

# THE FEDERAL ARCHITECT

*January - 1937*



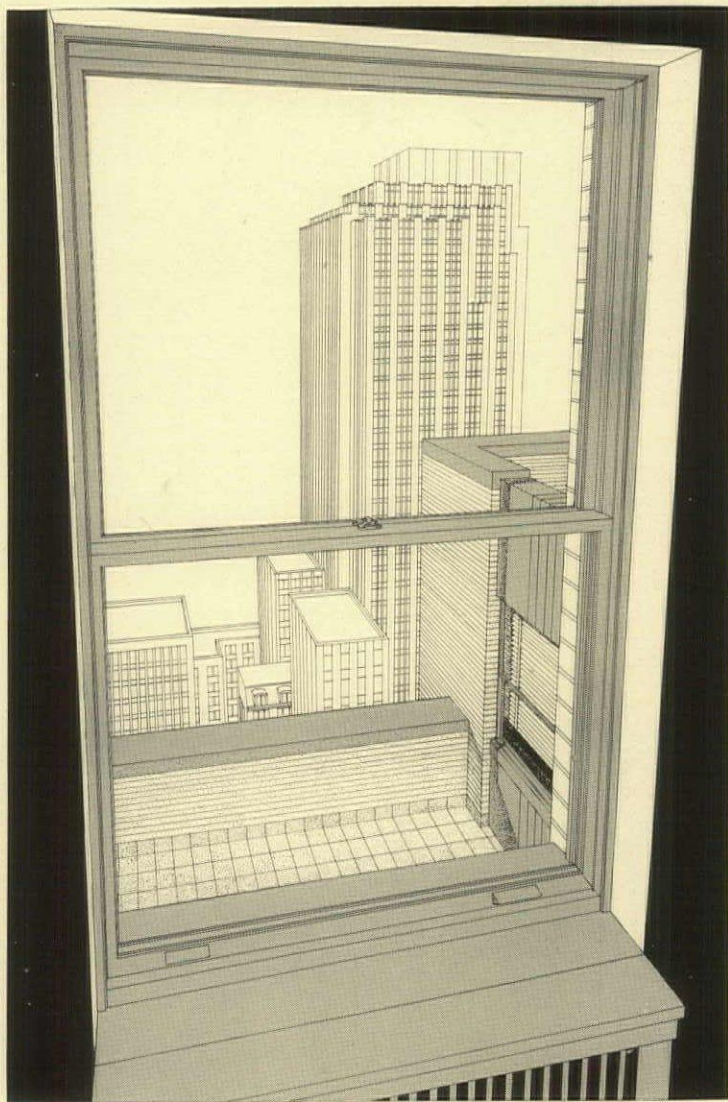
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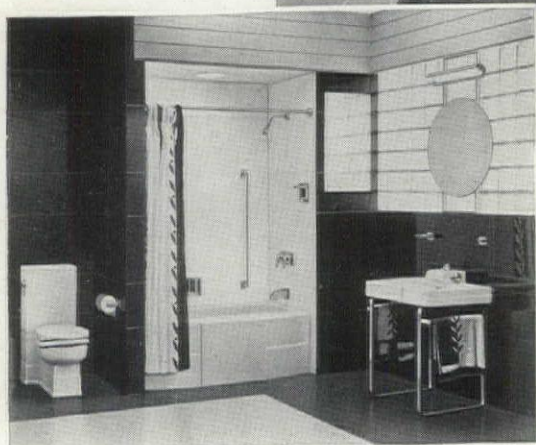
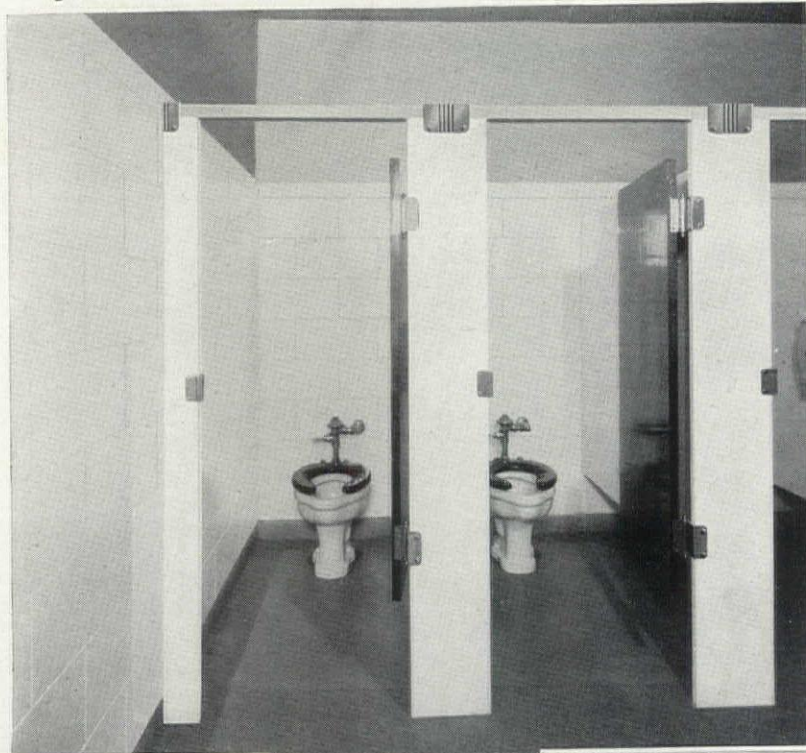
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# "BIGGEST ATTRACTION"

*so says Architectural Forum*

THAT TERM was used on page 480 in the November issue of Architectural Forum as a caption for a photograph describing the exhibit of the Nu-Bidet at the 44th Annual Convention of the United States Building and Loan League, held at the Waldorf-Astoria, New York, the week of October 12, 1936.

## WHY "BIGGEST ATTRACTION"

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Indeed, many of our orders have come from some of the largest and best known hospitals and clinics in America.

The installation of the Nu-Bidet in Government hospitals will give the attending physicians the greatest possible aid in the treatment of their cases and give the patients immeasurable comfort and aid to recovery.

We have had requests for information from the architectural and medical professions from every civilized country in the world and from every nook and corner of the United States.

## "BIGGEST ATTRACTION"

With the judgment of Architectural Forum back of it, that looks like profitable advice to you. We thought that—even believed it—but didn't dare say it. If you want to know more about this "biggest attraction" and will use the coupon below, we will send you some very interesting and instructive literature.

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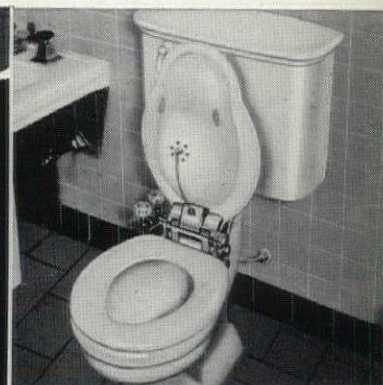
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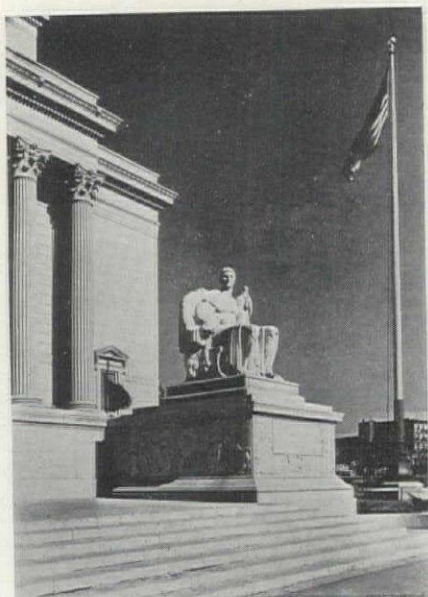
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# THE FEDERAL ARCHITECT

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# Refrigerant Specifications



PRIOR to November 13, 1933, there did not exist anywhere in the world correlated data covering the toxicity and flammability of refrigerants. On that day Underwriters' Laboratories of Chicago issued a report entitled "The Comparative Life, Fire and Explosion Hazards of Common Refrigerants" (MH No. 2375). This monumental research requiring over a year of work by many chemists and engineers has been accepted by the refrigerating industry as the cornerstone for codes and specifications.

The data in this report were crystallized into specifications by the Underwriters' Laboratories on June 17, 1935, in a report entitled "Standard for Commercial Refrigerating Systems" (Subject No. 207).

Specification for refrigerants for air-conditioning systems reads: "Refrigerants used in air-conditioning systems employing direct method of refrigeration shall be practically

non-flammable and shall be of a lower degree of toxicity than Group 4 as defined on page 106 under "Summary" of Underwriters' Laboratories' report, MH2375, entitled "The Comparative Life, Fire, and Explosion Hazards of Common Refrigerants."

The Underwriters' Laboratories were asked to define a "practically non-flammable refrigerant" and replied: "For the purpose of classification as a practically non-flammable refrigerant it is required that the refrigerant shall not form, in the presence of a source of ignition, flammable mixtures with air at temperatures (initial) below 100° Fahrenheit and at higher temperatures shall form, if any, only weakly combustible mixtures. (See Underwriters' Laboratories Method for the Classification of the Hazards of Liquids—March 1929)."

Even though the Underwriters' Laboratories have made these specifications for "direct expansion"

refrigeration, thoughtful architects and engineers will realize that the indirect open spray type of refrigeration presents many of the same hazards as "direct expansion" and will adhere to those specifications for all air-conditioning installations.

The hazards of life, fire, explosion, and panic demand that a refrigerant be non-toxic, non-flammable, and odorless when mixed with air up to 20% by volume. The "Freon" group of refrigerants, the most notable of which are "Freon-12" and "Freon-11," meets these requirements.

Over seven thousand tons of "Freon" refrigeration are contained in government buildings in Washington and it is anticipated that before the year is out an additional three thousand tons will be added. This is indicative of the thought of Federal architects.

Federal architects can spread this message of safety in their outside contacts. We suggest that it is a service to the nation to do so.



## FREON

REG. U. S. PAT. OFF.

*safe refrigerants*



# ARCHITECTURALLY SPEAKING

by

## OTIS ELEVATOR COMPANY

ELEVATORS will now roll on wheels along the guide rails (technically speaking, roller guide shoes). The wheels will be rubber-tired—roll silently—have spring action that has been compared to “knee action” in the automobile.



Even a little thing like a guide-rail gadget can have a history. And this newly perfected roller shoe has certainly been through the mill in the Otis engineering and testing departments.



Displacing the metal shoe that slides along the tracks, the wheel presents obvious advantages: No longer necessary, for instance, to keep the rails lubricated. No more cleaning up of messy oil splatters in the hatchway. More silent operation. And less friction, of course—which means a saving in power. Tests have shown that the power saving is substantial with this new device—and savings increase with higher car speeds.



Have you noticed the visibility Otis Streamlined Escalators are getting today? Department stores are featuring them “as an aid to shopping comfort” with placards in their stores and in their advertising. Many other types of buildings are “pointing with pride” to their “moving stair-

Page Six

ways.” And even the funny-bone ticklers have seen in the Escalator a worthy subject for their jibes at humankind. Which means just one thing—the public is becoming more and more Escalator conscious—and now is the time to review Escalator installation possibilities.



May we stress this point about Otis Maintenance? . . . That it is distinctly not a repair service. It is *maintenance*, with all that the word can imply—and then some. It is maintenance *for* an Otis Elevator by the manufacturer of the Otis Elevator. It carries the same assurance of quality as the Otis Elevator itself. It should go along with the elevator the way a ramrod goes with a gun—should be arranged for with each new installation.



Finger-Tip Control is getting its slice of elevator interest and attention at this writing—from the modernization angle as well as new installation. We predict that, within a few years, you'll find Finger-Tip elevators in almost *any* building.



Again we want to make it clear that Finger-Tip Control is available for *any* elevator service—passenger or freight—“operator control” or “passenger control” or a combination of both.

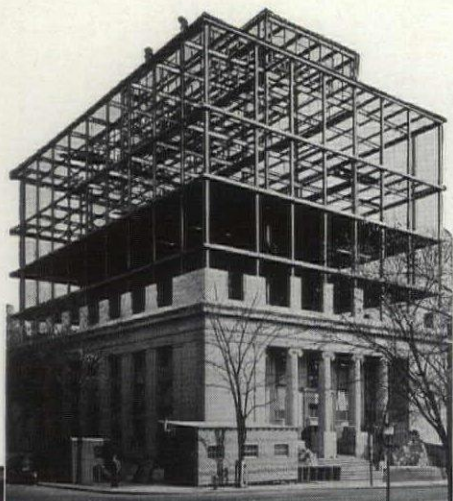
The FEDERAL ARCHITECT



# EQUIPPED

## TO FACE THE FUTURE!

*This Federal Building is assured of electrical adequacy through the years by the Robertson Steel Floor System*



From one story and mezzanine to six stories and penthouse . . . that's what the Robertson Floor is being used to accomplish quickly and economically in this Federal building. 50,000 sq. ft. of floor space is being added with absolutely no change in foundations or existing framework.



Wiring will be distributed through this floor by means of the header fittings shown. Every cell in the floor is a protected wireway. This means that floor outlets for telephones, buzzers, lights and business machines may be cut in at any time, practically anywhere desired. Only 2½" of concrete fill is required, and the Robertson Floor sections may be easily salvaged and installed in another building, if this should prove desirable in the future.

**N**O MAN can tell what electrical developments will occur in the next few decades . . . just as a few decades ago, no one suspected the amazing progress electricity has made since. That is why, especially in government buildings, electrical availability and provision for the future is so desirable. For government buildings are almost certain to be used for many years to come . . . perhaps for an entirely different purpose, eventually, than originally intended.

The Robertson Steel Floor System provides a building with an unusually high degree of electrical availability. Each cell in the floor may serve as a protected wireway of generous ca-

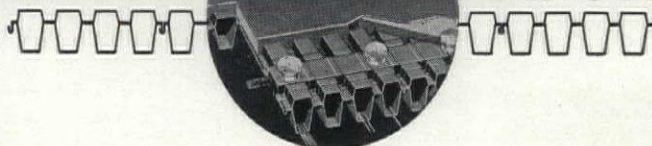
capacity, for distribution of wiring. Every present or future electrical need is adequately provided for. What such availability means, especially in the type of buildings constructed to house machine-handled statistical services and the like, is obvious. Electrical additions and changes can be made quickly, economically and easily.

The Robertson Floor also offers structural advantages that are out-

standing. Lighter weight. Greater load carrying ability. Speedy installation. And many others.

Whatever type of building you are engaged upon, it will pay you to investigate the Robertson Steel Floor carefully. Write us today for our booklets "New Life for Buildings" and "Wiring Robertson Cellular Steel Floor". Address H. H. Robertson Co., 2008 Grant Building, Pittsburgh, Pa.

### ROBERTSON STEEL FLOOR SYSTEM







## LETTERS



### LETTER FROM JUDGE WETMORE

Coral Gables, Fla.  
Dec. 19, 1936.

Dear Morris:

"Truth is mighty and will prevail." I have long realized that we were living in an age of miracles, but I was quite unprepared to learn that one of the editors of a prominent architectural publication which was persistently tenacious and unjust in its denunciation of the very existence of the old Supervising Architect's office when I was in charge, now admits that its attitude was wrong, and that there is a definite place and need for governmental architectural offices. I can now "lay me down to sleep" calmed and reassured. There never was anything in the record of the Supervising Architect's office so far as its affairs were concerned during the years when I was in charge for which I am answerable, even before the court of my own conscience.

I don't want you fellows up there to feel sorry for me thinking I have nothing to do and am afflicted with dry rot. Instead I stand a fair chance of wearing out and not rusting out, although my old hinges do crack a bit. You see I have occasion daily to realize that it is the fate of every home owner always to have plenty to do, in the way of jobs that are too insignificant to

warrant the average workman to come out into the suburbs to do them. Today, for example, I dug out some loose plaster, made a neat patch, painted it, built a couple of shelves, opened a clogged drain, put new washers in a couple of leaky faucets, etc. Some days I work on the outside, planting, pruning, fertilizing and watering my shrubbery and trees. Eventually I shall be able to lay claim to being a plasterer, painter, carpenter and plumber, horticulturist, floriculturist, tree surgeon and gardener. And some day I'm going to try my hand at architecture and editing a magazine just so that you can't thumb nose at me. I'd like to manhandle the chap who originated the admonition to drive your work and not let your work drive you. The old Geezer! I can't slacken my pace even to take a siesta without my work sneaking up and treading on my heels.

And as if such a day's work as I have described wasn't bad enough I had to get off an important letter. It was too late for the stamp window at the post office to be open. I had no air mail and special delivery stamps. The letter had to carry both. So I licked and affixed three three-cent and one one-cent stamps for special delivery, and two three-cent stamps for air mail. All of these stamps were of the present inordinate and unnecessary superficial area for which the post officials seem to have a yen, and when this was done I felt as if I have done a fair job of paper hanging. All the compensation I got out of it was a little extra nourishment from licking the stamps, and I didn't care much for that. There was too much sameness about it. Perhaps I ought to buy one of those contraptions they call a moisturer, just to keep some wisecracker from springing a conundrum like this: Why is the "Judge" like old whiskey? Because he is a good *licker*.

"I see by the pa-apees," as Mr. Dooley used to say, that there are rumors of further reorganization of governmental offices.

During the early days of the second Cleveland administration the atmosphere of the Treasury Department became surcharged with rumors of impending changes. It was astonishing how the ingenuity of man could conjure up so many and of such incongruous and fantastic character. Logan Carlisle, a son of Secretary Carlisle, was chief clerk and rightly credited with being "in the know." Many were the enquiries made of him daily, as to the truth of this or that one. After a forenoon of this sort Mr. Carlisle turned to me and said: "If this Department is reorganized at any time the thing that it needs most is a Bureau of Rumors—a sort of clearing house," and that reminds me.

Back in the days when the Supervising Architect's office was supported practically from one lump sum appropriation to which was chargeable every expense of every kind and character, including personal services, furniture, supplies, etc., the end of nearly every year brought forth rumors of a reduction in force for the succeeding year. On one such occasion when the rumors were a little more circumstantial than usual the chief clerk and assistant, as he was called, was approached by one of the older clerks for information as to what was likely to happen. He was answered

(Continued on page 38)





## Lobby Walls and Ceilings and Lighted Columns of FORMICA!

**A**N attractive use of Formica was made on the walls and ceilings of the lobby of the Hollywood Restaurant, Broadway, New York City. The columns about the doors are illuminated and two colors of translucent Formica were used instead of glass. The cut out letters are Formica veneered to wood. The architect was Nicholas H. Weiss, New York.

The effect is smooth, colorful and modern. The surface is hard and wear resistant, safe from spotting with washing solutions; the colors are stable.

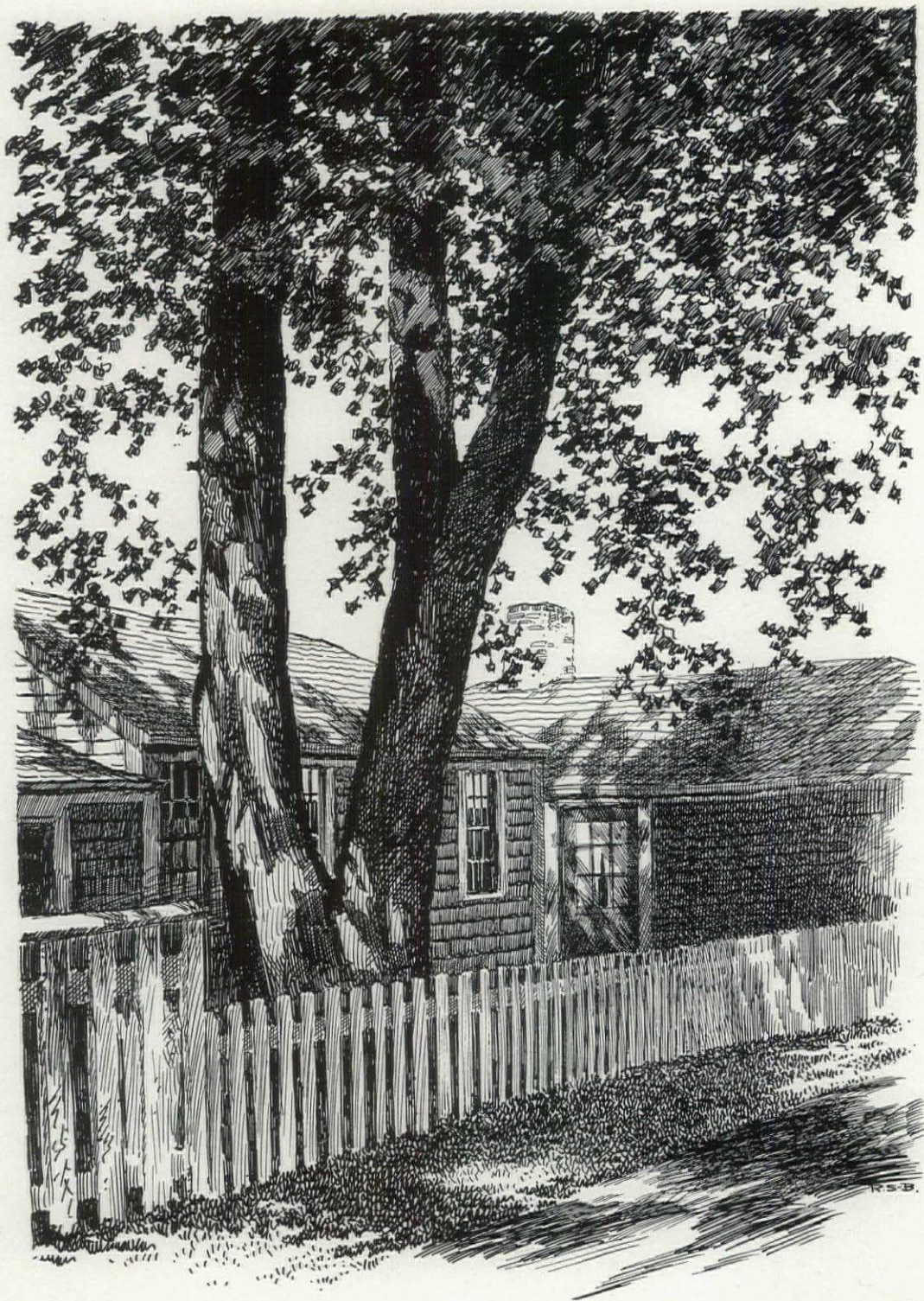
Let us show you the 50 colors in which Formica is available and the silhouette and photo inlays which enable you to make every job thoroughly individual.

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# FORMICA

## FOR BUILDING PURPOSES





*drawing by Rudolph Stanley Brown*

*The Martin Box  
Siasconset*

*See article "Broadway; on the Bowsprit of  
America."*





# THE FEDERAL ARCHITECT

Publication of The Association of Federal Architects  
1700 Eye Street, Washington, D. C.

■ WE HAVE been considerably abused for having appeared to take sides against contemporary architecture, when taking sides against it was not our intent. We have been trying to vivisect, to trepan and find out what is in the brain of a follower of the contemporary. They all state that they shun the forms of the past, and they think that that is what they are doing. But actually they shun only some of the forms of the past.

Other forms they love.

What is it that makes them shun some, love others? We have been unable to get any of them to say, or to set any formula governing the acceptance-rejection process.

The subject has been a matter of considerable speculation upon our part. We note that the contemporite eagerly uses the frets, flutes, reeds and bas-relief of the past. He siezes earnestly the pilaster forms, the belt courses, the crestings of tradition. But he backs away from columns, fenials, gargoyles, undercuts, overhangs and tracery.

As a matter of fact it isn't a contest between present and past. It is an obsession of form. The contemporite hates the round and loves the flat.

That, of course, is evident. But why? Why does the round bewilder him and the flat offer soothing satisfaction.

We have tried to figure that out. There must be some fact or series of facts in modern life that causes this rotund aphobia. We were very much excited the other night to get a hint of what we thought might be a strong contributing influence.

It was our privilege to dine with a number of young persons who had just been to see a performance of Othello. We were charmed and not a little surprised to hear their spontaneous enthusiasm. We would have thought they would have looked upon the whole thing as archaeology.

But to them it was real, vivid, alive.

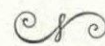
We thought "It is the enthusiastic surprise of souls brought up on two-dimensional movies, in the presence of a three-dimensional spectacle, at its zenith of perfection."

Youth, we ruminated, spends half its recreation time watching a screen with pictures thereon. This cannot but train them, shape their method of thought, build up in them a direction of taste, a plan of desire.

With such daily moulding of soul could they help being, even if ever so little, more two-dimensional in thought and less understanding of things in three dimensions.

This flattening-out process would carry to some extent to all their philosophies, to their inspirations, to their general design for living. One can conceive of them thinking of buildings as flat surfaces with flat things resting gently upon them. They sympathize with that. They have been seeped in it.

We have thought about this a lot. It is a beam of light. It makes the whole contemporary wave more understandable.



■ IT may prove to be of no importance to the Architectural world, but we have just been given one of these fumigating electric toasters. The clever fumigating feature of this apparatus is made possible by omitting the automatic attachment which is a part of many toasters, so that when the toast starts cooking it keeps on cooking until olefactory nerves bring the matter to one's attention.

At times this results in the atmosphere in the room becoming very opaque, so you feel you are attending the laying of a naval smoke screen. By placing a damp towel over the lower portion of the face and closing the eyes one can grope his way to the quaint device and disconnect it from its source of energy.



Another feasible method is to cut off the current at the main house switch and then go about opening as many windows as possible from the outside, thus reducing the chances of suffocation.

The special advantage of this kind of a device is that it sweetens and purifies the atmosphere by the infiltration of fine particles of carbon. It also doubtless kills germs, bacilli and microbes, as experience shows that it is quite impossible for living things to exist for any length of time in a room in which bread has been incinerated in the complete and conscientious way of which this apparatus is capable.



■ **A** WHILE ago a coterie of architects, wives, sisters and persons to lend moral and other support, put out to sea to visit Williamsburg and verify the persistent rumor as to the existence of Colonial architecture. The conviction had been uncertainly growing, as a result of echoing Modernistic sales-talk, that there might actually be Colonial here and there but it was not Architecture. The old idea of the devil whispering beneath the leaves, "It's pretty, but is it Art?"

It is possible to trek overland from Washington to Williamsburg, but those romantically minded (which includes architects) prefer to sail the Potomac and the spray-laden bosom of Chesapeake Bay. We, in our proud editorial capacity, set out with this coterie. But we did not see Williamsburg.

The trouble with Williamsburg is, there is so much lumbago there. We have never heard anyone else complain about this phase of the situation, but the quantity we experienced on our previous visit thereto, assures us that there must be plenty. It keeps you from seeing higher than the second-story window-sills. Some day, when lumbago isn't so prevalent, we are going to Williamsburg to see the cupolas.

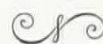
Anyway, either an impending sense of disaster in the way of lumbago hung over us or the responsibility of arranging the FEDERAL ARCHITECT dummy (don't misunderstand us, this is a thing and not a person), kept

hammering at us, so that we passed up the opportunity to revisit Williamsburg.

We secured a quiet, sunny room at the Chamberlain, looking out over the spectacular Hampton Roads, did a day's work, adding with the aid of paste and scissors, bits of original writing to the issue.

Our youth was spent in part in and about the old Chamberlain, with its stuffy red carpets and Victorian atmosphere. The old Chamberlain was a nice, fussy old lady. We had some difficulty in getting acquainted with the new building, which is like a young blonde personage, very modern and up-to-date.

We were a hissing and a by-word for not having gone to Williamsburg. But the pilgrims told us all about it, describing it accurately, so that the pictures came back to us and we had a free visit, by proxy, to the Restoration.



■ **O** N THE 17th and 18th of November occurred two very important anniversaries—one on the 17th, the founding of the Association of Federal Architects, the other on the 18th, the birth of the editor of this deathless little magazine. We had been torn between two schools of thought as to which one of these is the more important and the more worthy of being written in flaming characters upon the pages of Time (Time, as in Ages, Aeons, Eternity—not the magazine).

That uncertainty was rudely blasted. The Association, quite without background of logic in our opinion, chose to exploit the one and ignore the other; to make hey-dey and celebration upon the one date and to preserve a bleak and cheerless silence upon the other. And it was the anniversary of the Association, strange as it may seem, that they chose to honor with feasting and song.

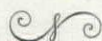
We bear up under that. Perhaps it is because upon the anniversary that was celebrated they fed us turkey and those rolls which are very hard on the outside and very tender and light within. Perhaps it was because a gentleman who represents one of the foremost aluminum companies in America,



bought us a quaint little jigger of something in the hope that to our temperamental jag he could add a real one—a generous but ineffectual gesture.

Perhaps it was because Jere Crane, now efficient guardian of school property in the District of Columbia, founder of the Association, was present. Perhaps it was because the feasting occurred in the pleasant architectural banquet room of the Carlton Hotel, stunningly decorated with flowers and leaves, a poem of autumnal color.

Perhaps it was just because it was the anniversary of the founding—the ninth—of the Association of Federal Architects, that grand young organization that has a firm grip on the spoke of one of the wheels of Architecture, that has set up the idea that an architect in the Government service is, and must be, first of all an architect, that the lounge sitting like a leech upon the pay-roll has no place in a Federal Architectural office, and that the urge and necessity for each member of such an office to produce Architecture is greater—yes, vastly greater—than that same urge and necessity in a private architect's office.



■ **A** WHILE ago Vic Abel, Miles Coleen, Max Dunning, Morris Leisenring, Frederick Southworth and others upholding the hemmed garment of Architecture in Washington Assembled to set up an informal offensive and defensive alliance against all things requiring offensive and defensive tactics. The strategy laid down was that the said tactics should consist in eating a dinner twice a month at the same time and place so that the followers of the Seven Lamps located on Vermont Avenue could convene with the followers in the Procurement Division and those in the Navy with those in Federal Housing, so that there might be a general interchange of interchangeable ideas, so that merry quips might pass back and forth, and smiles replace the frowns of the busy days, in order that Architecture might be forgotten in the soothing company of Architects.

A number of such meetings have been held,

in which companionship has crossed out business, except in the case of Lorimer Rich, perhaps. Rich gets that Congressional-Appropriation idea fixed in his mind and he crochets his whole life around it. We find him bargaining with waitresses as to how much can be purchased for a dollar and eleven cents which, he explains, is all that is available without further legislative action.

Aside from such lapses the conversation is generally non-architectural, converging upon such subjects as the manufacture of vodka from potatoes, and other scientific and current-event topics. While, however, this periodic gathering of minds is informal and nonprofessional in intent, yet the gathering of minds is prepared to settle authoritatively and with unusual logic any question that may be troubling.



■ **F** IRED with enthusiasm by conversation concerning new trends, new channels of thought and new legislative experiments, we find we wish to endorse and back a number of new laws which, we conceive, will be a great boon to humanity, or, if not to humanity, at least to the editor of this sheet.

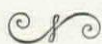
May we announce a few of them:

1. A law rationalizing salads and prohibiting the superimposing upon lettuce such articles as prunes, candied ginger, carrots, salsify, Keuffel - and - Esser erasers, art gum aspic and the like.
2. One prohibiting fat ladies on very busy days in corridors from backing slowly and impossibly from wall to wall.
3. One to prevent sales representatives with moist palms from shaking hands.
4. One to prohibit buttons on busy mornings from bursting from their moorings and forcing one either to put on another garment or resort to the degrading use of safety-pins.
5. One to prevent all sugary ingratiating advertising voices over the radio and especially all female sugary ingratiating advertising voices.

There are other very desirable laws which we shall advocate later. We shall expect co-



operation and advice from our readers who must, however, bear in mind that the law to require bedclothes to be long enough to tuck in at the foot and at the same time to pull up around your shoulders is unworkable as being in contradiction of the Dred Scott Decision, the Dartmouth College case and the Eleventh Amendment.

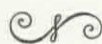


■ **T**HERE is a very curious economic relation of prices which is difficult for us to understand. Why it is that the cubic foot price of a masonry building is always the same as the price, per pound, of sirloin steak is a mystifying fact, and, yet it is true. There must be a hidden reason for it. When,

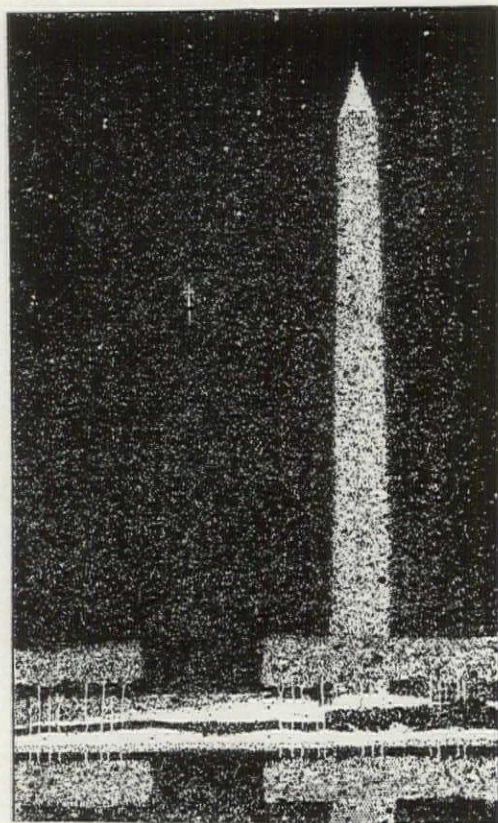
during the low ebb of the Depression, buildings were being built for twenty-eight cents a cubic foot, you could go into any meat shop and there was the quotation "Sirloin Steak—Twenty-Eight Cents a Pound."

And now when we are figuring structures at fifty-one cents, sirloin steak is fifty-one cents. We have placed our staff of expert economists upon this condition in an endeavor to discover the underlying reason for it.

Meantime the fact is a valuable one to keep in mind. When you are figuring the cost of a building and are in doubt as to the proper per-foot price to use, we suggest that you call the nearest butcher emporium, ascertain the sirloin steak price and use it for your building unit figure. And then! Your troubles are at an end.

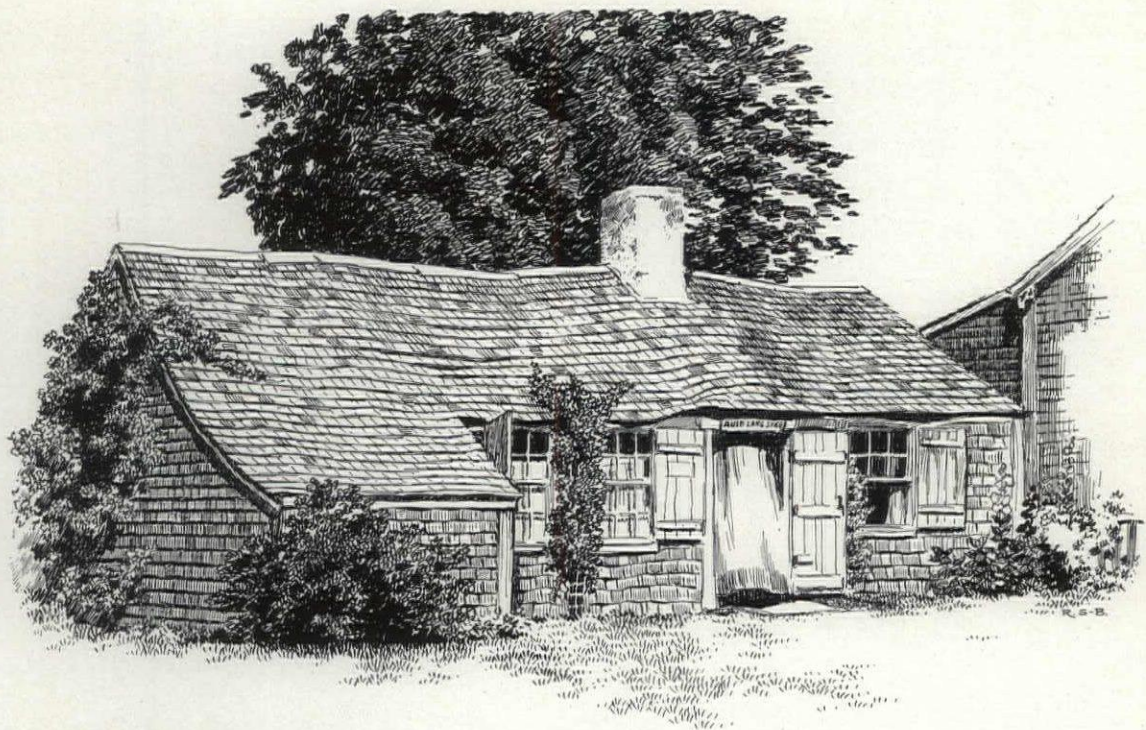


*Mr. Eliel Saarinen will talk to the Association of Federal Architects on "Contemporary Architecture" at a Smoker Meeting to be held in Washington on February 9th.*



*The April FEDERAL ARCHITECT will be a special number on "Washington Completed." The Washington scene fully shown in a thick book of specially taken photographs.*



*Auld Lang Syne—17th Century*

## BROADWAY ON THE BOWSPRIT OF AMERICA

by KATHERINE STANLEY-BROWN

*Illustrations by Rudolph Stanley-Brown*

**I**F you should cross the decks of Nantucket and crawl out on the rigging of Siasconset and stand on the bowsprit of America with nothing between you and Spain and Portugal but three thousand miles of sky and sea, you'd be on Broadway. A narrow grey road, some three city blocks long, some of its houses built in the 17th century, no less, and some remnants of the years since then, it is a famous little street, especially with those who have loved it for the last half century or so.

In Scribner's Magazine in 1873, Siasconset was referred to as "The Newport of the Nantucketoise", but it only was that in the sense that the Nantucketer, tired of the formalities of his town house, liked to drive the eight miles over to the ocean side of the island and "camp out". In the late 17th century all that graced the several rutted lanes of the village were fishermen's shacks, one room cottages with a big central chimney and a lean-to which usually served as a kitchen. But as the Nantucket families grew more and more interested in the 'Sconset shack as the means of a summer change, ells and additions

of various sorts were added, and finding the fishing less remunerative than the activities of the summer families, 'Sconset gradually became a resort with all its little shacks rented and many new houses built. To-day it is growing rather hard for all but the practiced eye to distinguish the really old houses. They are there—small and grey and rambler-covered—tucked in among the pre-McKinley villas and the post-Grant edifices and the newer cottages built on the old and better lines, but they are getting a little worn and tired looking. Before their chimneys fall and their sagging roof-beams cave in, I want to get them all down on paper. Not all, perhaps, but the nicest.

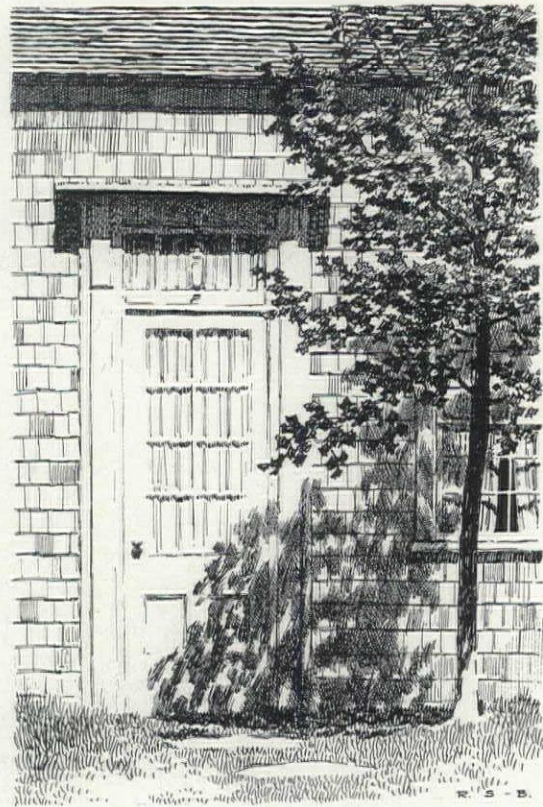
The street nearest the bluff edge in 'Sconset is Broadway. Two cars can scarcely pass each other, and there is not a store to rear its ugly face. And along this road are gathered the four or five adorable little cottages—jumbles of artistic lines—that I want to tell about. Other houses scattered about the village (Castle Bandbox is the best of them) appear to be early eighteenth century



and have good lines, but the sweep of the roof lines of Broadway should be as famous as that of Broadway, England, combining as they both do grace and sturdiness, which characteristics came so much more readily to the hand of the early carpenters than they do now. It is the unnatural influence, no doubt, of plans and photographs that made builders' eyes and hands lose their cunning. In the old days if a man wanted a house, he built it.

Most of these houses are not more than fifteen feet across, their clapboards and shingles are weathered to a silvery grey, and their sagging lines, while they last, seem to add to their beauty. They are surrounded by low white slat fences and hollyhocks grow against their walls. Red rambler or white memorial roses cling to their salt-stained shingles. They are very beautiful, these houses, standing in that ancient village calm which is becoming hard to find in America. Many villages in the Old World have this feeling of permanence and peace but here we tear down our old buildings and re-use the boards and bricks. Abroad they prop them up, and putty up the holes, and recognize the possibilities in almost any form of shelter. Wasteful busy America lets its loveliest farms rot among their lilac bushes. I have a list myself of nine old houses scattered here are there throughout the country that, if I ever have the time and money I would like to buy and scrape down and patch up and live in or something. If I can find nine, scarcely looking for them, there must be millions. One of my list is on Broadway, and it is called Shanunga.

Shanunga, which was named for a wreck that occurred near here toward the end of the 17th century, was built at about the same time. If this is true it is not only one of the oldest houses in 'Sconset, but one of the oldest on Nantucket Island, for there are not more than five or six authenticated 17th century houses in Nantucket town, which is now the oldest settlement on the island. The house has two stories on the right, one room on top of the other, and one story on the left, one room wide. Of course it has a laddery stair to the high room and a lean-to to cook in on the rear. What more does any house need? In the 17th century a square room with a big chimney and a little front entry of a hall was



*An 18th Century Doorway*

a house for the great majority of people. If you could strip away everything on Broadway built since 1860, let us say, restore the trees they all swear were there, maples and elms, and plough up the roads again into grassy ruts I fancy these cottages would look not only adequate but fairly large.

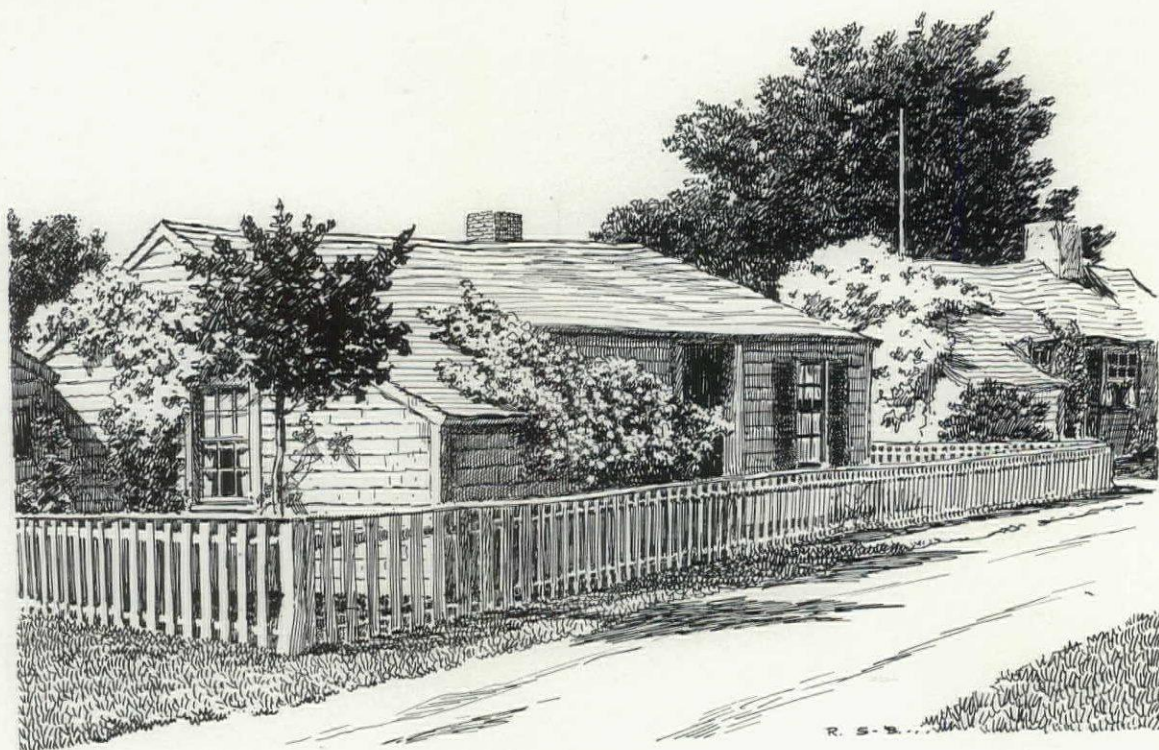
Auld Lang Syne, whose lines are lovelier perhaps than any of the others, has a few more rooms, but really I wonder what one wants of rooms on an island like Nantucket with sun-filled moors to roam over and miles of glorious beach to lie upon. Of course the fishermen who built the shacks originally wanted them for shelter at night and as a place to store their possessions. So there was little attempt at decoration, doors and windows being plain but well proportioned. But in the eighteenth century such was the instinct for building well, that when they put fire places in these little shacks they put nice, well planned mantels in as well. And in one of the earliest houses they even ran a dado around the dining room wall, finishing the top of the paneling with a pretty hand-carved





*The Town Pump  
at 'Sconset Corners*





Nauticon Lodge

moulding, something left over perhaps from one of the big elaborate houses "in town" in which they spent their winters.

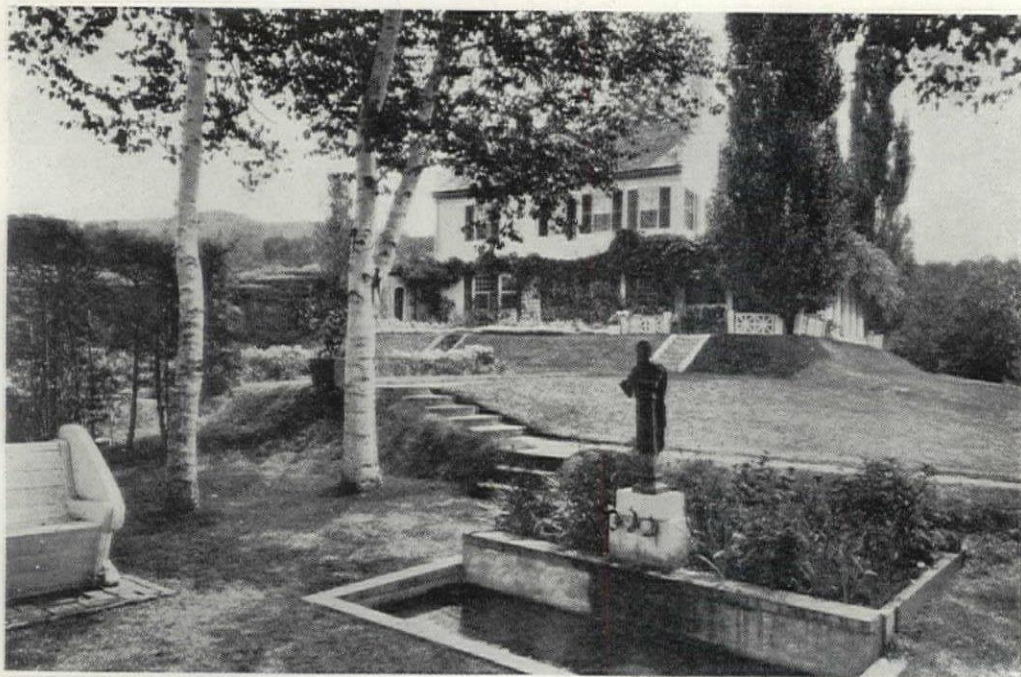
The great whaling period of prosperity in Nantucket was roughly the '30s and the '40s and from those days date most of the fine houses of the town. But beside the high pillared and sturdy brick mansions of the town there still remain many early and simple houses showing the result of loving, painstaking hand building. The 'Sconset houses in some ways are even more interesting as architectural history, for there is little chance that plans were consulted or professional builders employed in their making. "Columbia," named for a famous wreck, was constructed by a builder as a "Tea-cottage", but from the way the account in an old letter goes it was all most haphazard. One of its unusual features is a little one windowed attic room to which its owner, exhausted after giving her teas, used to withdraw herself. As she went up a tiny ladder to a hole in the floor and then drew the ladder in after her, she must have been quite agile altho' harassed by society.

How little indeed one needs actually in the way of a house. Broadway Cot, the Martin Box, Nauticon Lodge—built in 1735 it states over the door,—Snug Harbor, all boast only three or four rooms apiece and yet year after year large families have contentedly spent their summers in them. And it is also just precisely for the reason that they have been rented year after year that so little about them has been changed. You know how loath the renter is even to bother to weed the garden. And the landlord can never bear to do more than "the necessary repairs". It is the houses that have been bought and remodeled that have been spoiled. The names of these little shacks reflect the good times that have been held in them: High Tide, House of Lords, Drift Wood, Come Aboard, Wander In, Liberty Hall. The Maples actually has three or four in its "yard", and so has Mizzentop. One boasts a name board in Greek, which translated means "Days by the Sea".

Several little 20 foot long streets open into Broadway, of which Elbow Lane has the nicest name, but of which Mitchell Street,

(Continued on page 40)





*The St. Gaudens Monument*

## *The* SAINT GAUDENS MEMORIAL

*Cornish, New Hampshire*

■ **T**HE house where Augustus St. Gaudens lived is on a high hill beside the Connecticut River. It is now open to the public as a memorial to him. Casts of the Diana, Lincoln, Farragut, Sherman, the Puritan, Grief, Stevenson, and other well-known works of the sculptor are on exhibition in the two studios. The very simple house is backed by a beautiful flower-garden and surrounded by spectacular trees.

Within an impressive grove of pine trees, on a knoll looking out toward the high mountain St. Gaudens loved, there is a marble monument, which marks his last resting place. The monument was designed by McKim, Meade and White, and was erected originally in temporary materials, to serve as a setting for a Greek play which was given there. After the death of the sculptor the little collonade was reproduced in marble and his ashes buried therein.



*The St. Gaudens Monument*

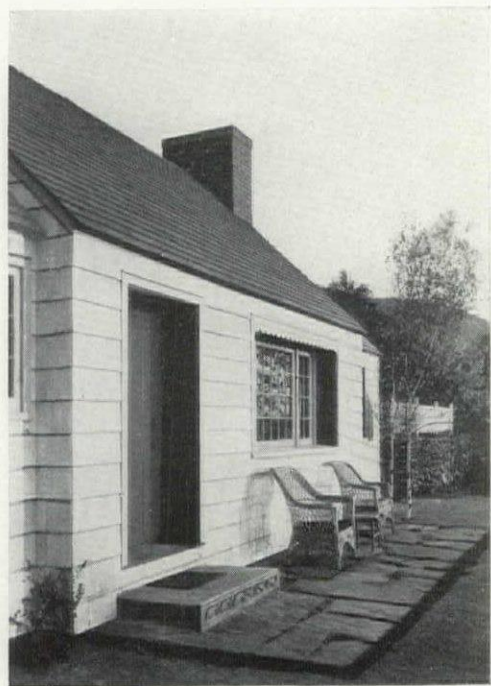




*House of P. C. Thomas*

## THE HILLS OF KENT

*Houses among the streams and rocky slopes  
of Connecticut.*



■ JUST across the New York state line in Connecticut, there is a bit of semi-mountainous country, with many clear streams, arguing continuously against rocky beds, with trees of great spread, undulating valleys, houses that take footholds into the hills, clear air, white clouds, and a general air of restrained Alpine vigor.

The elm-shaded village of Kent serves as the focus and motto for the district. There isn't any summertime here, in the humid and depressing sense. Ozone rolls down the hills. Energy springs eternal in the human breast, and in this sharp, bracing atmosphere one joyfully sinks into his comfortable chair and dozes the beautiful day away.

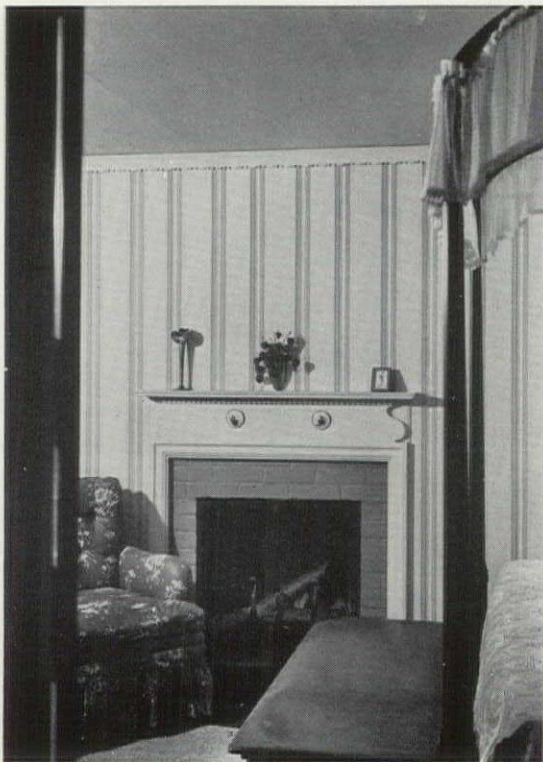
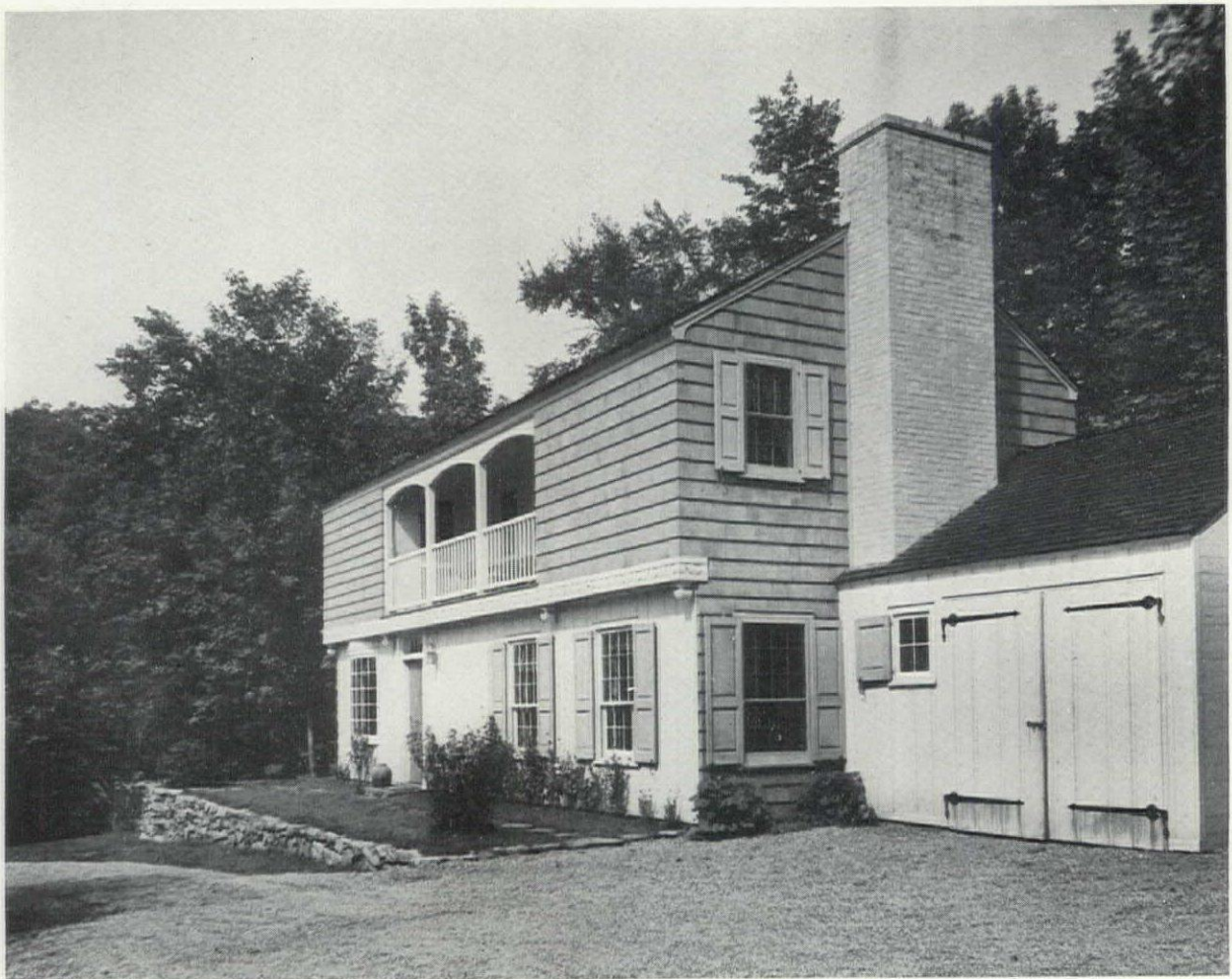


*House of  
C. K. Moser*



*House of  
Miss Helen  
Bull*





*House of E. T. Pickard*

*Above Exterior. Left Master Bedroom.*





*Living Room  
E. T. Pickard House*





*House of R. Stillman*

As one rolls along the winding roads that circle the hills mentioned above and looks down upon the aforesaid undulating valleys, he gets the Elysian feel of it. He understands the sentimental affection which the transient and permanent Kentonian feels for it.

There are in Washington, known desk-ridden persons who periodically achieve a nostalgia for Kent, and leaving the Government and its policies flat and unpiloted, flee to the invigorating atmosphere of the Connecticut hills, to spend long, happy days before log fires in the invigorating winter-sport of contract bridge.

There is a charm of climate and scene in this sector that is appealing and a most satisfying complement to it is the perfectly blending houses, which are in the New England tradition, naive and simple.

A person greatly responsible for this condition is Allan McDowell, who teaches Mathematics at the Kent School. His avocation and diversion are the designing and building of houses. While he has not had what is generally spoken of as architectural

training, he is an architect in that he approaches the architectural problem in an artistic and never-be-satisfied spirit. If genius is an infinite capacity for taking pains, he has an ample measure of it.

The son of an engineer whose hobby was cabinet work, he achieved early a sort of Chippendale spirit—a feel for materials, a desire to cloak utility with grace.

All of the houses shown in this article are the work of the Allan McDowell hand. He has made an exhaustive study of the New England house. The New England house is a ritual with him and even though he departs from it in form, there is always the spirit.

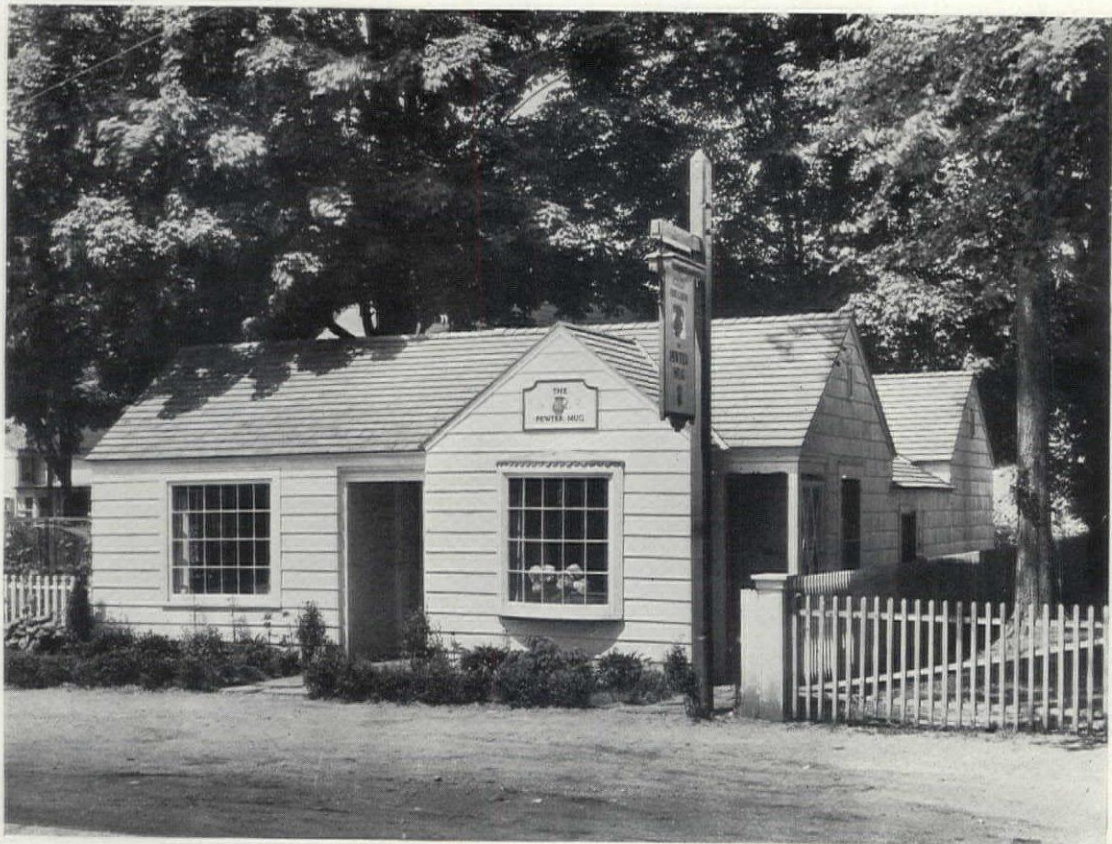
He works as the early New England architect, who built at the site instead of from the drawing board. The intimate details of these houses are charming. The mantel in the Pickard bedroom (shown on page 22) was designed in the wood on the job and is a splendid example of achievement in simplicity.

The lighting fixture at the entrance porch of the Moser house is a flat circular glass. Covering the disc there is, in deference to the



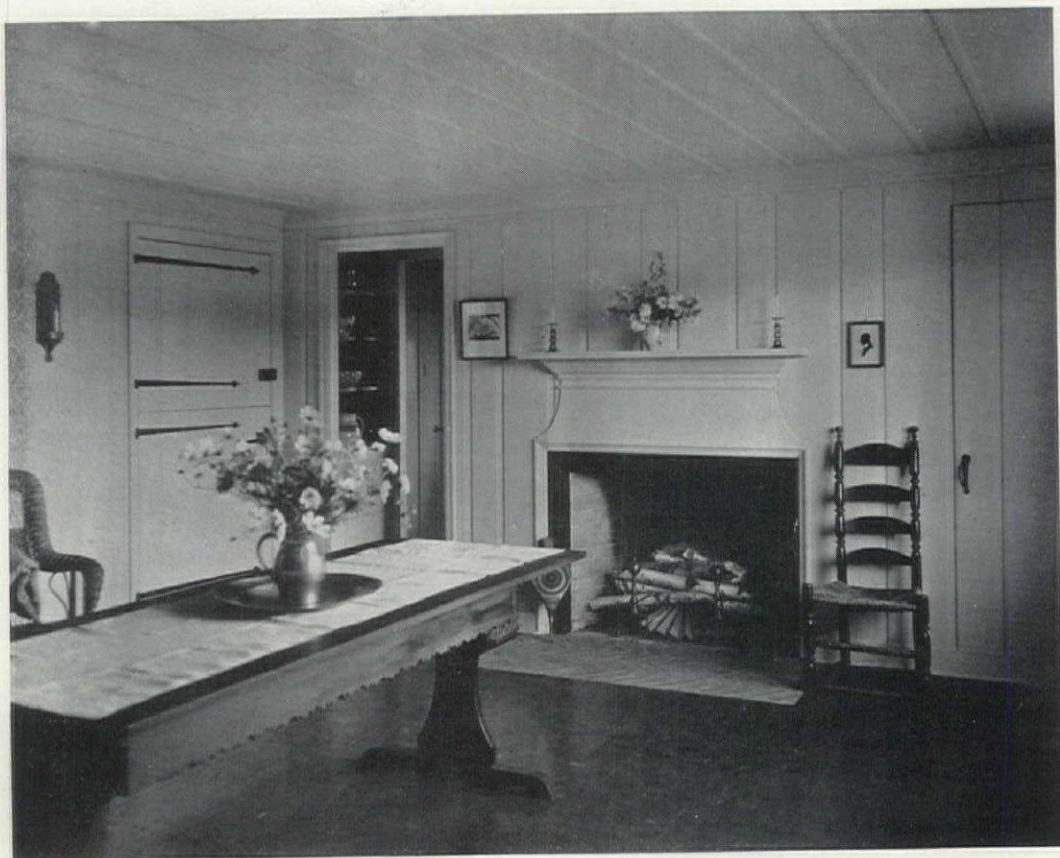


*The Strong House*



*The  
Pewter  
Mug*





*Interior of House of Miss Helen Bull*



*Interior  
The Strong  
House*



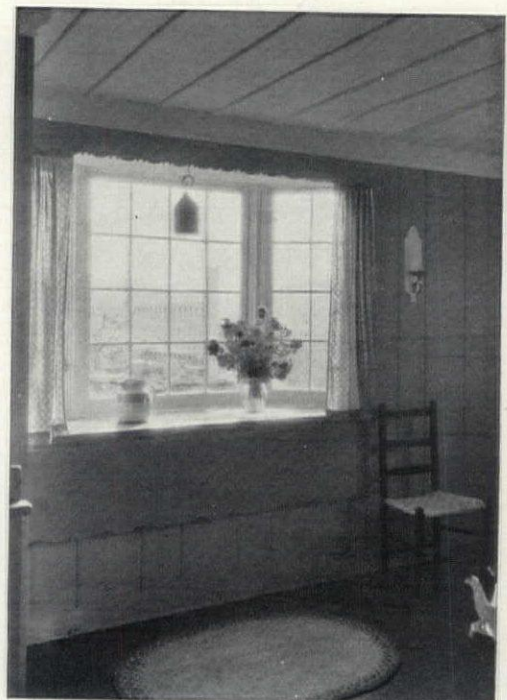


*The Remodelled Howland House*



*Left — A double  
b u n k   a r r a n g e -  
m e n t.*

*Right — Interior  
the Bull House*



*(Continued on page 47)*



# SKETCHES MADE AT NEW BERN, N. C.



On these pages we show some sketches made by Joseph Parks at New Bern, North Carolina. We are mostly interested in the technique of the sketches. They are most beautifully and perfectly rendered with a gracious and sensitive pencil, the nuances of whose message it is almost impossible to reproduce by mechanical means. Our engraver worked very hard upon the reproductions making the plates over and over.

The effect of the renderings is dependent to no small extent upon the contrast of soft grey lines against white paper. The zinc-cut process would reproduce the white paper but not the grey line. The half-tone would reproduce the grey line but not the white paper. By which we mean to say that to appreciate a Parks rendering you must see it. However, the reproductions here are the result of unusually skillful manipulation and give to a certain extent an idea of the charm of the originals.

New Bern is one of the oldest towns in North Carolina and dates back to the horse-and-buggy days when its snug position safely inland on the Neuse River made it a desirable seaport. The Colonial influence is evident. There is also apparent in the pictures the existence of a very beautiful delicacy of ornament.

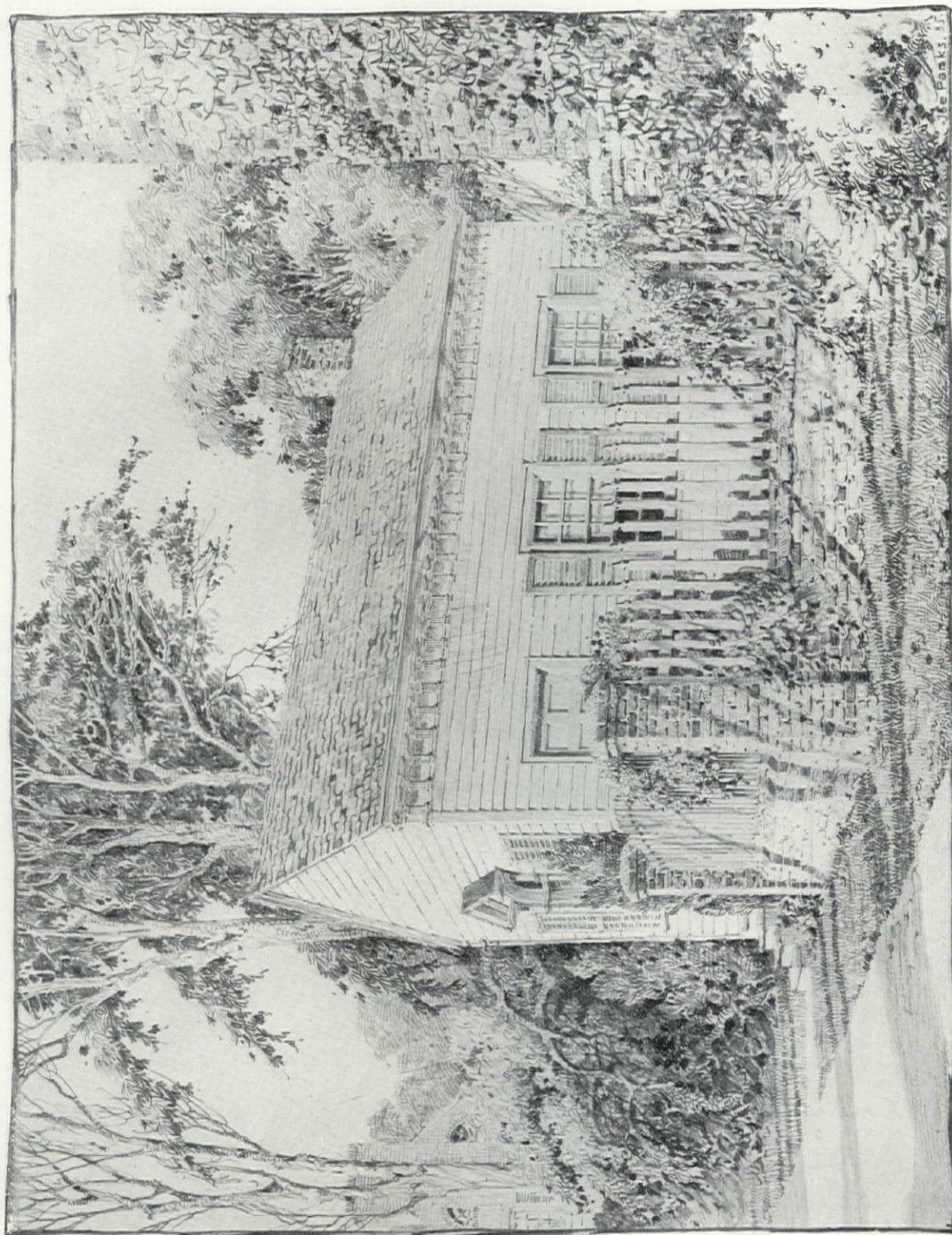
*by*

*Joseph Parks*

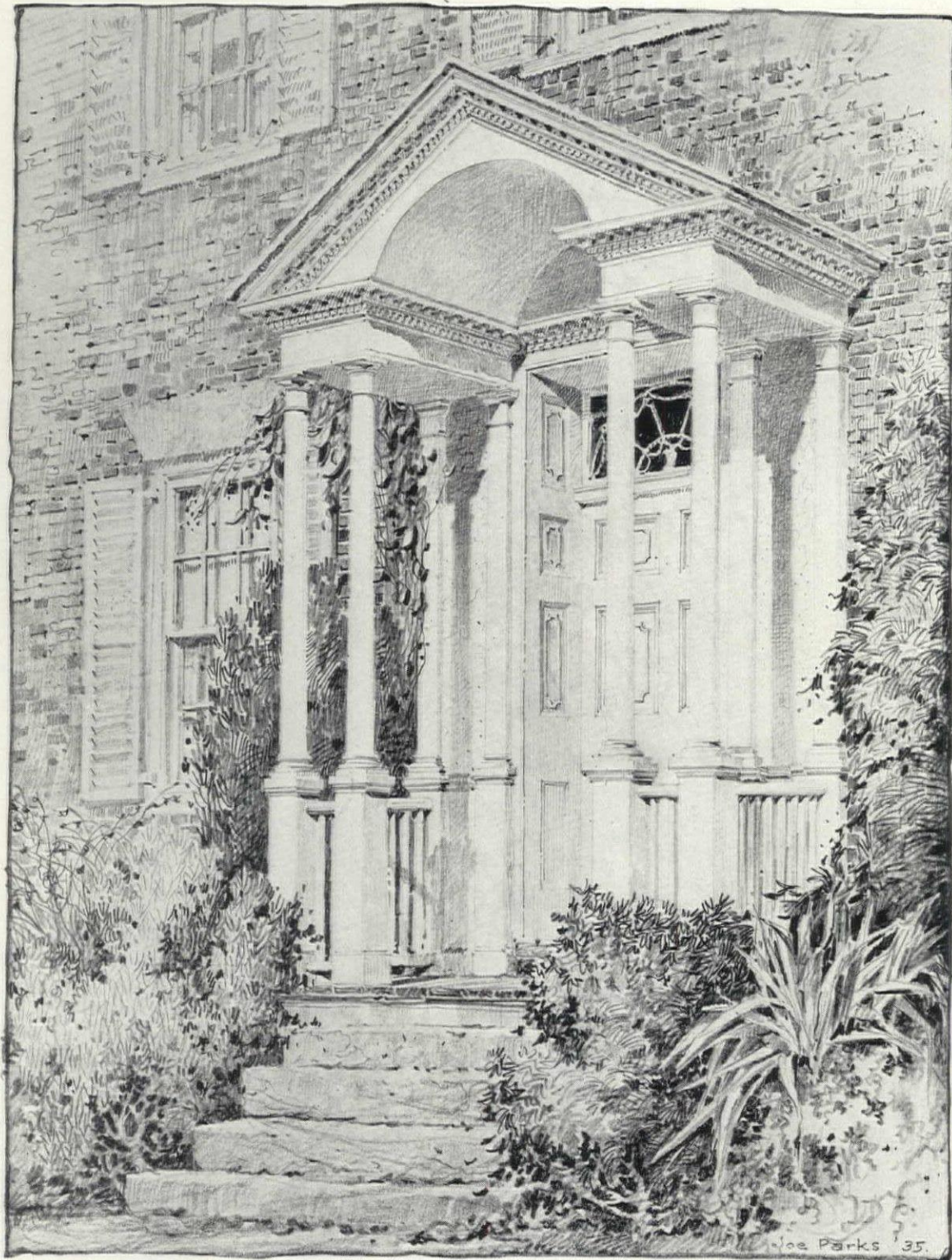




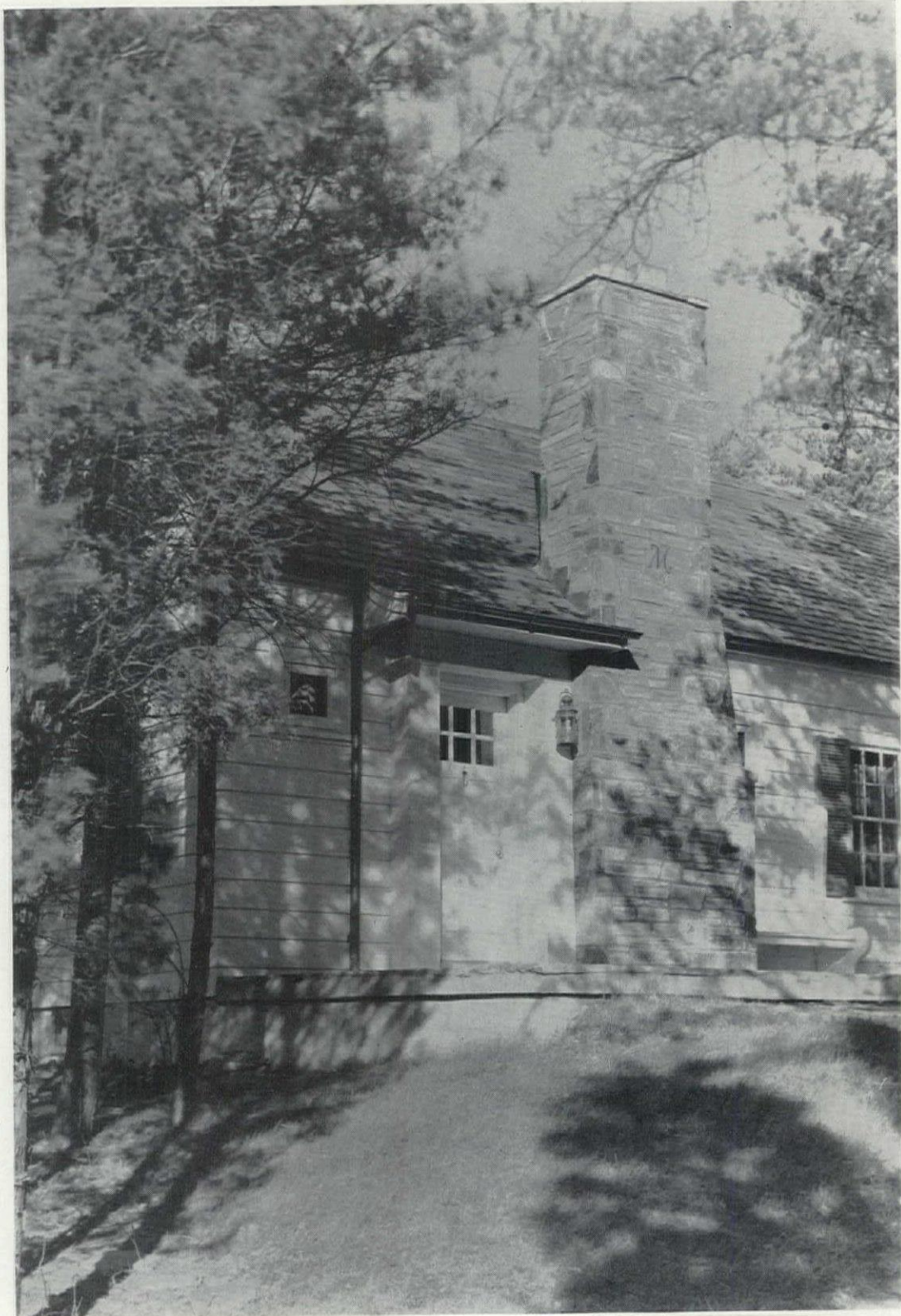












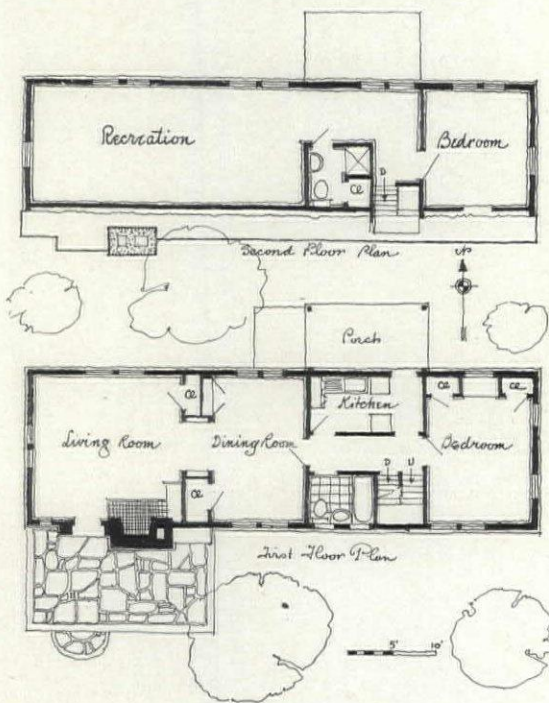
Photograph by Francis Joannini

House for a Daughter





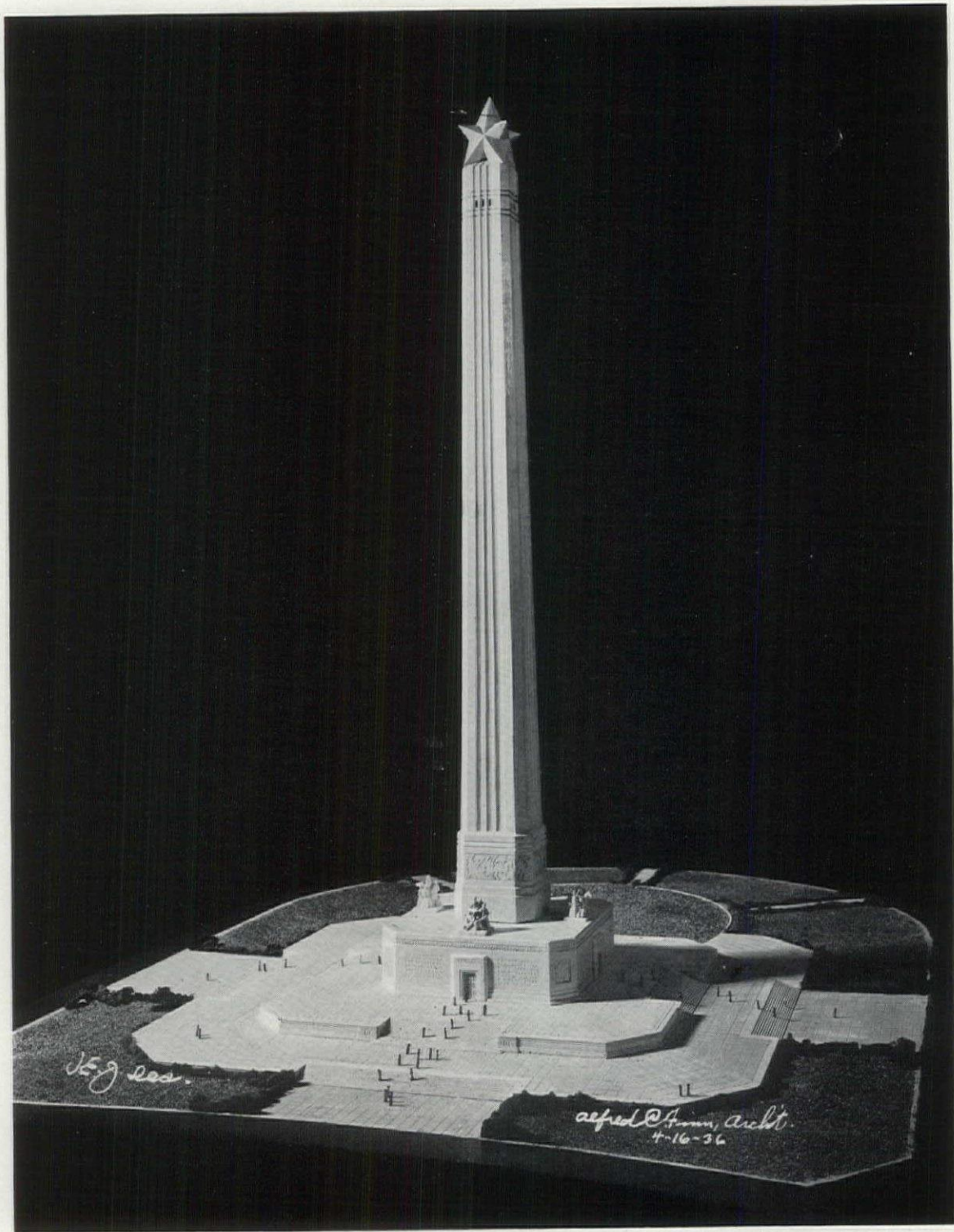
Photograph by Francis Joannini



House for a Daughter

E. B. Morris, Architect





SAN JACINTO MONUMENT

Alfred C. Finn, Architect



## THE SAN JACINTO MONUMENT

by WILLIAM L. WEST, JR.

*Construction Engineer*

WITH cries of "Remember the Alamo and Goliad" the Texan Army under General Sam Houston attacked Santa Anna and his Mexicans at San Jacinto on the morning of April 21, 1836. By nightfall the Mexicans had been driven from the battlefield enroute, and the next morning Santa Anna was captured. Thus San Jacinto was the turning point for the Texans in their fight for freedom and independence. Within the year the Republic of Texas was formed.

As part of its Centennial Celebration, Texas is now, with the aid of the Federal Government, erecting a number of monuments, statues and memorials to those early pioneers who fought for its freedom. Foremost among these will be an impressive and beautiful memorial to the men who fought and died in the Battle of San Jacinto.

Located in Harris County, Texas, twenty-three miles southeast of Houston, the memorial when completed will be known as "San Jacinto."

Only once before in these United States has a memorial of such height been constructed, and that on the banks of the Potomac in memory of the first president. Probably never again will architects and engineers collaborate in the design of another memorial which will rise to such heights as will San Jacinto.

It is not alone the fact that the memorial will rise to a total height of 564 feet above the natural grade, or nine feet higher than the Washington Monument, which makes it interesting from an architectural and engineering standpoint, but rather the design, construction and materials.

The plan and elevations as conceived and executed by the architect, Mr. Alfred C. Finn of Houston, will interest those of an architectural mind. Engineers, on the other hand will doubtless find much food for thought in the structural features designed by Mr. Robert J. Cummings, consulting engineer, who is also of Houston.

Incorporated in the original plan is the shaft and base, an amphitheater, two stone terraces, reflecting basin and landscaped approaches. At present only the shaft and base and its adjoining terraces and amphitheatre are under construction. The reflecting basin and approach work will be completed when additional funds become available.

After a thorough investigation of the soil had been made, the engineer calculated the bearing value of the soil at elevation -15.0 was sufficient to carry the loads of the structure. The Excavation, however, was carried to elevation -15.25 in order to allow the installation of a perfectly level 3 inch slab of concrete. This slab was installed over the entire area to be occupied by the footing, and its main purpose was to allow a secure surface on which to place the high chairs which supported the reinforcing bars, thus insuring an accurate placing of the steel. It also

kept soil from mixing with the concrete during the pouring operations, and allowed all debris such as sawdust, chips and blocks from form work to be washed away with a hose before any concrete of the foundation was placed.

The memorial is not to be carried on piles, but on a monolithic reinforced concrete spread footing 124' x 124' with corners cut off to form an irregular octagon. The footing is five feet thick at the edges, sloping upward to a centered 44' x 44' octagonal shaped level platform at elevation 0.0, or natural grade. The shaft proper will start atop this platform. The foundation is thus 15 feet thick at the center, and contains approximately 6000 cubic yards of concrete which was poured in one continuous operation requiring sixty-one hours.

Reinforcing rods in the bottom of the foundation are 2 inch square, placed six and one-half inches on centers both ways. These rods are 110 feet long, and rolled special for this particular job. The rods were not secured together with wire ties, but spot welded in place.

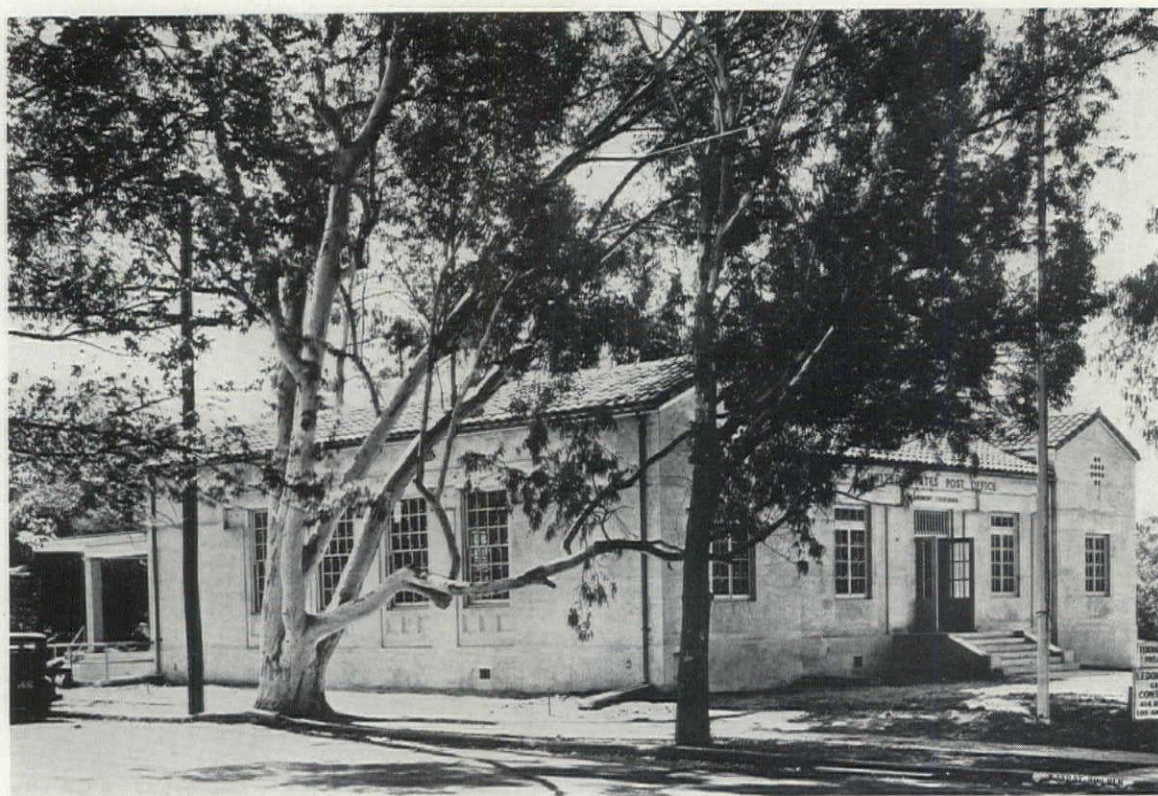
Before any concrete of the footing was placed elaborate preparations were made to insure a continuous and uninterrupted operation. A circus, wintering in Houston, was enlisted as a safety feature against adverse weather. Canvasmen and "razor-backs" raised the "big top" over the excavation. In order to keep workmen at the site and thus insure an adequate supply of labor at all times during the pouring, the contractor erected cook and bunk tents and provided meals and sleeping accommodations for his employees.

Two one yard capacity mixers with beams and traveling buckets were used in the pouring—one on each side of the excavation. These mixers were placed on rollers and track laid so that they could be moved parallel to the footing as the pouring advanced. A system of monorails were installed over the excavation and the beams of the mixers extended so that the buckets could travel to the center of the foundation, or a distance of approximately 80 feet from the mixers. An emergency mixer was set-up midway between the two main mixers as a precaution against breakdowns. Two mountains of gravel and two of sand were placed nearby. Cranes with clam-shell buckets were used to load sand and gravel, in proper proportions, into elevated steel hoppers, from which it was dumped into trucks and from these into the mixers. Cement was hauled by truck direct to the mixers from railroad cars on a siding two miles away. Water from a nearby lake, after being tested and found satisfactory, was pumped to elevated tanks and from there piped to the mixers. A two-hour emergency supply of cement was stored in a shed located on the site.

Before any operation of pouring was commenced

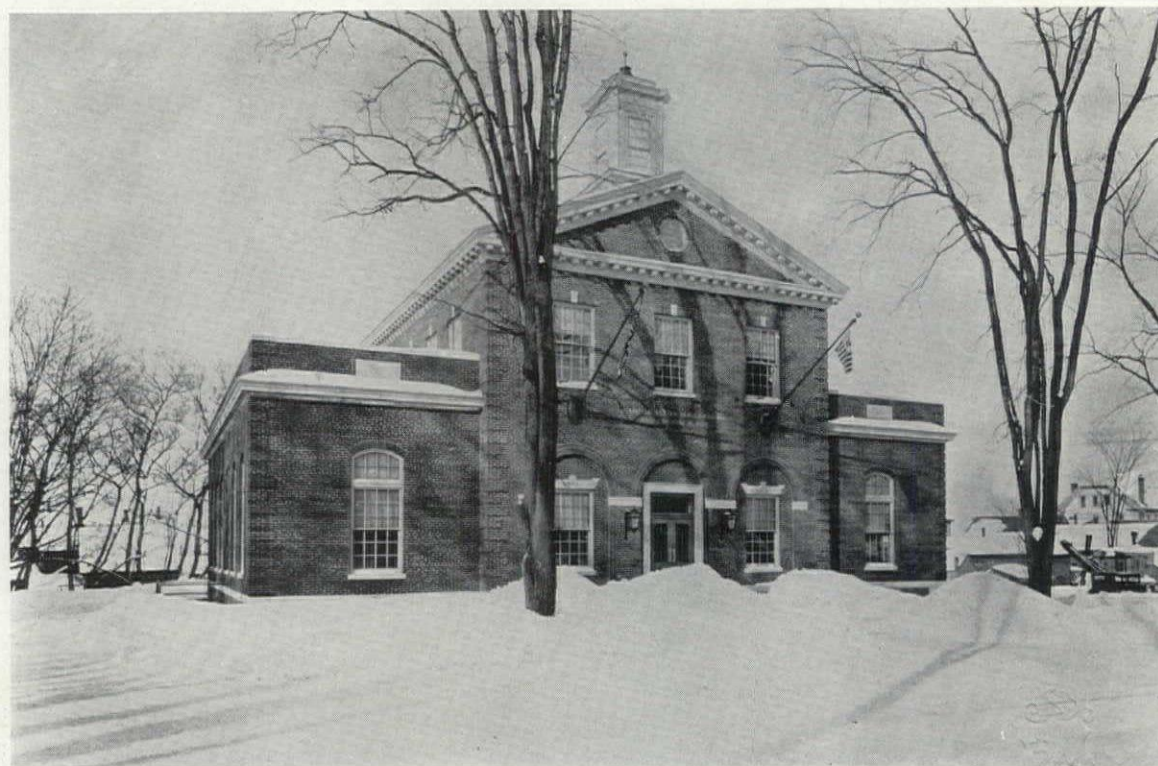
*(Continued on page 40)*





*U. S. P. O., Claremont, Calif.*

*Supervising Architects Office, Architects*



*U. S. P. O., Houlton, Maine*

*Supervising Architects Office, Architects*

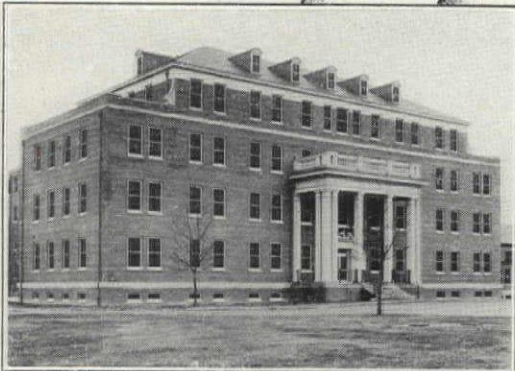
*A LITTLE OF EACH*

*The sun on the snow and on the heated turf.*

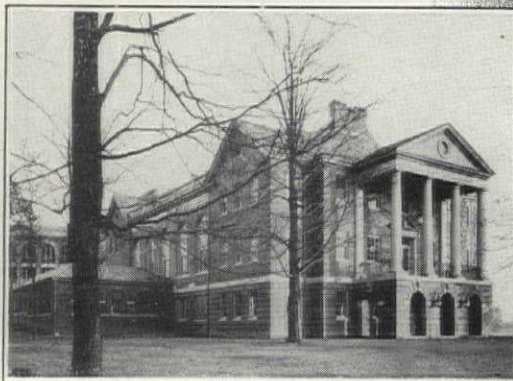




# Approved!



VETERAN'S HOSPITAL  
Aspinwall, Pa.



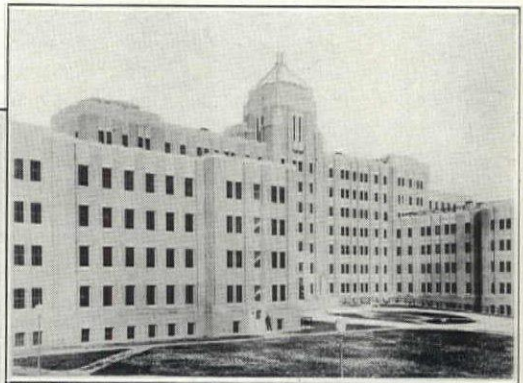
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*Selling Agents*

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290 Broadway, - - - - New York, N. Y.



## BROADWAY

(Continued from page 18)

named for the famous Maria Mitchell of Nantucket, astronomer and character, has the oldest history. It leads to the wooden town pump, over the community well, dug in 1776, and active for a hundred years. Here everyone went for drinking and cooking water, using the rain barrel for washing, and at the end of the '90s it is said small boys built up quite a business carrying buckets-full at a penny a pail.

Most of the Broadway cottages boast neat gardens and all have a Rambler or an ivy vine or two clambering over them. Of course need I add that Broadway is unpaved, never has had or could have a sidewalk in its life, and offers for car, bicycle and man an exquisitely smooth surface composed of hard sand and ground-up clam shells? Its name is a highly discussed point, they tell me, in the winter evenings when the cannal coal fires light up the grates and the minds of their owners to argument pitch. One story is that the actors who once upon a time used to spend the summer here in great numbers missed their own street so much that they had a sign made and put it up, all unknown to the City Fathers. And another story is that the summer

people, lulled to sleep by waves, wakened by the song of meadow-larks, sardonically called it that. But Broadway has been the street's name a long, long time and my favorite of the various stories would also seem to be the oldest. It appears that in 1830 'Sconset was a lively little fishing resort and up and down its grassy ruts daily went donkeys and horses and dogs and fishing carts and children and adults and pigs and chickens. It seems that one crusty old Nantucketer accustomed to a heated corner in a paneled room in his elegant mansion on Main Street deserted it one day to go over to 'Sconset for an overnight visit with his married daughter. In his early youth this gentleman had gone off island and inspected a certain amount of the continent. He still recalled with a mixture of horror and terror that busy port named New York. And it was not with any feeling of affectionate reminiscence that he announced to his wife as he climbed off the box-wagon and mounted his stone steps in Nantucket next day: "That's a place I'll never go again, Rachel! It's a bedlam, all noise and traffic. It ought to be called 'Broadway'." And the City Fathers "heard" this remark, and since this worthy was a very powerful gentleman, forthwith and in a spirit of flattery and reverence for his word, named it so.

## SAN JACINTO

(Continued from page 35)

a dummy drill was held. Each man of each shift was stationed at his appointed place and instructed in the work he was to perform during the actual pouring. Every precaution was taken to insure a continuous operation. The shifts of workmen changed at regular eight hour periods. Every piece of machinery and every item of equipment functioned properly, and the complete pouring was made as planned without breakdown or delay.

The basement floor will be at elevation -0.33 and will comprise a boiler room, transformer vault, men's and women's public toilets, elevator pit, stairways and storage space. Entrance to basement is by stairways from the second terrace.

The main or first floor will be at elevation 15.33 and is reached by first passing up and over two terraces. The lower or first terrace is at elevation 6.0 and will be 364' x 364' with corners cut off forming an irregular octagon. The second or upper terrace is at elevation 15.0 and is of the same shape as the first but will be 244' x 244'.

The first or entrance floor will be 124' x 124' and will contain a main entrance lobby and hall of honor, a secondary entrance lobby, meeting hall and art

gallery, museum and historical relics gallery, vault, tower lobby, elevator shaft, stair tower, custodian's office, storage closet, supplies closet, janitor's closet and men's and women's rest rooms.

A historical society hall will have its floor level at elevation 43.33. Water tank floor will be at elevation 104.0. A Souvenir room will be located at elevation 465.85. The observation floor level will be at elevation 488.83, and at this elevation the shaft will be 30'-10 $\frac{3}{4}$ " x 30'-10 $\frac{3}{4}$ ". This floor will contain the elevator shaft, stairway and a storage room. Visitors to the tower will be able to view the surrounding country-side from each of the four main sides of the shaft, looking from three windows in each wall. The elevator machine room floor will be at elevation 506.83. At elevation 519.0 the shaft will terminate, but atop the shaft will rest a nine pointed star, 45 feet high and 32 feet wide, which when viewed from the eight cardinal points of the compass will give the effect of a regular five pointed star. This star will be constructed of concrete and stone over a steel frame, and is emblematic of the "Lone Star" of Texas. The top point of the star will terminate at

(Continued on page 47)



## LETTERS

*(Continued from page 8)*

that no changes of any consequence were in contemplation. This word was passed round with some quieting effects but did not wholly down the ghost of apprehension.

On the last day of the fiscal year the Supervising Architect sent for his chief clerk and assistant, and for a considerable time these officials were closeted together behind closed and locked doors. Instantly the grapevine telegraph got into operation, and every vestige of lingering doubt and apprehension took on new life and multiplies.

The new year dawned auspiciously and no changes were announced. One—two—three days and no changes. Then the employe who had enquired of the chief clerk and assistant whether changes were to be made ventured to go back to that official for a chat. He told the official that the office had never been so upset and demoralized. "Well," said the official, "I told you, didn't I, that no changes were in contemplation. What did you want to get excited about?" "Yes," replied the clerk, "but when you and the Supervising Architect were closeted together the other day behind closed doors, and we couldn't even get a telegram signed, everybody got scared." "Now look here," said the official, "if you won't tell anybody I'll tell you just what occurred. The Supervising Architect sent for me and when I came into his office he told me to shut and lock the door, which I did. I'll admit I was upset too for a moment, and didn't know what was coming. Then he said: "Do you see that blue butterfly up there on the ceiling? I've been shooting at it with gum bands for ten minutes and can't hit it. Try your hand. We will make a little jack pot and whichever one of us hits him gets the pot." It took us some time to kill that fly but the Supervising Architect won."

A good many rumors have no more solid foundation than the foregoing.

Goodness knows there are a good many offices and bureaus in need of reorganization; but the men who created them, or built them up and have run them know better than any outsider can possibly know how to remodel them to do the work required of them.

Some other time I'll tell you more about the old office, meanwhile my nose goes back on the grindstone.

Sincerely yours,

JAS. A. WETMORE.

Long Island City, N. Y.  
Nov. 12, 1936.

THE FEDERAL ARCHITECT,  
Washington, D. C.  
The Editor:

My compliments to you, Mr. Editor, for your introduction in presenting the discussion of the so-called Modern Style of Architecture in the October number.

Your views, I think, are just 100% correct and I am delighted that one such as you speaks for THE FEDERAL ARCHITECT.

Yours truly,

WM. W. KNOWLES.

Dear Mr. Morris:

In your most imaginative moments you could hardly realize how much I enjoy THE FEDERAL ARCHITECT—every article, each ad. Its increase in size must be very encouraging to the Editor. I was very grieved to hear about Mr. Balch. He was so splendid. I have appreciated the quarterly touch with the Architect's office, and thank the editors heartily.

Sincerely,

JULIA E. GREEN.

Huntington, N. Y.  
Nov. 7, 1936.

Mr. Edwin B. Morris,  
Washington, D. C.

Dear Sir:

The October issue of THE FEDERAL ARCHITECT has just been received and has been promptly read from cover to cover.

May I express my appreciation for the listing of the names of the various field men, with their location at present, for I believe that it fills a long felt need. Certainly it will aid in creating more of a spirit of good fellowship between all field men even though, in all probability, no one of us will ever be able to meet all of the others. It is most interesting to see the names of the various field men that I have met and to know of their present location.

May I suggest, although you no doubt already have it in mind, that a listing of the men in the Washington Office, each with his title or note regarding his type of activity, would be of interest and appreciated by the Field Force.

Very truly yours,

DEXTER S. NEIL.

San Francisco, Calif.  
Nov. 10, 1936.

E. B. Morris, Editor,  
THE FEDERAL ARCHITECT,  
Washington, D. C.

Dear Mr. Morris:

I trust you won't pass out at hearing from one of your old aids after these past eight years, when I left the office to assist District Engineer Newman in the field.

The pleasant association I enjoyed with you and the boys in the old S. A. Office has never been forgotten for one moment and I would like to have you extend to them my kindest regards.

Since being out here, I seem to have been a forgotten man, as each time names of the field force are mentioned in your delightful book (which I enjoy reading very much). I am unable to locate one which bears mine, although I have been in the District Office longer than anyone except Mr. Newman and Mr. Jenner. Nevertheless I still receive my pay check which no doubt is the main thing.

Should you have the opportunity at a later date to visit us, I would be only too glad to see you and hear about the boys.

With kindest regards,

C. L. BERRY, JR.,  
Maintenance Engr.



Ukiah, Calif.  
Dec. 1, 1936.

Editor, THE FEDERAL ARCHITECT,  
Washington, D. C.

Sir:

Throughout southwestern United States there are scores of newly-completed Post Offices and other Federal buildings with chimneys blackened, disfigured and soot-streaked, from the following causes:

The ascending smoke-column, laden with tarry, oily soot from defectively-adjusted oil-burners, follows the parallel sides of the chimney, meets the inert, horizontal layer of atmosphere at the mouth of the flue and eddies toward the sides, depositing its load of soot at the edges of the chimney mouth as shown in Figure 1, Page 2, accompanying, later to be washed down the outside by the rains. Once formed, these stains are wholly ineradicable, and can be covered up and concealed only by one or more heavy coats of paint.

The writer has proved conclusively that this condition can be wholly obviated by slightly constructing the mouth of the chimney, deflecting the ascending current to the center and accelerating its velocity, on the same principle as the jetties in the Mississippi River Delta constructed by Captain John C. Eads more than a half-century ago; or the principle of increasing the velocity of water through the diminished section of a venturimeter. By this means the smoke is forced to rise to a much greater height before mushrooming out, and to drop its load of soot over the ground or roof of the building as shown in Figure 2, page 2, hereof, instead of depositing it on the rim as is the case almost universally at present.

Simple? Very. But one hundred per cent effective.

Very truly yours,

D. Q. McCOMB,

Construction Engineer.

*If all the assumptions as noted above are correct, and unassailable, the remedy proposed is good. There is one thing that would have to be investigated—what causes the velocity in the body of the chimney which it is proposed to increase by decreasing the hole in the top.*

December 14, 1936.

THE FEDERAL ARCHITECT,  
Gentlemen:

We have your memorandum of December 11th, and wish to advise that we will repeat the copy in the forthcoming January issue which appeared under the name of Fitzgibbons in your last issue of the Federal Architect.

May we extend to you our continuing congratulations on the growing usefulness of your book. It is receiving a wider acceptance and is being read by many more individuals than I am sure have heretofore glanced through its pages.

Fitzgibbons is proud of its association with you and extends to you its Best Wishes for a New Year as well as a Very Merry Christmas.

Very truly yours,

FITZGIBBONS BOILER COMPANY, INC.,

PAUL K. ADDAMS,

Executive Vice-President.

(Continued on page 60)



### SMOKE GETS IN YOUR AI'S

AT the A. I. A. convention held in Williamsburg last spring, Francis Sullivan was having an old-fashioned cocktail before dinner with some other architects one of whom brought out a packet of cigarettes bearing the strangely alliterative and musical manufacturer's name of Simpson, Studwell and Swick. The name so fascinated Sullivan that he at once scribbled on the menu some verses in ballad form. We don't know whether there actually is such a brand of cigarettes but at the risk of seeming to advertise it we reproduce the verses.

#### BALLADE OF ALLITERATIVE TOBACCONISTS

I know a divine cigarette  
Its aroma is perfectly swell  
It never leaves any regret  
Its taste is as sweet as its smell  
No Cuban or French Demoiselle  
Though her fingers be ever so quick  
Can roll the tobacco as well  
As Simpson and Studwell and Swick.

How fondly my memory yet  
On days that are past loves to dwell  
Before I was gypped by Jeannette  
While I still was adored by Adele  
When not caring what fortune befell  
With the smoke curling fragrant and thick  
I gave myself up to the spell  
Of Simpson and Studwell and Swick.

No matter what breaks you may get  
Or where you may happen to dwell  
If you have not been passed by the vet  
If you're locked up for life in a cell  
You'll feel sturdy and sound as a bell  
And a wild cat you'll easily lick  
If you smoke the tobacco they sell  
Messrs. Simpson and Studwell and Swick.

#### L'ENVOI

Kings, Duces and Fuhrers as well  
You may have of tobacco your pick  
My choice will be easy to tell  
Page Simpson and Studwell and Swick.



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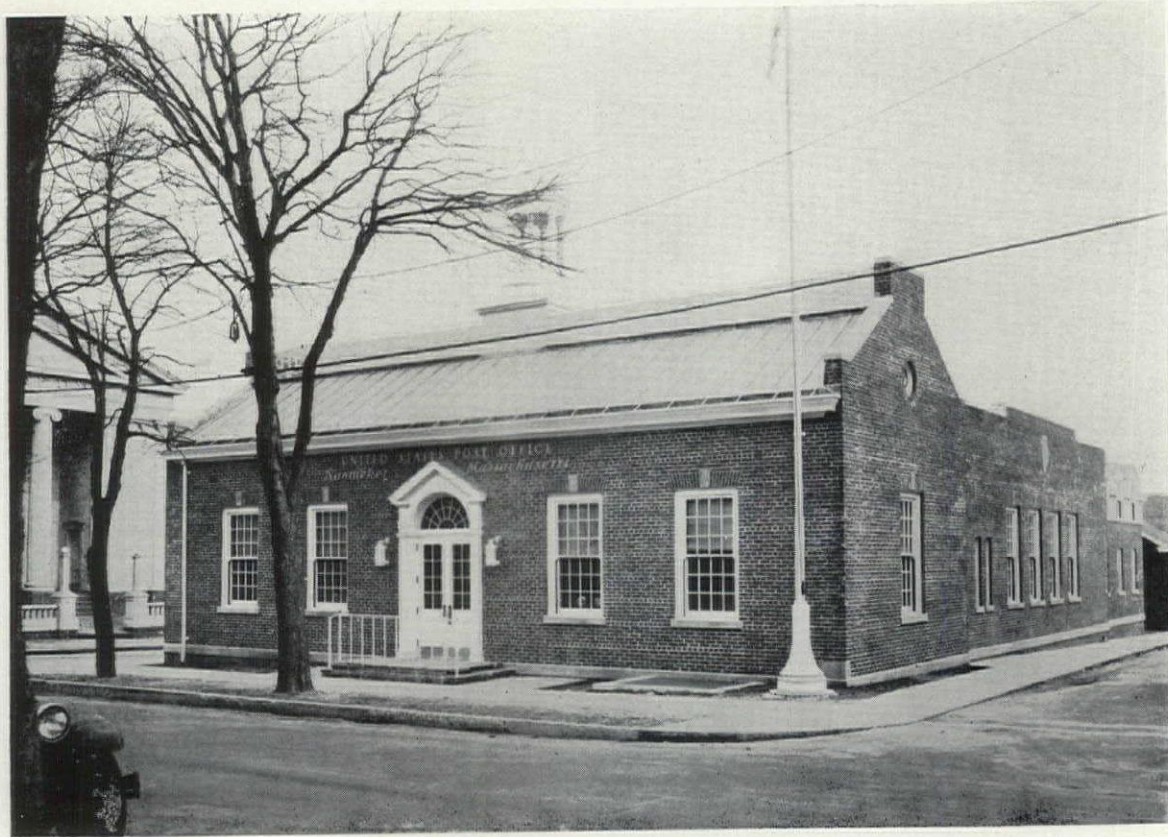
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RECENT CONTRACTS BY THE PROCUREMENT DIVISION

Auburn, Nebraska, P. O.—construction—Ernest Rokahr & Sons, 1815 Y Street, Lincoln, Nebraska .....	\$51,225.00	Flushing, N. Y., Jackson Heights Postal Station—construction—Lustig & Weil, Inc., 114 East 32nd St., New York, N. Y. ....	\$84,822.00
Ely, Minnesota, P. O.—construction—Mads Madsen Company, 4303 Bryant Avenue, South, Minneapolis, Minnesota .....	85,200.00	Richmond, Virginia, Parcel Post Bldg.—construction of two additional stories—Jeffress-Dyer, Inc., 1719 K Street, N. W., Washington, D. C. ....	130,662.00
Milwaukee, Wisconsin, Shorewood Branch Postal Station—construction—Thorp-Rogoff Company, 306 South Wabash Avenue, Chicago, Illinois .....	77,565,000	River Rouge, Michigan, P. O.—construction—George Worswick Co., 13191 Littlefield Avenue, Detroit, Michigan .....	62,515.00
Gretna, Louisiana, P. O.—construction—Pittman Bros. Construction Co., 2800 N. Galvez Street, New Orleans, La. ....	50,500.00	Arabi, La., P. O.—construction—R. P. Farnsworth & Co., Inc., 212 Nashville Avenue, New Orleans, La. ....	52,139.00
Monticello, Ark., P. O.—construction—Linebarger & Fraser, Springdale, Arkansas .....	49,196.000	Sunnyside, Washington, P. O.—construction—West Coast Construction Co., 1019 Lloyd Building, Seattle, Washington .....	97,126.00
Waverly, N. Y., P. O.—construction—William F. Sutter, 833 East Third Street, Nescopeck, Pa. ....	51,860.00	Baldwinsville, N. Y., P. O.—construction—Fred R. Comb Company, 2113 Chicago Avenue, Minneapolis, Minnesota .....	52,450.00
Berea, Ky., P. O.—construction—Neil G. Andrew, Box 1301, Montgomery, Alabama .....	50,957.00	Houston, Texas, Parcel Post Bldg.—construction—Tellepsen Construction Co., 3900 Clay Avenue, Houston, Texas .....	276,000.00
Upper Darby, Pa., P. O.—construction—Caulway, Inc., 1841 Broadway, New York, N. Y. ....	173,700.00	Hilo, Territory of Hawaii, P. O., CT. H. & CU. H.—E. F. Black, Ltd., P. O. Box 3203, Honolulu, Territory of Hawaii .....	203,121.00
Sitka, Alaska, P. O. & CT. H.—construction—J. B. Warrack, 1331 3rd Avenue Building, Seattle, Washington .....	155,888.00	Fayette, Idaho, P. O.—construction—Fred R. Comb Co., 2113 Chicago Avenue, Minneapolis, Minnesota .....	53,453.00
Aberdeen, S. Dakota, P. O. & CT. H.—construction—Paul Steenberg Construction Co., 1757 First National Bank Bldg., St. Paul, Minnesota .....	374,188.00	St. Clair, Michigan, P. O.—construction—Fred T. Scheurman, 15443 Normandy Avenue, Detroit, Michigan .....	46,730.00
Elizabeth City, North Carolina, P. O. & CT. H.—ext. and rem.—W. F. Martens, First National Bank Bldg., Newport News, Virginia .....	95,600.00	Richwood, W. Va., P. O.—construction—Vanguard Construction Corporation, 11 W. 42nd Street, New York, N. Y. ....	50,378.00
Spencer, West Virginia, P. O.—construction—Structural Engineering Corporation, 110 East 42nd Street, New York, N. Y. ....	61,713.00	Salem, Oregon, P. O.—construction (in two sections and demolition of the old building)—L. H. Hoffman, 715 S. W. Columbia Street, Portland, Oregon .....	255,600.00



St. Louis, Missouri, P. O., Wellston Station—construction—Kloster Company, 5215 South Grand Blvd., St. Louis, Mo. ....	\$95,500.00
Vandergrift, Pa., P. O.—construction—The Potters Lumber Company, 1000 Broadway, East Liverpool, Ohio .....	55,190.00
Freeland, Pa., P. O.—construction—Belgrade Construction Co., 2438 South 73rd St., Philadelphia, Pa. ....	54,396.00
Wetumpka, Alabama, P. O.—construction—Upchurch Construction Co., 112 North McDonough Street, Montgomery, Alabama .....	55,286.00
Sulphur, Oklahoma, P. O.—construction—Langlois Construction Co., 6804 W. 32nd Street, Berwyn, Illinois .....	49,000.00
St. Cloud, Minnesota, P. O.—construction—McGough Brothers, 1954 University Avenue, St. Paul, Minnesota .....	199,700.00
Donaldsonville, Louisiana, P. O.—construction—Brockman & Walker, Inc., 204 Camp Street, New Orleans, La. ....	54,454.00
Hodgenville, Ky., Agri. & P. O. Bldg.—construction—Mr. Earle Embrey, Elsby Building, New Albany, Ind. ....	47,080.00
Tazewell, Va., P. O.—construction—Sofarelli Bros., Inc., P. O. Box 88, Jamaica, N. Y. ....	44,552.00
Washington, D. C., Apex Building—construction—McCloskey & Company, 1620 Thompson Street, Philadelphia, Pa. ....	3,105,000.00
Birmingham, Alabama, P. O. & CT. H.—repairs and improvements—Wilborn Construction Co., 2007 Avenue J, Ensley, Alabama ..	69,710.00

RECENT CONTRACTS AWARDED BY THE QUARTERMASTER GENERAL'S OFFICE WAR DEPARTMENT

Hickam Field, Hawaii—construction of sanitary sewer system, Marks Construction Co., Ltd., Honolulu .....	\$110,000.00
Hickam Field, Hawaii—construction and completion of radio building, E. E. Black, Ltd., P. O. Box 3203, Honolulu .....	17,730.00
Hickam Field, Hawaii—second phase of water system, including standpipe with concrete enclosure, E. E. Black, Ltd., P. O. Box 3203, Honolulu .....	142,553.00
Hickam Field, Hawaii—construction of roads; second phase, James W. Glover, Honolulu ..	136,110.00
Langley Field, Virginia—paved runways and drains, Atlantic Bitulithic Co., Munsey Bldg., Washington, D. C. ....	287,264.00
Sacramento Air Depot, California—construction of—1—Quartermaster warehouse; 1—Quartermaster warehouse annex; 1—Quartermaster maintenance building, and 1—Quartermaster garage, Meyer Construction Co., 735 Portola Drive, San Francisco, California ..	91,505.00
West Point, New York—construction of gymnasium addition, Charles T. Wills, Inc., 286 Fifth Avenue, New York, N. Y. ....	735,000.00

RECENT CONTRACTS AWARDED BY DEPARTMENT OF AGRICULTURE PLANS BY BUREAU OF AGRICULTURAL ENGINEERING

State College, Pennsylvania — Laboratory Building, U. S. Northeastern Regional Pasture Improvement Laboratory, Bureau of Plant Industry; State College Construction Co., State College, Pa. ....	\$58,366.00
Denver, Colorado—Office and Shops Building and Equipment Storage Building, Equipment Depot, District No. 3, Bureau of Public Roads; N. G. Petry Company, Denver, Colorado .....	190,000.00

CONTRACTS AWARDED BY THE BUREAU OF YARDS AND DOCKS NAVY DEPARTMENT

Annapolis, Md., Naval Academy—Extension to Isherwood Hall—J. Henry Miller, Inc., Baltimore, Md. ....	\$336,120.00
Summit, C. Z., Balboa, C. Z., and Cape Mala, R. P.—Naval Radio Station—Tucker McClure, Balboa, C. Z. ....	306,775.00
San Diego, Calif.—South Ward Building, Naval Hospital—Hunt & Curry Co., San Diego, .....	246,000.00
Pearl Harbor, T. H.—Fleet Moorings, 14th Naval District, Hawaiian Dredging Company, Ltd., Honolulu, T. H. ....	195,577.00
Norfolk, Va.—Improvement of Waterfront, Naval Operating Base, F. J. Gannaway, Norfolk, Va. ....	124,800.00
Mare Island, Calif.—Dispensary, Navy Yard—George J. Maurer Co., Piedmont, Calif. ....	74,080.00
Dahlgren, Va.—Emplacement for Test Guns, Naval Proving Ground—Carlstrand Eng. Co., Baltimore, Md. ....	69,800.00
Pearl Harbor, T. H.—Kitchen Equipment, Fleet Air Base—Southern Equipment Co., St. Louis, Mo. ....	59,314.06
Newport, R. I.—Carpenter Shop, Torpedo Station—Laudson Constr. Co., Inc., New York City .....	56,173.00

RECENT CONTRACTS AWARDED IN THE CONSTRUCTION SERVICE VETERANS ADMINISTRATION

Columbia, S. C.—Additional Buildings and Utilities Veterans Admin. Facility, Virginia Engineering Co., Inc., Newport News, Va. ...	\$419,200.00
Biloxi, Miss.—Domiciliary Barracks, Veterans Admin. Facility; Virginia Engineering Co., Inc., Newport News, Va. ....	319,000.00
Alexandria, La.—Additions to Administration Building, Veterans Admin. Facility; Central Contracting Co., 409 Construction Bldg., Dallas, Tex. ....	44,400.00
Lake City, Fla.—Construction of Administration Building, Veterans Admin. Facility; Arthur F. Perry, Jr., 308 Barnett Bldg., Jacksonville, Fla. ....	172,280.00
Aspinwall, Pa.—Laundry Building, Veterans Admin. Facility; H. A. Spiegler Company, 320 5th Ave., New York, N. Y. ....	45,983.00
Dayton, Ohio—Female Domiciliary Barracks Building, Veterans Admin. Facility; David Gordon Building & Construction Co., Cincinnati, Ohio .....	226,490.00
Bay Pines (St. Petersburg), Fla.—Additional Buildings & Utilities, Veterans Admin. Facility; Brice Building Company, 215 So. 18th St., Birmingham, Ala. ....	229,327.00
Atlanta, Ga.—Addition to Infirmary Building, Veterans Admin. Facility; Charles Mion, 611-13 Bona Allen Bldg., Atlanta, Ga. ....	146,800.00
Alexandria, La.—Additions to Colored Infirmary, Veterans Admin. Facility; A. Farnell Blair, P. O. Box 991, Lake Charles, La. ....	81,779.00



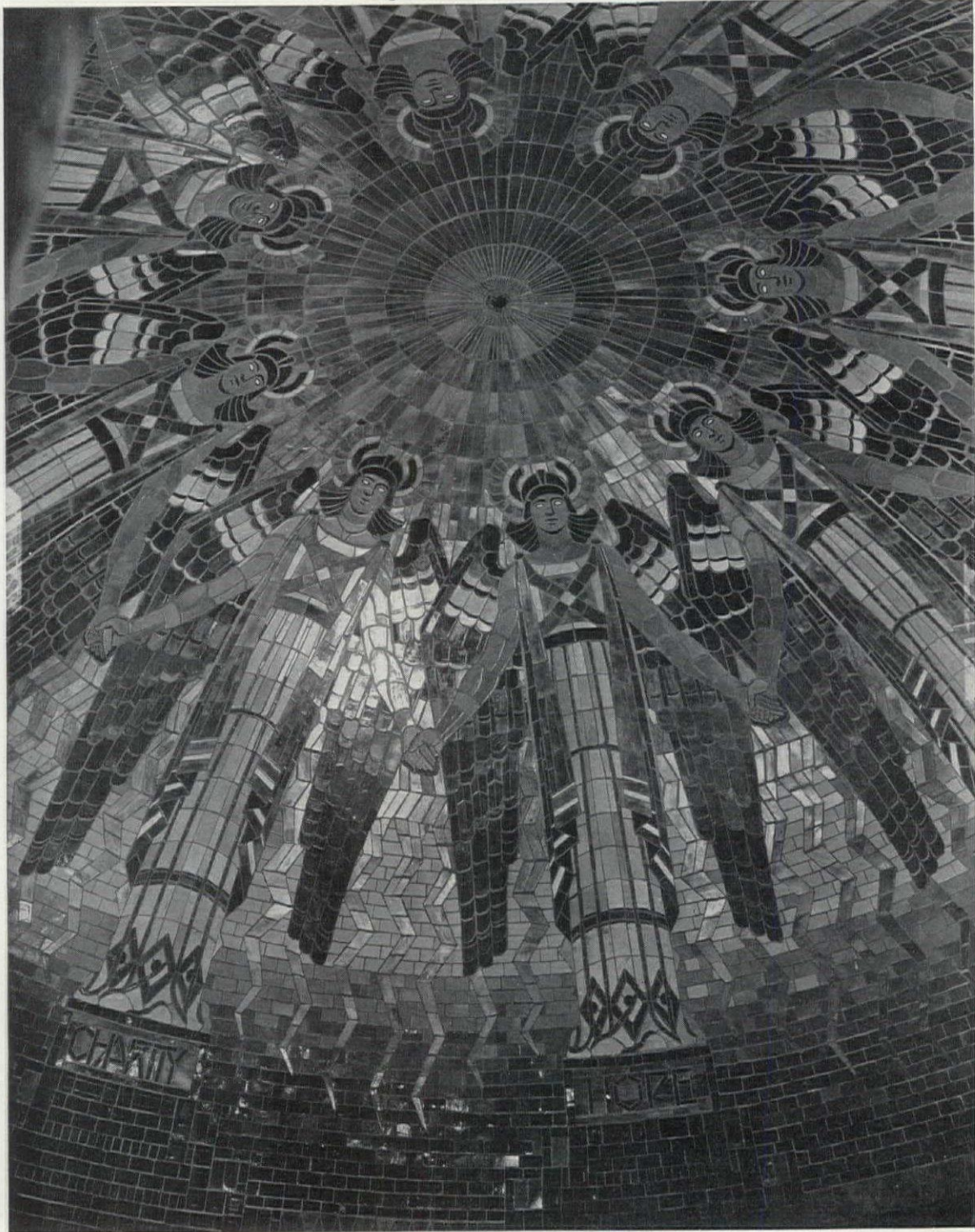
QUAINT QUESTIONNAIRING

- Q. What are the Architectural Traditions?  
 A. Methodist: Slightly Gothic.  
 Baptist: Monumental.
- Q. What unusual Structural Conditions  
 A. Brick Pillows. Walls do not come to the ground.



Have we already mentioned the fat—the almost obese—Washington number?





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THE APRIL FEDERAL ARCHITECT

WASHINGTON COMPLETED

(Information confidential)

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of FEDERAL ARCHITECT, published quarterly at Baltimore, Maryland, for October 1, 1936.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Edwin B. Morris, who, having been duly sworn according to law, deposes and says that he is the Editor of the FEDERAL ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Association of Federal Architects, 1700 Eye St., Washington, D. C.

Editor, Edwin B. Morris, 1700 Eye St., Washington, D. C.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Edwin B. Morris, 1700 Eye St., Washington, D. C.; Association of Federal Architects, 1700 Eye St., Washington, D. C.; A. L. Blakeslee, President, 1700 Eye St., Washington, D. C.; J. J. McMahon, Secretary, 1700 Eye St., Washington, D. C.; H. A. Magnuson, Treasurer, 1700 Eye St., Washington, D. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

EDWIN B. MORRIS, Editor.

Sworn to and subscribed before me this 15th day of October, 1936.

[SEAL.]

FRANK H. HOLLINGSHEAD.



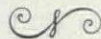
## KENT

(Continued from page 27)

nationality of Mrs. Moser, a silhouetted Russian Eagle, a quaint and pleasing detail, emphasizing the handiwork spirit of the houses. All the materials are treated with a lingering and caressing touch.

The photographs of the houses speak for themselves. Examined closely the houses are full of charm and careful naivete. No nook nor cranny is without its architectural expression.

Fred Murphy used to say that house architecture was poetry rather than architecture. McDowell has succeeded in achieving a poetry that blends in with the hills. He says however, "I can't see my houses as anything but amusing little dumps set in a lovely country-side."



## SAN JACINTO

(Continued from page 40)

elevation 564.0.

The memorial will be constructed of reinforced concrete covered with a native Texas cream shell stone. The concrete shell of the shaft will be 3'-9" thick at basement, and diminish to 1'-11" thick at the observation floor line. It is intended to build the shaft by laying up three courses of two-foot height stonework, constructing forms on the inside of the tower, and then pouring concrete of the shaft shell in six foot high sections. It has been found that the stone to be used bonds perfectly with concrete, and will not stain because of this contact. Laboratory tests show that breakage hardly ever occurs along the joint line between this particular stone and concrete, but occurs either in the concrete or stone.

Texas, in building such a structure as San Jacinto has indeed not forgotten its brave pioneers and the walls of the memorial will forever echo the cries of April 21, 1836—"Remember the Alamo and Goliad," and in constructing the memorial, present-day Texans have added—"And neither will we forget San Jacinto."



*Citizen A: Did you know there were no skyscrapers in Heaven?*

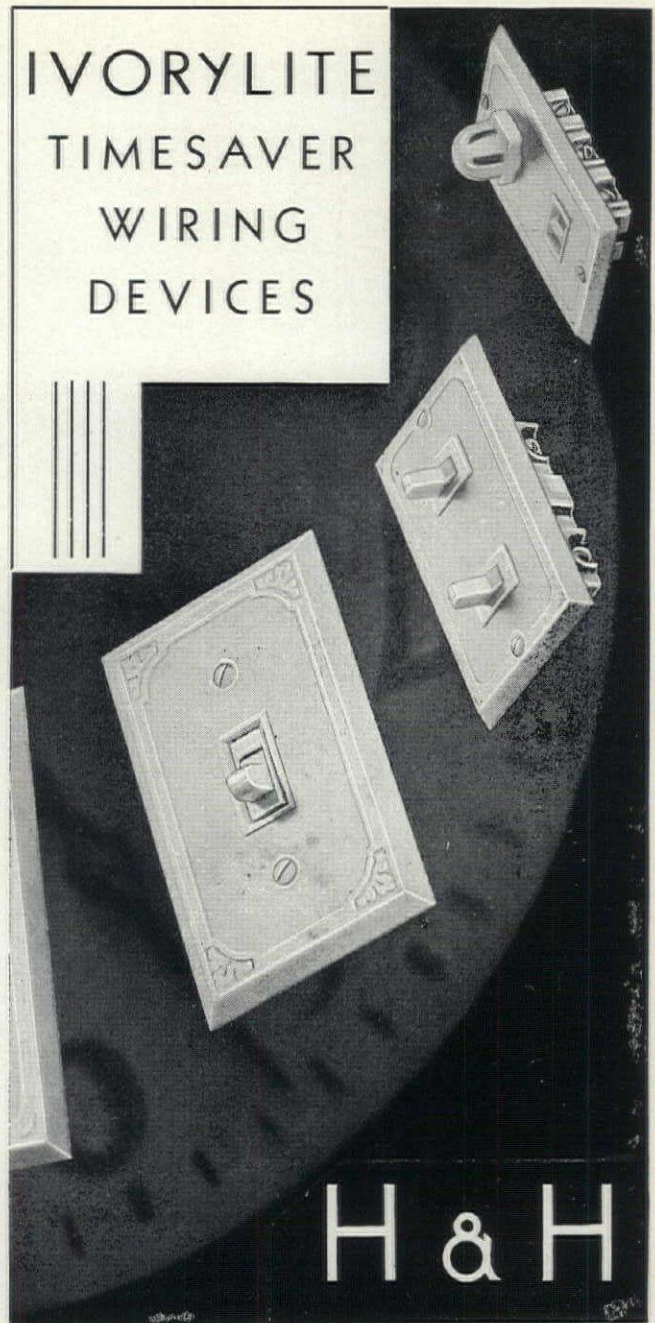
*Citizen B: Why?*

*Citizen A: No architects nor engineers.*

The April issue of the FEDERAL ARCHITECT will be a Washington number. Or did we say that?

Page Forty-seven

## IVORYLITE TIMESAVER WIRING DEVICES



## IVORYLITE Switches, Receptacles and Plates

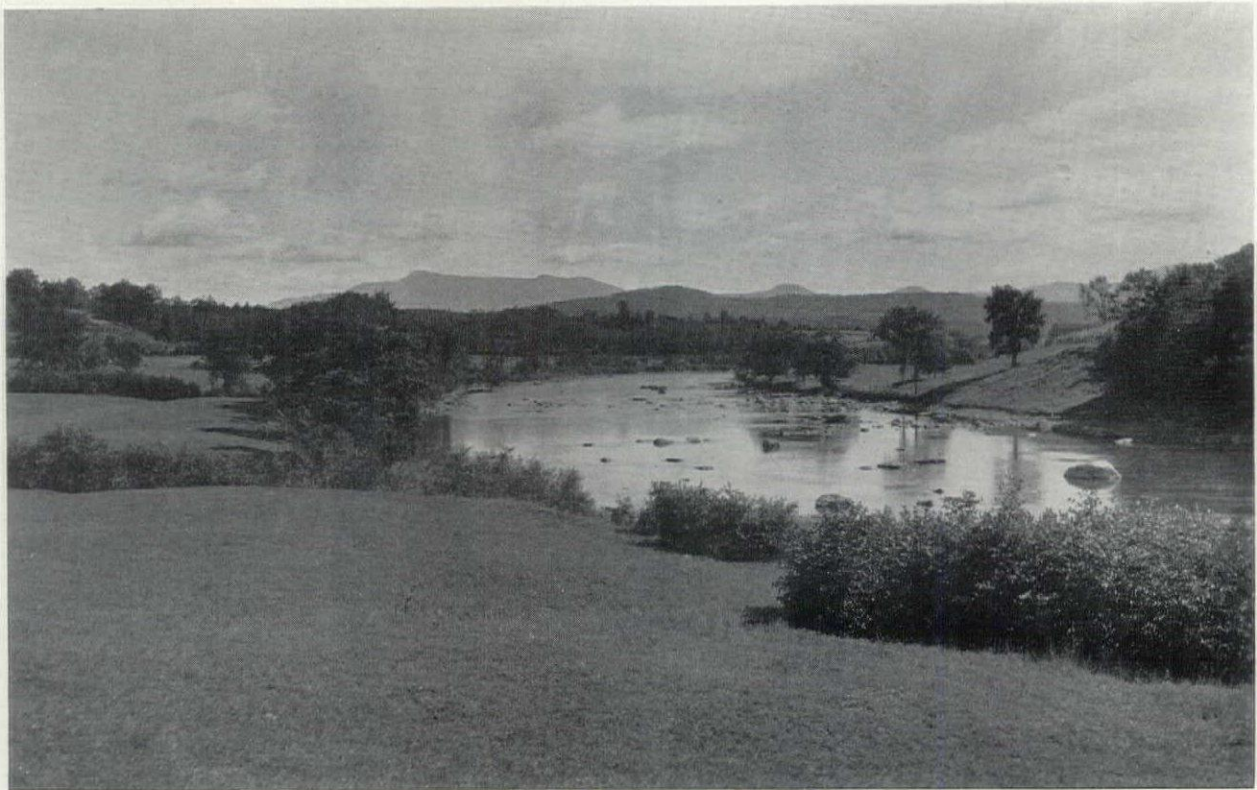
harmonize with light wall surfaces and interior trim. Ivorylite is a cream-tinted white moulded material, ivory-like in appearance and of solid color throughout. It is available in a complete line for all home and lighting requirements.

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THE MOUNTAINS

## INTO VERMONT

MATTHEW ARNOLD said the two most beautiful cities in the United States were Madison, Wisconsin, and Burlington, Vermont. Without concurring fully in this award of the All-American, one might readily agree as to the charm of the two lake-bordered cities. And when one rolls into Burlington, looks across the wide lake to the West and the wall of mountain to the East, he experiences a pleasant feeling of content. The visitor says at once, surveying the panorama, "Isn't the air invigorating here?" confusing at once olfactory and optical pleasures. The fact that miles and miles of atmosphere to breathe can be seen makes a person conscious of it.

The historic figure of the city of Burlington is Ethan Allen. This gentleman, with balance-of-power stuff in his hands, did not know the influence he was to have upon the future history of architecture. He had his little Green-Mountain state all wrapped up and in his vest pocket but cannily not pledged to union with either the newly set-up United States or with Canada. It is probable that he was fully decided to go with the Thirteen but he had to go through with a lot of what'll-you-give—what'll-you-take with both sides before making the trade. The effect upon architectural posterity is that if he had joined in with Canada he would have taken all his Verde-Antique, Darby and other marbles with him, and we Americans would have had to buy them as foreign products.

It is perhaps on that account that one is apt to think of Vermont as somewhat isolated from the rest of New England. Its architecture, because of geographical limitations, is different, chiefly notable because of its absence of the brickwork which is a controlling feature of the other New England work.

The beautiful McKim, Meade and White City Hall at Burlington does not read as Vermont, though it is trimmed with Vermont marble. Its brick walls make it more in the Massachusetts or Pennsylvania manner. I find no fault with its graceful design, except that it does not make you feel that you are in Vermont.

Perhaps it isn't important that you should feel that you are in Vermont when you know that you are in Vermont, and can verify the fact at any moment by rushing into a store and buying a can of maple syrup. But you like to keep the feel of it.

It is pleasant to drive through the country-side in a sort of corridor between the Vermont mountains to the east and the non-New England mountains to the west. It is a good valley in which they practice the ancient and rather outmoded art of farming. Mostly there are frame houses, story-and-a-half high, lighted by lie-down-on-your-stomach windows under the eaves, porchless, with flat pilaster-and-entablature entrances, the whole structure running by easy stages into barn and stable.

The first thought is, "What an ideal architectural  
(Continued on page 50)





## NECROLOGY

FREDERICK H. ANDREW

*Construction Engineer*

On August 5, 1936, Frederick H. Andrews, one of the faithful construction engineers who had seen service with a various number of contractors, passed away.

The findings of the autopsy disclosed an abscess on the brain, traceable to an infection probably starting with a sore throat, and resulted in streptococcus germ somehow getting into the blood stream.

This occurred when Mr. Andrews had supervised to creditable completion, the construction of the Post Office building at Westbrook, Maine.

In addition to being engaged as an assistant on the construction of the new Post office, Boston, Massachusetts, Mr. Andrews had supervised to completion the Post Office building at Rockland, Massachusetts; an extension to the Post Office building at Quincy, Massachusetts; and an extension to the Post Office building at Portsmouth, New Hampshire.

His service covered a varied experience, with the result that he was regarded as a Construction Engineer of more than ordinary attainment.

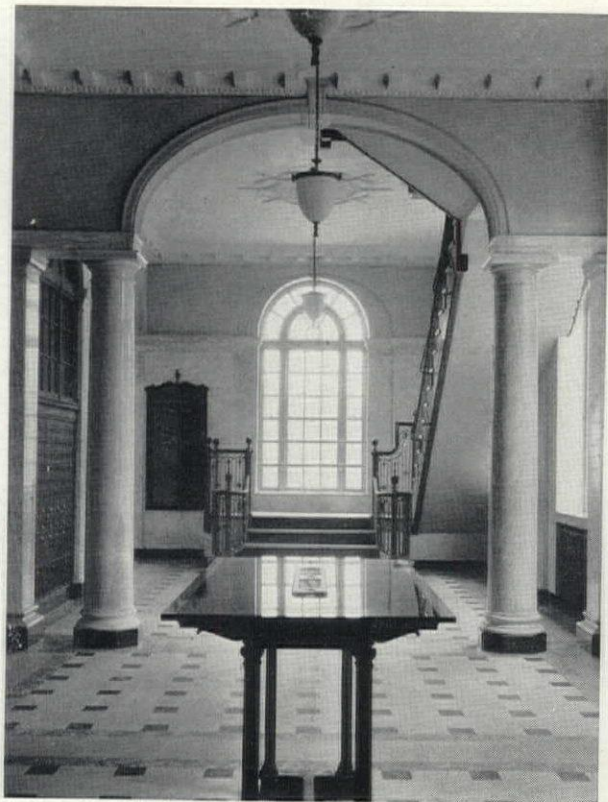
Mention is rarely made of the real purpose of the Construction Engineer, namely, to keep the troubles away from the Washington Office. This is one of the requirements included in the unwritten code. Mr. Andrews had become so adapted in handling his work in this respect that he became the real master of the work to which he was assigned.

Mr. Andrews' educational experience was obtained at the Massachusetts Institute of Technology, in Electrical Engineering, Class of 1905.

His experience, previous to 1931, when he entered the Government Service, included Mining Engineering in Canada, Newfoundland, Norway, and various parts of the United States. And construction work for the United Fruit Company, in Jamaica, B. W. I., and Honduras, and in charge of construction of a bridge over the Missouri River, at Liberty Bend, Missouri.

Mr. Andrews, who claimed residence in Natick (born Feb. 10, 1884), Massachusetts, was married January 9, 1909, to Gertrude C. Macomber. There were two children of this union, Katherine B., born March 11, 1912, and Frederick N., born February 5, 1914. The latter, at the time of his father's death, was engaged in studies with a view to obtaining a Degree in Medicine at the University of Missouri.

Page Forty-nine



## *The Economy Of the Years*

Economy is something more than a price adjustment.

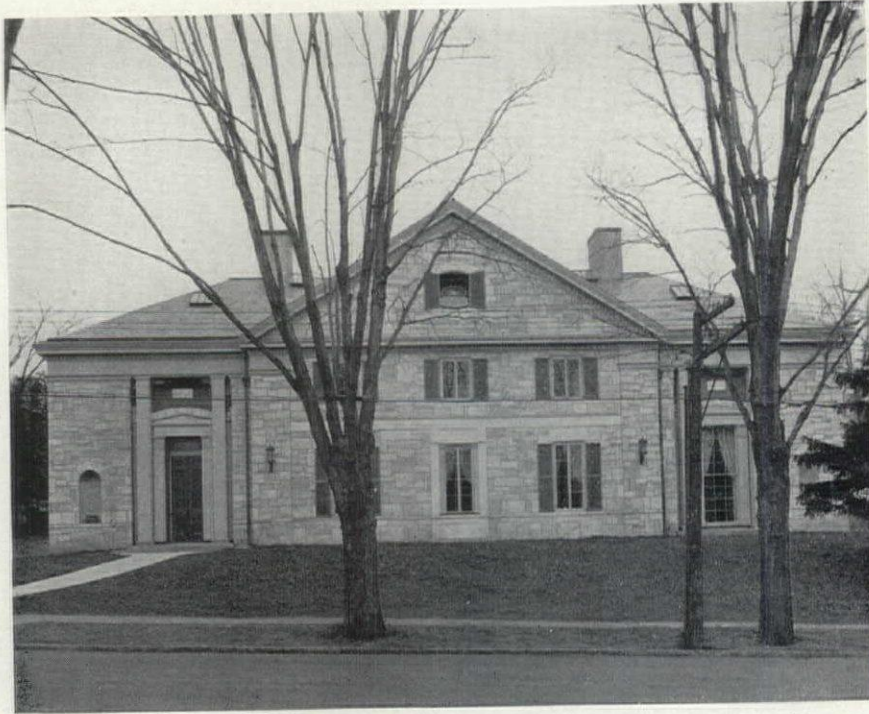
The initial cost of marble may be slightly higher than the average range of prices, but in the long run it represents true economy. The first outlay is the last. There is no cost of maintenance, no redecorating.

Government buildings need the economy as well as the distinction of marble walls. As the illustration on this page shows, the attractiveness of the Post Office Lobby at Lowell, Mass., is outstanding, but it is above all a profitable investment.

This Lowell Post Office was designed in the Office of the Supervising Architect. The marbles used were Rubio, Lyonnaise, Meta-wee and Westfield Green . . . Vermont Marble Company, Proctor, Vt. . . . Branches in the larger cities . . . See Sweets' Catalog for specifications and other data.

## VERMONT MARBLE





*Fraternity House—University of Vermont. Built of random ashlar cut from scrap or waste pieces of the marble plants.*

*William McLeish Dunbar, Architect*

arrangement for a mouse. He would not have to go out into the cold at all. When tired of the continuous cereal diet of the barn, he and his family could decide to try for a nibble of the more succulent foods of the main house."

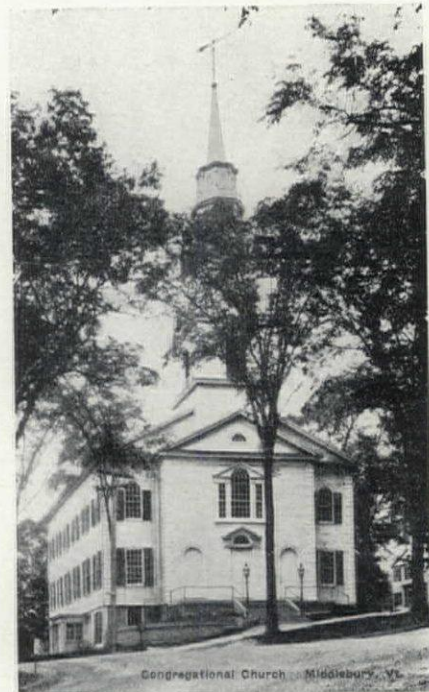
Apparently, however, that was not a great problem to the New Englander. There seem to be two schools of thought as to why. One contention is that the climate is too cold for rodents to thrive and multiply. The other is the good old New England cat, which is supposed to put the finger on them the moment they get running too freely around the baseboards. Either theory is good.

The reason most of the Vermont houses are frame is that there is little brick-clay in the state, so the simplest thing was to build of wood or stone. Of these, naturally, wood was the simpler and there appears to have come into being, as evidenced by the interesting detail and architectural refinement all along the road, a guild of carpenters who understood what to do.

The frame church at Middlebury is an example. There appears to have been a carpenter by the name of Lavius Filmore, a relative of President Filmore, who is reputed, though without documentary corroboration, to have studied under Wren. At any rate the Middlebury church, for which he was responsible as architect or carpenter (the distinction in the early days was not great), has the Wren characteristics. There is a Wren church, St. Martins-in-the-Fields. The Middlebury church has that expression. It also, with its complete reliance on wood as building material, is in the spirit of most of the buildings of the countryside.

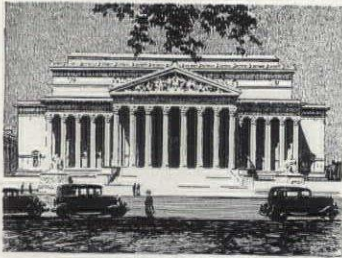
It was rather interesting to have seen one or two

buildings in Vermont built out of marble scraps. It seems to have been the plan of Nature to put a lot of marble under Vermont. Through an oversight, Nature did not saw it, before sticking it under Vermont, into pieces of 8" and 12" bed and in 1'-3½" courses, so that it could be more easily fabricated.



*Congregational Church  
Middlebury, Vermont  
(Continued on page 52)*





## LECTURES ON MATERIALS

Sponsored by the Procurement Division and the Association of Federal Architects

### STEEL

by B. F. HASTINGS  
of the American Institute of Steel Construction

Nov. 10, 1936.

We are living in the age of steel. What is the implication when we make that statement? It is this. That scholars have long realized a civilization in any period is fundamentally dependent on the materials from which mankind makes its tools.

Thus, we in general divide the history of civilization into four great ages:

The Paleolithic, or Old Stone Age: that period in which man was slowly and laboriously learning to manufacture tools and weapons of stone;

The Neolithic, or New Stone Age: the period in which man manufactured really handsome and fine articles of stone;

The Age of Bronze;

And, finally, the Age of Steel.

We are accustomed to speak of the age of steel as starting some time before the birth of Christ when man first learned how to make steel; but, we should divide that period into two parts and speak of the modern steel age as starting about 1885 when man first learned how to make and manipulate the hot steel ingot with mechanical equipment.

We are so familiar with the various elements of this, our own civilization, that we have to stop and think of its fundamentals. Let us pause for a moment to itemize these fundamentals. POWER, the MACHINE and the MACHINE TOOL, TRANSPORTATION and STEEL.

In the field of power the steam and hydraulic turbine, the generator and the motor are fundamentally dependent on steel. The machine and the machine tool are impossible without steel. In the field of transportation the railroad rail, the locomotive, the railroad cars, the automobile, the steamship and the airplane are from 75 to 100 per cent steel.

We who are assembled here this evening are identified with the construction industry and therefore are principally interested in steel as it applies to structures.

What are the qualities desired in a structural material? First, strength, and when the engineer says strength in regard to a structural material he immediately thinks of tension, compression and shear. There is no structural material which has reasonable working values for all of these types of strength except steel and none that can compare with steel for strength in any of them. Other valuable elements are elasticity, toughness, ductility and reliability.

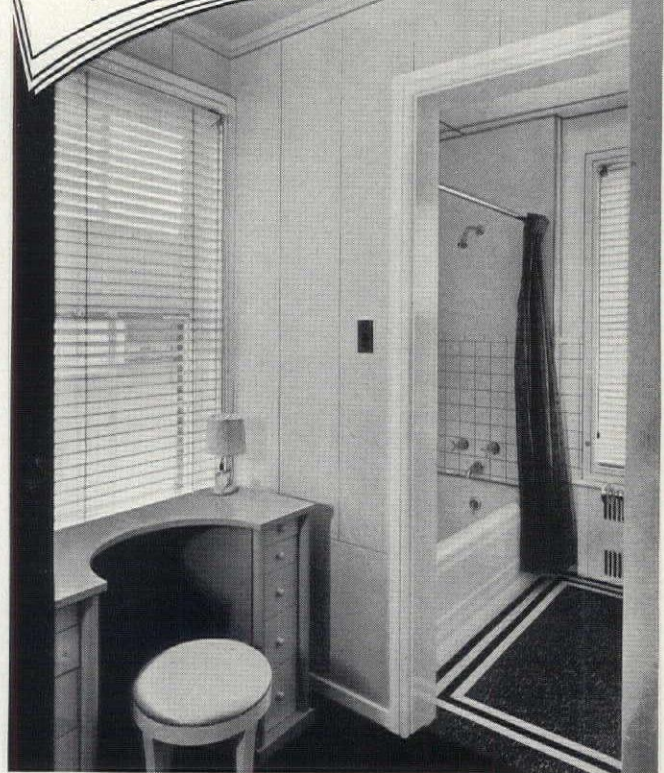
Why does steel possess all these useful characteristics in a greater degree than other materials? One group of rea-

(Continued on page 54)

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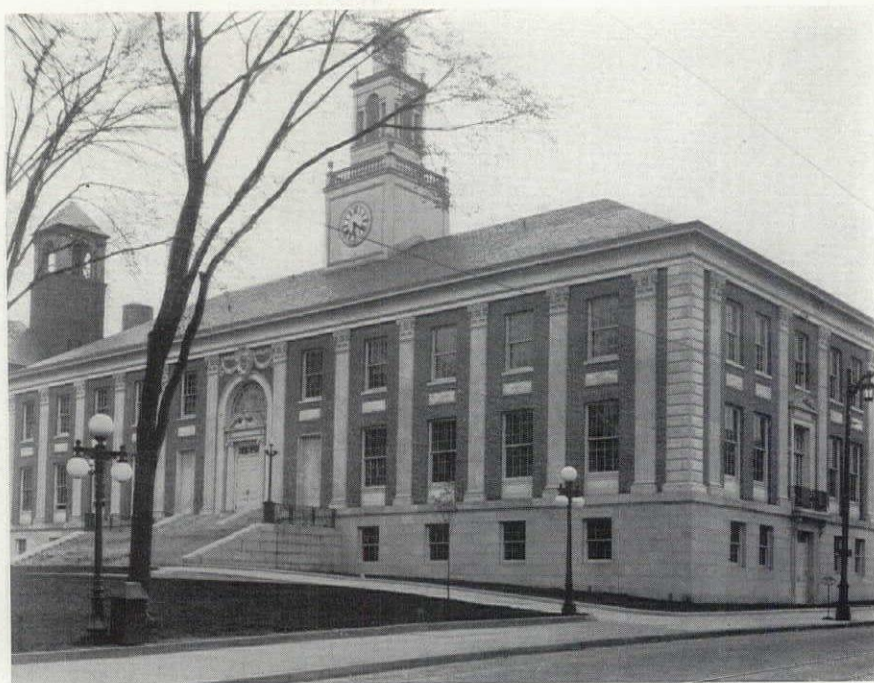
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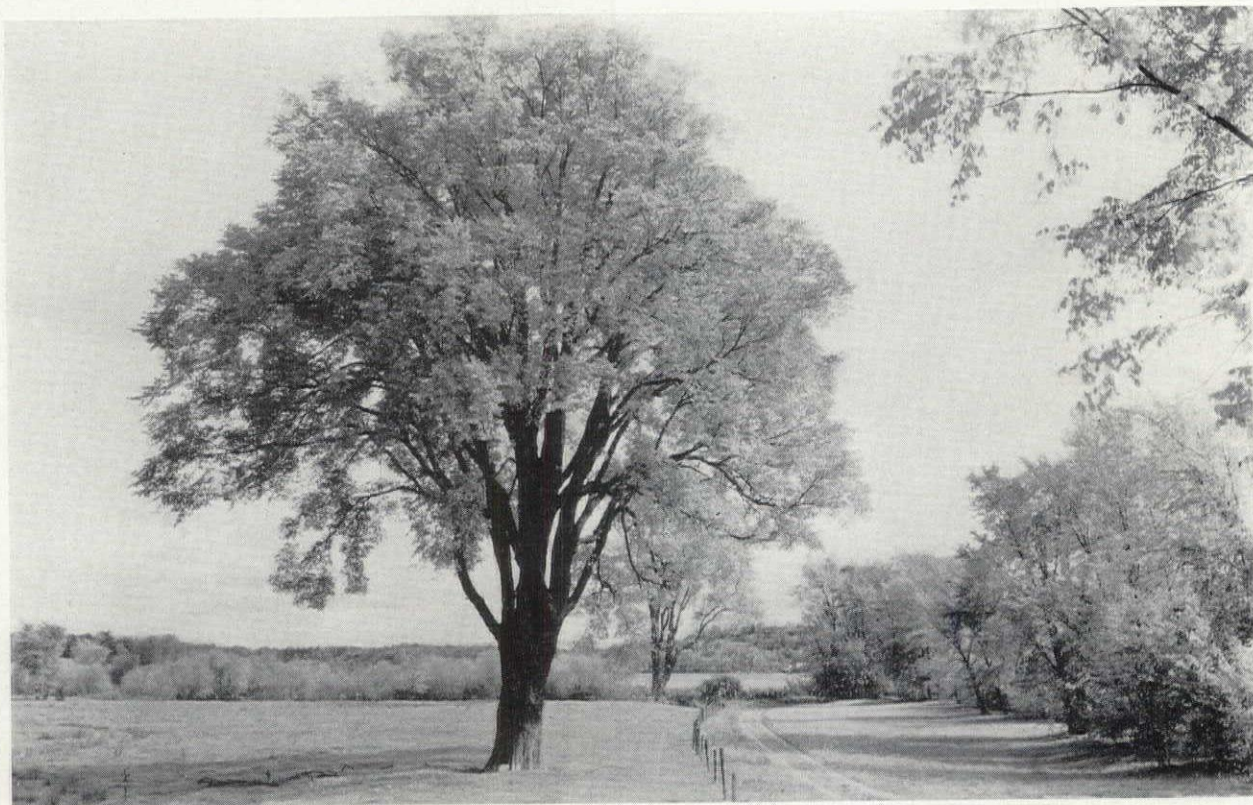




*TOWN HALL AT BURLINGTON  
McKim, Meade and White, Architects*

As a result the rock itself is very plentiful and comparatively inexpensive, but, cut to proper sizes and shapes, it becomes a costly product. Around the marble plants are pieces of marble, odds and ends not worth while working over, since material in large blocks is so plentiful. These pieces, which are prac-

tically scrap, have been collected in several instances and used as random ashlar. Their variation in color and their sawed edges make them, when laid up with a nice feeling for disposition of large and small pieces, an attractive and unique wall material. The Frater-



*The Countryside*



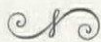
nity House at Burlington, Vermont, is an example.

Climate has a very helpful effect upon the matter of viewing architecture. After summering in Washington, where the soggy atmosphere tends to dull real appreciation of frozen music, causing wonder as to how it stays frozen, the wine-like air of the mountains makes one complacently satisfied and ready for big enthusiasm over any fairly meritorious contribution to the history of form and proportion.

I spent the night in Rutland, in a mansion turned over into a hotel. The old fellow who built this, in 1890 or before, had the idea that he was going to have the best of everything. And did he get it? He had plate leaded-glass windows of great expanse all over the place. He had a massive stair-balustrade that would have made the rail of an old sailing vessel pale into insignificance. There were white marble mantles, with a maze of grooved ornament, heavily ornamented ceilings, and large high rooms throughout, each one of which must have held an awfully large cubic content of Vermont winter.

It was magnificence without doubt. One could see that entertainments of large scale had been put on there. With what wonder and awe must these guests have viewed this lavish expenditure to obtain artistic effects!

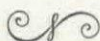
However, it was a nice house to sleep in.



Confused architects are absent-mindedly sticking fingers into pencil sharpeners, drawing meaningless lines on telephone directories and tossing in their sleep, as a result of a manifesto from J. Homer Ginsberg, fashionable industrial designer. Addressing the Rush Onward Group of the American Architectural Association, Ginsberg flayed the mossbacks and provincial sentimentalists for not modernizing trees.

"As a matter of fact," said Ginsberg, "trees should either be abandoned or modernized. They can be covered with tin, treated with aluminum paint or even synthetically manufactured. Everybody knows that old-fashioned trees are not symmetrical, have parasites and, I am told, take years to grow. A tin or chromium tree could be turned out in mass production and at only a slightly higher cost, and could be designed to fit in with the concepts of advanced thinkers like myself."

Mr. Ginsberg, who is greatly admired by front-runners in his field, won further prestige by wearing tin spats as early as last July.—*Ted Cook.*



Little steps won't take you far  
Unless you keep on walking  
Little words won't say so much  
Unless you keep on talking.  
Little thoughts don't mean so much  
Unless you keep on thinking  
This little drink won't make me drunk  
Unless I keep on drinking.

Page Fifty-three



Above: One of several court rooms equipped by Globe-Wernicke in Orleans Parish Criminal Courts and Jail Building, New Orleans, La.



Left: Another court room in the same building—a fine example of wood craftsmanship

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## LECTURES

(Continued from page 51)

sons are the natural inherent physical and chemical characteristics, but another reason is that steel is made under laboratory conditions and under absolute physical and chemical control.

Ore, limestone and coke, all carefully analyzed and measured, are put into a blast furnace and subjected to intense heat for many hours. From this operation we obtain pig iron. For structural purposes this molten pig iron with scrap iron and additional ore and limestone go into an open hearth furnace in carefully analyzed and measured quantities and are again subjected to smelting operations for a long period of time.

The operation in the blast furnace is a reducing operation. The operation in the open hearth is an oxidizing operation. The end result is steel. Note that every material utilized in either of these operations is carefully analyzed and measured so that the end result will have definite physical and chemical characteristics.

We might define steel as a material containing about ninety-eight per cent iron and the other two per cent various combinations of carbon, silica and manganese to give varying values of the qualities we have previously noted. In addition, we have various steel alloys in which we combine various percentages of rare elements such as vanadium, tungsten, molybdenum, nickel, etc., to make steel alloys for special purposes.

Finally, the men in charge of all operations are long trained, highly paid technicians assuring intelligent control, accurate manipulation and responsible results.



## CORK AS A BUILDING MATERIAL

by E. C. LLOYD

Dec. 22, '36

Cork is the bark of the Cork Oak, an evergreen oak tree which flourishes in the countries around the Western Mediterranean. The bark is stripped from the tree when it is about twenty years old and at nine to ten year intervals thereafter. The first stripping yields a rough, grainy material. The second stripping is of better quality, but it is from the third and subsequent strippings that the best quality of cork is produced.

Just now, with conditions in Spain as they are, many people are of the opinion that the cork production of the world is considerably upset. Actually, Spain is not as large a factor in world production of cork as would be indicated by my Spanish films. A greater production of raw cork comes to this country from Portugal than from Spain and as much or more than is produced in Spain comes from Italy, France and North Africa. The 1936 cork strip in Spain has been naturally reduced by the chaotic conditions caused by civil war in that country but to date world markets of raw cork and world supplies of the raw material have not been greatly affected. In Spain, we have factories which manufacture materials for the English, Continental, South American and Canadian markets and, actually, these plants have operated except for a slight interruption at the start of the hostilities in July. Prices of domestic materials have increased slightly but inasmuch as the price levels in July were below normal, present prices of cork products can be said to be not unduly affected by the trouble in Spain.

Cervantes, the great Spanish novelist, in his most famous book "Don Quixote" published in 1605, says: "The—cork trees did—dismiss and impart their board, light bark, which served to cover these lowly huts—that were just built as a shelter against the inclemencies of the air." Inasmuch as the reference is to Golden Age many centuries before, it may be seen that we have a precedent for the use of roof insulation and building insulation extending 300 years and more into the past. Nor is this the first reference in literature to cork and the cork oak. Theophrastus, about 400 B. C., mentions cork in his famous work on botany. Marcus Terentius Varro, a Roman writer, who lived from 116-27 B. C., referred to the use of cork for making beehives. Pliny, in his work on

natural history, written in the first century of the Christian era, tells of its use for stoppers, floats and the winter shoes of women. Plutarch gives the following account of its use by a messenger sent to Rome at that time besieged by Gauls. "Pontius Cominius, having dressed himself in mean attire under which he concealed some pieces of cork, could not pass the river by the bridge; therefore, took off his clothes which he fastened upon his head and having laid himself on the pieces of cork, swam over and reached the City."

In the fifteenth century glass bottles were introduced and this gave great impetus to the general use of cork. In fact, it may be said that the real beginning of the cork industry as we know it today dates from the introduction of the glass bottle. To most of us the thought of cork brings to mind the bottle stopper. Little do we realize that today there are hundreds of separate and distinct articles either manufactured entirely of cork or in the manufacture of which cork plays a prominent part.

The English word "Cork" comes from the Latin "Cortex" (bark) or the Spanish "Corcho" (cork). The name is unimportant but the uses of cork are vital to modern comfort and conveniences. While in ancient days floats, bottle stoppers and shoe soles probably were its first uses, today cork is literally everywhere. It rides with you in your automobile in the form of gaskets, carburetor, floats, strips to eliminate rattles and running board material. Even the traffic cop you pass is using cork, for in his whistle that makes you stop there is a small cork ball to help produce the shrill warning. Cork walks with you in your shoes in the form of box toes, bottom filler and insoles. It plays with you in the form of centers for baseballs, fishing rod handles, bobbers for fishing lines, duck decoys, surf balls, faces for ping pong rackets and cork wrapping for golf club handles. It insulates cold storage rooms for perishable food—vegetables, dairy products, fruit and meats, and insulates cold rooms for modern manufacturing processes in the artificial silk, photographic, chemical and oil industries. It insulates homes, resulting in heat saving in winter and added comfort in summer. It is acoustical treatment for churches, auditoriums and theatres, and sound quieting for banks, schools, hospitals and offices. It serves as flooring for homes, and public buildings in the form of linoleum, Linotile and Cork Tile. In these and in many other forms developed through the years since cork stoppers were first used in bottles, cork has come to occupy an important place in our modern life.

Cork is a mass of minute air cells and these closely packed cells average about two ten-thousandths of an inch in diameter. The cell walls are very thin and their volume forms but a small fraction of the total volume of the cells. There are about 100,000,000 cells to the cubic inch—each cell being filled with air and it is these cells that give to cork the properties found so useful to man. Let us for a moment consider what these properties are:

1. Low thermal conductivity
2. Superior moisture resistance and ability to resist most liquids
3. High coefficient of friction
4. Resilience and compressibility
5. Light weight—buoyancy

It is interesting to note that all these properties were well known to the ancients and interesting to note also how well the current uses cover these properties.

Now let us see to what architectural uses cork products are especially adapted. Such products naturally divide themselves into several groups as follows:

1. Miscellaneous
2. Insulation
3. Acoustical and Vibration Deadening
4. Flooring

The first group includes Cork Bulletin Board; Cork Base, a special machined cork product made to fit over lap-jointed steel plates before Cork Tile, Linotile or linoleum floors are laid; Cork Brick, a cork and asphalt product for floors in cow barns; and Cork Expansion Joint, used largely in the construction of concrete highways and bridges to take up expansion and contraction caused by the heat of summer and cold of winter.

Now let us consider the second group mentioned above—Insulation Products. Corkboard insulation, for many years the standard in cold storage construction, is made from cork ground, sized, cleaned and baked in molds under pressure.



The finished product retains the high heat insulating and moisture resisting qualities of the natural cork wood. Corkboard is manufactured in thicknesses ranging from  $\frac{3}{4}$ " to 6", is easy to handle, can be sawed and nailed like lumber and can be finished with Portland cement or emulsion applied directly to its surface. It is also made with an ironed on asphalt mastic finish applied hot at the factory so that it is simply necessary to fill the surface joints between boards. The cellular structure of corkboard gives it natural insulating value and of equal importance is its moisture resisting characteristic which means efficiency over many years, as moisture is naturally encountered under normal cold storage conditions and is always an enemy of insulation. Compared with cork, ordinary building materials such as concrete, brick, stone, plaster, stucco and tile are really heat conductors rather than insulators. Heat travels through wood over three times as readily as it does through corkboard, through concrete about thirty times as readily and through brick over seventeen times.

Everywhere in the cold storage field plants for manufacturing ice and ice cream, meat packing plants, dairies, breweries, general cold storage warehouses and many other types of buildings are insulated with corkboard ranging in thickness from 3" to 12" or even greater, depending upon the temperature conditions encountered. In recent years many industries have developed new processes of manufacture which require controlled temperatures and in many cases very low temperatures. For instance, in the oil industry corkboard is used where temperatures are as low as minus 70 degrees Fahrenheit. Ice cream hardening rooms today frequently require temperatures of minus forty to fifty degrees. Frozen meats may be maintained at zero. Vegetables, milk, eggs and many other products are stored in rooms with temperatures of from twenty-five to forty degrees. Chocolate dipping and candy rooms may be held at fifty-five to sixty degrees. Whatever the range of temperatures, there is a total thickness of cork insulation best suited from a practical, economical standpoint.

Since corkboard was first used as an insulation material there have been many improvements made in the product. Along with the progress in the manufacture of the product itself has come more modern and efficient methods of application. Some years ago it was standard practice to erect corkboard in Portland cement plaster and finish it in the same manner. Today it is generally recognized that an asphalt specification for the erection of corkboard which serves to prevent the entrance of moisture-laden air, always an enemy of insulation, is much preferable to any other means of applying corkboard to various surfaces. Similarly, asphalt emulsion finishes, because of their moisture resisting qualities, are preferable today for inside surfaces of cold rooms.

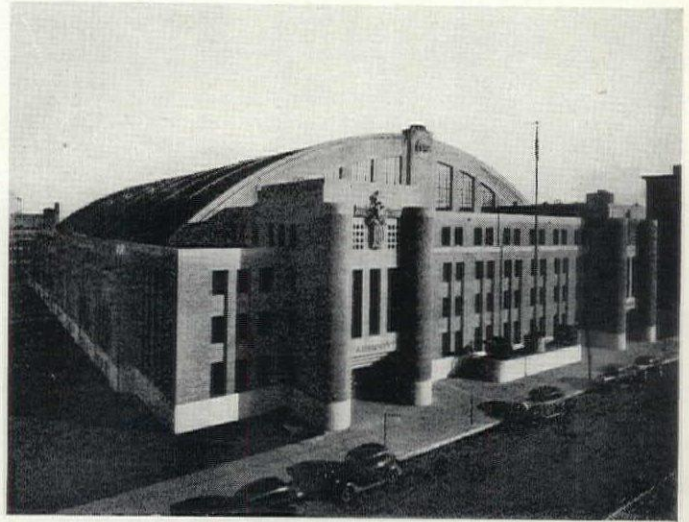
Air conditioning is probably the lustiest of the present-day infant industries. And yet for many years cork has been used as insulation for air conditioned rooms for products such as eggs, poultry, bananas, tobacco, artificial silk and photographic films. There can be no real conditioned air without control of temperature and humidity, and so various cork products fit well into the modern air-conditioning industry.

For the insulation of roofs of paper mills, textile mills, laundries, printing plants and bakeries, corkboard serves to prevent moisture condensation in cold weather which otherwise collects on the cold uninsulated ceiling and drips down on goods and machinery. In addition to preventing condensation, corkboard makes the heating of such buildings a much easier problem.

Cork covering for piping and fittings—another insulating product—is manufactured for all sizes of piping and in different thicknesses for various temperature conditions. This product goes hand in hand with corkboard wherever refrigeration is used. Still another insulation use of cork is in connection with the manufacture of insulating brick of various types used for temperatures up to 2500 degrees Fahrenheit.

Now we come to the third group of cork products especially adapted to architectural use—namely, Acoustical and vibration deadening materials. Made under a process which results in greater absorption of sound than is ac-

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complished by insulation corkboard, acoustical cork, or so-called Corkoustic, not only serves its primary purpose of sound deadening and acoustical correction but also offers attractive decoration features as well as insulating value. Corkoustic may be used in its rich, neutral brown color to fit in with certain schemes of decoration or it may be factory-painted without loss of sound absorbing value and because of its natural moisture resisting quality, is easily cleaned as compared with fibrous types of acoustical treatment. It is manufactured in tiles of various sizes which permit the use of many different types of designs. One of the outstanding characteristics of cork as an acoustical material is that it may serve on air conditioned installations as a combination insulation and acoustical material and give a good account of itself on both uses.

Vibracork is a product which deadens noise and vibration of fans, presses and motors. Here again pure cork granules are selected as a basic material and a cork sheet much more dense than standard corkboard is produced. The result is a product which is placed between machinery and the foundation on which the machine rests or hangs, so as to isolate it from the floor, wall or ceiling. The cushion of air cells in the cork helps to break up and absorb vibration before it is transmitted and amplified through the foundation.

Turning now from those cork products which function primarily for insulating and sound absorbing purposes to an entirely different field, we come to the fourth group—flooring products, in the manufacture of which cork is used. The best known such product is linoleum, which in simple terms may be described as a combination of ground cork, oxidized linseed oil and pigments applied to a backing of burlap which serves as a carrier for the other materials. Modern linoleum—the most widely used of resilient floor materials—has grown steadily in popularity. Once linoleum was considered suitable only for kitchens and bathrooms in residences. Today, it is an accepted floor for every room in the house and for all types of commercial and public buildings. Formerly, linoleum was simply spread out as a floor covering. Now it is expertly installed over a layer of lining felt as a permanent floor. The drab, uninteresting patterns of past years have been pushed aside by modern designs and cheerful colorings. Present day linoleum floors are erected by artists and manufactured in colors to harmonize with draperies and wood-work.

Owners and operators of commercial and public buildings recognize that aside from being attractive, linoleum is long wearing, easy under foot and remarkably easy to keep clean. In old buildings, floors that are worn and dingy can be modernized by installing attractive designs of this modern floor material.

Although linoleum today is manufactured in a wide variety of colors, designs and types, these may be broken down into four main divisions—plain, jaspe, inlaid and printed. Plain—or battleship—linoleum as it is better known—is made in many beautiful colorings such as rich red, brilliant blue, light green, fawn brown and gray. It is also made in black and white. Battleship linoleum is made in gauges best suited for heavy traffic areas such as battleship decks, hospitals, schools and public buildings of all types where a long wearing, heavy duty floor is desired. It is also made in medium and light gauges more suitable for use in shops, stores and residences. In recent years there has been a growing tendency to use plain linoleum as a material from which to create custom-built floors to an original design. This type of floor fits particularly well with modern decoration schemes.

The second type of linoleum is jaspe—so called for its streaked or striated effect resembling jaspe stone. Its two-tone shading and grained effect make it a popular floor for public buildings. Like plain linoleum, jaspe is ideally suited for use in custom cut floors of special design.

The third type—inlaid linoleum—gets its name from the fact that like plain and jaspe its colors go all the way through to the burlap back and will last as long as the linoleum itself. One type of inlaid linoleum is known as embossed. In it the lines of the design are slightly recessed, giving it the textured appearance of hard tile. The rich depth of coloring and vigorous texture of embossed linoleum make it popular for commercial installations such as offices and stores. Another type of inlaid linoleum, commonly known as "straightline inlaid," is composed of marbled blocks

of tile. The realistic marble graining is attuned to the modern trend in interiors. Straightline inlaid linoleum can be used to good advantage in any building and is the choice of many smart shops, hotels, restaurants, banks and clubs.

In printed linoleum—the fourth type—as the name implies, the pattern is simply printed on the surface of the material. While the designs are printed in durable paint, they will wear away in time so that this type of floor serves as an inexpensive floor covering which does not have the durability and long life of the types mentioned previously.

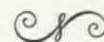
One of the most interesting things about linoleum is the complete change that has taken place in the product and its market during the past few years. Ten years ago the common practice in laying linoleum was to tack it down with the usual consequences of buckling and bulges. Occasionally the unsightly seams were covered with brass seam binding. Today 90% of all linoleum is cemented down, usually over felt, to form a permanent floor without buckles, with almost invisible seams and with the further advantages of greater quiet, comfort, warmth and durability.

Other flooring products in the manufacture of which cork is used include Linotile, a linoleum-like mix sheeted but with no burlap on the back, sold and installed in individual tiles for particularly high-grade floors, and Cork Tile, a tile composition entirely of cork shavings, bound together by natural adhesives developed in the cork under heat and pressure and used for floors where unusual resilience and quiet are required, such as libraries and churches. Perhaps the most recent development and one which promises much for the future is Linowall—a linoleum mix applied in a thin sheet on a cotton backing and used as a wall covering. This material is particularly suited to kitchens and bathrooms where walls get hard service and must be frequently washed. It is also well adapted for hospitals, corridors in public buildings, etc.

The story of the origin of cork has taken us back into previous ages. As industry and building construction have advanced from their primitive stages, the uses of cork have developed with them, until today many of these uses have become highly technical, involving intricate problems in engineering. This is especially true of insulation, acoustical treatment and vibration deadening. Realizing that no product can be any better than the way in which it is used, the manufacturers of cork have not been content with improving their product, but have also built up laboratory and field organizations to study the conditions to which cork is applicable and to work out the most effective and economical adaptation of their products to such uses. This involves not only the fabrication of the products but their application as well. Whether the problem be one of insulation, acoustics, sound deadening or flooring, the personnel and equipment of the cork manufacturers, as well as their fund of technical data based on many years of experience in various fields are freely offered to the service of the architectural profession for supplying technical and practical information which may be of assistance in the preparation of plans and specifications.

In a publication of thirty years ago there appeared the following statement. "There are three trees in the world whose bark yields that which is of more real value to man than all the jewels and precious stones ever dug from the earth. The cuticle of a South American tree yields a liquid which is Indian rubber. The bark of the Peruvian Cinchona bestows quinine, and the bark of a species of live oak supplies the world with cork."

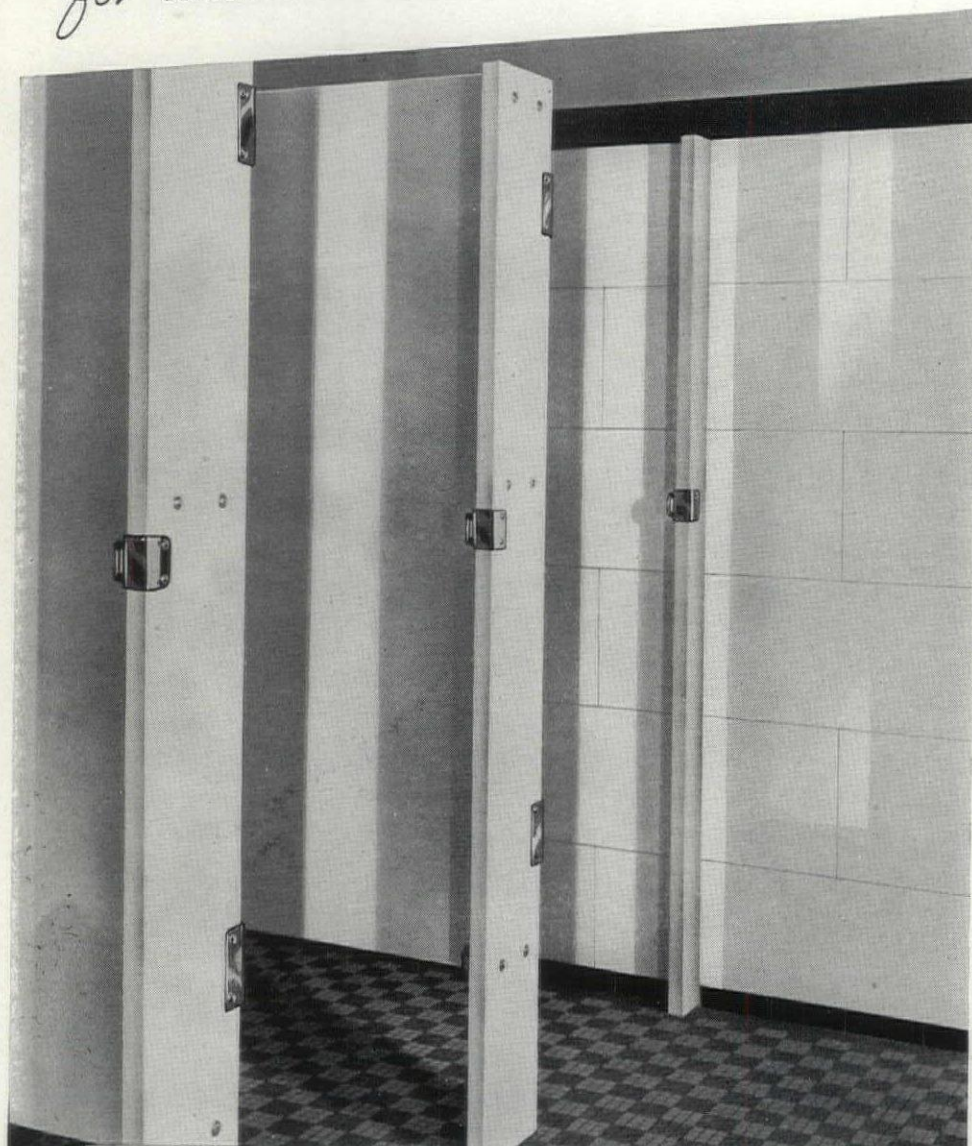
Thirty years ago such a statement might have seemed overdrawn. Today it appears in a new light. In thirty years the value of rubber has multiplied many fold. Quinine remains one of the world's useful drugs. Cork in its many products has increased tremendously in utility and usefulness. If its real value were a measurable and tangible thing, cork alone might well be said to out-rank in real value to man all the jewels and precious stones ever dug from the earth.



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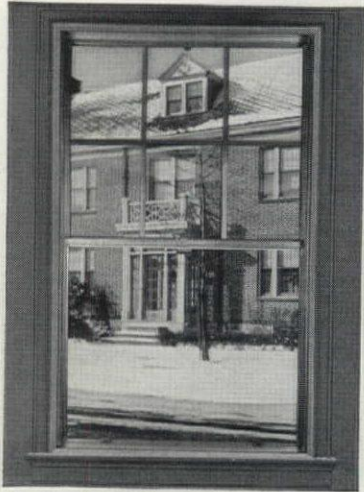
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(Continued on page 67)



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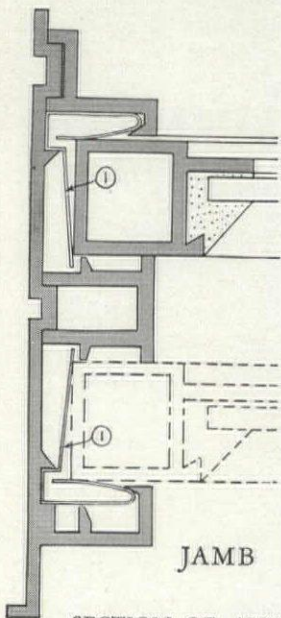
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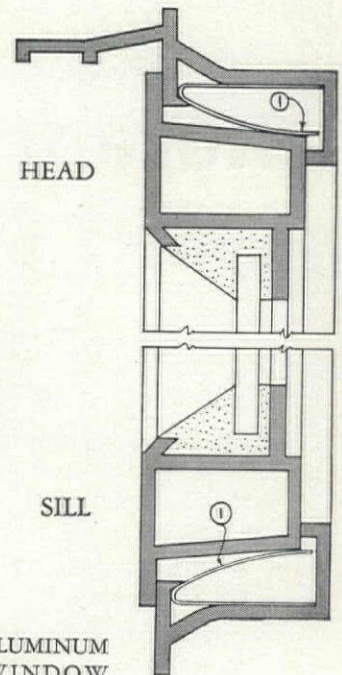
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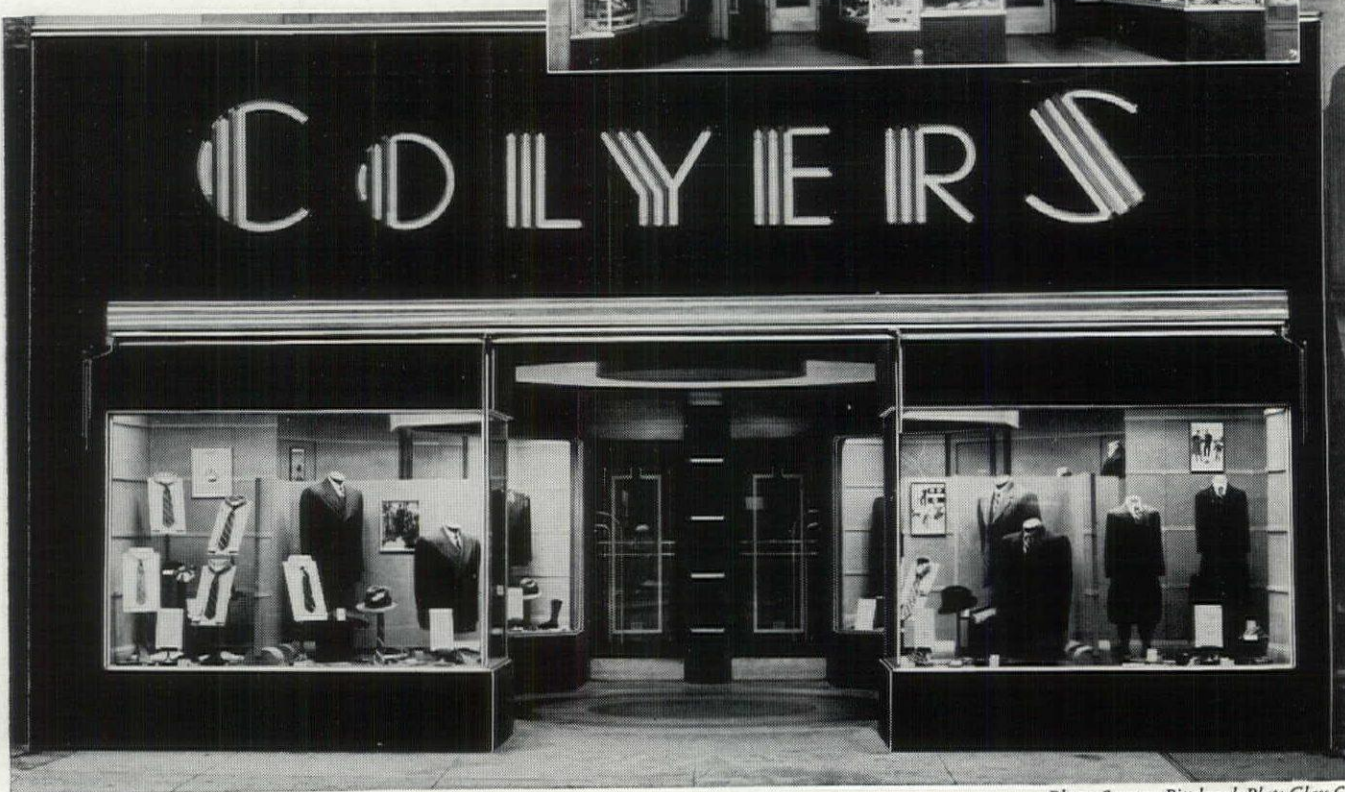
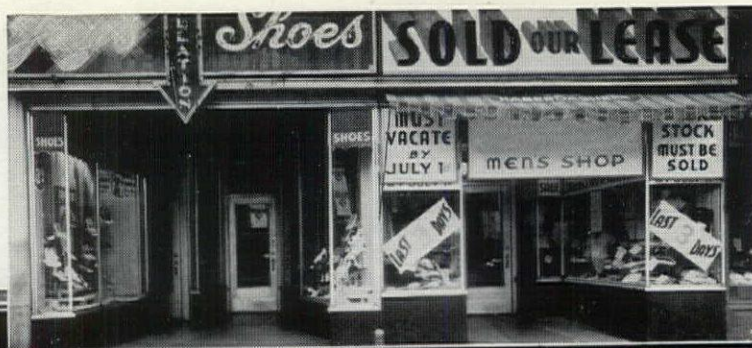
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## TOWARD A NUDIST ARCHITECTURE

by LEICESTER B. HOLLAND, F.A.I.A.

In recent weeks I have been looking through a considerable number of the foreign architectural journals in the Library of Congress and I have been noticing particularly the French interiors—mostly exhibited at various salons I presume, for there seem to be no corresponding exteriors—and the German exteriors, mostly of tremendous housing operations—the interiors of which seem to pass unnoticed.

Many of the pictures are photographs of actually constructed work, some are merely architects' drawings, but in one case and the other I have been struck by a curious phenomenon, *there are no scale figures*. Now scale figures have always been one of my hobbies. In College I conceived the greatest admiration for Viollet-le-duc—which incidentally has never died—and as I look back, I am inclined to think that it was his scale figures that first attracted me to the Dictionary. Nor should I be surprised if scale figures did not have a good deal to do with my deciding that Wilson Eyre was the first architect for whom I wished to work. I am sure that I have put scale figures in far more rough sketches than there was any warrant for—even being tempted on full size detail sheets to waste what once would have been considered valuable time.

So I was struck, perhaps more than another would have been, by the absence of scale figures in modern architecture, and as I looked at picture after picture I began to wonder what sort of figure could be introduced in connection with the exteriors and interiors I was examining.

Obviously an ordinary individual in ordinary clothes would not do. The very chic and bizarre French boudoirs and offices de grande luxe simply would not tolerate a fashionably dressed woman—

such as I knew—or a business man, even in silk hat and silk pyjamas. After much concentrated consideration I came to the conclusion that the only thing for a French interior was one of the curious mannekins to be seen in the windows of ladies' dress shops these days, a sort of a fourth dimensional human being projected in three dimensions upon a warped surface. And for the German exteriors the only figure that seemed suitable was a shaved headed man in very freshly washed and stiffly starched overalls.

The strangeness of these conclusions has lead me to consider the importance of the scale figure, and I have come back more strongly than ever to a feeling I have had since the days when I read Viollet, that the scale figure is, or should be, the keynote of any architectural design. For architecture, aside from its strictly utilitarian function as a complicated tool to keep out the rain and the cold, is above all a picturesque setting for humanity. It plays a major role in the self aggrandizement which is necessary for man to preserve his status as a human being. Man starts out by being just one of many animals and in many respects a very inferior one. He is not very swift, he is not very strong, his fur is short and ragged, his coloring quite lacking in distinction. His form is aptly described by the name the wolves gave to Kipling's wild boy, Mowgli, the frog. But one thing he has which all other animals lack, self-consciousness; and with it a relentless determination to be and show himself superior to all of them.

To the Indian the grizzly is the king of beasts, the eagle king of birds; by cunning he kills them both; he takes the claws of one, the feathers of the other, to show his superiority—no other animal would think of such a thing—and then he adds little spots of red and bright beads and shells and dyed porcupine quills and puts them all upon himself, so that he becomes a very gay and striking object, somewhat absurd perhaps, but very different from any other animal, and in his own eyes far superior. That feeling of superiority is the great gift the gods have given to men.

Life is apparently a boon to all animals, since all struggle to maintain it, but to any of us the life of an animal would seem duller than death. Eating, sleeping, mating, the physical pleasure of exercise, the feeling of triumph in combat perhaps, these are all the pleasures of animal life, and even though human ingenuity refine them to the n'th degree, they alone would never satisfy. The joy of life to man is in achievement, in feeling that he has done something no one did before, that he has made or is going to make life better for himself or for others than it has been; and it is the pride in achievement, not the achievement itself, that alone makes human life worth living. Glory, honor, industry, self-sacrifice, devotion, all spring from this. They are of course all highly artificial sentiments, and perhaps like the red-skin's panoply, somewhat absurd, but humanity has nothing greater.

Now when man has adorned his body to magnify himself what does he do next? He adorns his dwelling. Birds and ants build nests, beavers build quite respectable shelters for themselves, but there they stop. Man doesn't. He isn't satisfied with a mere



protection from the elements, but he has to decorate it. He paints it, carves his woodwork, sets up porches and colonnades. His plans and structures become constantly more elaborate, partly for convenience and comfort it is true, but more from the urge of the three B's—Bigger, Better, more Beautiful—so that he can be proud of his achievement. When he has made a palace he becomes a lord, when he has made a city he becomes civilized, and if at any time he loses the feeling that he is improving things he begins to revert to savagery. All this is artificial; if it were not there would be in it no sense of triumph over nature; from the spiritual point of view the absurdity that may enter in, matters not at all. Architecture and clothes, in their contempt for nature, are the glories of civilization.

Some years ago I happened on a curious little book called "Narcissus, an Anatomy of Clothes," by an Englishman, Gerald Heard. In it the author advanced the thesis that in all times there is a close sympathy between clothes and decorative architectural forms. He relates the high, stepped headdress or mitre of the persians to the ziggourat of Mesopotamia; the chaste dignity of Greek drapery to the delicate fluting of the column; the more complicated forms and rich mosaics of the Byzantine, to the gold and purple of their broader oriental robes. The high peaked headdresses of the women and long pointed shoes in the 14th century are linked to the flamboyant Gothic, and he points out that the broad hat of Henry VIII and the duck-bill sabletons of the period have just the outline of the four centered arch. In fact Henry's whole proportions are much akin to those of a Tudor window.

It is curious to note the seeming disparity between some of these santorial monstrosities and the culture of the time. Of all the costumes man has worn I can think of none more absurd than that of Shakespeare—skin tight hose to the thigh, bulging most unanatomically into puffed slashed trunks, small waisted jerkin stiff with ornament, ridiculous short cape with flaring collar, and elaborately starched ruff. And the Elizabethan architecture is almost as preposterous. Yet shakespeare was the greatest poet and Elizabeth's the greatest age that England has known. Actually there is no conflict, for it was the cock-sure vanity and self-conceit shown in the fantastic clothes that made the golden age; and as long as Englishmen can with perfect composure appear in evening coat and starched white shirt and kilts, Britons never shall be slaves.

Do the analogies hold for modern times? Development, at least so far as men's clothes go, practically stopped with the Directoire. Architecture, Heard says, is always a step ahead of costume. Has architecture ceased to develop since the first quarter of the nineteenth century? At least since that time we have had little consistent developments or very characteristic fashions. The cities have grown with miles of well regimented houses, like sweatshop shipments of ready made business suits, modified by a feverish eclecticism aping a hundred styles of the past, and that may be paralleled by the women's styles that change incredibly in a decade.

Yes, I think the scale-figure is the key to good

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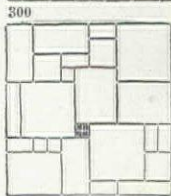
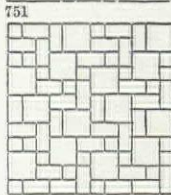
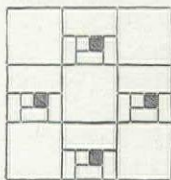
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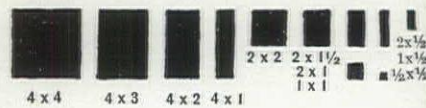
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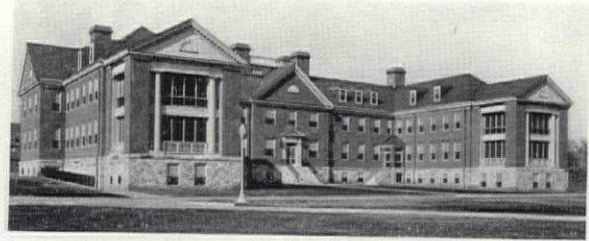
architectural design. If the design makes a discord with the man you choose, then the design is bad, and conversely if an actual man looks out of place in an actual building, then he has no business there. Perhaps that is the reason hospitals are so stringent in their regulations about visitors and why visitors feel so nervous in them. The nurses fit beautifully, so do the internes in their fresh white ducks. The patients scarcely count, covered up with sheets, but the visitors are awful; usually they look like something that should be dipped in carbolic acid and cast down the drain as quickly as possible.

It seems at last that we may be emerging from the uncertainties and conventions of Victorian architecture, and modernism is all the rage abroad and somewhat the rage here too. But there are those who say it is a fad, that it will quickly pass or is already passing. If it is a real abiding movement it should foreshadow a change in costume, for it is certain that no modern costume accords with it. What should that costume be? The fundamental characteristics of modern architecture are mass production, rigid functionalism without extraneous ornaments, and simple geometrical forms. The most fitting costumes would seem to be something on the lines of the Amish men, the Pennsylvania Dutch, a uniform consisting of broad flat hat, straight square box coat and tubular trousers. It is quite proper that no collar should be worn for that is in no way functional, and I am sure Le Corbusier would side with the religious faction that condemns buttons as vain ornament and pins its faith on the hook and eye. Only of course, the uniform should not be black, but white, or perhaps white on one side and black on the other. But uniforms unfortunately are not long popular with mankind, they may exalt the clan but they obliterate the individual; it takes a religious fervor to hold to them. I remember seeing a letter of Paul Cret's at the end of the late war in which he spoke of looking forward to the day when he could "ornate his head with a derby." And modernism is by no means new. Le Corbusier reached this country at least ten years ago. Yet nowhere does there seem the slightest tendency toward a modified Amish costume. Either the costume must be wrong or the architectural style an aberrant sport.

There is, however, a novel costume which has recently attained considerable popularity abroad, especially in Germany, where modernistic architecture has reached its greatest development. It is that of the Nudists. And the Nudist costume has much in common with modern architecture; it is functional, it eschews all ornament, it revels in sunlight. It is not very geometrical, I must admit, but it has the great advantage over any uniform that it is markedly individualistic. The variations, it is true, are not the results of choice, and are quite beyond personal control. But the same seems true of many of the variations in modern architecture. All things considered, I am convinced that Nudism and modern architecture do or should go hand in hand, and that a marked development of nudism must be the sign that architecture has really and seriously gone modern.

There are difficulties however. The Nudist cos-

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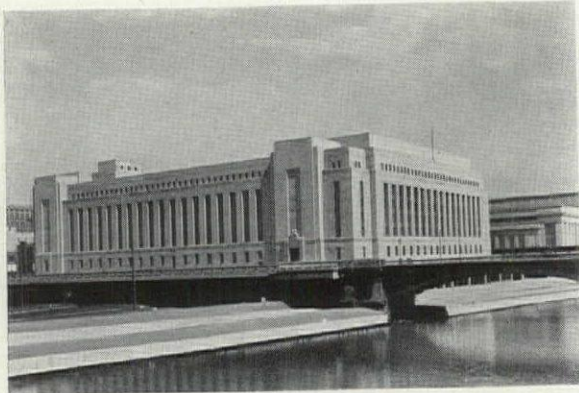
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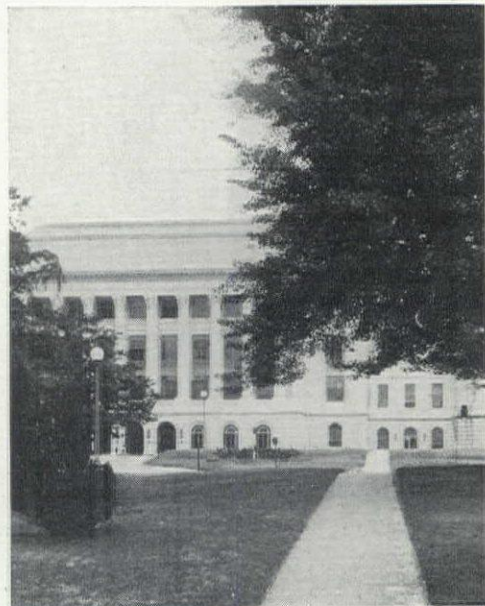
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tume is not universally practical. In summer weather it may be fine, indoor it may be tolerable the whole year round, but on the streets in winter it would never do. And our social organization requires certain marks of distinction between the individuals. How would one know a policeman from a bootlegger? The policeman has to wear a badge even though he has nothing to pin it on. I heard of a man who had dinner with a Nudist family in Germany. The whole household were properly nude of course, only the butler who waited on the table wore white gloves. Such little unavoidable artificialities would break down the whole system in time.

And there is another objection, far more fundamental. Nudism in its philosophy is the negation of ornament, the negation of artificiality, and therefore, I believe, the negation of man's pride in his humanity as distinguished from simple animal nature. It is the negation of civilization. Our civilization is far from perfect I admit, and probably it always will be so, but as long as we believe that we are bettering it, our souls are alive. When we decide to give up all civilization utterly, our souls will swiftly die. Nudism, philosophic utilitarianism, contempt for frills and furbelows, even though they deny all known anatomy, all laws of gravity, form the straight path to barbarism and beyond, to savagery and below, for there is no savage that does not deck himself with some quite useless ornament.

All this, I believe, holds likewise true for architecture.

*We are indebted to Dr. Holland for his permission to reprint the above paper. His entertaining thoughtfulness makes it deserving of many printings.*





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- Stewart, A. C.,  
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- Voegelin, Edward P.  
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- Wagner, Kenneth R.,  
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- Coleman, Tracy C.,  
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Procurement Division.
- Hesse, Ernest L.,  
Retired.
- Newman, Abraham,  
Resigned.
- Swank, William R.,  
Resigned.



### LETTERS

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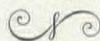
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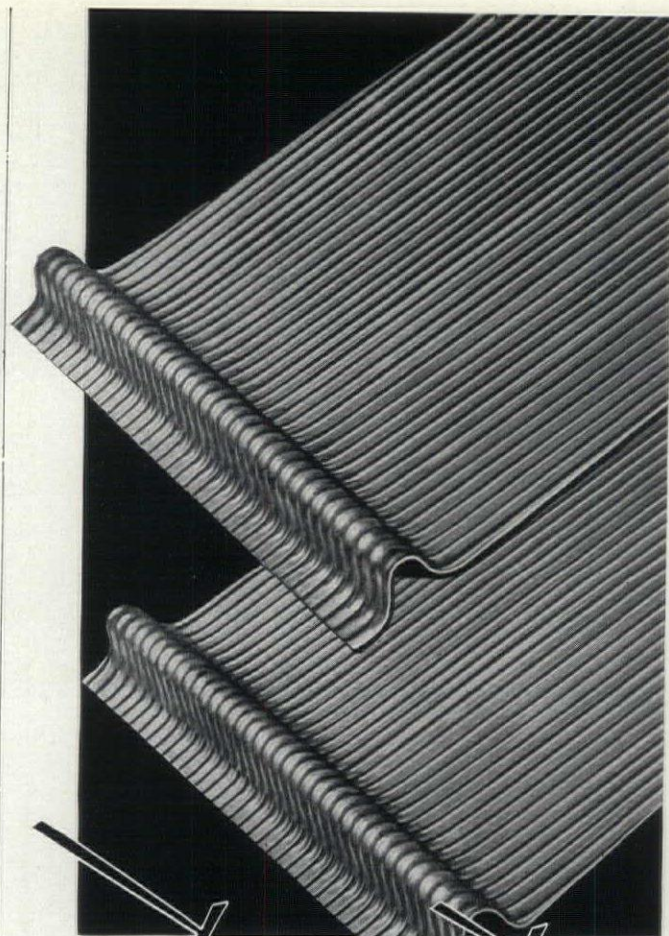


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Page Sixty-seven



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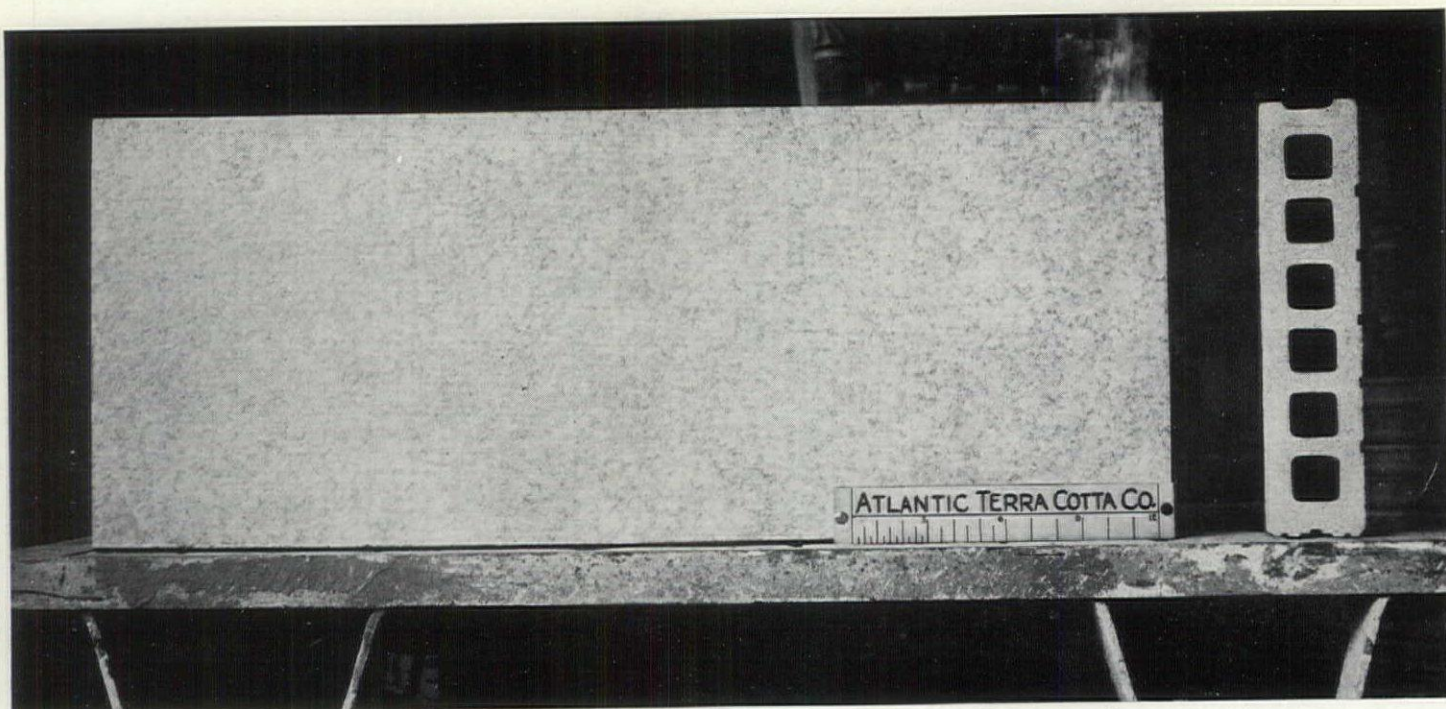
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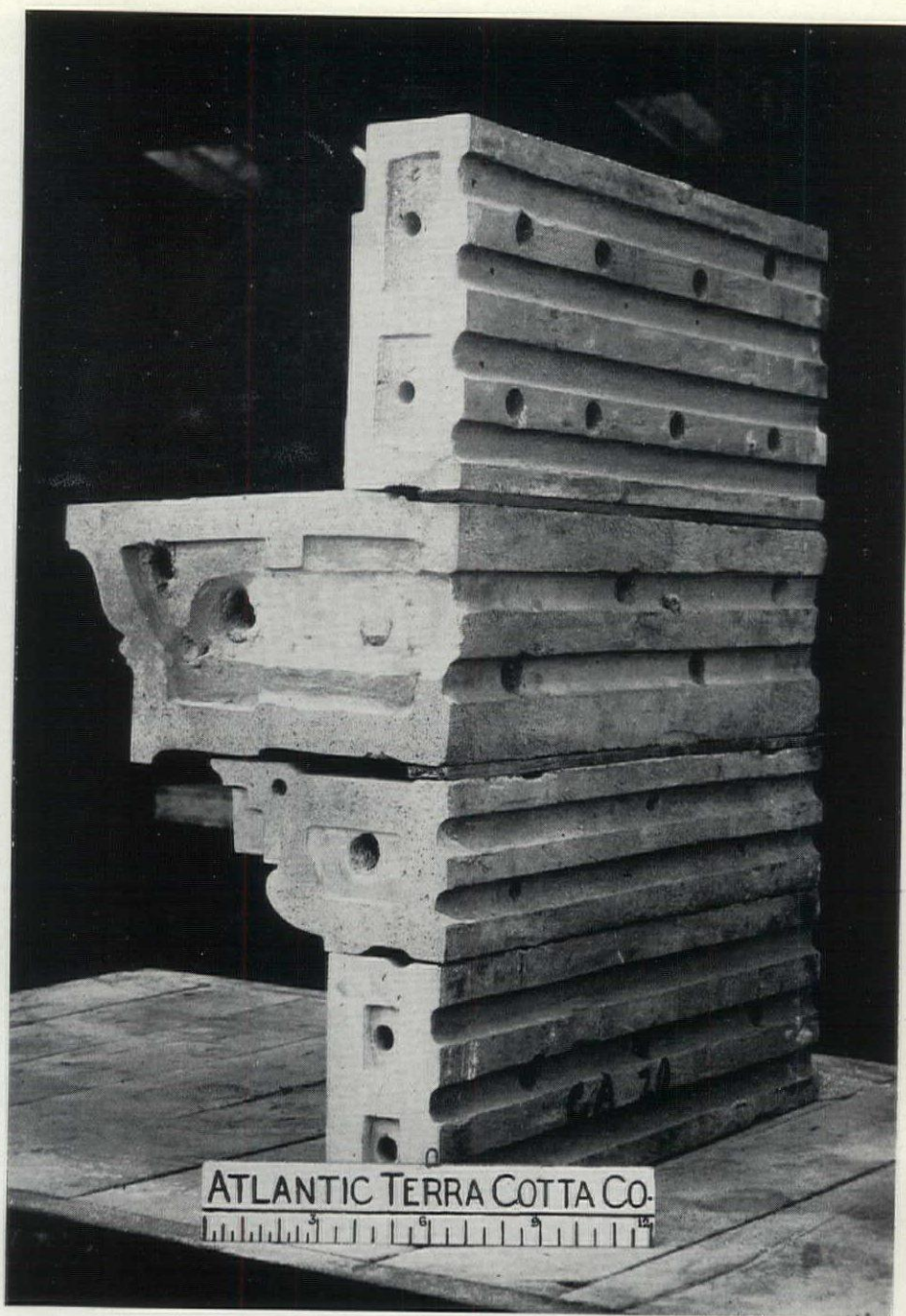
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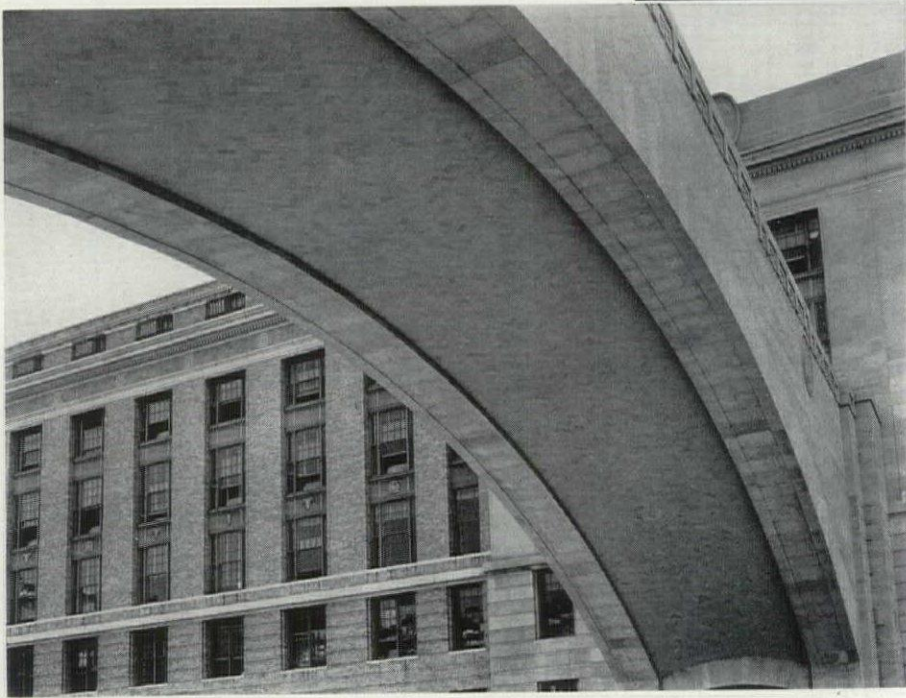
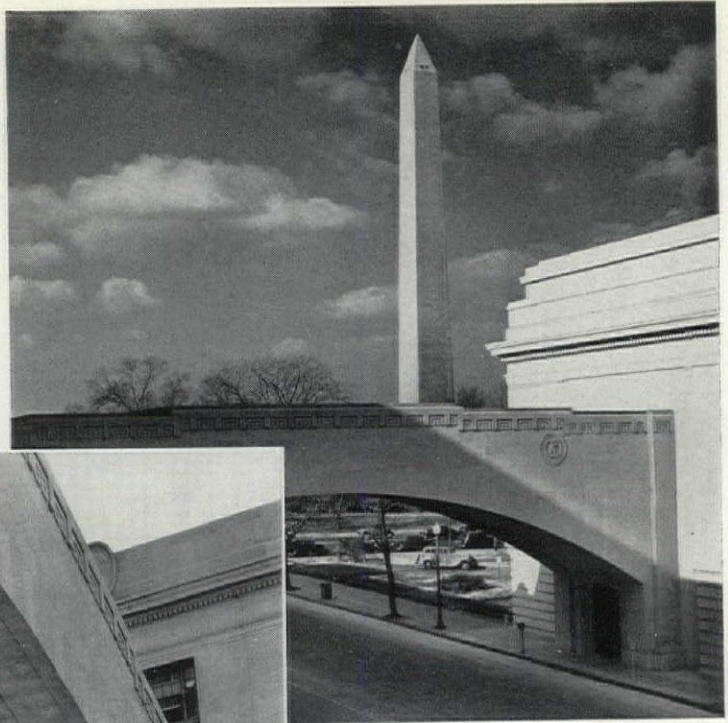
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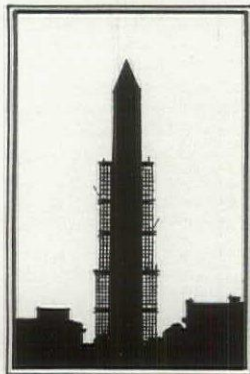
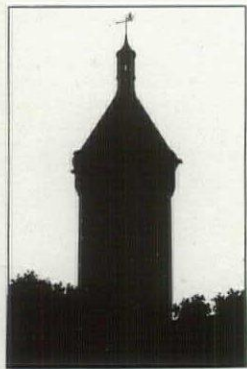






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