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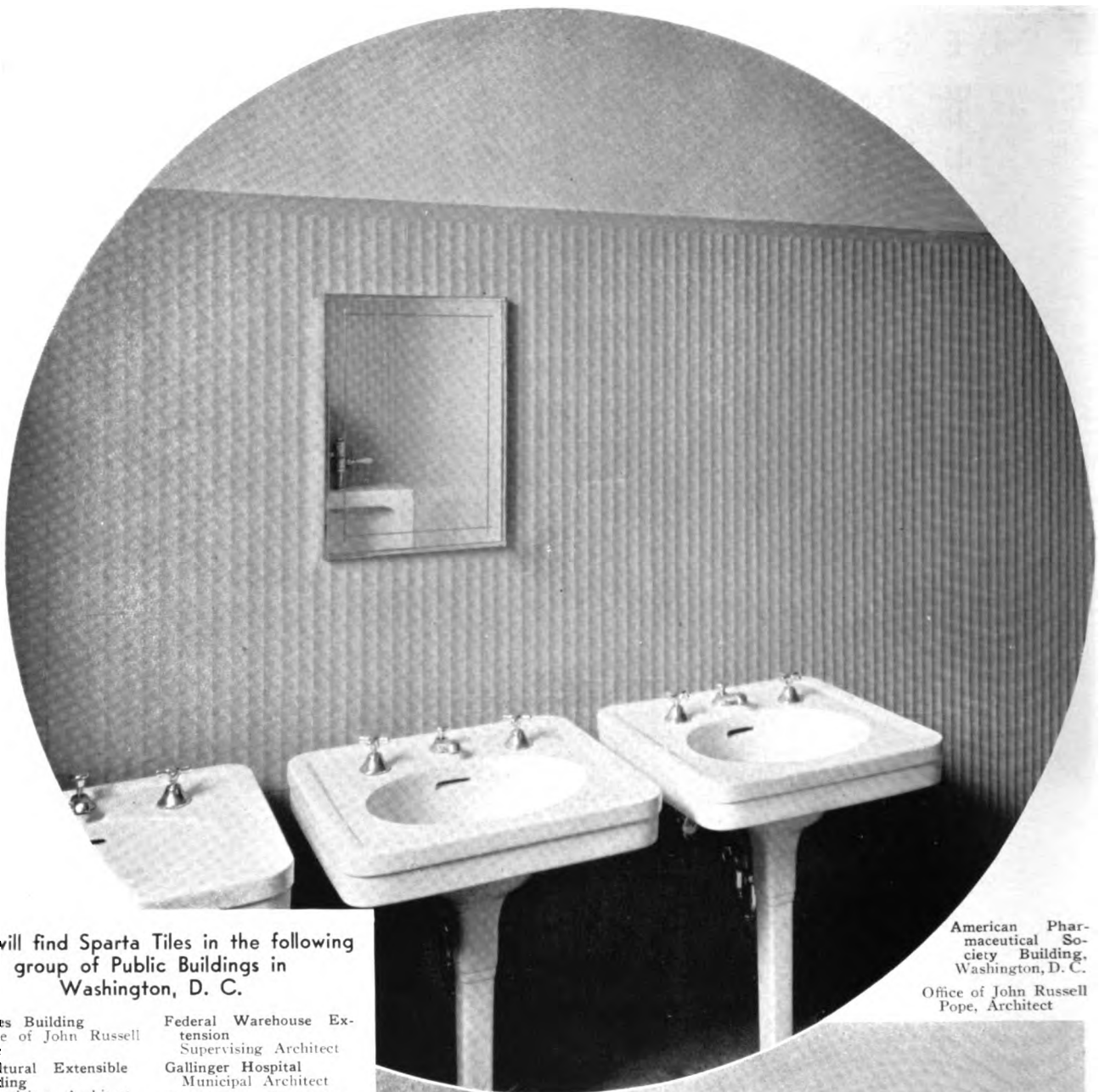
# THE FEDERAL ARCHITECT

*April - 1955*



*Published by*  
THE ASSOCIATION OF FEDERAL  
ARCHITECTS

WASHINGTON, D. C.

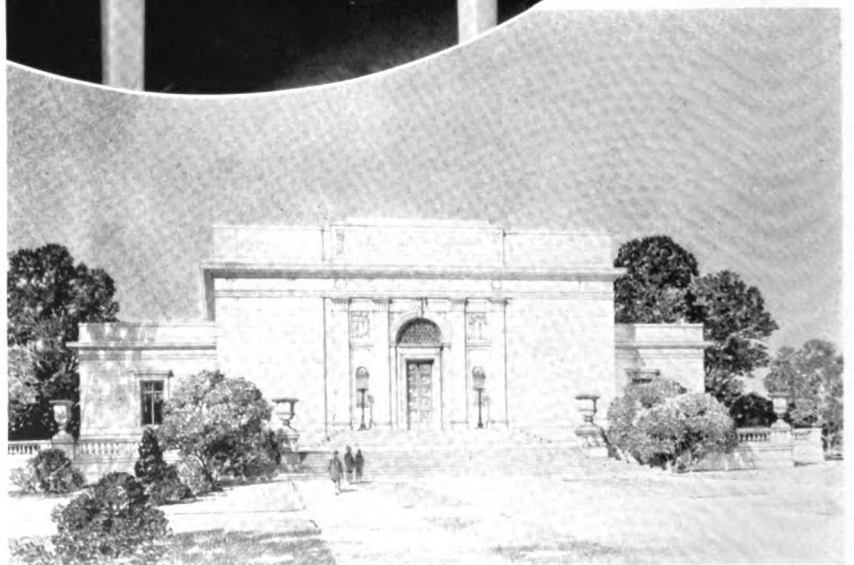


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Washington, D. C.*

*See article on Albert L. Harris*

# THE FEDERAL ARCHITECT

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■ DO you actually and really believe any era that could honestly be called prosperous will return in the near future?

That is a question that has been propounded and discussed and laid on the table and picked up and dropped like a hot cake and revived again many thousand times in the past five years.

In 1929 and 1930 the answer was emphatically, "Yes". In 1931, it was "No". In 1932 and 1933, they fined people for asking it, or threw things at them, or refused to have further social dealings with them.

Last year people began timidly to perhaps each other. Perhaps there is a Prosperity lurking around, they whispered, and rapped upon some wooden object. Perhaps life will be worth living again and there will be more than one coin to hop around in your pocket. Perhaps the aged conveyance that shimmered and sparkled and hurt your eyes six years ago may soon have a successor.

But it has all been like a child's discussion of Santa Claus. People hated to state that there was no such thing as Prosperity, for fear that might make it true, and they hated to say there was, because it sounded so improbable.

This year almost every one is willing to come right out and say "Perhaps". Fellows on the street-corners say out loud. "I shouldn't be surprised to see a slight business comeback within a year—or a year and a half". Dare devils, of course! Exaggerated optimists! But

showing courage, which is a good ingredient for recovery.

A while ago we conducted a correspondence with a list of fellows who formed the architectural class at a grand old College where we obtained the foundation for our surprising architectural facility. The purpose was to suggest a reunion of this gang, but an important by-product of the correspondence was the chipper and confident tone of the replies.

It was not supposed that anything but moans and hard-luck would result. To our surprise there were acceptances from Tennessee, Texas and California. In most cases, those who regretted because of financial stringency, did so in a remarkably optimistic vein. This led us to believe there was something in the air.

Of course, in these columns devoted to Truth and Accuracy, we should never dare to predict Prosperity, until after it had come and had remained with us for a year or so. We should not describe the Depression as dead, or mortally wounded or even suffering a slight indisposition until the fact had been thoroughly certified to.

But we like to talk about it. We like to speak of triangles and T-squares ringing throughout the land. We like to think of the brisk report of tracing cloth being torn from the roll, the roar of pencils rubbing on sandpaper, the bang of big architectural books, the swish of smocks, the cursing at thumb-tacks, and the dissonance of architectural song that will

mark the coming back into his own of the architect and the draftsman.

Let's don't talk about it. It's too good to raise any hopes about. But there's no harm in thinking about good times again, is there?



■ THERE appears to be very little certainty in the minds of the architectural public concerning the two major subdivisions of the Style Moderne. We hear little discussion upon the subject, due doubtless to a timidity born in each of authoritative knowledge.

Perhaps we can be of assistance and to some extent lend aid in clarifying the matter. The Nudist and the Nuditarian phases of this great style are to many persons identical and undistinguishable.

This is a natural error, as the aspect of the two grand divisions of the style are similar. Their keynote is *decollette*, and their *motif* a well-bred undress.

It is the thought, the urge, behind each that distinguishes them. The Nudist is your man who commits his architecture for fun. He is like the Hallowe'en reveler who writes things on window panes. He is being amused.

The Nuditarian on the other hand, as the name implies, makes a sort of religion of it. He is a flag-pole sitter. The whole thing to him is a serious, fanatic sort of thing. He is willing to undergo illness and sudden death to produce the sparsity he has in mind. He is willing to throw things at persons who differ with his conception of architectural undress.

The Nudist lights his pipe and conjectures as to how far he can go in the matter of omitting columns, pilasters and icanthus. He is like the designer of bathing suits whose scissors cut daringly, and who obtains great satisfaction from the results. His architecture has a certain brilliancy, as though he realized the

full naughtiness of it, and realized that there was a point beyond which he might not go if he hadn't reached it already.

The Nuditarian has for his creed, "Thou shalt not cover up the work of the structural engineer." In his cult, that is a sin. You should, he believes, be able to look at the building and realize where the columns and beams come. He is a priest of beams and rivets. When he sees a steel column, he removes his hat and says, "I shall recognize this publicly."

He doesn't crack a smile about his architecture. Serious, ritualistic business, it is. He must not get caught dressing a building up. It must be bare.

The Nuditarian guy, who shuns architectural forms, will pass out of the picture because he does not love the lush perfection of architecture.

The Nudist, on the other hand, who tries lopping off architecture to see how far he can go, knowing very well when he gets there he is going to come back again, is a nice, likable fellow, and has a strong and healthy influence for good.

You can see the intent of the two types of men reflected in their work. The buildings of the one are hard, dry and stark, devoted mostly to the fierce purpose of convincing the world he is right.

The buildings of the other are coy and Sally Rand-ish, showing glimpses of smooth surfaces, contrasting with area skillfully covered with thin ornament. When this architect becomes sated with too much *exposé*, he will return gradually to a point where there will be a nice balance between realism and imagination.

He is going to live and carry on. He is no crusader. He is playfully feeling out the situation, not kidding himself that he is sombrely laying the foundation of a great architectural style (which is a state of mind that is the death knell of any great architectural style), but gently, sympathetically, light-heartedly, feeling out the situation to find out how much is really non-essential.

When you see a structure that is sparse and undecorated, with the feeling that the architect did not put it on because he didn't have it in him to put on, you recognize the work of the dry and tight-chested Nuditarian. When you see one, sparse and undecorated, that has the feeling its architect had a headful of ideas and held himself in leash to obtain a maximum of effect with a minimum of motifs, you recognize the work of the genial Nudist.

The one seeks to make architecture elementary, exact and boring. The other seeks to make it joyous.

Watch out for them when you are examining Moderne. It is interesting and profitable to isolate the good and bad germs.



■ **A** WHILE ago we were walking toward Union Station from the famous Federal Warehouse, which houses the Government organization devoted to the creation and support of architecture. Washington is, more and more, a lovely city to stroll in, if one finds the time for such a pastime. Broader streets leading to pleasant points of interest, wide greenswards giving a glimpse of buildings and monuments, a cheerful blending, through companionship of tree and stone and fountain and sod of old Father Metropolis and good Mother Earth.

Down by the Capitol, at the foot of the Mall is the Grant statue, a memorial featured by two glorious heroic groups of stirring size, representing, in the best type of realism, on the one side artillery in action, on the other, cavalry in action.

There are those who will reproach us for being stirred by such photographically exact sculptural efforts, as showing lack of higher inspired thoughts, and as indicating that our feet were too prosaically rooted to the ground.

But we boast about it. The beautifully modelled horses, live and dynamic, the

convincing accuracy of harness and equipment, the melodramatic earnestness of man and beast grip and hold us.

As a matter of fact, realism is our forte. There is nothing that stirs us up and arouses our imagination like a nice complete picture with all the buckles and buttons.

We don't insist that the artist use all his powers of elimination and pass his imagination second hand on to us. We don't object to artists and sculptors having imaginations and powers of elimination for use in the privacy of their own places of residence. But in their pictures and statues we want the data, so we have something to think about, something on which to build up our own little storying.

We recommend the two groups of the Grant statue. Nice, out-of-door movies they are. They do move. You can feel their speed, their direction, their courageous intent. We like them better than the allegories representing Fish and so on, in the Commerce Building pediments.



■ **A** LITTLE Post-office humor now and then helps enliven the swirling, overcrowded days. A delegation appearing at the Procurement Division offices presented the claims of the Pacific-Coast town of San Rafael for a bigger, better building, developing the theme that San Rafael was (perhaps still is, we haven't had a chance to consult the World Almanac) the God of Health and that the town named for him was appropriately salubrious and healthful and thus assured of growth in size and importance.

Fourth Assistant Postmaster General Purdum seriously remarked, "San Rafael is still alive". Shocked, the delegation urbanely but firmly denied this canard. But the Fourth Assistant Postmaster General stood his ground. "The man signed this letter," he insisted, placing a sheet on the table. Sure enough, the

statement was correct. The letter was subscribed, "A San Rafael Merchant".



■ **A** WHILE ago we took a journey of an official nature to gather information concerning the manners and customs of one of the new Coast Guard airports. The Commandant was about to make a flight and obligingly took us along. We were courteously permitted to sit in the co-pilot's seat, instructed as to what not to touch and given a very thrilling view of the world. The flying officer, noting our childlike glee with the whole set of circumstances, told us to take the wheel that existed in front of our stomach and fly the ship, excitingly taking his hand from his own wheel.

All the things he said that wheel would do, were true. We tried them. Especially we verified his statement about pushing the thing forward. That, he had said, would put her nose down. When we pushed the wheel firmly forward, her nose went down with a big sickening slide that deranged and transposed all our vital organs below and including the diaphragm.

Wonderful thing this aviation!



■ **O** UR GOOD friend District Engineer McCulloch gives us a friendly greeting:

"Thanks for your good editorial comment in the January issue of the FEDERAL ARCHITECT, particularly upon the report of the Dean of the School of Architecture of Columbia University. How happily and effectively you demolished the position of the Dean by reductio ad absurdam methods.

"In general, while I have often deprecated period designing for contemporary work, I can see no harm in a proper utilization of good historic motifs. Nor in designing either a sky-

scraper or cathedral with a steel frame and stone veneer in Gothic style or what you will. The dream and aspiration of a good craftsman may well go skyward—whether limned in the white tracery of the Woolworth building, the black and gold of the American Radiator building, or the grey and silver of the Empire State building. To limit the flowering of an exquisite design to the yard stick of efficiency engineering is to sin not only against architecture but against life. For there is a richness—a luxuriance, if you will—as essential to right life and right living as is that charity of which St. Paul so eloquently discoursed centuries ago. To fill this need the architect finds it necessary to provide certain qualities not always inherent in a purely functional design—perhaps a rhythm and tonal cadence in the arrangement of light and shade, color by careful choosing of material, repose by a happily contrived balance in the related parts of the structure."



In accordance with the requirements of the Constitution and by-laws the following officers for the Association of Federal Architects were elected April 24th, 1935:

\*For President: H. C. Sullivan, Navy Department.

\*For Vice-President: A. L. Blakeslee, Treasury Department.

\*For Secretary: F. J. Ritter, War Department.

\*For Treasurer: H. A. Magnuson, Agricultural Department.

*Directors:*

\*\*Treasury Department: J. J. McMahon.

\*War Department: John A. Boonstra.

\*\*Veterans' Administration: Albert G. Bear.

\*Agricultural Department: J. E. Miller.

\*Indicates offices filled for 1 year.

\*\*Indicates offices filled for 2 years.





REPTILE HOUSE, WASHINGTON, D. C., ZOOLOGICAL PARK

*Albert L. Harris, Municipal Architect*

*The architect enjoyed himself in the design of this structure, entwining architecture with patterns and pleasant ornament sinuously reptilian.*

## Albert L. Harris

Late Municipal Architect of the District of Columbia  
A Biographical Note

Delos H. Smith

■ **A** WORK of architecture grows in definite environment, under individual care. After it is finished, we look back over the lengthening interval to revive the contemporary circumstances and attendant personalities which give it interest. The reader doffs the reading glass for the lens of retrospect, hoping

to find there some image of an old truth. If he discovers behind the architecture a sincere and creative character, his search is well rewarded.

In Washington, at the turn of the Century, the 'genteel' survived, chain stores were few, and Vignola lay open on every architect's table. In those



*RESIDENCE OF HEWITT WELLS*

*Albert L. Harris, Architect*

days a stylistic difference between the tall buildings of New York and Chicago was still discernible. From the latter city, there came a young architect to the dignified office of Hornblower and Marshall where the boards were crowded with work and a touch of organization was much needed. He

promptly showed capacity for getting things done and, when the New National Museum went ahead, he was in charge of it. He was straightforward and not much given to compromise. They tell of an argument he had with the designer, straight from Paris and much larger than himself. Several drawing boards



*ROOSEVELT HIGH SCHOOL, WASHINGTON, D. C.*

*Albert L. Harris, Municipal Architect*

*Harris was skillful in the use of Colonial. He was able to maintain the intimacy and informal charm of it even in large buildings.*

were wrecked by a mere difference of opinion; but his point was gained and he went off to his evening class, for he considered a college degree as the beginning rather than the end of education, and a good fight as but an incident in the eternal struggle which ends only with life itself. We should understand that he was always in deadly earnest about everything he did.

In those days, buildings were still designed according to the unruly if delightful theory which accepts beauty for itself; but a strange miasma was arising from the fens of science which the young man recognized as commercialism, to be

conquered only by greater perfection in architectural knowledge and accomplishment. He placed great emphasis upon structural and mechanical design and upon contractors' methods of quantity and cost analysis. The social problems of human habitation and motor traffic found him eager to get at the facts, and face them. Those of his contemporaries who were less fearless or more complacent were shocked at his prediction of coming revolution in the old familiar methods of practice. Architectural ranks, since L'Enfant, had inherited the scarcity and grandeur, the inhibition and promise, the despair and inspiration



*CHARLES YOUNG PLATOON SCHOOL, WASHINGTON, D. C.*

*Albert L. Harris, Municipal Architect*

*The distinctive architecture of the Washington schools has added to the charm of the city.*

which characterize the local environment. For a century, the Federal City had grown helter-skelter and even the Commission of 1901 could hardly have suspected the promptness with which their recommendations were to be put into effect. The War brought a pause, and time for his friends to realize that the young man's forecast of the future—city and profession—had been not far wrong.

Meanwhile he had become a partner in his firm and had directed the talents of a son and a daughter into the profession of architecture. His spare energies were devoted to teaching a class in building

construction and sometimes, as a pupil, to outdoor sketching in water color. With a mind for realities, he loved good construction and woe betide the contractor who gave him faulty work! He accepted the heritage of the profession in the Capital City and passed it on as clean as he found it.

A large proportion of the modern civic work was his. As Municipal Architect he inherited an indeterminate sort of overgrown school-house and bequeathed a new array of shrewdly planned, well-studied buildings which recognize the principle of mass education and express it pleasantly for the



*FIRE ENGINE HOUSE, WASHINGTON, D. C.*

*Albert L. Harris, Municipal Architect*

*The tall plain brick tower without any touch of ornament and without entasis is a graceful landmark.*

welfare of children. Standards which he set up for these projects have survived their author and will survive surface style. Had he worked a generation sooner (before Georgian and Colonial were un-scrambled) his schools could scarcely have known such intelligent detail; but they would have been just as honest, for he could not abide sham.

In form and color, the water tower and animal houses offered more freedom than the schools. It may be that they show him at his best. At all events, here is a character whose strong outlines will live long in memory and whose work truly reflects its author's love of beauty and uprightness.



# Are You A Perfect Thirty-Six?

## A TEST FOR AN ARCHITECT

**F**OR your personal satisfaction, we furnish the following test of your architectural sufficiency. This test covers only a part of the field. If by some freakish condition a person existed who knew and could perform only the things below enumerated he would not be complete as an architect.\* However, the test is so arranged that ability to do or to answer each of the items indicates facility and knowledge covering a considerable sector.

If you can answer or perform the requirements of a numbered question below, score yourself the number of the question. That is, if you answer No. 1 correctly, you score one point. If you perform No. 4 correctly, you score four for yourself, or if you can perform but one of the four items therein, you score one. And so on.

Question 7, being in the upper zone of performance, has a higher value than any one other item in the list. Mark yourself severely. Consider Mr. Eggers as 7, your charwoman as zero. Score yourself an appropriate number from zero to seven.

Add them all up. The interest comes from being perfectly candid with yourself. If you make a 30 or over, you are top grade. Go back and check. Twenty-five is very good. Be very honest on the last three especially. No winter rules.

1. Can you give two rules for the relation of rise to tread of a stair?
2. What is the proper height of a stair handrail, on the rake and on the level? What is the approximate width of a bath tub?
3. Can you draw a section through a two-point contact steel casement sash? A window box for a wood, double-hung window? A terra cotta cornice in section?
4. Can you draw a Greek moulding? A Roman? A Gothic? A Colonial?
5. Can you draw an Adamesque window? A Gothic window? A Spanish? A Roman? A Greek?
6. Could you, without first consulting a book, make a sketch of a building in the Greek Revival spirit? In the California Mission spirit? In the Contemporary?
7. Assume that you have before you the sketch plans of a three story building 150' long and 75' deep and you are asked to make a free-hand perspective in the presence of the client or committee to prove how good the building is going to be. Could you do it and prove the point?
8. Can you make recognizable memory sketch of the Erechtheum portico? Of the silhouette of the dome of the Cathedral of Florence? Of the silhouette of Notre Dame front facade? Of Independence Hall tower?



*OFFICERS' QUARTERS AT HAMILTON FIELD, CALIF.*

*Designed by the Constructing Quartermaster, Hamilton Field, representing the Construction Division of the Office of the Quartermaster General.*

*We present this as a fine building in a beautiful setting. Do you feel warm sunshine and clear air? That is because this is near San Rafael, said to be an exceptionally healthy community. A delegation from San Rafael, glowing with health and energy, brought the picture into the Supervising Architect's Office to show a Government architectural agency how to design a California building, forgetting for the moment that the building was designed by a Government architectural agency.*

## Robert Mills

A Review of the Book by H. M. Pierce Gallagher

By Lorimer Rich

THE Washington Monument probably is the best known and most satisfactory architectural monument which has yet been erected in this country. Its simplicity and its abstract quality give it a most powerful appeal to the observer. There are few people who know the name of its designer, Robert Mills. Mrs. Gallagher, in her book on Mills, has called attention to the genius of one of America's most distinguished Architects. She pays tribute to his achievement in erecting the Washington Monument and numerous other buildings and memorials which greatly influenced the early architecture of the Republic.

Robert Mills was born in 1781 and began the practice of architecture when about twenty years old. He was, strictly speaking, our first professionally trained Architect. In 1801 at the age of twenty he won a competition for a building at the University of South Carolina. At the age of twenty-six he was commissioned to do two wings to Independence Hall, Philadelphia. Numerous other important commissions followed and in 1810 his design for the Washington Monument in Baltimore was selected as a result of a competition. Mills thus became the Architect of the first memorial erected in honor of General Washington. If Mills had done nothing further his reputation as an Architect would have been secure as a result of this impressive marble column standing in Mt. Vernon Place, Baltimore. He continued throughout his life to receive important architectural commissions, almost entirely of a monumental or public character. There were courthouses, town halls, churches, prisons, monuments and custom houses, all designed and built from 1801 to the date of his death in 1855 and scattered from New England to South Carolina and as far west as St. Louis.

Four of Mills most impressive structures were built and still stand in the city of Washington. They are the Washington Monument, the Treasury Building, the Old Post Office and the Patent Office. Mills was also for some years the Architect of the Capitol. He spent many of his active years in Washington and we are sometimes forgetful of the fact that many of his buildings were built in other sections of the country. Mills' work showed a great appreciation of the value and effectiveness of simplicity in architectural design. His creations have a fine recognition of the utilitarian purpose which inspired their being and

their plans and facades are handled in a frank, direct manner. His buildings show a regard for dignity and repose which is so much to be desired in a Government Building. While he was not first to use the Greek Revival in this country, he did employ it and help to make it the popular style it was during the first half of the nineteenth century. Mills was an engineer as well as an architect. He had a fine sense of proper and permanent materials. Apparently he planned his buildings to last. He used the best of marble and granite. His buildings have in their design a quiet austere quality which gives to them an almost eternal feeling. One has only to stand in front of the Treasury Building to sense the care and consideration he gave to every detail. Esthetically his designs wear well.

Mrs. Gallagher has traced the life, struggles, disappointments and difficulties of Mills' career from beginning to end. She has carefully outlined his professional career and sought out all the available information concerning his family life, his travels and his extra-professional activities. She has succeeded to a remarkable degree in picturing Robert Mills not only as an Architect but as a living person. Architects of today may be heartened by reading of the serious financial difficulties which frequently engulfed him. Several times his wife was forced to supplement the family income by giving music lessons and according to letters in existence the family finances were close to disaster.

In these times when the question of Architectural Competitions for Public Work is being discussed and when the opponents of competitions suggest that inexperienced and youthful architects may result from such a procedure it is interesting to note that Mills secured his first commission as the result of competition at the age of twenty, that he executed his superb Baltimore Memorial at twenty-nine and his claim to fame was greatly enhanced by his Washington Monument which also was the result of a competition.

While Mills' architectural work indicates a great admiration for the Greek he was not enslaved by his ideal. He displayed much originality in adapting Greek motifs to his work. There is a freshness and a certain naive quality to most of his detail which makes it quite a personal thing. He has contributed much to the idiom of American Architecture and par-



ticularly to what we call our Early Federal and Greek Revival style. His ability to stamp his own personality upon his work may be explained by a paragraph written by himself in his later years. It reads "Books are necessary for the student, but the author has made it a rule never to consult books when ready to design a building." It might be well for the architects of today, in the midst of our plethora of measured drawings and photographs, to regard them as a background and preparation rather than to lean on them at the expense of our originality.

This study of Robert Mills includes excellent appendices such as, Autobiographical Notes, Extracts from his Diary, Letters and a

complete Bibliography. The book is well illustrated with photographs and drawings. One cannot lay it aside without partaking of the enthusiasm which caused the author to write it.

Mills is of that small company of artists who have made American Architecture. His influence was exerted during the most impressionable years of our growth and its results have become a part of our tradition. It is the first real effort to acquaint the public with the life and work of an Architect whose monuments and buildings have exerted a tremendous influence upon the architecture of this country and have been universally admired. A book which calls the attention of the public to such genius is well worth having been written.

Robert Mills, by H. M. Pierce Gallagher. The Columbia University Press. \$4.50.

## Horse-Shoes, 1934

By Delos H. Smith

IT may be observed that hunger prefers the immediate egg and bacon to the recollection, however tender, of some memorable feast, or even to the alluring prospect of next Christmas. Digestion is a matter of the moment, although indeed both past and future are concerned in its success. But savor now the ruddy fire, the sizzling pan, the juicy steak and the world is ours!

Except in academic discussions it is difficult to draw a line between old and new. Present experience becomes a part of the past as soon as it is realized. We recognize, in the element of time, a lesson of preparedness. If a novice is set to prepare dinner he must fortify his native zeal with cookbooks in order to avert tragedy and perhaps to gain renown. Likewise in the dynamic present of the construction industry there are new dishes to be prepared with spice of the past and nourishment for the future. The immediate business is today's output, upon the success of which depends the coveted, and sometimes elusive, daily bread. To architects, the relation of cookery and architecture needs no explanation and history shows how truly regular dinners have been the reward of preparedness and adaptability.

Consider the distress of the open-hearth cook in the year 1796 when Elizabeth Custis Law introduced the "Ranger" to Washington kitchens. Fancy the scorn which domestic experience with crane, pot, and embers must have showered upon this new-fangled cooking device. Picture likewise the plight of the cab-

driver in the Gay Nineties when power changed from equine to gasoline. These scenes are taken at random and in each the final outcome is not unhappy. Stoves and taxicabs are no longer innovations and we receive them, cursing and dodging when we must, into the seasoned ranks of men's accomplishments.

There remains the blacksmith, professing to shoe horses in a horseless world; and the Vignolesque architect who put his trust in golf and water-color renderings. To these, alas, the mystic glass vouchsafes no present prophecy. Each has its innovations, its tendencies, and its hopes. For each, disquieting social trends and obscure economic influences. To each, new poise when he has adjusted with the world which is reported to be still in the making.

And finally observe what one farrier has done in Virginia.

On the south side of the James River, in the colonial parish of Southwark, is a cross-road in the woods where during the space of a summer afternoon only one wagon passed. The brick ruins of an ancient church lie nearby, overgrown and uprooted by the forest. There are no houses, only the tree-framed fork of two dusty roads. One old tree, larger than the rest, bears a sign-board painted with straggling letters. About the tree is a little clearing sheltered by thick leafage from the summer showers. That is all, except that the sign reads:

THE BLACKSMITH WILL BE HERE  
EVERY FIRST AND THIRD MONDAY.

## PROCUREMENT DIVISION

Louisville, Miss., P. O., Construction, Dye and Mullings, Columbia, Miss. ....	\$35,188.00	Chicago, Ill., P. O., Postal Station "D", Construction including demolition of structures on site, S. N. Nielsen Co., 3059 Augusta St., Chicago, Ill. ....	\$86,630.00
Ossining, N. Y., P. O., Construction, Mr. Alfonso Cardinale, 69 Clinton Ave., Ossining, N. Y. ....	46,890.00	Gillette, Wyo., P. O., Construction, Blauner Construction Co., 189 West Madison St., Chicago, Ill. ....	44,984.00
Bowling Green, Mo., P. O., Construction, Brockmeyer-Bohle, Inc., 634 North Grand Boulevard, St. Louis, Mo. . .	35,184.00	Lexington, Va., P. O., Extension and remodeling, Seymour Ruff & Sons, Inc., 2133 Maryland Ave., Baltimore, Md. . .	31,287.00
Lawrenceburg, Tenn., P. O., Construction, Forcum-James Co., P. O. Box 2522, Memphis, Tenn. ....	35,971.00	Aiken, S. C., Ct. H., Construction, Ray M. Lee Co., 250 Ivy St., N. E., Atlanta, Ga. ....	78,839.00
Laurier, Wash., Insp. Station, Construction main building, and residence buildings, Mr. Grover C. Gorsuch, 630 Okanogan Ave., Wenatchee Wash. ....	50,710.00	Chicago, Ill., P. O., Hyde Park Postal Station, Construction, Sill Construction Co., 520 North Michigan Ave., Chicago, Ill. ....	86,718.00
Pauls Valley, Okla., P. O., Construction, McMillen Construction Co., 801 Broadway Tower, Enid, Okla. ....	36,980.00	Perry, Fla., P. O., Construction, Mr. Algernon Blair, 1209 First National Bank Bldg., Montgomery, Ala. ....	37,514.00
Huntington Park, Calif., P. O., Construction, G. F. Campbell Building Co., & Charles P. Kelly, 340 Byrne Building, 253 South Broadway, Los Angeles, Calif. ....	84,940.00	Roseville, Calif., P. O., Construction, K. E. Parker Co., 135 South Park, San Francisco, Calif. ....	36,687.00
Winnfield, La., P. O., Construction, Mr. Algernon Blair, 1209 First National Bank Building, Montgomery, Ala. ....	35,416.00	Baxter Springs, Kans., P. O., Construction, Busboom and Rauh, Salina, Kans. ....	35,400.00
Ware Shoals, S. C., P. O., Construction, Mr. L. B. Gallimore, Greensboro, N. C. ....	33,260.00	Boston, Mass., P. O., Brookline Postal Station, Construction, Mr. Samuel W. Poorvu, 24 School St., Boston, Mass. . .	83,658.00
Pittsfield, Ill., P. O., Construction, Brockmeyer-Bohle, Inc., 634 North Grand Boulevard, St. Louis, Mo. ....	37,223.00	Canton, Mass., P. O., Construction including demolition of structures on the site, Klayman Construction Co., 92 Hazelton St., Mattapan, Mass.	38,442.00
Selinsgrove, Pa., P. O., Construction, Bonded Construction Corporation, 122 East 42nd St., New York, N. Y. . .	34,360.00	New York, N. Y., P. O., Morris Heights Postal Station, Construction, B. Z. Contracting Co., Inc., 52 Vanderbilt Ave., New York, N. Y. ....	65,900.00
Elmhurst, Ill., P. O., Construction, Langlois Construction Co., 6804 West 32nd St., Berwyn, Ill. ....	45,365.00	Bowie, Tex., P. O., Construction, Mr. J. J. Fritch, 510 Thomas Building, Dallas, Tex.	33,835.00
Phoenix, Ariz., P. O., Construction of the superstructure, Great Lakes Construction Co., 333 North Michigan Ave., Chicago, Ill. ....	465,299.00	Blacksburg, Va., P. O., Construction, Stone Construction Co., Box 477, Blacksburg, Va. ....	32,188.00
Rapid City, S. D., P. O., Extension & Remodeling, S. W. Jonason & Co., 308 Van Slyke Building, Aberdeen, S. D. . . .	36,200.00	Philadelphia, Pa., P. O., Southwark Postal Station, Construction, Mr. Ralph S. Herzog, 1505 Race St., Philadelphia, Pa. ....	60,559.00
		Norton, Kans., P. O., Construction, J. H. Marchbank, Con-	

struction Co., 205 West Wacker Drive, Chicago, Ill. . . . .	\$35,300.00	D. C. . . . .	\$78,562.00
Morganton, N. C., P. O., Construction, Mr. James I. Barnes, New Zimmerman Building, Springfield, Ohio. . . . .	37,800.00	Brownsville, Tenn., P. O., Construction, Forcum-James Co., P. O. Box 2522, Memphis, Tenn. . . . .	35,724.00
Hudson Falls, N. Y., P. O., Construction, Murch Bros. Construction Co., 4111 Lindell Blvd., St. Louis, Mo. . . . .	43,276.00	Waynesboro, Pa., P. O., Construction, Mr. F. J. Cuppels, 599 Market St., Kingston, Pa. . . . .	51,814.00
Fort Scott, Kans., P. O. & Ct. H., Construction, Coath & Goss, Inc., 228 North LaSalle St., Chicago, Ill. . . . .	186,400.00	Ames, Iowa, P. O., Construction, Bracker Construction Co., 600 National Bldg., Minneapolis, Minn. . . . .	113,956.00
Eldorado, Ill., P. O., Construction, Mr. James I. Barnes, Barnes Building, Logansport, Ind. . . . .	41,920.00	Elk City, Okla., P. O., Construction, D. C. Bass and Sons Construction Co., Enid, Okla. . . . .	38,770.00
Alderson, W. Va., P. O., Construction, Smythe & Co., 1416 F St., N. W., Washington, D. C. . . . .	34,449.00	Moorestown, N. J., P. O., Construction, Mr. Philip Lange, 28 Yale Road, Audubon, N. J. . . . .	38,111.00
De Ridder, La., P. O., Construction, Mr. Algernon Blair, 1209 First National Bank Bldg., Montgomery, Ala. . . . .	33,955.00	Alexandria, Ind., P. O., Construction, H. G. Christman Construction Co., Inc., 306 South Notre Dame Ave., South Bend, Ind. . . . .	37,400.00
Clanton, Ala., P. O., Construction, Mr. H. W. Beers, Jr., 70 Ellis St., N. E., Atlanta, Ga. . . . .	33,987.00	Cleveland, Ohio, P. O., Lakewood Station, Construction, The Lundoff-Bicknell Co., 1808 B. F. Keith Building, Cleveland, Ohio. . . . .	67,800.00
Blackfoot, Idaho, P. O., Construction, J. O. Jordan & Son, 1820 North Eight St., Boise, Idaho. . . . .	81,932.00	Bastrop, La., P. O., Construction, R. P. Farnsworth & Co., Inc., 212 Nashville Ave., New Orleans, La. . . . .	32,380.00
Henderson, Tex., P. O., Construction, Dolph-Bateson Construction Co., 509 Construction Bldg., Dallas, Tex. . . . .	44,430.00	Nantucket, Mass., P. O., Construction, Long Construction Co., 185 Devonshire St., Boston, Mass. . . . .	51,367.00
Larned, Kans., P. O., Construction, Busboom and Rauh, Salina, Kans. . . . .	42,190.00	Seaford, Del., P. O., Construction, Edmond & E. John Pfozter, 5305 Haverford Ave., Philadelphia, Pa. . . . .	39,437.00
San Mateo, Calif., P. O., Construction, Mr. Frank J. Reilly, 6350 Fulton St., San Francisco, Calif. . . . .	50,981.00	Bell, Calif., P. O., Construction, L. F. Dow Co., 414 Rowan Bldg., Los Angeles, Calif. . . . .	35,000.00
Inglewood, Calif., P. O., Construction, Theo. A. Beyer Corporation, 438 Chamber of Commerce Bldg., Los Angeles, Calif. . . . .	62,746.00	Alva., Okla., P. O., Construction, D. C. Bass & Sons Construction Co., 1118 Bass Bldg., Enid, Okla. . . . .	37,685.00
New Milford, Conn., P. O., Construction, The New England General Contracting Co., 341 State St., New Haven, Conn. . . . .	43,400.00	Galax, Va., P. O., Construction, Wood Construction Co., Room 6, United Cigar Bldg., Roanoke, Va. . . . .	34,969.00
Clairton, Pa., P. O., Construction, Brownsville Construction Co., Coal Road, Brownsville, Pa. . . . .	34,102.00	Lyons, Kans., P. O., Construction, Busboom & Rauh, Salina, Kans. . . . .	34,590.00
Boston, Mass., P. O., Arlington Branch, Construction, Ross & Reid Stone Setting Co., Inc., 20 I. St., S. W., Washington,		New York, N. Y., P. O., Postal Station "Y", Construction, Kenny Bros., Inc., 308 Dyckman St., New York, N. Y. . . . .	169,000.00
		Franklin, N. C., P. O., Construction, Mr. E. B. Gallimore,	

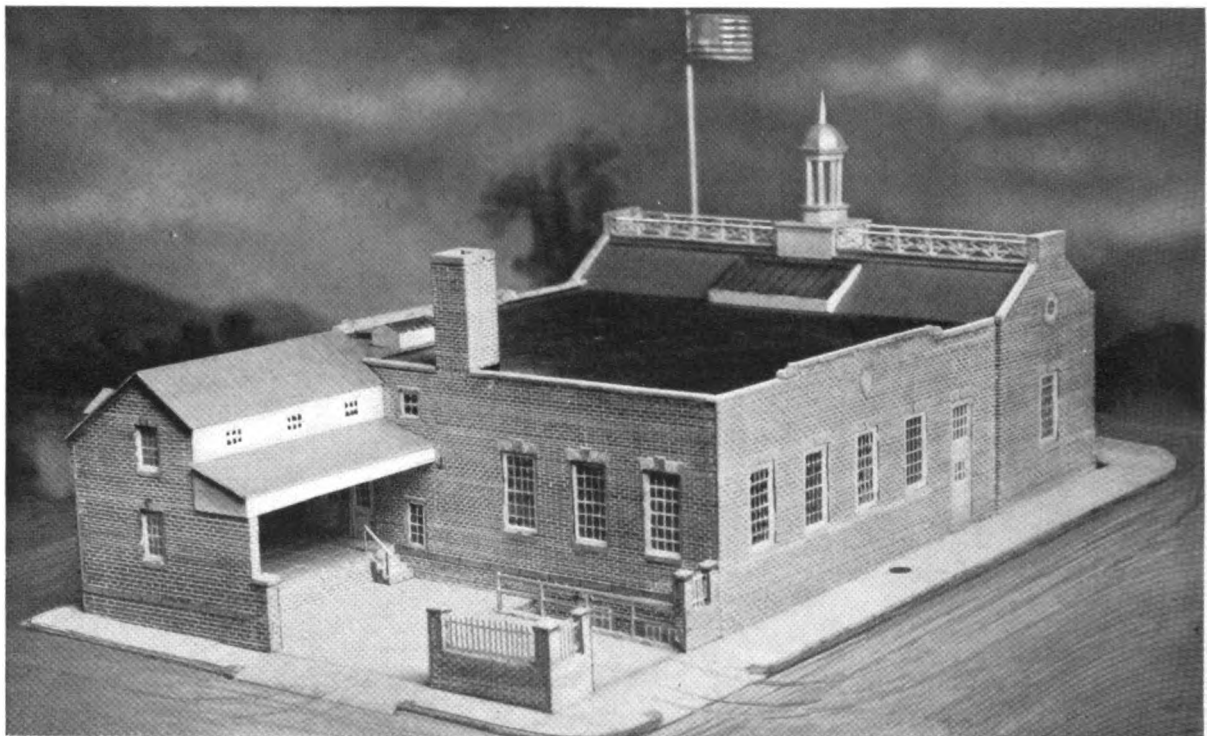
Greensboro, N. C. ....	\$47,975.00	Aurora, Ind., P. O., Construction including demolition of structures on the site, Mr. E. A. Carson, 1165 East 30th St., Indianapolis, Ind. ....	\$34,176.00
Cloquet, Minn., P. O., Construction, Geo. H. Lounsberry and Son, 322½ East Superior St., Duluth, Minn. ....	37,560.00	Washington, D. C., Treasury Building, installation of an air conditioning system, including all changes and repairs incident thereto, Raisler Heating Co., 129 Amsterdam Ave., New York, N. Y. ....	313,700.00
Haverford, Pa., P. O., Construction, M. & L. Construction Co., Inc., N. W. Corner 40th & Chestnut Sts., Philadelphia, Pa. ....	31,333.00	Schuykill Haven, Pa., P. O., Construction, Mr. Oscar Weinstein, 181 South Washington St., Wilkes-Barre, Pa.	34,700.00
Cleveland, Ohio, P. O. Station "A", Construction including demolition of structures on site, Steinle-Wolfe Construction Co., 1515 Croghan St., Fremont, Ohio. ....	58,280.00	New Castle, Del., P. O., Construction, Bonded Construction Corporation, 122 East 42nd St., New York, N. Y. . .	34,758.00
Columbia, Pa., P. O., Demolition and Construction, Herman Wohlsen's Sons, 551 Woolworth Bldg., Lancaster, Pa. ....	36,995.00	Marion, Ala., P. O., Construction, Mr. Algernon Blair, 1209 First National Bank Bldg., Montgomery, Ala. ....	36,411.00
Alamosa, Colo., P. O., Construction, The N. W. Underhill Construction Co., 225 North Waco, Wichita, Kans.	44,935.00	Catasauqua, Pa., P. O., Construction, Hood & Gross, 1535 Chestnut St., Philadelphia, Pa.	35,047.00
Paola, Kans., P. O., Construction, E. C. Childers Construction Co., 422-23 Finance Bldg., Kansas City, Mo. ....	33,500.00	Russellville, Ky., P. O., Construction, Mr. Nile E. Yearwood, Woodlawn Drive, Nashville, Tenn. ....	39,380.00
McMinnville, Ore., P. O., Construction, Hoffman Construction Co., 715 S. W. Columbia St., Portland, Ore. ....	41,929.00	Massena, N. Y., P. O., Construction, Murch Bros. Construction Co., 4111 Lindell Blvd., St. Louis, Mo. ....	40,720.00
New York, N. Y., P. O., Boulevard Station (Fox St.), Construction, Federal Engineering & Construction Co., 342 Madison Ave., New York, N. Y. ....	63,381.00	Turner's Falls, Mass., P. O., Construction, Swanburg Construction Co., 61 Amherst Street, Manchester, New Hampshire .....	37,400.00
Westerville, Ohio, P. O., Construction, The George H. White Construction Co., 603 Geo. D. Harter Bank Bldg., Canton, Ohio. ....	32,240.00	Richmond, Va., Parcel Post Bldg., elevator plant, Otis Elevator Co., 810 18th St., N. W., Washington, D. C. ....	44,600.00
Chicago, Ill., P. O., Grand Crossing Postal Station, Construction, Patterson and Hartrich, 105 West Adams St., Chicago, Ill. ....	91,309.00	Rocky Ford, Colorado, P. O., Construction, Wickes Engineering and Construction Co., 1441 Bluff St., Des Moines, Iowa .....	37,970.00
Baltimore, Md., P. O., Painting Plaster, etc., Merrill P. Wilson Co., 611 Bona Allen Bldg., Atlanta, Ga. ....	11,640.00	Philipsburg, Pa., P. O., Construction, Hyde-Murphy Co., Ridgway, Pa. ....	39,300.00
Oceanside, Calif., P. O., Construction, L. F. Dow Co., 414 Rowan Bldg., Los Angeles, Calif. ....	39,747.00	Salida, Colorado, P. O., Construction, Wickes Engineering and Construction Co., 1441 Bluff St., Des Mines, Iowa..	35,950.00
Puyallup, Wash., P. O., Construction, Henrikson-Alstrom Co., 1710 Textile Tower, Seattle, Wash. ....	43,720.00	Hibbing, Minn., P. O., Construction, Winton Building Company, 1218 Third Avenue, Hibbing, Minn. ....	45,286.00

Garfield, N. J., P. O., Construction, Schurman Construction Corporation, Passaic, N. J. . . . .	\$37,400.00	1515-21 Barlum Tower, Detroit, Mich. . . . .	\$35,359.00
Hugo, Okla., P. O., Construction, Murch Bros., Construction Co., 4111 Lindell Blvd., St. Louis, Mo. . . . .	39,177.00	Henryetta, Okla., P. O., Construction, Lundberg-Richter Co., Inc., North Wilkesboro, N. C. . . . .	39,600.00
Martinsville, Ind., P. O., Construction, Earle Embrey, 401-402 Elsby Building, New Albany, Ind. . . . .	35,350.00	Hyattsville, Md., P. O., Construction, Blauner Construction Co., 189 West Madison St., Chicago, Ill. . . . .	44,592.00
Riverhead, N. Y., P. O., Construction, Graves-Quinn Corporation, Grand Central Terminal, New York, N. Y. . . . .	46,180.00	Trenton, Tenn., P. O., Construction, Lacoutour Parsons Construction Co., 4162 Flora Blvd., St. Louis, Mo. . . . .	38,374.00
Natchez, Miss., P. O., extension and remodeling, Pittman Bros. Construction Co., 2800 North Galvez St., New Orleans, La. . . . .	37,177.60	VETERANS ADMINISTRATION	
Catskill, N. Y., P. O., Construction, Murch Bros. Construction Co., 4111 Lindell Blvd., St. Louis, Mo. . . . .	41,530.00	Danville, Ill., Metal Grilles for windows, porches, and stairs, V. A. Facility, Edwin Pratts Sons Co., Inc., 118 W. Court St., Kankakee, Ill. . . . .	\$60,000.00
Harlan, Iowa, P. O., Construction, Harlan Contracting Co., Harlan, Iowa . . . . .	33,217.00	Togus, Maine, General Construction of additional bldgs. at V. A. Facility, Charles T. Wills, Inc., 286 Fifth Ave., New York, N. Y. . . . .	784,178.00
Bryan, Ohio, P. O., Construction, Mr. James I. Barnes, State Exchange Bank Bldg., Culver, Ind. . . . .	33,840.00	Togus, Maine, Plumbing, Heating and Electrical Work at V. A. Facility, Virginia Engineering Co., Inc., Melson Bldg., Newport News, Va. . . . .	210,000.00
Northeast, Penn., P. O., Construction, Murch Bros. Construction Co., 4111 Lindell Blvd., St. Louis, Mo. . . . .	36,310.00	BUREAU OF YARDS AND DOCKS	
Kane, Penn., P. O., Construction, Blauner Construction Co., 189 West Madison St., Chicago, Ill. . . . .	39,790.00	Philadelphia, Pa., Engine Mfg. shop and test bldg., maintenance shop Bldg. and hangar, Irwin & Leighton, Philadelphia, Pa. . . . .	\$893,000.00
Clintonville, Wisc., P. O., Construction, Murch Bros. Construction Co., 4111 Lindell Blvd., St. Louis, Mo. . . . .	36,310.00	Quantico, Va., Completion of 3 hangars, The W. P. Thurston Co., Inc., Richmond, Va. . . . .	84,750.00
West Frankfort, Ill., P. O., Construction, Murch Bros. Construction Co., 4111 Lindell Blvd., St. Louis, Mo. . . . .	53,500.00	Mare Island, Calif., 40-ton Gantry crane and runway, Star Iron and Steel Co., Tacoma, Wash. . . . .	76,900.00
Honesdale, Pa., P. O., Construction, Franklin Goldsmith & Son, 814 Race St., Catsaqua, Pa. . . . .	41,391.00	Annapolis, Md., Remodel helix house, W. E. Bickerton, Construction Co., Baltimore, Md. . . . .	60,300.00
Iron Mountain, Mich., P. O., Construction, McGough Bros., 1954 University Ave., St. Paul, Minn. . . . .	48,100.00	Carlisle Barracks, Pa., Barracks for 555 men, Irwin & Leighton, 1505 Race St., Philadelphia, Pa. . . . .	270,950.00
McDonald, Pa., P. O., Construction, Spence Bros., 201-4 Brewer Arcade, Saginaw, Mich. . . . .	35,812.00	France Field, C. Z., Construction of Off. Qtrs., Novey Luttrell, Ancon, C. Z. . . . .	674,000.00
Zeeland, Mich., P. O., Construction, Mr. Henry Dattner,		Ft. Sam Houston, Tex., Medical Detachment Barracks and Nurses' Quarters, Mr. Robert E. McKee, 1918 Texas St., El Paso, Texas . . . . .	402,110.00



*A MODEL POSTMASTER*

*All postmasters have to be talented, but the postmaster at Nantucket, Massachusetts—spectacularly named Al,red E. Smith—has an unusual talent. His appreciation of the building to be erected by the Supervising Architect at Nantucket, caused him to make this skillful model of it. Congratulations are due Mr. Farley on having such a Mr. Smith.*



*Reproduced by permission of the Nantucket Inquirer and Mirror*



## Albert L. Harris

We print elsewhere in this issue a commentary upon the work of Albert L. Harris, who was for some years Municipal Architect of the District of Columbia. It is seldom that a man in such a short while is able to leave so firm and distinctive an imprint upon the architectural aspect of a city as did Harris. In all the work he did while holding this official position he was singularly happy. The buildings had a calmness, a grace and a theme running in them all that made them seem symbolic and all truly District-of-Columbian. We could have wished that more space might have been available to show more of his work.

The tradition set up in his term of office has fortunately been upheld by the appointment as his successor of that talented architect Nathan C. Wyeth.

## Recovery

A building boom from 1936 to 1942 is "not improbable," F. A. Pearson, professor of prices and statistics and colleague of monetary expert Dr. George F. Warren, told Cornell farm and home week guests yesterday.

"Building is our most important urban industry and full employment cannot occur until building is active," he said. "Building will not start or be active until the income from rents rises enough so that a fair return on the money invested is anticipated."

"It is not improbable that the volume of construction will rise from about 1936 to about 1942, and that the value of gold will fall. If these two events should occur, business will be very active and real estate will be a prize possession."

— New York Times.  
The Charette.

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*Upon request we are glad to supply complete information regarding Atlantic Terra Cotta*



Atlantic Terra Cotta Wall Units, a machine made product of the highest quality, usually made 8" x 16" or larger, accurately ground to size on four sides, is the most satisfactory and durable material for interior work. Erected by bricklayers at low cost, it is widely used for lobby and corridor linings, room walls, partitions, etc. in public buildings with the utmost satisfaction. There is no maintenance cost.



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There are good reasons why Terra Cotta, one of the oldest building materials, is widely used for present day construction. With more than fifty years of use in all types of buildings in this country, Atlantic Terra Cotta offers those interested in beauty of design coupled with true economy, these salient reasons for its selection:

It can be made to conform to any architectural design.

It is available in any surface finish, glazed or unglazed.

It is fire resistant.

It has high insulating value for heat, cold and sound.

It is not affected by weather or chemical action.

It is easy to erect and economical to handle.

Its price compares favorably with materials not as adaptable to modern construction.

It may be had in any desired color.

It is a permanent material.

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# ROMANY QUARRY TILES

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*Agriculture Department,*

*Washington, D. C.*



*Architect—*

*Office of Supervising Architect*

*Treasury Department*

When wings of Extensible Building now under construction are completed this project will contain over two hundred thousand square feet of Romany quarry tiles on walls and floors. The installation of quarry tiles throughout this project illustrates the satisfaction of Federal Architects with the use of such floor and wall material where cost, maintenance, sanitation and beauty are important. Romany tiles have been chosen for many of America's finest buildings.

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# FEDERAL SEABOARD TERRA COTTA



**NEW YORK POST OFFICE ANNEX  
NEW YORK, N. Y.**

**McKim, Mead & White, and Office of the Supervising Architect, Architects  
James Stewart & Co., Inc., Builders**

The cheneaux crowning the entire building is Terra Cotta closely resembling the adjacent granite in color and texture.

Terra Cotta harmonizing with other structural materials, not only in color and quality of modeling but also in unusual jointing scale, may be had if "FEDERAL SEABOARD" is specified.

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# ANACONDA THROUGH-WALL FLASHING

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Post Office Building



**NEW... and  
Moderately Priced!**

**A** SIMPLE but highly effective copper wall flashing at a *moderate price* is now offered by The American Brass Company. It is made of Anaconda Copper, either plain or lead coated, in strips five feet long, embossed with a zig zag pattern of ridges 7/32" high.

This new Anaconda product provides a sound bond with maximum resistance to lateral movement in every direction. Efficient and positive, it is readily adapted to practically every brick or masonry condition.

Capable of being bent and cut to fit on the job,

Anaconda Flashings can be installed easily and quickly. The flat selvages are ideal for making roof and counter flashing bends without unsightly ridges to interfere with the discharge of water. Water-tight end-joints are made by overlapping one corrugation. When required, flat ends permit easy soldering.

\*Patented May 2, 1933 (Pat. No. 1,906,674)

*Anaconda Through-wall Flashings may be obtained from distributors of Anaconda Copper. Our new descriptive folder, Anaconda Publication C-28, mailed on request.*



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