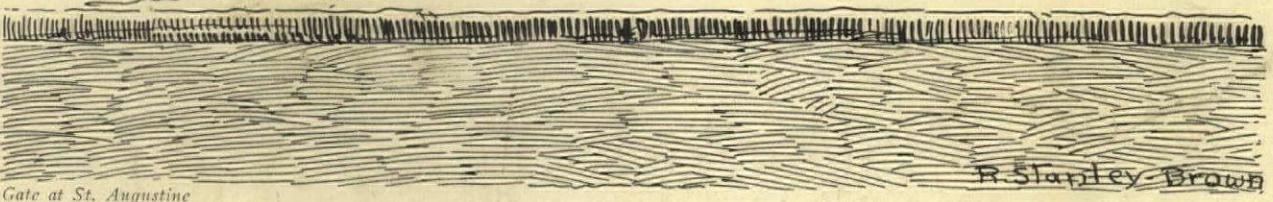
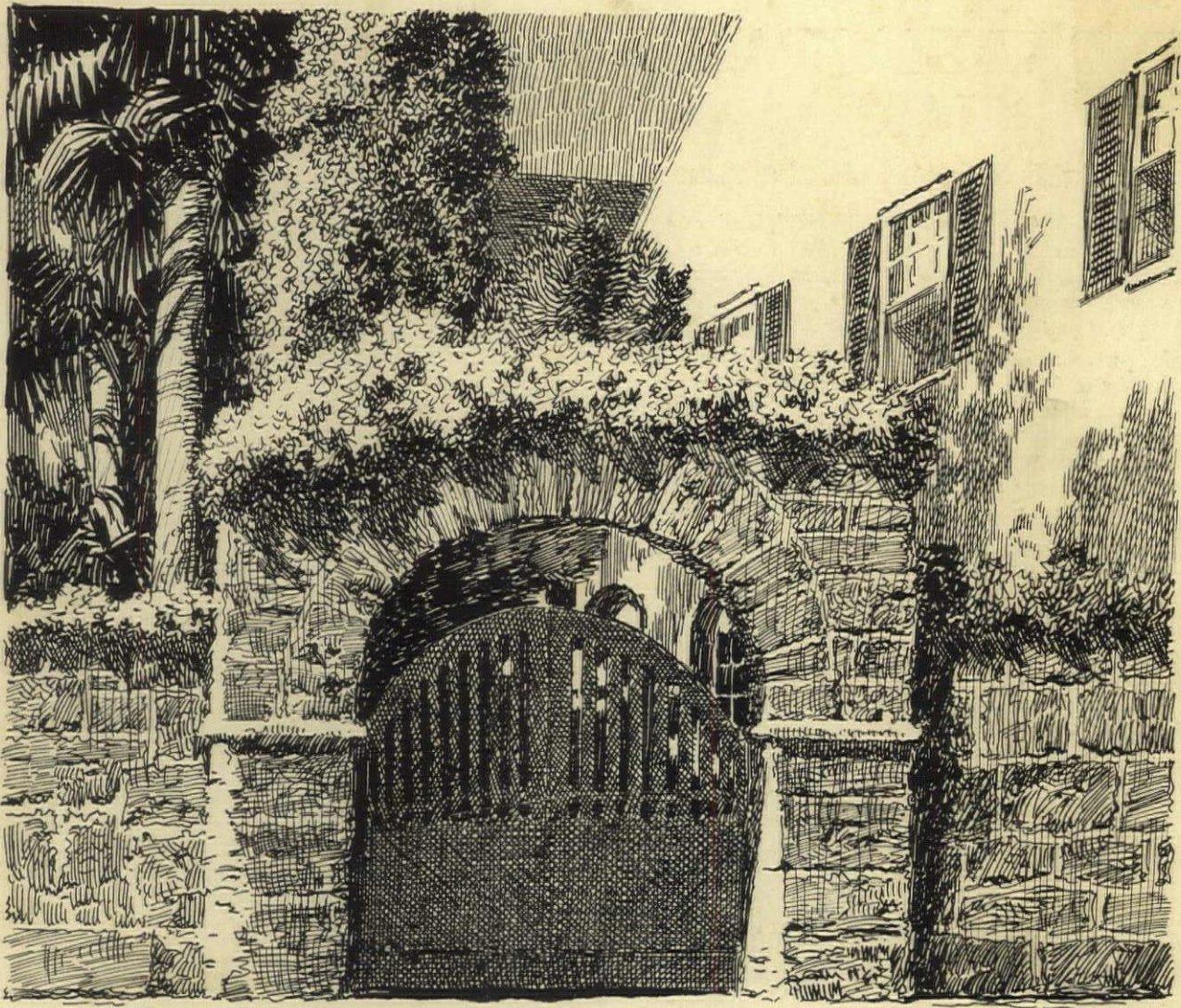


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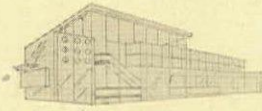
Gate at St. Augustine

R. Stapley Brown

Published for the Association
of the Federal Architects

January, 1939
Vol. 9, No. 3

SEE MIRACLES IN GLASS • L-O-F EXHIBIT
GOLDEN GATE EXPOSITION • SAN FRANCISCO, 1939



BUILD WITH DURABLE GLASS

For the Thrills and Rewards of a Pioneer

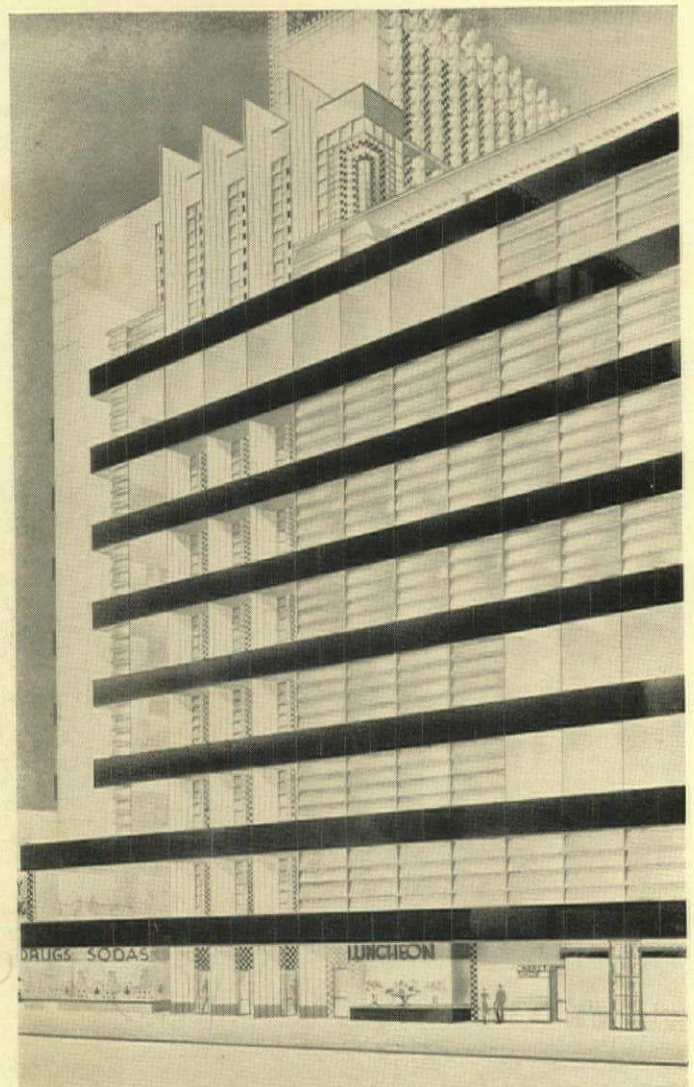
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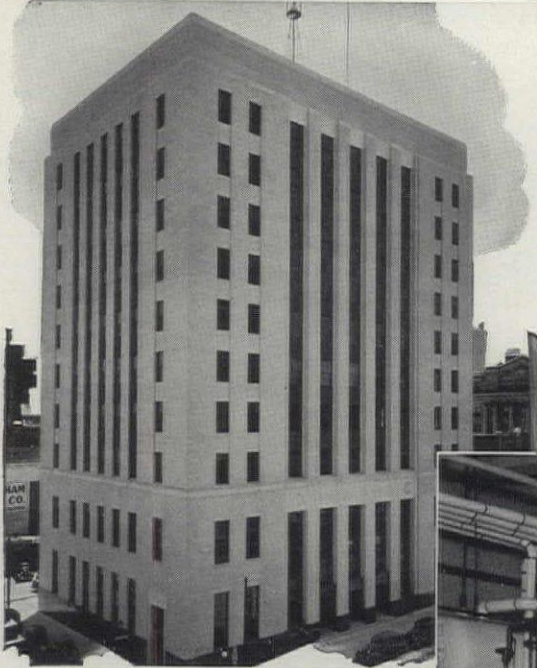
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STRUCTURAL GLASS

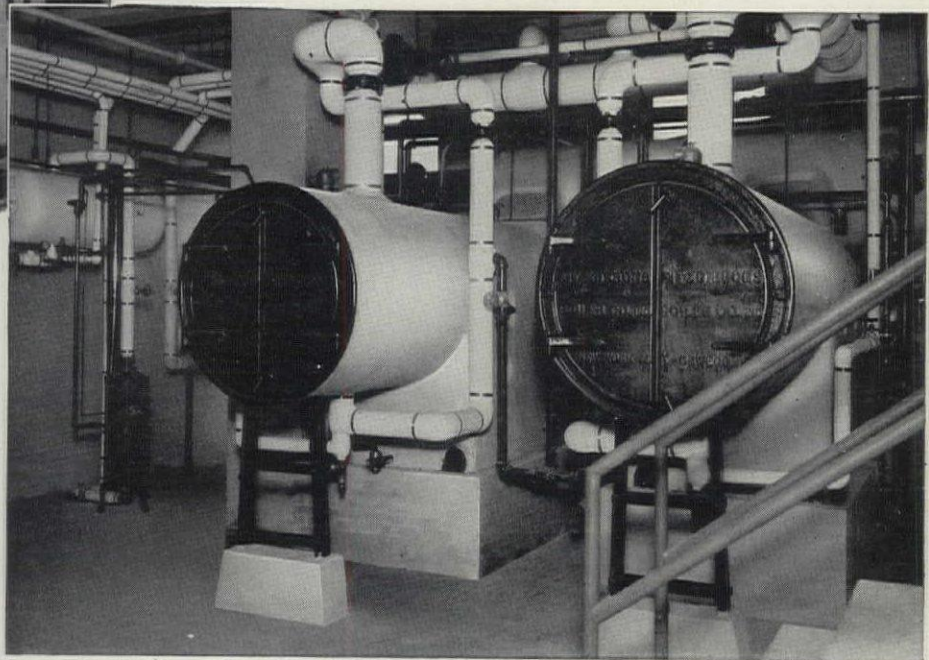
Make certain your Vitrolite installation is made by a Franchised L-O-F dealer

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**A building like this
deserves its fine
heating installation**

The imposing and modernly beautiful Federal Office Building at Houston, Texas, was sponsored by the Treasury Department Procurement Division, Mr. C. J. Peoples, Director of Procurement. The Supervising Architect was Mr. Louis J. Simon, and the Supervising Engineer, Mr. Neal A. Nielick. Right in line with the character of the building, note the splendidly appointed boiler room. The entire heating job was installed by the National Company, heating contractors of Winston-Salem, North Carolina.



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Fitzgibbons large boilers have maintained their high reputation for almost two generations. In capacities all the way from 1800 to 35,000 sq. ft. S.H.B.L. rating, and in types for all fuels, they provide a complete line in this field of heating. Specifications and full details upon request.

were selected to heat the beautiful Federal Office Building at Houston, for the same reasons that controlled their selection in hundreds of other similar structures particularly since the inception of the new specifications May 1st, 1931. Broadly speaking, these reasons are Fitzgibbons service and dependability in furnishing and shipping products in accordance with specifications.

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Doors of Formica of a highly colorful and striking kind, have been very popular for theaters, just as more subdued effects have been widely used in public buildings, like the New Annex to the Library of Congress.

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The picture shows a battery of Formica doors in the Times Theater at Rockford, Ill., Edward Paul Lewin, architect.

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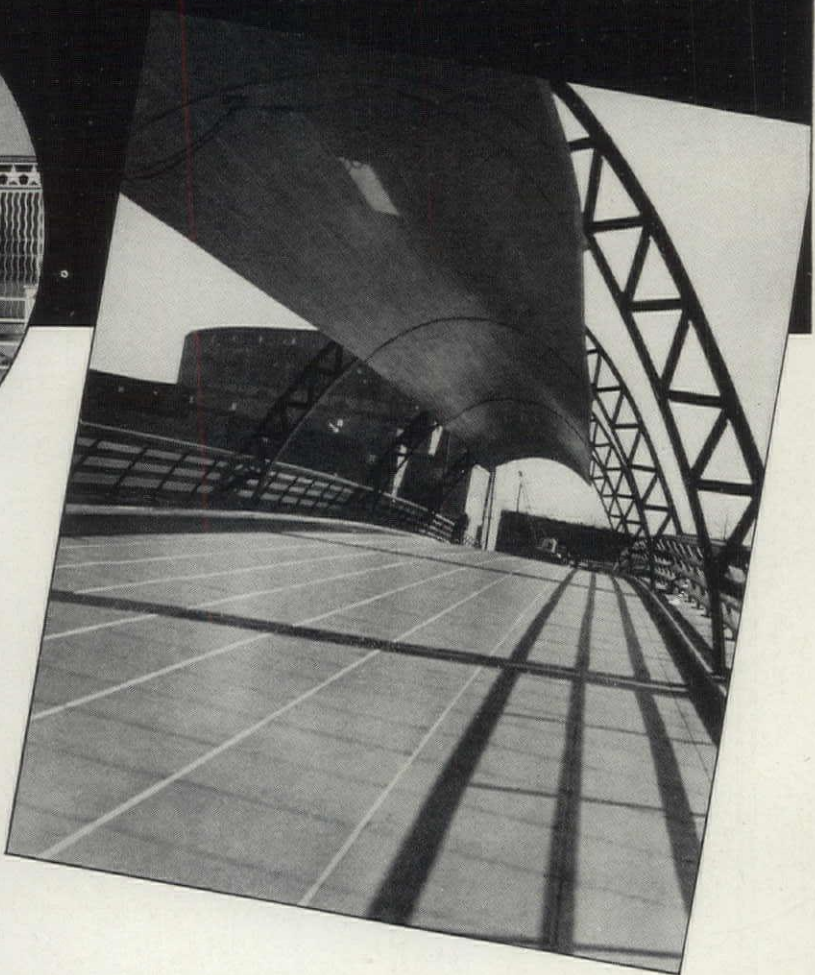
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Traffic Top product, a new product by The Celotex Corporation, Celotex cane fibre board thoroughly impregnated with selected bitumens, is *attractive in appearance and impervious to weather*. Its resilient surface is comfortable under foot—an ideal surface for pedestrian traffic, as evidenced by its use at the

New York World's Fair (see photos).

Traffic Top product is easily applied to *new or old roofs*. It deadens sound, protects built-up roofing from blistering sun rays, adds no more weight than ordinary

slag or gravel surfacing. Passes fire-brand tests, and is proofed against termites and dry rot by the exclusive, patented Ferox Process. *Available in colors*. Use the coupon now to ask for specifications and sample!

The word Celotex is a brand name identifying a group of products marketed by The Celotex Corporation and is protected as a trade-mark shown elsewhere in this advertisement.

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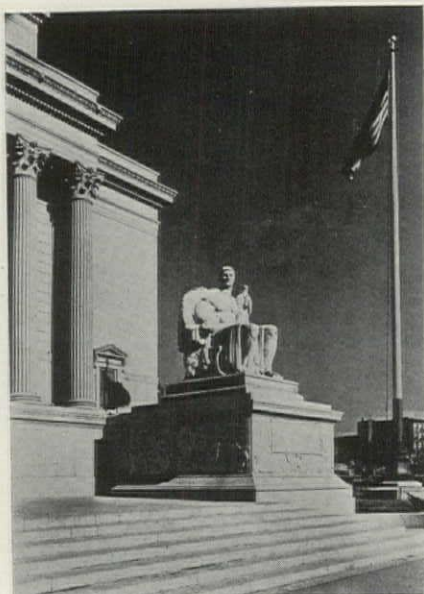
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THE FEDERAL ARCHITECT

Published for the Association of Federal Architects, 1700 Eye St., Washington, D. C.

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Vol. 9
No. 3

JANUARY, 1939

EDWIN B. MORRIS, *Editor*

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EVERY ARCHITECT SHOULD KNOW

A NUMBER OF FUNDAMENTALS CONCERNING AIR CONDITIONING AND REFRIGERANTS

IF the air conditioning installation is a sizable one involving a duct system, the duct system should conform to the rules published by the National Board of Fire Underwriters in NBFU Pamphlet No. 90 entitled, "Regulations of the National Board of Fire Underwriters for the Installation of Air Conditioning, Warm Air Heating, Air Cooling and Ventilating Systems" (July 15, 1937). These regulations are published by the Board at 85 John Street, New York City, or 222 West Adams Street, Chicago. See Paragraph 191 covering refrigerants and specify condensing equipment for permissible refrigerants.

If the system is a small commercial or air conditioning installation containing not over 100 pounds of refrigerant, design to conform to the "Standard For Air Conditioning and Commercial Refrigerating Equipment" (Subject 207, June 16, 1937)

of Underwriters' Laboratories, Inc., 207 East Ohio Street, Chicago. See Paragraphs 36 and 37 and draw specification for air conditioning refrigerants in accordance.

Should your client desire a unit system containing not more than 20 pounds of refrigerant, Underwriters' Laboratories, Inc., have a "Standard For Unit Refrigerating Systems" (Subject 207, June 15, 1937). Secure a copy of this standard and consult Paragraphs 29 and 30 for permissible refrigerants for air conditioning.



FREON

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safe refrigerants

*"Freon" is Kinetic's registered trade mark for its fluorine refrigerants.

If you desire to consult Underwriters' Laboratories Report MH-2375 entitled, "The Comparative Life, Fire and Explosion Hazards of the Common Refrigerants," inquire at the reference desk of your Public Library. Or we will mail a copy, postpaid, on receipt of one dollar.

By following these rules, you avoid any possibility of penalty to your client in insurance rates for using refrigerating and air conditioning systems in non-conformance with regulations.

"Freon" refrigerants have all the qualities desired for air conditioning, commercial and household refrigeration, and are widely used for these purposes. They have been tested by the United States Bureau of Mines and meet all the specifications set by the Underwriters' Laboratories of Chicago. To be sure of safe refrigerants in the machinery you purchase, specify "Freon" refrigerants.



LETTER FROM JUDGE WETMORE

Coral Gables, Florida, January 8, 1939.

Dear Eddie:

I believe Mark Twain "had something" when he said that the other days of the week were made so that we could get rested from Sunday. By the same token I am just beginning to get rested from the holidays.

Christmas was such a recent event that I am still filled with the spirit—not spirits—of the occasion, although I'll admit that some of the members of my family, who had observed my old set of tools, sent us an up-to-the-minute cocktail set. I wanted to see if it would work as well as its less aristocratic appearing predecessor—and it worked. However, I want you to understand that my hangover was spiritual, not spiritous.

I dislike to admit that I had become a sceptic concerning the reality of Santa Clause. However the profusion of boxes and bundles that my wife and I received rekindled the lost faith. They constituted indubital proof, fully as convincing and undisputable of the existence of Santa Claus as was the evidence adduced by a certain missionary to prove his assertions. He was addressing some Sunday school children, telling them all about Noah, the deluge, the Ark and its contents, and how it finally landed on Mount Ararat. Then he said: "Now children, there are some bad men in the world who say that this story is not true. Last summer I visited Mount Ararat where I picked up this little stone which you see in my hand. Now if you should ever hear anybody say that the Ark didn't land on Mount Ararat

tell him that you know better because you have seen a stone that came from there."

The greater number of our gifts were "earmarked" for us jointly, and were suitable for use by either or both of us. However, one package contained a pink silk slip and a box of cigars. I know which one is mine.

My reference to cocktails reminds me of an incident that Colonel Harrington, who was at the time the Commandant at the Marine Barracks, told about "Jack" Sutherland, a fine and likeable Chief of Division in the old office. According to *his* tell the Colonel arrived in Washington from Philadelphia at about four o'clock one morning. There were no taxis in those days, and no Hansom cabs at the station, and the Colonel said he was in need of exercise any way, and concluded to walk to the Barracks rather than disturb anyone there. On the way he overtook Sutherland who was going home on foot from a card party at the house of a friend. The Colonel knew "Jack" intimately, quickly diagnosed his case and remarked that he knew what was the matter with him and what was good for it—a cocktail. Now that was precisely what "Jack" was not in need of, but to his Scotch proclivities the suggestion was alluring. However, "there's many a slip 'twixt the cup and the lip" and "Jack" realized that in his circumstances just then the possibility of a slip lay in the likelihood that the last bar-room had been scrubbed, the last mop wrung out and hung up to dry, and the last bartender had "hit the hay." Mournfully "Jack" poured forth his apprehensions to the Colonel. The latter was more optimistic. He said there was a place right opposite the Barracks gate and if he could make the old Dutchman that ran the place hear him, he would come down and let them in. The Colonel was one hundred per cent right, for presently they were inside and, if I may paraphrase a line from John G. Saxe, were pleading at the bar, not for jury verdicts, but for liquor. It required a fine sense of proportion and a certain deftness—if you know what I mean—to cater to the discriminating taste of two such connoisseurs as faced the proprietor. Each had a preference that required separate concoction and technique. The proprietor mixed one for the Colonel and poured it into his glass. He had mixed the ingredients for the other, and was about to pour them into the shaker when Sutherland with trembling and unsteady hands picked up his glass, poked it in front of the Dutchman and said: "Never mind shaking mine. Just pour it into my glass—I can shake it myself." "Jack" was present when the Colonel told this tale about him, and didn't deny the soft impeachment.

There were two delightful characters in the old office in those days: "Jack" Little and "Jack" Sutherland. They were a good couple to go to for precedents, and a good pair of Jacks to draw to—what ever that means.

It is said that "man was made to mourn." He was also made to stick his fingers into fresh paint to see if it is wet, notwithstanding the proximity of a sign in testimony thereof. But what about the fellow that puts his finger on the buzz saw after he has seen it clip off a couple of digits from some chap's hand; or the fellow that just has to get a blister on his thumb

(Continued on page 39)

\$100

■ COMPETITION ■

\$100

FOR THE BEST ADVERTISING PAGE

OPEN TO all members of the Association of Federal Architects and others who may be interested.

SCOPE: The competition is in connection with the exhibition of advertising pages of building materials to be held by the Association of Federal Architects and the FEDERAL ARCHITECT at the National Press Club on March 16th.

Producers of building materials will exhibit advertising pages which they consider tell the story of their material in the best manner. As a supplement to the exhibit, it is desired to have architectural conceptions as to what form advertisements of building materials should take. It is not to be expected, due to the specialized nature of an advertising page, that a perfect commercial page can be designed by architects, inexperienced in such work. But it is desired to obtain designs from architects showing what sort of arrangement and presentation would appeal to them.

CONDITIONS: The entrant will select a definite building product, study the method and wording used in advertising that product and then present the story in what he considers the most attractive and decorative page. All designs to be in black and white. A sketchy, unfinished drawing, since lettering forms an important part of it, will probably not make a good showing. The name of the product is not actually to be used. If the entrant selects Fitzgibbons Boilers, for instance, he would call the product Anonymous Boilers or something similar, using a substitute word of about the same length. It would be wise to avoid humor, as for instance, the Crash-and-Slide Elevator.

SUBMISSION: Drawings will be due March 6, deliverable to any officer or director of the AFA or to Federal Architect offices at 1700 Eye St. They will have the author's name and Bureau or address on the back, covered by a flap pasted at the edges. Drawings are to be for 9" x 12" page and are to be mounted on a 12" x 15" mount.

JURY: The jury will consist of Admiral Moreell, L. M. Leisenring, W. C. Clark, Arthur Heaton and Leon D. Hansen.

PRIZES: A prize of \$75 will be given for the best design; \$25 for the second best.



■ THE Exhibition of Advertising Pages has for its purpose to draw attention of architects more closely to building materials and to give producers an opportunity to check the reaction of architects to their advertisements. The exhibition will be held all day on Thursday, March 16th. A noon gathering will be held at which a buffet luncheon will be served—tax 50 cents. An evening dinner (price \$2.00; \$1.50 for AFA members) will occur at night with distinguished speakers and entertainment.

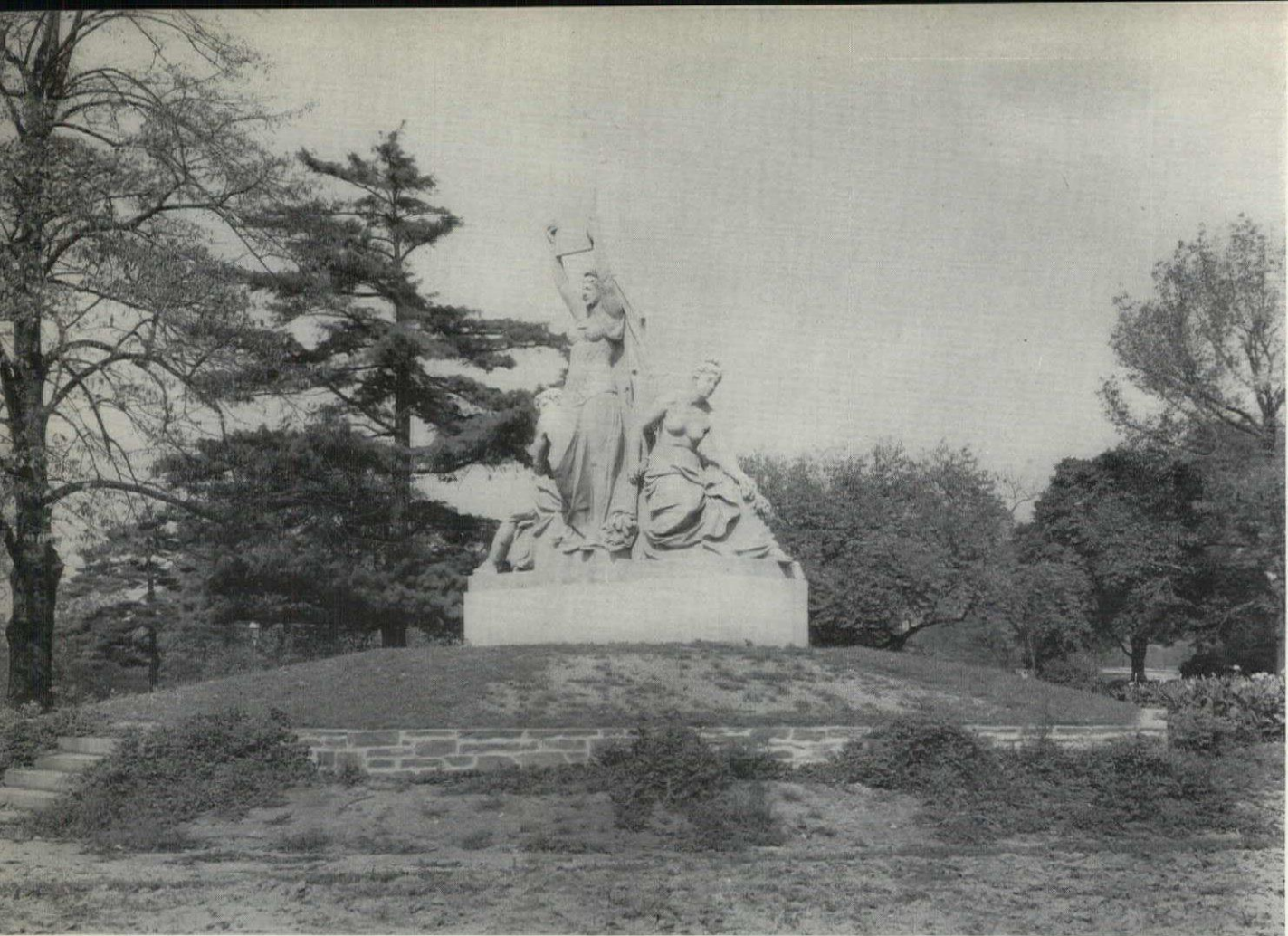


Photo by Philadelphia Dept. of Public Works

■ **T**WO good examples are shown here of the reuse of sculpture. Above is the graceful group by Daniel Chester French, which was the erstwhile decoration of the high-up pediment of the old Philadelphia Post Office. Paul Crèt designed the base and entourage for it in its new location in Fairmount Park Philadelphia ■ Below is the eagle formerly on the demolished Federal building at Paducah, Kentucky. The Junior Chamber of Commerce salvaged it, placed it to mark the high-water point of the 1937 flood.



Photo by Ned Roberts



THE FEDERAL ARCHITECT

Published for the Association of Federal Architects
1700 Eye St., Washington, D. C.



■ WE note that a gentleman who is architectural librarian of Columbia University writes:

"You read of colonial houses and English houses and Normandy houses and Gothic churches and the charm of this style and the loveliness of that style. All of that has nothing to do with architecture. We are done with all that 'parrotting' of the past; mere copying of what our ancestors did is at best only attempting to recover something that has gone; and because the styles we are taught were produced by people no longer living, and for kinds of life that have passed forever with the coming of the machine, we can never even copy them with perfect sincerity."

What an unfortunate and unspeculative statement to make! Architecture, like all the arts and professions, has its roots in the past. Sane persons, in any line of endeavor, take no present steps without considering the results of similar steps taken in the past.

Architecture, of all our pursuits, can least afford to disregard the past. It is a known fact that of all works of art, be they literary, delineative or built in three dimensions, only a small percentage live to interest succeeding generations. Books, drawings, paintings which fail to hold more than passing contemporary approval are mercifully hidden in archives and storerooms or actually destroyed. Whereas architecture which fails to hold its appeal cannot be hidden and, except in a few fortunate instances, is not destroyed.

There lies the primary responsibility of the architect. He must not be swept away by the

current architectural mode, the current inspirational fancy. He must not be lured into the false security of the idea that, by repudiating the architecture of past generations, he will not himself be repudiated by the next generation. He must not put on the mantle of the prophets and say "I hereby erect an excellent architectural example which by my direction shall always continue to be an excellent architectural example."

In other words, if he is a good architect, whose work will be valued in years to come, he must have the spirit of humility. He must instruct himself that certain elusive but enduring qualities in buildings of the past have caused them to have the same allure now as in the beginning. It is a part of his culture to search out these elusive and enduring qualities so that to the full extent of his ability such qualities may also be built into his architecture.

If he thinks he can disregard those messages of the past and devise his own enduring qualities, mooning over his drawing board, he has a swelled head and he is eternally wrong.

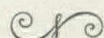
Any architect who believes that use of the ideas and the moods of the past is copying, and fears that someone will tell him so, has lost that independence of thought which is or should be the mainstay of his profession.

It can be said that this is an educational era, that we are laying down great thoughts for oncoming generations. Don't be too sure. How are oncoming generations to know that they are to follow the idea of this generation that the ideas of previous generations are to be disregarded.

Every architect should of course have full freedom of action. If, as the result of his own personal reasoning and inspiration, he decides to include in his work no evidences of study of the past, it should be his privilege. But our educational institutions should not read out of

the party architects who might choose to reproduce the ideas of the past. Education and culture is the past. The present is the field of the newspaper, the future of the astrologer and crystal-gazer. If our educational institutions repudiate the past, where are they?

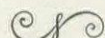
Every architect will sooner or later have to paste this phrase in his hat: "I must study and make use of the qualities that made buildings live from the past to the present in order that mine may live into the future."



■ ARCHITECTS frequently are astonished at the type of decoration that implants itself unexpectedly upon their lovingly-conceived creations. Unexpectedly vivacious hangings, melancholy bits of furniture, mistaken concessions to what is conceived to be utility unflavor the perfection of the pudding.

We visited several post offices a while ago and breezed hopefully in, expecting to be whipped up into ecstasy over their chaste completeness. Instead we found their lobbies overlaid with posters, maps, life-size figures advertising the wares of the post office and the Treasury Departments, portraits of public enemies, civil service examination announcements, and various blurbs and advertisements of heroic size.

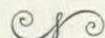
It is the irony of fate that an architect may spend hours of prayerful study to obtain just the right moulding or just the right material and then have it obliterated by the building custodian who, having the last word, drives tacks where his fancy listeth.



■ POVERTY is a tragic thing. There came to our attention recently the sad case of a man in an Iowa town who, being of the too-proud-to-beg-too-weak-to-work type, was unhappily reduced to the humiliating extremity of having to be supported, together with his children, by the funds his wife earned through taking in washing. Being a man and not a mere insensate creature content to watch the world wag by without taking part in its pulsating life, he was enamoured of a widow living down the street. It was impossible for his proud spirit to suffer the humiliation of not

giving his love the Christmas present she justly deserved.

He then had an idea and made the great sacrifice. He took his wife's washing-machine, in the dead of night, and sold it to procure funds to purchase a bracelet for the widow. This should go down in history as one of the great loves—a man who was willing, with a smile on his face, to give up his livelihood to produce a moment of transitory pleasure in the heart of his beloved.



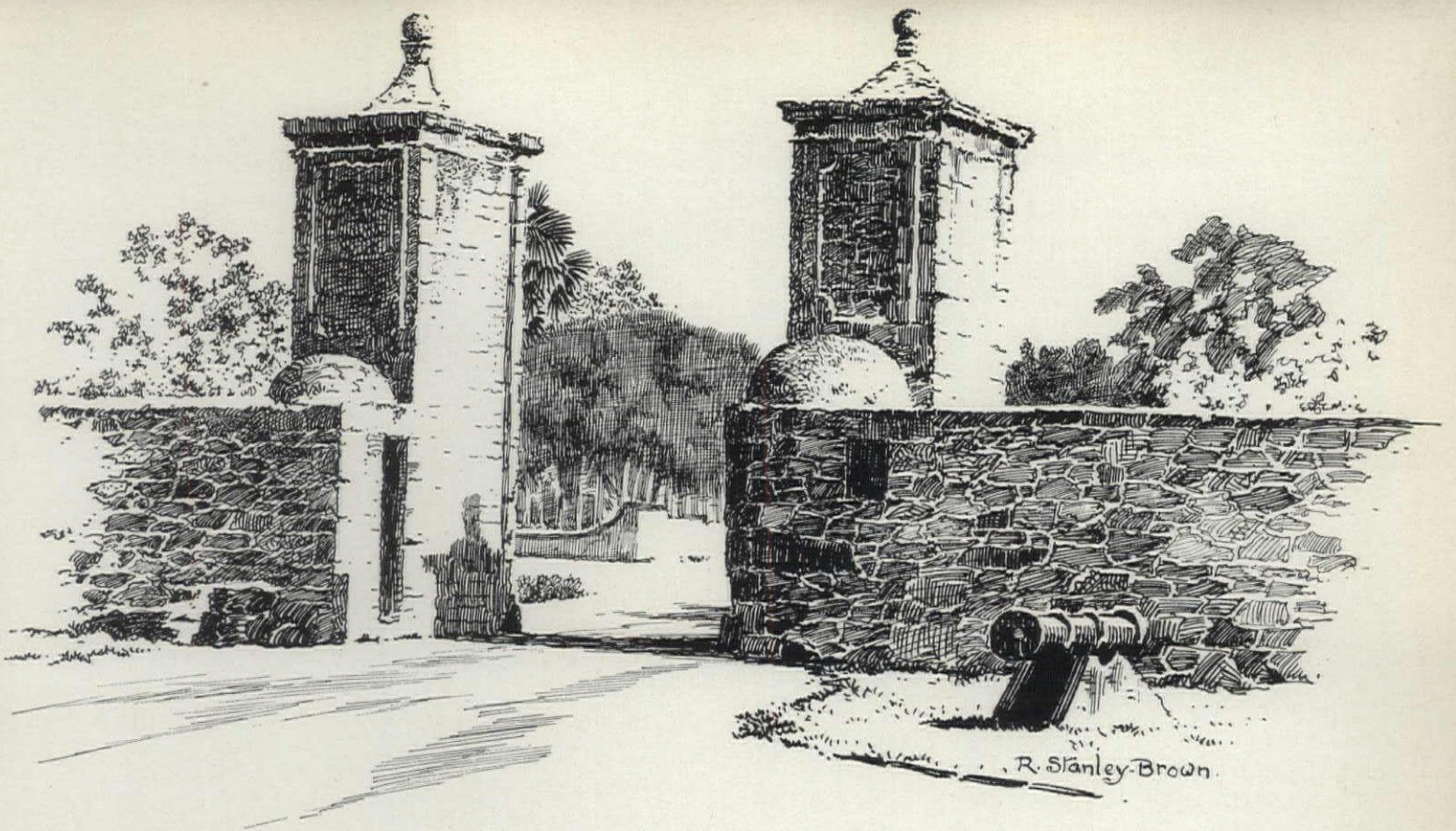
■ WE are an advocate of the thing called Thrift. Recently we thought we had an opportunity to practice this admirable thing. We wished to hang, in a house of ours, a crystal chandelier. Investigation showed that in the attic of a collateral branch of our family there existed a set of crystal pendants, chains and so on which in our youth we well remembered hanging amid gas jets in our parlor.

It appeared that we might save money and at the same time make a nice sentimental gesture by obtaining a chandelier upon which to hang these crystals. A new chandelier complete with crystals, wiring, etc., could be obtained for fifty-five dollars. After much search we at length discovered an ancient skeleton without crystals, equipped for gas, of greater height than we desired and otherwise incomplete which after days of hazgling we acquired for forty dollars.

This we turned over to an electrician who in an attempt to make electricity flow where gas had previously flowed, broke one of the curved, fluted glass arms, a major catastrophe! We searched the field over for a replacement for this arm—in New York, in New Haven and even in Hartford—without result.

We were then driven into the hands of an expert who being in an advantageous bargaining position agreed to go through with complete repairs, rehabilitation and hanging, bringing the fixture up to the point where we could consider placing the crystals, for thirty-five dollars.

There we were! The skeleton to hang the fixtures on costing considerably more than a complete outfit! This teaches us the hell with thrift.



The City Gate 1804

THE RESTORATION OF ST. AUGUSTINE

by Katharine Stanley-Brown

Ponce de Leon was seeking the Fountain of Youth on the Island of Bimini, when he set sail in 1513 in his caravel, the Dolores, flying the flag of Spain. He landed on a new island on April 2d of that year, and because it was Eastertime, the Pascua de Flores, and a level beautiful land, fresh with woodlands and bright flowers, he named it Florida. Disembarking in a small natural harbor, he staid five days, and searching amongst the moss-covered oaks and cedars of the tropical forest found that sparkling spring which still gushes forth today in the Fountain of Youth Park near St. Augustine, and drank from it in the hope that the waters would restore his fading youth.

Fifty-three years later, Pedro Menendez de Aviles, on the 28th day of August, which is St. Augustine's day, landed again in this little harbor and with banners flying, trumpets, bursts of artillery fire and chanted hymns, took possession again of the land in the name of the King of Spain. And this settlement, fifty-five years before the founding of Plymouth in New England, two hundred and ten years before the war which separated our colonies from England, may rightfully claim to be the oldest permanent white settlement in the United States.

Within a week the French, led by Jean Ribault, attacked this Spanish group and from then on through the long years Florida was "The shuttlecock of nations" with the flags of France, Spain and England flying successively over the beautiful sturdy Fort San Marco that the Spanish built at St. Augustine. At last, over this famous medieval structure, on January the 19th, 1821, the Stars and Stripes

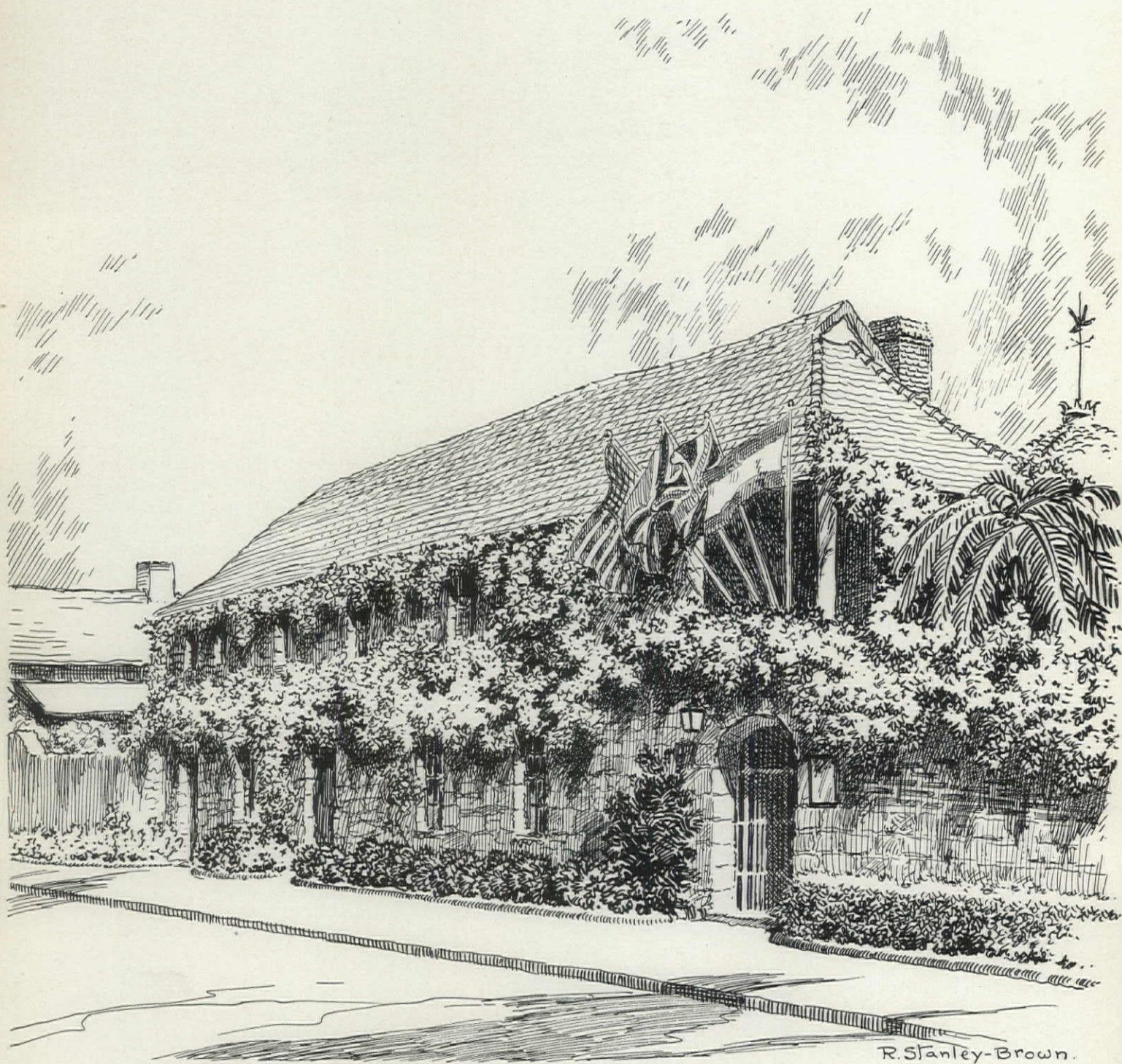
of the United States were formally raised, Spain having ceded Florida to this country in return for five million dollars. St. Augustine, the habitation, as has recently been proved, of aboriginal Indian tribes 600 years ago, has withstood tempests and "Pestilential winds," attacks from pirates and buccaneers who in the seventeenth century plied their trade on the high seas, and a battery bombardment that lasted twenty seven days. But her coquina walls are strong, her spirit is high, and St. Augustine is embarked upon another siege—that of restoring and preserving the physical remains of her historic past—so that six centuries of time shall become real to her constant and peaceful visitors.

What, then, in St. Augustine of the old Spanish town is standing today and worth preserving? Three months ago I went down to St. Augustine for a week and spent almost all of it wandering about the older sections of the town and in and out of the houses. It is beautiful, despite cheap exploitation to appeal to the tourist trade; and the Carnegie Institution, the city and its officials, and the St. Augustine Planning and Restoration Association which are united in a drive to save it have only to acquire complete cooperation, and sufficient time and money to turn it into one of the most unusual places in the United States.

To begin with, what could be more unique than to find in the United States streets of beautiful small houses built by Spaniards, some as early as the late sixteenth century? These streets are narrow, Treasury Street for instance being narrow enough for a man to stand in the middle of it and touch the walls

of the houses on either side, and the old houses that line them are not more than a storey or a storey and a half high. They are built of stone, and in most cases of coquina which is an ancient stone of shell formation. Strong and oyster white in color, this stone was widely used in the early building and rebuilding of the city. Now the coquina houses such as the Oldest House on St. Francis Street, the Old Curiosity House on St. George Street and the Villa

Cannonosa are rarities and the St. Augustine Historical Society is busy raising funds to try and restore them. The Historical Society's Oldest House is a charming melange of patios, loggias and buildings. A round tower rising on one side contains a delightful circular bedroom with a strange, huge mahogany bed in it said to have belonged to Napoleon. The main part of the dark little house is used as a Museum containing relics of St. Augustine's past.



*The Oldest House
16th Century*

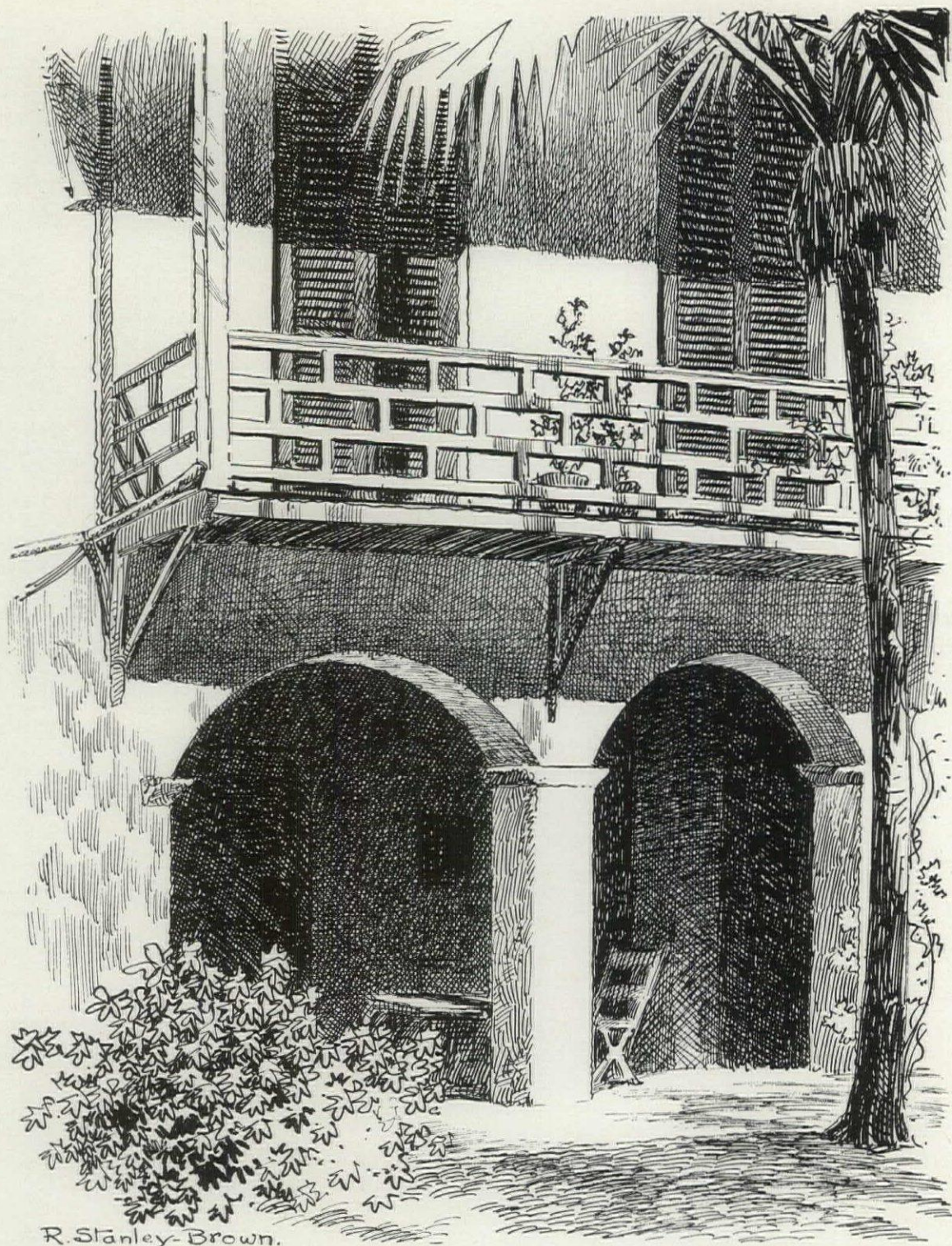


R. Stanley-Brown

Above: Prince Murat House 1815

Right: Fort Marion





*The Lindsley House
about 1763*

The garden has a wishing-well. At the bottom of the moss-filled circle you can see copper pennies gleaming. Throw in a penny and any wish will come true if you see your reflection in the water. The St. Augustinians say the Spanish said the Indians told them. It is believed that this house was partly built at the time that Governor Canzo arrived to be Governor of Florida in 1597. It was, the legend goes, used by Franciscan Friars who come from the Con-

vent of Pedrosa in Spain to found the Convent of St. Helena in St. Augustine, and it has come down through the Hernandez, Alvarez and Carver families. Its rooms are dark and low-ceilinged. The Spanish built close to the ground not only because building material was scant and labor high, but to be close to the heat of their great open fire-places, and to be able better to resist, if it came, that always dreaded French or English attack.

Perhaps the most picturesque of the Spanish buildings is the so-called House of Don Toledo on Aviles Street. The street is very narrow, and the second story balcony of the Don Toledo House projects over it. There are only two rooms on the lower floor and two above.

You step down out of the bright Florida sun light into what seems at first a dungeon. The stone walls are blackened and scarred with age, the floor half earth and half ancient broken stones. But as one's eyes become accustomed to the dim light you see wonderful old pieces of furniture about: a wedding chest of ebony carved with pomegranites, a fruit brought to America by the Spaniards by the way; an ancient red cherry four-poster bed, a piano which is said to be the first one imported to St. Augustine. It was brought there in 1755 from England in a sailing vessel and the order took two years to fill.

The Fatio House built between 1806 and 1821 is one of the show places of the city, with its delicate over-hanging balcony, a duplicate of which appears on the new Post Office on the site of the ancient Governor's Place. Not only does the Fatio House have the Spanish characteristics of windowless north wall, garden and patio facing the south, overhanging balcony and living room on the second floor, but it has the added significance of English gable ends and chimneys.

It constitutes a house of which there are many here such as the Prince Murat House and the Lindsley House but which as far as I know do not exist in other parts of the United States, a house which is basically Spanish and altered by English occupation. Such blending of history in the shape of architectural features is a commonplace in Europe. In America it is unique, and should be cherished.

But St. Augustine is not famous for houses alone. The ancient Fort of San Marco is almost its proudest possession, certainly it is the best preserved medieval structure in the United States today.

After the destruction of the Spanish Armada by the English, Spain realized that she would have to have strong fortifications to protect her holdings in the New World and so on October second, 1642, the Governor and Captain General of St. Augustine, in the name of King Charles of Spain, marked out the spot for the new Castillo de San Marco, a huge stone fort replacing a smaller wooden structure on the same site.

Twenty four years later the outer walls were complete and within the walls, opening onto the great uncovered courtyard, paved with massive stones, were store rooms for arms and powder and living quarters for officers and soldiers. The proportions of the entrance doors, the walls, the long ramp from courtyard to wall top are beautiful.

Carved in the stone over the central door are the

arms of Spain, the draw-bridge lifts on massive iron chains. It is indeed a fort to be proud of. Certainly it was put to a real test when about 1733 General Oglethorpe, who had established the settlement of Savannah and who was protecting the rights of England, landed his men on Anastasia Island right across the inlet from St. Augustine and vigorously bombarded the city. However the cannon balls did little harm to the Fort which withstood the attack for twenty seven days, with every inch of the court and fort itself crowded with human beings, soldiers, Indians and the women and children of the general population gathered there for protection from the guns. On July 10th 1821 for the last time the Spanish flag was hoisted over this fort, Florida having been purchased by the United States, and shortly thereafter its name was changed to that of Fort Marion in honor of the Revolutionary General.

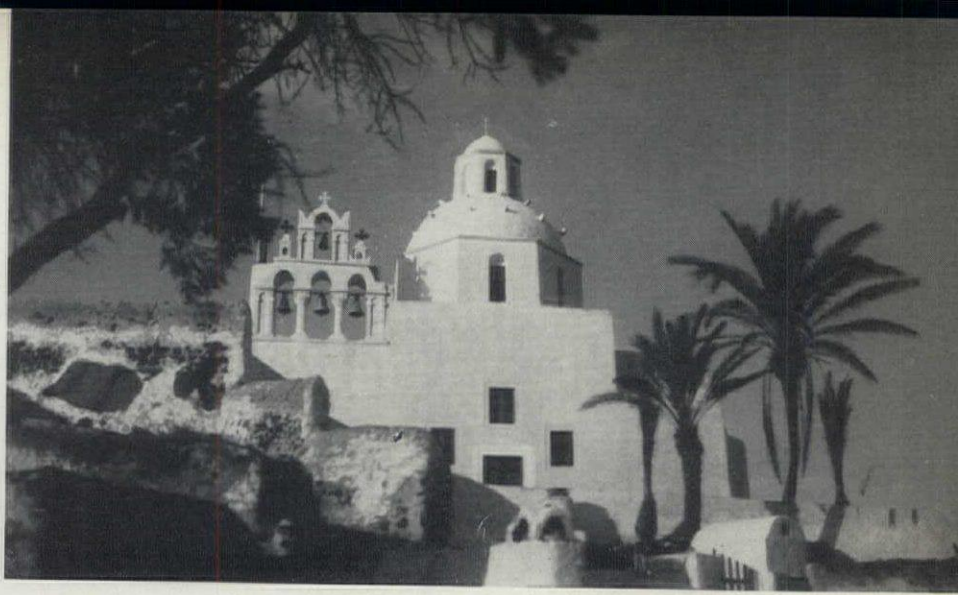
The stone gate posts of St. Augustine still stand, part of the old city wall which once marked the boundaries of the city itself.

Some inhabitants remember when iron gates swung on their hinges between these posts. The Cathedral is of rather too late a period to be beautiful although its bells still have a lovely tone. The old Spanish Treasury has been made into part of a house, and the open air market where legend states slaves were sold along with the vegetables is only remembered by a bronze plaque on a little summer house in the public square. But of course the really exciting thing about the restoration of St. Augustine is not the individual remains that I am describing but the fact that enough of the history of a whole town founded in the United States by Spaniards remains for the restoration to be worth while. Maps, sketches and Ante-Bellum pictures exist in such profusion that the entire shore line of St. Augustine fronting on Bay Street can be accurately reconstructed. The Drake map, for instance, of 1586 shows the Fort, some of the houses, the geographical setting of the city, even the ships anchored in the harbor. There is a sketch map of 1885 containing pictures of the streets and houses of that period. In fact, given sufficient time and money, St. Augustine could be entirely brought back again and then if the inhabitants were allowed to stay there, as they have been in Williamsburg, one would have a living example of a Spanish town. Overhung with tropical foliage, banana trees and palms, with hibiscus and magnolia growing in profusion, and with its harbor enlivened by the antics of pelicans, cranes and other water fowl, what a charming city it would be and what an educating one historically! Our country is not so old that we can afford to overlook our oldest settlements, and when they have a strong national flavor, beauty of line and color and historic interest as well, we may well join in their thoughtful preservation and reconstruction.

FORMICA ISSUES BOOKLET

The Formica Insulation Company has just issued a new booklet dealing with their decorative material and showing photographs of many installations in different types of business, and also showing the various colors in which Formica is offered and plates indicating methods of installation.

The book will be sent upon application to the Formica Insulation Co., Cincinnati, Ohio.



From all sides the blue sea spreads endlessly, making of this a veritable fairy city, so apart, that it is small wonder that its people appear austere, indifferent, so calm of countenance, so self-sufficient.

We wander down the narrow picturesque lanes, to a tiny Museum, where a number of Thera vases, excavated to the German Archaeologist Hiller von Gärtringen, are shown, and then further on to visit a Church or two.

A bare thirty miles in extent, nowhere wider than three, these three islands called Santorin, hold much interest historically. Colonized in the Ninth Century B.C. by Dorians, they later became a part of the Athenian Naval Union, and belonged successively, to Egypt, the Roman and Byzantine Empires, in the middle ages to Naxos and to Venice, and from 1537 to 1830 to Turkey.

The inhabitants engage chiefly in the exportation of home-grown wines, and of a soft pumice stone, valuable as a hydraulic cement.

On every side, the irregular medley of the quaint, white, cubicle houses, often roofed with barrel vaults, present a most fantastic aspect.

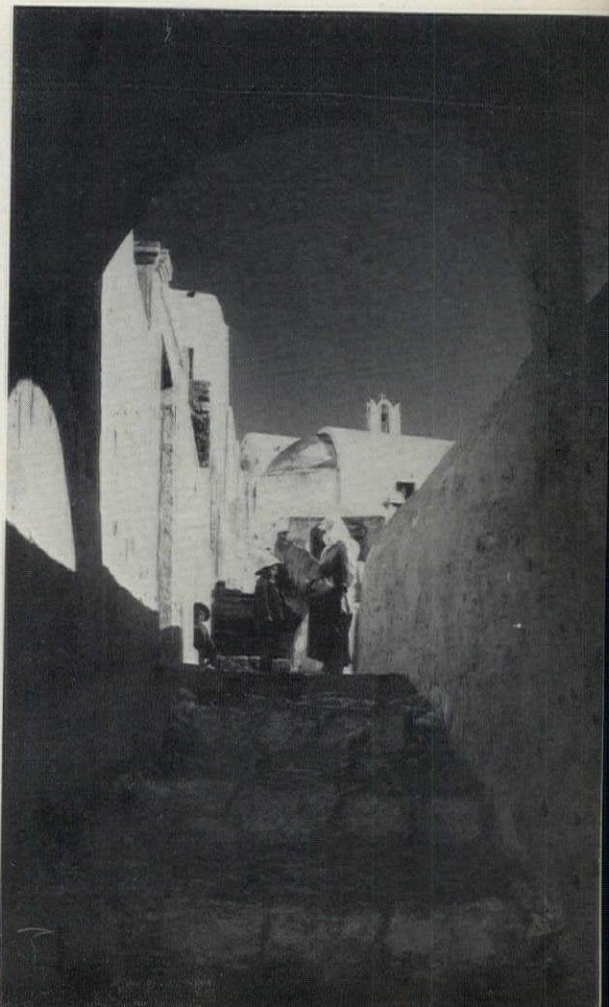
The soft volcanic matter is frequently removed to create cave-like dwellings which cling to the precipitous sides of the mountain, only the front rooms receiving air and light. But since the heat is, at times, so great that grapes must be harvested at night, homes such as these may well be found to be more comfortable than those exposed to full sunlight.

Nearly every house boasts a terrace, or uses its roof as such, and approaches are unusually steep, nar-

row paths along sheer cliffs. Everywhere below is spread the oval rim of the aged crater in ever changing beauty, as mist and sunset paint its sides in living colours.

The wine grown here has a pungent taste, not palatable to foreigners but makes up in strength what it lacks in bouquet. Served with the rather frugal meal, it helps many a "bird of passage" to face going down to the ship with serenity. Somehow one's own feet, no matter how weary, seem the best way to get to the waiting boats and many a burst of laughter is heard as the strangers go slipping and stumbling down the mountain side.

At length we wave goodbyes to the handful of boys who watch from the dock, sound a cheery blast of farewell, and set bow toward Piraeus and new wonders.





LOUIS A. SIMON
*Supervising Architect,
Procurement Division,
Treasury Department*

LOUIS A. SIMON

A Great Public Servant

by *AYMAR EMBURY II*



Most architects think of the Office of the Supervising Architect as a kind of combination assembly line and slot machine, into one end of which Congress pours money to be transmuted by internal and invisible processes into designs for buildings, which come out at the other end neatly wrapped in cellophane and untouched by human hands. Most of these architects will agree that this machine-made product is an excellent commercial article, but will also assert that the product lacks imagination, warmth, good taste, and above everything else, the human touch; although perhaps they have never even looked at one of the products, and are talking about what they think must be the case rather than what they know from their own observation.

All this just isn't true. The office of the Supervising Architect is composed of just such a group of enthusiastic, earnest, excited, capable and hard-working architects as may be found in any other large office, and like any other large office, the quality of its product will depend, and has always depended, upon the quality of the man who heads it, regardless of how much of his time is absorbed in administrative duties and of how little he is able to spend on the drafting table. It seems to be necessary to the success of any great artistic or educational enterprise to select for its head a man who is himself a great artist or great educator, and then to so immerse him in administrative work that he has little or no time to do the work for which he is most fitted and which he most loves. At Harvard, for instance, they have recently made President one of the best physicists in America. It is unlikely that he will have any real time to devote either to research or to instruction in his specialty; he becomes an administrator, and yet, if at the head of Harvard University were placed a man who had been the most successful personnel manager of the largest department store in the United States, the interests of the university would inevitably suffer. It is necessary to have as supreme head of such an enterprise a man who thoroughly understands the real reason for the organization of which he is head; neither a college nor an architect's office is set up to be an administrative model; their objects are to educate or to design, and while the world may suffer by the removal of a great research scholar or a fine designer from the active field, a great good is accomplished for the enterprise as a whole by understanding and sympathetic direction.

Not that an educator or an artist may not be a good administrator; very often he is; but he will find time, if he has real talent and real convictions, to influence not only the general policy of the enterprise, but even its details. This Louis Simon has done.

It is frequently said of bureaux that they tend to produce "bureaucrats," meaning men who are so absorbed in the petty routine of the job that all creative

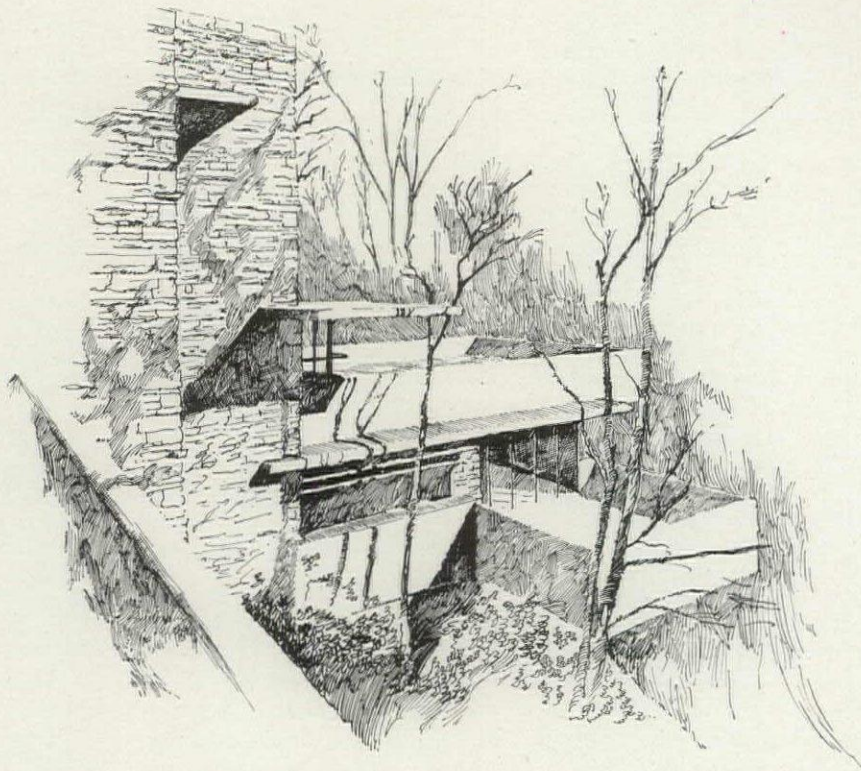
work tends to become repetitive, and that the rules and regulations assume an entirely false value. Very likely this is true in the cases of small-minded men, but that a really big man can grow within a bureau quite as well as he can in the free soil outside, seems completely proven by Louis Simon. He is no longer young; born in 1867, he graduated from the Massachusetts Institute of Technology in 1891 and entered the Supervising Architect's Office in 1896, and has there continued for forty-three years. It is impossible to believe that four or five years' training in independent offices could keep a man fresh for forty-three years of work in a bureau; it is the work of the bureau itself which keeps him fresh, if he has the initial spark and the courage to persist.

Louis Simon has been head of the architectural division of the bureau since 1905, and the fact that the head of any organization is a controlling influence on its design, may nowhere be better proved than by the work of the Office of the Supervising Architect during this period of thirty-four years. It has varied with the opinions of the chief, and obviously the head of the architectural division has felt it his plain duty to do what his superiors wanted, in the best way that he could do it.

When he himself became the sole responsible official, the character of the work changed very materially, became freer, bolder, with a sort of wisely conservative experimental quality; (this may be a paradox, but it is also a fact) and under his administration, the government architecture has ceased to follow, and has taken its rightful place of leadership in the forward movement of this greatest of the American arts.

This is not only because Louis Simon is himself a fine architect, both as a designer and as an appreciator of the designs of others, but because he is tactful without being yielding, and firm without rudeness. His exquisite courtesy, both to the men who work under him and to his superior officers in the Government—and to the frequent visitors from "The Hill"—does not mask the fact that when he says "no" he means it, and he is able to make a pretty uncompromising decision seem palatable. He works quickly without being abrupt, and there is very little lost motion in his way of working, nor does his design suffer from the rapidity with which he examines a problem, analyzes its elements and makes his decisions. He has a real sense of scale, perhaps the most important of all qualities in architectural design, and an excellent feeling for values: he knows when it is worth while to spend money for effect, and when to spend for utility, at least so far as the narrow limits of the appropriations will permit.

An excellent administrator, a fine gentleman, an admirable architect, when he retires, the United States loses a great public servant.



House at Bear Run, Pa.
Frank Lloyd Wright, Architect

SPEECH TO THE AFA

600 Federal Architects assembled in the Ball Room of the
Mayflower Hotel at Washington, D. C., October 25, 1938

Frank Lloyd Wright

Ladies and Gentlemen: I have often said that it is impossible for a man to be a good architect and a gentleman at the same time. But—there you are—out there—so let each man judge for himself of this introduction I have just received and the remarks I am about to make.

I think the first thing we should, perhaps, do here tonight is to get this noisy Williamsburg matter (anyhow in our own minds) on straight. Now, I did *not* say "Williamsburg is all wrong." I did say that it was—Eastern newspaper editorials to the contrary—"quite all right"; but I don't think I meant, when I said that it was quite all right, what Rockefeller meant when he restored Williamsburg. It is an admirable restoration—authentic replica of the setting of our early historic settler's life. As a museum piece it is invaluable to us because it is placed where we can see it and see through it. We may read (as I read there) something of what really was the matter with our forefathers when they got here—the men who came here, rebels against oppression (later to become revolutionists) to find a new and better land. They came and lived within shooting distance of the Indians and brought that culture with them which we now see in detail at Williamsburg. We see that it was all just what they had there, back home. Of course, "back home" is what all Englishmen in foreign lands wish for. If you watch Englishmen conduct their lives as their lives run around the whole world you will find them doing just *what* was done and just as near as possible *as* it was done back home, whether they are doing it in India, Africa, Australia, or at the North Pole. Whatever they did at home, that same thing they do so far as they can do it—South, North, East, or

West in the new land in which they find themselves.

Concerning Williamsburg . . . They there ran true to form. We must say that the restoration is a fine museum piece and as such valuable to Americans if they would only let it be a museum piece and not an *illusion*, studying it for what significance it has where our life is concerned, not attempting to live in it, still. As an object lesson to the nation in architecture, it is valuable. Studying the exhibit at Williamsburg closely—from the inside—one may see why and how, now, this nation was contrived by the monied man for the monied man by the money-minded; see why property was the criterion by means of which this union was to survive, if it could survive at all. You can read in this "search for the elegant solution" that the culture which the colonists had on them, or with them, when they arrived was French culture unified by a century or two of English "taste". England had little elegance of her own so turned to that of the French, imitated French culture and, inevitably, brought that imitation to these shores. That is plain truth concerning the culture of our colonists. Now, why not, indeed, have a fine restoration of that culture where we can look it in the face for what it is worth today and see what the culture was that lay in behind the culture of a mixed nation such as this one of ours? That early culture, as you will see, had little of reality in it but did have a certain reticence, a fine cleanliness when in poverty and a finer simplicity in general than is generally practiced now. But when, later, modern devotees of English colonial cultural became rich and could spend money like drunken sailors, it is easy to see how and why we got Queen Anne, Medieval Gothic, General Grant Gothic, etc., etc.—"the 57 varieties"—and easy to see why

we have all these blind-as-bat government buildings to work in; why, and how, we got the kind of grandomania the government always so generously provides for us, for official purposes especially and for its popular heroes, regardless.

Facing reality as it soon did, how, in actuality, could that colonial culture prove itself equal to the strain soon to be put upon it? You may see the consequences all around you here in Washington. Now, with deeper thought, ignoring colonial culture you'll find something in the Colonial life of our forefathers that was clean, something sweet and straightforward, something out of the nature of the true liberal. The ideals of our forefathers were fine and high. And you will see that among them were great men—endowed with greatness and generosity, true aristocrats. That older nation from which they came knew that they were worth having, but didn't know how to keep them.

But unfortunately for the future of the ideals of freedom and democracy, old feudal hangovers from England came along with them. The colonials brought in the feudal land system, the feudal idea of money, the feudal notion of property rights in every thing on earth as a *speculative commodity*. Among these high minded men was one Tom Paine who did know something of a technical basis for the practice of individual human rights. But not until long after the colonial rebels had set up the constitution for this democracy was anything at all written into it concerned with the nature of human rights. Therefore—tonight—standing here, an architect, I want to speak of the culture of organic architecture as opposed to this culture, we call it "colonial", brought to the great experiment here by our forefathers. It would be silly for me to say "modern architecture" in speaking to you because modern architecture means merely the architecture of today, or architecture a-la-mode. But, when you say "organic architecture" you immediately run up a flag to the masthead. You use a term that really compels thought. Now, of course, the architecture we had by way of the colonials, nobody has been compelled to think much about. It has not demanded nor has it received any thought at all. Even they had ceased to think about it. Sometimes I think it has gone as far as it has gone only to give a break to the inferior-deseccrator and allow educated men to stop thinking, never allowing the nation to begin to make something of itself by way of its own life. Organic architecture is something that must come out of the ground by way of the life of the people—not out of universities. It comes out of the circumstances of the time, the place and the man. Universities do not know it, yet. They do, however, begin to suspect. Organic Architecture rejects Art as a mere aesthetic and clings to the creative evolution of principle.

So today Organic Architecture knows that during all these years we have suffered severely from a dreadful hangover—an illusory dream of culture—to such an extent that light and life have gone out of architecture, gone out of the building itself and the work that makes the building—perhaps for no better reason than because of the superficialities that came over to us in early days as culture, borrowed as they were even then by way of our colonial forefathers. I am not one so silly as to suppose that a man of Thomas Jefferson's calibre, were he living today, would wear knee breeches, buckles on his shoes, powdered hair, lace at throat and wrists and the other elegancies indulged in by gentlemen of his day. He was in advance of the thought of his time. He was leader of his kind in his day. He held in high esteem the generous, fine ideal called then, as now, "Democracy"—an ideal that is about as far from realization now as then, probably. Why has that ideal flourished so little here among us? Why have we so little of it that even England, from whom we received it as a reaction, now has more of it than we? Do we really know why? Can our universities tell us—do you imagine? Ask them!

Because of this deadly cultural lag, (for that is what all this is and it is precisely what we suffer from), we have allowed ourselves to learn nothing of architecture. So—we at this late day are now where we have to begin at the beginning, because the boys whom we sent to be cultured as architects were never allowed to begin at the beginning. As though some man who wanted to learn to fly had gone to a high precipice to jump off so they went to the top of a tall building to jump off. Well—we have had to

begin where they fell. Now organic architecture has come to you out of your own country by way of the circumstances in which our national flag was planted, something natural and genuine out of our own ground has come to be in spite of current education and foolish sentimentality. It is the new reality—and it is a demand for finer integrity than "business" yet knows. You may treat it lightly; you may scoff; you may play horse with it if you wish—but it is the beginning, the rise of a center line of true culture for America.

I am talking of organic architecture for America. But America—I should say—now goes quite completely around the world; probably the America to which I refer can be found more abroad than found at home. This "organic" way is the *spiritual* way of doing things, a "spirited" way of being and doing that is already going around the world. Sad to admit, however, that if organic architecture is to come home and now live here at home, we must import what we exported. In this matter of architecture we have been turning to Europe for our own export because, it seems, the kind of eclecticism which has flourished so rankly among us can only get a genuine architecture that way. I am not reconciled to that. And yet I know it to be true. And I know that our "learning" is such that it can only arrive at the benefits which come from any true philosophy of building or being when some hallmark from abroad is upon it: Oxford once but Paris now preferred. Any country other than our own country might do for us to imitate in this matter of culture. Nothing our own, nothing true to ourselves coming from the tall grass out on our great mid-west prairies, could get much credence in our "very best circles". It had to go "abroad" for recognition. So, our own creative effort in architecture has languished here in America as every great idea has languished or died as the price of too much "learning" where there should be *vision*. This peculiar trait of our kind of "learning" brings to mind Lieber-Meister's definition of a high-brow: 'a man educated far beyond his capacity'. I think we as a nation have now been educated far beyond our capacity; educated out of thinking for ourselves, educated away from the things that mean life to the American people. Of course, we have unemployment and misery because we have no ideas by way of which to utilize our sciences and mechanical inventions; no ideas by way of which we might use these newer riches—glass and steel, no honest ideas by way of which these things could come into the possession of the life of the American people. No. Our American people today, being so badly over-educated still lack, most of all, what we properly call *culture*. The same lack of culture—"the cultural lag"—is here that exists in Russia today—which does not flatter us. Russia—a great nation, 91% illiterate (mostly serfs who had far less than nothing) is now free. Eating, during their life time, out of the hand of a superior class—seeing what culture the upper classes had—their tall ceilings, glittering glass chandeliers, sensual paintings, statues, with fountains playing on wide terraces: utter magnificence—now what? Can you talk to these freed serfs of simplicity? Can you talk to them of the things of the spirit and mind? You cannot. They want that which they did not have and were subject to when they were slaves—only now they want all of it twice as tall, want twice as many glittering chandeliers, more sensuality, more and bigger statues: more "*magnificence*", in short. And today, in what we call culture, how much better are we where this cultural lag is concerned? May we look down on *them* do you think? Not while Williamsburg is criterion.

Unfortunately nothing in education today genuinely suffices as a solution for this deadly wasteful lag because nothing is being done from the inside out. What have we done with our cultural lag? We have had our way (or will have it) if the education of the corporate, by the corporate, for incorporation doesn't loosen up a little; and it still stands: we've got it to show for itself in the grandomania of our public buildings, in private "palaces" in these modern equivalents of barons, princes, and dukes, completely *commercialized*. And this deadly lag has not served life well in our case. We are bankrupt, culturally, by way of these hangovers from feudal times; impotent by a silly idealism; made ridiculous by a mawkish sentimentality that will keep on keeping men from demanding their own. The cultural influences in

our country are like the floo-floo bird. I am referring to the peculiar and especial bird who always flew backward. To keep the wind out of its eyes? No. Just because it didn't give a darn where it was going, but just had to see where it had been.

Now, in the floo-floo bird you have the true symbol of our government architecture too, and in consequence how discredited American culture stands in the present time! All the world knows it to be funny except America. What prevented us and still prevents us from knowing it? Arm-chair education, let's say. Now, all this has parallels in history. The Romans were just as incognizant as we of the things of the spirit. They, too, had no culture of their own. England had none of her own and we, having none, got what we have as substitute second, third, or fourth hand from them all. Roman culture, for instance, was Greek. The Romans did have, however, great engineers (you have all heard of the arch) but what did the Romans do with their greatest invention—the arch? You know well enough that for centuries they wasted it by pasting a travesty of Greek trabeation over it to conceal the truth of structure, until finally, some vulgar Roman, more "uncultured" than the rest, one day got up and said: "Hell! take it all away! What's the matter with the arch? It's a genuine, beautiful and noble thing" — and finally they got it, got the common-arch as indigenous architecture. We, the modern Romans, probably, are going to get architecture something like that same way. We are going to have a true architecture of glass—steel—and the forms that gratify our new sense of space. We are going to have it. No colonial Eden is able—long—to say us nay. Culture, given time, will catch up and assert itself in spite of reaction—even if asserting itself as reaction itself. This thing which we call America, as I have said, goes around the world today. It is chiefly spirit as yet but that spirit is reality. Not by way of Government can we find encouragement of any help. No, we can have nothing by way of official Government until the thing is at least ten years in the past. What can Government do with an advanced idea? If it is still a controversial idea, and any good idea must be so, can Government touch it without its eye on at least the next election? It can not. I know of nothing more silly than to expect Government to solve our advanced problems for us. If we have no ideas, how can Government have any? That is a sensible question to ask, and the answer is that Government as a majority affair can never have any. So I see the tragedy of entrusting to Government billions to spend on billions. Why should Government ever be entrusted to build buildings? Inevitably buildings are for tomorrow. That is the last thing Government should be expected or allowed to do because in entrusting building to Government, we must go 10 or 100 years backward instead of 10 years ahead into the future. Tragic! But to talk against it is just so much water over the dam. The driver may not know where to go but he is in the driver's seat. So what?

Perhaps you feel, as I feel in the circumstances a burning indignation in my soul when I see the desecration everywhere with us in the name of culture and realize it as all our own fault. You know something of the degradation of the cultural fabric of your nation when you see our billions now being spent to give us human slums taken from the region of the body and poverty fixed as an institution in the realm of the American soul. That is what most of this so-called "housing" means to me and what it will come to mean to America in future. I stand here and challenge our America to reflect that any honest, willing, busy workman of today with his family can own no home of his own at all unless by grace and beneficence of "Government". That should make it time to sit up and raise hell with what made it that way. A least so I think and so you would think if you thought about it at all.

And I will tell you now that when any man in our nation has the courage to stand up and challenge the accustomed and is therefore accused of being a "sensationalist", do not trust that accusation. In the accusation there speaks, usually, the self-styled "conservative" in our country—than which I know of nothing more wearisome as obstruction to growth. By the term "conservative" as in popular use we've come to use it we mean—really, some standpatter or a lid-sitter, some man who having got his, doesn't want and won't have a change. But truly speaking, a conservative is a radical by nature and

character. He can be nothing else. The word "radical" means "of the root", and the word "conservative" means keeping life in the thing conserved — keeping it *growing* in other words . . . And how can you do that unless you know and understand that thing at the beginning—at the root, that is. How can you consider yourselves "conservative" when you do not know that root, or when you consider that "root" to be money—and having made money are determined by hook or crook, to hang on to it? No . . . "They" so minded have got it all—all wrong. They now remind me of the darky who got the measure of a door by holding his hands just so wide apart. He ran down the street keeping his hands as he had them saying, "Git out de way, ev'ybody, I'se got de measure of a do'!"

Well—yes, the would-be conservative *has* got the measure of a door—and everybody must get out the way as best he can, but he hasn't the actual measure of *the* door. I suppose it is unbecoming, at least ungracious to talk in this way about the people out of whose hands we must all eat as things are with us. I suppose standing here I am biting the hand that feeds *me*. But perhaps less so than any other architect in America. Nevertheless directly or indirectly we are all eating out of the hand of the man higher up, as he is eating out of the hand above him until finally Government takes a hand. And we call it a system. Well, God knows it is no system. It is an adventitious hangover from feudal times: let's face it. If we had allowed ourselves to learn anything of culture, or if we had a genuine American culture on the way we would now insist upon a more organic structure for our society.

I am not talking to you like this out of any books at all. I am speaking here as an architect who has built more than 200 buildings for his own people, every one of the buildings an honest experiment in behalf of the man it was built for—always building, professedly and openly, as an experiment. To what end? That I might become famous as an architect? That I might make a reputation for myself which I might follow up with profit? No! Not that—I persisted with will and patience because there is something compelling in this country, and it is the people of the country. They are right-minded and sincere—at bottom, patient, long-suffering, generous, and wonderful. I love my people as I love architecture. You put those two loves together and what will you get? You will get a way of building born that is an honest way of building and a more genuine life by way of the building. You will see those things we call buildings blossoming into new forms, free patterns for new life and a wider life for all.

Every decent design for any building should be a design for better living—a better design for a richer, fairer way of life instead of being a shallow hangover from feudal times to please grandmother.

Perhaps this is as good a place to stop as any. I've said very little of what I meant to say. But I do want to say to you that there was—once upon a time—a great "modern" who was less neglected in his time than he would be were he living among us now—Victor Hugo. Victor Hugo had a prophetic mind. He wrote (in the great chapter on architecture which is not in most editions of *Notre Dame*, included in some under the title "The Book will kill the Edifice") to the effect that late in the 19th century and early in the 20th century, architecture would come alive again into the world after having languished and all but died for 500 years. I think he based the prophesy on the fact that the 19th century would have given us the new means, new ways he foresaw as "the machine", and that by that time (the 20th century), life would be impassioned again, intolerant of the back drag of old unsuitable forms. Now, bearing him out—in the wake of the printing press—came mobilization, the motor car, electrifications. The little village designed for horse and buggy or foot work, now gives over to a new scale at least 100 times that norm. Multiply the normal speed of movement today by God-knows-what, multiply—say steel and glass, the automobile, the radio, electrical communication—and what might we not have? And yet today the country is littered with the scaffolding of poles and wires, stumpage, dumpage, and ghastly derelicts of all kinds. We might move freely and speak to each other a thousand miles away by a little thing fixed in our coat lapel, provided patents had not been bought up and suppressed.

I wanted to put "cool" light in my latest building, offered

the Johnson Wax building for a further experiment to an experiment already used successfully, but I found I could not have it. "General Electric" had bought the patent and was not prepared to give it to the public for two years—or until the way to commercialize the idea could be economically squared. That same thing in more important ways has been going on by utility companies' making speculative commodities out of ideas by means of which society lives, moves, and has its being—and that way still is the only way our society has of getting these ideas at all. In fact, life itself is now a speculative commodity unless one has \$2,500.00 a year or more. Then how can you still think of this as "a free country?" Now, what do you, as architects, think of all this?

The only justification I have for being here at all to talk is that I have earnestly tried to do something about it myself. The Broadacre City models were one of the things. And for that I asked of my country—three things—three things I needed for Broadacre City—in order that it might go.

First: Free land to those who could use it. No absentee ownership of land—the land to be held by the *improvements*, not the improvements held by some other holder of the land.

Second: A free medium of exchange. No monster we call money to go on working while we sleep—no more of this thing called money as an accretion, working endlessly for any man good or bad who gets a little of it regardless of his contribution to society. No—because here again is another speculative commodity so artificially set up that it can be thrown behind a vault door and still work for itself. That is wrong. That is a monstrosity.

Third: Let us have done with this making of speculative commodities out of common human needs, this patenting and selling of human ideas (the basis of life itself) by way of which society lives, loves, and has its being. These three things we should ask, we—architects (I am talking as an architect still, and for my country and the people of this country) in order that we may live our own lives *indeed* as well as in theory. As it now stands—architects—I ask you to observe—this country of ours does not own its own ground, unless the banks and insurance companies that do own it are the country. A nation that does not own its own ground has gone far toward extinction as a civilization. We are going there too fast now. If that is not food for thought for any architect—if that does not start him trying to work something out, I do not know what could.

All this may sound like socialism, communism, or what-not. I am no student of socialism, but I *am* a student of organic structure; and in searching for it in the bases of our civilization today I could not find it. I have read Henry George, Kropotkin, Gesell, Prudhome, Marx, Mazzini, Whitman, Thoreau, Veblen and many other advocates of freedom; and most of the things that applied in those great minds in the direction of freedom as conditions exist for us today point to a great breakdown. Before the long depression we, as architects, did not think much of this—but this is no "depression". It is certainly a breakdown. One that cannot be "fixed" by tinkering. Any architect speaking with understanding, making things stand up by way of the nature of materials and science of structure, his eyes open and on *entity*, must know in head and bones that this is so. Therefore these three freedoms—*free land, free money, free ideas*—we must have or there is no great life to come for this idea we love and are proud to call Democracy.

DISCUSSION

Q. Who should design government buildings — private architects or government employees?

A. Certainly not government employees, because no employee is free to do creative work. And I am not so sure about private architects as they stand at present. I think if we could forget about "official" designing, allowing buildings to be built simply, naturally, by builders—their hands in the mud of the bricks of which the buildings are made, a lot would come out of the ground a little more simply for the honest purposes of life—forgetting entirely "architecture" as we have now come to know it from the books. I think some-

thing good might then happen. I think we could somehow get many "traditions" off our necks in order that the great "traditions" might live and we would learn to see that in truth the cultural lag persists and obstructs our path by way of too many little traditions with no great sense at all of Tradition. Then I think what we call great-building might live again among us. But what hope when building has been turned over lock, stock and barrel to college boys who are now in training to the books?

Q. If private capital will only build for profit, and Government will not build except on the old lines, how shall we hope for change in building conditions?

A. That I leave up to you as it is now squarely up to all of us.

Q. You have made obvious criticism of conditions of today—have you anything constructive to offer?

A. I do not think what I have said has reached this gentleman behind the flag of December 7, 1887, hanging over the balcony over his head. So I ask you of what use for me to come here and speak to him? Perhaps he has not been listening. I have said constructive things but there must be a lot of destructive work, much satire before anything can be done in America today that is really constructive. I have planted organic buildings all around the world—over 200 of them I said—themselves in the nature of the thing. If they mean nothing then what can I say that would mean anything constructive?

Q. In domestic architecture, what do you say are the trends for small families?

A. Building small homes for the small families of little or no means is a very definite trend in the life of our country now. And—means or no means—I see that everybody is eager for space. The sense of space has become an American characteristic. Perhaps the new ideal of freedom we call Democracy had something to do with it. We will no longer be pigeonholed by way of classic colonialisms or by anything else, I think. My prescription for a modern house? 1—a good site. Pick that one at the most difficult spot—pick a site no one wants—one that has features making for character; trees, individuality, a fault of some kind in the realtor mind. That means getting out of the city. Then—standing on that site, look about you so that you see what has charm. What is the reason you want to build there? Find out. Then build your house so that you may still look from where you stood upon all that charmed you and lose nothing of what you saw before the house was built. See that architectural association accentuates character. Now, if you want a diagram. Just come in sometime!

Q. What do you think of the Jefferson Memorial?

A. Representative Amlie asking the question and he knows damn well what I think of the memorial but thanks to him for the "come on". That belated monstrosity is obviously across the grain of indigenous American feeling for architecture. It is the greatest insult yet and pure extravagance as such.

Q. The highest culture has always been achieved by nations which are almost on the decline, or at least have passed through the many stages of civilization. We are in that era now. Do you think we are justified in expecting the architects to do away with the culture lag?

A. You can wait for the lag to take itself off if you want to. I am not going to wait!

S



AT THE TABLES (read clockwise from extreme left of each table)

Foreground Table: Delany, Miller, Coghlan, Whiton, Church, Ekstrand, Doyle, Saalfield.

Table Beyond: Rothenberg, Johnson, Cooper, Blake, O'Neill, Coleman, Roberts.

Second Table Beyond: Larkin, Hunter, Roome, Holden, Poss, Hollingshead, Branscombe.

Rearmost Table: Beauverd, Boettcher, Law, McCabe, Gorski.

Margin Table: Cecil, Manser, Robinson, Daley, Jones.

Other Page (apparently eating his dinner alone) Garner.

Foreground Table Other Page: Litzav, Cheney, Morris, Thorne, Bristol, Underwood, Noll, Stanley-Brown, Foster.



■ THE record of Lee Martin in the Procurement Division in making nickels work like dimes and dimes like two-bit pieces, was so outstanding that Danny Bell, Acting Director of the Budget, reached over and took him into his outfit. As he budgeted Budgetwards, he stopped and had dinner with a few of his old colleagues and several of his new ones. Max Dunning was toastmaster.

AT THE HEAD TABLE (L. to R.): Rehlaender, Schaefer, Witman, Simon, Purdum, Reynolds, Dunning, Martin, Peoples, McReynolds, Barton, Bell, Collins, Melick, and (standing) Le Fevre, Trott.





■ THE Christmas luncheon of the Construction Service of the Veterans Administration was held December 23rd at the Lafayette Hotel, which adjoins the Veterans Administration building, but which is run separately. Observe the happy faces denoting Construction Service with a smile. At the head table are (L. to R.)* R. E. Guard, N. C. Hepburn, L. H. Dittvich, L. H. Russell, Col. L. H. Tripp, Chief of the Construction Service, W. R. Talbutt, Chief of the Technical Division, W. R. Metz, A. G. Bear, F. J. Wemple, H. D. Abel.

* Left to right



Picture taken at Ninth and Chestnut Streets, showing at the right the old Philadelphia Post Office, the contents of whose corner-stone is discussed in the succeeding pages. The Daniel Chester French group shown on the frontispiece of this issue was taken from this building.

CORNERSTONE at PHILADELPHIA

RECENTLY there was demolished the Philadelphia post office building at Ninth and Chestnut streets—a landmark which most Philadelphians remember, when they think of its architecture with a wry face, but nevertheless are not without regret that the good old structure marred as it was by its heavy-handed decoration and its bulging Mansard roof is no longer at its accustomed post.

The spot has its historic value, being the location of the house selected and put in order for the residence of the President of the United States when Philadelphia was the capital, but never used by that official due to the moving of the capital to Washington.

When the lengthy process, recently completed, of demolishing the Mansard *roofed* building, which was built solidly to withstand the ravages of time over centuries, was in process the corner stone was lifted from its bed and then was removed from its cavity, there was found a curious collection of documents which the persons of that time felt would be of interest and profit to posterity.

It would doubtless have been disappointing and disillusioning to those in the year 1877, who labored over the material to be placed in the corner stone, to know that at the expiration of a mere sixty years it would be opened and viewed by eyes hardly to be described as eyes of posterity. It is certain that a longer span of years was expected. One of the contemporaries, who had apparently been asked to submit a sample of a special type of epoch making material to be deathlessly sealed in the stone wrote "I find that the metal we spoke of would so soon turn in color that it would hardly do us credit at the end of the one hundred and fifty years that you say it is to remain in the box."

It seems difficult for persons, in the blinding light of contemporary events and contemporary thinking, to decide what would be of interest to oncoming generations. The material placed in this corner stone in 1877 was selected with great care and considerable thought. Yet now after the relentless turning of the wheels of time much of it appears inconsequential.

The financial report of the city of Philadelphia, for instance, the by-laws of the Franklin Institute, the synopsis of the ninth census, the list of daily total paid admissions to the Centennial Exhibit, the regulations governing the Philadelphia police force and like data are of such a nature that their importance has faded rapidly since the epoch in which they were compiled.

There is, further, the breakfast menu of the Hotel Continental, a list of data so light in importance that one finds it of naive interest. It appears that a pint of breakfast wine could be secured for fifty cents; that breakfast was from "6½ to 9", and "early breakfast at 5."

A menu appears of a banquet of Governors held at the above hostelry, August 30, 1877, which covers

a meal that might be regarded, if consumed, as substantially fortifying the individual against faintness and starvation.

The meal, as noted, began with a soup accompanied by sherry. There followed a fish with sauterne. Then something called a "Remove," a choice being offered of Chicken, larded, with Truffles or Filet of Beef, with Mushrooms. This was buttressed with Mocha and Chandon dry champagne. Came after that an Entree, a trifle of sweet bread or Lamb Chops, given a fillup of additional charm by a glass of claret.

A sort of breathing spell was furnished at this point by Roman Punch. The occasion floated thereupon gracefully into Reed Bird on toast with further champagne. Then a Sweet (a vanilla soufflé) and upon its heels ice cream, cheese, coffee and liqueurs. An ample, well-considered meal. One thinks of the lady who reported that she had floated in a gondola one moonlight night on the Grand Canal, drinking it all in, with the feeling that life had never seemed so full before.

In contrast to the plenty described in this menu, there was in the cornerstone an exhibit described by the tabulator who removed the articles from the stone as a "small empty brown phial." It is undeniably empty with evidences that a label had been at one time upon it, but without trace of the label. Speculation and conjecture gave rise to the thought that it once contained some precious wine or liqueurs intended to be quaffed in celebration by a selected few at the time of the opening of the box. On the other hand it may have been a mere ceremonial sample of the water of the Schuylkill, intended in the year 2050 or thereabouts to be poured publicly into the river again to celebrate the union of the nineteenth and the twenty-first century or whatever other symbolism might be evolved.

There appeared also a little pamphlet quaintly entitled as below:

A DESCRIPTION
of the new
MASONIC TEMPLE
Broad Street
PHILADELPHIA
Jas. H. Windrim, Architect
with an account of its
MAGNIFICENT GAS FIXTURES

An almanac, one of the indispensable items of household use in those days, was of course included. It was for the year 1877 and contained among many items, the following notes, which are of interest:

March 24. Arrived, the French ship Labrador with goods for the Centennial Exhibition. The size of the vessel was 420 feet long, 48 foot beam, engines of 3000 horse power, tonnage, 5000, with accommodations for 1388 passengers. This vessel, the largest

(Continued on page 38)



Photo by Harris and Ewing

PORTION OF ONE OF THE DRAFTING ROOMS

Bureau of Yards and Docks, Navy Department

NAVY DEPARTMENT,
Bureau of Yards & Docks,
Washington, D. C.
November 10, 1938

Sirs:

I have just noted the reproductions of certain sketches and accompanying text in your issue of October 1938. These sketches illustrate recent developments in architectural design of structures under the cognizance of this Bureau.

The accompanying text lists the executive officials

of the Bureau, the project manager for hospitals, personnel structures, and architectural work, and the chief draftsman. My purpose in writing this letter is to invite your attention to the fact that no mention was made in this text of the individual who is largely responsible for the development of the particular types of architecture illustrated by the sketches, insofar as their applicability to Naval shore structures is concerned. I refer to Mr. Howard C. Sullivan, in charge of our architectural section of the Design Division. Mr. Sullivan has exerted every effort for a long period of years toward the development of a finer and more appropriate architectural style for use on Naval shore structures, and he deserves every possible credit for the successful results obtained.

It would be a source of considerable satisfaction to me if you will be good enough to publish in your next issue a brief statement giving to Mr. Sullivan the credit which is due him.

Very truly yours,

(Signed) B. Moreell,
Rear Admiral (CEC), U.S.N.,
Chief of Bureau.

We were glad to receive and take pleasure in printing this letter from that fine gentleman, Admiral Moreell, who runs the Bureau of Yards and Docks with a firm and kindly hand.

ARCHITECTURE IN OTHER CLIMES

I

(A letter to Henry Kerr, from William Allen Dunn,
in Singapore)

Singapore, August 8, 1938.

Dear Henry:

Your letter, sent to my old Philadelphia address, reached me only yesterday. You may notice for the date on which this arrives, that postally speaking, one could hardly be any further away, unless it were at the South Pole, or in Central Africa. Many thanks to you for the tip concerning Washington. Had I still been at home I should, I assure you, have availed myself of your advice.

I left Philadelphia May 6th and arrived here on the 15th of June, and have been hard at work ever since. While we live in Singapore, I drive every morning to Johore Bahru, which is just across the Straits of Johore and is the capital of the state. The road over is across about 18 miles of beautiful country, through rubber, coconut and pineapple plantations, varied with jungle, and made colorful by the life in the Chinese, Malay or Hindu villages dispersed along the way. We are using as an office part of the old palace of the Crown Prince, the Tunkoo Mahkota, and have a most comfortable place indeed looking out on a tropical garden. High ceilings, large windows and a marble floor tend to make it a very cool place. All around us are great halls filled with carved Chinese, cheap European stuff and some beautiful porcelains. The main exhibit is a great glass case containing an immense stuffed tiger, shot by the Sultan himself, who is one of the few who has the hardihood to hunt them on foot, scorning the safe retreat of an elephant's back. Stern stuff—as the English say.

I have met all three of the Princes or Tunkoos, Achmet, Mahkota and Abou Bakir (known as the Tunkoo Boo). Their favorite topic of conversation is the parties they have been on. The old Sultan has been ill and looks rather shaky, having been floored by a severe attack of gout, and also having gone through the ordeal of having a lot of shot picked out of his legs.

We are working on a large hospital for Johore and their government buildings. The dressing up of that latter has fallen to my share and I am getting a lot of fun out of it, as it is in the Islamic style and I am giving it quite a lot of local color. The Great Hall is a tremendous room, eighty feet high to the top of the domed ceiling, with Moorish arches sixty feet high, quite in the Arabian Nights spirit. The throne is a perfectly plain marble block with an elaborate golden screen behind it. The building itself is about three hundred and fifty feet each way, well set on a high elevation, and has a tower 13 stories high surmounted with the golden crescent. Quite a place.

We are obliged to observe the Mohammedan Sab-

bath so that we work Saturday afternoons and Sunday, laying off Thursday P. M. and Friday. I've now become adjusted to this and it has become the normal state of affairs.

Singapore is a magnificent place to live, if one can only become reconciled to a year of perpetual summer. So far it has not been as hot as Philadelphia by day and certainly considerably cooler at night, most people having to pull up the blanket. It cools down quite a bit about sunset (the sunsets are gorgeous) and I usually prowl around for a couple of hours before going to bed. Down-town Singapore is very picturesque, with its little old arcaded buildings, plaster finished and usually painted white or yellow with reddish tiled roofs. The population is Chinese, Malay, Hindu (Tamil), Sikh, Arab and what-have-you, so that one sees the costumes of all the East, with every style of head gear from the broad Cantonese hat to every kind and color of fez and turban. As there is no manufacturing or heating, there are no chimneys and consequently no smoke. The streets are absolutely free of trash or litter of any kind blowing all out, as we see it at home, particularly in dear, dirty old Philadelphia. The residential section which stretches for miles, is like a beautifully kept park, all the vegetation being tropical of an infinite variety. The roads have no sidewalks, but, instead, strips of well clipped lawn, and are bordered with magnificent trees, many of them flowering varieties. And all as I said, perfectly free of litter. How to explain this I do not know, except that the Orientals here are neat people and our good burghers are naturally dirty. Well! Well!

While the foregoing sounds all very well, and my job is good for the next three years (my salary works out at U. S. \$100. per week), I don't find this deceptively mild climate very salubrious and I am rather appalled at the idea of facing an eternal summer. But even if my contract is not renewed at the end of three years, I shall still wangle a trip around the world out of the venture. I am half-way around now. Then, too, things may be better back in Philadelphia, which, dirty as it is, is still the old home town.

You will probably be seeing the boys in the two offices in Philadelphia. Give them my regards and pass on the letter if you wish.

Kindest regards from us to you both, and many thanks for your letter. I am assuming that you located in Washington to your liking. Here's hoping that we work together again some day.

As ever,

Bill.

c/o Palmer & Turner,
Nunes Building,
Malacca Street,
Singapore.

(A letter from Walter Buchler on Architecture in Palestine)

The majority of the architects in practice in Palestine are now European who emigrated to the Holy Land in recent years. There are very few English-trained architects in private practice, and the only demand for an English architect is when an English client has special work to be done. In the Public Works Department the senior architects are generally British. The scope for architects in Palestine depends largely on political conditions. When these are unsettled, as they have been in recent times, building is adversely affected and the opportunities are fewer. Given normal conditions, Palestine does afford scope for the architect, as building methods are improving on more efficient lines, better methods of workmanship are being introduced and the local workmen taught higher standards in their respective trades, as, for instance, in plaster work which is still inferior to Western standards.

The foreign architect in Palestine has to meet different conditions than those in his own country both from the practical and technical as well as the aesthetic point of view. On the technical side, he is influenced by conditions arising out of a warmer climate in Palestine, the physical conditions of the country and the demands and requirements of the new settlers. On the aesthetic side, he is influenced (or ought to be) by the traditional architecture of the country as it now stands, modified, of course, by the requirements of modern up-to-date planning. There has been a great deal of compromise and adaptation in architecture in Palestine, so much so that many Continental architects practising in Jerusalem, Tel Aviv or Haifa, have introduced the styles of their own respective countries and the result is a very strong Continental trait in all Palestinian work. One can see it in the simple, efficient planning and elevational treatment of blocks and flats and commercial premises. It is also evident in urban architecture, which has also broken away from Oriental styles. On the practical side, one of the factors influencing the work of the architect in Palestine is the new materials used. The traditional architecture was built in stone, while today reinforced concrete is being widely used and, in some cases, stone together with reinforced concrete.

Because of the warmer climate the main provisions the architect has to take into consideration are: ventilation, exclusion of excessive light and sun,

and insulation from heat. Towards this end he designs for cross ventilation as far as possible, provides for smaller window apertures than is usual here and for the use of window shutters and blinds.

Foundations in Jerusalem being rock, stone is used for walls, whereas in Tel Aviv, where the architect is building on sand, reinforced concrete is used throughout.

The work of the architect in Palestine is extremely interesting because he is working on virgin ground and is less hampered by conservative ideas of building. The supervision of building work plays a more important part with the architect in Palestine than it does here, as there he has not the skilled workmen or the variety of materials. This makes more work for the architect and he usually has to be content with not so high a standard of workmanship as he is accustomed to in his own country. Another factor the architect has to meet in Palestine is the cosmopolitan type of workmen and clients, and three or four languages are very useful, if not essential in his work, namely Hebrew, Arabic, German or Yiddish, and English.

The majority of the architects practising in Palestine are Jewish and only a few Arabs have taken up this profession. Their work lies principally in Arab districts and suburbs. Very few architects are to be found in practice outside of the three principal towns, Jerusalem, Tel Aviv and Haifa, where they are mostly concentrated.

There is only one training centre, the Technicum in Haifa, which provides a course in architecture. The majority of students go abroad for their training, or to complete it. Many of the assistants in architects' offices in Palestine received their training locally and when there is a building boom on, as was the case not so long ago, work has to be carried out more quickly than here, both in the preparation and execution of the project, with the result that very little time is devoted to the making of well-finished drawings and plans. In Palestine the architect, owing to the more universal use of reinforced concrete and the requirements of the Municipalities, who demand fully qualified engineers to work out their various calculations, is often a qualified engineer, or, failing that, he has to employ an engineer even for small domestic work.

Walter Buchler,
Hamilton Terrace, London.

(From Andrew Sandegren, Nome, Alaska)

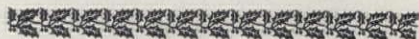
We have one distinction in building the Court House and Post Office at Nome and that is, that it is the westernmost Federal Building on the North American Continent. It is also somewhat north. We have been having constant daylight since May 1, and this will continue for another two months. Today being the longest day in the year we will take a plane at midnite to an elevation of 6,000 feet from where we can look across the Arctic Circle and see the sun

above the horizon. Of course, you know that at this season of the year the sun rises in the north, shines on all four sides of the house, and then sets in the north. There are beautiful reflections and cloud effects and it is impossible to distinguish between sunset and sunrise, as they both occur at one time, the sun merely dipping below the horizon at midnite. We receive no radio except short wave from Australia, London, and Berlin, we have no news dispatches, and we take for granted that the outside world is proceeding normally.

1854



In the building shown above there has been a postoffice continuously since 1854. It has been a branch office (Sta. A.) since 1920.



WISHING

YOU

A

Merry

Christmas

AND

A

Happy

New Year

Mr. and Mrs.

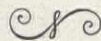
W. A. Shepard

1939

Auburn's New \$80,000 Postoffice Will Be Occupied in January, 1939.



The Postmaster at Auburn, California, uses the new postoffice building as a basis for his Christmas card. Sent in by A. T. Schenck, Construction Engineer.



NECROLOGY

Arthur B. Rider

Again the grim reaper has taken another of the old timers from the fold of the Field Engineers: Arthur B. Rider died in the hospital at Flandreau, South Dakota, on November 29, 1938, as the culmination of injuries and shock from a bus accident encountered while on his way to make a topographical survey at Windom, Minnesota, on March 30, 1938.

Mr. Rider was born in Poughkeepsie, New York, February 16, 1873, and comes from a long line of distinguished ancestors, one of them being an original member of the New Amsterdam Company, known more commonly as the "nine Dutchmen" who founded and governed the policies of early New York. Mr. Rider's birthplace is a remnant of a hundred-mile stretch of the Hudson River shore line, which was the original grant to each of the "nine Dutchmen."

Mr. Rider graduated as a civil engineer from Cornell University in the class of 1898. He enlisted in the Spanish-American war and saw service for a short time in Puerto Rico, when he contracted typhoid malaria and was returned to the United States to recuperate. Upon recovery, he was employed as an inspector in the Brooklyn Navy Yard. Later, he was assigned to what he considered one of his most important jobs, the construction of a secret naval base

on the Ione Island in the Hudson River. He was later transferred to the War Department and was in charge of operations on Bedloe Island in the New York harbor. This work consisted of building the Army post on the island and installing an elevator in the arm of the Statue of Liberty, as well as constructing the parapets around the statue and mounting of the guns.

He entered the service of the Supervising Architect's office in 1909 as a Superintendent of Construction on the Post Office building at Alexandria, Minnesota, and supervised numerous Post Office buildings in the northwest at Brainerd, Minnesota; Sioux Falls and Leeds, South Dakota; Fort Madison, Le Mars, Charles City, Iowa City, Fairfield, Cedar Rapids and Davenport, Iowa; Moline and East Moline, Illinois, and finally at St. James, Minnesota, and Flandreau, South Dakota, where he died when still on active duty.

Mr. Rider was very conscientious and careful in connection with his various duties. He was respected by contractors and when he disagreed with them, he was always willing to have them refer the matters in dispute to higher authority. He had the happy faculty of seeing the other side of the argument and in submerging his own authority in connection therewith. He is survived by his widow and four children.

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

October 1 through December 31, 1938

Norfolk, Va.—Barracks, Mess Halls and Trade School, Naval Operating Base—Virginia Engineering Co., Inc., Newport News, Va.	\$1,849,540.00
Parris Island, S. C.—Barracks, Marine Barracks—J. A. Jones Constr. Co., Charlotte, N. C.	897,570.00
San Diego, Cal.—Five Barracks Buildings, Marine Corps Base—M. H. Golden, San Diego, Cal.	810,280.00
Balboa, C. Z.—Quarters, 15th Naval District—Tucker McClure, Balboa, C. Z.	742,300.00
Quantico, Va.—Officers' School and Barracks and Dispensary, Marine Barracks—Chas. H. Tompkins Co., Washington, D. C.	736,615.00
Pensacola, Fla.—Quarters, Barracks and Dispensary, Naval Air Station—Algernon Blair, Montgomery, Ala.	678,265.00
New London, Conn.—Barracks Building and Submarine Training School Bldg., Submarine Base—Turner Construction Co., Boston, Mass.	652,530.00
Philadelphia, Pa.—Superstructure for Structural Assembly Shop, Navy Yard—Hughes-Foulkrod Co., Philadelphia, Pa.	594,595.00
Brooklyn, N. Y.—Extension to Bldg. No. 4, Navy Yard—Hudson Contracting Co., Inc., New York, N. Y.	592,000.00
Annapolis, Md.—Hospital Buildings, Naval Academy—John McShain, Inc., Baltimore, Md.	586,400.00
Mare Island, Calif.—Extension of 1000-ft. Quay Wall, Navy Yard—Healy-Tibbitts Constr. Co., San Francisco, Cal.	431,000.00
San Diego, Cal.—Addition to Store house, Supply Depot—Wm. P. Neil Co., Ltd., Los Angeles, Cal.	410,000.00
Annapolis, Md.—Chapel Extension, Naval Academy—Irwin & Leighton, Philadelphia, Pa.	391,700.00
Puget Sound, Wash.—Caisson for Dry Dock, Navy Yard—Winslow Marine Railway & Shipbuilding Co., Inc., Seattle, Wash.	389,650.00
Pearl Harbor, T. H.—Turbo-Alternators and Accessories, Navy Yard—Westinghouse Electric & Mfg. Co., Washington, D. C.	374,560.00
Washington, D. C.—Structural steel frame for Gun Assembly Shop, Navy Yard—American Bridge Co., Pittsburgh, Pa.	325,940.00
San Diego, Cal.—Recommissioning pier, Destroyer Base—Shannahan Bros., Inc., Huntington Park, Cal.	304,437.00
San Clemente, Cal.—Aviation facilities—Los Angeles Constr. Co. & Orla W. Karn, Los Angeles, Cal.	302,300.00
Quantico, Va.—Surfacing of landing field—Atlantic Bithulithic Co., Washington, D. C.	296,000.00
Portsmouth, Va.—Extension of crane runway & Structural shop, Norfolk Navy Yard—Bethlehem Steel Co., Bethlehem, Pa.	286,700.00
Philadelphia, Pa.—Superstructure and exterior crane runway for turret shop, Navy Yard—Hughes-Foulkrod Co., Philadelphia, Pa.	279,300.00
Mare Island, Cal.—Hospital Corpsmen's Dormitory and Nurses' Quarters, Naval Hospital—K. E. Parker Co., San Francisco, Cal.	269,500.00
Portsmouth, N. H.—Addition to Storehouse, Navy Yard—Aberthaw Co., Boston, Mass.	266,056.00
Portsmouth, Va.—Extension to Foundry No. 172, Norfolk Navy Yard—Rust Engineering Co., Pittsburgh, Pa.	262,250.00
Philadelphia, Pa.—Extension to Machine Shop, Building No. 16, Navy Yard—Ralph S. Herzog, Phila., Pa.	254,477.00
San Diego, Cal.—Combined Mess Hall-Galley-Barracks Building, Destroyer Base—B. O. Larsen, San Diego, Cal.	254,000.00
San Diego, Cal.—North Extension to Final Assembly Shop, Naval Air Station—Hunt & Curry, San Diego, Cal.	235,500.00
Philadelphia, Pa.—Superstructure for pipe and copper shop, Navy Yard—Turner Construction Co., Philadelphia, Pa.	230,800.00
Mare Island, Cal.—Structural steelwork for foundry building, Navy Yard—Moore Dry Dock Co., Oakland, Cal.	229,675.00
Mare Island, Cal.—Foundations for Machine Shop, Navy Yard—Ben C. Gerwick, Inc., San Francisco, Cal.	228,604.00
Washington, D. C.—Ordnance Storehouse, Navy Yard—Harwood-Nebel Constr. Co., Washington, D. C.	223,620.00
Alameda, Cal.—Structural steel framework for assembly and repair shop, Naval Air Station—Bethlehem Steel Co., Bethlehem, Pa.	219,855.00
Brooklyn, N. Y.—Cofferdams for Shipways No. 2, Navy Yard—Merritt-Chapman & Scott Corp., New York, N. Y.	188,670.00
San Diego, Cal.—Fleet Moorings, Naval Operating Base, M. H. Golden, San Diego, Cal.	188,000.00
Washington, D. C.—Foundation for gun assembly shop, Navy Yard—W. P. Thurston Co., Richmond, Va.	179,450.00
Portsmouth, Va.; Philadelphia, Mare Island, and Portsmouth, N. H.—8 40-ton locomotive cranes at Navy Yards—Orton Crane & Shovel Co., Chicago, Ill.	178,410.00
Mare Island, Cal.—High-Frequency Transmitting Station, Navy Yard—George J. Maurer Co., Piedmont, Cal.	170,889.00
Annapolis, Md.—Laundry Building—Lange Bros., Audubon, N. J.	169,300.00
San Diego, Cal.—Fleet School Building, Destroyer Base—Chas. L. Hoskins, San Diego, Cal.	168,700.00
Annapolis, Md.—Heating Plant Equipment, Naval Academy—Lorne Plumbing & Heating Co., Detroit, Mich.	143,618.00
Quantico, Va.—Chopawamsic Creek Dam, Marine Barracks—Southern Constr. Corp., New York, N. Y.	143,270.00
Alameda, Cal.—Foundations for Shop Bldg., Naval Air Station—Healy-Tibbitts Constr. Co., San Francisco, Cal.	140,431.00
Brooklyn, N. Y.—Extension of Crane Runways, Shipways 1 and 2, Navy Yard—American Bridge Co., Inc., New	

York, N. Y.	131,211.00
Charleston, S. C.—Crane runway, Navy Yard—Belmont Iron Works, Philadelphia, Pa.	123,777.00
New York, Boston, Charleston and Puget Sound—Five 30-ton locomotive cranes, Navy Yards—Ohio Locomotive Crane Co., Bucyrus, Ohio	100,513.35
Annapolis, Md.—Dispensary Building, Naval Academy—Ross Engineering Co., Washington, D. C.	99,735.00
Portsmouth, Va.—Floating Crane, Norfolk Navy Yard—Dravo Corporation, Pittsburgh, Pa.	98,500.00
Annapolis, Md.—Shore Protection, High Power Radio Station—Smith Bros., Galesville, Md.	91,000.00
San Diego, Cal.—Diesel oil tank, Pump house, Foam generating plant and oil piping system, Fuel Depot—Associated Piping & Engineering Co., Ltd., Los Angeles, Cal.	83,090.00
Ft. Mifflin, Pa.—Replacement of Pier No. 2 and fire dump intake—W. F. Martens, Newport News, Va.	78,880.00
Annapolis, Md.—Heating Plant Building and Quarters for operators—W. E. Bickerton Constr. Co., Baltimore, Md.	78,000.00
San Diego, Cal.—Crane for Recommissioning Pier, Destroyer Base—Victor R. Browning Co., Inc., Willoughby, Ohio	77,150.00
Pearl Harbor, T. H.—Air Compressor, Navy Yard—Cooper-Bessemer Corp., Mt. Vernon, Ohio	68,478.00
Washington, D. C.—Intake tunnel, Navy Yard—M. H. Pagenhardt & Co., Washington, D. C.	62,100.00
Philadelphia, Pa.—Foundations for Structural Assembly Shop, Navy Yard—Master Masons Constr. Co., Philadelphia, Pa.	50,575.00
San Diego, Cal.—Improvements to Building No. 4, Naval Air Station—F. E. Young, San Diego, Cal.	47,664.00
Philadelphia, Pa.—Foundations for pipe and copper shop, Navy Yard—U. S. Van Asdlen, Philadelphia, Pa.	42,949.00
Mare Island, Cal.—Steam turbine for rotary air compressor, Navy Yard—Ingersoll-Rand Co., Washington, D. C.	39,750.00
San Clemente, Cal.—Power Plant Equipment—Fairbanks, Morse & Co., Los Angeles, Cal.	35,772.00
Norfolk, Va.—Foundation piles, Trade School Bldg. and Barracks Bldg., Naval Training Station—Raymond Concrete Pile Co., New York, N. Y.	34,850.00
Pearl Harbor, T. H.—Laundry and water-softening equipment, Naval Hospital—Honolulu Iron Works Co., Honolulu, T. H.	33,340.00
San Diego, Cal.—Equipment for galley, sculleries, butcher shop, vegetable rooms, and mess halls, Destroyer Base—Emil Brown & Co., Los Angeles, Cal.	31,666.47

RECENT CONTRACTS AWARDED BY PROCURE-
MENT DIVISION, PUBLIC BUILDINGS
BRANCH, TREASURY DEPARTMENT

Grand Junction, Colorado, P. O.—extension and remodeling—Wickes Engineering & Construction Co., 1441 Second Avenue, Des Moines, Iowa.	\$163,970.00
Brawley, California, P. O.—construction, etc.—James I. Barnes Construction Company, Builders Exchange Building, Santa Monica, Cal.	92,618.00
Hickman, Kentucky, P. O.—construction, etc.—H. D. White and Company, 2202 West 107th Place, Chicago, Illinois	46,780.00
Pensacola, Florida, P. O. & Ct. H.—construction, etc. Algernon Blair, 1209 First National Bank Bldg., Montgomery, Alabama	329,590.00
Texarkana, Texas, Federal Correctional Institution—construction—R. F. Ball Construction Company, 300 South Main Street, Fort Worth, Texas	865,400.00
Opp, Alabama, P. O.—construction, etc.—Algernon Blair, 1209 First National Bank Bldg., Montgomery, Alabama	40,813.00
Lancaster, Wisconsin, P. O.—construction—Carl Westberg & Co., Inc., 6234 South Oakley Avenue, Chicago, Illinois	50,943.00
Denver, Colorado, Federal Jail—construction of the Detention Buildings, etc. (including elevators)—Thomas Bate & Sons, 2311—10th Street, Denver, Colorado	1,006,056.00
Memphis, Tennessee, M. H.—additional facilities, etc.—A. Farnell Blair, Lake Charles, Louisiana	174,453.00
Detroit, Michigan, P. O.—Lincoln Park Branch—construction, etc.—Henry Dattner, 1515 Barlum Tower, Detroit, Michigan	49,810.00
Rosenberg, Texas, P. O.—construction, etc.—Stephens-Brown Company, 523 B. M. A. Building, Kansas City, Missouri	44,000.00
Lowell, Michigan, P. O.—construction, etc.—The C. R. Chappelle Construction Co., Box 146, Sylvania, Ohio	47,131.00
Hattiesburg, Mississippi, Court House—remodeling, etc.—Algernon Blair, 1209 First National Bank Bldg., Montgomery, Alabama	31,439.00
Elkton, Maryland, P. O.—construction, etc.—Algernon Blair, 1209 First National Bank Bldg., Montgomery, Alabama	66,290.00
Lees Summit, Missouri, P. O.—construction, etc.—Algernon Blair, 1209 First National Bank Bldg., Montgomery, Alabama	48,638.00
Springfield, Missouri, Hospital for Defective Delinquents—construction of Staff Houses—Henke Construction Company, 200 E. Walton Street, Chicago, Illinois	42,860.00
Baltimore, Maryland, P. O. & Ct. H.—exterior and interior repairs, etc.—J. George Bensch Company, 1535 East North Avenue, Baltimore, Maryland.	35,950.00
New Rockford, North Dakota, P. O.—construction, etc.—Fred E. Peterson, South Main Street, Aberdeen, South Dakota	52,400.00
Bethesda, Maryland, National Institute of Health—construction of Laboratories and Officers' Quarters, etc.—Chas. H. Tompkins Company, 1630 Connecticut Ave., N. W., Washington, D. C.	1,386,100.00

Baltimore, Maryland, M. H.—construction of the extended facilities, Cancer Treatment Center—J. George Benschel Company, 1535 East North Avenue, Baltimore, Md.	86,748.00
Union, Missouri, P. O.—construction—Henry Dilschneider & Son, 1047 Big Bend Boulevard, Richmond Heights, Missouri	53,750.00
Stapleton, Staten Island, N. Y., Marine Hospital—construction of the extension to building No. 1, and new Boiler House, new portions of driveways, new tunnels, etc., including all changes and repairs incident thereto—H. R. H. Construction Corporation, 9 East 40th Street, New York, N. Y.	996,000.00
Hamilton, Montana, Public Health Service Laboratory—construction of buildings Nos. 6 and 7, the remodeling of buildings Nos. 1, 2, and 4, underground tunnels outside of all buildings and all outside mechanical services, including all changes and repairs incident thereto—McGough Brothers, 1954 University Avenue, St. Paul, Minnesota	464,400.00
Dallas, Texas, Women's Institution—construction—Dolph Bateson Construction Company, 509 Construction Building, Dallas, Texas	1,061,300.00
Dallas, Texas, Women's Institution—construction of the elevated water tank and ground storage tank, etc.—Chicago Bridge and Iron Company, 1700 Walnut Street, Philadelphia, Pa.	37,200.00

RECENT CONTRACTS AWARDED BY PUBLIC BUILDINGS BRANCH, PROCUREMENT DIVISION, TREASURY DEPARTMENT

Miami, Florida, Coast Guard Air Station—construction of barracks, etc.—Sofarelli Bros., Inc., 161-19 Jamaica Avenue, Jamaica, N. Y.	\$102,069.00
St. Joseph, Mo., P. O. & Ct. H.—construction, etc.—A. Farnell Blair, Lake Charles, Louisiana	485,727.00
Berryville, Arkansas, P. O.—construction, etc.—Linebarger & Fraser, Monticello, Arkansas	48,300.00
New York, N. Y., Federal Office Building (Vesey Street)—miscellaneous changes, etc.—Gotham Construction Corporation, 103 Park Ave., New York, N. Y.	106,800.00
Whiteville, N. C., P. O.—construction, etc.—J. A. Jones Construction Co., 209 West 4th Street, Charlotte, N. C.	54,015.00
Campbell, Ohio, P. O.—construction—George J. Murphy, 1871 Selma Avenue, Youngstown, Ohio	48,116.00
Los Banos, California, P. O.—construction, etc.—L. F. Dow Company, 245 North Bundy Drive, Los Angeles, California	51,324.00
Boston, Mass., P. O.—Everett Branch—construction, etc.—Edmund J. Rappoli Company, Inc., 515 Massachusetts Avenue, Cambridge, Massachusetts	92,000.00
Cambridge, Minnesota, P. O.—construction, etc.—Ed Hirt & Son, 901 Fourth Avenue, South, St. Cloud, Minnesota	47,160.00
San Juan, Puerto Rico, P. O. & Ct. H.—extension and remodeling—Viking Construction Corporation, 33 West 42nd Street, New York, N. Y.	487,955.00
Corpus Christi, Texas, P. O. & Cu. H.—construction, etc.—Algernon Blair, 1209 First National Bank Bldg., Montgomery, Alabama	173,948.00
Lewisburg, West Virginia, P. O.—construction, etc.—L. B. Callimore, 215 Watson Building, Greensboro, North Carolina	49,800.00
Middleport, Ohio, P. O.—construction, etc.—Ang Construction Company, Selby Building, Coshocton, Ohio	46,000.00
Caro, Michigan, P. O.—construction, etc.—Harlan S. Smith, 53½ West Huron Street, Pontiac, Michigan	45,080.00
Crawford, Nebraska, P. O.—construction, etc.—Busboom & Rauh, 153 South Santa Fe Avenue, Salina, Kansas	46,545.00
Weldon, North Carolina, P. O.—construction, etc.—Jones Brothers & Company, Lodge Street, Wilson, North Carolina	39,939.00
Fort Worth, Texas, Public Health Service Hospital—construction of the prolonged treatment building—James I. Barnes Construction Co., Barnes Building, Logansport, Indiana	520,200.00
Canoga Park, California, P. O.—construction, etc.—Campbell Construction Company, 5388 Alhambra Avenue, Los Angeles, California	54,913.00
Littleton, Colorado, P. O.—construction, etc.—Wickes Engineering and Construction Co., 1441 Second Avenue, Des Moines, Iowa	58,370.00
New Concord, Ohio, P. O.—construction, etc.—Ang Construction Company, Selby Building, Coshocton, Ohio	43,300.00
Williamston, North Carolina, P. O.—construction, etc.—Jones Brothers & Company, Lodge Street, Wilson North Carolina	44,664.00
Greenville, Michigan, P. O.—construction, etc.—Henry Dattner, 1515 Barlum Tower, Detroit, Michigan	52,000.00
Kenova, West Virginia, P. O.—construction, etc.—Sofarelli Bros., Inc., 161-19 Jamaica Avenue, Jamaica, New York	46,444.00
Black River Falls, Wisconsin, P. O.—construction, etc.—J. S. Sweitzer & Son, Inc., 701 Minnesota Mutual Life Insurance Building, St. Paul, Minnesota	48,958.00
Clemson, South Carolina, P. O.—construction, etc.—Bateson-Cook Company, West Point, Georgia	46,690.00
Rockville, Maryland, P. O.—construction, etc.—Seymour Ruff and Son, Inc., 101 West 22nd Street, Baltimore, Maryland	66,725.00
San Juan, Puerto Rico, P. O. & Ct. H.—installation of an elevator plant, etc.—Otis Elevator Company, 810—18th Street, N. W., Washington, D. C.	44,315.00
Olathe, Kansas, P. O.—construction, etc.—W. K. Martin Construction Company, 1004 Baltimore Avenue, Kansas City, Missouri	73,749.00



U. S. Post Office, Princeton, N. J.
Chas. Z. Klauder, Arch. Sup. Arch., Proc. Div. U. S. Treas. Dept.

Seeking Refinement Rather Than Fashion

In building, as in everything else, fashions change. Why, then, do certain structures stand out through the centuries? Doesn't it all come down to a question of refinement?

Take our own Colonial Period for example. The pioneers lacked many things, but they endowed their buildings with individuality. They sensed the refinement of simple lines, as expressed in brick and marble. And today their work is being adapted to modern needs.

A recent adaptation is the U. S. Post Office at Princeton, N. J., with its recessed entrance of Vermont marble, set in a background of brick. This should be in style two hundred years from now, even as the Colonial buildings are today . . . There are many other examples . . . Vermont Marble Company, Proctor, Vermont . . . Branches in the larger cities.

VERMONT MARBLE

Rosebank, N. Y., (Staten Island)—Quarantine Station—construction of building "A", "B", and "C", etc.—Gotham Construction Corporation, 103 Park Avenue, New York, N. Y.	124,300.00
Norwich, Connecticut, P. O.—extension and remodeling, etc.—Tremaglio Brothers, 1500 Highland Avenue, Waterbury, Connecticut	134,300.00
Camas, Washington, P. O.—construction, etc.—Jos. H. Anderson, 3132 N. E. 69th Avenue, Portland, Oregon	53,333.00
Baltimore, Maryland, M. H.—construction of Junior Officers' Quarters (Duplex) etc.—Consolidated Engineering Co., Inc., 20 East Franklin Street, Baltimore, Maryland	42,400.00

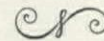
RECENT CONTRACTS AWARDED BY PROCUREMENT DIVISION, TREASURY DEPARTMENT

Oswego, Kansas, P. O.—construction, etc.—O. L. Allen, Oswego, Kansas	\$46,535.00
Oakharbor, Ohio, P. O.—construction, etc.—The Mutual Construction Company, 565 W. Chalmers Avenue, Youngstown, Ohio	47,629.00
Greybull, Wyoming, P. O.—construction, etc.—Busboom and Rauh, 153 S. Santa Fe Avenue, Salina, Kansas	56,760.00
Newport, Vermont, Border Station—construction, etc.—The Loucks & Clarke Corporation, 6-25 Ernest Street, Wallingford, Connecticut	51,743.00
Ellis Island, New York, Immigrant Station—installing a new 8-inch water main and bypass, etc.—A. M. Hazell, Inc., 117 Liberty Street, New York, N. Y.	58,670.00
Danbury, Connecticut, Federal Jail—construction, etc.—Edmund J. Rappoli Company, Inc., 515 Massachusetts Avenue, Cambridge, Massachusetts	1,276,432.00
Bethesda, Maryland, National Institute of Health—manufacture and installation of laboratory equipment—Kewaunee Mfg. Company, Adrian, Michigan	75,632.76
Oregon, Illinois, P. O.—construction, etc.—Mutual Contracting Company, 2532-34 Warren Boulevard, Chicago, Illinois	50,301.00
Ashland, Kentucky, Federal Jail—construction of buildings A, B, C, D, E, F, N, P, Q, R and S—Great Lakes Construction Company 125 West Madison Street, Chicago, Illinois	1,037,400.00
Elizabethtown, Pa., P. O.—construction, etc.—Algernon Blair, 1209 First National Bank Bldg., Montgomery, Alabama	53,619.00
Detroit, Michigan, M. H.—construction of Junior Medical Officers' quarters, etc.—John Senese Company, 295 Calvin Road, Grosse Pointe, Michigan	55,489.00
Providence, R. I., P. O. Annex—construction, etc.—George A. Fuller Company, 597 Madison Avenue, New York, N. Y.	896,000.00
Paulding, Ohio, P. O.—construction, etc.—A. Farnell Blair, Lake Charles, Louisiana	49,178.00
Dennison, Ohio, P. O.—construction, etc.—Ang Construction Company, Selby Building, Coshocton, Ohio	41,600.00
Horseheads, N. Y., P. O.—construction, etc.—Samuel Plato, Hudson, N. Y.	47,750.00
Boone, North Carolina, P. O.—construction, etc.—Henry Dattner, 1515 Barlum Tower, Detroit, Michigan	45,000.00
Waupaca, Wisconsin, P. O.—construction, etc.—Ring Construction Corporation, 1645 Hennepin Avenue, Minneapolis, Minnesota	51,400.00
Depew, N. Y., P. O.—construction, etc.—Mutual Construction Company, 7 East 42nd Street, New York, N. Y.	45,990.00
Providence, R. I., P. O. Annex—installation of an elevator plant, etc.—Warsaw Elevator Company, 220 South Main Street, Warsaw, N. Y.	54,485.00
Grand Lodge, Michigan, P. O.—construction, etc.—Henry Dattner, 1515 Barlum Tower, Detroit, Michigan	48,000.00
Terre Haute, Indiana, Federal Penitentiary—construction of buildings, including approaches, forecourt towers and fence, south entrance gates, Sally port and appurtenances, garage, power house, smokestack, coal bunkers, all mechanical equipment, electric lines, sewage disposal, etc.—Great Lakes Construction Company, 125 West Madison Street, Chicago, Ill.	2,158,277.00
Cochran, Georgia, P. O.—construction, etc.—Andrew & Dawson, Montgomery, Alabama	49,599.00
Anson, Texas, P. O.—construction, etc.—Stephens-Brown Company, 523 B. M. A. Building, Kansas City, Missouri	44,481.00
Chilton, Wisconsin, P. O.—construction, etc.—Carl Westberg & Company, Inc., 6234 South Oakley Avenue, Chicago, Illinois	49,577.00
Harrison, N. Y., P. O.—construction, etc.—Sofarelli Bros., Inc., 161-19 Jamaica Avenue, Jamaica, N. Y.	66,007.00
Adams, Massachusetts, P. O.—construction, etc.—D. A. Sullivan & Sons, Inc., 78 Main Street, Northampton, Massachusetts	65,652.00
Waukon, Iowa, P. O.—construction—Viggo M. Jensen & Company, 803 Bridge Avenue, Albert Lea, Minnesota	
Sedro Woolley, Washington, P. O.—construction, etc.—A. F. Mowat Construction Co., 1331 Third Avenue, Seattle, Washington	53,737.00
Okemah, Oklahoma, P. O.—construction, etc.—Lundberg-Richter Company, Inc., Madill, Oklahoma	60,650.00

CONTRACTS AWARDED BY THE CONSTRUCTION SERVICE, VETERANS ADMINISTRATION

Muskogee, Oklahoma, Kitchen, Dining Hall and Storage Bldg., No. 24, V. A. Facility—Manhattan Construction Co., Manhattan Bldg., Muskogee, Okla.	\$127,250.00
Murfreesboro, Tenn., Addition to Dining Hall, V. A. Facility—U. P. Severin Co., 222 W. Adams St., Chicago, Ill.	47,000.00

Amarillo, Texas, Buildings and Utilities, V. A. Facility—W. S. Bellows Constrn. Co., 612 Oklahoma Savings Bldg., Oklahoma City, Okla.	617,100.00
Electric Elevators—Otis Elevator Co., 810—18th St., N. W., Washington, D. C.	36,936.00
Bronx, New York, Additions to Buildings and Utilities, V. A. Facility—Wilska Constrn. Co., Inc., 384 East 149th St., New York, N. Y.	1,875,700.00
Electric Elevators—Otis Elevator Co., 810—18th St., N. W., Washington, D. C.	170,860.00
Refrigerating Equipment—Arctic Engr. Co., 4 White St., New York, N. Y.	34,945.00
Indianapolis, Indiana, Station Garage and Connecting Corridor, V. A. Facility—Algernon Blair, 1209 First Nat'l. Bank Bldg., Montgomery, Ala.	39,969.00
Knoxville, Iowa, Connecting Corridors, V. A. Facility—Blauer Construction Co., 189 W. Madison St., Chicago, Ill.	57,800.00
Pittsburgh, Pa., Administration Bldg., No. 32, V. A. Facility—W. P. Thurston Co., Richmond, Va.	166,000.00
Dallas, Texas, Buildings and Utilities, V. A. Facility—Robert E. McKee, 1918 Texas St., El Paso, Tex.	1,005,350.00
Electric Elevators—Montgomery Elevator Co., 30—20th St., Moline, Ill.	31,796.00
Dayton, Ohio, Male Domiciliary Barracks, No. 23, V. A. Facility—U. P. Severin Co., 222 W. Adams St., Chicago, Ill.	268,000.00
Electric Elevators—Wm. A. Miller Machine & Elevator Co., 920 North 1st St., St. Louis, Mo.	16,975.00
Wadsworth, Kansas, Male Domiciliary Barracks Bldg., No. 122—G. E. Stalker, 817 So. Broadway, Pittsburg, Kans.	309,380.00
Electric Elevators—Kimball Bros. Co., 9th St. and 11th Ave., Council Bluffs, Iowa	15,975.00
Lyons, N. J., Dining Hall Bldg., No. 54, V. A. Facility—C. H. Johanssen & Co., 565 Gorge Road, Cliffside Park, N. J.	165,800
Refrigerating Equipment—Pennsylvania Engineering Co., 1119-21 North Howard St., Philadelphia, Pa.	23,600.00
Cleveland, Ohio, Buildings & Utilities, V. A. Facility—The Lundoff-Bicknell Co., 1228 Terminal Tower, Cleveland, Ohio	1,141,750.00
Electric Elevators—Montgomery Elevator Co., 30—20th St., Moline, Ill.	33,467.00
Refrigerating Equipment—Pennsylvania Engineering Co., 1119-21 North Howard St., Philadelphia, Pa.	23,100.00



70TH ANNIVERSARY OF THE PENN METAL CORP. OF PENNA. 1869-1939

In Staunton, Va., during the year 1869, L. Lewis Sagendorph founded what later became the Penn Metal Corporation of Pennsylvania. In 1883 the founder moved his business to Cincinnati, where Major Harlan P. Lloyd became his partner. They organized the Sagendorph Iron Roofing and Corrugating Co. of Cincinnati. The business grew rapidly and soon became one of the principal manufacturers of sheet metal goods in the country.

In 1889 the plant and equipment was sold to George M. Verity and his associates who changed the name to the American Steel Roofing Co. Later the name was again changed to the American Rolling Mill Co. and the business moved to Middletown, Ohio.

Mr. Sagendorph came to Philadelphia the same year and with his associates purchased a tract of land at 23rd and Hamilton Streets. A company was formed under the name of Penn Metal Ceiling and Roofing Company for manufacturing a line of corrugated iron and steel roofings, galvanized conductor pipe and eaves trough. Mr. Sagendorph had many patents on roofing sheets of special design and pioneered in the development of metal for ceiling and sidewall use. This enterprise prospered from the start and soon other lines were added such as metal cornices, skylights and architectural sheet metal work.

In 1920 the company moved to 25th and Wharton Streets, Philadelphia, the old quarters being acquired by the City of Philadelphia for the new Parkway. Four years later the company purchased the equipment of the Dexter Metal Manufacturing Co. of Camden, N. J. This added machinery gave facilities for the manufacture of steel lockers, shelving and office cabinets. During the year 1925 new equipment was purchased for the manufacture of fire doors (Tinclad and Kalamein).

The business outgrew the new location and a new plant with modern sprinkler system and private railroad siding was purchased at Oregon Avenue and Swanson Street, Philadelphia, the location of the company for the past nine years.

CHANGES IN ASSIGNMENT

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Henry C. Smith
Washington, D. C.
Harold H. Dewhirst
Washington, D. C.
Fred W. Haering
Washington, D. C.
Calvin H. Cool
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Scott Fullerton
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Herbert W. Rathack
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Albert J. Chandler
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Geo. W. Dillon
Chicago, Ill.
Wm. A. Richardson
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Stapleton, S. I., N. Y.
Fred H. Wagner
Corpus Christi, Texas
Otto H. Wagner
Liberty, Texas
Otis A. Waldrop
Bloomfield, Ind.
S. Warmolts
Black River Falls, Wisc.
C. Nelson Wentworth
Adams, Mass.
H. R. Whittaker
Terre Haute, Ind.
George F. Wilcox
New York, N. Y.
Lee Groner
Washington, D. C.

Resigned
Ralph W. Hodge
Eff. 1-2-39

Died
Ellis E. Whiteraft
11-18-38

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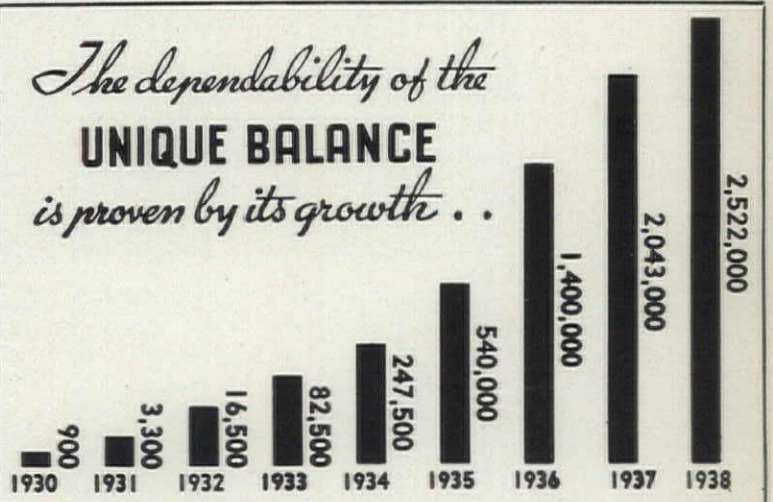
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(Continued from page 29)

ever in the Delaware, was brought to Philadelphia without any difficulty.

August 31. Prize fight at Pennsville, New Jersey, between Jimmy Weeden and Young Walker, for \$250 a side, won by Weedan. Walker died from the effects of his beating shortly after the fight was concluded.

Edwin Forrest Home for Decayed Actors, near Holmesburg, opened.

October 11. Tenth annual convention of the American Institute of Architects at the Mercantile Library building.

June 1. The Transcontinental express train of Messrs. Jarrett & Palmer, intending to make the trip from New York to San Francisco in four days, left Jersey City at 1 A. M. by way of Philadelphia, Pittsburgh, Chicago and Omaha. The train reached Chicago in twenty-one hours, being then twenty-five minutes ahead of time, and arrived at San Francisco June 4 at 9:40 A. M., eighty-three hours and thirty-four minutes—three days, eleven hours and thirty-four minutes from New York.

June 25. Battle in the Indian Territory, on Little Horn River, between U. S. troops under Generals Custer and Reno and 2500 or 3000 Sioux Indians. Gen. Custer, Col. Keogh, Col. Yates, Col. Custer, Col. Cook and all the officers and soldiers of five companies were killed—a total loss of 252 killed and 53 wounded. Many Indians were killed. Reno, who operated upon another part of the field with three companies, was overwhelmed; retreated and entrenched himself, and resisted the enemy till next day, when

he was rescued by Gen. Terry, who had been marching to cooperate with Reno. Reno lost 70 killed and 51 wounded. The Indians with whom this fight took place were led by Sitting Bull.

There was also a payroll of the men working on the post office building for the month of August 1877. An excerpt from this is printed below, to give an idea of the wages paid.

Names	Occupation	Price Per Day
John McArthur, Jr.	Superintendent	\$10.00
Jessee S. Ferguson	Chief Clerk	6.00
A. M. Smedley	Master Mechanic	7.00
James S. Murphy	Asst. Clerk	4.00
W. S. Andrews	Receiver & Inspector	3.00
Saml. Scott	Master Mason	5.00
Frank J. Larkins	Foreman Rigger	4.50
James F. Sweeny	Engineer in Charge	4.50
Jos. C. Joyce	Day Watchman	3.00
Geo. W. Reese	Night Watchman	3.00
L. A. R. Tisdale	Master Rigger	8.00
L. Harwood	Receiver at Wharf	3.00
Geo. W. Watson	Granite Setter	3.50
Benjamin Williams	Setters Helper	3.00
Thos. Flynn	Stone Cutter	3.00
Edward Gorman	Setters Helper	2.00
James Moore	Setters Helper	2.25
Joseph Massey	Setters Helper	2.25
Wm. Taylor	Foreman of Derricks	3.00
Wm. Little	Engineer	3.50
Benj. F. Boyce	Drum Man	2.25
Benjamin Henry	Bricklayers Helper	2.00
J. H. Williams	Bricklayers Helper	2.00
Zach. Pinket	Bricklayers Helper	2.00
Wm. Barr	Laborer	1.75
John Sibson	Laborer	1.75



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

Of FEDERAL ARCHITECT, published quarterly at Baltimore, Maryland, for October 1, 1938.

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

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

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

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

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

as well as those of each individual member, must be given.) Edwin B. Morris, 1700 Eye St., Washington, D. C.; Association of Federal Architects, 1700 Eye St., Washington, D. C.; W. R. Talbott, President, 1700 Eye St., Washington, D. C.; G. E. Chappellear, Secretary, 1700 Eye St., Washington, D. C.

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

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

EDWIN B. MORRIS, Editor.

(Continued from page 6)

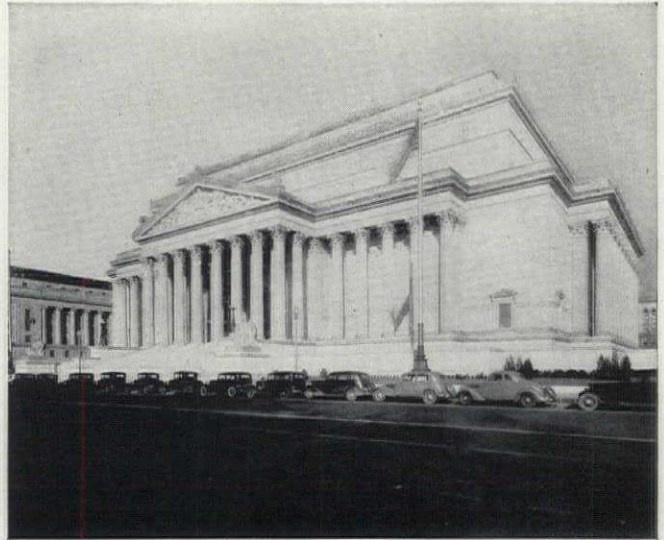
from picking up a hot griddle that some one has let drop? And how many times did we do those things in the old office? Notwithstanding repeated lessons in the hard school of experience we persisted in making prognostications concerning the probable date when projects would go on the market for bids. This was not done wontonly or voluntarily. Usually it was done in response to the importunities of Congressmen who wanted something to show to their constituents. We fell for it, and their importunities became even more vehement when these prognostications failed—as they sometimes did—when our guess, like the little boy's watch, *wasn't far from wrong*. It used to remind me of one of J. K. Taylor's stories about a gentleman that took a pair of shoes to the cobbler to be repaired. The cobbler promised to have the shoes ready at five o'clock, and at the appointed hour the gentleman called for them. He asked if the shoes were done. The cobbler replied: "No; the shoes is not done yet but the bill is made out."

Eddie, did you ever notice that if a thing is frowned upon and has been given a bad name, if you can get it called by some other name you have gone more than half way in getting rid of the opprobrium? We used to hear a good deal in the old days about "pork-barrel" legislation. It was in bad repute in some quarters, a part of the opposition coming from a few Congressmen who objected to appropriations being made for unnecessary public works—except in their own districts. Nowadays I believe they call these plums "objectives." The matter is not so well defined as was the one that caused one faction of a rural church to withdraw and build a new church of the same denomination—in name at least. One of the dissenting members told a friend of mine what caused the split. He said: "Ve yoost couldn't agree. Dose odder vellers belief dat Gott made Adam and Eve and put dem in de Garten of Eden, and told dem dat dey must not eat of the fruit of one particular tree. Den along come a serpent and tempted Eve to eat of it, und she done so, und den she tempted Adam to eat of it und he done so, and dat's the vay sin got into the world." "Well," said my friend, "that sounds orthodox to me. What do you fellows believe?" "Oh, us vellers," said the dissenter, "Ve don't belief all dat stuff. Ve belief dat Adam was a son of a gun right from the start."

Well, we are standing on the threshold of the new year, with the door open far enough so that we have got our foot in the crack. No one knows what it may have in store for our troubled world, and if some one did know and were to tell us we wouldn't believe him. But at least we may hope. And so it is my hope that the office may grow and flourish like a green bay tree, and that all of you who are connected with it may share in its prosperity, and have reason to be happy and contented.

Sincerely,
"THE JUDGE."

(Continued on page 42)



Not a Door Closer in Sight! Yet Every Door Smoothly Controlled

In the classic Archives Building an ideal is realized—smooth, dependable, complete control of doors by checking and closing mechanisms *hidden overhead*. In the Apex Building (overhead concealed), in the great Department of Justice Building (floor types) and in other Federal buildings the country over you will find LCN Concealed Door Closers doing their work effectively and economically. Norton Lasier Company, Chicago. See our catalogue in Sweet's.

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70th ANNIVERSARY

1939



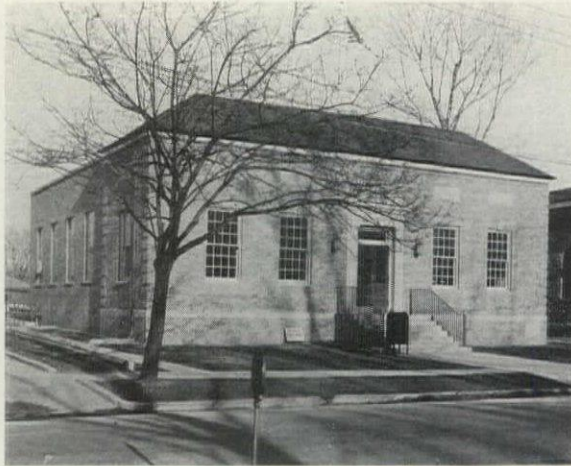
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WINTER MEETING OF ASSOCIATION OF FEDERAL ARCHITECTS

The Bureau of Yards and Docks of the Navy Department was awarded the bronze medal of the Association of Federal Architects for excellence in departmental exhibit of the annual exhibition of the association.

Award was made at the annual dinner Jan. 31st at the National Press Club, when the medal was presented to Rear Admiral Ben Moreell, chief of the Bureau of Yards and Docks. It had previously been held by the Procurement Division, Treasury Department.

W. R. Talbott of the Veterans' Administration, president of the association, presided, and the awards, including three books and several certificates, were presented by Norman Monfalcone of the War Department, vice president of the association.

Among several guests of honor introduced during the evening were Representative Thomas H. Ball of Connecticut, the "first architect ever elected to Congress"; Representative Aaron Ford of Mississippi, Representative Joseph Casey of Massachusetts, Louis A. Simon, retiring as supervising architect, Procurement Division, Treasury Department, and many others from various branches of the Government.

SPEECHLESS BANQUET

Following the example of a growing number of banquets in Washington recently, the association placed on its program no speeches. Musical entertainment was presented by the Rays, with whom the assemblage joined in singing old and new songs.

President Talbott of the association reported growth in membership to more than 400, and the addition of two new units in the Government, the United States Housing Authority and the Bureau of Indian Affairs.

A book prize for official work by a member of the association went to Rees Weston of the Treasury Department, for his "rendering of" the U. S. Post Office and court house at Fresno, Calif. Book prize

for individual work in color went to H. S. Chandler, jr., Treasury, for water color sketch of the Federal Reserve Fountain. Book Prize for individual work in monotone went to William C. Suite, War Department, for lithographic crayon sketch of Horsetail Falls, Villa de Santiago, Mexico.

"Commendations" for designs were awarded to the Treasury for its Fresno Federal Building, and its "Court of the Nations, New York World's Fair."

CERTIFICATES AWARDED

Certificates were awarded the following architects:

For official work—First, Bird's-eye perspective for U. S. Naval Air Station, Alameda, Calif., O. A. de la Rosa, Navy Department. Second, Bridge William N. Haussman, Interior Department.

For office rendering—Post Office and court house, Fresno, Calif., Rees Weston; Air Corps hangar, by T. A. Pope, War Department; U. S. Forestry Buildings, Russellville, Ark., Rees Weston; Post Office, Chester, Ill., William S. Hartgroves, Procurement Division.

Awards for architectural models—First, sketch model U. S. Naval Air Station, Alameda, Calif., Bureau of Yards and Docks. Second, Fort Snelling National Cemetery, Minnesota, Bertram L. Keyes, War Department.

Awards for working drawings—First, Chapel, Fort Totten, N. Y. (Elevation), M. L. H. Boring, War Department. Second, U. S. Marine Hospital, Boston, Mass. (details of entrance), E. B. Morris, jr., Procurement Division.

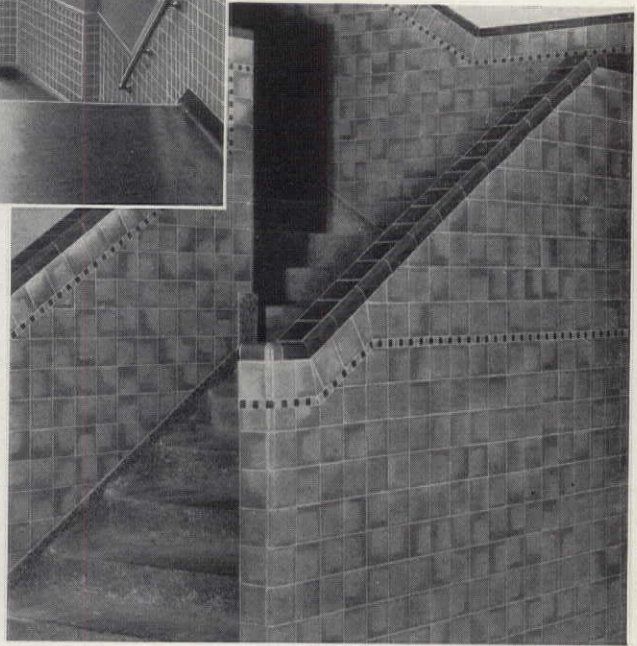
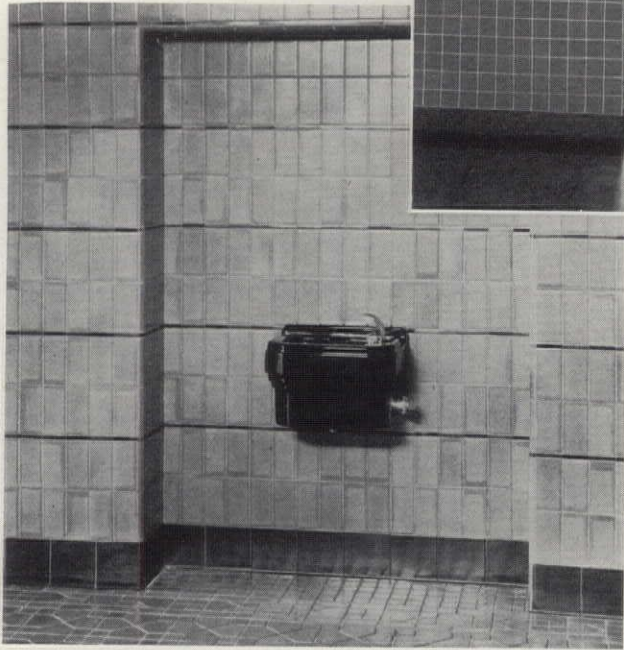
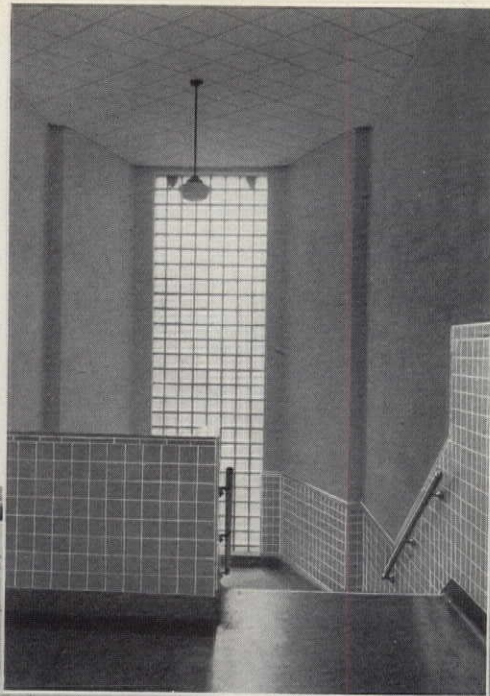
AWARDS FOR INDIVIDUAL WORK

Water color—H. S. Chandler, jr., Procurement Division, and J. R. Dodge, Agriculture Department, first award; Max Barth, War Department, second; J. E. Corey, Agriculture Department, third.

(Continued on page 44)

ROMANY TILES

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LETTERS

(Continued from page 39)

303 East Walnut St.,
Hanover, Pennsylvania
November 14, 1938

Mr. Edwin B. Morris, Editor,
THE FEDERAL ARCHITECT,
Washington, D. C.

Dear Ed:

Several weeks ago I resigned my position in the Bureau of Agricultural Engineering and have since then started in business for myself in Hanover, Pennsylvania.

I am keeping in touch constantly with affairs in Washington and will have a few active connections there but I will not be able to participate actively in THE FEDERAL ARCHITECT. If, however, I can be of service to you, the advisors on publications or THE FEDERAL ARCHITECT please command. I will appreciate hearing from you at any time.

With all my best wishes for your success, I remain,

Sincerely,
JAMES EARLE MILLER

It is with great regret that beginning with this issue we strike the name of James Earle Miller from our editorial staff. Jimmy was a good architect, a valued friend, a good companion and a useful member of this editorial board. Would we all had his courage.

Paris, Ark.
Oct. 20, 1938

THE FEDERAL ARCHITECT,
1700 Eye St.,
Washington, D. C.

Dear Sirs:

Kindly excuse me for my seemingly indifferent attitude for having waited so long to mail in my subscription.

However, you may rest assured that I have enjoyed receiving your publication and that now I would be disappointed to miss a single issue.

Very truly yours,
JOS. E. MILLET,
Construction Engineer

Cape May, New Jersey
Oct. 22, 1938.

THE FEDERAL ARCHITECT,
1700 Eye Street, N. W.
Washington, D. C.

Gentlemen:

First of all thanks a million for your stick-to-ness, in having the many copies of THE FEDERAL ARCHITECT, which I still have, sent me in the past.

It is indeed a great source of pleasure which I look forward to each issue of your publication, may there be many more.

My check for a two year continuance together with a money order from the contractor on this job for a like term. He had been looking over some of the copies in my office.

Sincerely,
ERNEST G. DAVIS
Construction Engineer

Schuyler, Nebraska,
January 21, 1939.

THE FEDERAL ARCHITECT,
Washington, D. C.

Gentlemen:

I never knew that I was "due"
So please forget that I was wet;
Enclosed please find a tie to bind
Amount is not large for the cover charge.

Very truly yours,
PAUL L. VAUGHAN.

January 23, 1939.

THE FEDERAL ARCHITECT,
Washington, D. C.

If your new year's greeting is a good omen for everything to be dry but my concrete, it will be worth thrice the price

of the subscription you ask for THE FEDERAL ARCHITECT to be assured we can proceed with laying the roofing. On second thought, though, you may have overlooked the fact that this is the Northwest (not California), and that Eugene is only about sixty miles from the Pacific Ocean, which means RAIN.

However, with much hope, I am enclosing immediately the sum necessary for a two years' subscription. May a long dry spell be upon us.

Very truly yours,
WAINARD RUPPA,
Construction Engineer.

Wellington, Texas, Jan. 23, 1939.

THE FEDERAL ARCHITECT,
Washington, D. C.

Dear Sir:

Was surprised to receive your gentle reminder that I am no longer in good standing as a cash customer.

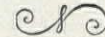
I seemed to remember sending a check not long ago—however, investigation shows the trouble was in time passing too quickly.

While your magazine may be sent to all Construction Engineers free, gratis and for nothing, I am not going on the free list.

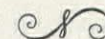
Enjoy reading THE FEDERAL ARCHITECT and am glad to make a small contribution toward its upkeep—forwarding herewith check to cover two years' subscription.

Wishing you continued success, I am,
Yours very truly,

D. B. ROBEN.



New York—Application of acoustical materials to the Perisphere at the New York World's Fair has been started by the contractor, Jacobson & Company, Inc. The interior of the huge sphere, 200 feet in diameter, is being covered with Absorbex, a special acoustical material which absorbs sound. Acoustical treatment is made necessary by the exhibit, The World of Tomorrow, which will be housed in the gigantic globe.



THE "CONSULTANT"

Mark Spade, the English economist, in his book, "Business for Pleasure," devotes a chapter to consultants and starts off with the following definition:

"It is not easy to give a precise definition of a consultant. He is, of course, an Expert. But then there are thousands of experts who are ordinary honest men working in the usual way. Again, he is not a permanent employee. He only comes in to do a certain job and goes away again quickly before anyone can see the snag. But then so does a plumber. And manifestly a plumber is not a consultant. At least not the sort I mean. Moreover, an ordinary Expert or an ordinary Plumber has to produce some credentials to show that he is an expert or a plumber. But it is an essential feature of the true consultant that you don't ask rude questions about an expert's qualifications or watch carefully to see if he forgets his tools and brings his helper. You just take him in a spirit of sublime trust. In the last analysis I think the only way of deciding whether a man is a consultant or not, is to look at the amount he is paid. If he is paid at the rate of more than £5,000 a year and if, moreover, he is paid in guineas, then he is almost certainly a consultant."

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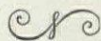
K O P P E R S *products*

DEMONSTRATION OF OVER-HEAD CONCEALED DOOR CLOSERS

Norton-Lasier Company, manufacturers of "LCN" full rack and pinion door closing devices, will hold a demonstration in the Harrington Hotel, Washington, D. C., on February 8th, 9th and 10th from 10 A. M. until 10 P. M.

There will be a complete display of Overhead Concealed door closers, and a competent staff of factory representatives to demonstrate the application, mechanics and durability of these closers, which in no way mar the beauty of the door.

Due to the widespread use of these closing devices on Federal Buildings, the Norton-Lasier Company extend a cordial invitation to the executives and personnel of construction divisions of the various Government Departments to attend this demonstration.



THE MODERN BALANCING OF WINDOWS

One of the interesting advances in modern building construction is the change in the method of balancing double-hung windows. In the old days there was nothing but the weight and the weight-box. It was traditional, simple and, so long as everything went well, a perfect mechanical device.

There came a time however when space became an important factor. Architects and builders began to begrudge the room that the weight boxes took up at each side of the windows. They cast about for substitute devices. And when they found a substitute device they shied away from using it.

The weight and weight-box had a long path of tradition behind it that was not easily shaken off. Substitutes for it did not meet with enthusiastic favor. The fear was that substitutions were new-fangled devices that would not stand the test of time. But in spite of that fear, the weightless window was gingerly used and after periods of test and use, surprised the users by being very satisfactory.

Perhaps the best-known of these is the Unique balance, built upon a very ingenious idea. The sash is supported and balanced by the friction created by a spring within a tube acting against a little strap with a graduated twist which is fastened to the sash. The description of it cannot help but be complicated; the working is simple.

Many architectural possibilities are presented by a device of this sort. It is easily possible to have the sash slide on metal jambs, integrally weatherstripped. It is possible to have narrow mullions. It is possible to have windows closely spaced without having to cut away all the masonry of a narrow pier to accommodate weight boxes.

Building construction is a curious thing, in that its greatest strides are the result of improvement in small details. The toggle bolt, the expansion bolt, the tumbler lock, the electric fuse have done as much to advance the industry as the steel beam. For that reason successful small devices always catch the eye of the architect.

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WINTER MEETING

(Continued from page 40)

Pastels—Roy S. Skipton, Procurement Division, first.

Lithographic crayon—William S. Suite, Navy Department, first.

Pencil sketch—H. A. Page, Navy Department, second.

Pen and ink sketch—Dan W. Twiddy, Procurement Division, first and second.

Linoleum—J. E. Eckloff, jr., Navy Department, first.

Lettering—Joseph Hale Darby, Navy Department, first; Stafford H. Johnston, Procurement Division, second.

Cover design—J. R. Dodge, Agriculture Department, first.

Poster—Joseph Hale Darby, Navy Department, second.

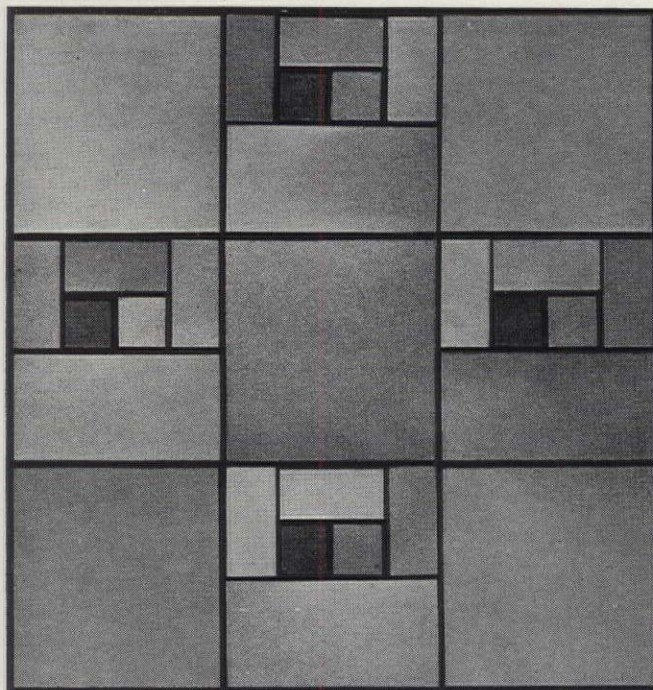
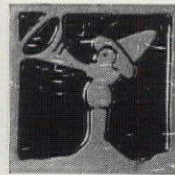
Arts and crafts—George Guppy, Procurement Division, first.

Photographs—L. M. Leisenring, War Department, first; S. Julian Brown, Navy Department, second; R. S. Johnson, Procurement Division, third.

The committee in charge of the occasion was headed by A. Waronoff, Procurement Division, and included Frederick W. H. Boettcher, Procurement Division; Howard A. Page, Navy; M. L. H. Boring, War, and J. H. Swafford, Veterans' Administration.

Washington Star.

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Large Ceramic Mosaic *Mounted* Tile of highest quality, with every economical advantage in initial cost and cost of setting. Sizes up to 4'x4' at the same list prices as ordinary small units. Attractive color range in flat tones, also five fireflashed colors in variegated hues: Post Office Brown, Golden Pheasant, Lustro Brown, Moki and Silver Gray. Let us save your time by offering helpful suggestions for your specifications. Write for new Bulletin in full color.

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Louis A. Simon, Supervising Architect.
R. Stanley-Brown, Architect.

John de Beer, Inc.,
Builders.

This interesting building with its successful and harmonious color treatment is faced with ATLANTIC TERRA COTTA.

The field color is a warm and quite light gray Abbochrome (mottled glaze). The base course and coping are in a darker shade of gray, jambs to door and windows in mottled green and background of decorated panels in dark gray with ornament in green. Ribbons and bands to jambs and rosettes in coping are lustrous mottled silver.* Two firings are used to produce this color, requiring the highest technical skill and special kilns; a particularly difficult operation in the case of large pieces.

The ashlar units are 2' by 2' 9", stack jointed, extruded by our modern deairing process 4" thick with closed back providing superior structural stability and eliminating expensive filling. All flat surfaces planed in dry state before firing, insuring level face. ATLANTIC TERRA COTTA is always fired at 2400° F.

Every piece machine ground on four sides after firing to provide uniform 1/4" mortar joints, and wrapped in heavy cardboard containers for safe delivery.

Through wall flashing under coping and covering wash on course below provides a positive water stop.

Great technological progress in the last few years has made ATLANTIC TERRA COTTA the modern high quality building material.

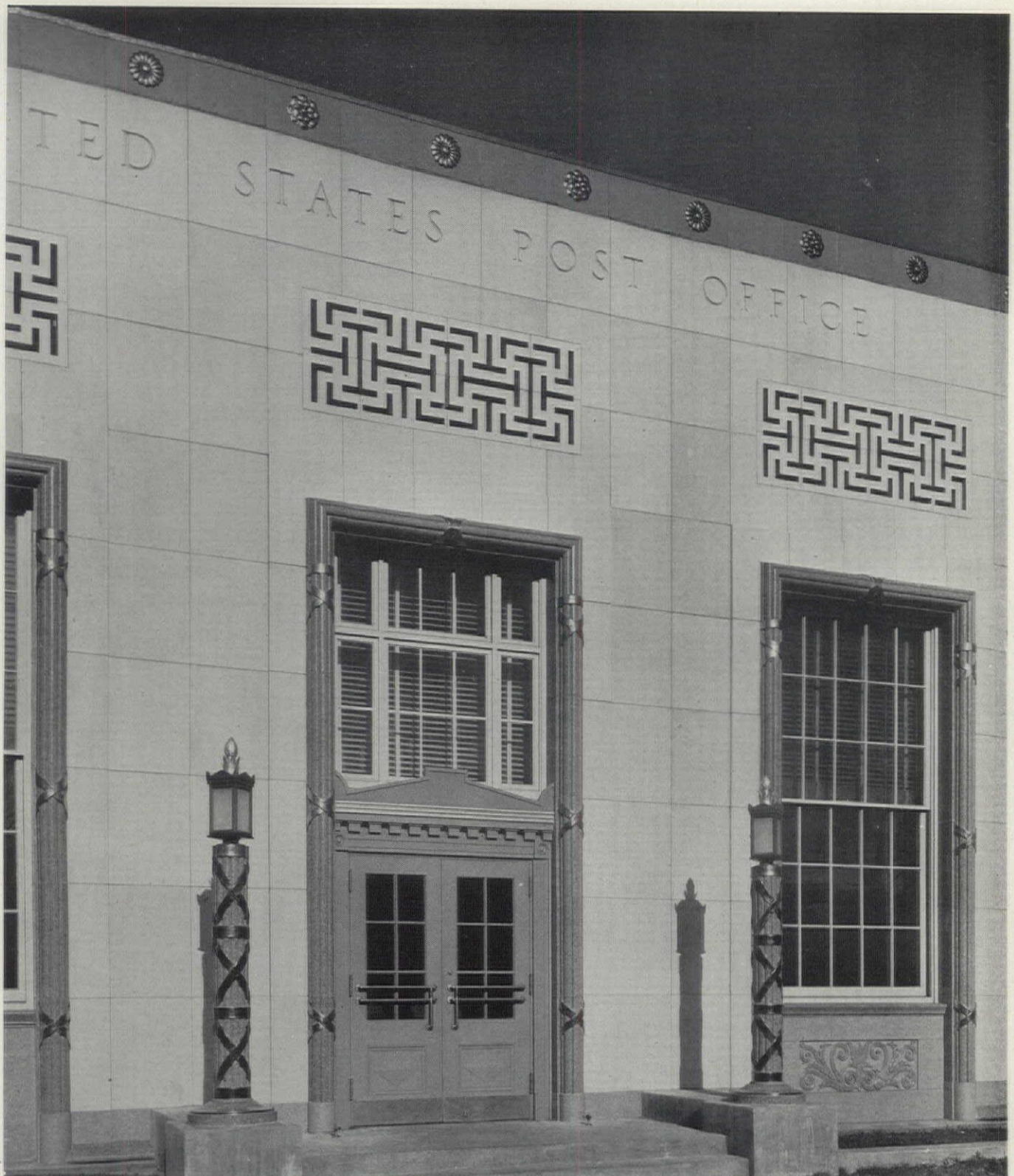
*While trade custom describes this as "silver" the color is a ceramic composition of platinum and gold. It does not contain the metal silver which, if used, would tarnish.

ATLANTIC TERRA

MAKERS OF AMERICA'S BEST KNOWN TERRA COTTA

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U. S. POST OFFICE, RIDGEWOOD, N. J.

Detail of Main Entrance

Decorated panels under windows in one piece 4' 6" long (exclusive of border). Lamp standards in mottled green with bands and ribbons in lustrous mottled silver. Grilles perforated.

The public lobby wainscot is glazed ATLANTIC TERRA COTTA; the base a dark green, field light green in units 1' 6" wide by 2' high, stack jointed, and moulded cap in mat silver.

COTTA COMPANY

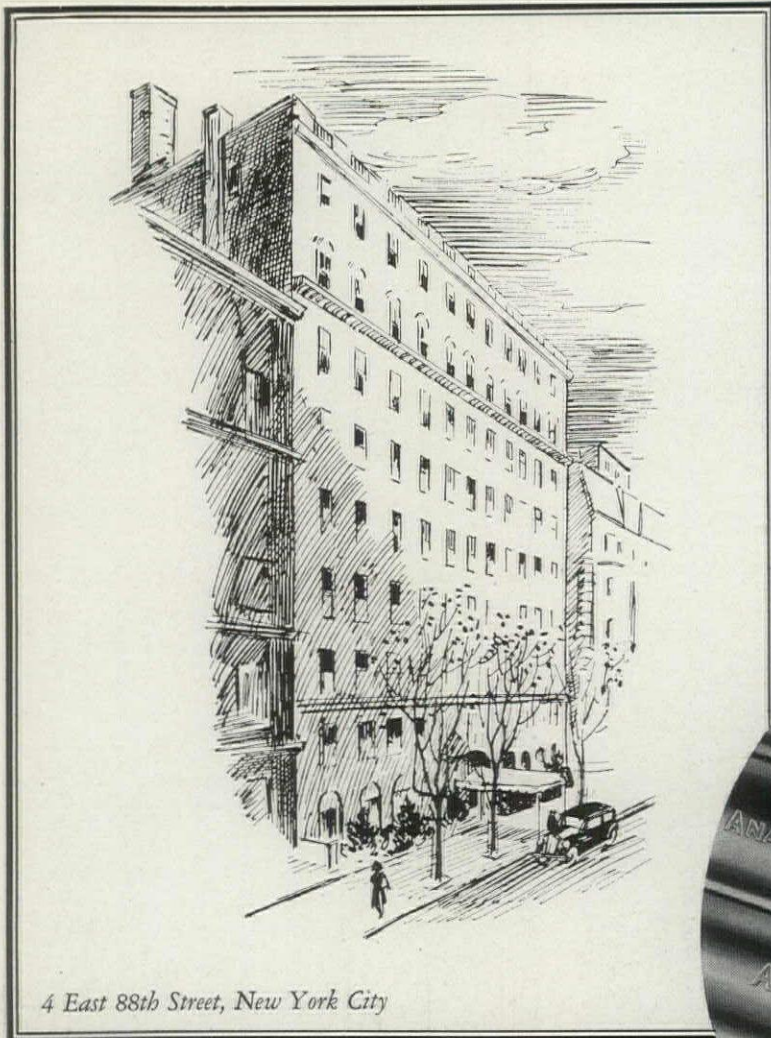
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The FEDERAL ARCHITECT · JANUARY, 1939

Page 47



4 East 88th Street, New York City

16 Years
**of Dependable
 Water Supply**
 and not one cent
 for pipe repairs



IN 1922, Messrs. Litchfield & Rogers, Architects, specified Anaconda Brass Pipe for the apartment house at 4 East 88th St., New York City. It cost only \$2,800 more, completely installed, than rustable piping would have cost—a small price to pay for the resulting freedom from repairs, replacements and the annoyance of rusty water.

Just recently, Mr. A. Clarke, superintendent of the building since the structure was completed, stated that the service of the brass piping had been eminently satisfactory. Not one failure or repair charge on the pipe itself. Total plumbing repair

costs over the 16-year period were about \$70 for replacing several fittings and the relocation of pipe lines.

Anaconda Brass Pipe is furnished in two types: the "67" (67% copper) for normally corrosive waters; the "85" (85% copper) Red Brass Pipe for highly corrosive waters.

The latter offers the greatest resistance to corrosion of any water pipe commercially obtainable at moderate cost.

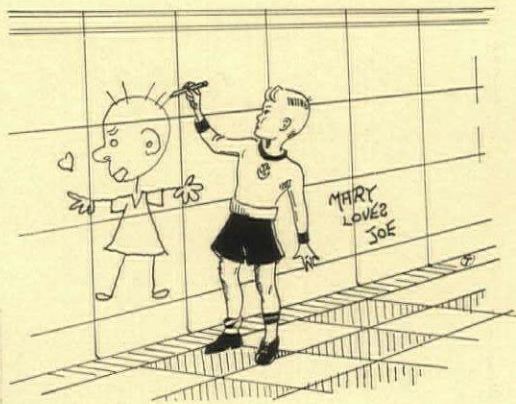


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 Offices and Agencies in Principal Cities . . . In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ont.
 Page 48 The FEDERAL ARCHITECT · JANUARY, 1939

Lucky It's A Terra Cotta Wall—

A Wipe and it's clean.



*Terra Cotta
Wainscot, Unit
size 16" x 16",
School, East
Northport, N. Y.
J. Van Alst,
Architect.*

Progressive education and activities programs notwithstanding, small boys (and big ones too) still have a penchant for drawing on walls.

But there's no harm done if the wall is of *Federal Seaboard Terra Cotta Wall Ashlar*.

A brisk rub with sudsy water and the "art" vanishes, leaving the wall bright and new, for terra cotta glazes are permanent and impervious.

Federal Seaboard Wall Ashlar is ideal for interiors of institutional and industrial buildings where permanence, cleanliness and low upkeep costs are of paramount importance.

Produced by vacuum extrusion in units 8"x16 $\frac{1}{4}$ ", 12"x12", 16"x16" etc., Wall Ashlar is ground to exact size, after firing. It may be had in an unlimited variety of glazed and unglazed colors and in thicknesses from 1 $\frac{1}{4}$ " to 3".

Write us for further data on Federal Seaboard Terra Cotta Wall Ashlar or consult our Service Department for technical assistance with designs and sketches.

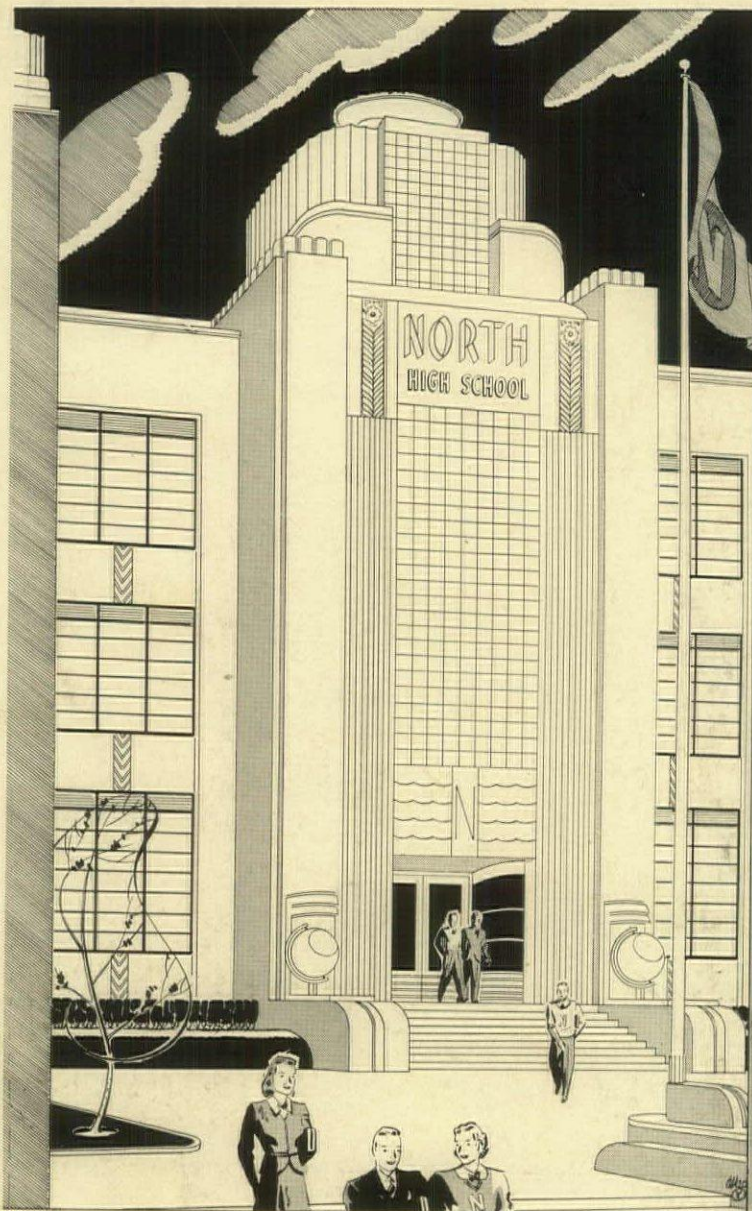
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other places on schools and public buildings. For skylights, copings and gravel stops; as spandrels and grilles; all are non-rusting and long-lived, showing, therefore, a low annual cost.

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