

THE FEDERAL ARCHITECT



Elmer

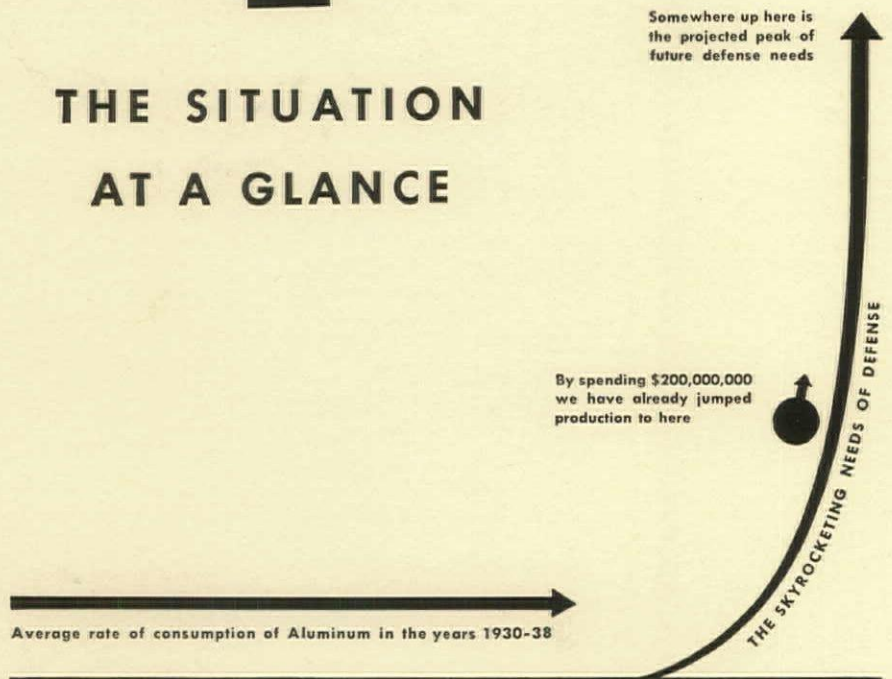
Housing Unit at Chicopee, Massachusetts

DEFENSE HOUSING

SEPTEMBER-DECEMBER, 1941

4

THE SITUATION AT A GLANCE



ALUMINUM,
DEFENSE,
AND YOU

ONLY TWO OR THREE YEARS AGO, peace-time consumption was down around the level of that horizontal line.

NOTWITHSTANDING, even before the tragedy of Dunkerque started Americans thinking in terms of scores of thousands of planes, Alcoa went "all out" with a program which will mean the expenditure of nearly \$200,000,000 of its own capital, so as to be ready for unprecedented demand.

THAT IS EXACTLY WHY defense is getting NOW every month, millions of pounds more aluminum than was officially anticipated would be necessary. We produced 50,000,000 pounds last month against an average of 14,000,000 during the peace-time years 1930-8.

ALTHOUGH WE ARE GOING AHEAD with further expansion because of an unforeseen need for aluminum, we are a bit proud that through our efforts to date, present defense needs are being met *in full*.

THE SECOND GUESS, like hindsight, is always more intelligent, even when its figures are almost astronomical.

BUT IT WAS THE COURAGE to spend our own money, before there was time for a second guess, that is delivering the aluminum for defense today.

ALUMINUM COMPANY OF AMERICA



RICH FORMICA REALWOOD

- in the President's Room at the National Airport



WOOD appears at its very best when it is cured into a sheet of Formica and acquires the clear, deep, permanent plastic finish all of these sheets possess. That was doubtless the reason why Howard Lovewell Cheney, designer of the new National Airport Building in Washington chose Formica Walnut Realwood for the doors and walls of the President's reception room which is illustrated above.

Genuine wood veneers thus incorporated in Formica sheet are protected from crazing and cracking; the finish does not fail and need to be renewed; the material becomes inert chemically and resistant to staining by any ordinary solution. It can be washed with soap and water or other solvents and is therefore easily kept clean. After years of use, in fact, it will look just as it did the day it was installed.

These practical qualities, plus the inherent beauty of the material make it constantly more popular for public buildings.

THE FORMICA INSULATION COMPANY
4620 SPRING GROVE AVENUE CINCINNATI, OHIO

FORMICA REALWOOD

... is a new material of wide usefulness and has been incorporated in many of the fine new buildings which have been erected in Washington in recent years. It is used for reading desk tops in the annex to the Congressional Library, and Formica in other colors is used for many other purposes in the same building. It was used for elevator cab interiors in the new Municipal Center at Washington. And in the Social Security Building, Supreme Court Building — in fact in nearly all recent additions to the public buildings of the Capital, it has found a place.

FORMICA

F O R B U I L D I N G P U R P O S E S

CLARITY • PERFECTION • PERMANENCE

in the Finish of Genuine Wood!



Formica Walnut Realwood as used for the telephone booths and the Western Union desk at the National Airport, Washington.

When wood veneers of Walnut, Mahogany, Sapelli, Lacewood, Avodire, Bella Rosa, Prima Vera or of many other varieties, is introduced into a Formica sheet it is protected by a colorless film of plastic, that remains colorless and clear—the most brilliant and perfect finish that has ever been possible for wood.

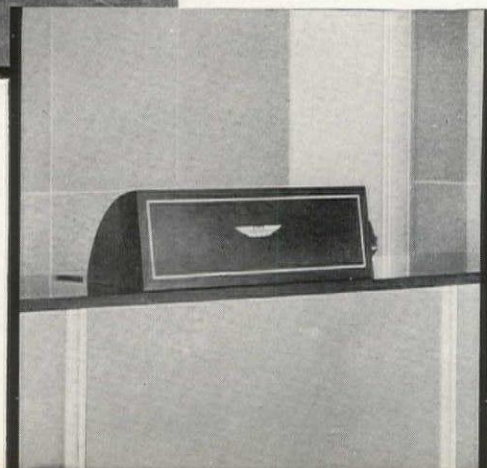
Thus genuine wood grains are made available in a plastic sheet that has many useful qualities. It is light—half the specific gravity of aluminum. Moisture absorption is low and dimensional changes due to variations in humidity are minimized. The material stands considerable heat without injury. Being non-porous it does not absorb stains, and being chemically inert it resists discoloration by chemical action.

An endless variety of decoration is possible by pressing silhouette inlays in a contrasting color into the Formica sheet when it is made.

Let us send literature showing erection details and color charts.

Entrance doors from the Ante-Room to the President's Reception Room at the National Airport, Washington. All Formica material was installed by John C. Knipp & Sons, Baltimore.

In the main lobby, the ticket desk has a black Formica top and black turrets made of Formica sheets with wing inlays of silver.



**THE FORMICA INSULATION
COMPANY**

**4620 SPRING GROVE AVENUE
CINCINNATI, OHIO**

FORMICA

F O R B U I L D I N G P U R P O S E S



Gone with the windows . . .

FEWER and fewer men will experience the thrills, and the dangers, of window washing. They're passing with the growing trend to windowless plants, stores and offices.

For air and light, windows were long necessary, imposing limitations upon you and your clients. Restricted design possibilities in the façade. High ceilings. Space-wasting light wells. Unequal rent values. High costs for heating, maintenance and repairs.

But buildings need not be designed with windows today. In fact, they're better without them! Modern air conditioning for winter and summer, properly designed, supplies clean air at proper temperature and humidity—perfect ventilation without the need for windows that let out expensive heat, let in distracting noise.

And why not have *bright* daylight all the time? Fluorescent lighting is even better than daylight—because in sunshine or rain, the illumination can

be uniform throughout the building.

Experience with windowless buildings has been extensive enough to show several important advantages in addition to new freedom in design.

Consider the heat wasted by windows. In windowless buildings, *the reduction in heating costs in the winter offsets the additional cost in summer months of both air conditioning and lighting!*

Without windows, "E," "L" or well-type construction for large buildings is eliminated. This brings down the cost per cubic foot, increases and helps equalize rental values. Air conditioning, fluorescent lighting and proper use of color have outmoded high ceilings, permit more floors, more usable space, for a building of a given height.

These are the main sources of savings and greater values in windowless buildings. Consider them carefully. Present conditions make a detailed evaluation of this modern construction more important than ever before.

Inside facts...

about windowless buildings!

- ★ LOWER COST HEATING, MAINTENANCE AND REPAIRS
- ★ MORE FLOORS FOR THE BUILDING HEIGHT
- ★ GREATER FLEXIBILITY OF LAYOUT
- ★ ELIMINATION OF "E" AND "L" CONSTRUCTIONS

Kinetic Chemicals, Inc., the manufacturers of "Freon"* refrigerants specified by the careful architect because they are safe and efficient.

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



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EDWIN B. MORRIS, *Editor*

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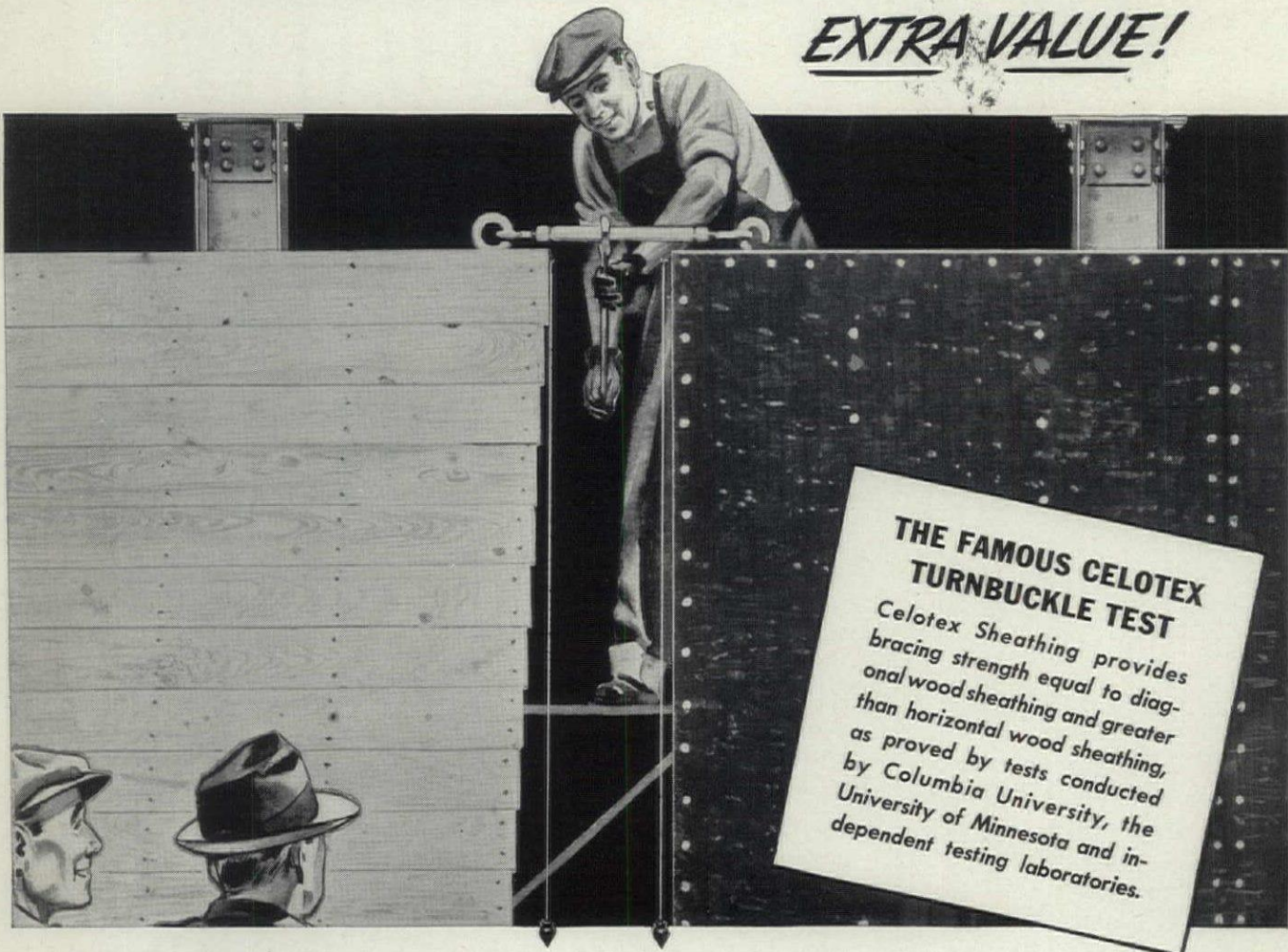
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Give Owners Extra Strength—Plus Insulation—At No Extra Cost!**

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Yet all these extra advantages represent, in most cases, practically no extra investment for the owner. For nineteen years Celotex Sheathing has provided *structural strength, insulating efficiency, and all-around satisfaction in thousands of homes*. Increasing numbers of architects are using Celotex Vapor-seal Sheathing today. *Celotex is the brand preferred by 8 out of 10 insulation board buyers*, according to a recent survey. Available in vertical boards 4' wide and in the new 2' x 8' horizontal center-matched units.

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The FEDERAL ARCHITECT • SEPTEMBER-DECEMBER, 1941

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THE FEDERAL ARCHITECT

Published for the Association of Federal Architects

■ NOT so long ago we picked up a copy of the magazine "Art and Architecture" of date of April of this year (showing how closely we keep up with the times) and read therein the philosophizing of Dean Hudnut on the subject of the National Gallery of Art in Washington.

The careful scholarly English makes it a nice excursion through pleasant hills and valleys of well chosen words. In addition the youthful, naive point of view which finds no mystery, no problem, no point of doubt in anything, but just a vast sheet of certainty, is restful, relaxing. If life could just be like that. If one could lean back in his swivel chair and pipe-dream, laying down principles for the world to follow.

The Dean thinks vigorously for himself. In his school he has been accustomed to thinking for hundreds. In his writings he thinks for the millions. We do not mean that he expects the millions to read him. That isn't exactly necessary, but he does decide what the millions like, or may be permitted to like, as a result of his process of thinking.

Architecture for him is thinking. Architects are thinkers who decide on beauty. He speaks of "an architecture that could be proved to be beautiful by the syllogisms of authorities."

He reasons beautifully about the architecture of the Gallery, without an emotion, either of distaste or liking. All he feels in the great rotunda is the fact that the dome contains structural steel. No bitterness, no contempt, no vomiting, no pleasure. Just thoughtfulness. Probably mental calculations as to the number and size of reinforcing bars.

On the exterior, he stands on the green mall and stares at the building, ugly, let us say for argument, to the point of nausea. Does he retch and vomit on the ground? Is he in agony of spirit and heart over its ugliness? No, indeed. He counts the steps. Forty of them, he tells us.

Architectural ice-water in the veins. Grace and beauty, or the lack of it, pass him by. He is absorbed in reasoning. Beauty does not disturb him, nor ugliness. His restless mind pushes such considerations aside, searching for things to think about.

Amidst the soothing craftsmanship and the gracious materials of the gallery, his thought is of plumbing arrangements, of ducts, as one might think concerning a beautiful woman, "Within lies a digestive system."

It is an interesting state of mind. Interesting to read, when so well expressed, but absolutely without any artist's point of view. No power for ecstasy. No depths for disgust. Just an even mathematical line upon which he moves unfluctuating, non-emotional, thinking, thinking.

He strives to think for the world, the feeling, emotional world, and tell them what has been their dish is no longer their dish. He has thought for them. Mr. Jefferson's University of Virginia which thousands and thousands for years have viewed with emotional comfort and revisited again to view again, he cogitates upon, arriving at the conclusion that it is a copy of something and, therefore, unworthy and a failure. Emotional appeal, charm, beauty, grace, what are they? Don't, he says, be confused by these curious things in architecture. Sit down rather and think.

It is a new, a naive point of view. It sets up an architecture without beauty as an essential. It may have beauty, if desired, or ugliness. No objection is raised to either, if logical. Thoughtfulness is the keystone.

The Dean speaks with disapproval of something in the Museum which was placed "not to be used, but to be admired." He has this disapproval of something beautiful enough to be admired.

There is the careful, calculating desire to eliminate beauty. A strange thought for architecture. But persistent. He weeps because the "iron bones" of the Pennsylvania Station are

covered up. He sighs that the hollow pipes and conduits of the National Gallery do not appear in public.

It is the voice, perhaps, of the eternal engineer, that exists in everyone if not suppressed. The wearer of the slide rule, mumbling his formulae, his numbers, his discontents that the charming steel skeletons, the marvelous ducts are covered up.

Every now and again in history comes this distrust of beauty. The fear that it is merely some bogie out of the past, not suited to our needs. The hammers that broke the arms of the Venus were an example.

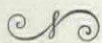
It starts with the desire to express the present. Beauty being a timeless thing, whose throbbing emotions occur and reoccur and reoccur down the ages. When one tries to create it by ignoring the past, he finds he is echoing the past.

When he eliminates all echo, all history, all harking back, he finds he has only bloodless, unmeaning form, without significance, without sentiment. He finds he has no beauty.

But, for his thinking, he must eliminate the past. He must. His philosophy requires it. And so he clings desperately to the things indisputably modern:—steel beams, air-conditioning ducts, soil pipes, ventilating grilles.

He builds a new architecture around his pipes, and posts it as a ukase to the world. But in spite of the beauty of his phrasing, there is the pathetic undercurrent of certainty that he cannot make it stick. He realizes that beauty will return and roll over him and overcome him.

He says, in despair, a "style, based on the study of the antique, preserves in spite of the assaults of common sense, an eternal youth. Each generation returns to it in one form or another. Beauty in architecture is perennially reestablished."



■ **L**IFE is full of many little pleasures and satisfactions. Now for instance. We, like many architects, are very fond of coffee. From its pleasant aroma and smooth taste comes steadiness of hand and steadiness of thought, or at any rate, as close an approximation of those two things as Fate and Nature decrees to one.

Of course, at times you see a person's hand shake after drinking coffee. That is eagerness,

the wish to hasten to set down in tangible form on paper the ideas that have sprung alive, as by inspiration, in a stimulated brain.

We do not claim inspiration for ourself, exactly. We claim a little nearer approach to it than if we had not imbibed. At any rate, what we are trying to say is, we drink coffee.

And for the past several years we have permitted ourselves to be contented with a certain brand of coffee (name to be given after completion of negotiations by our advertising department) which comes in a bright colored can, that makes a nice little hiss when opened, to convince you about the vacuum.

Also in this can, neatly packed with the coffee and the vacuum, is a little certificate. These certificates we regularly threw away, as being those non-consumable objects you find in all cans, packages and containers.

And then one day we found that these certificates had an actual value, and thereupon a great added interest in life began for us. We found that when you had collected fifteen of them, you could, by adding a nickel to the collection, obtain a prize.

Fifteen, of course, seemed a furiously high number, especially since, with the exception of ourself, our family is, taking it by and large, a non-coffee drinking family. It is such a pleasurable pastime that they are a little confused as to whether it isn't mildly immoral. At any rate, we as a family, consume coffee slowly. So the accumulation of the fifteen loomed up, at the beginning, as a great and monumental undertaking, taxing our patience and ingenuity.

In the front of a little drawer in the kitchen we found a little filing place. When we opened each new can, the hiss of entering air had scarcely subsided before we had the valuable certificate safely placed in its nest.

Then began the long wait until the next can, a wait we endured with patience and fortitude. At the end of it, again the hiss of air, again the paper placed in the filing place and we were one step nearer the goal. It was a period of pleasant excitement, tinged with some bitterness, perhaps, as we considered the slowness with which the papers accumulated. But that's life! The patient and steady building up toward an ultimate goal!

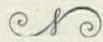
And we saw, through the months, accomplishment piling up. We saw our efforts coming nearer and nearer to bearing fruit. We

were aware of a golden philosophy of life, in the fact that it is not accomplishment which is so important as steady progress toward it.

And then one day last week we reached the goal. We had the fifteen certificates! We counted them over and over, suffused with the joy of accomplishment. We also had the nickel.

So we packed them all together, making a little cradle for the nickel, so it wouldn't barge around in the envelope and injure itself. Most of the family helped. We were pleased. It was a little saga of patient effort and ultimate success.

And now there is this anti-climax that comes after success. We really don't know what we are going to do with our tea-towel, which is our prize for the certificates and the nickel, after we get it.



■ ABOUT a decade ago all of us got into the habit of referring to organizations, particularly Government organizations, by alphabetical designations. Previously we had known railroads as the B and O, the PRR and the NYC, but we had built up a little convention among ourselves that that would be about as far as we would go.

Then we began to talk about the NRA and it sounded pretty efficient. We tried out thereafter PWA and a sister title WPA with good effect. CCC did a nice job, as did also REA, FWA, FHA, USHA, HOLC, RFC, SEC and so on.

Finding John Citizen could handle and digest four letter titles, they tried him on five; as in the case of the Office of Pretty Assistants and Confused Superiors, which is known as OPACS.

We may now expect letter abbreviations for ordinary phrases. Of course in the old days we did have the letter abbreviations RSVP, PPC and so on and found them convenient. It now appears possible that such abbreviations will become very popular.

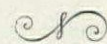
We can imagine a person accustomed to using the phrase frequently, finding it easier and more time-saving to say LMAD, rather than "Lend me a dollar," and further that the person accosted might find it simpler to use the short form "GTH."

A cop, annoyed at your rate of speed, would only have to draw alongside and say, "POTTC. WITF.." and in reply to this re-

quest as to the location of the fire, you would if you were wise, simply reply YS or YO, according to whether you found the chances better if you used the term "Yes, Sir" or "Yes, Officer."

At a baseball game, you could scream "COJ" to mean "Come on, Joe" or "THO," signifying you desired the pitcher removed. Referring to the umpire you could state "TSOBIB," meaning "The rascal is blind." And so on.

It's a very interesting thought. Life is getting so hurried nowadays, everything has to be done to expedite things and save time.



■ THERE came to us quite a while ago a book called "The Intent of the Artist," which was co-authored by Sherwood Anderson, Thornton Wilder, Roger Sessions and William Lescaze, edited by Augusto Centeno and published by the Princeton University Press.

It sets aside, as untenable in its premise, the theory that art may be a pleasant way of expressing facts and truths pertaining to other spheres of life than art itself—a theory which has been quite generally held over a long period of time.

The book discusses the artist as the exponent of a pure and irreducible activity. Art down to the point where it is Art. Nothing else. That is if a hexagonal bolt head enters into the work of art as a hexagonal bolt head, retaining its identity as a hexagonal bolt head, the purity of the art expression is impaired, since you have a digression from Art into another field.

However, following the theory of the book, you could use the hexagonal bolt head in a work of pure art if it did not appear as a hexagonal bolt head, but appeared rather in allegorical guise as being a representation of Industry, or Labor or Industrialism.

It is an interesting point of view. It is incomplete because it does not recognize, or does not build into its philosophy, the two Viewing Eyes. This is often ignored and yet, strangely enough is an important point. There are always the two Viewing Eyes,—the Eye of the Artist and the Eye of the Spectator.

There are times when their vision coincides.

type of Art visible to the Artist and the type of Art visible to the Spectator.

The Artist, naturally and understandably, prefers to paint things which represent his ideas, his beliefs, his soul. The Spectator, on the other hand, is living a life and will obtain mental stimulus from Art which bases its thought on that life. He is not interested in the soul of one man. Life is too big.

After all, the fundamental definition of art is the question of whether it can be seen or, what is the same thing, heard. A statue placed in a desert might be Art but in such a location it wouldn't make any difference what it was. Similarly, a sculptural abstraction, which forwarded no image to the public eye, might sit forever in a crowded city square and be as far from having spectators as the statue in the desert.

In the theatre, dramas are often worked up to a pitch of perfection that makes them solemnly satisfactory to their authors as works of art, yet the box office cannot find enough seat-buyers who can hear or see any message in the play, although it is still the same work of art.

There are the two eyes which are the inescapable metes and bounds of the situation.

Of course, the eye of the public is criticized, and justly, of being more interested in light

and frivolous things, and things easy to understand. The contention is made that the public should be made to be interested in deeper and more serious things and in things difficult to understand.

That is true, but the score is kept on the basis of things as they are rather than as they ought to be. And that brings us to the original statement that there are two types of Art: the Art as desired by the Artist and the Art as desired by the Spectator.

The artist is justified, in fact it is his duty, to try to build up his audience from the mundane to the ethereal. But he has to do it little by little. His work of Art first of all must be visible to his audience before it can carry a message. If the audience brushes by it with a glassy eye, his chance for uplift is gone.

Thus this book *The Intent of the Artist*, is concerned with art from the artist's viewpoint and if read with that in mind is interesting philosophic reading.

But insofar as this editor is concerned, we say what's the use of Art for the sake of the artist. It gives us the creeps to think of a singer, singing alone for his own amusement in a remote attic; a painter daubing away and being satisfied with just loving his own results. It is like a beautiful woman kissing her own reflection in the mirror.



Editor, THE FEDERAL ARCHITECT

On page 14 of the April-June 1941 issue of the FEDERAL ARCHITECT is the finest picture in the entire issue. The picture I am speaking about is located on the lower right hand corner of the page. Not that the other two gentlemen on the same page are not exceptionally good looking, etc.; but the photography of the one in the lower corner is simply marvelous.

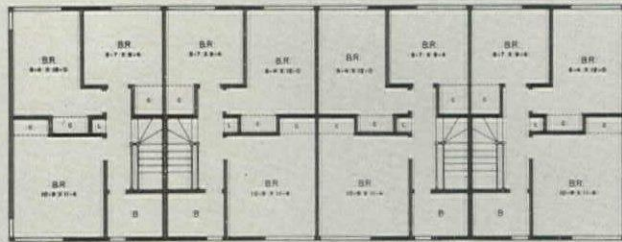
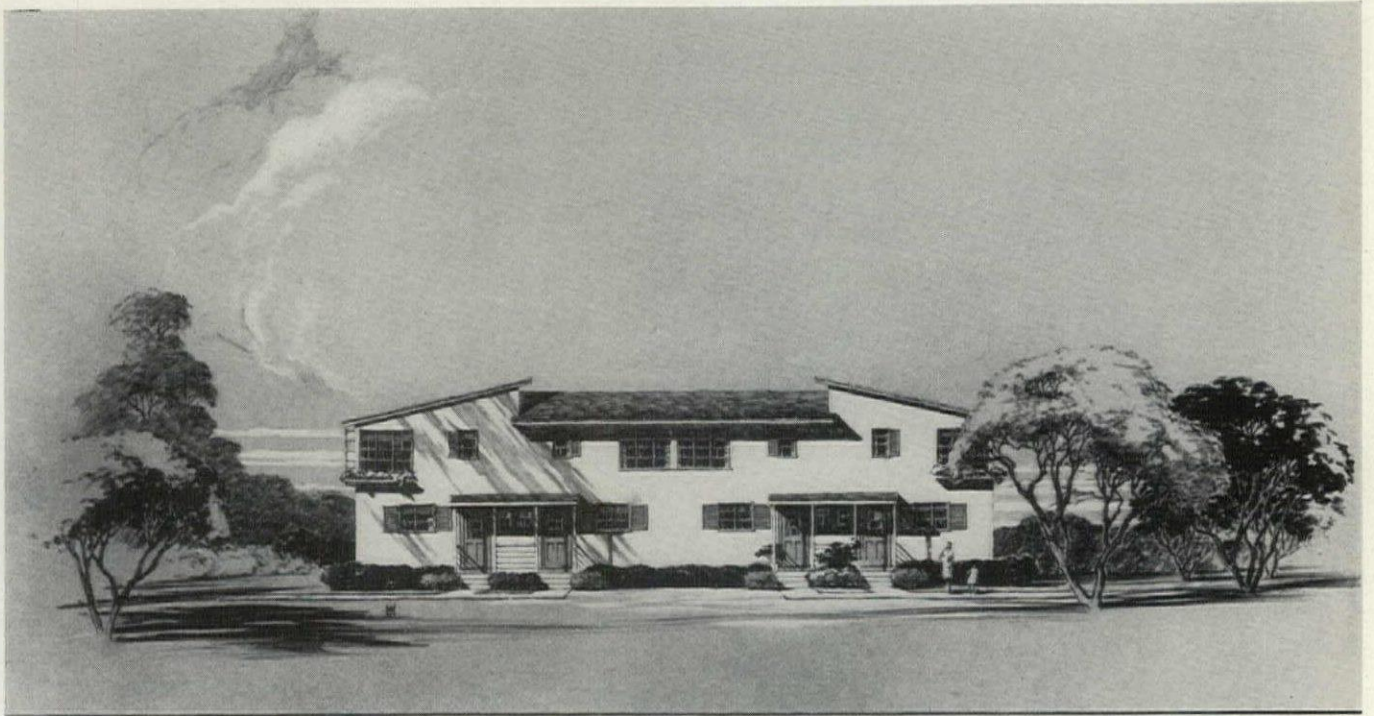
I do take note of one grave error. Of course not with picture itself, but that terrible name that appears directly over the right hand corner. Ackley: can you imagine that. Calling me Ackley. This injustice to

me will have to be rectified or I'll sue for \$20,000,-000.00. I believe it will be a great deal less expensive to re-publish the magazine and circulate again.

Very truly yours,
EMANUEL ELSNER

P.S.: I'll settle for a correction notice in your next issue. —E. E.

As you will surmise, Mr. Elsner took the photograph in question. Mr. Ackley was wrongly credited. Since it was a picture of a Mr. Noll, it is now necessary, naturally, to ackNOLLedge the error.



SECOND FLOOR

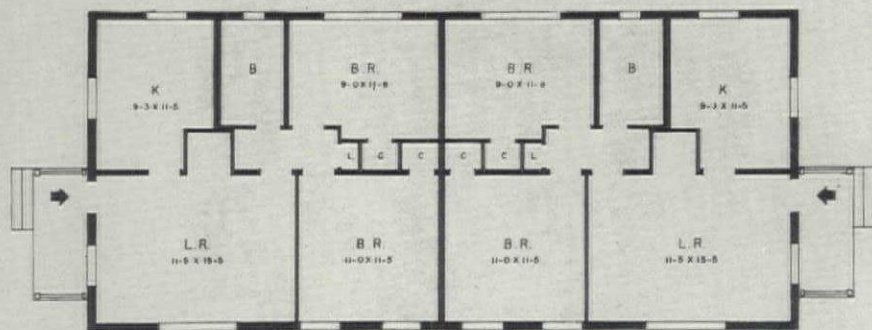
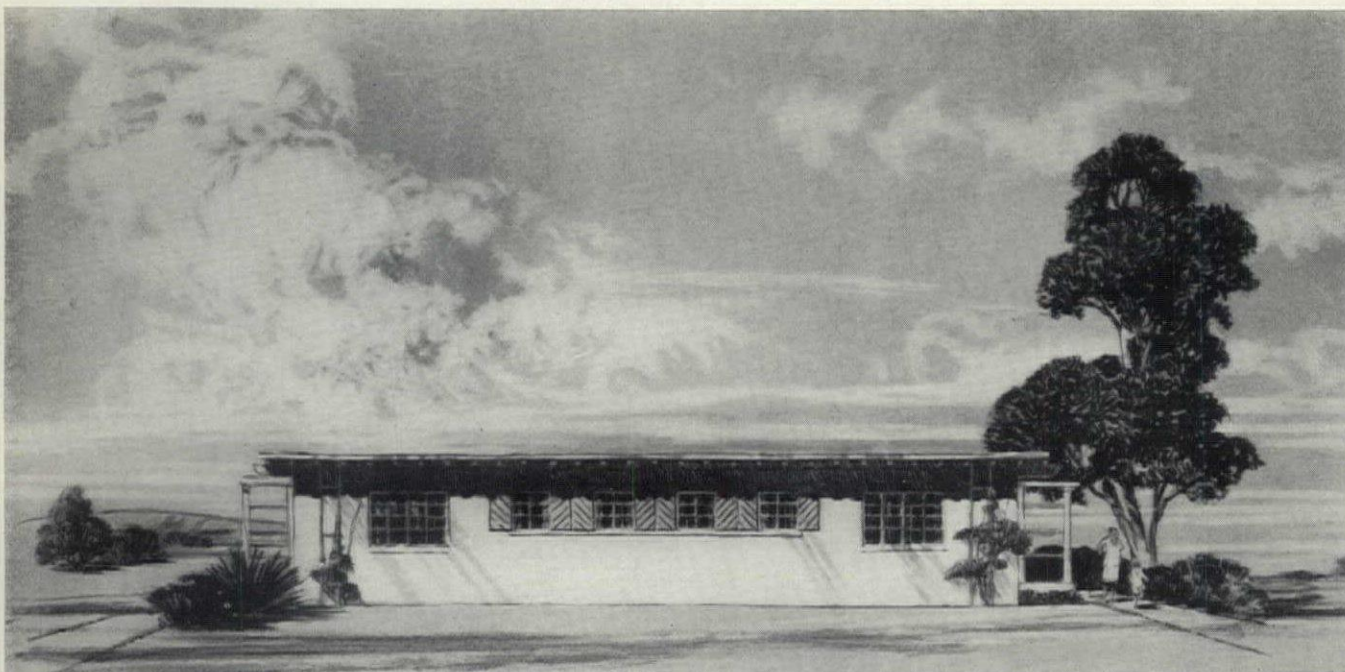


FIRST FLOOR

DEFENSE HOUSING • FEDERAL WORKS AGENCY • PUBLIC BUILDINGS ADMINISTRATION

FOUR-FAMILY HOUSE

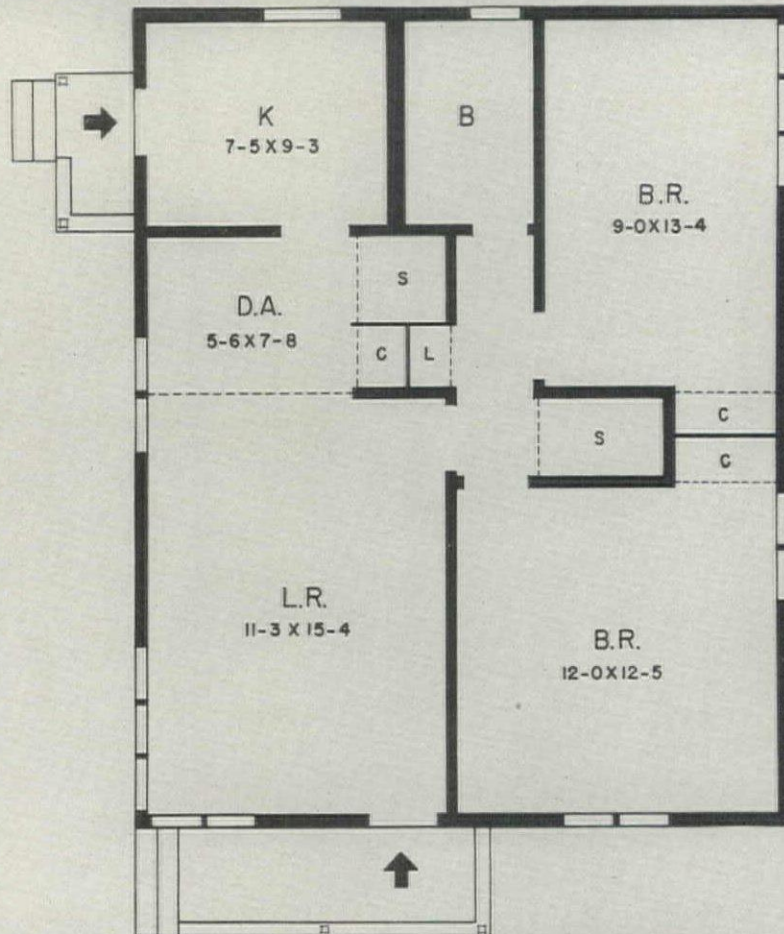
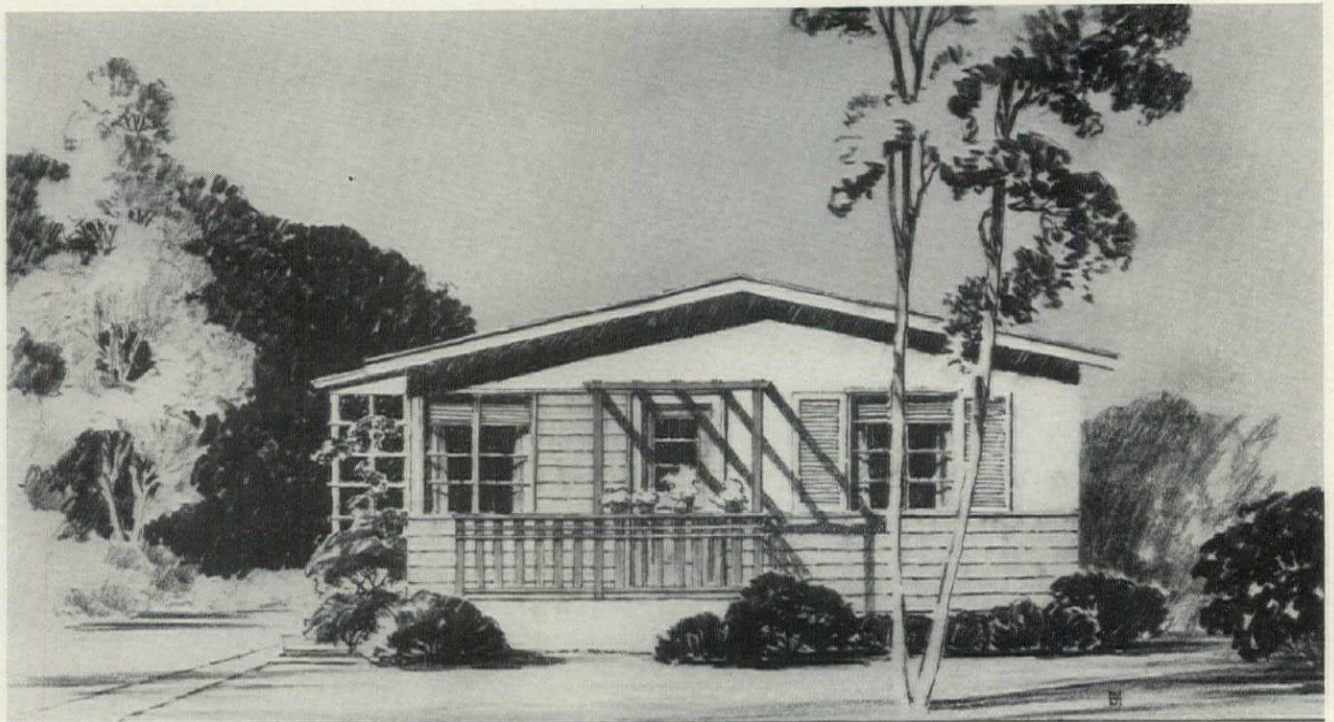
W. E. Reynolds, Commissioner of Public Buildings
 L. A. Simon, Supervising Architect
 Gilbert Stanley Underwood, Consulting Architect



DEFENSE HOUSING • FEDERAL WORKS AGENCY • PUBLIC BUILDINGS ADMINISTRATION

TWO-FAMILY HOUSE

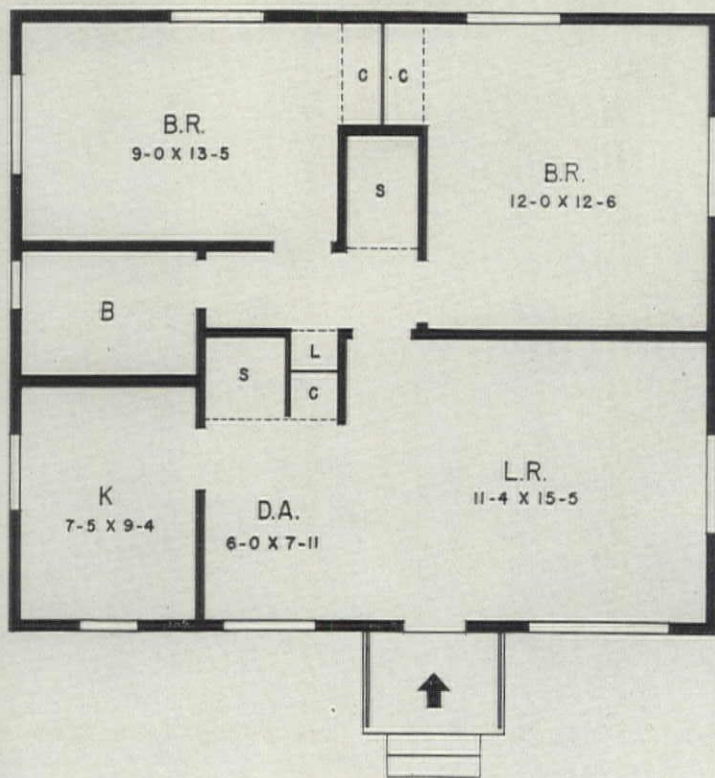
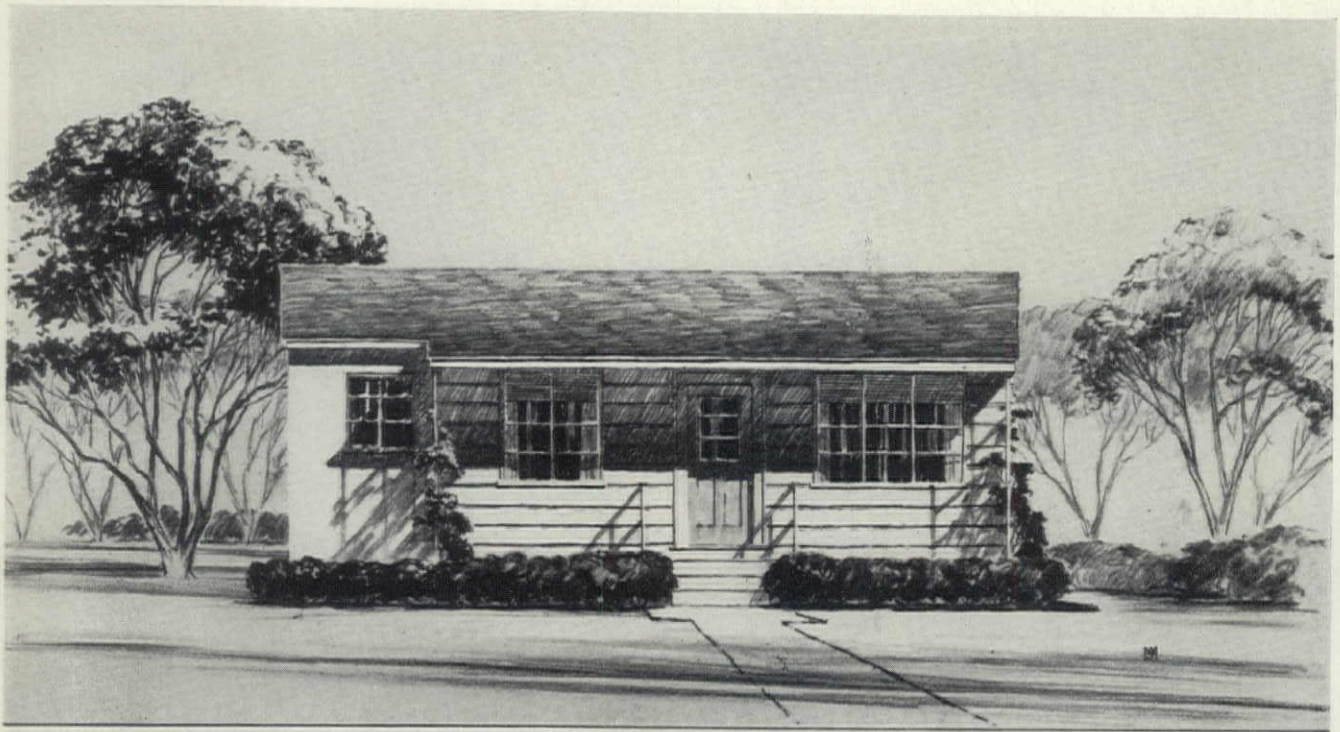
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PRESIDENT'S ROOM

Washington National Airport

Visitors to the Washington National Airport at Gravelly Point, Virginia, are impressed by its trim appearance. The skillful use of materials gives a feeling of comfort and luxury, which blends so well with the festivity and anticipation which is a part of all travel and particularly of air travel.

Among the materials are the surfaced concrete which, generally, lines the walls; glass balustrades; green terra cotta, and the textured laminated plastic used in place of wood panelling, wood counters and so on.

This material is most successfully used in the President's room on the field level, a room sometimes spoken of as the pilots' club room, but not now used for that purpose, being reserved rather for strictly formal and special occasions. It is perhaps the most impressive room in the airport due to its very restrained design and to the use of the material completely to line the walls. The room, with its wall as of solid walnut, is most stately in appearance.

This wood finish is actually a thin lamination of wood imbedded in the material and visible through a transparent, wear-resisting surface. It possesses an even more sumptuous appearance than wood because of the subdued lustre of the finish and its uniform appearance. It does not stain nor show ordinary impacts.

On the first floor, the main telephone room adjacent to the waiting room has walls and telephone booth in a walnut finish in the phenol material. The telephone booths are simply designed with doors of delicate con-

TEXTURED LAMINATED PLASTICS

In the Washington National Airport at Gravelly Point, Virginia

struction. The un moulded curved-corner operators' desk offers a smooth streamlined effect appropriate to an airport building.

The telephone booths in other locations throughout the building are finished in a black laminated plastic material except in the passage between the dining room and the balcony floor of the waiting room.

The telephone booths in this passage, also the walls, are finished in matched Bella Rosa Phenol wood, full height of walls from base to ceiling.

The counter tops of the airline ticket counters in the Waiting Room, also the turrets for them, which house time-stamps, pneumatic tube stations, etc., are also of the black laminated material. The face of the turrets has white metal borders, inlaid with a white metal wing insignia in center of each panel. This very simplified arrangement results in a business-like arrangement of material that has the appearance of being continually clean.

Black laminated plastic material is also used for the tops of counters in the Information Space and for the telegraph company counters located in the center of the Waiting Room.

This material has the effect of the real wood and offers a surface that is of easy maintenance. It can also be made resistant to cigarette burns. It, therefore, presents the possibility of keeping its original lustre and newness for a long while. It is one of the most interesting materials in a building generally interesting as to materials.



(Above) TICKET COUNTERS

(Below) TELEPHONE ROOM

Washington National Airport

W. E. Reynolds, Commissioner of Public Buildings

L. A. Simon, Supervising Architect



MONTGOMERY, ALABAMA

*Riverside Heights, (Defense) built by the Housing Authority of
the City of Montgomery, with USHA aid.*

*Number of dwelling units, 424; Type of Buildings, 1 story row
houses; United States Housing Authority.*



CORPUS CHRISTI, TEXAS

La Armada, (Defense), built by Housing Authority of the City of Corpus Christi, with USHA aid.

Open for occupancy, January 1, 1941; Number of dwelling units, 250; Type of buildings, 1-story row houses; 1- and 2-story row houses; 2-story row houses; 2-story row houses and flats; United States Housing Authority.



NORFOLK, VIRGINIA

Merrimack Park (Defense) built by The Housing Authority of Norfolk, with USHA aid.

Architect, Norfolk Association of Architects, Vernon Moore, Chief Architect. Open for occupancy, March 1, 1941; Number of dwelling units, 500; Type of dwellings, 1-story twin houses; 2-story row houses; 2-story row houses and flats. United States Housing Authority.



Ackley

OVER-THE-THRESHOLD STUFF

Threshold is part of one of Public Buildings Administration's housing units at Fort Jackson, Columbia, South Carolina. The above is said by some to be a posed picture but we believe the camera man just happened to come along.



*HOUSING PROJECT AT
FORT JACKSON, COLUMBIA,
SOUTH CAROLINA*

*W. E. Reynolds, Commissioner of Public Buildings
L. A. Simon, Supervising Architect
Gilbert Stanley Underwood, Consulting Architect*



Ackley

*HOUSING PROJECT AT
FORT JACKSON, COLUMBIA,
SOUTH CAROLINA*

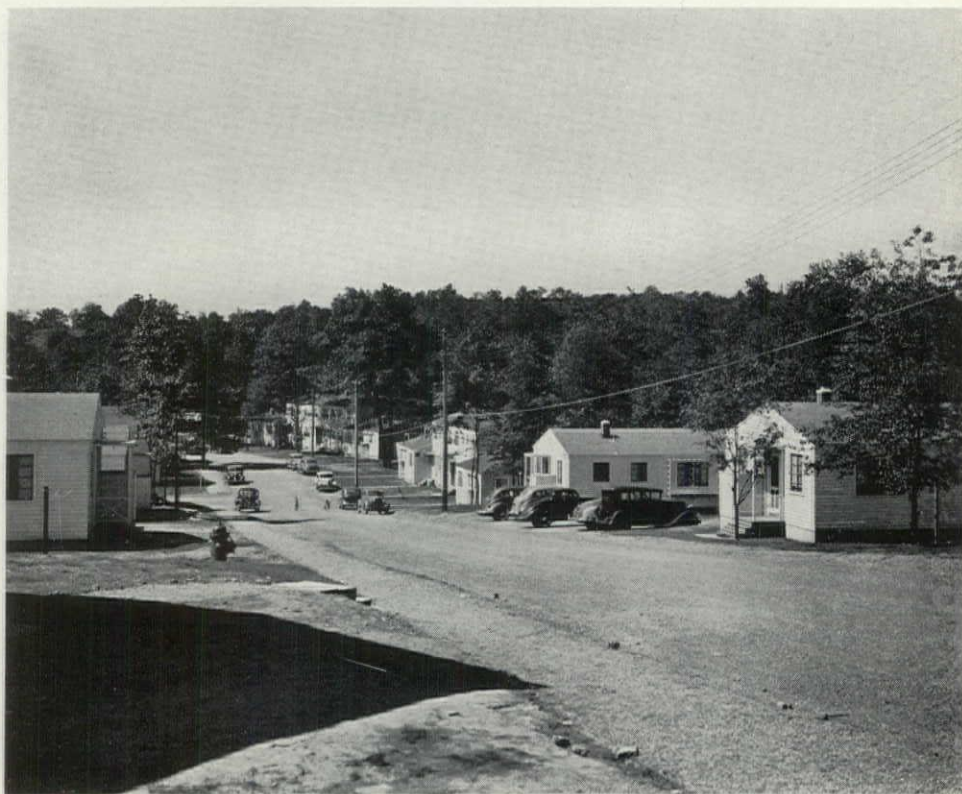
*W. E. Reynolds, Commissioner of Public Buildings
L. A. Simon, Supervising Architect
Gilbert Stanley Underwood, Consulting Architect*

The contractor was deeply disappointed because the Project Engineer would not permit him to run at these trees with a bull-dozer and knock them all down. But a contractor's life is full of discouragement and hardship.



*DEFENSE HOUSING PROJECT
ELWOOD CITY, PENNSYLVANIA*

*W. E. Reynolds, Commissioner of Public Buildings
L. A. Simon, Supervising Architect
Gilbert Stanley Underwood, Consulting Architect
James N. Morris, Project Engineer*





*DEFENSE HOUSING
U. S. NAVAL AIR STATION
PENSACOLA, FLORIDA*

*(Above) Single Unit
(Below) Double Unit*

Bureau of Yards and Docks





NORFOLK, VIRGINIA
Naval Operating Base

Bureau of
Yards and Docks



HERE is a part of a letter with the full flavor of the construction office retained therein:

"In re; item 4 Tile Roof on Feb 19, the roofing contractor together with a representative whis furnish the Tile ware ther., and the roofing contractor fild up lowe plases in the hip joints and ridges with elastic cement and went over the interie roof arie to see if the ware any lose tile but found non to my knowledge non

"The representative made a statement that ther was nothing whrong with the laying of tile the ware laid is pr approved shop drawing and is pr addendum No. 1 of the specification. The smal pices of tile mention in your letter of Feb 7 there is no possible way to avoid them in that cine of construction wher ther is hips like thos on the above project

"In re; item 8 of your list of Defects and Omissions Marble we hadt the Marble mend on the job and the cleaned all of the marble with steel woll and gave it a coadt of Marble sealer so in our estimation the marble are is good is it cane be

"Plaese ber in mind that said cine of marble are more or less porous make it susceptible to moisture, and gives a stained appearance but with the sealer it will not happen again

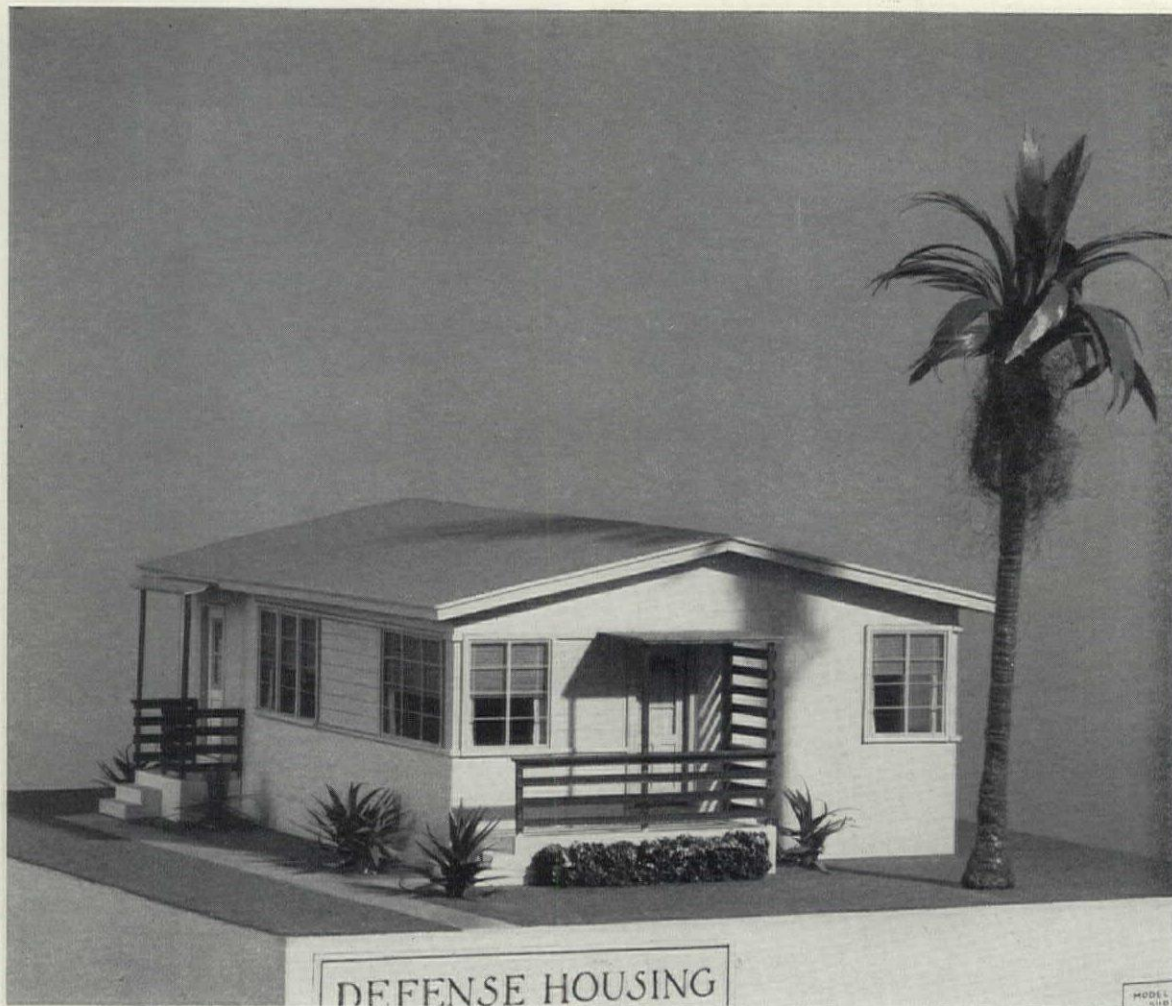
"We wodt appreciate if you wodt advised our Office when said Engineer will be on the Job so that our representative can be ther"

THE Association of Federal Architects will hold its next assembly on Saturday, November 1 or Saturday, November 8. The meeting will be concerned first, in an educational and mental-improving way, with a tour through the famous Naval Hospital at Bethesda.

A color specialist will discuss the interior decoration scheme and a nationally known psychiatrist will talk upon the effect of colors upon those confined in hospitals.

The second phase of the situation will be on the lighter and more human side and will deal with the matter of pleasant satisfying of the inner man, which interesting process will be put into effect at one of the nearby hostelries for which Maryland is famous.

The third step of the program, after the satisfying first of the craving for more and more knowledge and second of the gnawing attacks of hunger, will be the awards to the winners of the ceramic tile competition. This competition, which has been announced through other channels, is part of an effort by the Association to stimulate design by its members, with consideration to definite materials, with the idea of coordinating design with an understanding of the crafts.



HOUSE MODEL

FEDERAL WORKS AGENCY



San Diego, Calif.
Defense Housing.

Mr. Franklin W. Hobbs, president of the Arlington Mills, manufacturers of woollens, who is a reader of THE FEDERAL ARCHITECT, was kind enough to write us:

"Your issue marked 'April-June' has just been received and I have read it with a great deal of interest. You have certainly presented a wonderful story about the Washington Airport and the pictures are extremely well done. I think the whole issue is exceptionally good and in it you have not only given the story of the Washington Airport but a pretty good story of the history and development of air travel in the world. It is very timely and you deserve great praise for getting it up in such splendid form."

The Arlington Mills is reputed to use the wool of fifty thousand sheep daily and Mr. Hobbs likes to tell the gullible, like us, that fifty thousand sheep are driven up to the rear of the factory every morning and the wool therefrom, fully processed, is ready at the shipping door the same evening.

LINDA VISTA

On the Kearney Mesa reaches,
Looking westward to the Sea;
Is a town called "Linda Vista,"
And what a place it's going to be.

As the varied crafts assembled,
To erect this town so new,
How the old earth fairly trembled,
And the chips and shavings flew.

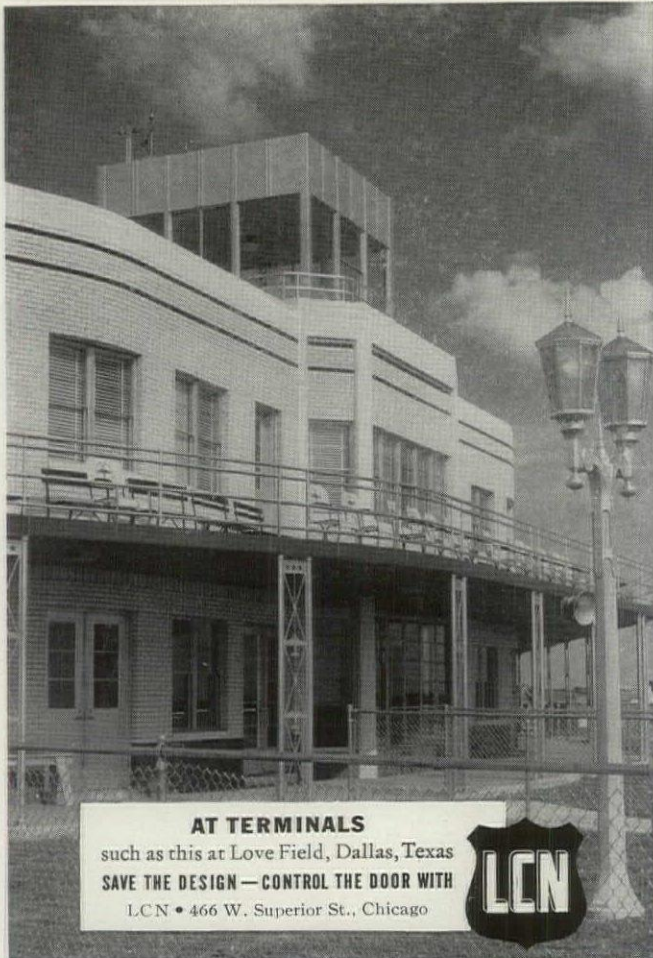
And the men in glad contentment,
Worked with interest unsurpassed.
No disloyalty or resentment,
It was team-work to the last.

As the tools rang forth their clammer,
And the workmen deep ingrossed,
Every saw, bar, square and hammer,
Seemed to cry, "McNeil and Zoss."

Now with hammer echoes dying,
And our Summer almost done,
How those homes stand forth defying,
Words of blame from any one.

May they ring in gay fiesta
May the sun be ever high,
Is our hope for Linda Vista,
As the years go rolling by.

H. C. Rumph #4011.



AT TERMINALS
such as this at Love Field, Dallas, Texas
SAVE THE DESIGN — CONTROL THE DOOR WITH
LCN • 466 W. Superior St., Chicago



MINNESOTA DOLOMITIC LIMESTONE

A sound durable
stone, produced in
color shades of

**GRAY, CREAM,
BUFF, and PINK.**

*Fine and Coarse
Texture Stone*



Ample production
and milling facilities
for any project.

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Paul E. Walz
San Francisco, Calif.
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Clyde C. Key
San Juan, Puerto Rico
Guy T. Kuntz
Spokane, Wash.
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Kingsville, Texas
John L. Lee
Waterbury, Conn.
Evan H. Lyon
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Frank Mizell
Powder Springs, Ga.
Roy B. O'Brien
Portsmouth, Va.
H. W. Olmsted
Wichita, Kans.
Jay W. Palmer
Woodsville, N. H.
Shelby Post
Sidney, N. Y.
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Ft. Leonard Wood,
Rolla, Mo.
Horace B. Rose
St. Charles, Mo.
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Calif.
John W. Shorrock
Valparaiso, Fla.
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Grady C. Stone
Bossier City, La.
John S. Strachan
Philadelphia, Pa.
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Belle Vernon, Pa.
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Valparaiso, Fla.
Carroll A. Warthen
Portsmouth, Va.
Floyd E. Henzie
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Alexandria, La.
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Burlington, Iowa
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Barksdale Field, La.
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Louisville, Ky.
Andrew W. O'Rourke
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A SUBSTITUTE FOR COPPER FLASHING

When O. P. M. promulgated their recent ruling that no more sheet copper could be used for flashing in building construction after December 31, 1941, The Cheney Company, the largest manufacturers of thru-wall flashing in the United States, were faced with a very serious problem due to the fact that their entire business was based on the use of vast quantities of sheet copper which they manufacture into Cheney Thru-wall Flashing.

When this matter was discussed with the officials in Washington and with the different government departments it was found that not only would sheet copper be eliminated but instructions had been sent out to eliminate galvanized sheets, turn plate, and lead on construction work wherever possible.

This meant that a substitute would have to be developed or a well established business would have to close its doors.

Consequently, after a great deal of experimentation and after consulting with government officials and with the Bureau of Standards a new metal was developed known as PITCH-ON-METAL.

Because of the fact that thru-wall flashing is buried between two courses of masonry, it is very important that it be able to withstand moisture and the effects of lime or cement mortar. It was found that copper is ideal but that lead and most other metals and asphalt fabrics do not stand up satisfactorily when built into a masonry wall.

After a great many tests it was found that by using a ferrous metal core and completely enclosing it in a baked-on coal-tar pitch enamel that the results obtained were extremely satisfactory. Asphalts would not stand up under constant moisture, neither would paints or plastics.

These tests finally led to the adoption of PITCH-ON-METAL for the manufacture of thru-wall flashing and hereafter Cheney Flashing will be made of copper for government usages only and will be made of PITCH-ON-METAL for both private and government construction and this metal can be furnished without priorities for both defense and non-defense construction.

PITCH-ON-METAL is also available in sheet form for use as counter-flashing, gutters, downspouts, gravel stops, termite shields, ducts, etc. and can be satisfactorily painted any desirable color, provided one coat of shellac is applied after fabrication.

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Muskegon, Mich.
Glen Pearcey
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Mobile, Ala.
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Allen Van Rensselear
Louisville, Ky.
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Carlisle, Pa.

Leo F. Whalen
New Albany, Ind.
Chas. R. Wilson
South Bend, Ind.

Resigned

Homer S. Berlin
8/22/41
Chas. R. Brewer
8/22/41
Fred T. Evans
7/7/41
Wm. R. Casey
7/1/41
Jos. F. Heavey
6/30/41
Peter M. Kearney
6/21/41
Guy G. Lorf
7/18/41
John D. Williams
8/4/41
Geo. F. Baker
7/22/41
Edwin R. Hawkins
6/2/41
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Otto H. Wagner
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Separated
John L. Olmstead
8/30/41

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Equipped Throughout
with



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Order your requirements from

PENN METAL CORPORATION OF PENNA.
PHILADELPHIA

Manufacturers of Steel Shelving, Lockers,
Storage and Wardrobe Cabinets

GOOD ROOFING AT LOW COST

The new LUDOWICI LIGHT WEIGHT SHINGLE TILES fulfill not only the requirements for good roofing, with maximum of durability, but also meet the cost competition that must be considered in housing projects—as shown by their frequent use on work under the control of U.S.H.A. and F.H.A.

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LUDOWICI-CELADON COMPANY
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A Substitute for COPPER FLASHING

CHENEY BLACK FLASHING is a new product—identical in shape and form with the original Cheney copper flashing—but it is made of PITCH-ON-METAL instead of copper.

You can specify the new CHENEY BLACK FLASHING and CHENEY BLACK REGLET for either defense or non-defense construction as no priorities are necessary.

PITCH-ON-METAL, a brand new development, has a ferrous metal core completely enclosed within a heavy baked-on coating of coal-tar pitch enamel. PITCH-ON-METAL has the strength of steel and the flexibility of copper. It is not affected by moisture, lime, or cement mortar and is resistant to most acid conditions.

Our experiments carried on with the government departments at Washington and with the Bureau of Standards definitely convinces us that our new product, CHENEY BLACK FLASHING, will prove a worthy substitute during the emergency.

CHENEY BLACK REGLET is also made of PITCH-ON-METAL and costs of both Black Flashing and Black Reglet are much less than copper.

We are now in production and as soon as possible complete stocks will be available at warehouses of Sheet Metal Distributors throughout the United States.

PITCH-ON-METAL is also available in regular sheet form for use as counterflashing, gutters, downspouts, gravel stops, termite shields, ducts, etc., and can be satisfactorily painted any desirable color provided one coat of orange shellac is applied after all fabrication is completed.

Specification For Public Work

Thru-wall flashing shall be provided below parapet copings, for counterflashing in masonry parapets, where low roofs abut the superstructure, wherever flashing is set between two courses of masonry, and elsewhere as indicated on drawings. Thru-wall flashings shall be formed with dovetail or undercut sawtooth corrugation spaced three inches apart and shall be placed in the wall with mortar below and on top of flashing, so that a mechanical bond is obtained both vertically and horizontally. All counterflashing shall be bent to shape by the manufacturer.

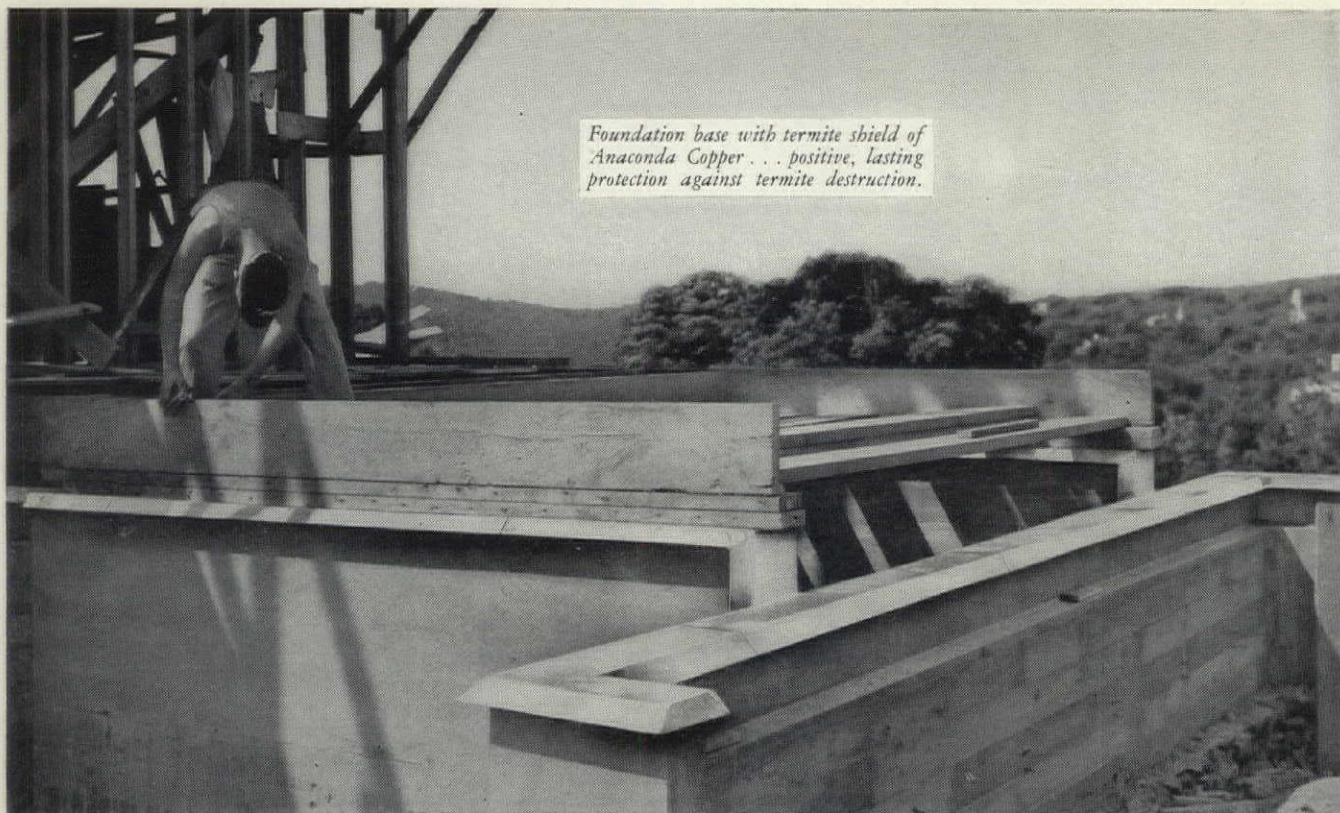
These flashings shall be made of 26-gauge sheet iron or steel, and shall be factory coated with a baked on coal-tar pitch enamel compounded to proper viscosity with suitable bituminous solvents.

After all roofing and sheet metal work is completed this contractor shall paint all exposed thru-wall flashing with one brush coat of coal-tar pitch paint.

THE CHENEY COMPANY

ARDMORE, PENNA.

Buy
DEFENSE
BONDS

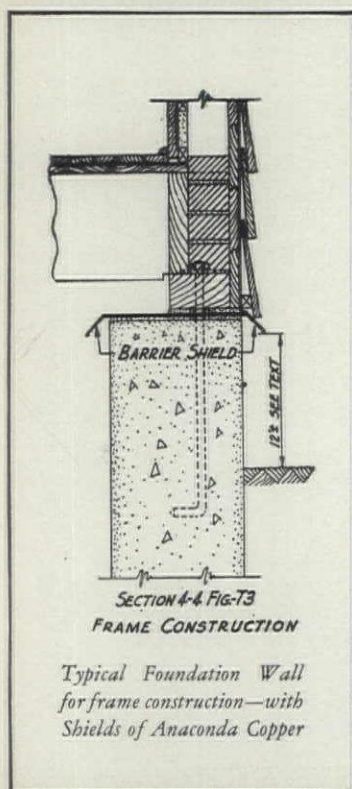


Foundation base with termite shield of Anaconda Copper . . . positive, lasting protection against termite destruction.

THWART

RETICULI TERMES* WITH COPPER

*Subterranean termites



Durable copper shields between masonry and wood provide efficient, inexpensive protection against termites

The spread of the wood-eating termite's natural *habitat* has aroused considerable interest . . . particularly in precautionary measures to safeguard building construction against termite damage.

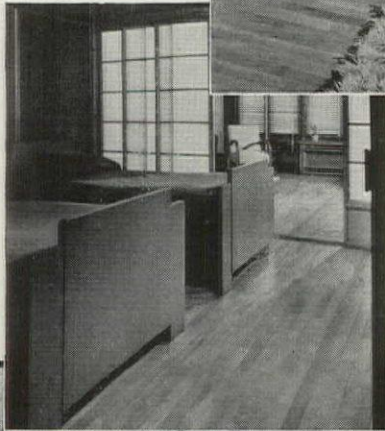
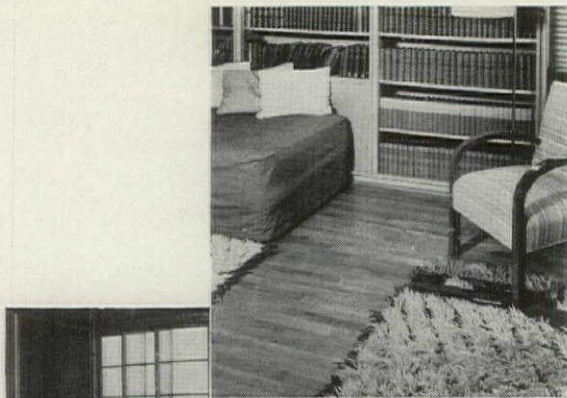
It is generally conceded that properly formed, rustless sheet copper shields offer the most effective and most durable protection. Installation is a relatively simple sheet metal job, the cost being comparable with that of an equal amount of roof flashing.

Highly Informative Booklet—The American Brass Company has published a digest of pertinent information on the use of shields for termite protection. A free copy will be mailed promptly on request. 4178

THE AMERICAN BRASS COMPANY
General Offices: Waterbury, Connecticut
Subsidiary of Anaconda Copper Mining Company
In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ont.



Anaconda Copper



For Dwellings—

No Floor like Maple's Better Grades

*Specify First or Second Grade Hard
Maple for home floors and you
insure lasting satisfaction.*

Tough-fibred, tight-grained hard Maple wears and wears and keeps its beauty. Its fine grain harmonizes beautifully with that of furniture. Its smoothness is practically permanent. Properly finished, Maple is easy to clean, is simple to maintain. Lowest in cost per year of flooring service, it also possesses amazing salvage value (in fact, has been known to outlast two buildings and be used again in the third!)

Hard Maple Flooring is available in a wide range of sizes. But for residence floors the narrower strips of 1½" and 2" face, especially the former, add extra charm to rooms. Though added footage naturally is required, this is offset by their lower cost per foot. In addition, they lay up and stay tighter in the floor.

For more desirable dwellings and greatest eventual economy, specify either First or Second Grade of MFMA Northern Hard Maple, (the trademark assures strict Association grading).

Maple Flooring Manufacturers Association
1784 McCormick Building Chicago, Illinois

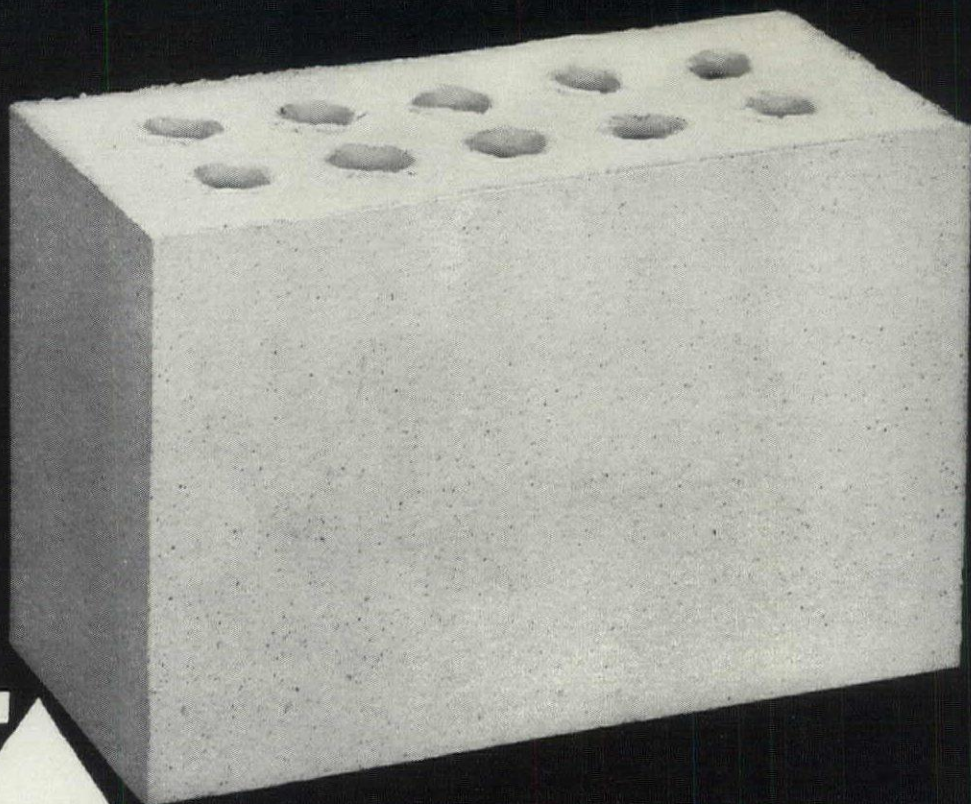
See our catalog data in Sweet's, sec. 11/78.

*Photos from modern home in Highland Park, Illinois. Paul Schweikher, Architect,
Schweikher, Lamp & Elting, Chicago.*

Floor *with* MFMA Maple

Reg. U. S. Pat. Off.
(NORTHERN HARD)

**SALT GLAZED
BRICK
SINCE 1891**



SPARTA BRICK

Sparta Brick is manufactured from a fine quality clay and is fired in a variation of colors and shades.

It is furnished in Brick ($2\frac{1}{4} \times 8$) and double Brick (5×8) sizes and in $3\frac{3}{4}$ or $1\frac{3}{4}$ thickness.

Salt Glazed Brick or smooth buff face Brick are furnished in two faces and two ends glazed but only one face is guaranteed. Two face walls should be erected with two single face units bonded.

Samples of colors will be cheerfully furnished upon request.

For further information write or call our home office:

UNITED STATES QUARRY TILE COMPANY, EAST SPARTA, OHIO



NATIONAL AIRPORT, GRAVELLY POINT, VA.

View of South Passenger Concourse

JOHN McSHAIN, INC., Builder

PUBLIC BUILDINGS ADMINISTRATION

W. E. REYNOLDS, Commissioner,

HOWARD LOVEWELL CHENEY, Consulting Architect.

ATLANTIC TERRA

MAKERS OF AMERICA'S BEST KNOWN TERRA COTTA

101 Park Avenue, New York City
Page 32

Southern Branch: ATLANTA TERRA COTTA CO., East Point, Ga.
The FEDERAL ARCHITECT • SEPTEMBER-DECEMBER, 1941

Atlantic Terra Cotta Wall Ashlar

National Airport, Gravelly Point, Va.

ATLANTIC WALL ASHLAR used for wall facing from top of 3" terrazzo base to ceiling for north and south passenger concourses; and from above 6" terrazzo base for stairhalls and vestibules leading to ground floor opening to the loading aprons of the flying field. The entire east wall of both north and south concourses is made up of observation windows so that passengers may have an unobstructed view of the flying field.

ATLANTIC WALL ASHLAR also used above 6" terrazzo base to ceiling for wall facing for baggage and check room on the first floor at rear of main waiting room.

One glazed color used throughout; a rich Riga blue-green specially developed by our laboratory for this building. Glaze and body produced in one firing at standard ATLANTIC temperature 2400° F. All ATLANTIC glazes are easily cleanable.

Average size of units in concourses, stairhalls and vestibules 1' 1" wide x 1' 9" high and in baggage and check room 1' 2" wide x 1' 10" high. All ashlar set stack jointed.

All units extruded by de-airing process and specially face planed in dry state before firing to insure flat surface.

Every unit machine ground accurately to size *after firing* to permit setting with uniform joints; an absolute ATLANTIC requirement for satisfactory stack jointing. Units packed in sturdy cardboard containers for safe transportation.

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

COTTA COMPANY

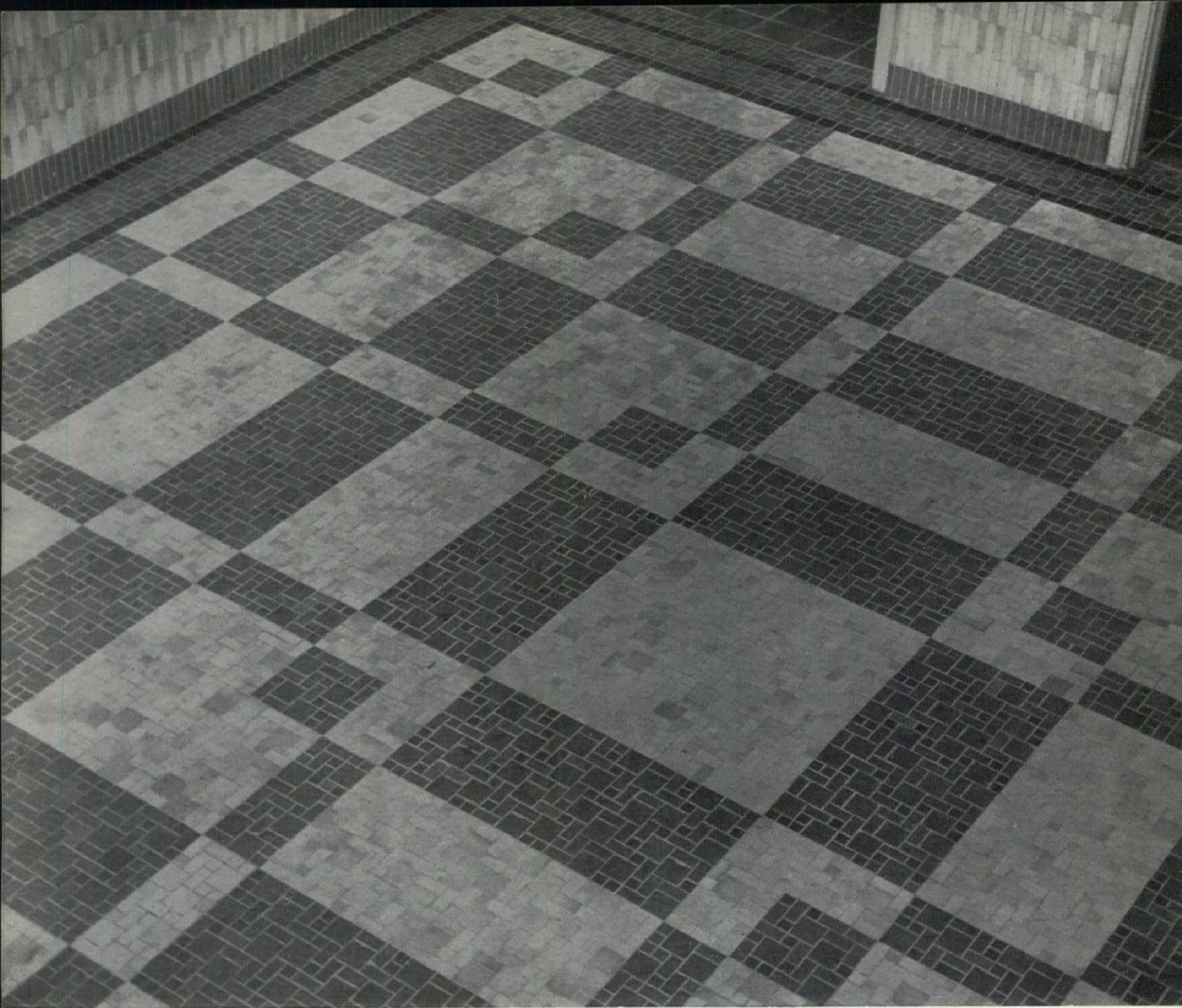
MAKERS OF AMERICA'S BEST KNOWN TERRA COTTA

101 Park Avenue, New York City

Southern Branch: ATLANTA TERRA COTTA CO., East Point, Ga.

The FEDERAL ARCHITECT • SEPTEMBER-DECEMBER, 1941

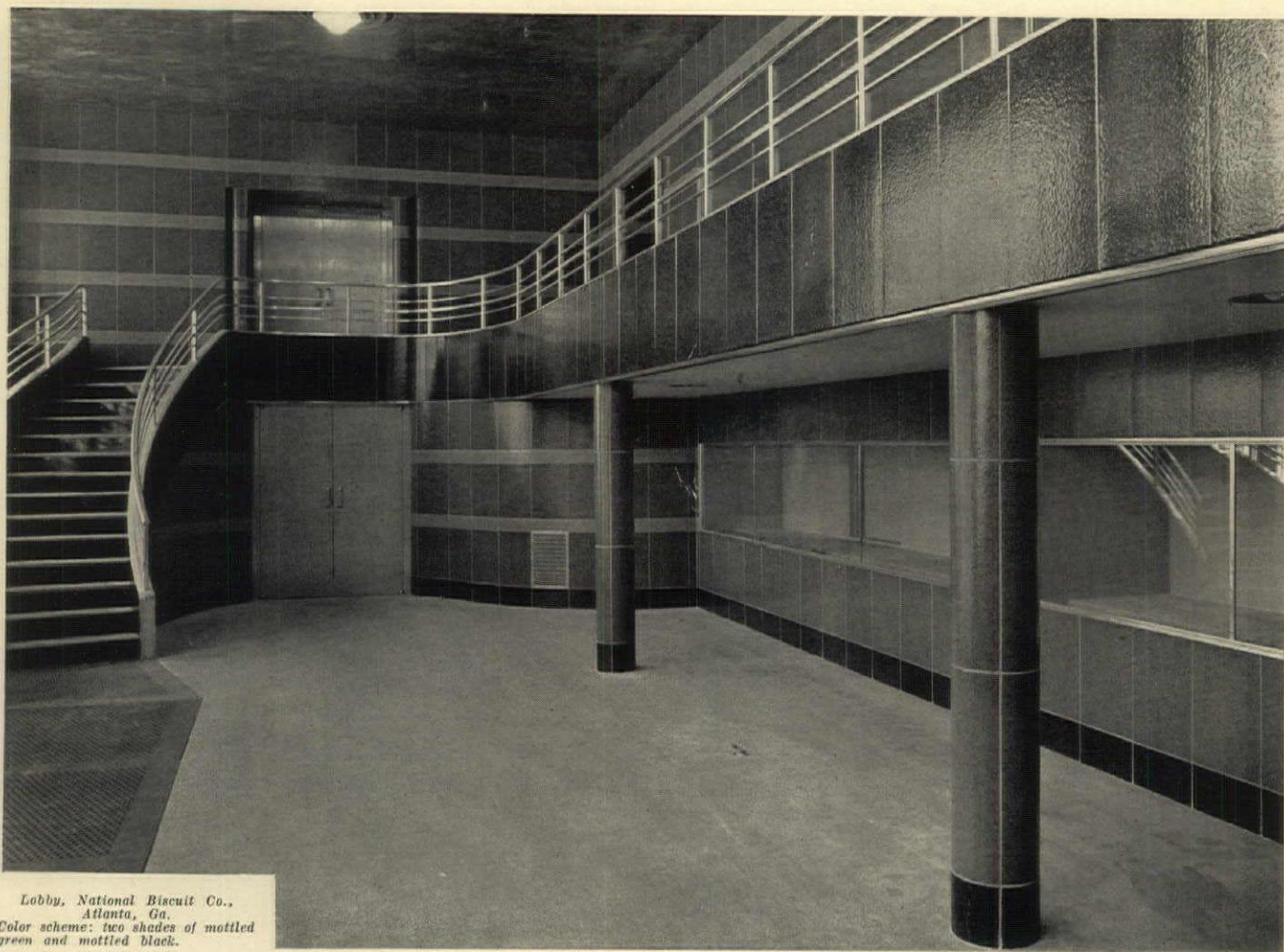
Page 33



*Floor in School at Madison, Wisconsin
John J. Flad, Architect.*

*Ask for our handbook
on plastic tiles by*

The
SPARTA CERAMIC CO.
EAST SPARTA **OHIO**



Lobby, National Biscuit Co.,
Atlanta, Ga.
Color scheme: two shades of mottled
green and mottled black.

FOR DISTINCTIVE INDUSTRIAL INTERIORS—COLORFUL INDURA TERRA COTTA

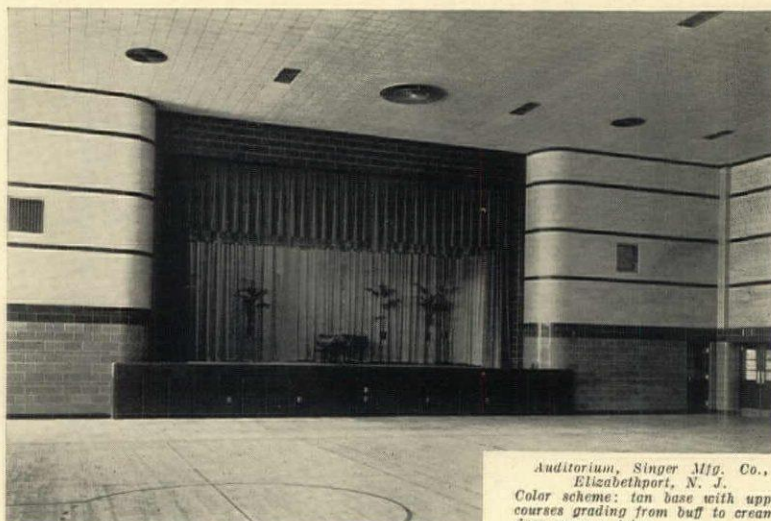
Every day more Architects are specifying washable Indura Terra Cotta for the interiors of manufacturing plants, hospitals, schools, defense buildings—in fact all structures where colorful, permanent, sanitary and economical walls are desired. Architects find Indura:

Permanent, fire-resistant and sanitary. Fired to 2,300° F, Indura cannot burn, decay or deteriorate. Its glazed surface will not absorb dirt, germs or odors and is easily washed with plain soap and water.

Easy on the eyes. An almost unlimited range of beautiful, non-reflecting colors is available in lustrous or matt glaze.

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Readily available. Three large, well-equipped plants and ample financial strength assure excellent service.



Auditorium, Singer Mfg. Co.,
Elizabethport, N. J.
Color scheme: tan base with upper
courses grading from buff to cream;
deep maroon trim.

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A Structural Glass that
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—gives you a better job!

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