facility, General Construction of Buildings; contractor, Algernon Blair, Montgomery, Ala.	\$852,517.00	ministration Facility, Con- struction Storehouse Addition, contractor, Walter A. Oefflein, Inc., Milwaukee, Wis.	\$43,987.00
Plumbing, Heating and Elec- trical Work; contractor, Red- mon Heating Co., Louisville, Ky.	300,000.00	Danville, Ill., Veterans Ad- ministration Facility, Con- struction Assembly Building, contractor, Edwin E. Young, Chicago, Ill.	37,500.00
Milwaukee, Wis., Veterans Ad-			

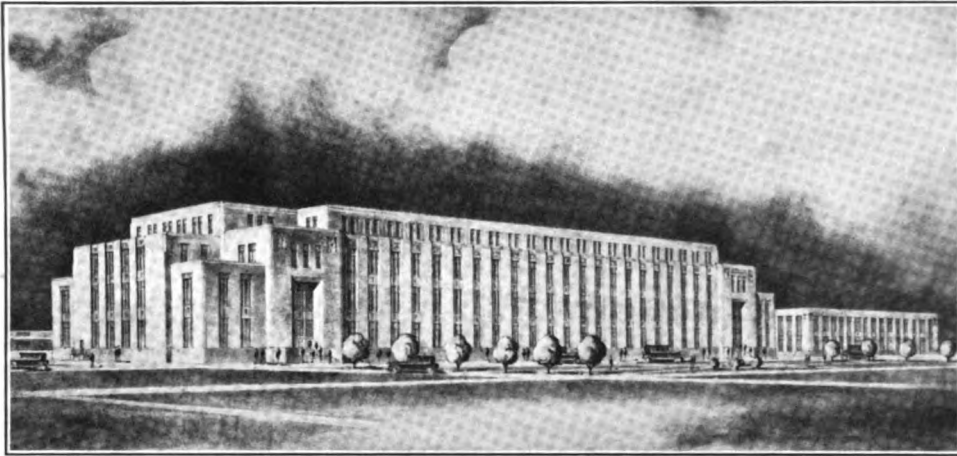
CONTRACTS RECENTLY AWARDED IN QUARTERMASTER GENERAL'S OFFICE

Fort Lewis, Wash., Grain Storage Bldg.; contractor, A. F. Mowat, Seattle, Wash.	\$53,287.00	Fort Sill, Okla., Barracks Spec. Troops; contractor, Murch Brothers Const. Co., St. Louis, Mo.	\$320,000.00
Fort Benning, Ga., QM. Warehouse; contractor, Rogers & Leventhal, Inc., Chattanooga, Tenn.	51,350.00	Fort Mason, Calif., Shed Pier No. 1; contractor, K. E. Parker Co., 135 S. Park, San Francisco, Calif.	104,634.00
Fort Bliss, Texas, Stables, Guard Qtrs. & Shops; contractor, Ramey Bros., Inc., El Paso, Texas	145,417.00	West Point Mil. Academy, N. Y., Const. Four Double Sets Nurses Qtrs.; contractor, J. Schlessinger, 15 East 41st St., New York, N. Y.	102,100.00
Fort Knox, Ky., Hospital; contractor, J. A. Rolpuch Co., Chicago, Ill.	172,140.00	Barksdale Field, La., Const. Two Double A. C. Hangars; contractor, J. T. Taylor, Fort Worth, Texas	327,492.00
Fort Sill, Okla., Nurses Qtrs.; contractor, McMillen Const. Co., Enid, Okla.	52,275.00	Fort Sam Houston, Texas, Prison Equipment & Window Grds.; contractor, Southern Prison Co., San Antonio, Texas	57,750.00
Hamilton Field, Calif., Headquarters Bldg.; contractor, Meyer Const. Co., San Francisco, Calif.	83,100.00	Maxwell, Ala., Const. Ten Double N. C. Ofcers.' Qtrs.; contractor, Paul Bros. Co., 14 Bonita Drive, Birmingham, Ala.	135,750.00
Hamilton Field, Calif., Hospital & Detachment Barracks; contractor, Leo Epp, San Francisco, Calif.	109,377.00	Hamilton Field, Calif., Const. Four Double N. C. Ofcers.' Qtrs.; contractor, Wm. Spivock, Hobart Bldg., San Francisco, Calif.	54,900.00
Fort Knox, Ky., Sewage Disposal Plant; contractor, W. C. Babcock Grain Co., Rensselaer, Ind.	76,700.00	Langley Field, Va., Const. Thirteen Double N. C. Ofcers.' Qtrs.; contractor, Virginia Eng. Co., Inc., Nelson Bldg., Newport News, Va.	221,258.00
Fort Bliss, Texas, Const. Fld. & Co. Ofcers. Qtrs.; contractor, Robert E. McKee, El Paso, Texas	451,570.00	Langley Field, Va., Const. C. A. Corps Bldg., Bindery & School Garage; contractor, A. Lloyd Goode, Inc., Charlotte, N. C.	76,950.00
Patterson Field, Ohio, Const. Paving, Etc.; contractor, J. R. Hiatt Co., Indianapolis, Ind.	159,705.15	Fort Lewis, Wash., Const. Drill Hall; contractor, H. W. Wright, Inc., 2210 2nd St., Seattle, Wash.	70,315.00
Barksdale Field, La., Const. Officers' Mess; contractor, R. Farnsworth & Co., Inc., New Orleans, La.	49,975.00	Fort Riley, Kans., Const. Seven Fld. Ofcers.' Qtrs. and One Fld. Ofcers.' Qtrs. & Four Co. Ofcers.' Qtrs., at Marshall Field; contractor, M. J. Green, Union National Bank Bldg., Manhattan, Kans.	161,688.00
Fort Benning, Ga., Const. Air Corps Hangar; contractor, J. S. McCauley & Co., Atlanta, Ga.	149,832.00	Fort Knox, Ky., One Bachelor Ofcers.' Qtrs.; contractor, P. R. Lewis Co., Inc., Huntington, W. Va.	58,490.00
Fort Bliss, Texas, Const. & Repair of Roads; contractor, West Texas Construction Co., Fort Worth, Texas.	53,740.00		
Fort Lewis, Wash., Const. Eight 75 M.M. Gun Sheds; contractor, S. Ericksen, Tacoma, Wash.	140,000.00		
Fort Mason, Calif., Const. Extension Pierr No. 3; contractor, Healy-Tibbitts Const. Co., San Francisco, Calif.	283,300.00		

RECENT CONTRACTS AWARDED IN OFFICE OF SUPERVISING ARCHITECT

Meriden, Conn., P. O.—Extension & Remodeling—The New England General Contracting Co., 341 State St., New Haven, Conn.	\$52,000.00	tion new—Coath & Goss, Inc., 228 No. LaSalle St., Chicago, Ill.	\$158,500.00
West Chester, Pa., P. O.—Extension and Remodeling—The Condos Company, Inc., 601 Brighton Ave., Reading, Pa.	63,890.00	Asbury Park, N. J., P. O.—Extension and Remodeling—David Cordon Building & Construction Co., Burnet & Rockdale Ave., Cincinnati, Ohio..	99,104.00
Lancaster, Ohio, P. O.—Extension and Remodeling—P. W. Johnson Construction Company, Beckley, W. Va.....	26,773.00	Baltimore, Md. Q. S. — Construction — North - Eastern Construction Company, 6 W. Madison St., Baltimore, Md.	42,672.00
Pittsburgh, Pa., M. H.—Construction Nurses' Quarters, Attendants' Quarters, Residence for Officer in Charge and Junior Officers' Quarters —The Davis-Smith Co., 516 Federal St., N. S., Pittsburgh, Pa.	150,555.00	Cambridge, Mass., P. O.—Construction—John Bowen Company, 129 Newbury St., Boston, Mass.	366,000.00
Portland, Me., M. H. — Construction additional buildings —Mr. R. W. Erickson, 119 S. Fourth St., Philadelphia, Pa.	187,940.00	Charleston, S. C., Q. S.—Construction new bldgs., relocation, demolishing certain bldgs. now on site, dredging, etc.—Wm. W. Sistler Construction Company, Simpson, Ill.	115,920.00
Buffalo, N. Y., M. H. — Construction nurses' quarters' attendants' quarters, junior officers' quarters, residence officer in charge, driveways, walks, approaches, etc. — Murch Brothers Construction Co., 4111 Lindell Blvd., St. Louis, Mo.	154,430.00	Schenectady, N. Y., P. O.—Demolition buildings on site except present P. O. and extension and remodeling—Murch Brothers Construction Company, 411 Lindell Blvd., St. Louis, Mo.	183,999.00
Boston, Mass., Q. S.—Construction dwellings, etc., Consolidated Construction Corporation of New York, 122 East 42nd St., New York, N. Y....	48,561.00	Stapleton, (S. I.) N. Y., M. H. —Elevator Plant—The Gurney Elevator Company, Inc., 109 West 64th St., New York, N. Y.	60,587.00
Waltham, Mass., P. O.—Construction—V. & M. Construction Corporation, Pershing Square Bldg., New Rochelle, New York	99,440.00	San Francisco, Calif., Federal Office Building—Construction —Great Lakes Construction Company, 333 N. Michigan Ave., Chicago, Ill.	2,513,000.00
West Berkshire, Vt., Insp. Sta. —Construction—Mr. Antonio Durso, 78 Washington Ave., Haverhill, Mass.	36,789.00	Vernon Texas, P. O.—Extension and Remodeling—Mr. H. M. Seby, 518 E. College Drive, Abilene, Tex.	42,000.00
Tecate, Calif., Insp. Sta.—Construction — Associated Constructors, Inc., 1226 So. LaBrea Ave., Los Angeles, Calif.	48,728.00	Ellis Island, N. Y., Imm. Sta.—Sea Wall, etc.—A. M. Hazell, Inc., 117 Liberty St., New York, N. Y.	417,000.00
Monroe, Mich., P. O.—Extension and Remodeling—David Cordon Building & Construction Co., Burnet & Rockdale Aves., Cincinnati, Ohio.....	60,606.00	New York, N. Y., Ct. H.—Elevator Plant—Otis Elevator Company, 810 18th St., N. W., Washington, D. C.	560,612.00
Lewiston, Maine, P. O.—Demolition old bldg. and construc-		Los Angeles, Calif., Q. S.—Construction—Mr. Charles Montague, 1144 So. Grand Ave., Los Angeles, Calif.	65,500.00
		Owensboro, Ky., P. O. & Ct. H. —Extension and Remodeling —Key Brothers Construction Company, Murray, Ky.....	48,990.00

MINNESOTA DOLOMITIC LIMESTONE



UNITED STATES
POST OFFICE
MINNEAPOLIS,
MINN.

MAGNEY & TUSLER
Architects
Minneapolis, Minn.

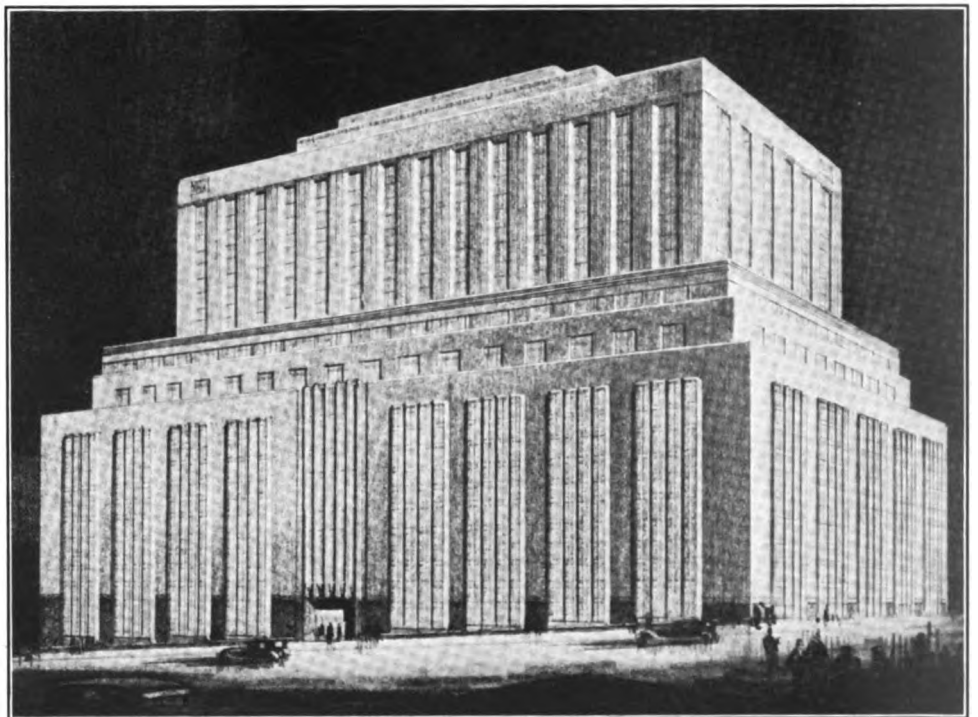
Grey Mankato Dolomite
Limestone being used
for exterior walls

UNITED STATES
POST OFFICE &
CUSTOM HOUSE
ST. PAUL, MINN.

LAMPERT
BASSINDALE
Architect
St. Paul, Minn.

HOLABIRD & ROOT
Assoc. Archts.
Chicago, Ill.

Yellow Mankato Dolomite
Limestone being
used for exterior walls



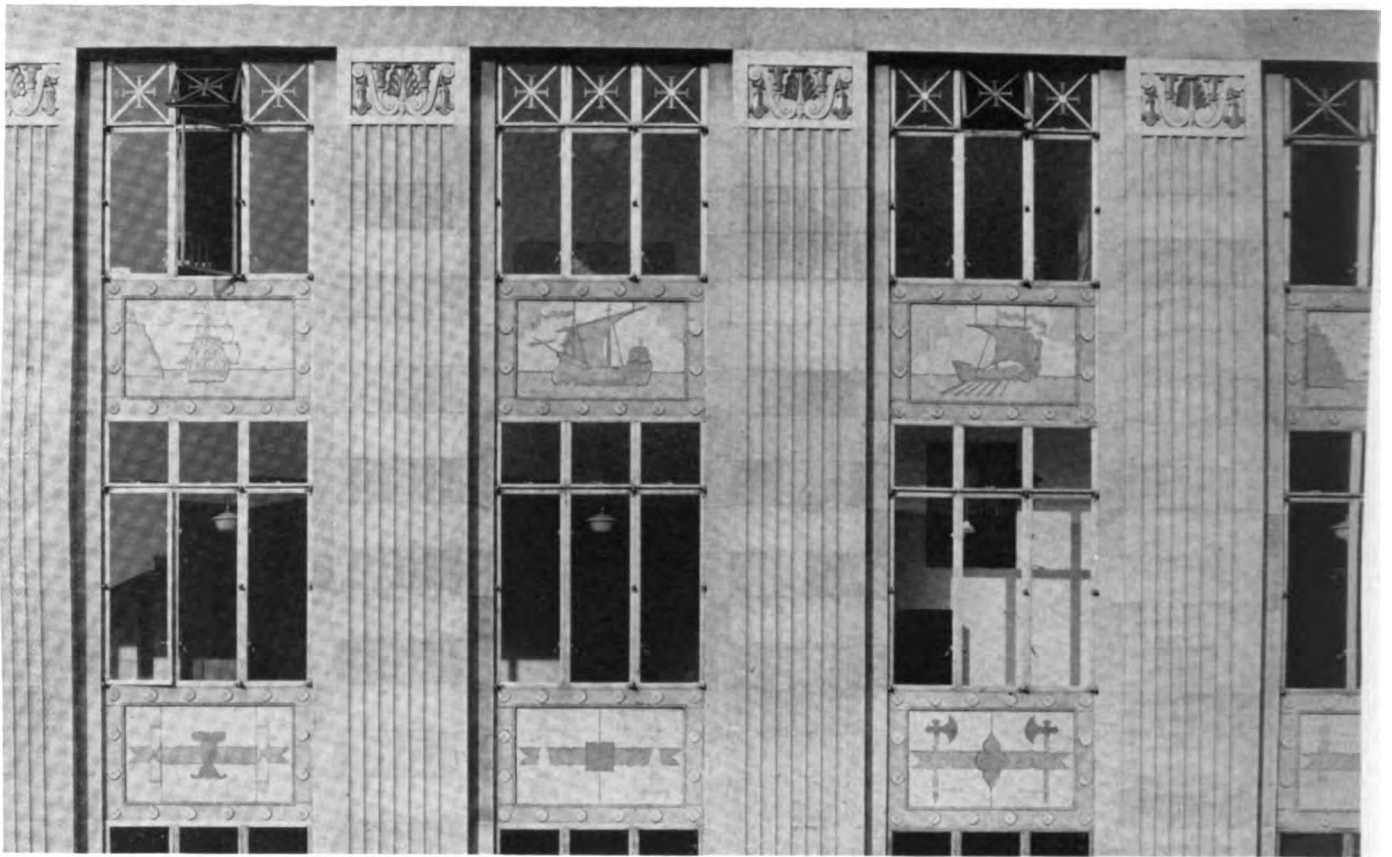
DOLOMITE LIMESTONE, produced in Minnesota, is an exceptionally hard and durable stone, which has high crushing strength and low absorption. It is a sound stone, procurable in large sizes.

The permanent color and texture make this stone distinctive and the weathering of age adds to its beauty.

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Spandrels of



*U. S. Post Office, Camden, N. J.
Office of Supervising Architect, Architects
Agostini Bros., Builders*

Terra Cotta is considered by many architects to be the standard material for spandrel construction and on a great proportion of the prominent buildings erected during the past ten years, terra cotta has been used for this purpose.

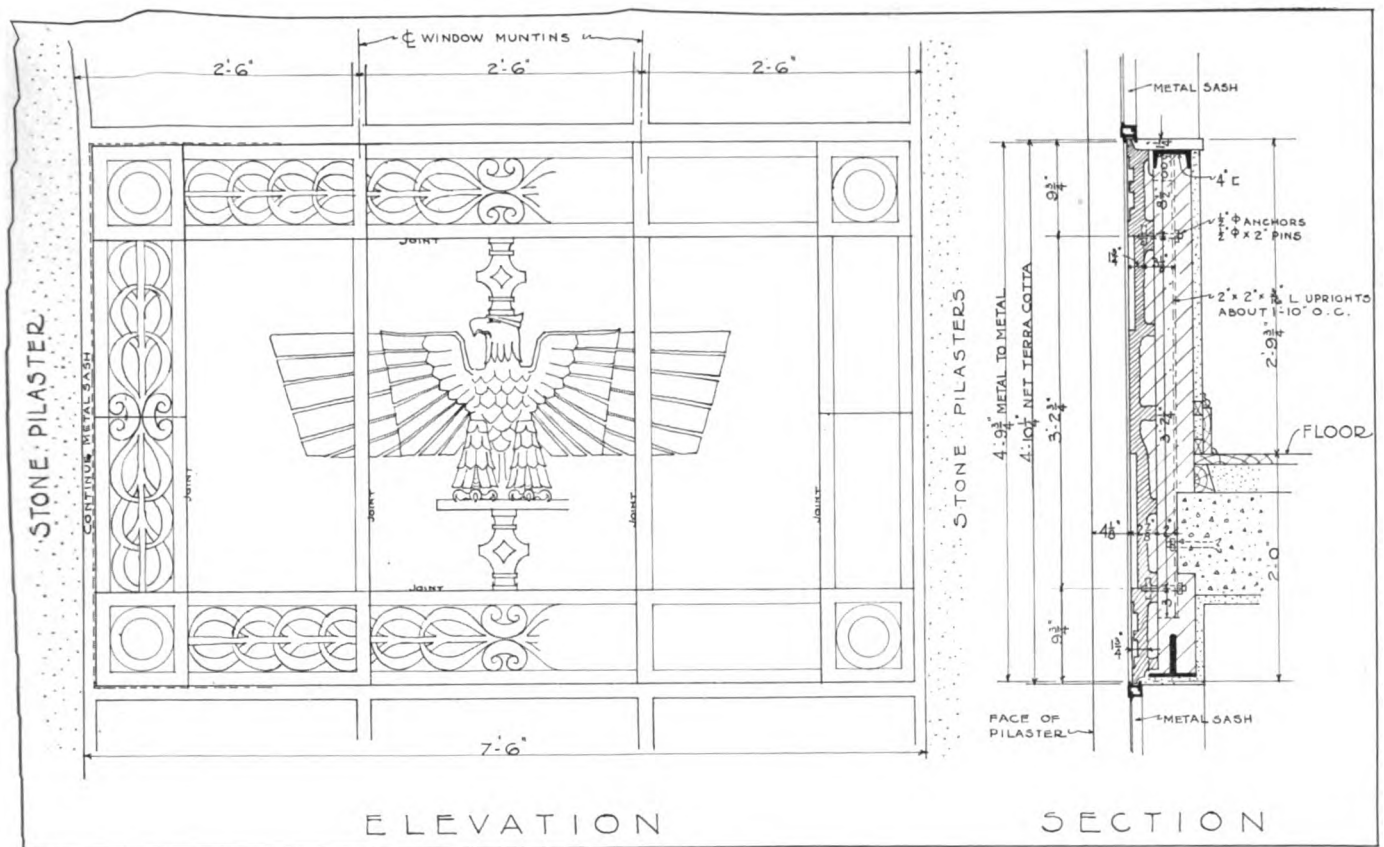
The Camden Post Office, illustrated on this page, employs Atlantic Terra Cotta for all ornamental spandrels; the treatment is pictorial with symbolic meaning. Many other public buildings and several other U. S. Post Offices, such as in Passaic, N. J., Springfield, Mass. and Trenton, N. J., also have spandrels of Atlantic Terra Cotta.

The spandrels of the Trenton Post Office are especially noteworthy, not only in appearance but in construction, as shown. They were designed with the object of concealing the joints as much as possible. This was accomplished by carrying the two central stiles through vertically to line up with the central muntins of the windows and by offsetting slightly the outer border. Note also that while the central pieces are rather large, being 2'6" wide by

ATLANTIC TERRA

19 West 44th Street, New York City

Washington, D. C., Office: Chas. S. Salin & Co., 907 15th Street, N. W.



Construction Detail, Typical Window Spandrel, U. S. Post Office, Trenton, N. J.

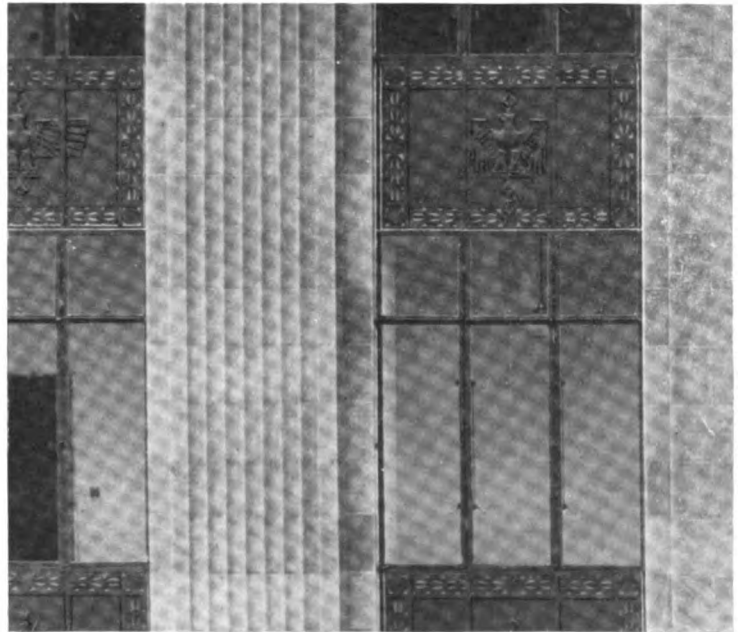
Atlantic Terra Cotta

3'3" high, the bond or thickness is only 2-7/8" so that it could be made a part of the spandrel wall which was only 8" over all.

These spandrels which perfectly accentuate the vertical lines of the building are a mottled green and black Abbochrome color with burnished gold on the incised ornament of the border. The Trenton Post Office was thoroughly illustrated and described in the January 1933 issue of "The Federal Architect."

In addition to the spandrels in the Camden Post Office, there are 16 polychrome pier caps, a band-course of 604' long at the second floor and 24 panels in the frieze. In addition, all of the entrances are of Atlantic Terra Cotta and there is a terra cotta fountain in the elevator lobby of the third floor. The polychrome colors consist of a light blue, a dark blue, an orange brown, a buff and a green.

Illustrated literature on the subject of Atlantic Terra Cotta as applied to any particular purpose or type of construction will be forwarded on request.

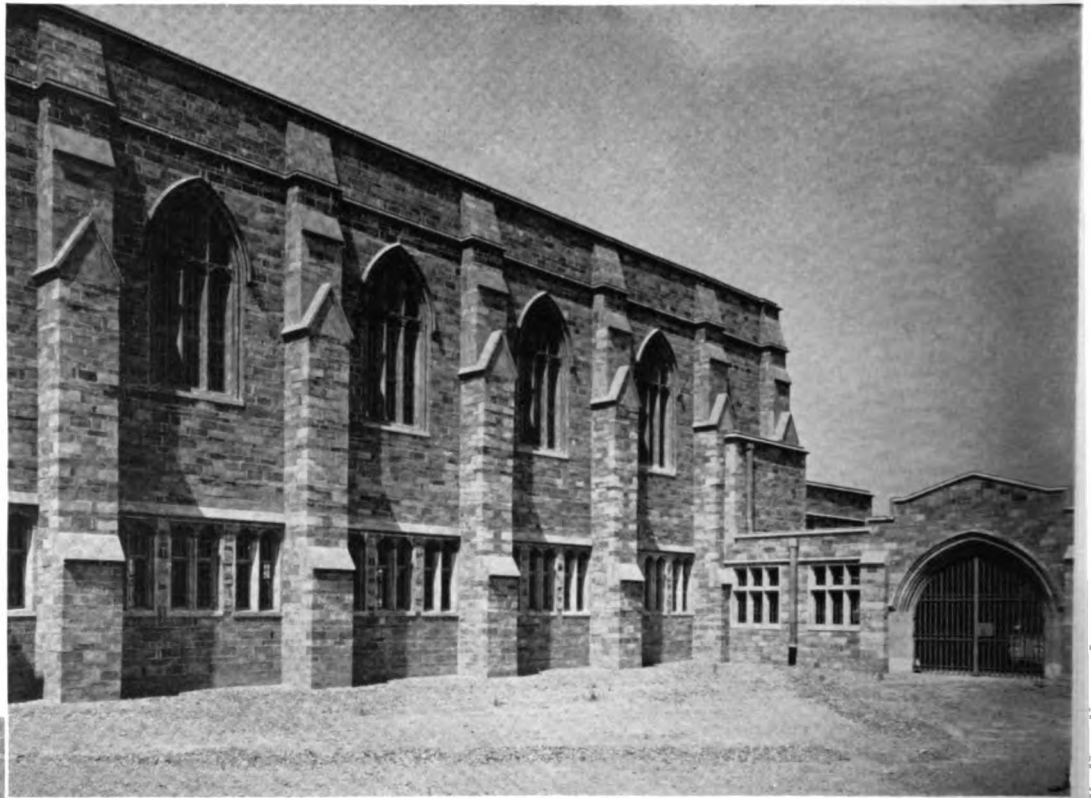


Spandrel treatment, U. S. Post Office, Trenton, N. J.
Office of Supervising Architect, Architects
Karno-Smith Co., Builders

COTTA COMPANY

19 West 44th Street, New York City

Southern Plant: Atlanta Terra Cotta Co., Glenn Building, Atlanta, Ga.



Berks County Prison, Reading, Pennsylvania. Coursed concrete ashlar, built with colored and textured units, is the basis for the architectural interest in the walls of this building. Alfred Hopkins and Associates, Architects.



An office interior of concrete masonry, the surface decorated with a base coat of reddish brown and a top coat of light buff portland cement paint.

*The term Concrete Masonry is applied to block, brick or tile building units molded from concrete and laid by a mason in a wall.

Concrete Masonry

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FEDERAL SEABOARD TERRA COTTA



UNITED STATES POST OFFICE
BROOKLYN, N. Y.

Architect
Office of Supervising Architect

This large structure is completely faced above the first story, on three street fronts, with granite finished Federal Seaboard terra cotta.

The first story arches and rock faced ashlar are granite,—all other material is terra cotta.

The terra cotta matches the granite as to color and size of pieces. All terra cotta is ground square and to exact joint dimensions.

FEDERAL SEABOARD TERRA COTTA CORP.

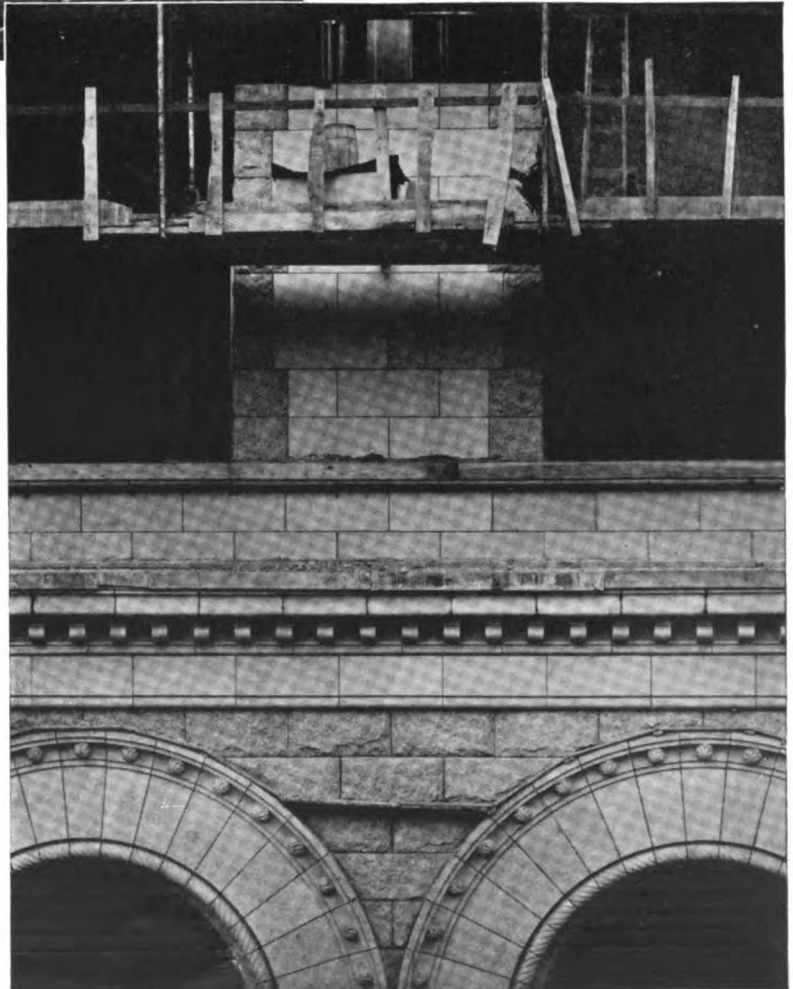
10 East 40th Street, New York, N. Y.

Factories

Perth Amboy, N. J.

Woodbridge, N. J.

South Amboy, N. J.



Construction Detail—Terra Cotta starts directly over arches

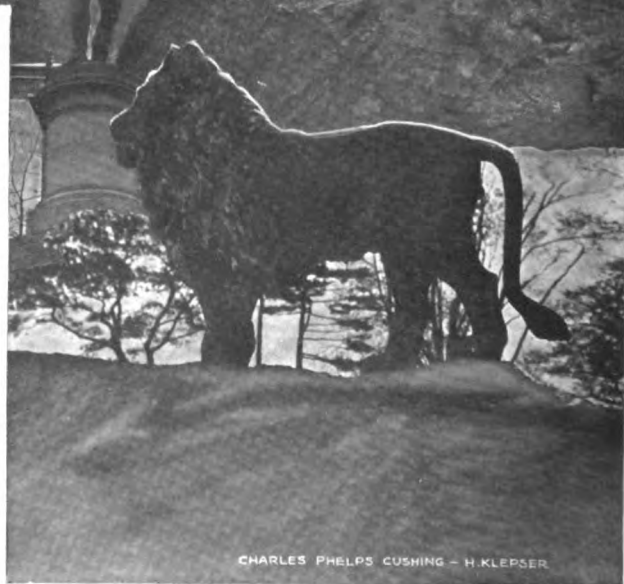


A Zoo in Bronze

PARKS and avenues throughout America and Europe are studded with the wonders of the sculptor's art. Most of the statues, fortunately, are of Bronze so that they may endure everlastingly and not crumble from the enjoyment of the public.

The bronze statues grouped in the unique fashion on this page are from the parks of New York City and attracted the attention of the photographers because of their distinct quality.

Federal architects are well versed on the merits of copper and copper alloys and specify them in building construction.



CHARLES PHELPS CUSHING - H. KLEPNER

**COPPER & BRASS
RESEARCH ASSOCIATION**

25 Broadway, New York City