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The
FEDERAL
ARCHITECT

October - 1930



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THE ASSOCIATION OF FEDERAL
ARCHITECTS

WASHINGTON, D. C.

INDIANA LIMESTONE



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

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

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

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

quarry developments of the district occur.

THE quarry and mill facilities of the members of this Association furnish unexcelled facilities for the execution of the finest character of work. An abundance of the choicest grades of stone is available, along with ample mill capacity for the speedy execution of any possible volume of important work.

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

Purpose—

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

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Harding & Cogswell, Inc.
Indian Hill Stone Co.
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Mutual Oolitic Cut Stone Co.
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INDIANA LIMESTONE



U. S. Post Office, East Orange, New Jersey. Exterior of Limestone furnished by Bedford Cut Stone Company

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

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

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

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

CUT STONE ASSOCIATION OF INDIANA BLOOMINGTON / / / INDIANA

MEMBERS

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***T**HIS is the United States Post Office and Court House at Marianna, Florida, in which the Supervising Architect's Office goes Floridene. The fun of being in a Government Office, if any, is that one does architecture all over the map and in many styles. This building fits the near-tropical atmosphere of the town. The contractor is Charles Weitz Sons.*

The
FEDERAL
ARCHITECT

Publication of The Association of Federal Architects

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Treasury Department
MANAGING EDITOR
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Washington, D. C.

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WE have been very much gratified by the kind and cordial reception given the first issue of THE FEDERAL ARCHITECT. That the magazine should be of interest points to the fact that its background of Government architecture is of interest.

You would be surprised what a little chore getting out a magazine has proved to be. We had supposed it could be done while shaving in the morning. But it has turned out to require considerable more effort than that.

Our efficient and amiable slave-driver, the Managing Editor, has worn a callous on the editorial neck in the spot where he has perched in his kindly and diplomatic effort to make the publication appear.

It is a very difficult thing to be an editor and an architect in one and the same breath. We find now our tendency is to correct architectural drawings by use of proof-reading signs; and to write on galley proof, "Show anchoring and bonding." "What kind of brick?" "If this is metal, say so," and so on.

We have thought something of a small apparatus, which could be arrived at by crossing a dictaphone with a linotype machine, into which one could talk and see his remarks emerge in print from the obverse end, so to speak. This would make the task of architect-editors simpler.

Our editorial experience has instilled in us the greatest respect for the editors of architectural magazines. Upon meeting any such in the future, we shall remove our hat, offer our seat, and place a kindly cigar in their editorial vest pocket.



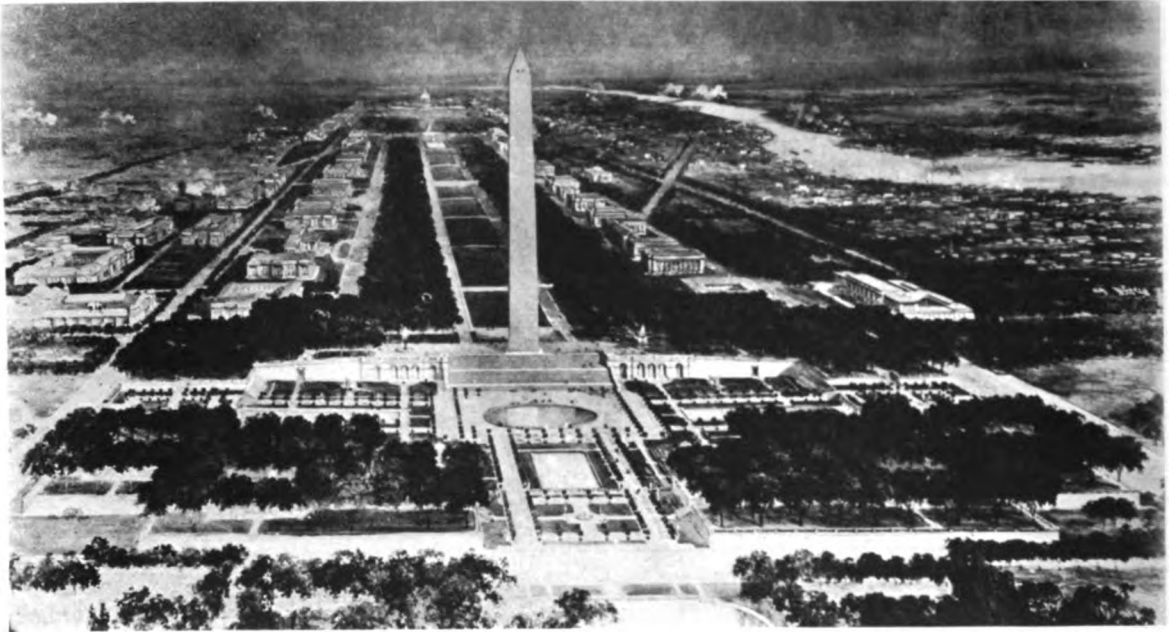
These are great days for the vendors of buildable materials. Our editorial memory wanders back to the bright days of 1881, when there were only four or five accepted major building materials. Today, however, no salesman who vends, a solid substance will be so lacking in self-respect as to admit it could not be used for construction purposes.

We have monel metal, Allegheny metal, aluminum, Mankato stone, Floridene stone, American Travertine, celotex, gypsum, steel lumber, lead wood, hard lead, shot-faced limestone, pulschrome terra-cotta, fire-flashed tile, tufa stone and a million other commodities originally used possibly for food, fertilizer, ship-building and so on, but now offered for building purposes.

All these materials are touted by high-pressure salesmen. We may expect to see in the architectural magazines, "In the embarrassing moment, be nonchalant. Use aluminum," or "Try and beat it Hammered wrought iron."

The tendency of such wealth is to emphasize material over architecture. Architects get interested and are led to use the materials in bulk, more or less undesigned, which is not so good for architecture. Someone has said that the best cooks are in countries where the supply of palatable foods is limited and that where there is an abundance of palatable foods the need for good cooks is not so pressing. With all our pleasant-textured materials which can be—or at least are—used cold and unseasoned, the need for good architects may become less apparent, less pressing.

Step-Ins For The Washington Monument Studies Being Made Now as to What Nether Garments a Well Dressed Monument Should Wear

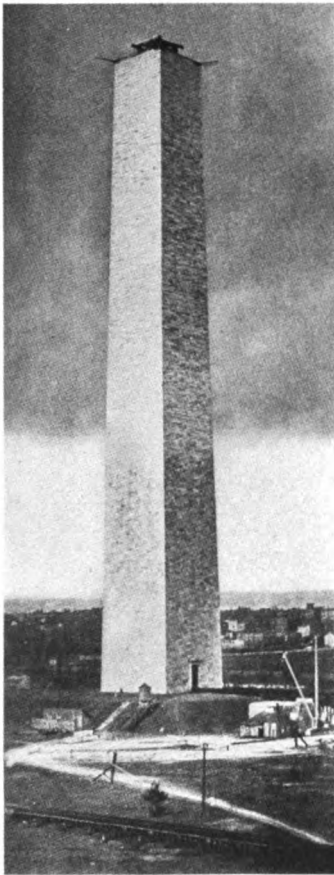


The McKim Layout for the Monument Gardens

ONE of the most interesting current architectural topics is the scheme for the completion of the so-called Washington Monument Gardens to bring it into proper relation to the Lincoln Memorial sector. While the grand avenue of trees on the Mall from the Capitol to the Monument is now projected, it will from very natural causes be many years before it is completed. But it has been decided to push the project for the surroundings of the Washington Monument, and decide upon the scheme before 1932. An appropriation of \$30,000 is at the disposition of Colonel Grant for preparing preliminary studies. These will be under the direction of Mr. William A. Delano, of New York, as architect; Frederick Law Olmstead as landscape architect and Mr.

William Partridge, of the National Park and Planning Commission. Mr. Partridge will do the work. Mr. Lazarus White and Mr. Davis, of New York, are consulting engineers.

Two problems will radically change the MacMillan scheme for the Monument Gardens. The first is the question of foundations. The monument was originally designed for a height of 600 feet. It was placed on a slight knoll east of the axis of the White House and south of the axis of the Capitol. The original foundations were built practically on the ground, the monument was carried to a height of 125 feet and lay in an incompleting state for thirty-odd years. Then under the direction of Colonel Casey the spread of the foundation was doubled and the monument



The Monument at 400 feet

carried to 400 feet. It was then discovered that the structure had settled $4\frac{1}{2}$ inches and the foundation was loaded with a heavy fill, which forms the hill that now acts as base for the Monument. The object of the loading was the concentration of the subsoil by pressure. It was then carried up an additional 100 feet without further settlement.

With this history in mind, the engi-



The Monument at 100 feet

neers are reluctant to consider cutting into the western part of the mound for steps as well as the cutting on the east necessary to carry the Mall treatment to the base of the Monument. The second point is that since 1901, when the beautiful garden layout designed by McKim was approved, the use of the Monument grounds has grown yearly. There is no other space in the city in which a hundred thousand people can be congregated. In addition, the present-day cost of maintaining such an elaborate project as designed by the Commission of 1901 is prohibitive.

The consulting engineers are so cautious in their probing of the ground around the monument that in making the borings that are now under way, they insist that only one hole shall be drilled at a time and this must be filled and tamped with wet sand before another is started.



Can Modern Architecture Be Good

THE germ of Modern Architecture is with us. Quarantining at the respective state borders has been of no avail. Spraying with strong solutions has failed. The deadly germ, propagating like the Japanese beetle in obscene profusion, has leaped all geographical boundaries, thrived heartily upon all poisons set out to destroy it. It is too strong to combat. Rather, we must accept it.

The problem of the Government architect and all other architects is to study this germ carefully and decide how much of it is malevolent and how much benevolent.

There is no doubt that there is a great deal of the bad boy about this Moderne. There is a great deal of thumb-nosing at the past. There is a great deal of it that is in the spirit of exciting sabotage, prompted by the Hallowe'en idea of window-breaking and gate-stealing.

That is the spirit that actuates the generation in which we live. The world is just a trifle bored with itself. That is just a trifle bored with itself. That is anxious to rise up and chuck the old stuff—just because it is tired of it. That applies not only to architecture, but to all the outward and visible signs—to clothes, to manners, to books, to music. The intent is to jazz it up.

But it is well to remember that the very forces that favor now the revolution in architecture will doubtless turn against it. The public, greeting it now as something new and as a relief, will turn from it when it ceases to be new and seek relief in something else. Then only

so much of the modern as is sound will live. The rest will be ready for the dynamite.



Hartford County Building
Paul P. Crèt
Smith and Bassette
Associated Architects



*Tenth National Bank
Davis and Dunlap, Architects*

In another article in this magazine there is shown a modernistic miniature golf course erected in Hollywood by Mary Pickford as a commercial venture. Because its life would be short-lived, it was deliberately planned in violent modern. It is here to attract attention today and be gone tomorrow. That is commendable. But the architect who plans a permanent building on the same idea runs a great risk.

Any architect who runs the risk that his design for any building is prompted by a fad and will later come to be considered a blot on the landscape is not following the best traditions of his profession.

A man who revolutionizes architectural forms is a prophet. But one who attempts to revolutionize architectural principles is either ignorant or insincere. We can have respect for the architect who devises new forms and new ornament with the requisite decorative appeal, but not for the one who designs them or applies them without regard to architectural principles. Otherwise, what is architecture for?

Good architecture still requires shad-



*Chicago Board of Trade
Holabird and Root, Architects*

ing, contrast and change of pace. In violation of that, many moderns (who follow their urge parrot-wise rather than with the deep understanding any new departure requires) try for this all-over effect—try to play the tune all on one note. In such buildings one finds no focal point, no feature upon which his eye may lovingly rest.

They deliberately avoid shadow. They deliberately avoid high lights. They use the bald material, touched with just a little grey. We do not approve of this—we find no inspiration in it.

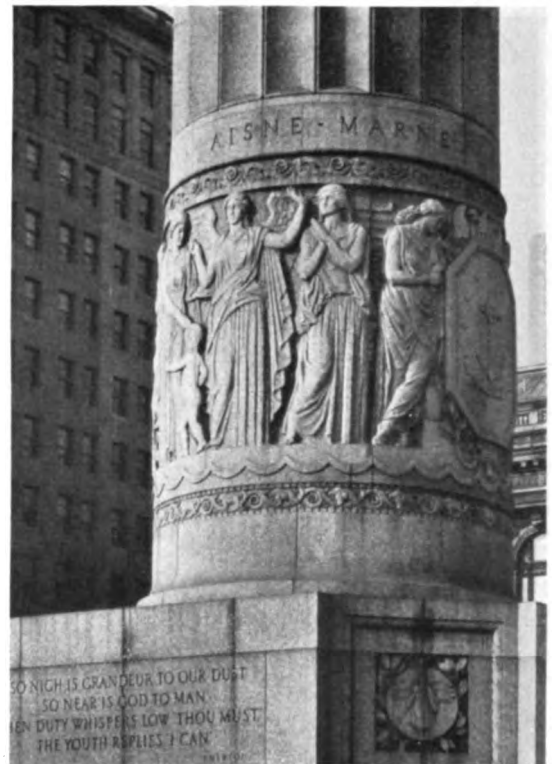
We do not approve of the architectural process of throwing an egg at a tray, photographing the result, enlarging it ten diameters and calling it an elevator door.

We do not approve of this Montessori block-building for the stark purpose of letting the naked material accomplish the architectural effect.

This sort of thing can be done readily by engineers and young draftsmen and others not trained to express their souls—if any. When you abolish the rules of the game, you let everybody in whether he can play the game or not.

Imagine the reaction of one of these insurgents from architecture, who build their bald blocks of buildings ornamented by bands with a forty-five degree line up and another down and by metal panels decorated with magnified views of the viscera of the stomach—imagine the reaction of such a fellow standing before the Erectheum, the Ricardi, the Giralda, the Monument Commemorative! What writhing discomfort would be his before these ancient monstrosities!

Or would he be filled with the tolerant respect of a musician viewing a great



*Providence War Memorial
Paul P. Crèt, Architect*

painting, or a painter viewing a great work of sculpture, or a sculptor at a great play?

We doubt it. We feel he would be actively sick, tearing his hair, rolling on the ground, screaming, "Where is the architecture? Where are the forty-five degree lines? Where are the magnified viscera of the stomach?"

It is a joy, however, to know that all modern architecture is not in contradiction to architectural principles. We find much of it growing naturally and refreshingly out of old stuff, tradition blossoming into inspiration.

In other words, believe it or not, modern architecture can be good.

We are printing herewith, in an educational mood, some samples of modern architecture in which the architects have

built upon the past. Without setting these pages up as a high court of architectural appreciation and without giving these buildings greater credit than that they are samples of the sort of modern architecture we lobby for, we wish to invite study of them, since they show

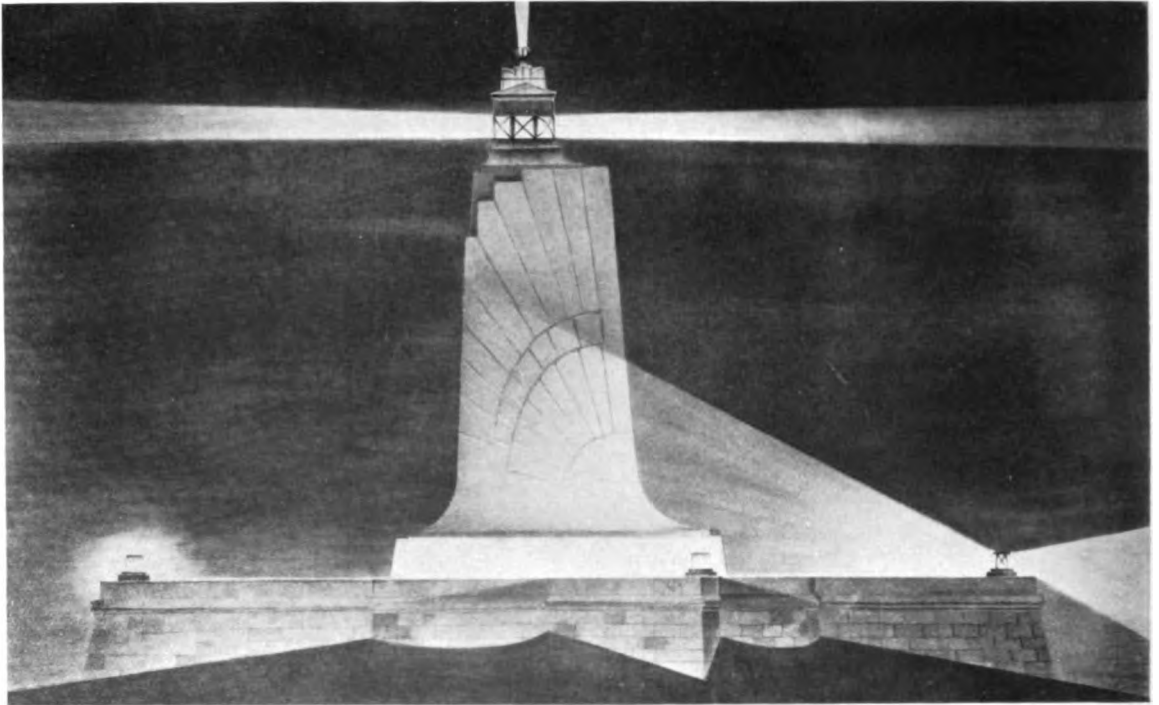
advance thinking combined with restraint, a breaking away from the old architecture combined with a loyalty to it.

In other words, they show the thing we hope the whole architectural field will soon be striving for—the Moderne traditionalized, the Traditional modernized.



THE United States Post Office at Tullahoma, Tennessee, shows an interesting pattern of brickwork. At the last moment the citizens of this town decided they they preferred brick to stucco. This unusual brick texture in rich buff and cream was produced by using part of the bricks flatwise.

*Architects, The Supervising Architect's Office
Contractor, A. M. Lundberg*



The Kitty Hawk Memorial



IN 1903, the Wright brothers made their first flight at the foot of Kill Devil Hill near Kitty Hawk, North Carolina. When it was first proposed to erect a monument to commemorate this far-reaching event, L. M. Leisenring, of the construction division of the Quartermaster General's Office, was appointed as architect on a committee whose duty it was to determine upon the nature of the memorial.

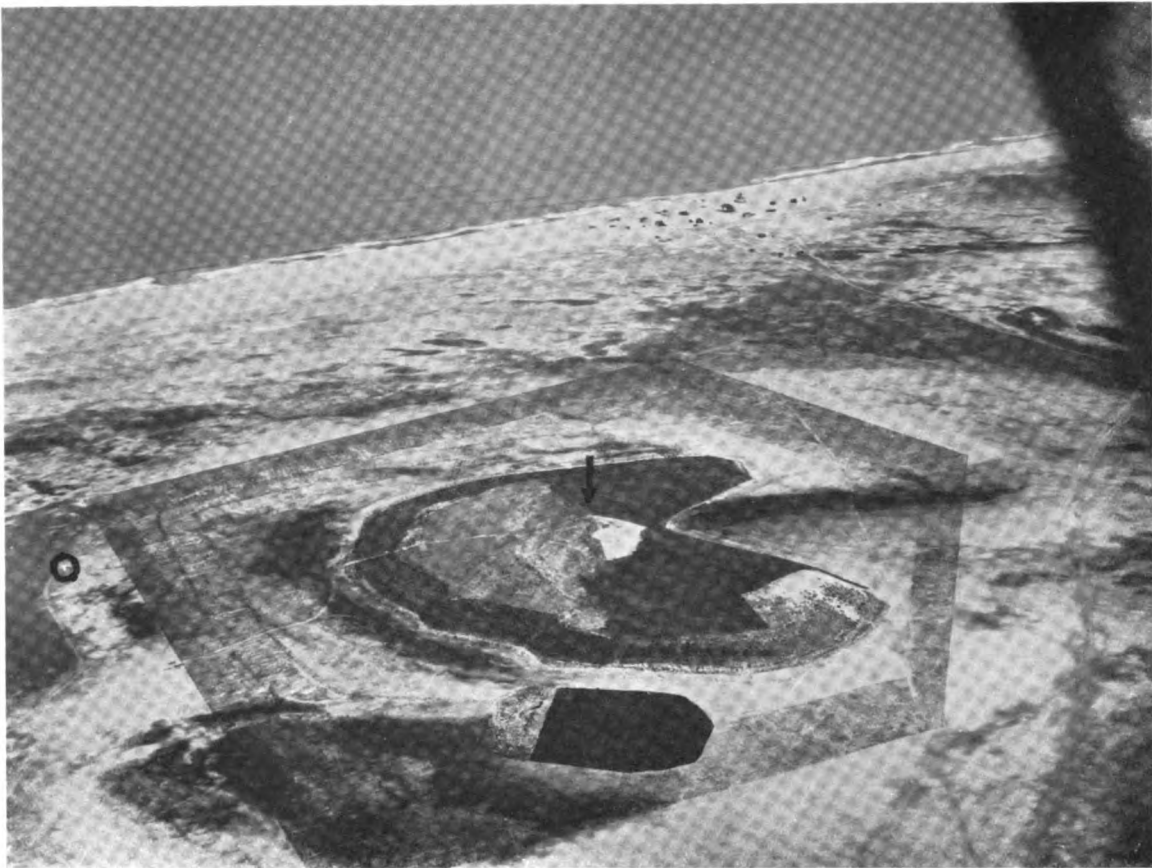
Leisenring's first thought upon appearing on the scene was that the monument, if erected at all, should be upon the apex of the Hill. He found himself the center of great opposition, for the reason that the sandy hill was a traveling dune. Under the urge of the steady northwest wind, it had moved 500 feet in the twenty-seven years since the flight.

But Leisenring, with the perseverance of the true artist, would not yield to the proposal to locate the monument anywhere but on the hill, which he believed from sentimental as well as architectural reasons was the proper place for it. With this in mind he let his architectural talents turn agricultural and discovered a grass which would grow upon the sand. He persisted until he had convinced all concerned of the value of this suggestion. It was an experiment dubiously viewed by nearly everyone. But when the planting was halfway finished the hill, like Joshua's sun, stood still.

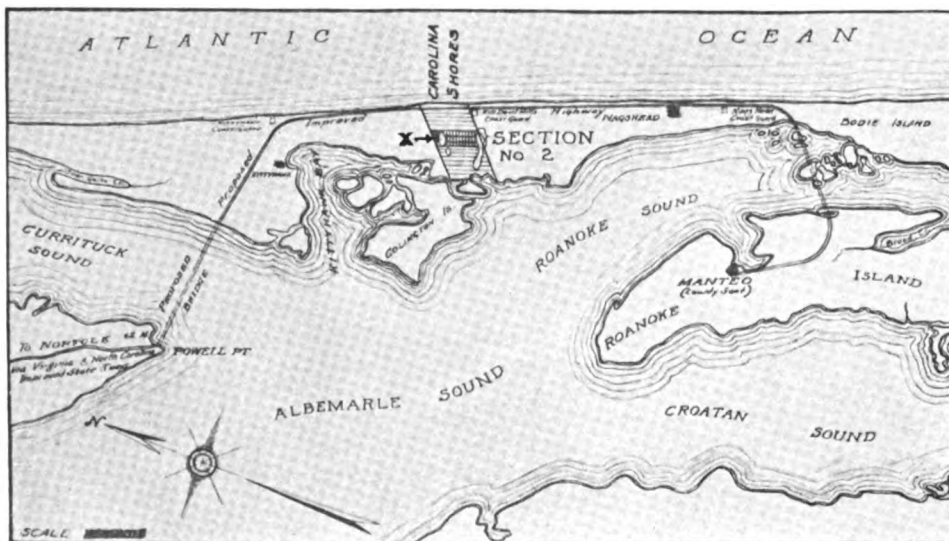
The monument designed by Robert Perry Rogers and Alfred Easton Poor is charmingly big and simple, but its bigness and simplicity will be greatly enhanced by its location on the hill-top, where it will be visible afar from land and sea and air.

The arrow on the photograph shows the location of the monument. Within the circle is the stone which marks the place where the epoch-making flight occurred. It will be seen from these how far the hill has traveled. The progress of the planting can also be seen.

The monument points, as the plan of it shows, into the eye of the steady northwest wind and marks the direction of the Wright brothers' flight. It is dignified and appropriate to the great event it will commemorate, but not the least of the factors to this end are the persistence and foresight of he who urged that the hill be made stationary and used as the base for it.



AIR photo showing Kill Devil Hill (near Kitty Hawk) and map showing general location of the hill (shows hill.)*





Race Boat House

U. S. Naval Academy, Annapolis, Md.

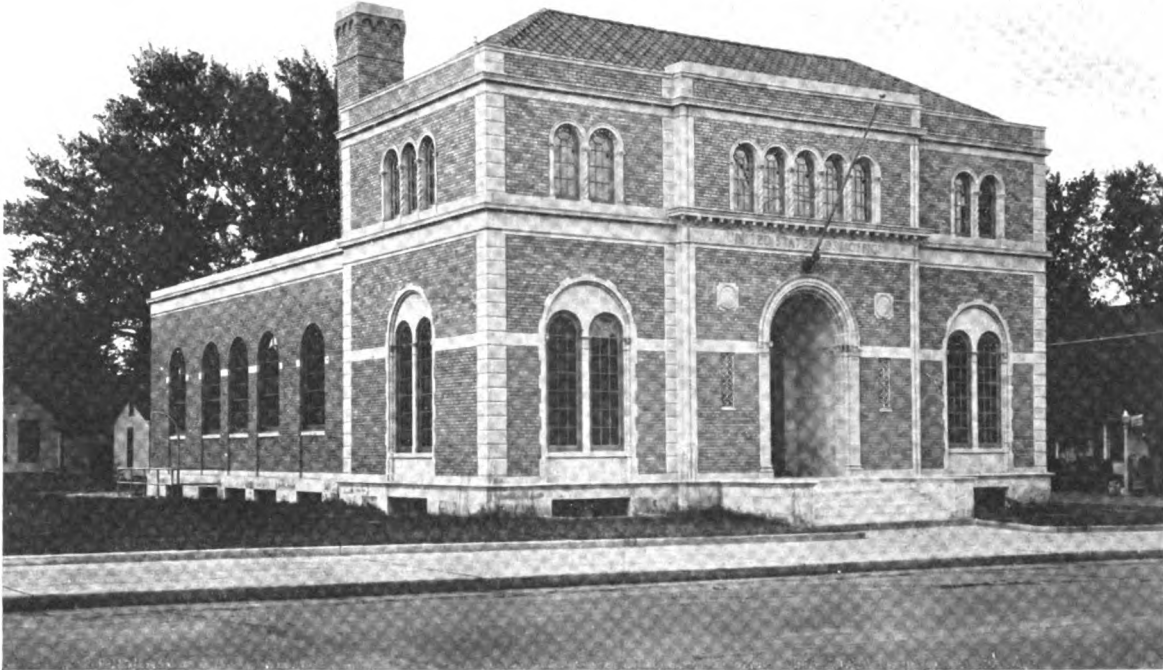
FOR years, the crews of the Naval Academy were housed in small, inadequate wooden buildings, hardly more than shelters, until Congress in 1928 appropriated \$250,000 for the construction of a permanent boat house. The buildings were started in 1929 and completed early in 1930, on plans and specifications prepared by the Bureau of Yards and Docks of the Navy Department.

The boat house is a two-story and mezzanine building about 105 feet by 146 feet with reinforced concrete frame and floor construction. It is walled with light buff brick, using Briar Hill Stone for trim. The structure is built partly on land and partly over water. It was carried over the water farther than is usually the case with boat houses in order to enclose a portion of the natural body of water for a practice pool.

The first story provides storage for shells, repair shop, heating plant and a practice rowing pool. The second story has a large club room, storage rooms, rowing machine space, shower and locker rooms. Ample platform, ramp, and float space permit quick handling of the shells.

The club room, 33 feet by 58 feet, is wainscoted in paneled woodwork, has a wide-board oak floor and exposed wood trusses which are stained brown and picked out with primary colors. The panels of the woodwork are covered with shields bearing the names of the various Navy crews. The room is lighted indirectly, with the exception of a few ships' lanterns that are suspended from the wainscot. Dormitory space for visiting crews, rooms for Academy coaches, and ample locker and shower space are provided. The locker and shower space is so arranged that it can be divided into use for home crews and visiting crews. A first-aid and rest room is between the two sets of locker and shower spaces. A small kitchen with facilities for providing hot drinks is adjacent to the large club room and may be used for serving dinners or small banquets.

An unusual feature of the boat house plan is the enclosed practice rowing pool about 31 feet wide and 103 feet long. The pool is large enough for two crews to practice at the same time in "barges" fixed fore and aft but allowing both vertical and tipping movements. The space is heated and well lighted. The walls are lined with light buff glazed tiles. The water flows in through wall openings from Dorsey Creek, on which the boat house stands, and simulates as nearly as practicable conditions of rowing in the open water. Canvas drops are provided at the wall openings so that when it is necessary the pool may be kept heated without the heat escaping to the outside. So far as is known, this is the only indoor rowing pool placed in a natural body of water.



*U. S. POST OFFICE AT METROPOLIS, ILL.
Supervising Architect's Office, Architects. Cardani and Company, Contractor.*

After some years of unassuming travail, a certain architect figured he could attract more attention by going modern, believing that his mission in life would be to show everyone else the light.

Recently, while paying a visit to California he was taken for a drive one Sunday to the State Asylum for the Insane. The mass of its structure, with its many stone towers and spires set amidst a large grove of trees, is most interesting. He expressed a desire to see more of it and was driven into the grounds where he was invited upon a personally conducted tour.

All of the inmates, excepting a few violent cases, were congregated in the great hall for a Sunday programme. The

superintendent introduced the architect as a man who could bring them some interesting topics from the outside world, and the latter was soon launched forth on a lecture upon his beloved subject, Modern Architecture.

After some little time a man in the audience stood up and shouted to the superintendent, "I say, sir, are we obliged to listen to all of that drivel?"

The architect was considerably embarrassed. He said to the superintendent, "Shall I continue?"

The superintendent replied, "You can suit yourself. That patient only has one lucid interval every eight months and it's not likely that you'll be interrupted again."

The United States Veterans' Hospital

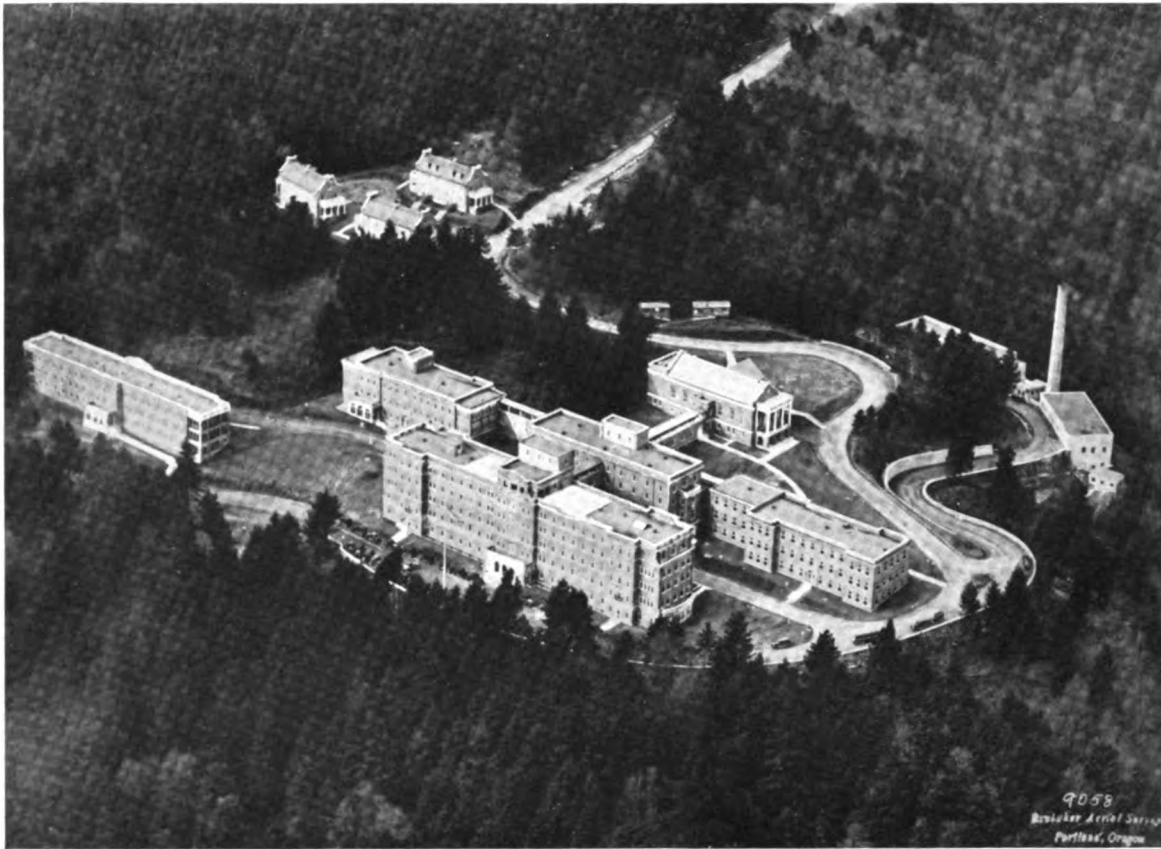
Portland, Oregon



THE U. S. Veterans' Hospital at Portland, Oregon, occupies a commanding location at the edge of the bluffs overlooking the City of Portland across the Willamette River. The site of 25 acres was the gift of the University of Oregon, and is surrounded in part by park lands. It is extremely rough, in some places almost precipitous, the minimum grade on the cross axis being 17% and the maximum almost anything up to 150%. As a result, the possible location of roads was of major importance in the layout and dominated the plot plan studies.

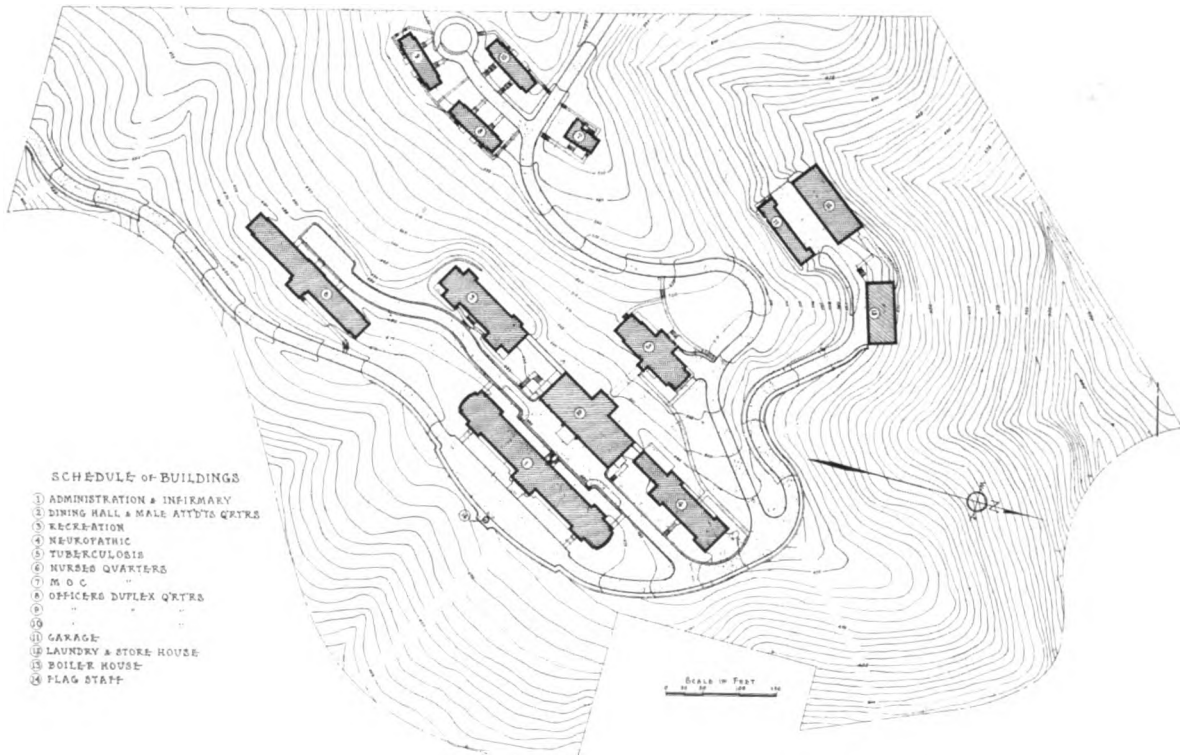
The hospital accommodates about 320 patients and the necessary staff of doctors and nurses attendants and other employees. The main building houses the Portland Regional Office of the U. S. Veterans' Bureau, as well as the general medical and surgical patients, the various operating rooms, and clinics. There are separate buildings for mental and tubercular patients, a central dining hall and kitchen, a recreation building, quarters buildings for the staff and the usual utility group.

The total cost of construction including roads and fixed equipment was about \$1,383,300.00. The general contractor was the N. P. Severin Company. The Construction Division of the Veterans' Bureau were the architects.



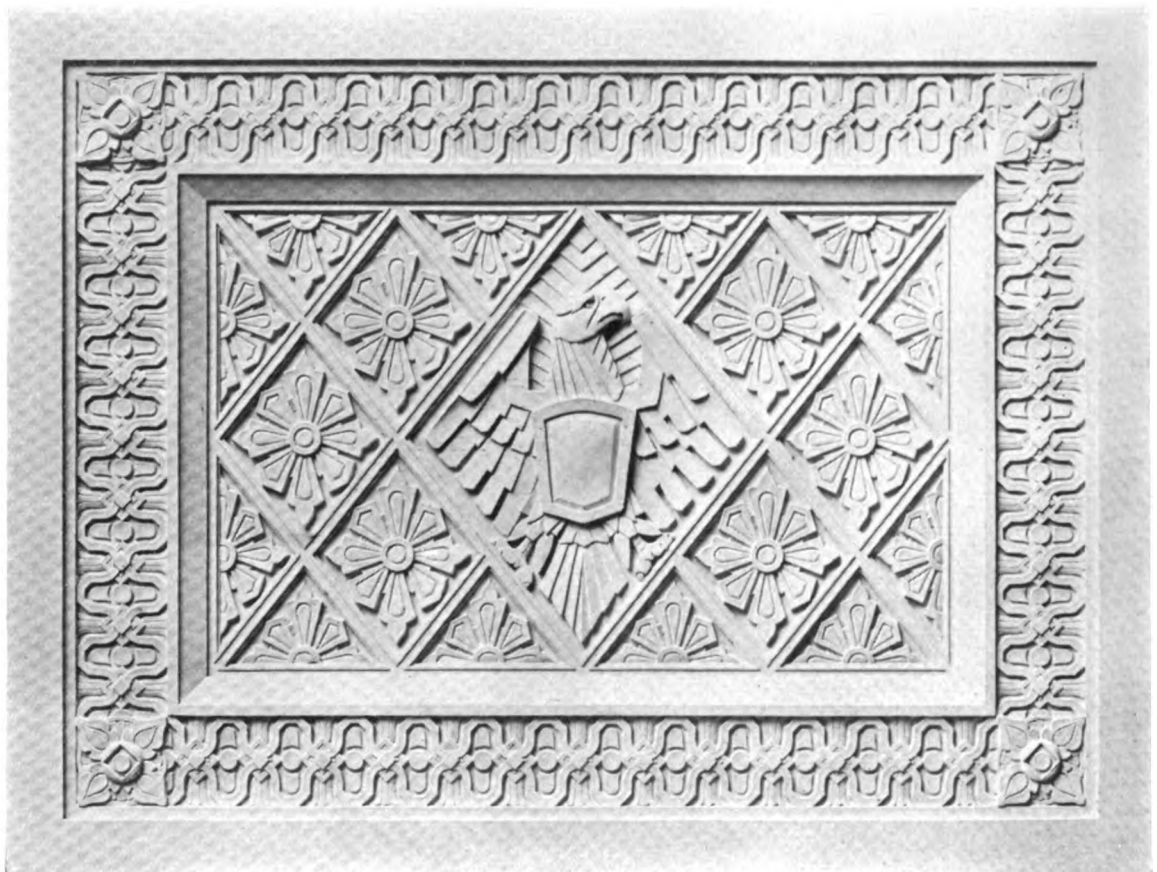
9058
 Brinkley Aerial Service
 Portland, Oregon

PLAN and air view of U. S. Veterans' Hospital at Portland, Oregon.





PLASTER MODEL OF PANEL FOR SCRANTON, P.A., POST OFFICE



PLASTER MODEL OF PANEL FOR ASHEVILLE, N. C., P. O. & C. H.

Prepared under direction Office of Supervising Architect.



THIS is a view of the nearly completed Commerce Building which will form the head of the famous triangle group. An idea of its stupendous length may be obtained. The far end almost vanishes beyond the horizon.

*York and Sawyer, Architects
Contractor, Consolidated Engineering Co.*

L. B. Holland, Chief of the Department of Prints of the Congressional Library, is an architect and has a pleasant sense of humor. A friend recently sent him a dollar bill in a letter and received this in reply:

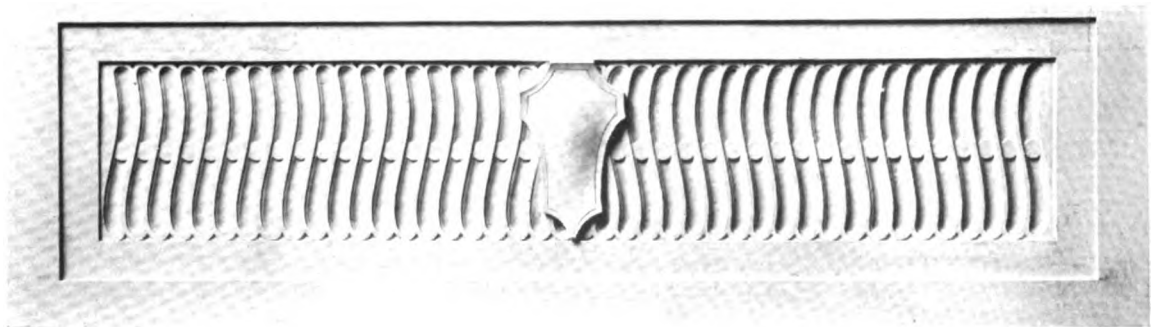
“The very handsome engraving of Washington which you sent is very much appreciated. The Department of Prints is always delighted to receive work of that sort, even though we have not space for proper exhibition.

“We would appreciate engravings of Lincoln, Jackson, Hamilton, etc., in the same series if you have examples to spare; and I can assure you that I will make it a point to take personal charge of all such material.

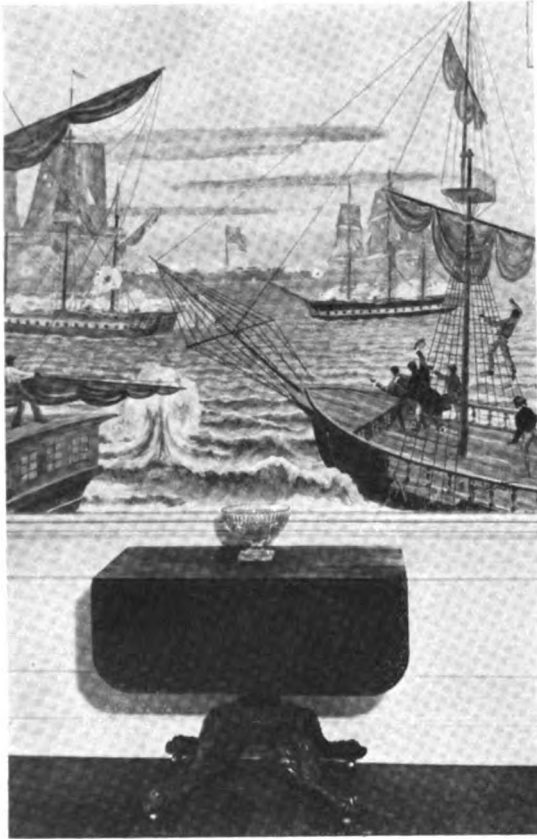
“Perhaps you would be interested in exchanging. We would be very glad to exchange a Washington for a Jackson at any time.”

RECENT CONTRACTS AWARDED IN OFFICE OF SUPERVISING ARCHITECT

Prescott, Ariz., Post Office & Court House; construction; contractor, Robert E. McKee, 1918 Texas St., El Paso, Texas	\$206,700.00	Parkersburg, W. Va., Post Office; construction; contractor, James I. Barnes, Barnes Bldg., Logansport, Ind.	217,500.00
Bogalusa, La., Post Office; construction; contractor, Algernon Blair, 1209 First National Bank Bldg., Montgomery, Ala.	93,390.00	Roanoke, Va., Post Office; construction; contractor, Worsham Bros., 201-203 Empire Bldg., Knoxville, Tenn.	423,294.00
Lowell, Mass., Post Office; construction; contractor, Frederick F. Meloy, 621 Wymans Exchange Bldg., Lowell, Mass.	349,485.00	Alexandria, Va., Post Office; construction, including demolition of buildings; contractor, Beaman-Coleman Constr. Co.	240,500.00
Kingsport, Tenn., Post Office; construction; contractor, Beaman-Coleman Constr. Co., Lawyers Building, Raleigh, N. C.	111,900.00	Red Bank, N. J., Post Office; construction; contractor, Lordi & Altieri, Inc., 36 East 208th St., New York, N. Y.	105,885.00
Wichita, Kans., Post Office & Court House; construction; contractor, Murch Bros. Constr. Co., 611 Olive St., St. Louis, Mo.	994,000.00	Savannah, Ga., Post Office & Court House; remodeling & extension; contractor, The John M. Geary Co., Box 1253 Arcade Building, Asheville, N. C.	508,154.00
Wichita, Kans., Post Office & Court House; elevator plant; contractor, Otis Elevator Company	33,337.00	Sedalia, Mo., Post Office; construction; contractor, Kellogg & Anderson, Taylor, Texas	114,855.00
Union Springs, Ala., Post Office; construction; contractor, D. A. Wallis Co., Inc., 4011 First Ave., N., Birmingham, Ala.	35,694.00	Blaine, Wash., Custom & Immigrant Station Buildings; construction; contractor, Johnson Bros., Inc., 1716 E. 56th St., Seattle, Wash.	126,000.00
Peekskill, N. Y., Post Office; construction; contractor, Ring Construction Co., 808 Wesley Temple Bldg., Minneapolis, Minn.	104,600.00	El Dorado, Ark., Post Office & Court House; construction; contractor, W. B. Smith, Box 1701, El Dorado, Ark.	362,347.00
White Plains, N. Y., Post Office; demolition of existing buildings and construction of new building; contractor, Wm. MacDonald Constr. Co., 1311 Syndicate Trust Bldg., St. Louis, Mo.	174,359.00	Washington, D. C., Department of Commerce, fire alarm system, time recording system, etc., contractor, Harry Alexander, Inc., 1800 E St., N. W.	75,882.00
New Orleans, La., Quarantine Station (new); construction certain buildings; contractor, Batson-Cook Co., West Point, Ga.	258,800.00	Tulsa, Okla., Post Office & Court House; extension and remodeling, etc.; contractor, Charles Weitz' Sons, 713 Mulberry St., Des Moines, Iowa	632,800.00
Greenwood, Miss., Post Office; construction; contractor, Batson-Cook Co., West Point, Ga.	51,000.00	Reedy Island, Del., Quarantine Station; removal of certain buildings from wharf to mainland, new wharf, etc.; contractor, S. D. Collins, Port Penn, Del.	39,878.00
Benton Harbor, Mich., Post Office; construction; contractor, John Largura & Co., 3672 Adams St., Gary, Ind.	95,000.00		



Architecture in Places to Dine



A short time ago a gentleman with a cultured interest in architecture and the allied arts began to write a book to which he gave the terrible, yet somewhat expressive title of *Architectural Gastronomy*. The book was never finished, but the thought was to devote its pages to quaint and diverting dining places which have sprung up throughout the country since the automobile has made hitherto secluded places easily accessible.

These places have, of course, become very numerous, especially since the art of dining at home has become more or

less a thing of the past. In former days one invited guests to his house to enjoy good food, a pleasant house, interesting furniture, gardens, silver and other possessions. Now it appears easier to take guests to a public place where food, house, gardens, furniture and so on are provided by someone else.

The picture above shows a part of a very painstaking and intelligent effort to provide accessories of cultured interest for such a restaurant.

It is part of a large Colonial room which it was planned to furnish and decorate in the best Colonial style. Pursuing this idea, the walls were to be covered with the pictorial wall-paper characteristic of the period. It was decided, however, that it would be more interesting to have a mural painting depicting the history of Maryland painted in the same spirit as the old wall-papers. The result is very successful and possesses a great amount of interest and charm. Considered as a part of a purely commercial venture it is a graceful gesture to architects and architecture.

The portion above depicts in fine soft colors which yet retains the lithographic spirit, "The Star-Spangled Banner" incident. The table against the wall is a genuine Duncan Phyffe.

The restaurant is located near the little village of Olney, named years ago for the poet Cowper's home, and is called Olney Inn.

A kindly lady discovered a little boy smoking. "Does your father," she asked, shocked, "know that you smoke?"

"Yes," replied the boy, "and does your husband know that you speak to strange men on the street?"



Architecture for Miniature Golf

THE miniature golf course erected recently in Wiltshire (which is part of Hollywood) by Mary Pickford is an example of deliberate and premeditated Moderne Architecture. Park French, architect for United Artists, because of the temporary nature of the project, conspired to do it in the most breath-taking modern. Miss Pickford and Mr. French can be seen conspiring. The course is undoubtedly modern—and breath-taking. Because it was unmistakably different, crowds thronged to it. The modernistic Hook-and-Slice tree in the foreground is certainly a typical golf motive.



Draw Span of Arlington Memorial Bridge relieved of 100,000 lbs. dead-weight



Cartouch cast of No. 195-4 Alcoa Aluminum Alloy. 11 feet 6 inches high—5 feet 5 inches wide, weighing approximately 776 lbs.

Cast Alcoa Aluminum Star. 13 inches in diameter. Weighs 7½ lbs. Diamond 16 inches by 9 inches. Weighs 3½ lbs. Button 4½ inches in diameter. Weighs ½ lb.

▼ ▼ ▼ ▼ ▼ ▼

Lightness with Strength

The Arlington Memorial Bridge, of which McKim, Mead and White are the architects, is one of the outstanding works of monumental architecture.

About 50,000 pounds of cast Alcoa Aluminum are being used on the bascule draw span for the cartouch and keyblock, for decorative castings, for balustrade, balustrade cap, base and rail, and for bed molding and torus molding. By using Alcoa Aluminum for these parts of the draw span, a dead-weight saving of approximately 100,000 pounds will be secured. Any other metal that might have been used would weigh roughly 3 times as much as the Alcoa Aluminum.

By using the light, strong Alloys of Alcoa Aluminum for both structural and decorative architectural purposes you are assured of maximum strength, coupled with extreme light weight. Alcoa Aluminum is much easier to truck and erect. In addition, Alcoa Aluminum does not require painting as a protection against rust. Alcoa Aluminum cannot rust and it therefore will not streak adjoining surfaces. This modern metal possesses great ductility—a characteristic that eliminates many of the difficulties encountered in erecting other metals. Alcoa Aluminum can be easily fitted into the irregularities in stone work.

On commercial and institutional buildings Alcoa Aluminum is being extensively used for spandrels, cornices, doors, grille work, newels, ornamental fences, panels, skylight and window frames, ventilators and sheet roofing.

Specifications for Arlington Bridge

These aluminum cast items were made to Navy Specification No. 46A1a, which corresponds to Alcoa Aluminum high tensile strength Alloy No. 195-4. This Alloy is specified where tensile strengths are required higher than those offered by No. 43 Alcoa Aluminum Alloy, which is customarily used on architectural work.

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JAS. T. WHITFORD
Architect

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For buildings of classical precedent, terra cotta permits the greatest freedom in the choice of architectural styles. Ornament which might otherwise be prohibitively costly is quite often entirely practicable in terra cotta, particularly if the element of repetition enters in.

The all-terra cotta building, such as the one above, is the logical answer to the demand for monumental buildings in the smaller communities for which only limited appropriations are available.

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*Eastland County Court House
Eastland, Texas*

LANG & WITCHELL,
Architects

TERRA COTTA *for the* “MODERNE”

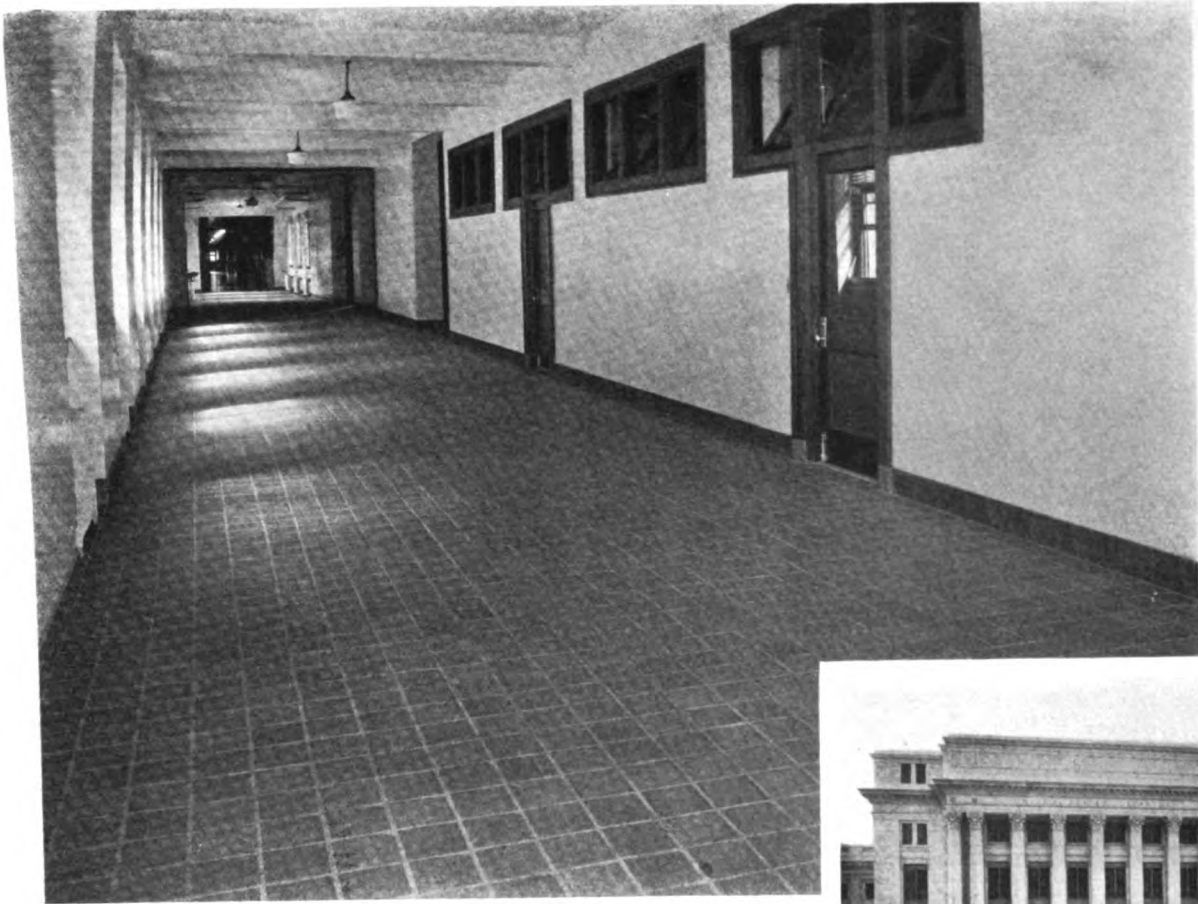
Monumental sculpture, color, and metallic finishes—gold, silver and platinum—are all part of the so-called “moderne”. That terra cotta is the only material in which all three effects may be combined is obvious.

Pleasing in mass and in detail, this completely terra cotta-trimmed court house is a splendid example of native American “moderne” free from any suggestion of freakishness.

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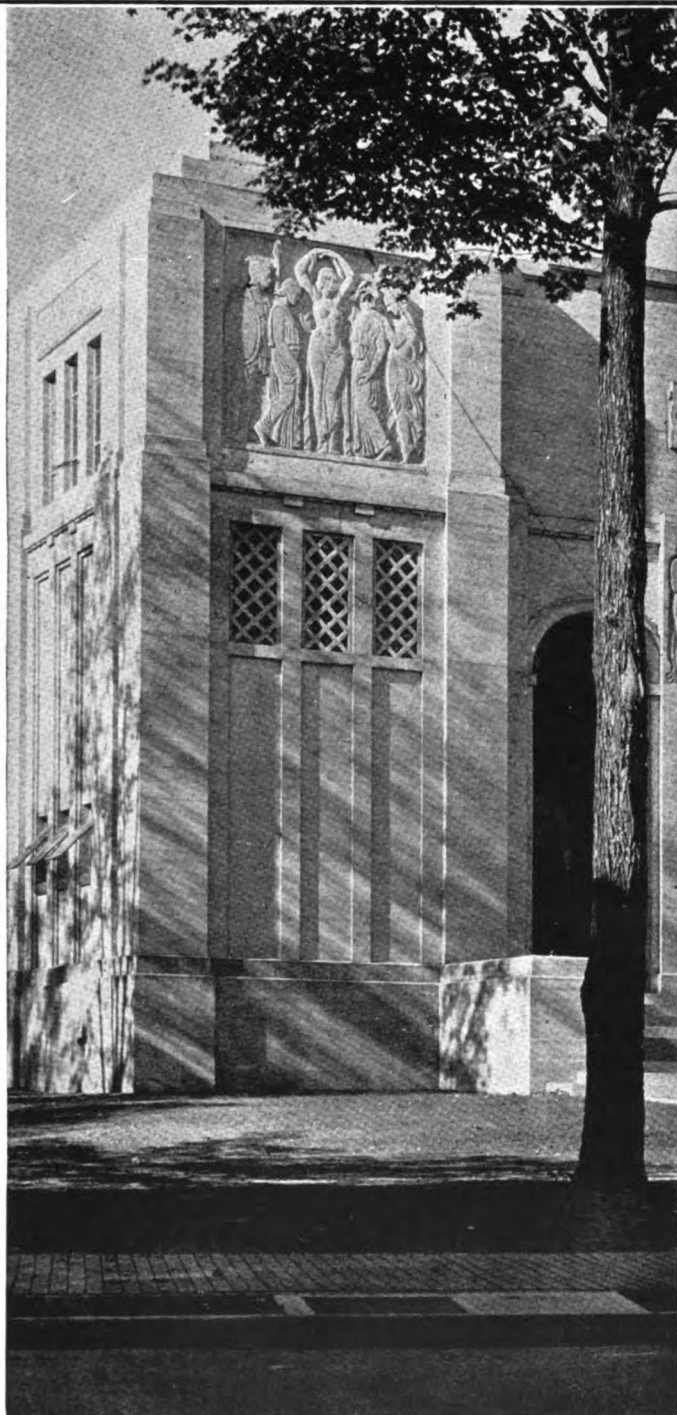


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MONOLITHIC CONCRETE



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Norton Memorial Hall
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•
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Fred M. Torrey, *Sculptor*
Lorado Taft, *Consultant on Aesthetics*
All of Chicago

•
Rust Engineering Company, *Builders*
Pittsburgh

Norton Memorial Hall is an auditorium seating 1,500 people. The building is approximately 83 by 143 feet, with walls 40 feet high. The entire building is of reinforced concrete, the exterior left just as it came from forms and molds except for cleaning with brush and water.

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The Nation's LEADING ARCHITECTS RECOMMEND Copper, Brass and Bronze



RAYMOND HOOD, designer of the Tribune Tower, Chicago, and the American Radiator Building, New York, says that repairs due to rusting metals "never occur where Copper, Brass and Bronze have been used."



N. MAX DUNNING, noted Chicago architect, says: "In my experience I have always found that the greater permanence of Copper and Brass has always justified their greater initial cost."



J. OTIS POST, member of the firm of George B. Post & Sons, designers of the New York Stock Exchange, says: "—we have found that in the long run Copper and Brass prove a real dollars and cents economy."

BEAUTY, harmony and appropriateness are characteristic of good architectural design. Permanence is also an important objective. Thus, the architectural profession is practically unanimous in endorsing the extensive use of Copper, Brass, and Bronze because of the lasting service which these materials give in their appropriate spheres. By specifying these rust-proof metals, wherever they are adapted to the structural requirements, the architect serves his client with installations which, properly applied, give maximum service at minimum up-keep cost.

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Although rust-proof construction costs a little more, it invariably proves an economy in the long run. The years of service and immunity from repairs and replacements are worth many times the additional first cost.

Our Building Service Department will be glad to cooperate with you in all problems pertaining to the use of Copper, Brass and Bronze.

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HARVEY WILEY CORBETT, designer of the Bush Building, New York, says: "When one considers how very little more Copper and Brass now cost, it seems extremely foolish economy to gamble with the rust troubles that so often occur when corrodible materials are used."



LEON N. GILLETTE of the New York firm of Walker & Gillette, designers of the Industrial Trust Building in Providence, says: "Even when Copper and Brass were very much more expensive than they are today we recommended them to our clients as proving a real economy in the long run."



ALBERT KAHN, INC., designers of the Fisher Building in Detroit, say: "Money saved in the initial cost by the use of sheet metal and pipes that rust out in a few years is not economy in any sense of the word."

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