

THE FEDERAL ARCHITECT

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ARCHITECTS

WASHINGTON, D. C.

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Office of Supervising Architect, Architects

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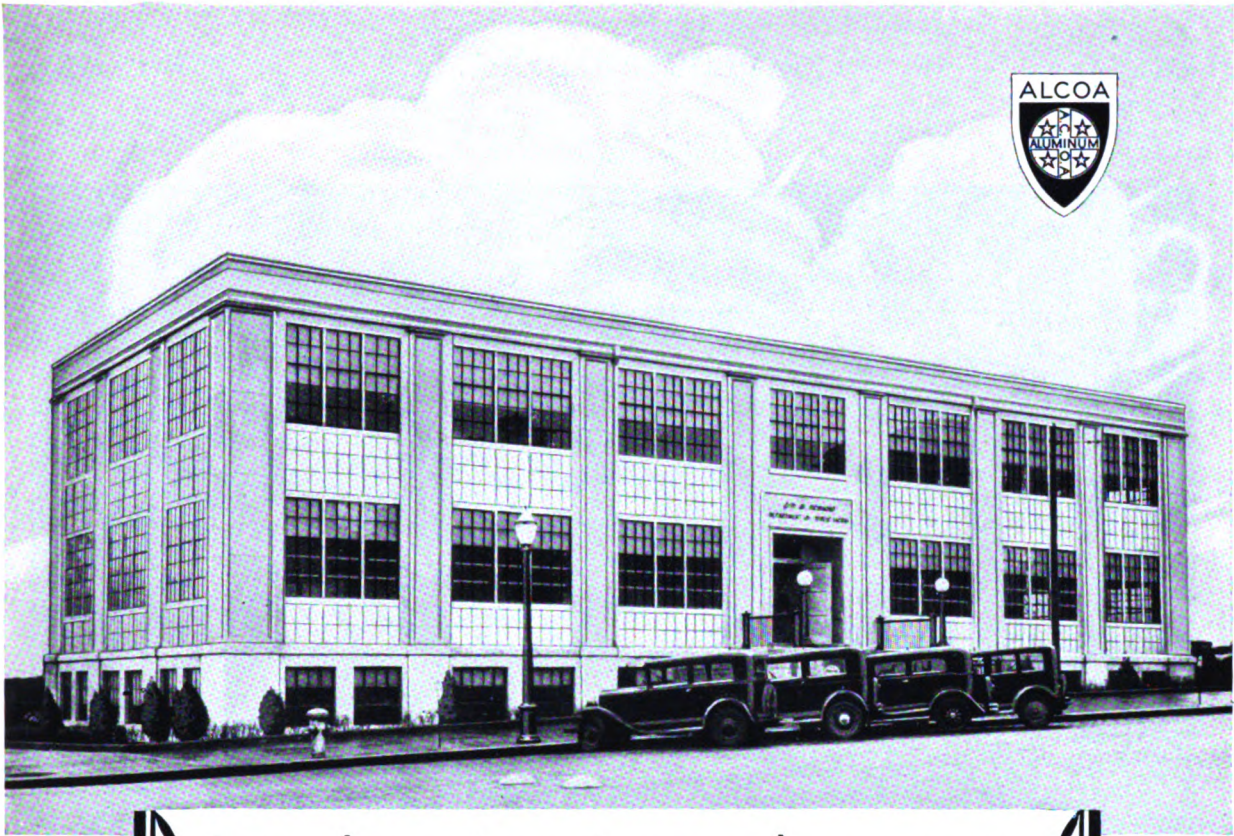
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APHRODITE:—Height 10 feet, cast in seven pieces. Colors: Flesh, warm buff; skirt, dark yellow with green lining and blue and canary decorations; crown, red, green and gold; arm bracerlet, gold and black.

EROS AND HIPPOMENES:— Height 7 feet and 7 inches, cast in ten large and seven small pieces. Colors: Flesh, warm buff; hair, black; sash, black and gold; cloak, yellow, red, black, green and gold; wings, red, blue, warm buff and gold; mane, gray and gold; head decorated in red.

See article on "Polychrome Terra Cotta for Public Buildings."

THE FEDERAL ARCHITECT

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■ ABOUT twenty - five hundred architects have applied to the Treasury Department for Government work. We have had an opportunity to get acquainted with old friends who have come to Washington from all corners of the country in the interests of obtaining Federal work.

It has been a pleasant experience and it has been enlightening to see photographs of executed work of these men, who in good times have prospered financially and artistically.

But many of them come from long distances at considerable expense. They bring expensive data. One architect presented twenty photographs of his work having cost him ten dollars apiece. Probably but one out of every two hundred who come can be given a job. If, as estimated, unsuccessful aspirants expend an average of two hundred dollars apiece for the trip, there has been, when an architect is awarded a job, a money leakage by those not awarded the job of some forty thousand dollars.

Economically, this is unfortunate. The figures are estimated but it appears certain that it costs the architectural profession as a whole more to seek the jobs than the winner of the job can hope to make in profit.

When one considers the bulk of work and effort that roll up, snow-ball wise, with applications to the Treasury Department for architectural commissions, what with testimonials, replies thereto, exhibits of work, special files to contain

and classify them, organization to make appointments with overworked Treasury officials for conferences with architects and those supporting architects, there is no wonder the Treasury is in a turmoil.

All of which leads up to the statement that it appears more difficult to award a commission to design a building than to design the building.

■ THE process of designing Government buildings is very difficult anyway to those not accustomed to it. It is hard to believe that private architects do not make money on Government commissions but they state that they do not.

■ A FEW days ago we heard a private architect mention as architectural qualification for a Government job the fact that he was closely connected with a certain political ring. Now, whatever political backing may or may not have to do with awarding of commissions, somehow it seems to cheapen the profession to have architects of ability advance as a qualification the fact of their friendship with political leaders.

■ THERE is considerable gloom among the various members of the architectural fraternity who visits the Treasury Department. They had felt that the upward movement of the stock market started in July argued well for the blossoming of architectural com-

missions, these pleasant and fragrant flowers whose bloom is dependent on a prosperous financial soil.

The faltering of securities, however, following the Maine election, withered the hope for a flowering of the plant.

It is interesting to note that architecture prospers with the stock market. That is perhaps not a very beautiful idea, architecture being a delicate and precious art and the stock market being a thing of clinking dollars and cents. But art is dependent on dollars, and when the great reservoir of dollars is at a high ebb, art is in lush times.

No ordinary human being seems able to predict the ebb and flood of the stock market. In the spring when the birds began to sing and the trees burst into leaf, it was felt that a flow of money was about to begin. But the forces which control flows of money wavered, became uncertain as to what the change of administration would do to business and how long it would take to do it.

From an artistic and architectural point of view let us hope the stock market takes large leaps upward. The way to decide on whether architectural draftsmen are being paid a lot or a little is to look at the quotation on United States steel.

■ **WE** find in the New Republic: "A few days ago, a cornerstone was laid in Washington, a cornerstone for the great new Post Office Building . . . So far as can be learned no architect whatever, no member of the profession, was assigned a seat of honor. Architecture was, nevertheless in the very nature of things, involved. Delano and Aldrich, among the American architects most distinguished here and abroad, were the architects for the Post Office Department Building. Neither the architects nor the art of architecture were included in any of the speeches.

The joke, meanwhile, is that of all of our arts the only one we ever boast of as rivaling the rest of the world is architecture."

There is some inaccuracy in the above—the architects were present. But the attitude of the New Republic is admirable. The basic fact is that architecture is the art in which America excels and that fact should be emphasized and underlined whenever possible.

■ **T**HERE has been much stir of late in regard to the alleged competition of the Government with private business, which causes distress to many in private life, but we find no concern expressed relative to the competition of private interests with Government business, wherein non-Government agencies seek to perform work understood only by the Government bureaus.

■ **WE** have been cogitating lately upon the kind of heaven architects go to. Of course, there is then a moot point as to whether and if and why, but in our direct and driving mental process we waived that.

We just took it for granted that some architects go to some kind of heaven. And what kind? We ask you to pause for a moment in your busy rounds and think about what kind of a heaven would be heaven to an architect.

It is a problem. The first thing, of course, is the architecture of it. What kind of architecture would be satisfying to an architect? And there you are. In trouble right away.

Of course, there must be all kinds of architecture in Heaven—Gothic, Romanesque, early Chester Arthur, Renaissance, and now, no doubt, Moderniferous.

And how would that make for happi-

ness for any architect with ideas, originality, understanding, and self-respect? What architect specializing in Gothic can gaze unperturbed upon Modern? What architect, loving with a hot first love the Modern, can bear to breathe the same air tainted by the Gothic or the Renaissance or the sweet-laden Colonial? A street of varying styles will be a street of emetics, acting here and there but with certainty upon the architectural genius treading its gold streets (with aluminum curbs as a concession to the moderns).

Yet, there is, doubtless, a way. We may conceive of corrective spectacles of varying types designed to transmute the dross of all other styles into the smouldering one-syllable beauty of Modern, or into the patterned versification of Gothic, or into whatever the architectural eye in question desires. We have no doubt an architectural Heaven has been designed in which architects may actually live in happiness.

Passing over the architectural aspects of such a hereafter as being possible by the superlative aid of the various saints and miracle-workers, we arrive at the other lighter and more frivolous aspects of the land of many mansions.

What can be more filled with possibility of whoopee than of a late afternoon to order out the V-eight open roadster pink cloud, date up a good caryatid and slip over to Mt. Olympus for a regular evening? Mt. Olympus is, as everybody knows, the Greek Heaven, and being run by Greeks is naturally full of stands for hot-dogs, hambrosia sandwiches and the like. Heigho! We almost wish we were there now.

And during the day, of course, the architectural offices would be run in a manner easiest upon the architectural nerves. No shop-drawings, no sub-contractors arguing about extras, no discrepancies, no errors in figures, no fellows selling bum materials. But

balmy drafting tables in gold (or aluminum), open loggias, with the option of tracing when the mood is on one, or of sketching, or of describing minutely last night's bridge hand, or of just sitting.

O! Heaven indeed!

■ **T**HE American Institute of Architects publishes excerpts from a report made by one of its members explaining why the Government should avail itself of the advantages of private architects. This moot question is one that does not advance to more clarified grounds as the result of discussion, so that we offer no opinion either for or against on that matter.

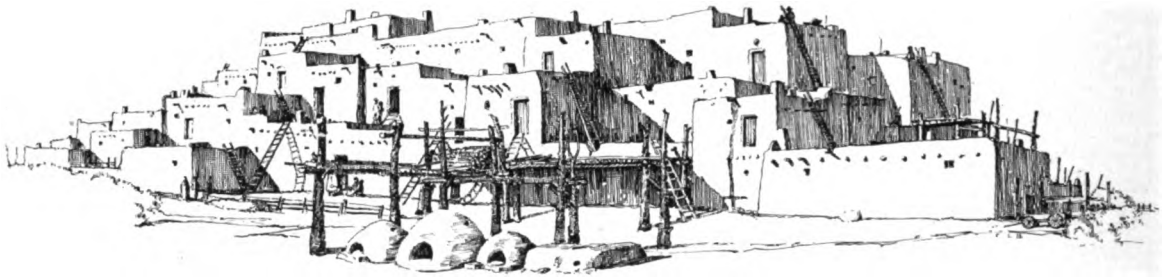
But we do wonder that so intellectual and reasoning a body as the Institute should be impressed with the report so frankly theoretical.

The report says, ". . . nor can it be successfully demonstrated that our Federal Buildings can be better designed or more cheaply built by a huge army of civil service employees."

The point is, there have been a hundred or more Government Buildings designed by private architects. Should not the above report have begun, "An examination of designs submitted and bids received shows that our Federal Buildings can be, etc., etc."? The rhetorical form is, of course, easier but is usually not presented after the facts.

It would be like stating on October 15, 1932, ". . . nor can it be successfully demonstrated that the Yankees are a better team than the Cubs," although such a form of statement would have been proper on September 15.

We wonder, as we said before, that so intellectual and reasoning a body as the Institute is impressed by theory when there are facts to be obtained. Would, for instance, an architect stand before the Parthenon and say, "My theory is that this has a hemi-spherical dome"? Or would he go inside and look?



A Modern Pueblo

The Veterans' Administration Hospital at Albuquerque, New Mexico

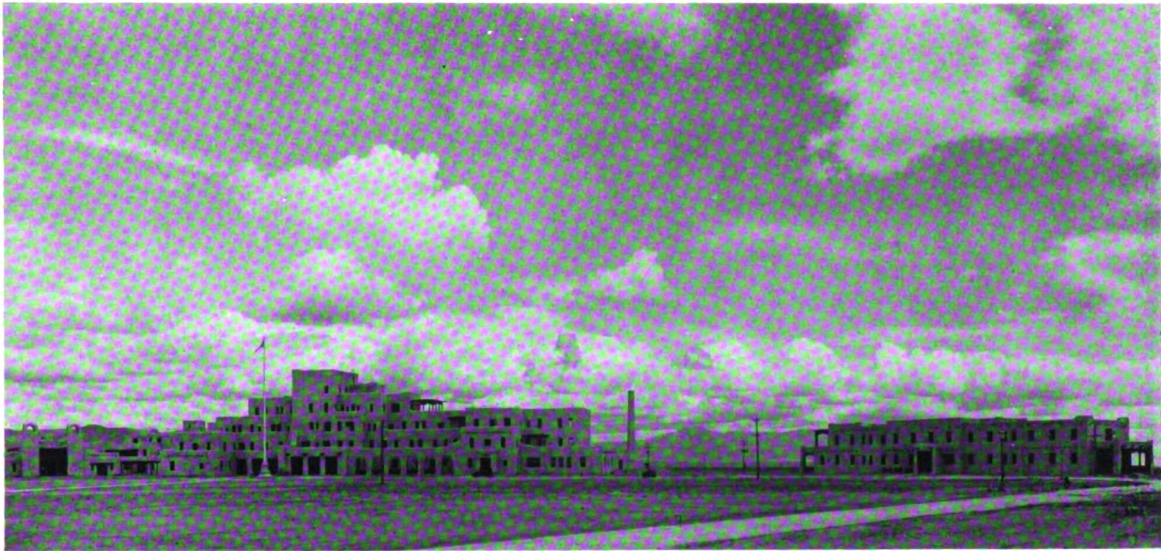
THREE centuries and more ago, about the time the Pilgrim Fathers were contemplating the establishment of a religious haven in the new world, the adventurous Spanish conquistadores were pushing northward along the Rio Grande from old Mexico seeking new lands to conquer. What they found in this vast region, what new and hitherto undiscovered sights were disclosed, what history was made is partly a matter of record and partly a subject of conjecture. Notwithstanding their knowledge of the advanced stage of culture found in their great empire established at an earlier date further south in what is now central and southern Mexico and in the Andes of Peru, the highly developed civilization they discovered along the Rio Grande must have seemed to these intrepid adventurers none the less amazing. Indian towns and villages consisting of many-storied houses built of adobe and stone were scattered rather sparsely. The Spaniards applied the name "los pueblos," meaning the towns or villages, to these communities. The name pueblo as applied not only to these villages but also to the inhabitants thereof has remained to this day. In certain sections the Indians had carved out the sides of the cliffs, and the remains of elaborate habitations therein are still to be seen in isolated sections. Most of these Indian tribes were of a peaceable nature, preferring the simple rugged life of the outdoors, cultivating their small patches of land where vegetables, corn, and wheat were grown; tending their cattle, and

plying their arts and crafts, chiefly the weaving of rugs and blankets and the moulding of pottery.

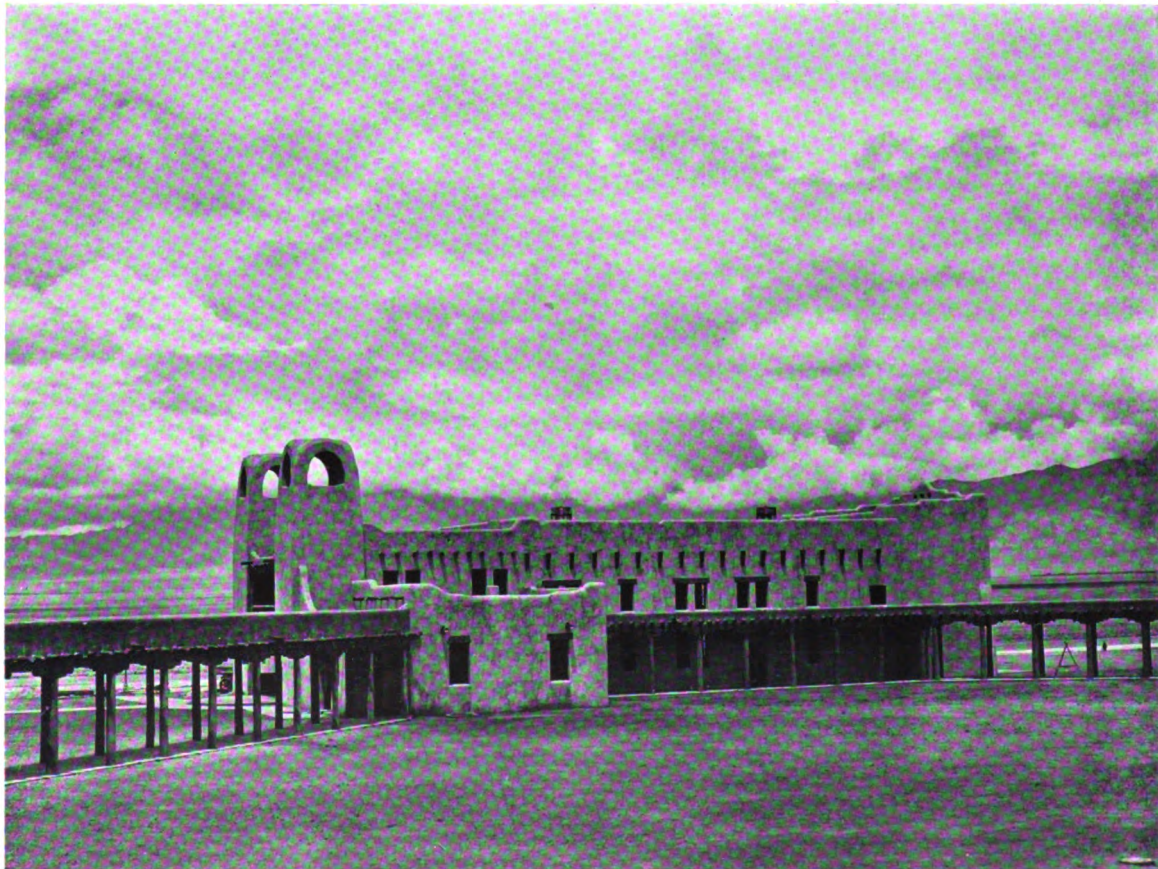
They had discovered through the centuries that the best methods of mutual protection were to be found in building their houses close together, surrounding a great open courtyard. In this manner was developed the Indian pueblos as we know them. These consisted of dozens of one room houses built in juxtaposition, or superimposed, the upper ones opening on terraces formed by the roofs of those below, and reached by ladders easily removed. These fortress-like structures had no entrances on the ground and seldom more than one small window for each house on the upper levels. Entrance to the houses was effected, especially to the lower tiers, through holes in the roofs. The whole assumed a pyramidal outline somewhat suggestive of our modern tall buildings with their set-backs and towers.

It was from these many-storied, terraced communities that the inspiration for the buildings constituting the new general hospital at Albuquerque, New Mexico, was taken. It was felt that the atmosphere of these picturesque pueblos was so definitely associated with the country of New Mexico in particular that in perpetuating it with modern building materials a lasting monument to the aborigines of America might be erected.

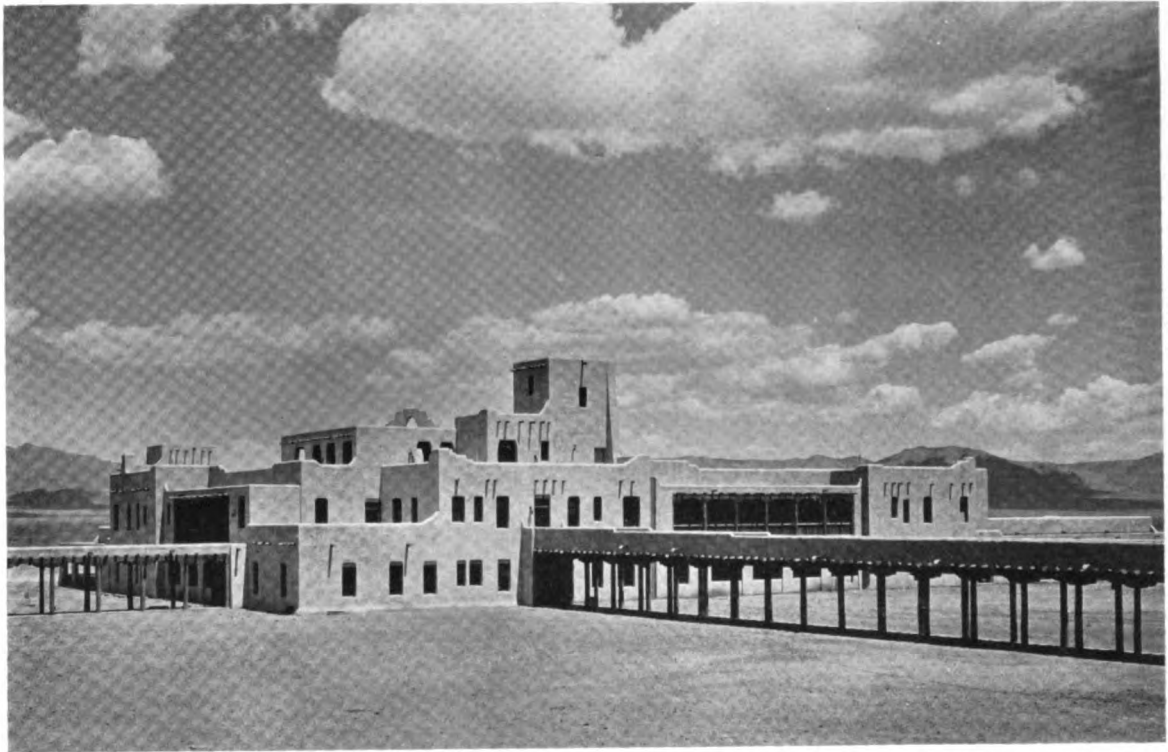
To deal with the actual construction before us which has just reached the stage of completion, a brief description of the component



MAIN BUILDING AND NURSES' QUARTERS



*RECREATION BUILDING
VETERANS' ADMINISTRATION HOSPITAL, ALBUQUERQUE, N. M.
Construction Division, Veterans' Administration, Architects*



*T. B. BUILDING
VETERANS' ADMINISTRATION HOSPITAL, ALBUQUERQUE, N. M.*

parts comprising the ensemble might be enlightening.

While preserving fidelity to the pueblo model, all aspect of heaviness, of monotony, of unrelieved surfaces, of squatness, has been avoided. From its long base, the architectural composition rises in well-proportioned terraces to the dominating central mass.

Reinforced concrete has been used throughout this project, the exterior walls being covered with stucco to simulate the adobe of the Indian builders. The many roof terraces which are an inherent part of the design are easily accessible from all floors and in their construction great care was exercised to avoid concentration of heat in the rooms beneath by the use of heavy insulation.

The four principal buildings, known as the patients group, built roughly in the shape of a hollow square, enclose a great area to be developed into a garden or patio where flowers and trees will blossom and where the patient may find an intimate spot of verdure in sharp

contrast to the vastness of the aspect without the encircling walls. Each building will be connected with each other by means of a covered walkway which has been so designed as to form convenient communication and at the same time allow light and air to penetrate. From the shaded walks within this garden the vistas of distant mountains through these colonnaded passages will prove to be one of the striking features of this conception.

The dominant structure, known as the Main Building, has four stories and a basement and besides containing the hospital administrative offices and clinics provides a patient bed capacity of 154.

The second largest building, known as the T. B. building, will provide beds for 105 patients. Essentially a part of the design of this building are the great galleries and porches, emphasizing one of the most important phases in the treatment of sufferers from this malady—that of living a greater portion of the time out-of-doors, inhaling the health-giving rarified air which this altitude affords.

The third structure of this group, known as the Recreation building will be the center of those recreational activities which must of necessity take place under roof, such as theatrical entertainment, moving pictures and indoor games.

The Dining Hall completes the group. Here will be found accommodations for all of the ambulant patients, the staff and attendants' dining rooms and the main kitchen of the hospital besides all those necessary adjuncts such as refrigerating equipment, bakery, meat and vegetable preparation rooms, subsistence stores, etc.

The service buildings consisting of the storehouse, the garage, the laundry, the boiler house and the shops, form a distinct group to the rear of the dining hall and are so placed that their utilitarian functions will not unnecessarily intrude themselves upon the picture.

The residential area includes quarters for 58 attendants, 40 nurses and several houses for those members of the staff who choose to reside upon the reservation. It should be mentioned in passing that while the patients' needs have been of primary consideration, still the comforts of the personnel who will operate the institution have not been neglected, and these quarters have been so designed that a maximum of convenience will be attained.

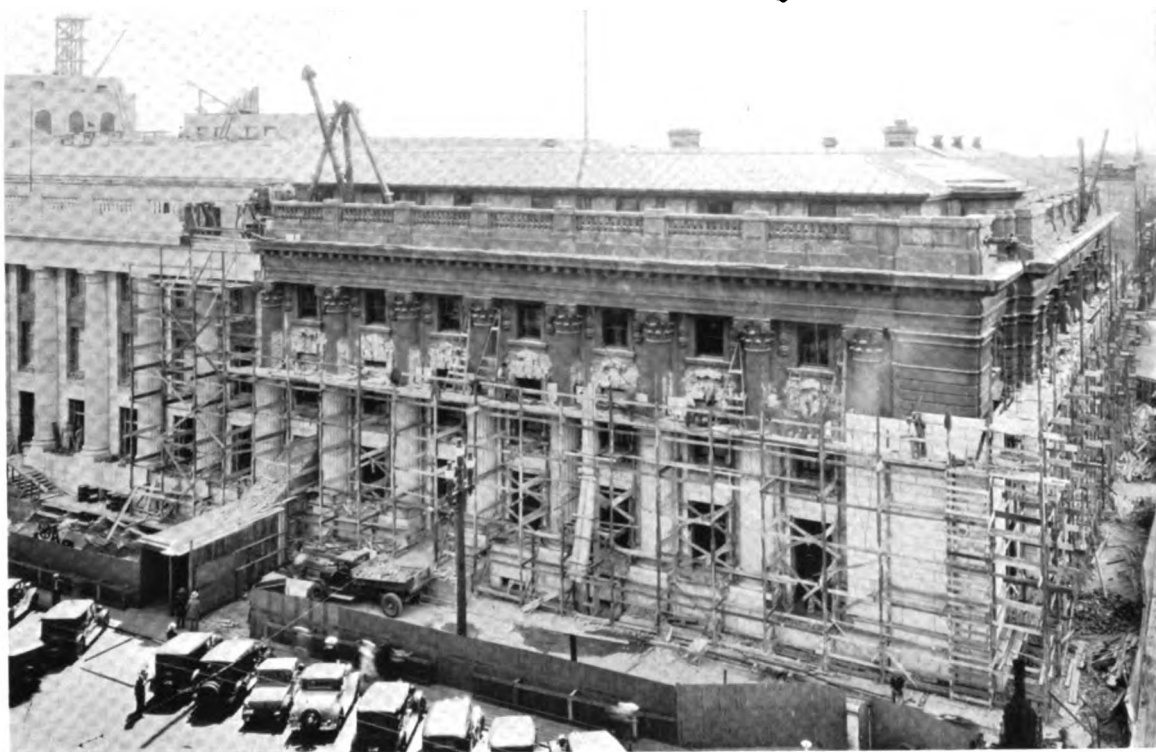
The site for this great hospital project, 527 acres, and known as the War Mothers Site, was obtained by donation to the Government November 24, 1930, not quite two years ago. Preliminary sketches were started in the office of the Construction Service in Washington about the same time. The plans were issued for bids April 25, 1931. On June 8, 1931, the contract was let and in the short space of thirteen months this large group of buildings was finished in its entirety as you see it today. The total cost to date approximates \$1,145,000.00.

The location is an admirable one—from any point upon the site a sweeping panorama of plains and mountains is unfolded. The fact of its being in proximity to the city of Albuquerque over paved highways, its accessibility to the city services of electricity, water, etc., and an altitude of one mile commends itself from the practical side.

Added to these manifest advantages is that indefinable quality of the great open spaces, something which it is difficult to confine within words. The exhilarating effects of such a setting and of such a climate should go far towards the attainment of that goal for which the Administration is striving—the bringing back to health of those afflicted.



Extending and Remodeling of the Salt Lake City Post Office and Court House



THE STONE VENEER ENCLOSING THE OLD FEDERAL BUILDING
AT SALT LAKE CITY

Office of Supervising Architect, Architects

THIS scene is an architect's office. A client enters, finding the architect sitting amidst the inspiration provided by casts of masterpieces of sculpture; water color perspectives of the best products of his office; enlarged photographs of the Elks Club designed by himself, the Boston Library, the Pitti Palace and other masterpieces by great minds.

"I have," says the client, "an old sandstone-faced building I wish enlarged. I have enough money to pay for the extension in limestone,—but I insist it shall be granite. I have enough money to remove the present sandstone which is disintegrating and replace it with limestone—but it must be replaced with granite. Also, I don't like the design of the present building—it must be revamped, improved, inspired, stepped up."

The architect gasps, searches for a silver

lining. "How about—" he whispers, "How about tearing it all down."

A heavy vetoing gesture. "No. And there's your problem. All granite—for the price of limestone. And make it look right."

The architect then ties his head in a towel, lays in a supply of aspirin, drinks strong coffee, figures on the margins of scraps of paper, gets estimates on schemes 1, 2, 3, 3a, 3b; falls into a permanent grouch; contracts indigestion; trouble at home, high blood-pressure and low spirits, and finally concludes he has adopted a spavined, fly-blown, moth-eaten profession.

But that's architecture.

In looking over photographs showing the progress of the extension to the Federal Building at Salt Lake, Utah, it was recalled to our mind that project was just such a problem. As above stated the elements were:



THE COMPLETED FACADE OF THE NEW EXTENSION AND THE OLD BUILDING
Office of Supervising Architect, Architects

1. Do something about the disintegrating sandstone, which is in a leprous condition and getting no better fast.

2. Use the appropriation for limestone and face the building with granite, including the original structure.

3. Fix it up so that in continuing the aenemic architecture of the original building into the extension, both the extension and the original will be uplifted and become good architecture.

Both structurally and architecturally, during the design of the building, great ingenuity was used to accomplish the above ends. It had to be. Everyone was backed into a corner where he was compelled to be ingenious—there was no escape.

They put a shirt of granite over the original building, so that no money was lost in hacking facing from any of the present walls. Taking advantage of the fact that old Mr. Vignola had providentially decreed that the diameter of a Doric column must be one-eighth of its height

while that of a Corinthian must be one-tenth, the designers wrapped a granite Doric column about the existing sandstone Corinthian one. A little mathematics showed that the added girth gave five inches to play with all around, just enough to change the type of column and make the change in design possible.

A judicious use of terra cotta and metal solved problems in places where weight or lack of space was a factor; and at the same time saved money which would otherwise have been spent for granite in these locations. The granite was sawed to save cost by cutting.

The photographs herewith show the outer veneer growing up about the building, sealing in the disintegrating sandstone and at the same time sealing in the former architecture and providing in its place something simpler and more restful.

It was an interesting problem. Some photographs are printed herewith showing the result and part of the process.

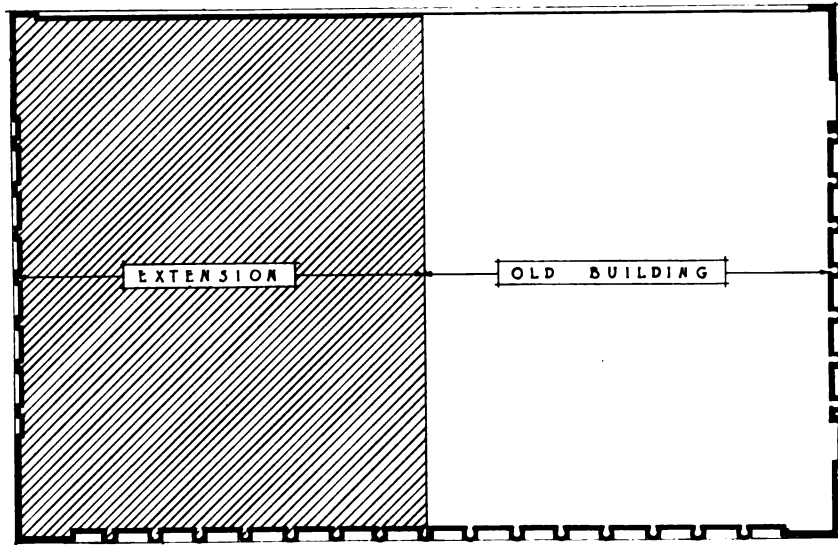


DIAGRAM SHOWING THE EXTENT OF THE NEW EXTENSION, IN COMPARISON WITH THE OLD FEDERAL BUILDING, AT SALT LAKE CITY

Office of Supervising Architect, Architects



UNITED STATES POST OFFICE AND COURTHOUSE, BALTIMORE, MD.

Office of Supervising Architect, Architects

Proposed Naval Hospital, Washington, D. C.



ON February 25, 1932, Congress authorized the construction of a Naval Hospital at Washington, D. C., to replace, in general, the existing hospital buildings, but no appropriation was made for the project. The reservation on which the present hospital was built was acquired in 1894 and contained the old Naval Observatory, which was erected in 1845. The reservation also contains Braddock's Rock, now far inland from the Potomac, which is alleged to be the rock on which General Braddock landed.

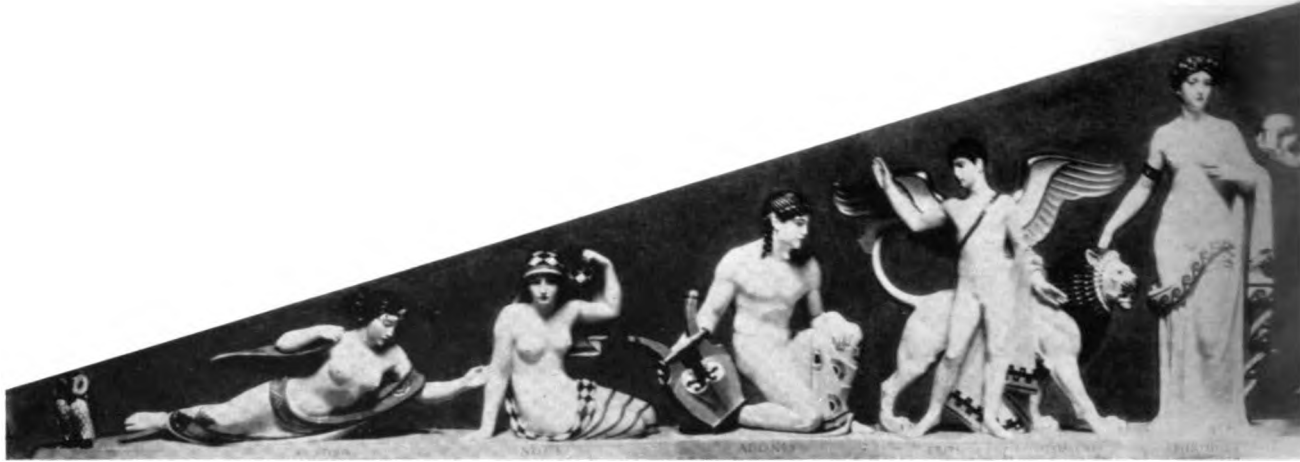
The new construction proposed for the hospital will occupy the site of the existing buildings, some of which are temporary war construction and the rest brick buildings of inadequate and obsolete design.

The project for the new hospital includes a main hospital building with a medical school at the north end and sick officers' quarters at the south end. The main axis of the building will be north and south. The capacity is normally 550, including 50 sick officers.

The buildings are being designed by the Allied Architects of Washington, D. C., Inc., with William T. Partridge as architectural consultant, under the direction of the Bureau of Yards and Docks of the Navy Department. The style of architecture is modified Grecian in character, with little ornamentation. The facing of the buildings will be of limestone. There will be about eight acres of floor space for hospitalization and for medical school purposes.

The hospital design includes suites and rooms for medical, surgical, and the various types of therapeutical treatment of patients, together with radiographic facilities laid out in accordance with the most modern and recent practice after study by representatives of the Bureau of Medicine and Surgery and the Bureau of Yards and Docks of the Navy Department. There will be eighteen wards and many single-bed rooms and two-bed rooms. The large wards will accommodate about twenty-eight patients each, based on an eight-foot center-to-center for beds. Generous recreational space is provided, including a basket-ball court which can be used for an auditorium to seat about five hundred. A small stage for vaudeville entertainment and sound motion pictures will be a part of the auditorium.

From time to time the architects have submitted sketches, illustrations, and plans of the proposed work to the Commission of Fine Arts, and have developed a very fine design, competing as little as possible with the Lincoln Memorial. The height of the building has been kept down to three stories for the south part or sick officers' quarters, with four stories for the main structure. The ground at the south of the hospital slopes rapidly to Constitution Avenue, and in accordance with a suggestion from the Commission of Fine Arts, the slope will be terraced so that the hospital buildings and their grounds will help to serve as a frame for the Lincoln Memorial.



FREESTANDING MYTHOLOGICAL FIGURES OF COLORED MODEL

Polychrome Terra

By J.
Atlantic

HALF a decade ago there was erected in Nashville, Tennessee for exposition purposes, a reproduction of the Parthenon in the original colors—or in as near the original colors as research determined them. The effect was so pleasing, to a public accustomed to buildings designed in monotone, that it was decided to perpetuate the structure in permanent materials, instead of the perishable exposition stuffs.

The permanent building was therefore erected, during the process of which much more painstaking research was entered into.

That served to emphasize a historic architectural fact long revolving in the minds of architects in general—that is that architecture in its beginning was polychrome and that it became monochrome not through choice, but because of the lack of enduring permanence in the colors used.

The architectural mind had been cogitating upon whether the monochrome dictated originally by the restrictions of materials was not a blessing that was conferring a quiet and reserve to our architecture, or whether with the means at hand to obtain lasting colors they should avail themselves of those means and produce buildings in polychrome.

They had in the past, these architects, thrown themselves eagerly into designing of expositions in full color—for there permanence was not essential. In this they had enjoyed themselves, became color drunk, carried their spree to great lengths, sobered up to realize what a big night it had been, how grand and soul-satisfying the results were, but with the



PHILADELPHIA MUSEUM
Horace Trumbauer, C. C. Zantz

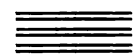


HERA COTTA IN PEDIMENT — PHILADELPHIA MUSEUM OF ART

for Public Buildings

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conviction that they must at once sign the pledge.

That was exposition stuff they felt, reserved for expositions. You did not do that in the regular run of buildings.

However the germ was there. They had been inoculated. They were turning back always to the historic fact that original archi-

itecture was in color. But at the same time held back by the fact that one must not be revolutionary. You progress slowly.

But here and there they added color. Their palette was enlarging. They used a wider variation of shades in their tile roofs. They began to use warm building stones for their walls.

It was inevitable then that a monumental building should be designed in the Greek spirit, full of the color that enlivened the Parthenon when built.

One of the important buildings to use architectural polychromy was the new Museum of Art in Fairmount Park, Philadelphia. In this building the application of color is based upon a careful study of fundamental Greek practices as evidenced in excavations and archaeological restorations of fragments found in the lost cities of Olympia, Thermon, Kalydon, Capua and Tententum.

Although color on such a large scale was, at first, considered with misgivings on the part of many connected with the construction of the building, they must be congratulated on their broadmindedness and foresight. Particular credit should be given to Mr. Charles L. Borie of the firm of Trumbauer, Zantzing and



MUSEUM OF ART, PHILADELPHIA, PA.
 Charles L. Borie, Jr., Associate Architects

Borie of Philadelphia, and to Mr. Leon V. Solon whose researches in ancient Grecian polychromy made the coloring of the building possible.

This building is entirely decorated with terra cotta in brilliant polychrome in the same manner that colors were used in such ancient buildings as the Parthenon or the Treasury of Gela at Olympia. The main cornice, the column capitals, and all the portico ceilings are terra cotta. The roof, which covers four acres, is also of terra cotta consisting of massive Grecian tile in a beautiful opalescent turquoise blue with Prussian blue edges, giving a rich two-toned effect when seen from various vantage points.

The Atlantic Terra Cotta Company has just completed the manufacture of a pediment approximately 70 feet wide at the base, consisting of 13 freestanding mythological figures, ranging to 12 feet in height. The statuary which was sculptured by Mr. C. Paul Jennewein will be entirely in brilliant polychrome colors and gold. It is expected that the pediment will be placed in position on the Philadelphia Museum of Art early this fall.

Considerable experiment was necessary with the preliminary models in order to develop the

color scheme that was finally used as was also the case with the modeling of all the architectural details which were also done by Mr. Jennewein. Full size models were made which were colored and hoisted fifty feet from the ground in order to give a true picture of how the colors would appear when installed. In most instances ornamental scale which appeared quite satisfactory in the studio underwent radical changes at that height, as colors of a certain character maintained their actual area in effect while others appeared to shrink in area: this necessitated remodeling, recoloring and a number of new calculations. The importance of these extensive tests is readily apparent and as a consequence the resulting architectural effect is entirely in accordance with the preconceived plans. The interest in this installation is world-wide and it is indirectly responsible for the great present revival of the dominant use of color, not only in buildings of a classical derivative, but also in our modern architectural concepts.

Photographs of the finished work are published herewith. The old architecture is beautifully designed. Most interesting however is the subdued, yet brilliant color value of the sculpture. These figures when viewed have that gripping contrast of restraint and brightness, that blending of softness and strength and withal that appealing ancientness that holds one like a bit of music.

The manufacture of terra cotta is particularly fascinating for it combines methods as old as history with mass production devices typical of the present day. The name terra cotta means "baked clay" and the baking, or rather kiln firing, is indeed the basis of terra cotta manufacture. However, the steps which precede this operation are all of almost equal importance.

In the drafting room the architect's drawings are accurately analyzed and redrawn to an appropriate scale, showing the jointing and construction. Full size details of the proper shrinkage scale, 13" equals 1', are prepared for the use of model makers. Ornamental units, such as of a capital, etc., must necessarily be modeled by sculptors or skilled modelers who are an important part of the production staff of a terra cotta plant. From these models



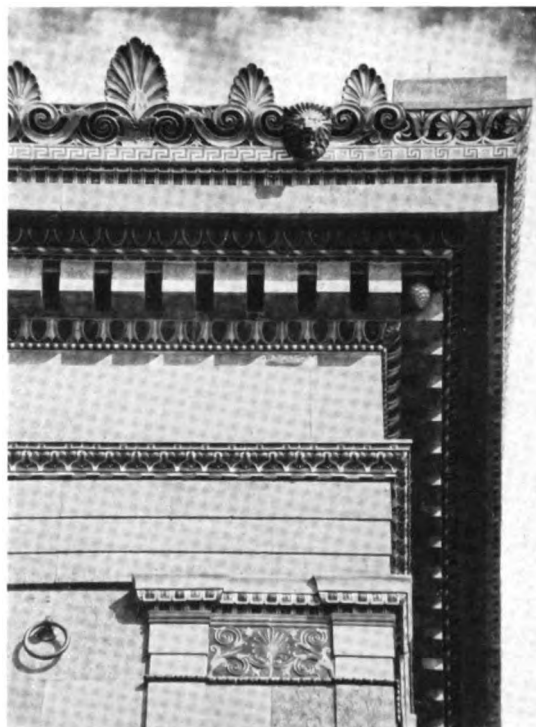
POLYCHROME TERRA COTTA CAP

plaster moulds are made from which an almost unlimited number of reproductions of terra cotta can be obtained. Plain units, such as ashlar blocks or simple cornice details, can be profiled in plaster of Paris. When small pieces of ornament, such as a rosette, are required on a plain surface, the clay model is usually built into the face of the plaster model. Large designs are modeled on easels and after approval are cut into pieces of the desired shapes and sizes. In some cases where only one piece of a kind is desired, such as an urn or a gargoyle, it may be made directly in the terra cotta clay and the original model itself fired.

The next step is called "pressing." This involves the shaping of the plastic terra cotta clay into the plaster moulds. The walls of the pieces are usually about one inch thick and made to follow the contour of the moulds. The webs or partitions are of such thickness and are so spaced as to give the necessary strength and stability. The pressed pieces remain in the mould a short time until the clay stiffens, due to a slight drying, then they are removed, retouched if necessary to correct accidental marrings and placed in dryers to evaporate the moisture.

After drying the terra cotta passes to the Spraying Department where, by means of a compressed air apparatus, the exposed surfaces of the terra cotta are covered with the ceramic mixture or "slip" which during the firing develops the desired coloring or glaze. Polychrome colors are usually applied by hand either directly to the clay surface or over a previously applied Abbochrome surface. Abbochrome colors, by the way, are a mottled combination of three or more colors applied simultaneously by mechanical means. Certain colors, such as scarlet vermilion, orange and the metallic finishes such as gold and silver, require special treatment and a second firing and are, therefore, somewhat more expensive.

The firing, which is the next step in the manufacturing sequence, is done in a kiln where the temperature is brought up gradually to 2300 degrees F. When the heat reaches the maximum temperature the kiln is allowed to cool gradually causing a slow annealing of the terra cotta. The kilns are known as the "muffled type," as the flames, combustion gasses, etc., pass through flues in the walls



DETAIL OF PHILADELPHIA
MUSEUM OF ART

without touching the terra cotta.

From the kiln the terra cotta goes to the Fitting Department where the joints are squared or cut to proper alignment or size and where each finished piece of terra cotta is marked with a number that denotes its exact position in the building. This serial number corresponds to that indicated on the already prepared setting drawings of the installation. From the Fitting Room the terra cotta is carefully packed for shipment in hay or crated, depending upon the type of transportation involved.

The foregoing describes the manufacture of handmade terra cotta. During the past four years a new type of terra cotta has been developed which is produced mechanically and which is being extensively used for the construction and facing of all types of interior and exterior walls. The manufacture of these terra cotta wall units is generally similar to that of the handmade product, except that the terra cotta clay is extruded from machines or cast in mechanical moulds. Edges are ground and squared, making the jointing scheme even and artistic, is causing it to be widely specified.

United States Inspection Stations



METALINE FALLS, WASHINGTON INSPECTION STATION

View taken from High Rock Bluff showing International Boundary Monument in foreground and thirty-foot clearing required by Treaty

Office of Supervising Architect, Architects

Johnson Bros., Inc., Contractor

ARCHITECTURE is an all-embracing profession, not in the sense that leads to the divorce court and suits for breach of promise. There have been architects like that—but—that isn't what these paragraphs are concerned with.

The point is that the noble profession of Michael Angelo is in some quarters held to be rather narrow in field, being confined to making blueprints for bricklayers to drop mortar on, full sizes for mills to disregard, models to puzzle wop plasterers and so on.

Sometimes in our bluer moments we may be inclined to agree with that estimate. But mostly we are uplifting by the feeling that our work carries us deeply into the lives of people about us, into—as has been said—the very warp and woof of existence. The idea is that to do architecture one must understand the problems and desires of people in many different walks of life.

The Supervising Architect's Office finds that in designing many buildings for curious purposes. In the past few years it has been building border inspection stations on the Canadian and the Mexican boundary lines—to prevent, first, bootlegging of aliens into our country and, second, smuggling in of duitable goods or of spirituous beverages—in case anyone should ever have such a wicked idea.

We were sent to view two of these completed stations. One of them was on the boundary between Main and Canada near the Vermont line, in a place so remote it didn't even have a name. A pleasant jaunt of forty-five miles over a thin mountain trail brought you from the railroad to the inspection station.

There is, of course, a great deal of liquor smuggling. Much ingenuity is exercised in the matter. At this particular station the character of the land is especially helpful to the bright

and alert young rum runner. It is in the heart of the deep, game-filled woods, through which run few but difficult trails.

The bright and alert rum-runner prefers not to use the highways for transporting his liquor. The business risk is too great. He devises a more devious and complicated scheme, making use of the trails.

It is one thing to spot a consignment of bottled goods in a truck on the highway and quite another to discover it as it passes at an unknown time along a trail in the heart of the woods. Canadians, to whom fatigue is an unknown idea, start in on the trail at the Canadian side and carry a hundred pound pack of liquor (about 30 quarts) along a wild and rough path from dawn till dark. The truck passes innocently empty along the highway and picks up the pack load on the American side in the shadow of the night.

While we were about our architectural inspection two members of the Customs Boarder Patrol arrived and plunged into the woods with the idea of intercepting some of this rum-packing. They had to go deep in, carrying enough provisions for a week.

They check over the total weight of their packs with a sort of lugubrious precision, matching hunger against fatigue from transportation. To the food they carry, they count, of course, on adding fish from the streams and, in season, partridges—which they shoot with their revolvers.

The rum-packers had sent word through an intermediary to the county deputy sheriff that they proposed to shoot their way through the next time the patrol endeavored to intercept them.

But it is something to put that plan into operation against gentlemen accustomed to shooting birds with their pistols. The patrol said that instead of shooting, the highly emotional French Canadians when caught, would sit down and burst into tears.

It is probable that the framers of the Eighteenth Amendment did not foresee the complicated and difficult processes that would have to be put into operation to prevent all the means of liquor smuggling the ingenious mind of man would devise.

A paragraph dropped into the laws of the land stirs into unforeseen activity Government agencies in all directions, combatting means of law-breaking not imagined during the framing of the act.

The Supervising Architect's Office, for instance, designs this new type of building. It seemed a simple problem in the beginning—a station on the road where you inspect traffic, But it had a thousand ramifications in its design. In its operation, it had more ramifications. And in addition there is the border patrol. These are but a small percentage of the apparatus required to enforce one law.

There are many persons who profess to be surprised that so many are employed in the process of governing the country. They suggest reducing expenses by cutting down the number of such persons. No one has suggested cutting down the number of laws.

This does not imply that the Prohibition law should be repealed. But it is an example of the fact that all the laws for which persons so enthusiastically lobby, cost money. To reduce the cost of government, there should be, in our humble opinion, lobbies not to add laws but to reduce their number.



RECENT CONTRACTS AWARDED IN CONSTRUCTION SERVICE, VETERANS' ADMINISTRATION

Rutland Heights, Mass., Administration & Clinical Bldg., Vet. Admin. Hosp.; Edward S. Moore & Son, 610 N. Washington St., Kokomo, Ind.....	\$198,900.00	Minneapolis, Minn.....	\$221,021.00
Minneapolis, Minnesota, Additions & Alterations Bldgs. 1, 2, and 3, Vet. Admin. Hosp.; Bracker Construction Co., 600 Nat. Bldg., Minneapolis, Minn.	84,090.00	Togus, Maine, Boiler House, Chimney & Utility Bldg., Vet. Admin. Home; Charles Smith & Sons, Inc., 750 Main St., Hartford, Conn.	138,500.00
Fayetteville, Arkansas, Buildings & Utilities, Vet. Admin. Hosp.; M. E. Gillioz, Monett, Missouri	533,500.00	Leavenworth, Kansas, Boilers, Chimney & Distribution Systems, Vet. Admin. Home, Industrial Heating & Plumbing Co., 103 South 4th Street, St. Joseph, Missouri.	74,538.00
Fayetteville, Arkansas, Plumbing, Heating and Electrical Work, Vet. Admin. Hosp.; W. J. Riley, Monroe, Louisiana	207,200.00	Cheyenne, Wyoming, Plumbing, Heating and Electrical Work, Vet. Admin. Hospital; E. J. Young & Co., Inc., 416 W. Erie St., Chicago, Ill.	145,500.00
Batavia, New York, Plumbing, Heating and Electrical Work, Vet. Admin. Hosp.; Bryce Plumbing & Heating Co., Florence Trust Bldg., Florence, S. C.	202,143.00	Batavia, N. Y., General Construction of Bldgs. & Utilities, Vet. Admin. Hosp.; Morley Construction Co., 1643 Belleview Ave., Kansas City, Mo...	540,300.00
St. Cloud, Minnesota, Additional Bldgs. & Utilities, Vet. Admin. Hospital; Standard Construction Co., 1111 Plymouth Bldg.,		Cheyenne, Wyo., General Construction Bldgs. & Utilities, Vet. Admin. Hospital; Henry B. Ryan Co., 500 N. Dearborn St., Chicago, Ill.	271,350.00



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

Aerological Building, Gate House, Bachelor Officers' Quarters, Cafe, and Recreational Bldg., Sunnyvale, Calif.; contractor, Robert E. McKee, Los Angeles, Calif.	\$237,900.00	Railroad tracks, Sunnyvale, Calif.; contractor, United Commercial Co., Inc., San Francisco, Cal.	\$63,375.00
Paving and runways, Pearl Harbor, T. H.; contractor, Ralph E. Woolley, Honolulu, T. H..	161,650.00	Bachelor Officers' Quarters, Coco Solo, C. Z.; contractor, Grebien and Martinz, Inc., Panama City, R. P.....	77,595.00

RECENT CONTRACTS AWARDED IN OFFICE OF SUPERVISING ARCHITECT

McKeesport, Pa., P. O., construction; Joseph J. Bendik, 60 N. Mt. Vernon Ave., Uniontown, Pa.	\$79,500.00	St. Louis, Missouri, Ct. H. & Cu. H., excavation, foundations, etc., Samuel Kraus Company, 645 Edmund Ave., St. Louis, Missouri	\$108,184.30
Monterey, California, P. O., construction; K. E. Parker Company, 135 South Park, San Francisco, Calif.	113,200.00	Dansville, New York, P. O., construction; Rosen & Fischel, Inc., 11 S. LaSalle Street, Chicago, Ill.	72,889.00
Minneapolis, Minnesota, P. O., construction; N. P. Severin Company, 222 West Adams St., Chicago, Ill.	2,118,900.00	Merced, California, P. O., construction; North-Moller Co., 120 W. Cortland St., Jackson, Mich.	98,340.00
Mount Airy, North Carolina, P. O., construction; Algernon Blair, 1209 First National Bank Bldg., Montgomery, Ala.	98,690.00	Provincetown, Mass., P. O., construction; Ratner - Stanphope Corporation, 415 Lexington Ave., New York, N. Y.	75,995.00
Longview, Washington, P. O., construction; A. M. Lundberg, Railway Exchange Bldg., St. Louis, Missouri.	169,000.00	Glendale, California, P. O., construction; Server & Zoss, Inc., 1015 West Fourth St., Los Angeles, Calif.	265,400.00
Trenton, Missouri, P. O., construction; North-Moller Co., Jackson, Michigan.	59,889.00	Bridgeport, Connecticut, P. O., construction; Coath & Goss, Inc., 1109 S. State Street, Chicago, Ill.	465,000.00
Waukegan, Illinois, P. O., construction; Paschen Bros., Inc., 33 N. LaSalle Street, Chicago, Ill.	143,000.00	Barberton, Ohio, P. O., construction; Geo. R. White Construction Co., 603 Harter Bank Bldg., Canton, Ohio.	59,350.00
Watertown, S. Dakota, P. O., extension and remodeling; Redlinger & Hansen Co., 827 Second Ave., South, Minneapolis, Minnesota.	69,250.00	Seneca Falls, New York, P. O., construction; Marbell Contracting Co., 230 Massachusetts Ave., Buffalo, New York.	71,652.00
Las Vegas, Nevada, P. O. & Ct. H., entire completion of construction; Rosen & Fischel, Inc., 11 S. LaSalle Street, Chicago, Illinois.	223,138.00	Department of Justice Bldg., Washington, D. C., elevator plant; Otis Elevator Co., 810 18th St., N. W., Washington, D. C.	566,000.00
Minneapolis, Minnesota, P. O., mail handling equipment; The Lamson Company, Inc., Syracuse, New York.	56,890.00	Painesville, Ohio, P. O., construction; Carl Westberg & Company, Inc., 6232 So. Oakley Ave., Chicago, Ill.	99,787.00
D. C. Building Program, Water Supply & Air Conditioning, construction; Peter & A. J. Ellis, Inc., 4th & Courtland Sts., Philadelphia, Pa.	179,500.00	Freeport, N. Y., P. O., construction; John J. Hearn Construction Company, 501 Lexington Ave., New York, N. Y.	92,737.00
Central Heating Plant for Public Buildings, Washington, D. C., steam distribution system, concrete tunnels, etc.; Northeastern Piping & Construction Corporation, Bryant Street, N. Tonawanda, New York.	1,194,826.50	Rochester, N. Y., P. O., construction; N. P. Severin Co., 222 West Adams St., Chicago, Ill.	805,923.00
Minneapolis, Minnesota, P. O., complete elevator plant; Westinghouse Electric Elevator Co., 1500 North Branch St., Chicago, Illinois.	99,845.00	Dubuque, Iowa, P. O. & Ct. H., construction; Chiabai & Gariup Company, 4360 Washington St., Gary, Ind.	327,000.00
		Fergus Falls, Minn., Ct. H. & P. O., extension and remodeling; John Lauritzen Co., Fergus Falls, Minn.	119,337.00
		Patchogue, N. Y., P. O., con-	

RECENT CONTRACTS AWARDED IN OFFICE OF SUPERVISING ARCHITECT

struction; Mr. R. W. Erickson, 403 Sansom St., Philadelphia, Pa.	\$92,975.00	Monroe, Louisiana, P. O. & Ct. H., construction; Landis & Young, Georgetown, Texas...	\$230,000.00
Wheaton, Ill., P. O., construction; Schmidt Brothers Construction Company, 22 E. Huron St., Chicago, Ill.....	84,294.00	Rockland, Mass., P. O., construction; The McDe Company, 205 Church St., New Haven, Conn.	71,500.00
Grove City, Pa., P. O., construction; Carl Westberg & Co., Inc., 6234 S. Oakley Ave., Chicago, Ill.	60,967.00	Merced, Calif., P. O., construction; North-Moller Company, 120 W. Cortland St., Jackson, Mich.	98,340.00
Danville, Va., P. O. & Ct. H., construction; The Penker Construction Company, 1030 Summer St., Cincinnati, Ohio.....	229,800.00	Athens, Alabama, P. O., construction; Mr. W. B. Smith, Box 727, El Dorado, Arkansas.	58,100.00
Glen Cove, Long Island, N. Y., construction; Rego Building Corporation, 105 Court St., Brooklyn, N. Y.	107,000.00	Chicago, Illinois, Appraisers Stores Bldg., elevator plant; Otis Elevator Company, 810 18th St., N. W., Washington, D. C.	86,966.00
Port Huron, Mich., P. O. & Cu. H., extension and remodeling; North-Moller Company, Jackson, Mich.	79,989.00	Lynn, Massachusetts, P. O., construction; W. E. O'Neil Construction Co., 2751 Clybourn Ave., Chicago, Ill.	314,900.00
Chicago, Ill., Appraisers Stores, construction; The Lundoff-Bicknell Co., 100 N. LaSalle St., Chicago, Ill.	579,000.00	Philadelphia, Pa., P. O., construction; Starrett Bros. and Eken, Inc., 350 Fifth Ave., New York, N. Y.	4,440,000.00
Lexington, Ky., P. O., construction; The Penker Construction Company, 1030 Summer St., Cincinnati, Ohio.	448,800.00	Jacksonville, Texas, P. O., construction; Samford Bros., Inc., 301 Washington Ave., Montgomery, Alabama.	75,617.00
Norwich, N. Y., P. O., construction; Mr. R. W. Erickson, 403 Sansom St., Philadelphia, Pa..	65,350.00	Manchester, N. H., P. O., extension and remodeling; Ferguson & Iargura, 505 Virginia Street, Gary, Indiana...	238,670.00
Durham, N. C., P. O., construction; The Penker Construction Company, 1030 Summer St., Cincinnati, Ohio.	275,480.00	Lockport, New York, P. O., extension and remodeling; Samford Bros., Inc., 301 Washington Ave., Montgomery, Ala.	61,000.00
Cedar City, Utah, P. O., construction; Jacobsen Construction Company, 724 Third East St., Salt Lake City, Utah....	96,000.00	Fort Myers, Florida, P. O., construction; Prescott-White Corporation, 118 East 28th St., New York, N. Y.....	164,899.00
Shelby, Ohio, P. O., construction; Patterson Engineering Company, 8044 Wheeler Ave., Detroit, Mich.	54,970.00	Clearwater, Florida, P. O., construction; Watt & Sinclair of Florida, Inc., 256 North Ave., Palm Beach, Florida.	105,383.00
Princeton, N. J., P. O., construction; Brooklyn & Queens Screen Mfg. Co., Inc., Mitchell Field, Hempstead, L. I., N. Y.	59,000.00	Sheboygan, Wisconsin, P. O., construction; James Devault, Canton, Ohio.	150,575.00
Allentown, Pa., P. O., construction; Cress Engineering Corporation, 5 Columbus Circle, New York, N. Y.	319,400.00	Brockton, Mass., P. O., extension and remodeling; V & M Construction Corp., 68 Cowles Avenue, Yonkers, New York..	169,365.00
Fostoria, Ohio, P. O., construction; Erie Construction Co., 416 W. Erie St., Chicago, Ill..	103,350.00	Cheyenne, Wyoming, Fed. Off. Bldg., construction; McDonald Engineering Co., 1 LaSalle Street Building, Chicago, Ill..	112,653.00
Auburn, Alabama, P. O., construction; Mr. Charles H. Barnes, Logansport, Ind.	63,400.00	Flushing, New York, P. O., construction; Rego Building Cor-	

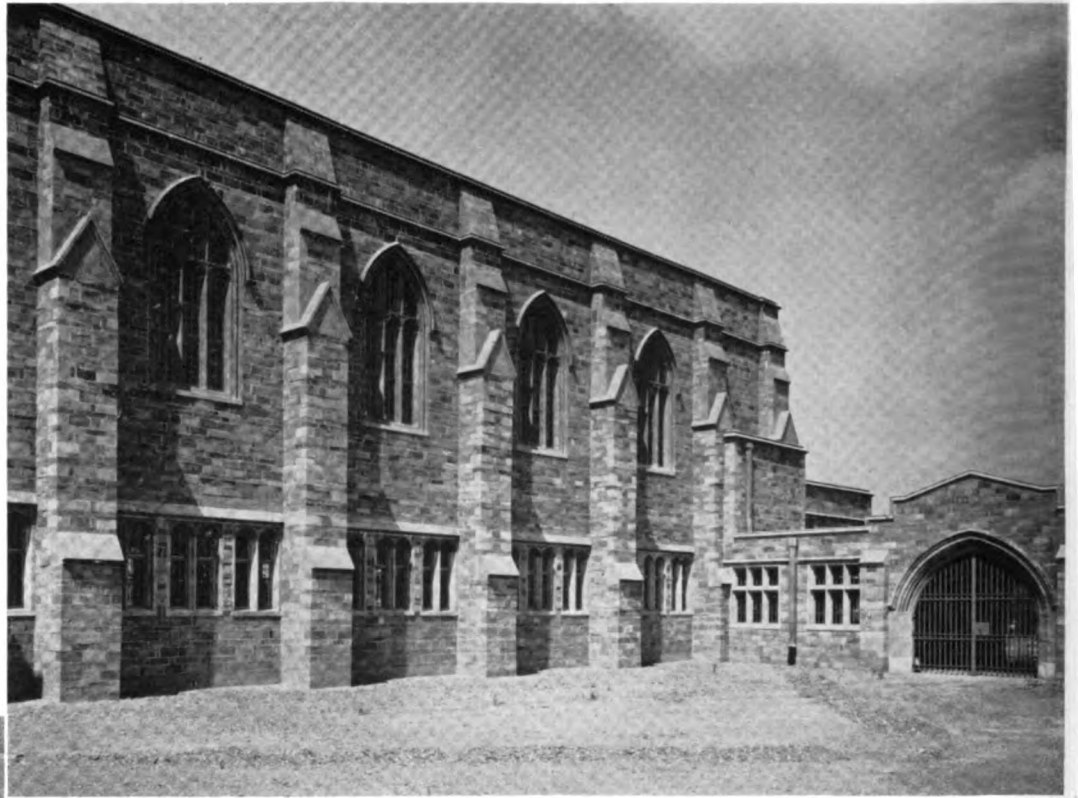
RECENT CONTRACTS AWARDED IN OFFICE OF SUPERVISING ARCHITECT

poration, 105 Court Street, Brooklyn, New York.....	\$324,500.00	Galion, Ohio, P. O., construction; R. B. McDanel Company, New Brighton, Penna.....	\$85,231.00
Marysville, California, P. O., construction; K. E. Parker Company, 135 South Park, San Francisco, California....	107,700.00	Oroville, California, P. O., construction; K. E. Parker Company, 135 South Park, San Francisco, Calif.	105,490.00
Council Bluffs, Iowa, P. O., extension and remodeling; Mr. A. J. DeKoning, 529 W. Vine Street, Kalamazoo, Michigan..	89,950.00	Ellwood City, Pennsylvania, P. O., construction; R. B. McDanel Company, New Brighton, Penna.	77,388.00
Jackson, Tennessee, P. O., construction; McCarthy Brothers Construction Co., 4903 Delmar Blvd., St. Louis, Missouri....	212,750.00	East Moline, Illinois, P. O., construction; James I. Barnes, Exchange Bank Building, Culver, Indiana.	70,800.00
Urbana, Ohio, P. O., construction; Patterson Engineering Co., Inc., 8044 Wheeler Ave., Detroit, Mich.	74,540.00	Easthampton, Mass., P. O., construction; The McDe Company, 205 Church Street, New Haven, Conn.	54,554.00
Chillicothe, Ohio, Ind. Reformatory, construction Mess Hall, Kitchen, Auditorium and School; W. J. Paul, 2005 Maple Ave., Zanesville, Ohio.	168,600.00	Cincinnati, Ohio, P. O., construction; Consolidated Engineering Co., 20 East Franklin Street, Baltimore, Md.	1,720,500.00
Philadelphia, Pa., P. O., mail handling equipment; The Lamson Company, Inc., Syracuse, New York.	236,380.00	Lake Forest, Illinois, P. O., construction; Blauner Construction Co., 189 W. Madison Street, Chicago, Illinois.	77,490.00
Cleveland, Tennessee, P. O., extension and remodeling; D. T. Underwood, 518 Lincoln Life Building, Birmingham, Ala...	51,993.00	Palo Alto, Calif., P. O., construction; A. Nelson, 242 Ocean Avenue, San Francisco, Calif.	105,580.00



CONTRACTS RECENTLY AWARDED IN QUARTERMASTER GENERAL'S OFFICE

Barksdale Field, La., Paved Aprons, etc.; contractor, Barber Bros. Const. Co., Baton Rouge, La.	\$125,546.04	Bolling Field, D. C., Officers' Qrtrs.; contractor, W. H. Armstrong & Co., Fairmont, W. Va.	\$142,046.00
Barksdale Field, La., Concrete Streets; contractor, Flenniken Const. Co., Shreveport, La....	68,248.39	Ft. Clayton, Canal Zone, Officers' Qrtrs., N. C. O. Qrtrs., Barracks & Utilities; contractor, Winston Bros. Co., Minneapolis, Minn.	560,024.00
Ft. Benning, Ga., Nine N. C. O. Qrtrs. & 90 Garages; contractor, Donald McIver, Atlanta, Ga.	62,589.86	Hamilton Field, Cal., Barracks, Officers' Qrtrs., Hangar & Shop, Warehouses, Radio Bldg.; contractor, Robert E. McKee, El Paso, Texas.....	678,600.00
Bolling Field, D. C., Eight Dbl. N. C. O. Qrtrs.; contractor, Blackford Co., Greensboro, N. C.	94,333.00		



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



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

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

Concrete Masonry

An Effective Architectural Medium

Concrete masonry* offers—at a moderate cost, strength, firesafety, durability. It is adaptable to any architectural design. Used exposed in wall surfaces it gives many delightful exterior and interior effects.

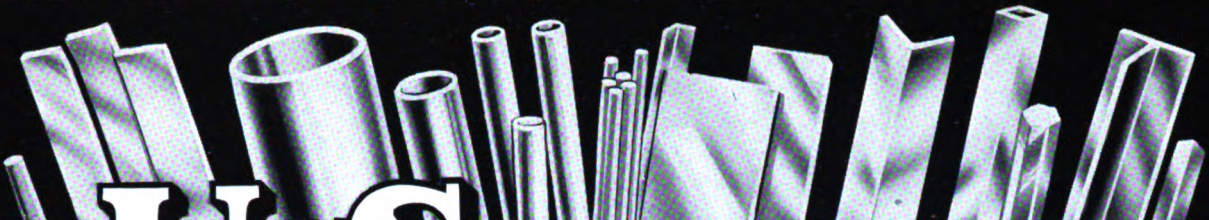
Concrete Masonry is economical—yet meets the most exacting requirements of masonry construction.

CONCRETE MASONRY ASSOCIATION

(NATIONAL)

7071 Plankinton Building

Milwaukee, Wisconsin



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USS STAINLESS and Heat Resisting Steels are recommended with discrimination according as one or another of these alloys is best suited to the specific requirements of the inquirer. Correspondence is invited by the five subsidiary companies of the United States Steel Corporation named below—each with respect to the forms of steel that it produces. Send for literature.

Typical Uses:

¶ **ARCHITECTURAL**—Structural members and supports, hinges and hardware, decorative metal embellishments, flat surface facings, moldings, doors, grilles, panels, and ornamental work.

¶ **AUTOMOTIVE and AERONAUTIC**—For radiator shells, hub caps, lamps, bumpers, moldings, polished parts and fittings, hardware and trim, airplane parts and instruments.

¶ **MANUFACTURING and INDUSTRIAL**—Machinery and furnace parts, dampers, fans, pieheaters, pumps, conveyors, turbine blades, nozzles, plungers, and machinery specialties.

¶ **CHEMICAL**—Vats, tanks, stills, digesters, condensers, retorts, paper and pulp manufacturing equipment, circulation systems, and laboratory apparatus.

¶ **OIL REFINING**—Bubble caps, still tubes, fittings, heat exchangers, ducts, containers, tanks, agitators, and other refining equipment.

¶ **FOOD HANDLING**—Pasteurizers, tables, hospital and hotel kitchen equipment, restaurant fixtures, cafeteria trays, food preserving and dairy machinery and accessories, ice cream and milk containers and utensils.

¶ **HOME APPLIANCES**—Kitchen equipment, cooking and canning utensils, furniture, cabinets, electrical appliances, sinks, plumbing fittings, stoves, ranges, and tableware.

¶ **MISCELLANEOUS**—Packing house equipment, soda fountain counters and fixtures, display cases, humidors, handles, hooks, trays, golf clubs, skates, switch boards, metallic mirrors, laundry machinery, tank cars, railway car parts and fittings, and many other uses where beauty and resistance to corrosion are important factors.



Chromium-Nickel
Steels
Austenitic

USS 18-8
USS 18-12
USS 25-12

Chromium-Alloy
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Sheets and Light Plates

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Cold Rolled Strip Steel, Wire and Wire Products

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Bars, Plates, Shapes, and Semi-Finished Products

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Bars, Plates, Shapes, Special and Semi-Finished Products

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Office of
Supervising Architect,
Architects

Classic Beauty with

THE United States Post Office and Court House at Tuscon, Arizona, is a splendid representation of modified classic design, adapted to twentieth century requirements. Executed in Atlantic Terra Cotta and brick, this building possesses a warmth and richness of color that is most desirable in a modern public building.

The Terra Cotta consists of the complete facing of the main facade as well as the main cornice, the band course, the quoins, sills, base courses and all other decorative work of the entire building. The body color of the Terra Cotta is a mottled brown buff and cream Abbochrome. Polychrome colors appear in the soffit of the main cornice, in the pier caps and in the various decorative inserts. The chief colors used are red, blue, orange and buff.

Atlantic Terra Cotta in colors, either Abbochrome or Polychrome, is being increasingly used in modern architecture and it is, of course, understood that color is absolutely appropriate on any buildings with an antique derivative. The world-famous Philadelphia Museum of Art, for instance, which is decorated extensively with Polychrome Atlantic Terra Cotta and which is entirely authentic according to archaeological investigation.

ATLANTIC TERRA

19 West 44th Street. New York City. Washington Representative: CHARLES S. SALIN & CO., 907—15th St., N. W.



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Disposal Plant—Dearborn, Michigan; Architect—Hubbell, Hartgering & Roth; Builder—W. H. Mueller Co. The lobby, passage ways, offices, motor room and laboratory are faced with Federal Seaboard Wall Ashlar.



Detail of Lobby.

FEDERAL SEABOARD WALL ASHLAR—the ideal material for wall lining in the lobbies, corridors, work rooms and swing rooms of Post Offices—economical in price and installation with no subsequent cost of maintenance. It is fire resistant, permanent, sanitary and is produced in any of the wide range of permanent ceramic colors.

Below is a list of Federal structures in which this type of wall ashlar is specified or used.

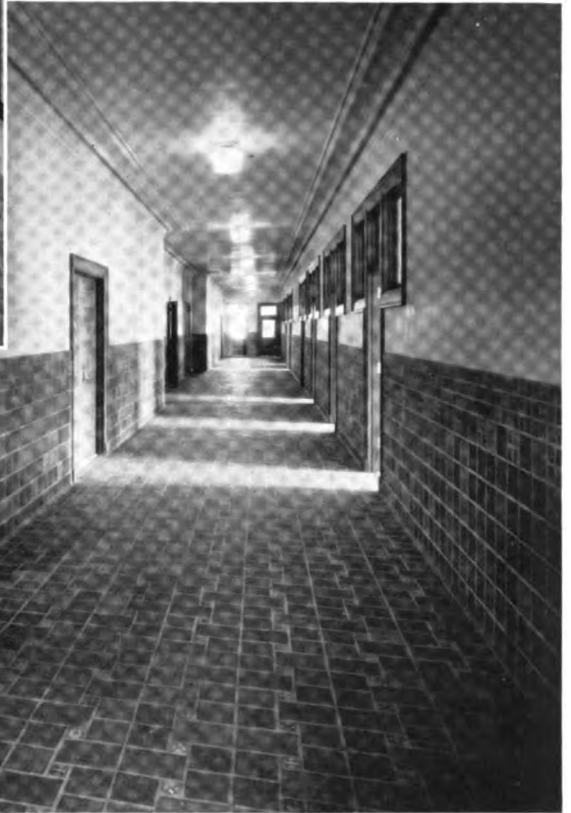
- Post Office* Paterson, N. J.
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United States Capitol at Washington



Japanese Capitol at Tokyo

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The roof of the United States Capitol at Washington is Copper. Part of it dates back to 1827 when the structure was rebuilt after the British set it afire during the War of 1812. Among the most magnificent doors in the world are those at the rotunda entrance. Seventeen feet high and nine feet wide, they have a casing of Bronze and tell the story of the discovery of America by Columbus. Copper and its alloys have also been used for many other exterior and interior features such as the replacement with brass pipe of all hot and cold water lines.

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