Housing Unit at Chicopee, Massachusetts

DEFENSE HOUSING

SEPTEMBER-DECEMBER, 1941
THE SITUATION AT A GLANCE

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

Formica 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

For Building Purposes
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.

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.

THE FORMICA INSULATION COMPANY
4620 SPRING GROVE AVENUE
CINCINNATI, OHIO

FOR BUILDING PURPOSES
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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STRENGTH plus EFFICIENT INSULATION

... Enables Architects to Give Today's Clients EXTRA VALUE!

Architects Who Specify Celotex Vapor-seal Sheathing Avoid Delays—Give Owners Extra Strength—Plus Insulation—At No Extra Cost!

WHEN so many architects meet the current sheathing lumber situation by using Celotex Vapor-seal Sheathing, they are doing more for owners than merely avoiding annoying delays. This material in large boards, by actual test, provides structural strength equal to that of diagonal wood sheathing. It provides three times the insulation of wood. It permits tight wall construction. It is permanently protected against termites and dry rot by the patented Ferox Process. And it is guaranteed in writing for the life of the building.* 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 to 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.

*Where issued, supplies only within Continental United States.

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INSULATING SHEATHING, LATH, INTERIOR FINISHES
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THE CELOTEX CORPORATION • 919 NORTH MICHIGAN AVENUE • CHICAGO, ILLINOIS

THE FEDERAL ARCHITECT • SEPTEMBER-DECEMBER, 1941
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 discontent 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."

Life 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 therewith 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 pleasant 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 suc-
cess.
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.

**A**

About a decade ago all of us got into
the habit of referring to organi-
zations, particularly Government organi-
zations, 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 there-
after FWA 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 di-
gest 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, ac-
cording to whether you found the chances bet-
ter 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 soon.

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

**T**

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 Cen-
teno and published by the Princeton Univer-
sity Press.

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

The book discusses the artist as the ex-
ponent 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 an-
other 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 in-
complete 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 al-
ways 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 incapable 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.

N

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. 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 acknowledge the error.

The Federal Architect • September-December, 1941
FOUR-FAMILY HOUSE

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

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The FEDERAL ARCHITECT • SEPTEMBER-DECEMBER, 1941
TWO-FAMILY HOUSE

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

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

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The FEDERAL ARCHITECT • SEPTEMBER-DECEMBER, 1941
SINGLE FAMILY HOUSE

W. E. Reynolds, Commissioner of Public Buildings
L. A. Simon, Supervising Architect
Gilbert Stanley Underwood, Consulting Architect
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 paneling, wood counters and so on.

This material is most successfully used in the Presidents 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 construction. The unmoulded 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.

In the Washington National Airport at Gravelly Point, Virginia
(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.
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.
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

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The FEDERAL ARCHITECT • SEPTEMBER-DECEMBER, 1941
DEFENSE HOUSING
U. S. NAVAL AIR STATION
PENSACOLA, FLORIDA

(Above) Single Unit
(Below) Double Unit

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 who furnish the Tile ware ther, and the roofing contractor filled up lower places in the hip joints and ridges with elastic cement and went over the interior roof arie to see if the ware any lose tile but found none to my knowledge non

"The representative made a statement that ther was nothing wrong with the laying of tile the ware laid is pr approved shop drawing and is pr addendum No. 1 of the specification. The small pieces of tile mention in your letter of Feb 7 there is no possible way to avoid them in that cine of construction 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 wool and gave it a coat of Marble sealer so in our estimation the marble are is good is it cane be

"Please 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"
Mr. Franklin W. Hobbs, president of the Arlington Mills, manufacturers of woolens, 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.

San Diego, Calif.
Defense Housing.

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.
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.

MINNESOTA DOLOMITE ASSOCIATION

Mankato

Minnesota

AT TERMINALS

such as this at Love Field, Dallas, Texas

SAVE THE DESIGN—CONTROL THE DOOR WITH

Macao, Faleo
New York, N. Y.
Frank V. Heyeberg
Washington, D. C.
Raymond Lavermotte
Washington, D. C.
Wm. E. Lawrence
Washington, D. C.
Evel C. Sears, Jr.
Washington, D. C.
Laddie A. Zerweck
Washington, D. C.
Thos. H. Furrington
San Francisco, Calif.
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MINNESOTA DOLOMITE ASSOCIATION
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.
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 saw-tooth 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.

The FEDERAL ARCHITECT • SEPTEMBER-DECEMBER, 1941
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View of South Passenger Concourse

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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.

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