

THE FEDERAL ARCHITECT

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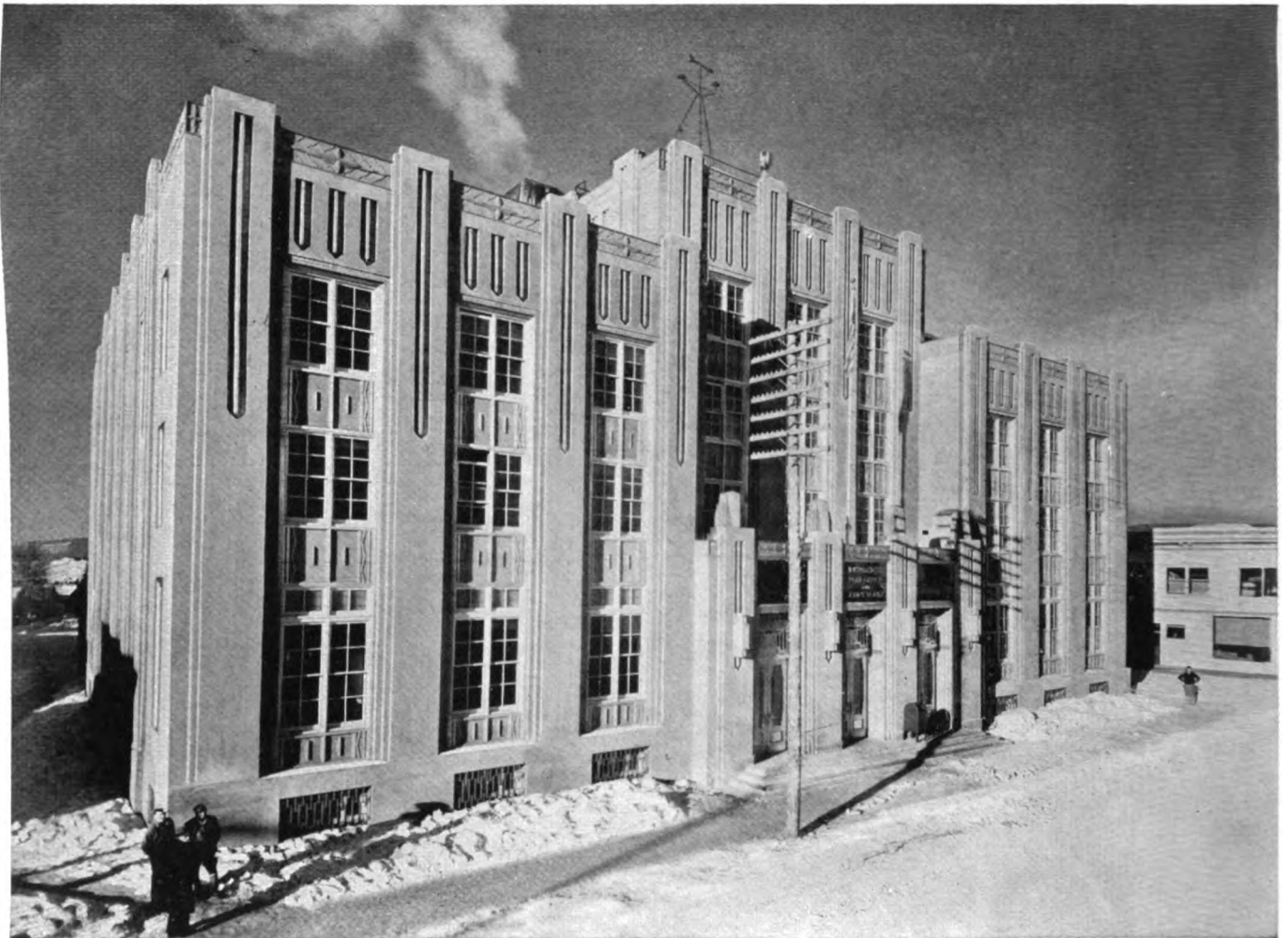
July - 1934



Published by
THE ASSOCIATION OF FEDERAL
ARCHITECTS

WASHINGTON, D. C.

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where the Mercury Rises to 100 and Falls to 60 Below . . . MONOLITHIC CONCRETE IS DEPENDABLE

THE Federal Building in Fairbanks, Alaska, speaks volumes for the soundness of monolithic concrete.

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All concrete construction on this four-story build-

ing containing 725,000 cubic feet was crowded into three months! That's speed! Working seasons are short and winter is *winter* in Fairbanks!

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* * *

The Portland Cement Association has complete information for architects and builders interested in monolithic concrete.

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Room 317—33 West Grand Avenue

Chicago, Illinois

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STREET
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WASHINGTON,
D. C.

*Municipal
Architect,
District of
Columbia*



Why Ceramic Tiles?

1. they cost less than other hard walls and floors
2. they wear longer
3. they do not stain, and clean readily
4. they are non-slip
5. they give better scale
6. they eliminate crazing or glaze fracture
7. they have less joint area
8. they have a wide range of colors
9. they have a wide range of sizes, shapes and patterns
10. they are mounted on paper ready for setting
11. they are thin and furnish more space

THE SPARTA CERAMIC COMPANY
EAST SPARTA,

OHIO



*DETAIL OF SWIMMING POOL, HARTFORD RETREAT HOSPITAL,
HARTFORD, CONNECTICUT*

Wainscot, runways and pool lining of ceramic mosaic tile in blue, gray and brown colors

See article on "Ceramic Tile"

THE FEDERAL ARCHITECT

Publication of The Association of Federal Architects
423-A Washington Building, Washington, D. C.

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■ **T**HE St. Louis *Star-Times* on May 9th broke out in an editorial on the subject of the mutilation of Whistler's "Mother" to make from it a postage stamp; in the course of which they remarked:

"MOTHER MINUS HER FEET"

"The American Artists Professional League is all het up over the 'mutilating' of James McNeill Whistler's famous portrait of his mother by the unnamed government artist who prepared the design for the new 'Mother's Day' postage stamps. It appears that the design of Whistler's painting wasn't sentimental enough to suit the stamp artist. So he cut off both her feet, probably to excite sympathy, took away her footstool, to show what little rest mothers generally get, removed the pictures from the wall that are such an important feature of the painting's background, and substituted what the league refers to as a 'ten-cent vase of flowers.' This latter gesture, undoubtedly, to remind the public that a bouquet from the nearest florist would help business at the same time that it made mother forget her excised feet and stool. The artist would in all likelihood have added a box of candy to help business in that line if there had been room."

"No wonder architects of the nation want post offices and federal buildings designed by somebody besides government bureau martinets, posing as artists or what not. Art in the United States has been socked harder by government

than by anybody else. The nation is just emerging from the period of Mansard-roofed custom houses and post offices into something more abreast of modern times and taste. United States coins no longer look like drachmas or sesterces. If only government artists can be taught, when they openly and avowedly swipe some other artist's ideas, as they did with this postage stamp, to transcribe the original as it is, our public art will have made another great stride."

The enterprise of these newspapers! The last Mansard roof of any importance, built by the Government or anyone else in this country, must have been about 1910. Here is the St. Louis *Star-Times* running a crusade against them already.

This is the type of editorial many newspapers seem to like. "Art in the United States," they say, "has been socked harder by the Government than anybody else." A nice patriotic thought hard to prove, hard to disprove. Yet it might be well for a St. Louis newspaper to reflect how much money it has been necessary for that city to spend for plaza development, for correction of its own deficiencies in the past in the way of art and architecture—to realize that municipalities and private enterprises, as well as the Government, are at the top of the list of sockers of Art.



■ IN a commendable effort to cut costs for the Government in the construction of public buildings, the Public Works Administration allocated reduced amounts for many small buildings, acting upon the theory that if the money is not available it cannot be spent. By the term "reduced amounts," it is to be understood, amounts which provide considerably less per cubic foot than the Government has ordinarily paid.

This cheapening motive is a part of the general economy motive put into operation a year or more ago. Economy, as has been so frequently emphasized, is one of the important guiding policies of the present Government regime and has been made necessary by reduced revenues and increased costs of government.

In this connection it is a matter of common knowledge that the Public Works Administration has intimated that the reason government buildings were expensive was because of an unthinking slothfulness on the part of government architectural offices coupled with an inability to rouse themselves from a more or less standardized extravagance.

However, constructing government buildings is not, in the opinion of many people who have had experience in that form of endeavor, an altogether simple matter. Such persons, out of their experience, believe that the subject divides itself into two phases:—first, the original cost, which within certain reasonable limits may be anything, and, second, the continuing cost which, generally, rises in proportion as the original cost has been lowered.

The thought that has been expressed is that the Office of the Supervising Architect does not know how to build cheap buildings. It seems incredible, but the statement has been made that the reason that Office does not build, when confronted with a money shortage, government buildings with stock

sash, stock doors, cheap plumbing and heating systems and so on, is because that Office has not had the ingenuity to think of these solutions of the problems at hand.

But in view of the long experience of the Office in question, the inference of every thinking person must be that it is not lack of ingenuity that prevents them, but a desire to follow, if possible, practices which through many years have resulted in substantial and lasting buildings.



■ WE received a while ago a letter addressed to the editor of this magazine from Phil Hooton, at one time in the Office of the Supervising Architect and now practicing architecture at Bloomington, Illinois. He is of the strong, athletic type, amused by participation in any fight if not too small and with a delicate sensitive appreciation of architecture. We print a part of his letter as being of interest: "I read your article in the June issue of ARCHITECTURE and think your comments on architecture were very fine and I agree with most of it. The Folger Library certainly shows up the new government buildings in Washington, to their decided disadvantage. It struck me that the new Triangle consists of so many thousand lineal feet of erudite stupidity, and as for the Supreme Court Building—Cass Gilbert must have died some years before he was buried. Do not try to tell me that you can actually maintain an active interest in that stuff."

We do not share Hooton's strong distaste for the Triangle, but it is an interesting point of view. People who have watched the growth of the triangle from its beginning and who live with it, day by day, as we do, are apt to like it.



■ THE condition of the *Architectural Record* has taken a turn that we do not like. Not that it is important what we think of the symptoms of that magazine or any other magazine and of the probability of its returning to a former state of health. It is not to any great extent our business.

But when we note anything in the architectural field, or in the territory around it, that has picked up a streptococic germ, you will have to forgive us if we take an architectural or human interest.

The *Record* has succumbed to an attack of that One-style stuff—a disease not incurable, but requiring much patience to recover from. There is, we understand, a humorous magazine about to be published which will print nothing but puns, there is a musical periodical that will comment on nothing except compositions in three-four time, and there is a brochure on sculpture which is devoted solely to nudes whose right foot does not rest on the ground. But it seems to us that these are too specialized. And in the same breath we believe that an architectural magazine which understands but one style is too narrow.

We grant a considerable amount of interest in the functional *tours de force* which the *Record* prints. We personally are always breathless as we look at the layers of masonry supported on layers of glass supported on other layers of glass. We are aghast until we assure ourselves the whole thing is like a trombone, concerning which oversophisticated persons exclaim: "Oh, that is one of them trick horns. The player doesn't swallow it."

We know on sober second thought that this layer architecture is just trick stuff and that there is concealed structural support for it cleverly camouflaged. Our admiration for its cunning deceptiveness makes us enthusiastic over it as a structural engineers magical accomplishment.

But one soon becomes fatigued with magic. The first time the rabbit comes out of the hat there is a pleasurable thrill. But it does not take long for one to be bored with a rabbit coming out of a hat.

We've seen these alternate layers of glass and masonry enough—and we think everybody else has, too. The thing is like a kid with a card trick, which he insists on exhibiting to all comers morning, noon and night.

Perhaps there should be a fund started to provide persons to reason with and explain to this board of editors of the *Record*—telling them there is a Modern style and that there are other styles; and that architecture has not yet reached the point where it is to be restricted to just one style.

This is certainly not our affair. If any architectural magazine, in this country of free speech and free halftones, wants to go on a single track, we recommend letting it roll on. Still, it would be so much more refreshing if this good old publication, a household word for so many years in so many offices, would come clean and run a double track system. Give one track to examples of all this foreign stuff by Teutons and Scandinavians who inferentially know more about architecture than we do, and give the other track to some American stuff by Americans. This diet of schnapps and Swedish appetizers isn't so good for continuous consumption.

But, what's the use? They won't do it.



■ MR. LA BEAUME, secretary of the American Institute of Architects, in the last issue of the *Octagon* took occasion to say that he "questioned the Treasury Department's figures relative to its costs." This sounds discourteous—but it is actually just the result of bewilderment. It refers back to a statement the Institute

for some reason elected to make some time ago that the item of cost to the Government for plans prepared by private architects was less than the Government's item of cost for preparing its own plans.

This theory was presented to a Congressional committee, which asked the Treasury for its part to report on the second item—a report Mr. La Beume later questioned. The committee then asked Mr. La Beume for his part to report on the first item to which the record shows he responded he did not know. This put Mr. La Beume in the difficult mathematical position of dealing with two sums, one of which he did not know and the other he feared that someone was deceiving about; and trying to determine which was the greater.



■ **T**HE Deficiency Bill which became a law the latter part of June carried two interesting items. First, it appropriated \$65,000,000 for construction of public buildings, from projects to be selected by the Secretary of the Treasury and the Postmaster General. This was a departure from the present method of allocating money for buildings at the discretion of the Federal Emergency Administration of Public Works.

Secondly, \$2,500,000 was appropriated to be used as directed by the Secretary of the Treasury and the Postmaster General to augment present sums now authorized by the Public Works Administration, where such sums are insufficient. Not more than ten per cent of the P. W. A. sum is to be used as an addition for any one building.

This gives the Treasury Department a little freer rein, in that it is not necessary on such new projects to work through the Public Works Administration, which is a simpler set-up. And also

in cases when the P. W. A. release of funds is insufficient for the buildings required, a direct means of adjustment is established whereby the Treasury Department can let contracts.

Senator O'Mahoney, in commenting on these two items said: "The Post Office Department and the Treasury Department have a very efficient organization which has been operating for many years in the construction of buildings and in the purchase of sites. I have personal knowledge that the inspection service of the Post Office Department is well equipped and has a regular method of selecting sites, and the Treasury Department, through the Supervising Architect, has had an efficient method of constructing the buildings."



■ **I**T is with greatest regret that the Editorial Board announces the resignation of its Managing Editor George A. Daidy. The publication of this magazine has been made possible through his efficient and untiring efforts, combining as he did with a keen business instinct an artistic appreciation of magazine printing and make-up. A grave doubt now exists as to whether the magazine can be continued, as it will be difficult to find another person who can assume without compensation the huge burden the managing editor has so far carried. The affection, regards and enthusiastic appreciation of the Board are extended to Mr. Daidy.



The Government And The Architect In Private Practice

By W. E. REYNOLDS

Assistant Director of Procurement
Treasury Department

Address delivered at the American Institute of Architects' Convention at Washington, D. C.



W. E. Reynolds

WHETHER or not the Treasury Department shall employ architects outside the Government service to design its buildings is of course a question in which the whole profession is keenly interested. Nor is it by any means a recent question. More than forty years ago Congress, by the so-called Tarsney Act, authorized the Secretary of the Treasury to employ architects in private practice, and provided for their selection in each case by

a competition among at least five persons or firms. Though the Tarsney Act was repealed by an act of August 24, 1912 (which was the legislation preliminary to the public buildings act of March 4, 1913), during the twenty years that it was in force many of the larger and more important buildings were placed in the hands of such architects. The New York City Post Office, completed about twenty years ago, is a conspicuous example, this building hav-

ing been designed by Messrs. McKim, Mead & White, who, it may be of interest to note, also designed the annex, just recently placed under construction.

The World War so greatly increased construction costs that it became increasingly difficult to erect buildings within the limits of cost fixed by the 1913 act, and the concentration of the entire productive capacity of the country on war activities eventually halted the work entirely. Following the Armistice the energy of the country, brought to a high pitch of efficiency by the stupendous effort to compensate in a few months for years of military unpreparedness, turned almost instinctively to the field of building construction. The startling changes wrought in our cities by the prompt and admittedly too vigorous revival of this key industry naturally focused attention upon the long-standing failure to provide adequate housing for government activities. This resulted in the passage of the public buildings act of May 25, 1926, which, as enlarged by subsequent legislation, has dotted the country with commodious and well-designed federal buildings, while at the same time transforming our National Capital into a city of architectural splendor.

It was the consensus of opinion that the construction program for the City of Washington called for the hearty cooperation of the best architectural brains of the country, if it was to be carried out in conformity with the comprehensive plan which had been gradually shaping itself since the turn of the century. It does not, however, appear that the rank and file of the architectural profession had been strongly insistent on any large consideration in connection with the public building program as a whole. The act which inaugurated this program made no attempt to restore the broad provisions of the Tarsney Act, just mentioned. It merely provided that the Secretary of the Treasury might, in special cases,

procure by contract floor plans and designs of buildings developed sufficiently to serve as guides for the preparation of working drawings and specifications, and that he might employ advisory assistance involving design or engineering features.

Though a consistent effort was made to give a reasonable interpretation to this somewhat indefinite provision, it soon became apparent that it involved a division of responsibility in the designing of buildings which could be anything but satisfactory. The Treasury Department, moreover, found itself paying no inconsiderable sums for architectural studies that only very partially solved its problems. Nevertheless, while the rugged individualism of what we now ironically term the "gilded decade" continued to spawn its indigestible mass of office buildings, apartment houses, and industrial plants, there was no crystallization of sentiment for a larger employment by the Government of outside architectural services. Quite obviously, the architectural profession was as a whole still too agreeably and profitably employed in the private construction field willingly to submit itself to the seemingly useless exactions and the inevitably troublesome details of Government work. With the collapse of the security market in 1929 this situation was radically altered. The seemingly inexhaustible source of revenue which had inspired such an orgy of private construction suddenly dried up. Shortly afterward it became apparent that the Government would, for the first time in its history, put to the test a theory long advocated by a large group of economists—namely, that major Government construction programs should be reserved for periods of financial distress, thus permitting the attainment of a twofold end—relief of unemployment and reduced construction costs.

The keynote of the Government building program soon became, and still is,

as we know, the relief of unemployment. And the architectural profession was not slow to realize that its plight was fully as desperate as that of the building-trades worker, while in many ways more discouraging. The mechanic could, with no loss of self-respect, obtain employment on a Federal Building at a rate of wages fixed by the Government. To benefit from the public building program the architect, on the other hand, had to abandon his private professional status, cast aside a reputation built up, perhaps, through years of effort, and become a cog in the Governmental machine. This situation Congress proceeded to remedy. In the Act of March 31, 1930 (commonly known as the Keys-Elliott Act) the powers of the Secretary of the Treasury with respect to the employment of outside professional services were much broadened. He was henceforth permitted to employ the technical services of persons, firms or corporations to such extent as he might require, without regard to civil service regulations.

The new legislation was liberally interpreted, and architects in private practice were commissioned for Government work as rapidly as their qualifications could be established. As the building program progressed, the larger projects were increasingly placed in their hands, until ultimately few buildings of importance were designed in the Office of the Supervising Architect. That office henceforth restricted itself to the less important buildings and to the not inconsiderable task of supervising the work of the many architects that it had commissioned.

Since the charge has been made—and never, I believe, publicly refuted—that in connection with its building program the Treasury Department entered into a heartless and indefensible competition with one of the oldest and most honorable of professions, it may be well to give here some figures which abundantly disprove that charge. During the

fiscal year ending June 30, 1932, contracts were made with 172 architects in private practice, making a total of 250 of such architects receiving commissions since authority was first granted to employ full outside professional services. These commissions involved work with an aggregate limit of cost of nearly \$250,000,000, or almost exactly half the total limit of cost of all projects specifically authorized up to that date. Subsequently, commissions to outside architects were not restricted to the larger buildings. On April 30 of this year 79 projects—the majority with limits of cost well under \$75,000—were in the hands of outside architects, as against 134 being handled by the Procurement Division of the Treasury Department. In this case, however, the total limit of cost of the projects being handled outside slightly exceeded the limit for the corresponding group being handled by the Procurement Division.

If architects in private professional practice are at times inclined to feel that the Government in employing members of the profession on a salary basis is thereby placing them in the position of competing on inequitable terms with their confreres on the outside, it is well to remember that the same criticism could with equal justice be directed against the employment by the Government of those in other professions. Yet such employees, and particularly those in the scientific bureaus of the Government, are acknowledged to have rendered a signal service to their country. Some, on meager salaries, have in their respective fields made contributions which have gained for them unstinted gratitude and praise. Without a considerable number of professional employees the Government would be unable to function.

That the private designing of a public building assumes a different aspect as the size of the building increases is a fact long recognized by the Treasury

Department. The small post office building must normally conform to a more or less standardized plan. Where the same volume of mail is involved the needs of the postal service are practically uniform. The problem of adapting such a building to a particular site is rarely a serious one, since sites are usually ample in size. Ordinarily it would be foolish to vary the plan of such a building solely on the pretext of adding to its architectural interest. Therefore, as unemployment increased throughout the country and the Office of the Supervising Architect was pressed for greater speed in carrying out its work, it adopted the perfectly justifiable expedient of designing the smaller buildings in groups conforming to certain types. It was a relatively simple matter to obtain some variety in external appearance by varying slightly the details of the trim. Yet this, even, was a matter of no great importance in the case of buildings located hundreds of miles apart. By the method indicated it was found possible to get buildings under construction in weeks where months would otherwise have been required. In times of great economic distress art must to some extent yield to necessity.

Large buildings could not, of course, be standardized, nor would any rational person desire to see them standardized. Each is inevitably a problem in itself. The desirability and the feasibility of placing many of such buildings in the hands of outside architects of sound experience was not seriously disputed.

I am certain that I voice the feeling of the entire profession (and that of course includes architects in the Government service) when I say that the relations of the Treasury Department with the many architects with whom it has dealt during the progress of its great public-building program has been very satisfactory and agreeable. The private practitioner may at times have found irksome the many restrictions surrounding Government work. He was perhaps inclined to feel that the heavy burden of detail might have been lightened to some extent. However, experience has shown that reasonably close Government supervision is necessary even in the case of architects of the highest standing, since the designing of Federal Buildings presents problems with which even the most capable and experienced architect could not be familiar. The Treasury Department, as it is pretty well known, has no choice in the matter of the award of construction contracts. Consequently, drawings and specifications must be almost mathematical in their precision. Nothing can be left to chance or the good will of the contractor, and the Government must pay for its mistakes.

I am certain that the cordial relationships which have existed in the past between the Treasury Department and the architectural profession will continue and that there will be mutual understanding of the problems of each, in the carrying forward of the federal building program.



Ceramic Tile

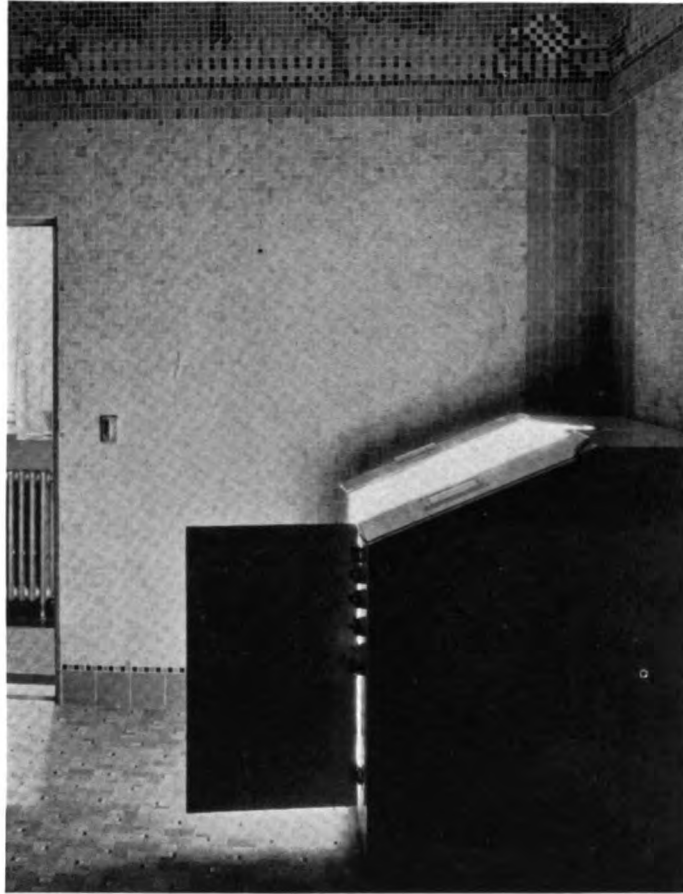
By ARTHUR D. PICKETT, A.I.A.

EVERY architect, of course, dreams of buildings designed in sumptuous materials — rare marbles, expensive metals, figured woods. Realizing that opportunities for such luxurious expansion of the soul comes infrequently, architects find satisfaction also in achieving pleasing effects by the use of less costly materials, and their joy in doing a good piece of architecture by the use of humbler products is probably as great as by the use of the more spectacular ones.

The tile field is a varied one and presents many opportunities for good design at low cost. In this field one of the most interesting products is Ceramic Mosaic. This term, "Ceramic Mosaic," came from combining the material used to make tile, and the use this class of tile is usually called upon to perform. Ceramic refers to all materials made by firing clay, flint and feldspars. Mosaic comes from the old Mediterranean architectural decorations made from small bits of marble and glass. In these early



AUDITORIUM OF "M" STREET SCHOOL, WASHINGTON, D. C.
Municipal Architect, District of Columbia, Architect
Walls and columns faced with 4x4 brown fire flashed ceramic mosaic tile

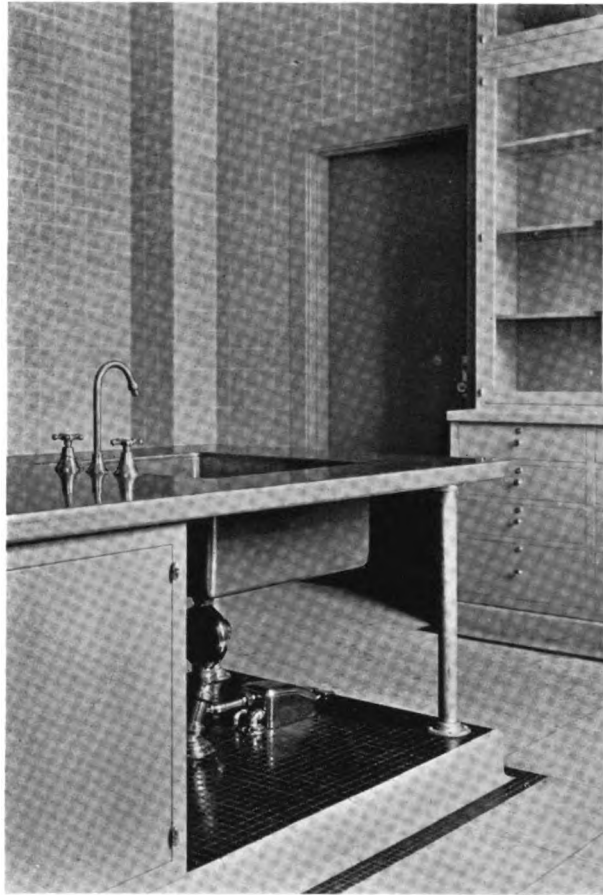


*HYDROTHERAPY SUITE, HARTFORD RETREAT
HOSPITAL, HARTFORD, CONNECTICUT
Walls and floors of ceramic mosaic tile in blue, gray and
buff colors*

mosaics, patterns, letters and various objects, including portraits of people, were portrayed by the careful cutting and assembling of small bits of various colored marbles. This type of mosaic has always been considered one of the finest and most beautiful types of architectural decoration.

Some years ago in this country, the idea was evolved that to make small units of ceramic tile and lay them in mosaics would create a new and useful type of decoration. It was tried successfully and has since been developed to a surprising degree. The first ceramic mosaics were small cubes (white) and were followed by cut mosaics (irregular shapes) and small thin squares and rounds. During the late pre-pro-

hibition years, these rounds and hexagons became very popular as the most economical type of floor that would withstand the necessary abuse in saloons and restaurants. By the time the elimination of the saloon and its flower patterned floors in mosaics had become effective, the manufacture of this material had spread to many parts of the country. It was necessary to find a new use for it that would absorb its growth. By promotion it was then made almost a necessity in the bathroom floors of hotels, apartments and private residences. This popularity still remains, but the product and its uses have made striking changes. Today the ceramic mosaic that comes mounted on paper for setting into the floor or wall may be



LABORATORY, NATIONAL INSTITUTE OF
HEALTH, WASHINGTON, D. C.

Office of Supervising Architect, Architect

Walls of 4x4 grays and floor borders of 1x1 black
ceramic mosaic tile

had literally in hundreds of colors and in sizes ranging from $11/32$ inch squares up to 6x6 inch squares.

Architects have objected to cement joints and demanded larger units. This has been met by increasing the size many times. They have objected to the common colors used in bathrooms and have been given strong and heavy mosaic colors as well as the pastel shades. They have objected to poor workmanship and have been given plastic ceramic mosaics that eliminate this failing to a large extent.

It is interesting to note that where our historic buildings of Southern Europe use a small unit to a great advantage by producing a more spacious and imposing scale, architects of today pre-

fer larger units in larger buildings and find the long used small squares and hexagons unsuited to our public buildings. They turn from these to the larger 2x2 and 4x4 and use them as a decoration feature in lobbies, corridors and work rooms for both floor and wall, as well as the usual water rooms where a lesser material cannot exist. They have found in this material an economical, distinctive and long wearing friend.

The photographs reproduced herewith, show the possibility for free and playful design, architecture for the present being an art in which genius and economy must be blended. The opportunity in this material for the architect to obtain much with little is inviting.

a touching ballad with a moral

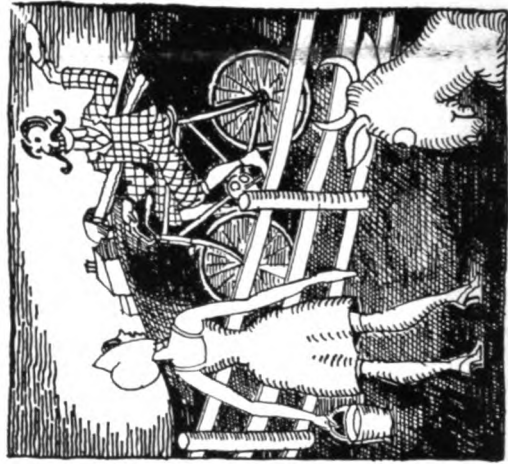
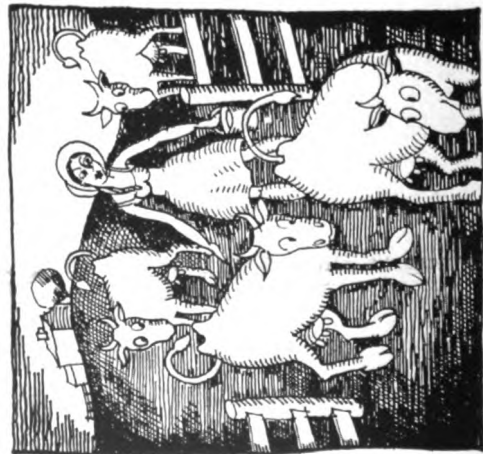
NELLIE OF MEADOW FARM

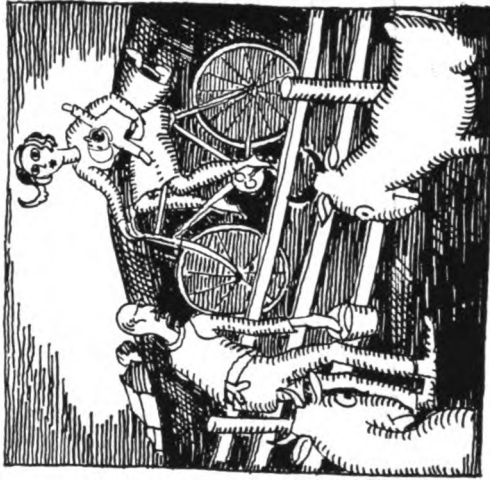
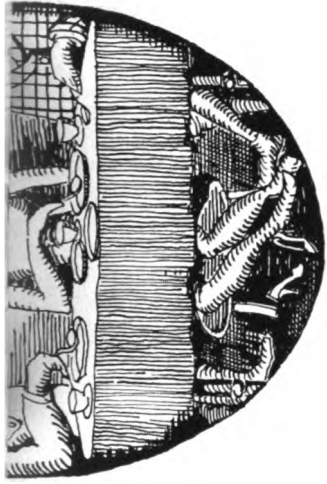
composed & engraved by
Robert Schmert's

II
 Meadow Farm was a blaze of gold,
 As Carressed by the Autumn Sun,
 As Nellie herded the cattle home,
 And counted them one by one—
 Brindle and Bessie, Jennie and Boss—
 But none was more placid and warm,
 Than Nellie of Meadow Farm.

III
 But what is that bell on the road hard by?
 And what is that glint of steel?
 It's a handsome gent with a checkered suit
 A-riding his Safety wheel!
 A dashing gent with a black mustache,
 With blueprints under his arm—
 "An Archy-tect as I live and breathe!"
 Cried Nellie of Meadow Farm.

IV
 The stranger halted and doffed his cap,
 And pleaded to quench his thirst,
 Ah, how could innocent Nellie know
 This villain would be her first?
 What an honest smile as he made his thanks
 How innocent of harm,
 But thus came Sin on a Safety Bike
 To Nellie of Meadow Farm.





AN ARCHY-TECT, SAID PAW, I SWAIN:
 (How easy to disarm)
 And the dastard dined at the humble board
 Of Nellie of Meadow Farm.

The night was sweet with the scent of hay
 And the sky was decked with stars
 As the villain fled on his safety bike
 With Nell on the handle-bars—
 Lured away by his vows of love,
 Seduced by his wicked charm,
 Off to the cruel Metropolis
 Sped Nellie of Meadow Farm.

VI
 A year rolled by and the sun once more
 Touched the farm with a glint of gold
 And Paw was herding the cattle in—
 Wrinkled, and bowed and old—
 When hark! who rides on the road hard by
 With an infant 'neath her arm?
 Weaving along on a battered bike
 It's Nellie of Meadow Farm!!!

VII
 Nellie was home, but forever gone
 Was the simple country maid
 Betrayed by a devil in angel's garb
 Betrayed, and then re-betrayed—
 So Ladies, beware of an architect
 With blueprints 'neath his arm
 Unless you hanker to be betrayed
 Like Nellie of Meadow Farm.



Courtesy of "THE CHARLETTE," Pittsburgh Architectural Club.

Inspection Trip To Fairbanks, Alaska

Uncle Sam's Construction Engineer Makes Final Inspection
of Federal Building Before Its Acceptance

by WM. NEVILLE COLLIER



UNITED STATES POST OFFICE AND COURT HOUSE,
FAIRBANKS, ALASKA
Office of Supervising Architect, Architect

LAST January the writer made the final inspection of the Post Office, Court House, and Jail, at Fairbanks, Alaska. In writing of a winter trip to the interior of that country one would doubtless be expected to depict the perils and hardships of the journey. For, what would an Alaskan winter trip be like with no long lonesome days on the trail, no frozen feet, no starvation? But it so happens that Uncle Sam has so far located his buildings in places easily accessible, and such is the case of the one at Fairbanks. However, it requires a little time to get there.

Alaska can be reached only by sea. Ships leave Seattle each Saturday morning carrying both passengers and freight, stop at five ports in Southeast Alaska, three to the westward, back-track in one place about a hundred miles,

and finally on the afternoon of the following Saturday reach Seward, the southern end of the Alaskan Railway. The route from Seattle to Skagway is via the famous Inside Passage, the beauty of which has been described by many writers. Although I have been over the route a number of times it still holds a thrill.

Westward from Skagway lies the Gulf of Alaska, a turbulent piece of water in winter, the crossing of which takes about 36 hours. Then the peaceful shelter of Prince William Sound, a marvelously beautiful place in winter. The mountains, which rise sheer from the water's edge, are encased in ice and their dazzling brilliance contrasts sharply with the dark green water of the Sound to make a very worth-while picture. The ports of Valdez and Cardova are on this body of water, the

latter place being the sea terminal of the Copper River Railroad which stretches about 150 miles inland to the Kennecott copper mines. Due to the slump in copper prices neither the mines nor the railroad are very much in use. Valdes is the southern end of the Richardson Highway, and automobile road open in summer to Fairbanks.

Seward is located at the northern end of Resurrection Bay, down which on the occasion of this trip blew a bitterly cold wind that detracted measurably from one's enjoyment of the scenery. Upon arrival, we found that a three-days' wait at Seward was necessary. Business on the railroad apparently was not flourishing. Trains run weekly. A slight change in spelling of "weekly" and that statement would still be true. The train that was supposed to meet the boat had not arrived. The "dope" was that it was stalled in a snow bank on Broad Pass, three hundred miles north. As the railroad has but one passenger train in service there was nothing to do but wait.

Life in Seward, in winter, is obviously not exciting. The principal business is the entertainment (in one meaning) of passengers passing through, to and from the interior. The town's power plant was out of commission at this time due to an exceptionally hard freeze and the lighting arrangements at the hotel consisted of candles stuck in beer bottles. The number of such bottles available was a matter of interest, considering that the Territory was supposed to be dry. In this connection a few years ago at Juneau the writer talked to the prohibition enforcement officer about the problem of enforcement in Alaska and was told by this man that the coast line of the Territory was something like 27,000 miles in length and that he had two men to watch it!

On the third day after reaching Seward the train left for Fairbanks. The passenger rate is 6 cents per mile, and judging by some remarks being made by a shipper to the road's agent it was inferred that some classes of freight bore a high rate. This man was shipping an uncrated dog to his place twelve miles distant and the freight bill was \$6.25. The road makes no money, in fact is operated at a loss, but seemingly the deficit is not due to

low charges.

A stop of one hour for luncheon is made at Anchorage, the passengers being left to their own devices in the matter. This town is at the northern end of Cook's Inlet, on Knik Arm, but navigation is handicapped to the point of practical extinction by the high tides—about forty feet. Anchorage and Seward are both located on the Kenai Peninsula, a body of land subjected to frequent and severe earthquakes.

The Alaskan Railroad is unique in one respect—trains do not run nights. About 8 o'clock P. M. we reached the end of the day's run and debarked. This at Dead Horse, a place the railroad is trying, it is hoped, unsuccessfully, to substitute a different name for—the name "Curry" is on the newer maps. The railroad owns the hotel, which is a surprisingly good one, and charges the modest sum of \$6 for supper, lodging, and breakfast.

The following day happened to be clear and it was given us to see a rare sight. In the forenoon the Alaskan Range, 50 miles to the west, was visible. About 10 o'clock the tip of the highest peak—Mt. McKinley—was tinged by the rays of the rising sun and soon the whole range was bathed in a soft emerald glow, the great ice masses looking like nothing so much as great jewels. Only on a winter's day, and on the very rare ones that are free from fog, can these mountains be seen to advantage. But under right conditions they present a scene of truly wondrous beauty.

As the train traveled northward the temperature grew steadily colder. At Healy River, where one dollar bought a very ordinary luncheon, although the sun was shining brightly a thermometer showed —36. Later in the afternoon Nenana, head of navigation on the Tanana River, was reached. Here is engineered each spring the Ice Pool, a sort of Irish Sweepstakes for Alaskans. Guesses at one dollar each are made on the time the ice in the river will go out in the spring. The pot is usually worth about \$60,000. At 5:30 P.M. we reached Fairbanks, 470 miles from Seward. Temperature 59, below zero.

No general statement can be made as to the climate of Alaska. The Alaskan Gulf ports, due to the Japanese Current, are ice free

throughout the winter. From Seattle clear around that great circle to the end of the Aleutian Islands the winters are always wet—much snow and rain—but rarely does the temperature get much below zero. It is a matter of interest that the record low reading at Juneau, the capitol, is but 16 below. The interior—two or three hundred miles from the coast—is not always cold in winter, but occasionally can be extremely so. One of these later occasions coincided with my arrival in Fairbanks. For the next few days the temperature did not rise above 60 below zero. The record for that “spell” of weather was —66.

Under these conditions fuel is an item. Timber of an inferior quality can be had in the vicinity but the chief reliance is coal, a fair quality of which is mined at Healy River, about 125 miles south on the railroad. It is a sort of lignite but burns well and is remarkably reasonable in price, considering prices on other things. The business section, consisting of one and two story buildings, is supplied with heat from the power plant. The power company also furnishes water, the water pipes being laid in the same trenches with the steam mains. This is necessary because the ground is frozen to a depth of 60 or 70 feet.

Fairbanks is a gold mining town, the mining being principally by dredging, the machines being generally gigantic affairs that can bring up gravel from as deep as 80 feet. They dig their own waterway as they proceed. And the efficiency of operations may be judged by the fact that gravel having as low gold content as 10 cents per cubic yard can be profitably handled.

As in all isolated gold mining camps the prices of commodities is higher than elsewhere.

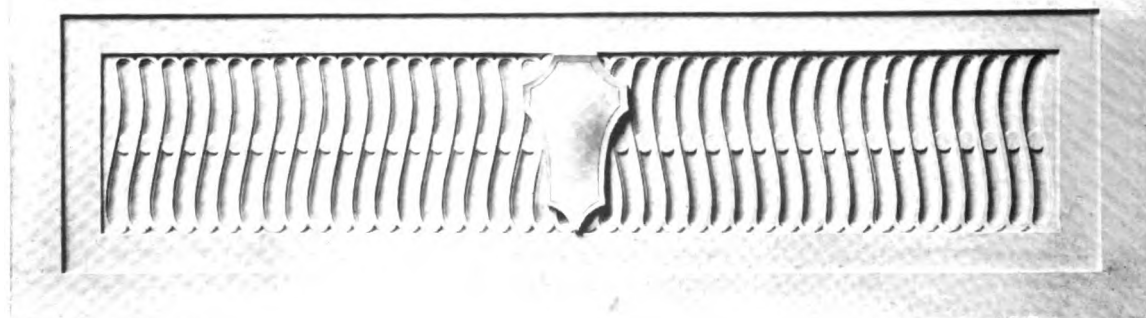
In the restaurants the prices are in multiples of twenty-five cents—a quarter for a cup of coffee. High freight rates are blamed but the amount of freight on the coffee taken to make a cup of that beverage must be very little. Electric current is 18 cents per KWH—A hair cut and shave is \$1.50.

The Government building, just completed, has a full basement and three stories, with a pent house large enough to accommodate the Weather Bureau office. The structure is of concrete, cement costing \$9.00 per bbl. Gravel and sand comprise the only building materials in any part of Alaska excepting that in a few coast towns local mills produce some lumber from spruce.

The Fairbanks building contains a jail, post-office, and quarters for the courts. Also much additional room to accommodate other activities. Placing a jail in a building requires considerable space. There are, besides the cell rooms, of which there must be at least two, space for kitchen, pantry, laundry, storage rooms, guard rooms, etc.

In connection with the jail quarters it is said that to an Alaskan Indian a sojourn of a few winter months therein is a thing he can acquiesce in with tolerable grace. Good food, steam-heated quarters, good beds, nothing to do, appears to him as no hardship at all contrasted with life in the open at 60 below zero. He can submit very graciously, it is said, to a sentence covering the colder months.

Taking it all in all, while I cannot enthusiastically recommend a trip to Fairbanks as the most desirable winter vacation imaginable, yet it was an experience—one of those of which you think afterwards that you're glad you had it but you would not definitely strive to repeat.



The Association of Federal Architects Awards Medals at Third Annual Exhibition



*GENERAL VIEW OF THE THIRD ANNUAL EXHIBITION OF THE ASSOCIATION
OF FEDERAL ARCHITECTS AT WASHINGTON, D. C.*

THE third annual exhibition of The Association of Federal Architecture, held in the new National Museum at Washington, D. C., proved very interesting and attracted crowds throughout the week it was open to the public.

The jury, consisting of Messrs. Harry F. Cunningham, Norris I. Crandall and Louis Justement, announced the following awards: BRONZE MEDAL awarded to the Construction Division, Office of the Quartermaster General, U. S. Army, L. M. Leisenring, Chief Architect—for the best exhibit.

BRONZE MEDAL awarded to the Class in

rendering, Joseph A. Parks, Patron, (Bureau of Yards and Docks, Navy Department)—for its industry and for the excellence of the work of the class members.

BRONZE MEDAL awarded to B. L. Keyes—for his group of Architectural Scale Models.

BRONZE MEDAL awarded to R. H. Clarvoe, of the Construction Division, OQMG, U. S. Army,—for the best office rendering (Sketch of Officers' Mess, Fort Sill, Oklahoma.)

BRONZE MEDAL awarded to Hartig (Draftsman) and Dungan (Tracer)—for the best Working Drawing (Detail of a metal

stair and railing).

FIRST SPECIAL PRIZE (a book), awarded to L. C. Winans, Bureau of Yards and Docks, Navy Department, for his group of sketches of Architectural projects.

SECOND SPECIAL PRIZE (a book), awarded to Miss E. E. Davies, of the Construction Division, OQMG, U. S. Army, for her design for the cover of the "QUARTERMASTER REVIEW", issue of July, 1930.

MENTIONS were awarded as follows:

H. R. Woodward—Water Colour,
Wayne Mead—Two Etchings,
Joseph H. Darby—Lettering,

C. H. Irwin—A group of Sketches and Greeting Cards,

J. O. Rasband—Pen-and-ink Sketch,

Wm. J. Hartgroves—Group of Office Sketches for U. S. Post Offices,

J. Wilmer Smith—Working Drawing,

Mr. Koontz—Working Drawing (Plan of Pensacola Barracks),

Mr. Elliott—Working Drawing (Detail of Pensacola Barracks),

Francis Joannini—Photograph (Lincoln),

Enoch Cudd — Photograph (Potomac Peace),

Harold Harris—Photograph ("Sleep Hath Its Own World").

QUARRY TILE INDUSTRY ANNOUNCES JUDGMENT OF "POST OFFICE LOBBY" COMPETITION

THE jury composed of Messrs. Edward W. Donn, Jr., Arthur B. Heaton, L. M. Leisenring, Fred V. Murphy, and F. W. Southworth, announced the following list of awards:

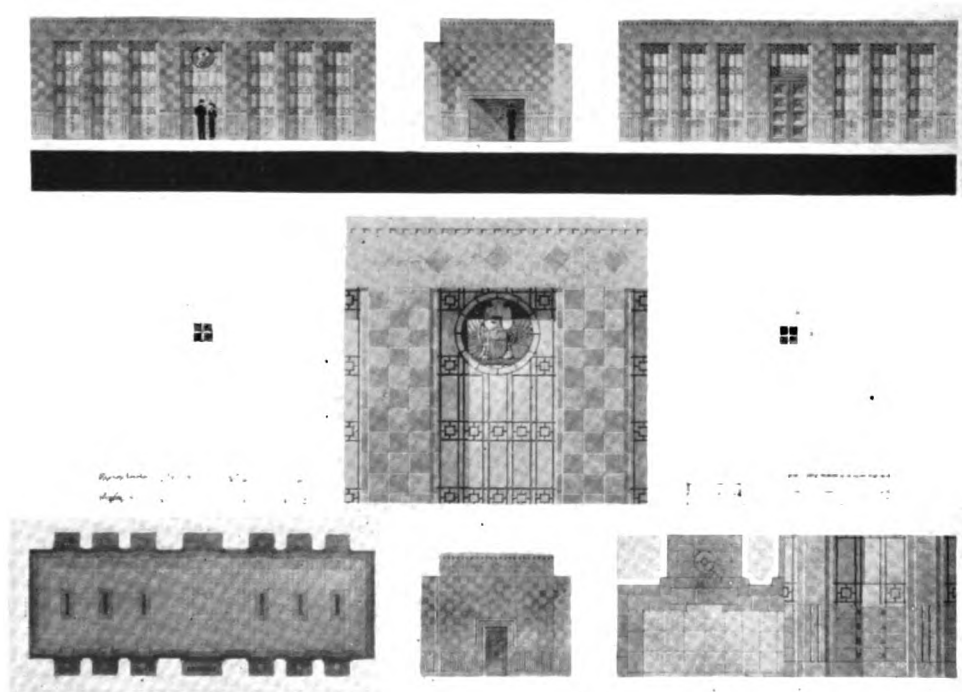
First prize: Vernon F. Duckett and Henry S. See, Washington, D. C.

Second prize: S. Thomas Stathes, Washington, D. C.

Third prize: Harry Francis Cunningham, Washington, D. C.

Honorable Mention: H. L. Virnelson, Washington, D. C.; Edmund W. Malczewski & Dan W. Twiddy, Washington, D. C.; Vernon F. Duckett & Henry S. See, Washington, D. C.

Mention: L. C. Page, Jr., Austin, Texas; Oran Jenkins, Stinson Beach, Marin County, California.



DESIGN AWARDED FIRST PRIZE IN "POST OFFICE LOBBY" COMPETITION,
BY HENRY S. SEE AND VERNON F. DUCKETT

Archives Building, Washington, D. C.

THE importance of a building to contain the permanent records of the National Government, its consequent association with the great monuments of Washington, its unique and prominent site are considerations that dictate the design, style and character of the Building.

In relation to Constitution Avenue, the Archives Building will be centered on the cross axis of the Mall, established in the Washington Plan of 1901. In relation to Pennsylvania Avenue, the building will be the center point of interest halfway between the Capitol and the Treasury Building.

The intersection of Louisiana Avenue with Pennsylvania Avenue at Eighth Street forms a natural rectangular plaza, on which the north facade of the Archives Building will face. The center of this facade will also be the focal point of the Eighth Street vista from the Patent Office.

In effect, the Archives Building will be rectangular in form with a colonnade in the Corinthian order, 52-feet high, on each of the four facades. The center of the colonnade, as viewed from the Mall, will be accented by a pediment and portico of eight columns in width and four columns in depth. The portico will be the entrance to the building from Constitution Avenue. There will be a similar portico, two columns in depth, to accent the colonnade above the entrance on the Pennsylvania Avenue facade.

The building is in classical style to harmonize with the Capitol, the White House, the Treasury Building and the Lincoln Memorial.

In keeping with the principle of expressing in the architecture the significance and safety of the various records to be deposited in the Archives Building, materials for the exterior will be selected with "permanence" as the paramount consideration.

Regarding the interior treatment, the Public Exhibition Hall, which is entered through the portico on Constitution Avenue, has been designed in monumental proportions in character with the exterior, with the aim always in mind that the general public is to gain from

these features a proper realization of the significance and importance of the building itself as a complete record of the History of the National Government. The Hall, which is planned for the display of documents of particular public interest, is semi-circular in shape, the ceiling a half dome seventy-five feet above the floor. The decorations and materials of this Hall will be in keeping with its purpose and character.

The portion of the building facing Pennsylvania Avenue is to be occupied by the Administrative Offices, of which there are seven floors. Included in this section is the Public Information Room which resembles in purpose and function the reference room of a large library. Adjoining it at either end are rooms planned to have a book capacity of 40,000 volumes of reference works.

Spaces for the handling of archive material, together with the various offices for the Archivist and his staff, are distributed throughout the upper floors of the Administrative section. The large Cataloging Unit to take care of the segregation, recording and indexing of all papers and records is also included in this section.

Another feature in this section is the Projection Room for the showing of motion pictures, also a part of the records stored in the building.

Although the structure to be built has been planned large enough to take care of present needs, it has been so arranged as to allow for additional accommodations of 130 per cent in the future. For the actual storage of records there will be approximately 2,431,000 cubic feet of net stack space in the present building and provisions have been made for 3,142,000 cubic feet of stack space in future additions. Allowances have been made that this expansion can take place without material disturbance to the exterior appearance or inconvenience to the functioning of the present building.

Separate contracts were entered into for construction of the foundations and superstructure. The foundations were completed during 1932 and it is expected that the building will be finished early in 1935.

RECENT CONTRACTS AWARDED IN PUBLIC WORKS BRANCH,
TREASURY DEPARTMENT

<p>Washington, D. C., Bureau of Internal Revenue Extension—Clearing site, construction foundations, excavation, piling, concrete, dampproofing, waterproofing, subdrains, etc.; John McShain, Inc., 1610 North St., Philadelphia, Pa...</p>	\$149,200.00	<p>Ellis Island, N. Y., Imm. Sta.—Building foundations, underground piping, etc., Shaw Construction Co., Inc., 32-07 Grand Ave., Astoria, L. I., N. Y....</p>	\$49,300.00
<p>Fort Stanton, New Mexico, M. H., constructing hospital building, power plant and laundry building with metal smokestacks, etc.; A. Smith & Co., 100 N. LaSalle St., Chicago, Ill.</p>	260,000.00	<p>Washington, D. C., Central Heating Plant for Public Buildings Electric Precipitation Equipment, Eastern Construction Co., Inc., 110 West 40th St., New York, N. Y.....</p>	129,645.00
<p>Washington, D. C., Federal Warehouse Extension—Construction Walter Kidde Constructors, Inc., 140 Cedar St., New York, N. Y.....</p>	1,164,700.00	<p>White River Junction, Vermont, P. O.—Construction, Swanburg Construction Co., 61 Amherst St., Manchester, N. H....</p>	97,224.00
<p>Washington, D. C., Dept. of Justice Building—Stone carving, John Donnelly, Inc., 335 East 46th St., New York, N. Y....</p>	59,775.00	<p>Port Townsend, Washington, Q. S.—Construction buildings, boat basin, wharf, etc., including grading, Murch Brothers Construction Co., 4111 Lindell Blvd., St. Louis, Mo.....</p>	218,000.00
<p>Washington, D. C., Dept. of Labor, I. C. C. and Conn. Wing Bldg—Decorative painting, Heinsbergen Decorating Company, Barnet Phillips Company, Associate, 7415 Beverly Blvd., Los Angeles, Calif.</p>	88,797.00	<p>New York, N. Y., Parcel Post Bldg.—Misc. changes in basement to seventh floors—B. Z. Construction Co., 1123 Broadway, New York, N. Y.....</p>	87,950.00
<p>Auburn, Ind., P. O.—Construction, James I. Barnes, Exchange Bank Bldg., Culver, Ind.</p>	62,480.00	<p>Washington, D. C., Dept. of Labor, I. C. C. Bldg. and Connecting Wing—Steel shelving, etc., Snead & Co., 96 Pine St., Jersey City, N. J.....</p>	58,968.00
<p>Washington, D. C., Federal Warehouse Extension—Elevator plant, Atlantic Elevator Co., Inc., Erie Ave. and D St., Philadelphia, Pa.</p>	111,406.00	<p>Washington, D. C., Dept. of Justice Bldg.—Special exterior and interior lighting fixtures, Edward F. Caldwell & Co., Inc., 38-40 West 15th St., New York, N. Y.....</p>	60,600.00
<p>San Francisco, Calif., F. O. B.—Elevator plant, Pacific Elevator and Equipment Co., 45 Rausch St., San Francisco, Calif.</p>	72,000.00	<p>Lexington, Ky., Narcotic Farm—Extension and Remodeling Farm and Personnel Buildings, Great Lakes Construction Co., 333 North Michigan Ave., Chicago, Ill.</p>	469,000.00
<p>Washington, D. C., Public Health Service Bldg.—Terraces, approaches, grading, etc., Chas. H. Tompkins Co., 1630 Connecticut Ave., N. W., Washington, D. C.....</p>	58,835.00	<p>Carville, La., National Home for Lepers (M. H.)—Construction of Quarters, A. Farnell Blair, St. James, La.....</p>	91,210.00
		<p>Washington, D. C., Dept. of Labor, I. C. C. Bldg. and connecting Wing—Special lighting fixtures—Metalcrafts, 712 Reading Road, Cincinnati, O..</p>	68,849.00

CONTRACTS RECENTLY AWARDED IN QUARTERMASTER GENERAL'S OFFICE

Fort Humphreys, Va., School and Technical Bldgs., contractor, Spence Brothers, Saginaw, Mich.	\$264,100.00	Vaults; contractor, Graham Cunby Co., Salisbury, Md....	\$57,946.13
Fort Benning, Ga., Infantry School Bldg.; contractor, Perry Fireproofing Co., 2440 Indiana Ave., Chicago, Ill...	489,300.00	Middletown Air Depot, Pa., Air Corps Shops & Hangars; contractor, Hughes-Foulkred Co., 809 Schaff Bldg., Philadelphia, Pa.	662,500.00
Randolph Field, Texas, Storm Sewers; contractor, McKenzie Const. Co., San Antonio, Texas	166,200.00	Benton Field, Calif.; Grading and underfill; contractor, Meyer Rosenberg, Inc., 1753 San Bruno Ave., Calif.	67,960.00
Hamilton Field, Calif., 7 Company Officers Qtrs.; contractor, Meyer Const. Co., San Francisco, Calif.	88,045.00	Langley Field, Va., Chapel; contractor, J. B. Eurell, 255 South 15th Street, Philadelphia, Pa.	101,455.00
Fort Bragg, No. Car., 1 B. O. Quarters; contractor, J. A. Jones Const. Co., Charlotte, No. Car.	77,000.00	Ft. Bragg & Pope Field, N. C., Roads, Streets, etc.; contractor, Atlantic Bitulithic Co., Washington, D. C.	126,500.00
Fort Benning, Ga., Post Chapel; contractor, Perry Fireproofing Co., 2440 Indiana Ave., Chicago, Ill.	69,100.00	Fort Benning, Ga., Elec. Distribution & Street Lighting Systems; contractor, J. M. Raymond Const. Co., 710 Atlantic National Bank Bldg., Jacksonville, Fla.	82,242.00
Langley Field, Va., Bridge over branch of Back River; contractor, Eastern Const. Co., Inc., 100 West 40th St., New York, N. Y.	221,377.00	Fort Benning, Georgia, 296 Garages for Off. & N. C. O. Qtrs.; contractor, A. J. Honeycutt Co., Inc., Columbus, Georgia	92,506.00
Fort Myer, Va., Riding Hall; contractor, Hardwood-Nebel Const., Inc., 2539 Pa. Ave., Washington, D. C.,	137,875.00	France Field, Canal Zone, One 200-men Barracks; contractor, Grebian and Martinz, Panama	255,699.39
Aberdeen Proving Ground, Md., Elec. Dist. Street Lighting System & Transformer		Post Field, Okla., Balloon Hanger; contractor, Manhattan Const. Co., Oklahoma City, Okla.	67,025.00

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

Pearl Harbor, T. H., Extension to storehouse; contractor, Walker & Olund, Ltd., Honolulu, T. H.....	\$137,000.00
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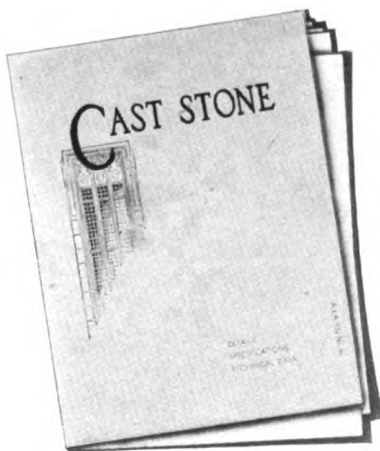
RECENT CONTRACTS AWARDED IN PUBLIC WORKS BRANCH,
TREASURY DEPARTMENT

Bay Shore, N. Y., P. O.—Construction—The New England General Contracting Co., 341 State St., New Haven, Conn..	\$57,775.00	pany, Inc., 62 8th Ave., Newark, N. J.....	\$46,460.00
Monticello, N. Y., P. O.—Construction—The Corrado Com-		Old Hickory, Tenn., P. O.—Construction—A. Farnell Blair, St. James, La.....	38,935.00



SUGGESTED DESIGN FOR A SMALL POST OFFICE

BRICK WITH MATCHING CAST STONE TRIM



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CAST STONE is effective and economical in giving character to small buildings. Its wide range of color permits harmony or contrast between field and trim. Its capacity for repetitive ornamentation gives utmost freedom in design. Special cast stone construction methods solve many structural problems. Skillfully used, cast stone gives maximum results for minimum expense.

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MINNESOTA DOLOMITIC LIMESTONE



*UNITED STATES POST
OFFICE AND COURT HOUSE
DAVENPORT, IOWA*

*SETH J. TEMPLE,
Architect
Davenport, Iowa*

*BURNHAM BROS.
Consultant Architects
Chicago, Ill.*

*Exterior of
Mankato Gray Dolomite
Limestone*

*UNITED STATES POST
OFFICE
LANSING, MICHIGAN*

*BOWD-MUNSON,
Architects,
Lansing, Michigan*

*ALBERT KAHN,
Consultant Architect,
Detroit, Michigan*

*Exterior, Mankato Gray
Dolomite Limestone.
Cut Stone Contractor,
Adam Groth Company,
Joliet, Illinois.*



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WHEN a light colored structure is desired Mankato Gray Dolomite is the ideal stone, because of its light color, distinctive texture and character.

Pink, Buff and Yellow shades are also available in Mankato Dolomite Limestone.

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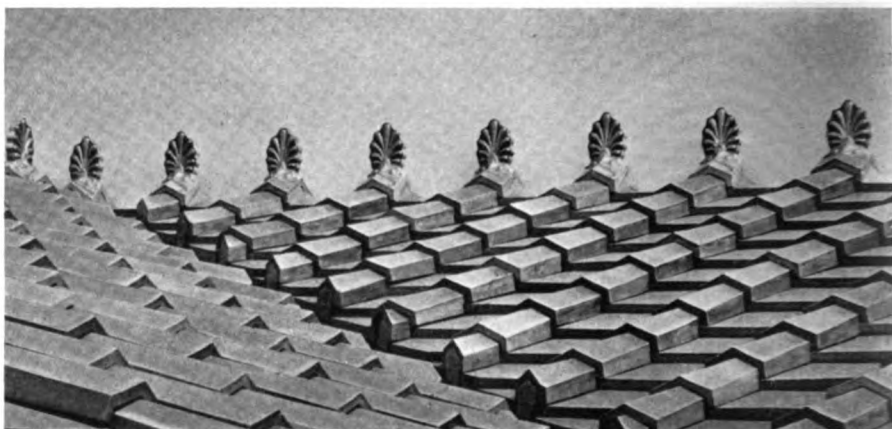
T. R. COUGHLAN COMPANY
MANKATO, MINNESOTA

BREEN STONE & MARBLE CO.
KASOTA, MINNESOTA

Classic Roof Tiles of Atlantic Terra Cotta

*CITY BUILDING, ASHEVILLE, N. C.
Douglas D. Ellington, Architect*

Below are shown a general view of this building and a detail of its unusual roof of Atlantic tiles. The color of the tile is light rose with dark rose edges; the vertical decorative pieces are in yellow, green and blue.



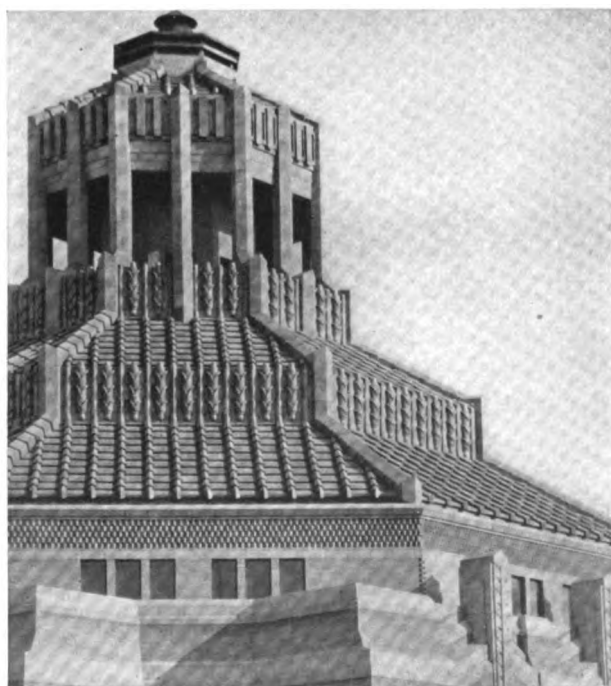
*PENNSYLVANIA MUSEUM OF ART, PHILADELPHIA, PENN.
Horace Trumbauer, C. C. Zantzing & C. L. Borie, Jr., Architects*

The four acre roof of this building, an important architectural feature, is entirely of Atlantic terra cotta tile in Grecian style. The tiles are of an opalescent turquoise blue on top with edges of dark blue, giving an interesting and beautiful effect.

MONUMENTAL buildings, as illustrated, require a roof tile of more than ordinary dimensions to appropriately keep in proportion to the large scale of the building. Made according to typical Grecian design with modern improvements in construction, classic roof tiles of Atlantic terra cotta meet all such requirements. The pan tiles lay twenty-four inches to the weather and the cover tiles are spaced thirty and one-half inches from center to center.

Glazed Atlantic terra cotta is permanently water and weather proof and in addition every precaution is taken that the heaviest driving rain cannot penetrate the joints. The pan tiles lap each other four and one-eighth inches and there is a high water-bar at the rear and a deep lip on the front edge of each tile. The vertical joints are equally well protected as on each side of the pan tiles is a two inch vertical lip. The cover tiles lock down over each pair of lips telescoping into each other four and one-half inches and providing absolute water-tight construction.

Special shaped tiles are provided to form the ridges and valleys which are locked, lapped and fastened just as securely as the typical tiles. No mortar whatever is used in setting which insures ideal flexibility. The roof can expand and contract at different seasons of the year without putting any strain on the tiles.





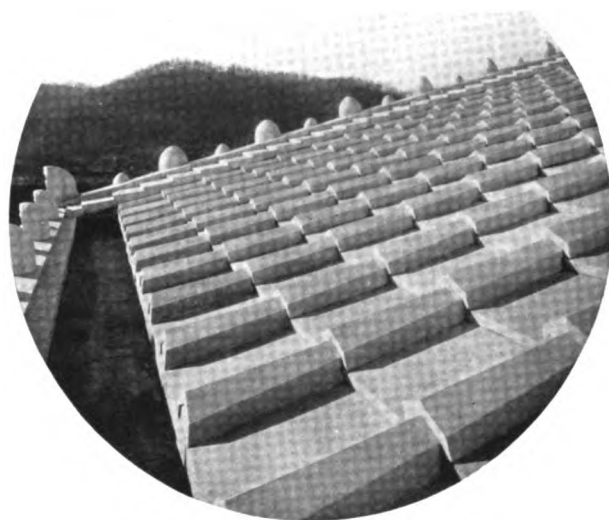
THE NEW U. S. SUPREME COURT, WASHINGTON, D. C.

Cass Gilbert, Architect

The roof of this beautiful building is entirely of Atlantic terra cotta Grecian tile in a warm variegated flashed ivory color that harmonizes and blends with the marble facing of the walls. This is perhaps the first time in architectural history that a white roof has been used on a monumental building. The result is indeed a tribute to Cass Gilbert's genius.

Classic tiles of Atlantic terra cotta are obtainable in any of our large range of glazed colors, allowing the architect to present more distinctive effects wherever the roof is a visible or integral part of the design. The ever increasing use of the aeroplane is another reason why, in the future, more serious attention should be given to the architectural design of roofs of all types.

The new United States Court House now being erected in New York City and for which Cass Gilbert was the architect, will be another splendid example of the use of Atlantic terra cotta for roof covering.



ATLANTIC TERRA COTTA CO.

19 West 44th Street, New York City

Washington, D. C., Representative: CHAS. S. SALIN, 907 15th St., N.W.
Plants at: Tottenville, N. Y.; Perth Amboy, N. J.; Rocky Hill, N. J.

ATLANTA TERRA COTTA CO., Atlanta, Ga.
Plant at East Point, Ga.

STATE CAPITOL, CHARLESTON, W. VIRGINIA

Another of the late Cass Gilbert's masterpieces is the State Capitol at Charleston, W. Va. The roof of the entrance bay is covered with Atlantic classic tile in a rich yellow ochre, a note of color that enlivens the entire building.

A general view of the U. S. Supreme Court Building in Washington, D. C. Note the warm luminosity that the ivory tiles of Atlantic terra cotta give to the building. The size of the Grecian tiles used on this building are somewhat larger than our standard dimensions. The pan tiles are twenty-nine and one-quarter inches wide by thirty-five inches in length. The cover tiles are thirty-five inches in length, eleven inches in width tapering to seven inches in width at the overlapped end.



CARRARA STRUCTURAL GLASS

combines

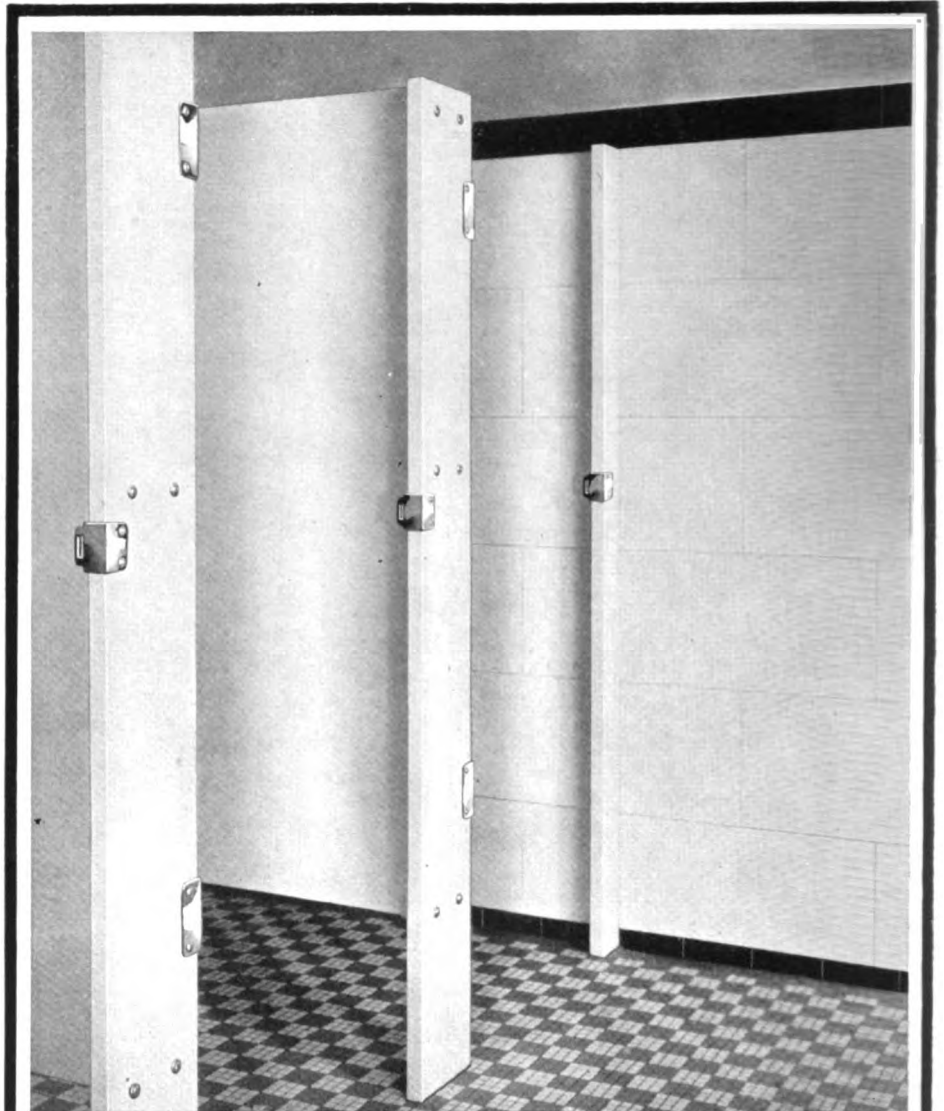
UTILITY • BEAUTY • REASONABLE COST

HERE is a structural material that offers everything an architect could desire. Carrara Structural glass is practical. It is beautiful. It gives you a new freedom of design. It has versatility that no other similar material can approach. And it is available at a price which allows of its wide use.

When used for toilet walls and partitions, for bathroom and kitchen walls, for elevator entrances, for store and building fronts, for endless decorative purposes, you will find Carrara absolutely permanent. It does not check, craze, stain, absorb odors, or change color with age. It is impervious to oils, chemicals and pencil marks. It can be kept clean by an occasional wiping with a damp cloth. It is easy to install.

You will be impressed by its unusual beauty, too. Bright, polished, reflective surfaces. Deep, soft color-tones. Attractive combinations of the five available colors . . . Black, White, Gray, Ivory and Jade. And Carrara can be sand-blasted, fluted, shaded . . . treated almost any way you wish.

Let us give you complete information on Carrara Structural Glass. Inquire of our warehouse in your city, or write direct to Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.



Carrara Structural Glass is being used in the following Government Buildings:

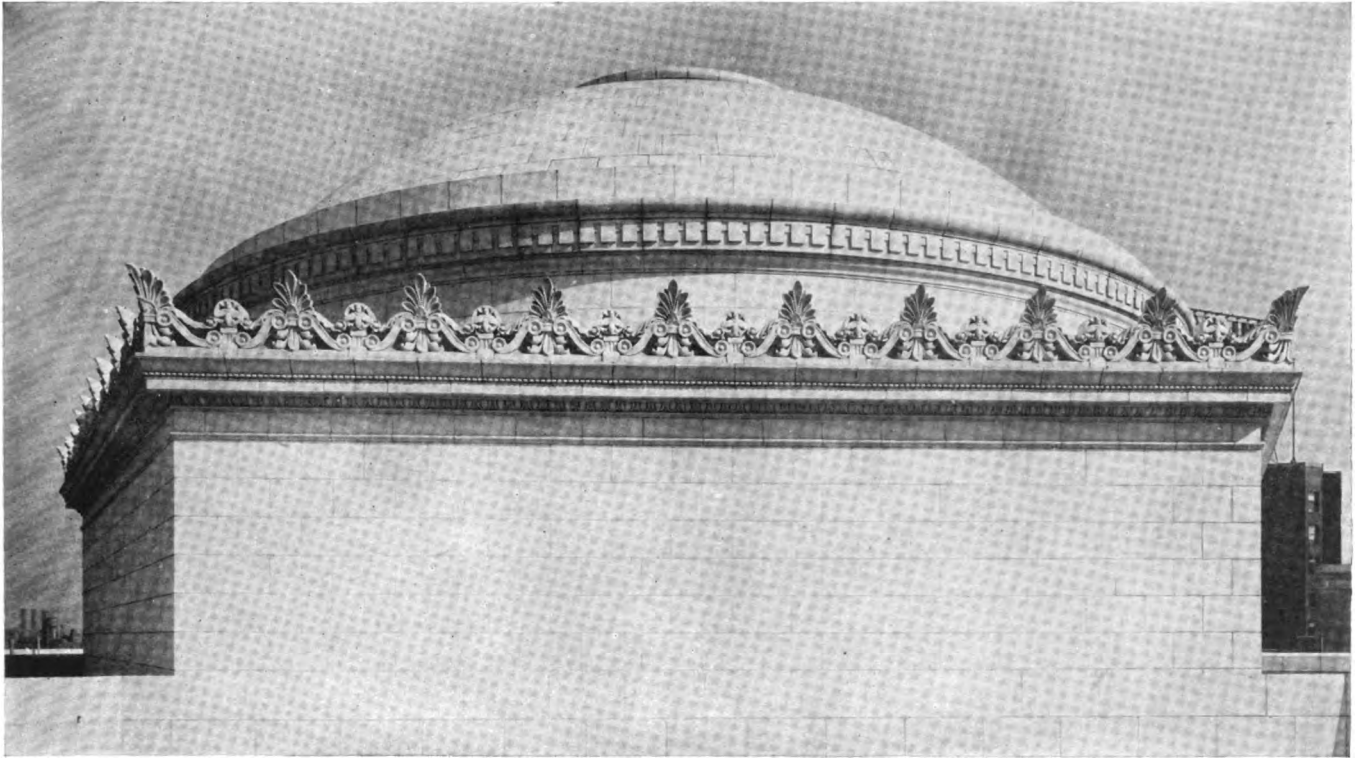
- | | | |
|---|--|--|
| U.S. Post Office,
Newcastle, Wyo. | U.S. Post Office,
Weston, W. Va. | U.S. Court House,
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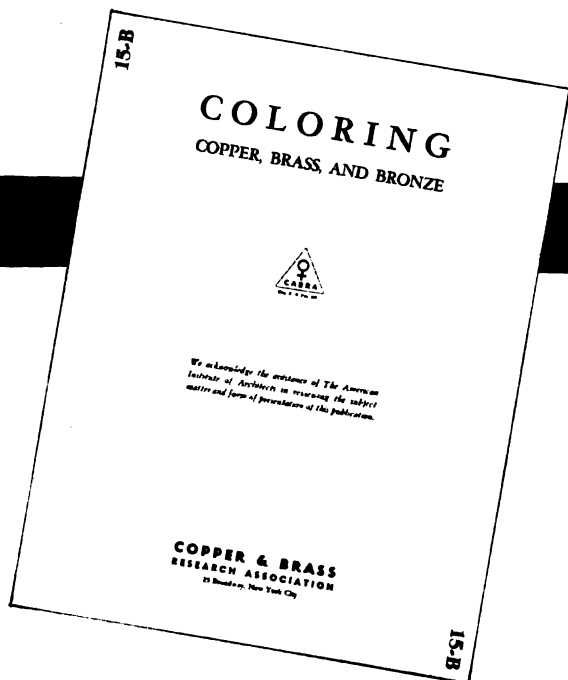
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