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JUNE  
1934

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# Economical

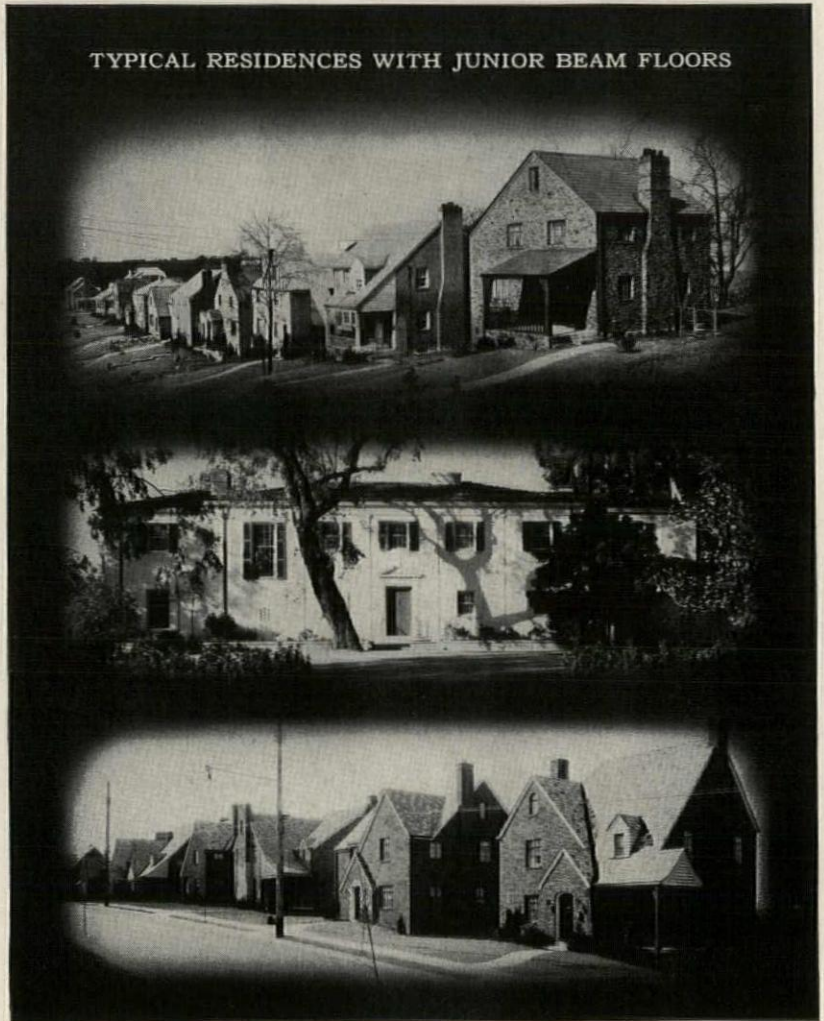
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(Continued from page 14)

mastered, a great revival in architecture began; the East produced its leaders; in the Middle West no firm of architects carried on this movement more ably than did Eames & Young. After their adoption of the Classic as their happiest expression, an astonishing array of highly creditable work came from their office. The large city houses of Wm. McMillan, Robert S. Brookings, David R. Francis, and J. G. Chapman are examples of architecture which have lost little or nothing with the passing of years. In their designs for the Custom House in San Francisco, and the Boatmen's Bank Building or the University Club Building in St. Louis, there is the same sureness of hand which marked that early India ink drawing by Mr. Young. There is likewise matured and intellectual thought, sound architectural logic, great refinement of detail, in fact all the fine qualities that the great American revival brought forth.

Mr. Young liked to think that his last large commission, the Masonic Temple in St. Louis, built in 1927, was his best work. In this work he was associated with Albert B. Groves, but it is probable that by far the larger part of the work fell upon Mr. Young's shoulders. Here is directness and assurance in the handling of the Classic orders; in the piling up of the masses which form the façade, there is startling originality. In contemplating this façade, one fully realizes the tremendous advance that American architecture has made during the past half century. It is then that we recall the steps that led up to this crowning achievement of Mr. Young. To recall them is nothing less than to trace the development of a great period of advancement in the history of the nation—indeed we are reminded that American architects have played an honorable and a courageous part in that development. And amongst the names that stand out prominently as participants in this great epoch, there is none that shines more brilliantly and continuously than that of Thomas Crane Young.

GUY STUDY and GEORGE SPEARL.

### Summer Sketching Course

Arthur L. Gupstill, long known to readers of PENCIL POINTS, is going to teach this summer at the Boothbay Studios, Boothbay Harbor, Maine. He will give courses in Advertising Art, Lettering, Pen and Ink Technique, Pencil Rendering and Perspective. His courses will extend from July 9 to August 17. Complete information concerning tuition rates, credits, courses and other members of the faculty may be obtained from Frank Leonard Allen, Director of the school, who may be addressed at 230 West 59th Street, N. Y.

### Public Criticism of Architecture

A letter from William E. Buckley of Manchester Green, Connecticut, brings up a suggestion that might well be adopted by architects all over the United States. There seems no logical reason why newspaper editors could not be persuaded to run critical comment on architecture, just as they do on the other arts. Architects might well convince their local editors of the desirability of doing so and thus help to educate the public as to what constitutes good architecture. The letter, in part, follows:—

"I was greatly interested in your comments, in the March issue, on the dearth of criticism of current architectural work. You wrote, of course, from the standpoint of the architect. It seems to me that there is even greater need for such criticism written for the general public.

"For some time I have been trying to convince the managing editor of the *Hartford Times* that a daily newspaper should run architectural criticism as well as book reviews and the like. The result of the discussion has been the printing by the *Times* of critical comment on the three public buildings recently completed in Hartford. No tremendous outburst of public interest followed, but there were a few letters to the editor, and enough casual comment to indicate that the criticism was read, and that the readers were stimulated to look at the buildings with more appraising eyes than usual. I feel that a department of

architectural criticism in the paper has scarcely been established, but a start in that direction has been made."

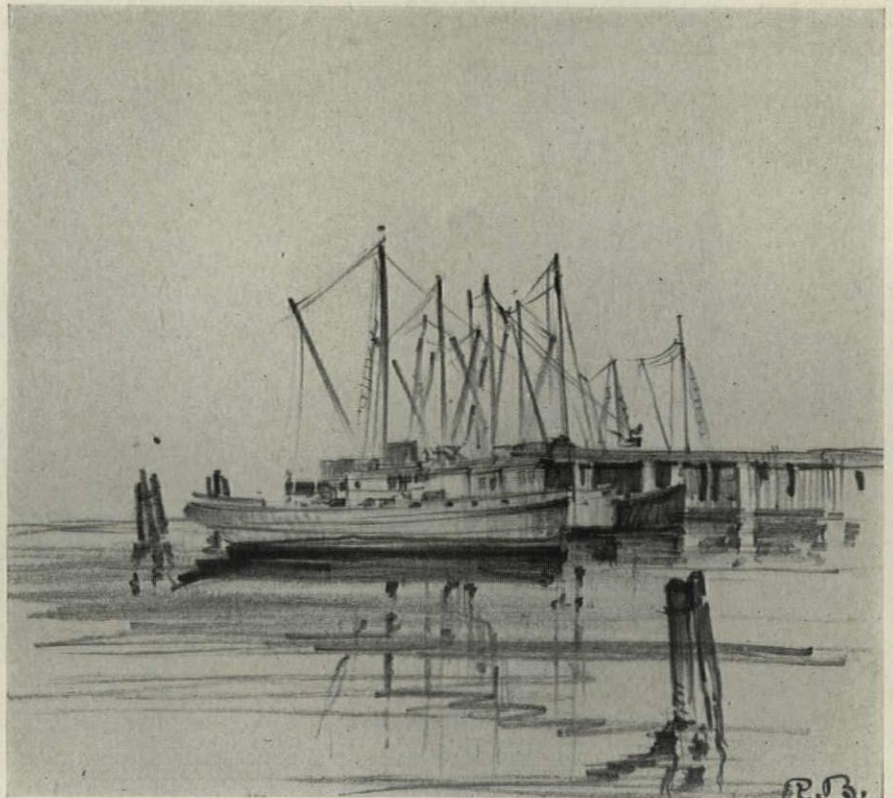
### Rome Prize in Landscape Architecture

The American Academy in Rome has announced the annual award of its fellowship in landscape architecture. This is the Garden Club of America Fellowship and was won in 1932 by Henri Chabanne.

The winner is Alden Hopkins of Chepachet, Rhode Island. He is 28 years of age, graduated from Rhode Island State College in 1928 with the degree of B.S., studied for two years at Massachusetts State College, and expects to receive the Master's degree in landscape architecture at Harvard in June.

The problem for the 2-day preliminary competition was the development of *Sites for the Construction of Moving Picture Sets*. From the 26 preliminary entrants five were chosen for the final 4-weeks competition for which the problem was the development of a *City Park and Museum Grounds*.

The five finalists were: Harold C. Frincke, graduate of Cornell University, 1929, now working with the Tennessee Valley Authority, Knoxville, Tenn.; Alden Hopkins; Frank E. Patterson, III, graduate of University of Pennsylvania, 1932; Robert D. Trudgett of the University of California; Francis J. Violich of the University of California. There were no mentions given.



PENCIL SKETCH BY RALPH J. BISHOP—"OLD TOWN FISHING FLEET"

Awarded a prize in last year's Washington State Chapter, A.I.A., Summer Sketching Competition.





Courtesy Harlow, McDonald & Co., New York

"BARCLAY STREET, NEW YORK"—FROM A DRYPOINT BY CHESTER B. PRICE

ONE OF THE "FIFTY PRINTS OF THE YEAR," 1933, SELECTED BY THE AMERICAN ART DEALERS ASSOCIATION

*This selection carries on the Fifty Prints of the American Institute of Graphic Arts which was discontinued last year. Over 1000 prints were considered by the jury of selection.*



# PENCIL POINTS

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## "The Upper Ground"

Being Essays in Criticism

By H. Van Buren Magonigle, D. Arch., F. A. I. A., A. N. A.

*"Take the upper ground in manoeuvrin' Terence I sez 'an' you'll be a gin'ral yet,' sez I. 'An' wid that I wint up to the flat mud roof av the house, and looked over the par'pet, threadin' delicate."*  
R. K. "My Lord the Elephant."

I  
**W**ould that I might approach the role of critic fortified as was the immortal Mulvaney. It will be remembered that when he took refuge from the infuriated elephant, in Antonio's carriage emporium in Cawnpore, he found a bottle of whiskey and a goglet av wather; the first dhrink an' the sicond he niver noticed, bein' so dhry, but the fourt' an' the fift' tuk good hoults and he began to think shcornful av iliphants. It was then that he took "the upper ground." Either Mulvaney's inspiration, the similar rashness of youth, or the seasoned valor of approaching years of indiscretion, are needed by anyone commencing critic after a lifetime of architectural practice. In the cautious years between temerarious immaturity and intrepid eld I declined the office because I thought an anonymous critique is of no value at all; the reader, as well as the author of the work examined, wishing to know whether to respect the source, despise it, or make allowance for it—while, on the other hand, signature might have added an undue number of the offended to one's unavoidable score.

I should like to reconnoiter the road before me a little to unmask some of the gins and pitfalls that may so easily receive me, or the false turnings that if taken may lead into morasses of error and ineptitude. This expedition, some questions, and a profession of faith or so will probably occupy all my allotted space for June. Like Mulvaney I want "to luk over th' par'pet."

\* \* \* \*

Criticism, to me, has never meant adverse comment, but rather, dispassionate analysis and appraisal. The New English Dictionary gives an admirable definition

—"The art of estimating the qualities and character of literary and artistic work." It will be observed that it is called an art—a disquieting consideration. But the popular American misunderstanding is pretty well expressed in the subordinate fourth meaning of the word in the Standard Dictionary—"Harsh or unfavorable judgment."

\* \* \* \*

To look over a few points that seem axiomatic: it is evident that a critic must approach the work he is to estimate with as sympathetic understanding as he can summon; that if he cannot command sympathy in a given case he must at least be fair; that he must also, so far as possible, inform himself correctly about the work and the conditions under which it was developed; that above all he must not be flippant; the sincere architect—and nearly all of our guild are that—puts so much into even minor works that the effort, irrespective of the success of the work itself, demands respect. Whether this

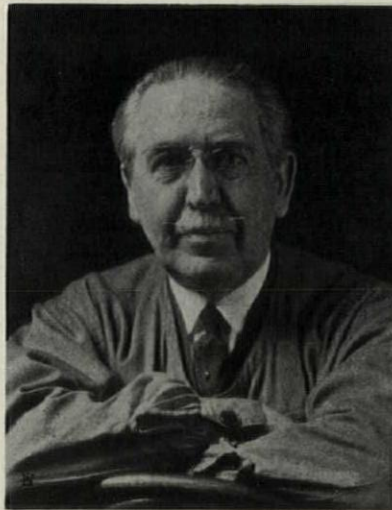
bars the light hand may perhaps be determined only by trial and error. Tact is nowhere more needed than in the field of humor; what may seem to one mere lightsome phrasing may be received as deadly and offensive ridicule.

\* \* \* \*

Sympathetic analysis being the business of the critic, judgment must be cool and as much as possible from principles and standards that may be fairly deemed fundamental. He must, if he can, find and place himself at the point of view from which the artist himself viewed his problem.

\* \* \* \*

In a country as vast as ours, with a dozen or two



H. VAN BUREN MAGONIGLE



different climates and therefore modes of life, the critic can seldom visit the building itself; he must try to form a rational estimate from such drawings, descriptions, and photographs as he can come by, unsatisfactory at the best; and all matters of texture and color and similar elements of the total effect have to be imagined or guessed at. The mere color of the window frames may make or mar.

There must be a palpable harmony between function and the expression of function—true, but what is function in one of those widely removed places is something else somewhere else.

\* \* \* \*

The longer I face the difficulties and dangers of the task before me the harder it looks—and the more it seems worth attempting. Years ago Montgomery Schuyler tried it—but Schuyler was not an architect, and architects prefer, I think, to have their work discussed, if it is to be discussed at all, by a member of their own craft. It is perhaps invidious for a practicing architect to “sit in judgment” upon the work of his contemporaries—but if not a man who knows all the architect’s difficulties from the inside, knows how hard architecture is to do, who shall do it?

\* \* \* \*

The factors that enter into the final result are many and their interactions complex; any one of them may have affected the work seriously and adversely: finances and all that proceeds from that aspect of the problem; the client, individual or plural, with his or her or its or their desires, dislikes, prejudices, ignorances, conceits, inexperience, inability to accept a qualified opinion, parsimony that must be coaxed to loosen up in its very own interest, vulgar prodigality that must be restrained—all the unpleasant qualities that clients may display and make the architect’s life the hell it all too often is, killing an infant inspiration in its cradle, dampening, or chilling, or crushing generous enthusiasms—all these, and all those every architect can add to the list, should be, if it were possible, taken into account in “estimating the qualities and character of the work.”

How is the critic to nose into the author’s private thoughts and troubles, try to put himself in the artist’s stead, and bulge into his private point of view?

When I think of all this I am conscious of a slight loosening of the knee-joints.

\* \* \* \*

It is one of my convictions, not infrequently expressed, that since back of every work of art is a man, a personality, his work must always be judged athwart that personality; and it naturally follows that the work of art is ineluctably personal. So far so good, but it doesn’t take us all the way, as we shall see: What sort of man is he? What his private character as regards honesty and sincerity of purpose toward his work and toward his world? What his general education and experience? (This is beginning to sound like a questionnaire from the advertising manager of an architectural magazine.) What was his architectural education? Under what influences did he come

in school, if he went to school, or in the offices he passed through, if he passed through any and did not burst upon an astonished world, full-panoplied, fresh—so fresh—from college? Is the man who signs the work a trained designer or merely an employer of talent—a kind of broker?

\* \* \* \*

Then comes in the question of the “firm.” If the work be that of a firm, who (bearing in mind the thesis that architecture is a personal art—and I earnestly hope some day to read a defense of the opposite point of view from a practicing architect), who is the member really responsible for what one sees—not for the concealed piping, not the convincing line of “selling talk” behind closed doors, but the design? (Which includes plan, gentlemen.) Or is the work that of one of the syndicates which have, unfortunately for the art of architecture and all that is most precious in it, sprung up in recent years, and in which it would be difficult, even if worth while, to ascribe what credit may be due to Mr. Park or Mr. Tilford, to Mr. Acker, Mr. Merrall, or the excellent Mr. Condit? Should the critic ignore such productions even though they loom large in the American scene and shut out a lot of desirable sky? Exhibiting so perfect an absence of personality, their discernible virtue would seem to be to provide a neutral and commonplace background against which work of real quality may detach itself; but is it worth more than that?

\* \* \* \*

In painting, sculpture, music, literature, the work of the critic is immensely simplified—in those arts the work is always that of an individual. The “firm” complicates matters. One interrogates a member of the firm in the endeavor to identify the real author of this or that design, and the loyal but inaccurate answer almost always is “Well, we sort of do it together.” It does go against the grain to give credit for so difficult and delicate a thing as architectural design to a name on a letter head. We might imagine a conversation something like this: “No! No! You misjudge Jones! Of course he doesn’t do any actual designing, but he’s an awfully good critic.” One wonders, if he can’t design, how he learned enough about it to be such “an awfully good critic.” “Can he draw? Did he ever draw?” “Well, perhaps not; I suppose he did when he was a boy, but he hasn’t for a long time.” “Come now, be honest! Did he ever design a building and carry it through completely in his whole life? Could he be shut up *en loge* and come out with a complete set of sketches, working drawings, specifications, and scale- and full-size details fit to be seen?” “Oh, that’s an unfair test!” “Not for a real architect—and if he couldn’t pass it, by what right then does he call himself an architect?” Here would follow probably a long argument as to what constitutes an architect, a matter upon which there is much confusion just now—and merely because there is such an enormous leaven of non-architects practicing under a title that has been made distinguished by a long line of real ones, would that seem to be a good reason for lower-



ing the established standards by accepting the definition of the leaven? Such definitions, when analyzed, usually disclose the concealed Senegambian. Must not the true architect define the title Architect—a proud title by the way? Should the critic merely ignore such work? *Je me demande.*

\* \* \* \*

Is it part of the critic's job to try to judge the work of a firm as though it were the flower of a single mind—as one judges that of a Leonardo, Michelangelo, or Bramante? In the case of a simple pair of partners this might be fairly easy—but when the partners begin to multiply like rabbits or law-firms, at what point does the work become that of a syndicate, and how much in the way of significant architecture may be expected from a syndicate? Are three partners a syndicate? Or four or five or six or ten? Let us cast a humorous eye toward the great musical firm of Beethoven, Mozart, Haydn, Brahms, Wagner & Co.—those noted sculptors, Michelangelo, Inc.—the “eminent” architectural organization so famous in former times as Bramante, Peruzzi, Sanzio, Sansovino, Nephews & Friends—one *must* grin—a little.

Of course such groups are presumably organized for “efficiency.” Would less efficiency and more art make American architecture better?

Shall I be expected to answer all these questions?

\* \* \* \*

From our present vantage point—and how the years do clarify the atmosphere—we see easily that the work of the early post-Richardsonian period shows, not buildings unified in character so much as assemblages of historic details badly or not all assimilated by the architect, mere collations without grasp of character as a whole. If it be true that a man should be master of his materials, does one find such mastery in any great measure in those early days of our own Renaissance?

All of us in McKim, Mead & White's were always assembling details copied from the books and photograph albums; none of the men except Wells seems to have had the ability to evolve new character out of the sources of his inspiration—the Century Club is an instance of this ability. Of the staff there was no one save Wells to guide us to a study of character—and he was not a leader nor a teacher but an artist wrapped up in his art. White and McKim got it, each in his own way, but they were too busy to discourse to us on general principles; they worked toward it through us as unconscious instruments; but Wells did it himself with his own hands; our questing noses were embedded in the details that obscured the wider vision.

But a search for character before all, the transmutation of the mere raw materials of research into fresh forms, seen primarily as light and shade and color, was not in the spirit of that time and the *genius loci*. We thought that by assembling a heterogeneous mass of Renaissance detail we were making Renaissance buildings—the current ideal; nor did it occur to us that by taking thought we might evolve something fresh

—even new, perhaps. And when the office drifted backward toward the classic forms of Rome and Greece the same thing went on, as it did all over the country.

\* \* \* \*

Should not we all, designers and critics, keep constantly with us, as a touchstone, this whole matter of Character in its largest as well as in its minor senses?

A building may in itself be charming—but is it *in character* and harmony with its locality and the traditions of the locale or is it erecting a fresh standard of beauty and fitness in a place with no traditions or those negligible?

\* \* \* \*

In nearly every epoch there are a few works which, by their character, by their possession of permanent, because fundamental, structural traits, survive. These are those in which the artist did not yield to the pressure of ephemeral fashion but plucked a feather from the wing of beauty as it brushed him in passing.

\* \* \* \*

It has been said that at certain periods, however richly endowed an artist may be, he can execute only inferior works. The spirit of the time prevents him from catching that greater spirit of the universal and fundamental which makes work great wherever in the world it may be done. It would be easy to compile a long list of gifted men who might have been great but were denied greatness by this time-spirit.

Goethe said “Fill your mind and heart, however large, with the ideas and sentiments of your age and the work will follow.” Yes, but what kind of age and what kind of work? Is it not the privilege and duty of every artist, while being of his age (which means: to move steadily forward without dragging the feet, and without drifting—which is worse) to lead it with every stroke of pencil, brush, or chisel, toward truth and beauty, never pandering to the base or idle desires that may be current and fashionable or perhaps therefore profitable?

\* \* \* \*

What is to be the fate of the American architect of this generation? Is he to rise above the spirit of his time, maintain his high ideals of beauty and truth and fitness, refuse to be led astray by opportunistic ballyhoo, lead the people in the ways of integrity and elegance, or succumb to the rising tides of chicanery, vulgarity, and all their ugly brood?

\* \* \* \*

All of our art—architecture, painting, sculpture, literature, music—all of it proceeds from and is conditioned by the environment and background of the artist. Galsworthy has said of America of today, “Mentally, not to be despised, spiritually—well, typical of a new world where each immediate objective was the most important thing on earth till it was obtained, and attainment more important than the methods of attainment employed.” Moderately phrased as it is, doesn't it make one writhe—and writhe because one must, if one is an honest American, acknowledge the



truth of it. The American, unit and mass, from the day of Dickens to this latest of the great and friendly writers of our cousin-nation, has always been hypersensitive to any adverse comment, often bitterly resentful. Kipling's "IF" should be read every morning in every school in the land as a sportsman's testament.

\* \* \* \*

Do any doubt that we are in an era of vulgarization, fondly denominated Democratization by some—in high places and in low? Is it not to be seen in the decay of manners; in the disappearance of elegance from life and of care for its graces; in the want of a sense of "form" now to be perceived even in old centres of culture, and is this due to the infiltration of "simpler," "more manly," "more democratic," "forthright" manners from the frontiers of cultivation and the darkness beyond; a letting down of decent standards of life and living and conduct; advertisement and exploitation pursuing us into our very homes; "self-expression"; rush—noise—speed for no purpose except to serve a neurotic craving for being somewhere else as soon as possible; and with all this, lower and lower ideals of performance, and the horn of what you can "get away with" exalted? All overbearing the still small voices of culture, of art, of good thinking, denying the very leisure for thought and feeling, for savoring life as we live it instead of filling our mouths with the dust of dead sea apples.

\* \* \* \*

And is it against this pretty sordid background, is it out of this welter grown worse and worse in the past decade, that the artist, whether architect, sculptor, painter, musician, writer, must dream fine dreams, weave exquisite melody, build great and beautiful buildings, pen noble literature? If the architecture of this time truly expressed the time what horrors would affront the rising sun! It is only because most American artists refuse to be infected by the vulgarity of American contemporary life at large that their work is, on the whole, so fine and good. And yet, is it the best thing for a nation's art that its artists should shut themselves up in their ivory towers?

\* \* \* \*

In this noisy confusion that so many mistake for life because it seems to them to move, and may be moving—in an ascending spiral or a descending vortex—where shall we find a quiet place for pleasant thoughts, for reflection, perchance for dreams? Recently I was made acquainted to my great pleasure with the writings of Paul Valery, the man who succeeded to the *fauteuil* of Anatole France in the French Academy; and I should like to quote here a passage from his *Eupalinos, or the Architect*. Eupalinos is

speaking to Phædro in the meadows beside the Styx: "Listen, Phædro, this little temple, which I built for Hermes, a few steps from here, if you could know what it means to me! There where the passer-by sees but a graceful chapel—'tis but a trifle: four columns, a very simple style—there I have enshrined the memory of a bright day in my life. O sweet metamorphosis! This delicate temple, no one knows it, is the mathematical image of a girl of Corinth, whom I happily loved. It reproduces faithfully proportions that were peculiarly hers. It lives for me! It gives me back what I have given it. . . ." *It gives me back what I have given it!* In the whirl of our vortex with pressures of the "practical" weighing us down, is it possible to find and keep a little cool and quiet place where one might savor never so little of that Golden Age in which *Eupalinos* was able to dream his dreams and receive again that which he gave?

\* \* \* \*

Again from *Eupalinos*: "Now, of all acts, the most complete is that of constructing. A work demands love, meditation, obedience to your finest thought, the invention of laws by your soul, *and many other things that it draws miraculously from your own self, which did not suspect that it possessed them.* This work proceeds from the most intimate centre of your existence, and yet it is distinct from yourself."

For the silence and peace in which we may imagine wistfully that *Eupalinos* and his friends did their work is substituted, in our world, the hideous noises, grindings, rattlings, roarings, jerkings and bumpings of the places wherein our dreams are forced to germinate, and at a pace which forbids ripening. The mind becomes a kind of incubator in which growth must be speeded up; small wonder that our mental offspring are sometimes afflicted with the rickets.

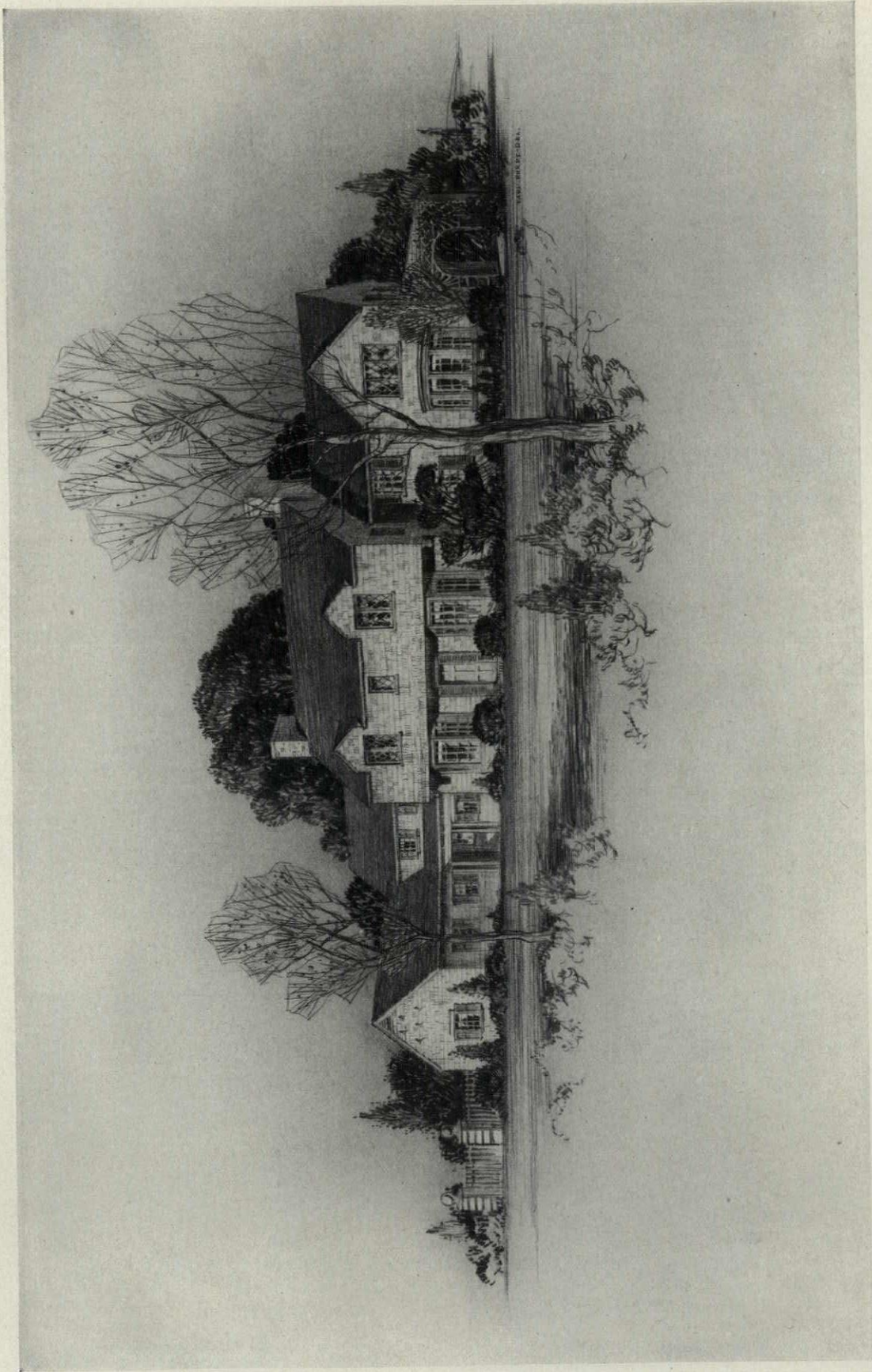
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Therefore I say we must, as one might say in France, "obstinate ourselves" and hold fast to our dreams—they are all that differ us from the beasts of the field. In this whirling welter, blown upon by winds of uncertainty and terror, the dreams we once thought intangible and frail become the only firm realities to which we can cling with confidence. Let us not release our hold upon them when the sun of prosperity shines upon us once again.

\* \* \* \*

It is from the direction of the affirmations or conclusions of the foregoing—if any there be—that I approach this new task; perhaps its interrogatives and tentatives may find their resolution. Always, I hope, like Mulvaney—on *The Upper Ground*—and threadin' delicate.



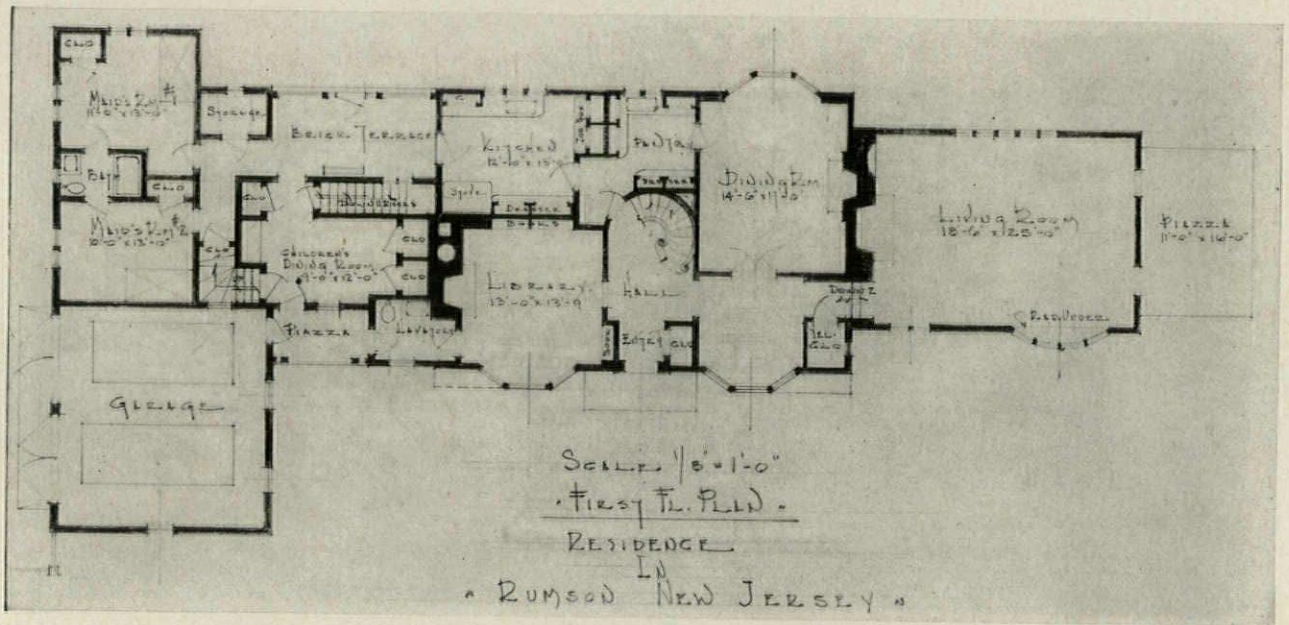
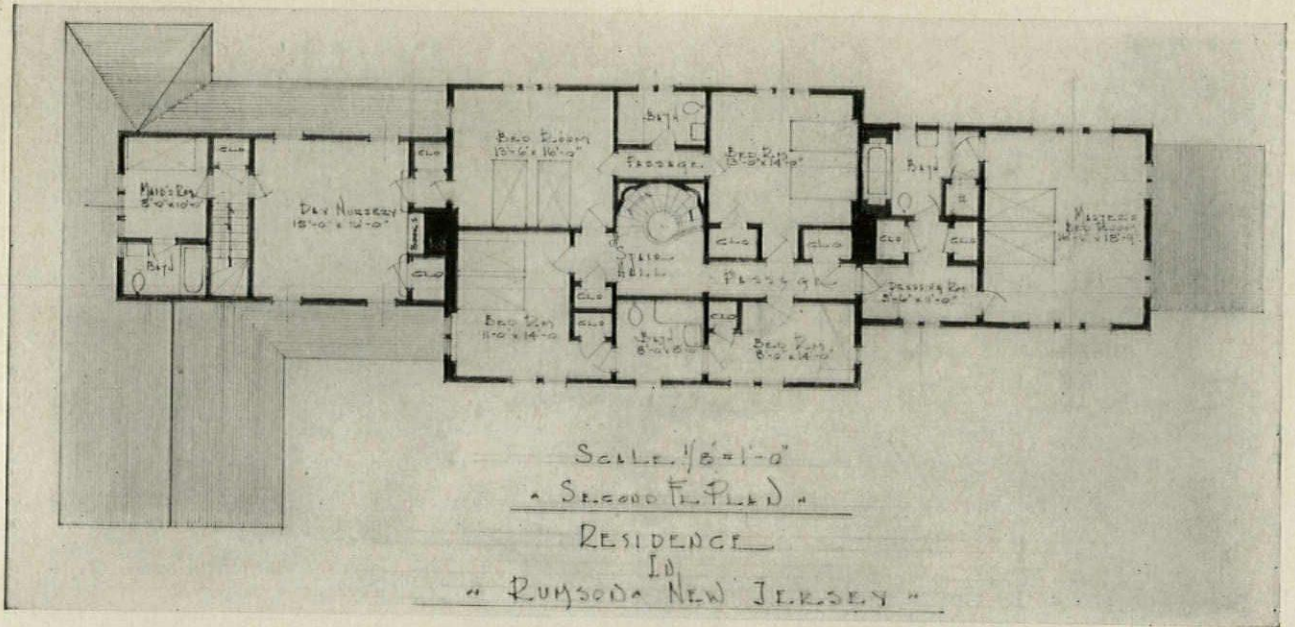


HOUSE IN RUMSON, NEW JERSEY, BY GEORGE S. STEELE, ARCHITECT  
*Rendering in pencil on cameo paper by Earl Purdy*

PENCIL POINTS  
*(June, 1934)*



PENCIL POINTS FOR JUNE, 1934



PLANS OF HOUSE IN RUMSON, NEW JERSEY—GEORGE S. STEELE, ARCHITECT  
*Perspective rendering shown on reverse side of this sheet.*



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# New York and Its Plans, 1

## Anti-social Conditions of the Site and Chances of a Grand Plan

By Francis S. Swales

Editor's Note:—*The author of this article was retained in 1922 by the Committees of Architects of the Plan of New York and Its Environs under the chairmanship of Cass Gilbert and of the late Thomas Hastings. In collaboration with Mr. Gilbert, Mr. Swales designed the preliminary general plan for Manhattan, which served as the nucleus for the development of the Regional Plan of New York. He was retained by the Regional Plan Committee as consulting architect to initiate its projects for the ideal development of the east and west sides, the Civic Center, and the Harlem Valley, until the completion of the Plan in 1929. He was thereafter retained by the First Avenue Association to plan the area of its interests. Further information concerning his career was contained in an article in our September, 1930, issue.*

Speaking on the subject of the National Recovery Administration, President Roosevelt was recently quoted as follows: "The reorganization must be permanent for all the rest of our lives in that never again will we permit the social conditions which allowed vast sections of our population to exist in an un-American way, which allowed a maldistribution of wealth and power." Separated from this paragraph by two columns of print, in the same newspaper, appeared the caption: "LaGuardia Acts to Force Repairs in Firetrap Flats." The latter does not seem to imply that social conditions as Mayor LaGuardia finds them in New York, which allow vast sections of our population to exist in an un-American way under "a maldistribution of wealth and power," can be spoken of in the past tense. Unless, indeed, unrepaired or repaired "fire-traps" are the American way of housing the great majority of people; by which a great deal of wealth and power is well distributed.

The President's statements were limited to the scope of the National Recovery Administration which seeks to find means to give permanence to values in the economic balance. To that end greater value must be given to the new and better things, while carrion of dead capital must be scrapped. In cities and towns the theory should be applied to old buildings built for profit. The Administration's steps and purposes have not been difficult to follow nor to perceive, and may be summarized under three heads: the readjustment of money to the purchasing price at which most of the debts of the people of this decade were contracted; the limitation of the methods of centralized big-business in order to protect smaller interests; and a new cooperation between the Government and individual and combined private interests, that amounts to defining the public right of partnership in *all* interests, for the protection of the people of this country. The last is, of course, the policy of the N.R.A. on which the President's and the ordinary workaday people's hopes depend. Its chances to succeed as a permanent contribution to civilization and future progress are necessarily staked upon the success of the financial operation control measure's effectiveness in limiting the *maximum* wages of capital and *minimum* wages of labor. If it works so that all, or at least vastly more, people may become capitalists, and not only partici-

pate in the quick consumption goods produced by farm and factory but also share in ownership of the durables such as machinery and buildings, the prospects of the world will brighten—it may even get along without precipitating another great war.

The action taken by the Mayor has proceeded with the alacrity that the housing conditions in New York demand. He appointed an Emergency Committee for Tenement House Safety, which promptly reported its findings, now reflected in four bills pending before the New York State Legislature.

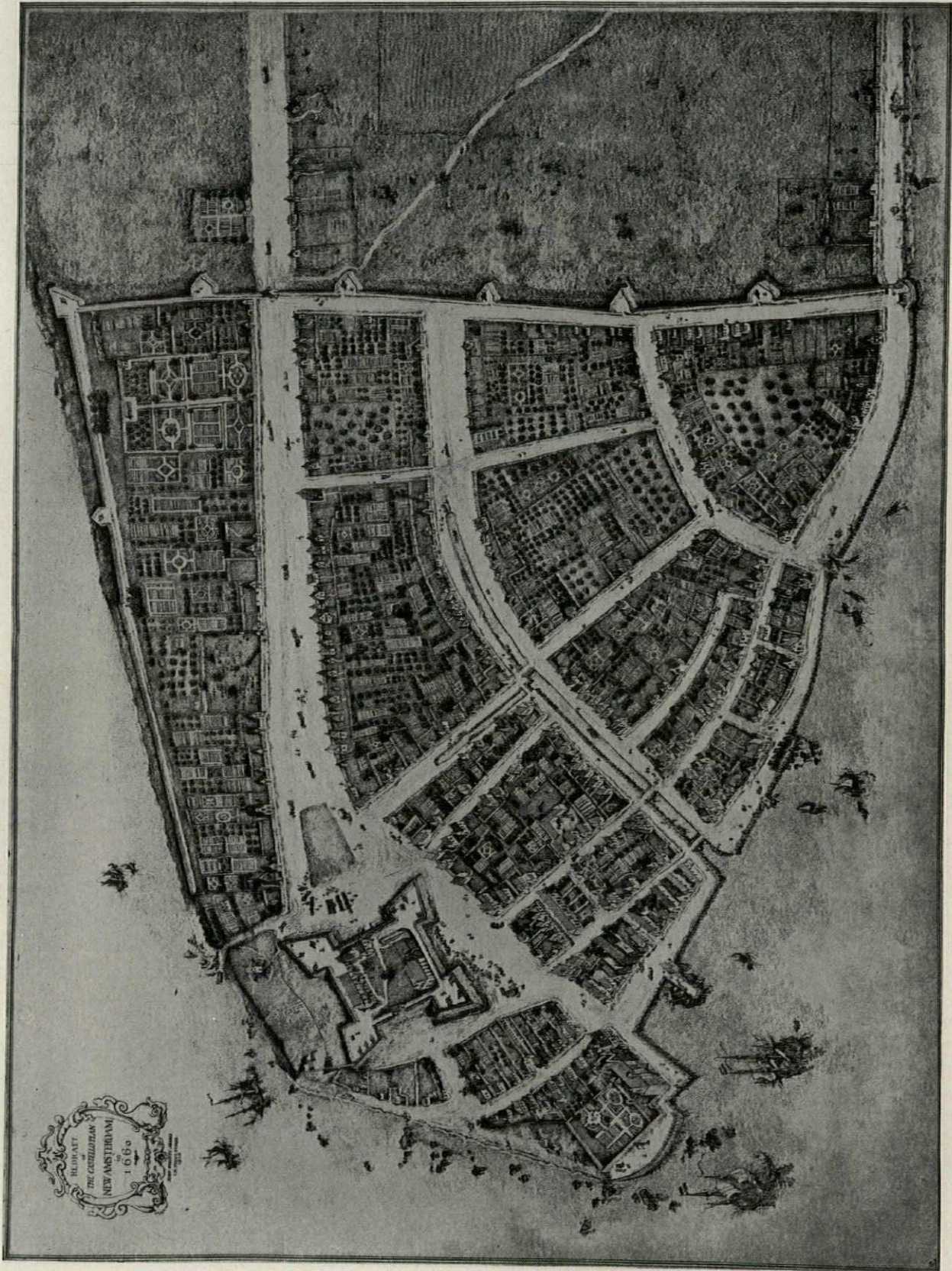
The bills call for (1) fire protection of stairs and hallways; (2) the installation of toilets in every apartment; (3) the abolition of windowless rooms; and (4) to enable the Tenement House Department to demolish empty buildings that have become nuisances.

The enabling legislation being sought is in furtherance of a threat made by the Mayor to order demolition of *vacated* buildings that are unfit for human habitation, which was predicated upon "an *organized* movement on the part of owners to *abandon* their property." The Mayor's statement clearly showed his intention to give all owners the opportunity to repair and alter their buildings so as to make them habitable; and the pending legislation is to fix the minimum requirements and assure that the buildings will be either repaired, or vacated (compulsorily) and demolished without delay. The Mayor's action thus postulates the President's pronouncement.

The direct causes of Mayor LaGuardia's action were two:—the first, *social*, by public demonstrations of anger resulting from the deaths of forty people—men, women, and (especially) children—by being burned in fires, in a particular type of building, within a period of about sixty days during the past winter; the second, *economic*, the threat by a representative of a body of real estate owners of an organized "walk-out" from their insolvent holdings unless taxes were reduced or if repairs of slum-housing were forced.

The owners' gesture emulated the bluff without achieving the success of the New York Stock Exchange, which avoided threatened local taxation by a counter-threat to move out of New York. As Mr. Thomas Holden has observed, "If the New York Stock Exchange can leave Manhattan, as it threatened to do several months ago, then practically anybody





WHEN NEW YORK WAS A "GARDEN CITY"  
A pictorial interpretation of the Castello map of New Amsterdam in 1660. Showing the northern boundary at the stockade, or wall, on the site of Wall Street and the old waterfront, now several hundred feet inland. Broad Street contained a canal spanned by three bridges and Beaver Street a wide ditch bridged at the Broad Street end. From a drawing by John Wolcott Adams and I. N. Phelps Stokes.



can leave Manhattan." And practically everybody who could, did leave Manhattan during the past fifteen or twenty years; and practically everybody who can, is leaving it. Enough cheap land has been subdivided in the suburbs of New York to provide sites for individual houses for the entire population of the city. While two and a half millions of people moved into this region during ten years, within the same period more than 400,000 *net* loss of population occurred in Manhattan. This number left the now "blighted areas." But in the gross migrations, 90,000 moved into *newly built up* (and now over-crowded) areas mainly at the northern end of the island.

The general trend of depletion of tenant population from the central areas of all New York is not due to high rents, nor to the danger of fire, nor to congestion within the buildings however much public thought may be directed to such social objections. Rentals in the cheapest quarters are lower than any in the suburbs, and the danger from fire in suburban tenements is far greater than in the old-law tenements of the central districts. Internal congestion of living quarters in the new buildings is as great as in the old. The average number of tenants per apartment, size of apartment, and area per room is not materially altered. The real causes of decentralization are insanitary conditions of old buildings (at which two of the pending bills in the legislature are aimed); excessive traffic in the streets—particularly trucking and other commercial vehicles such as street cars, busses, and taxi-cabs; newer and better vehicular transportation to the suburbs; the desire for trees and a bit of grass; relief from nuisances of sight and sound; and, *paramount, the ambition of the American race to possess new things.*

The result of the tenant movement is an average vacancy estimated at from twenty to twenty-five per cent in all Manhattan's buildings. In general, the condition of vacancy appears to prevail in all of the older sections of New York and of the surrounding cities in the region, nor is it far different in other cities throughout the country and the world. If reasoned from appearances, the conclusions to be drawn from the conditions are that all cities and towns are *overbuilt with old and unwanted buildings, and under-occupied with regard to new and desired constructions.* These are the conditions—not peculiar to New York, but to every city—which owners, the banks, the city, and mortgagees must face and with which they must deal for the salvage of survival values or reclamation of land to modern recentralization.

Economic considerations in city planning, which must determine repopulation for higher standards of use, spring from the imperative requirement that the reasonable wants of the consumer must be met; and the assumption of American civilization has been and is that an ample supply of purchasing power and capital can be so distributed as to eliminate in future the past necessity of wars and other forms of murder and violence incidental to that requirement. It is based upon the practicability of the theory that universal distribution of self-sustaining employment as the fundamental

means to the pursuit of happiness can be achieved and that the social system will accept from everyone according to his abilities and give to each according to his needs. The theory has not been essentially disproved by the fall of the assumption during the past few years. It shows that new means are required to support it and must be found to provide for its constant operation.

Explanations of the causes of economic depression have kept many printing presses busy during four or five years. Technocracy has shown that production by machinery can, and does, overcome *demand*. But we have still to be shown that consumption would not increase if purchasing power were extended. Indications resulting from the C.W.A. experiment point to the contrary. "Overproduction" is a euphemism to explain, without drawing too close attention to the facts, that unwanted, stale, and shop-worn goods are piled up in stores and warehouses, and obsolete types of machinery and old, mal-designed, worn-out buildings are begging in the market. There is but one answer in the science of good accountancy to that state of affairs: recognize that the investment is dead or dying; dispose of the remains as best as may be; write off the capital; wring out the old and bring in the new! But with regard to the old stock of housing that is left standing to pay taxes until business improves, what should be done?

Due to accumulating and protecting such so-called "capital" that is not wealth, but the carrion of past physical and financial structures, and to legal inability to deal with the mortmain which halts activity, international as well as national economy has been brought very near to the brink of total collapse. City planning, by municipal surveyors, and building and engineering conditions which have occurred have played, and are playing, no less than the automobile and rapid transit, serious havoc upon the whole economic structure by causing civic dissolution. The cost of dissolution is unloaded on the public now; but the public does not understand that it is paying for its own lack of energy with regard to public affairs.

The facts are well illustrated by the condition of 19th Century real estate in New York, particularly in Manhattan. (By "real estate" is meant land and/or buildings.) The *need* of its use, if it could be conditioned to modern requirements of *want*, is potentially enormous; but it would require replanning in the civic development sense. Held as it is, in a multitude of little parcels of land and buildings—mostly of flimsy, unsanitary design and construction—only a fractional minority of which are returning profits to the ostensible owner; mortgaged and assessed at values that make its unified development to better uses impossible—not only at the present, but in better times—the *want* of it has declined to the vanishing point. The continued offering of its tenancy at lower and lower rates of rental serves only to attract the poorest people—kept in a state of deprivation by intensive price competition in offering their service and accepting sub-marginal income, until bankrupt or pauperized.

The result is slums;—apparently dissolute, mechan-



ical, and indifferent people, consuming only the produce of public markets, the "chain" and "5 and 10 cents" stores, riding in old automobiles, wearing old clothes—until the public doles recently provided new. A short cross-section of the compounded mind of the inhabitants of these districts is disillusion, disbelief, and anxiety—*anxiety to keep out of the poorhouse and their children out of prison, but without knowing how.*

The social slum and uneconomic real estate condition of the lower East Side of Manhattan has long been the notorious local example. It has been, as former Governor Smith stated, "the most thoroughly discussed economic problem in this country during many years." Plans and projects for its rehabilitation are a hardy-perennial crop and the promise to execute such plans is a hobby-horse for every political candidate for office. "Slum clearance," "model housing," "low-cost big scale housing" for this district have been the battle-cries of optimists during the past hundred years. "State housing," providing tax-exemption, has secured the development of one block about 200' x 400'.

The only really important result of all this propaganda was the demolition of several blocks of slums between Chrystie and Forsyth Streets under the regime of Mayor "Jimmy" Walker. Pessimistic individuals assert that "it never will come back"; that the land—much of it consisting of filled-in swamps, creeks, etc.—with the poor buildings erected on worse foundations, were never worth the amount of the existing mortgages; that the whole district is a mere graveyard for funds of guileless foreign investors or those of "widows and orphans," misinvested by bankers or untrustworthy trustees, who have "put them in," to pull themselves or their friends "out."

The "Lower East Side" would seem to be in a bad way. But it is a large district—a mile and a half square—containing a great deal of good land and possibilities of good development. The criticisms against its conditions might, in general, be applied to other localities in New York, as well as to any similarly situated land in other large cities in the United States. "Modern" cities and economics have grown under *laissez-faire* (which means that corporation methods must not be interfered with!) Land, unfit for building purposes in the first place, was developed before the days of modern sanitary science, with buildings whose constructive parts—even though "fire-traps"—have outlived their sanitary condition. Many of the buildings were built before the building and zoning laws of present standards came into being. Yet even the modern scientific and legal improvements leave much to be desired in order to insure better construction and sanitation of buildings and to obtain the greater amenities of beauty necessary to arouse a new *want* of city land.

Lack of any intelligent public defensive organization to provide prompt measures to protect the city against engineering outrages such as the elevated railways; the new west-side elevated speedway from Canal Street to West 23rd Street; the new triborough bridge; misplaced and huge gas-holders and power plants—all of these indicate the need for guidance of

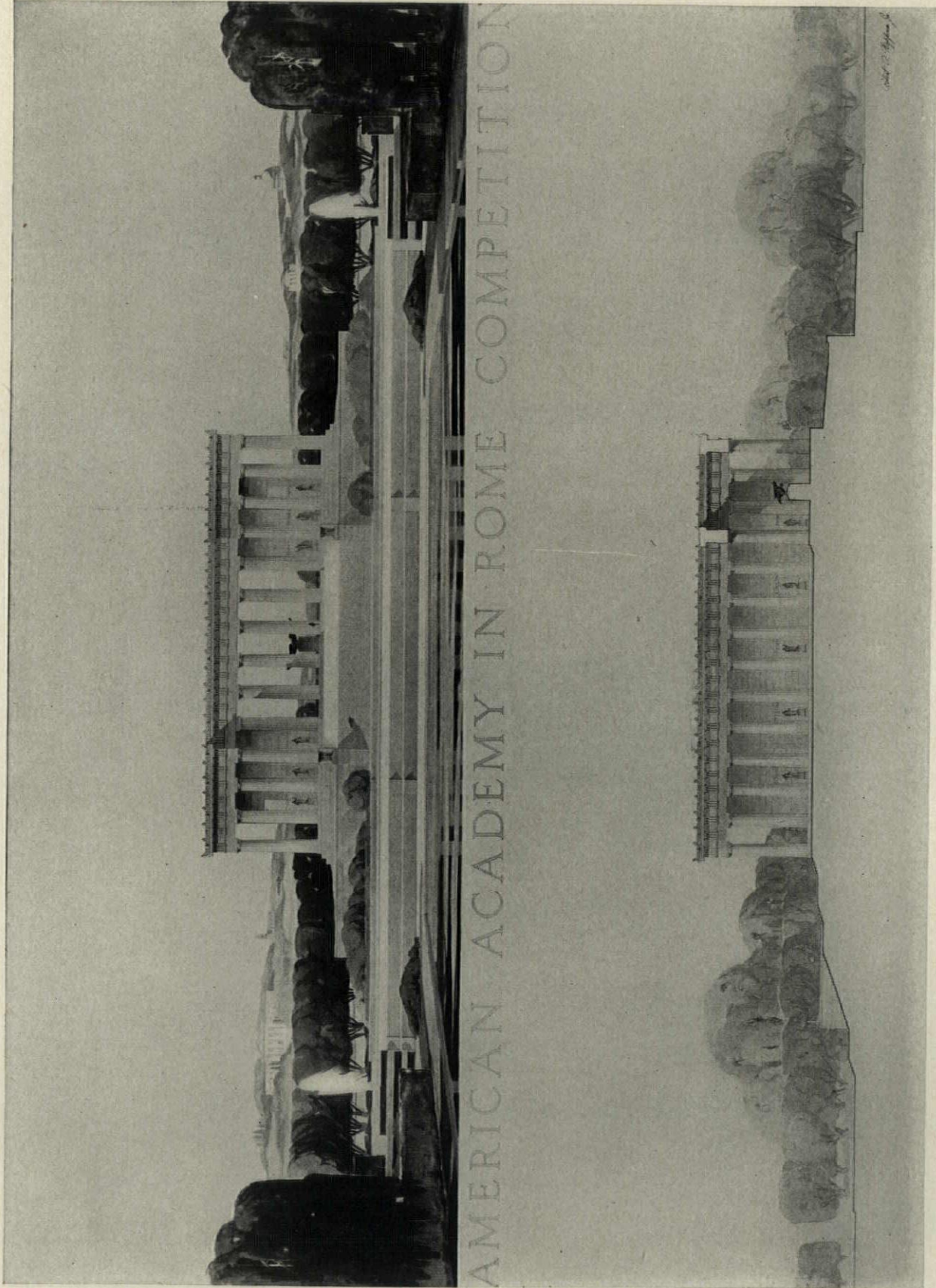
*architectural intelligence* over the city planning. The only way to avoid them is to move away from them—out to the suburbs. More open space and better combination of open spaces must be created to induce people to live in the central areas of cities, or to be willing to continue to work there as opportunities develop to go into the country. Altogether, about 87% of all of the buildings in New York are used for residential purposes and 13% for all other purposes. Not only the tenement houses but most of the older private residences, schools, hospitals, and commercial buildings are highly expensive fire-risks and unsanitary menaces to decent living. If fire-risk obsolescence and unsanitary conditions were sufficient grounds for demolition, three-quarters of New York should be torn down *now*.

Official estimates of the Tenement House Department fix the number of the "old-law" tenements in New York at 67,000. The average land area per house is 2,500 square feet. One Manhattan city block of standard width (200 feet) by 837 feet long would take only 67 of the buildings. An area equivalent to 1,000 such blocks is taken by the existing buildings which, if located together in mid-Manhattan, would cover substantially the width of the island from 23rd Street to 110th Street, including all of Central Park—an area of about eight square miles.

Mayor LaGuardia's Emergency Committee for Tenement House Safety has reported that ninety per cent of the old-law tenements—which house 2,000,000 people in New York—are "fire-traps." Meaning old wooden construction and stairs built around a wooden flue, dry as tinder and at the center of a house eighty feet deep, from which escape in case of fire becomes a miracle. Fourteen hundred and twenty-two persons burned to death in old-law tenements during the past thirty years. Not so many! But, suppose, as a public example to the world of America's national sense of justice we had held the sin of omission to be equal to commission—refusal to hold safety first and to protect life as equal to premeditated murder, and had demanded "an eye for an eye," or the punishment to fit the crime, we would then have burned to death at the stake about one banker or insurance funds manager, one mortgagee, and one owner per month during *each of the past thirty years—or one person every ten days in the City of New York alone*. We might be deemed a race of savages. But how long would the "investments" have been held "sacred"?

If "social conditions which allowed vast sections of our population to exist in an un-American way, which allowed a maldistribution of wealth and power" in New York and other cities of the United States, are to be wiped out and reorganized on permanent lines "for all the rest of our lives," as President Roosevelt has stated, with regard to the N.R.A., it will be because the nation *cannot afford* to carry the corpses of dead investments; and because it will be *profitable* to investors, enterprisers, and the public, jointly and severally, to *repair or demolish the financial structure that sustains the slums*; and resort to a plan of new financial structure as well as grand plans for and execution of physical redevelopment.

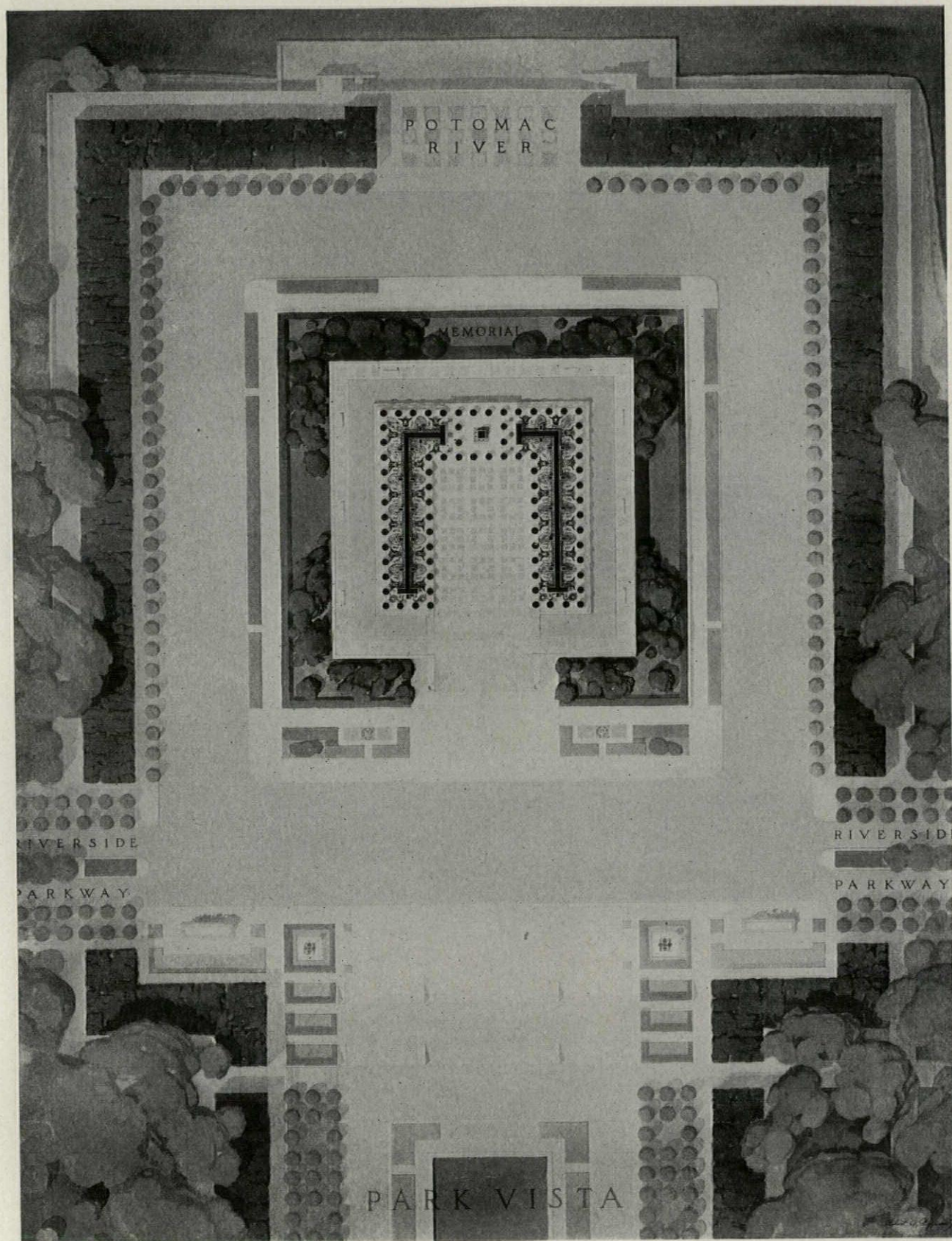




ELEVATION AND SECTION—PRIZE WINNING DESIGN FOR "A MEMORIAL IN WASHINGTON FOR THE FOUNDERS OF THE REPUBLIC,"  
BY ROBERT A. WEPPNER, JR.

COMPETITION FOR THE ROME PRIZE IN ARCHITECTURE, 1934





PLAN OF PRIZE WINNING DESIGN BY ROBERT A. WEPNER, JR.  
"A MEMORIAL IN WASHINGTON TO THE FOUNDERS OF THE REPUBLIC"  
*Competition for the Rome Prize in Architecture, 1934*



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# A Small Municipal Medical Station

By W. K. Oltar-Jevsky, A. I. A.

The hospitals of greater New York, as well as those of every big American city, have a deservedly splendid reputation among the various institutions devoted to the public welfare. During the last two decades there have been created many first-class hospitals equipped with every latest device of medical science and technique. American hospitals of today, with their enormous scale, are cities within cities—some of them like gigantic medical castles guarding the welfare of the population.

This centralization of huge medical institutions under one roof has many advantages—it creates better conditions for the management, it gives an opportunity to accumulate a very valuable scientific experience, it makes economically possible the use of any kind of existing equipment, usually very expensive, and it affords facilities for experimental and research work on a huge scale.

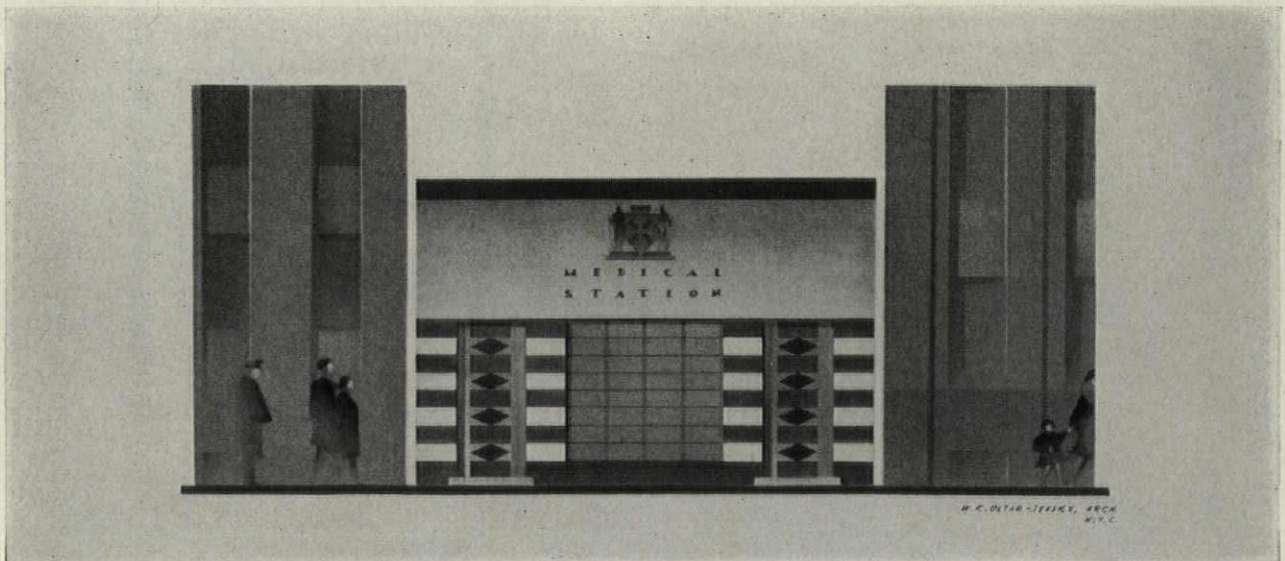
On the other hand, such centralization creates at the same time some unfavorable conditions for the community—a remoteness from many parts of the city and overcrowding in out-patient departments. As a result of these conditions, there are thousands of persons in the city who never use a doctor's services during all their lives, not because they do not need it, but simply because they cannot afford to take the time (sometimes having to leave children alone at home) to travel to a hospital and waste hours there before they receive any medical assistance. For the same reason other numbers of the population appear in a hospital too late to save their health, very often not until they have become invalids.

Medical service, like any other form of a social serv-

ice, should be as near to the person served as possible, for only under such circumstances is it possible to expect equal and favorable medical help for all the population. To attain this state, the general scheme of an organization of hospitals should logically be composed of the group of main hospitals, such as exist now, and in addition a chain of small hospitals (medical stations), exclusively for out-patients, located in every section of a city. Such a scheme would unload from the main hospitals many troubles with out-patients and would bring medical help directly to the doors of those persons who are in need of this help.

To afford a creation of such medical stations sufficient for the community numbers, from an economical point of view, these stations should be built without any luxury and as economically as possible and established on a purely self-supporting basis. In most parts of any city there are numbers of vacant lots which bring to the owners nothing but the compulsion to pay annual taxes. These lots can be obtained from the owners on a rental basis for a certain period of years for a price equal to the amount of the taxes; it means actually no expense on the part of the city or any organization which will undertake such a project.

As an experiment, these stations could be, at the beginning, created only for a period of five years, with provision for the extension of the lease for another five years or a possibility of removing the institution to another place without much waste of building material. It means that a plan of amortization should be established on the basis of a five-year period, and the type of construction adopted should provide the most inexpensive methods and building materials which



ELEVATION FOR A PROPOSED MEDICAL STATION—W. K. OLTAR-JEVSKY, ARCHITECT  
RECLAIMABLE FAÇADE TO BE EXECUTED IN METAL—PLAIN OR PORCELAIN ENAMELED



could be removed to another place with a minimum of waste.

The sketch of the proposed building gives a general idea of this kind of construction. This one-story, without a basement, structure occupies a regular city lot 20' x 100', with actual dimensions of the building 20' x 90', and consists of (1) registration office with filing system underneath the registration desk, (2) general waiting room with toilet and pharmacy, (3) two doctor's offices with a laboratory between them, connecting directly through an opening with both offices, (4) two treatment rooms with separate waiting hall, and (5) doctors' and nurses' rest rooms with toilets and lockers. Separate entrance and exit will establish convenient conditions of circulation for incoming and outgoing patients. Building is provided with storage room and with all necessary technical and medical equipment.

To provide a minimum waste in building material in case of removal of the medical station to another site, parts of the building can be made removable, such as a plain or enameled metal front, partitions, fixtures, etc. Lighting and ventilation of the various spaces of the building are secured by means of skylights. Where it is possible, the building will be heated by steam furnished from power companies serving the localities. In other cases a small heating unit will be installed in a vault under the sidewalk.

The proposed scheme of the plan has a flexibility which will allow a different particular use of the space in different localities, in accordance with a general plan mapped out either by the Health Department or by some other authority. During the twelve-hour day the service of the station may be divided into three shifts—one for children, another for women, and the third for men. Aside from the direct purpose of bettering the health of the community, the foregoing project, if adopted, will play a substantial role in helping to reduce unemployment.

BUDGET

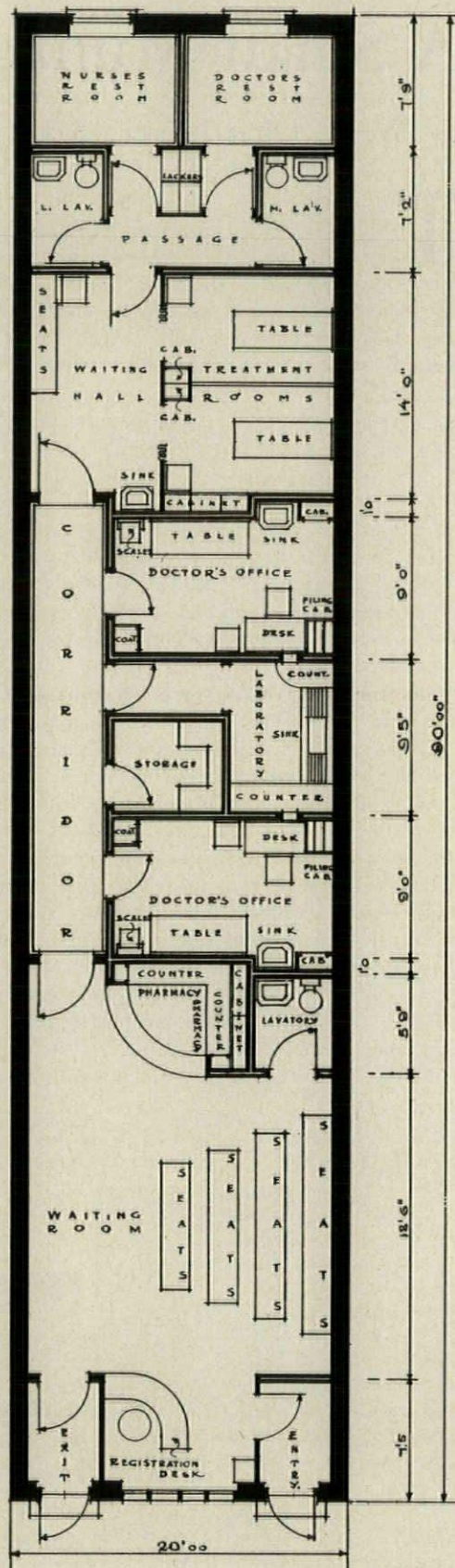
Cost of construction (20' x 90' x 14' = 25,200 cu. ft. at 40c)	\$10,000
Cost of medical equipment and furniture	5,000
	<hr/>
	\$15,000
<i>Operation per year*</i>	
4 doctors at \$3,000	12,000
2 pharmacists at \$1,500	3,000
2 chemists at \$1,500	3,000
10 nurses at \$1,350	13,500
Cleaning and disinfection service	1,000
Medical material	1,000
Electricity	\$180
Gas	120
Telephone	300
Heating	240
	<hr/>
	840
4% interest on \$15,000	600
Amortization**	1,600
Extra	960
	<hr/>
	\$37,500
<i>Income</i>	
250 patients per day***	
300 working days	
50c fee including free medicine	
250 x 300 x 50c =	\$37,500

\*All medical personnel proposed in two shifts of 6 hours each.

\*\*70% of cost of construction (30% reclaimable)..... \$7,000  
20% " " " medical equipment (80% reclaimable) ..... 1,000

Annual amortization over a period of five years at \$1,600 per year \$8,000

\*\*\*2 doctors with 4 nurses are able to handle at least 250 persons during a 12-hour day.



W. K. OLTAR-JEVSKY, ARCH.  
NEW YORK

PLAN—PROPOSED MEDICAL STATION  
W. K. OLTAR-JEVSKY, ARCHITECT



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# H. A. B. S.

By Alexander Carl Guth

Being pressed by the landlord, the barber, and the electric company to tell about the H. A. B. S., I will make an effort to put some thoughts concerning this activity on paper. Yes, it was a chilly job while it lasted. Snowbound villas had to be surveyed with the thermometer flirting with the zero mark. It was too bad the calendar wasn't turned ahead a few months. It indeed was an activity of the three worst months of the year, climatically speaking, with balmy breezes and sweet scented zephyrs. What a ———! Yes, what a ———! But then no sour note must enter into this discussion.

And so we all lined up in mass formation behind President Roosevelt's pet idea of giving 1000 architects something to do. Modernists, secessionists, plagiarists, were all represented in this motley crowd and for once they all laid down their cudgels. All was peace and harmony.

When it was announced by the press that Uncle Samuel would head up a project for the measuring and recording of the old and historic structures of the country there was joy in the heart of many an architect. For years practically every architect had dreamt of the day when he might devote some of his "surplus time and energy" to the measuring up of an old structure to which he rather took a fancy. He was keen about making a set of measured drawings of it to place in his archives so that he might mull over them when so moved by the muses. But, alas and alack, it seemed that this time would never come. But when Uncle Samuel said he was going to do it, everyone knew the project would go through with alacrity, and so it has. The work of measuring up and recording structures in the Historic American Buildings Survey has progressed now to the point of completion. It has indeed been a varied and worthwhile experience for the architects and draftsmen who participated in it. Many of these individuals never before made a measured drawing, obtained a profile of a moulding in the field, or did any investigating. These activities were new and strange to them. It is to be recorded that all of them received a lot of benefit out of the survey, profiting by the contact with old work and receiving much inspiration for their work in the future.

There was nothing mysterious or mythical about the work. The men were recruited from the unemployed ranks of a profession in extreme need of employment. These architects and draftsmen were divided into groups or squads headed up by a leader who himself participated in the work of measuring and drawing. The assigned building was attacked most systematically. The entire exterior was accurately measured up including all details, profiles, and everything else of interest. While this was going on, the interior was worked up in a similar manner. Ultimately, a complete set of drawings—one is almost compelled to say working plans—was made of the entire structure. So much so, that should a building now be destroyed it could easily be reproduced from these drawings. No restoration was attempted. If, in a Greek Revival structure, a Mid-Victorian fireplace was later added, both were measured up as if they were better bed fellows than they are.

Many and varied were the experiences gained in the field. As a rule people were very courteous and help-

ful. They got into the spirit of the work splendidly. In many cases the tenants of the houses measured put themselves out at length to dig up data and historical facts. Of course it is recollected that now and then a door would be slammed in our faces but this was completely forgotten when a dear old lady invited the squad to dinner. Many a bottle of wine was brought into play to help ease up a long cold morning. So it should be realized that the innermost man did not suffer in this survey.

Reminiscing further, the day is recalled when the local fire department was called out to set up its extension ladders so that the cupola of the village church might be more conveniently measured. The day is also remembered when the boys came out of the basement of an old inn with eyes popping out of their heads. They had found that the old structure was framed with black walnut timbers bearing the marks of the adze. And when the plaster tumbled down on the heads of a squad on another project and revealed the twigs or branches of trees interlaced and interwoven to form a base for the plaster there was real joy in the camp. It was a commonplace day if handmade nails, wood pegged construction, handmade mouldings, and other ancient attributes did not project themselves into the picture.

The discovery of a spring dance floor was an event. Its independent construction so the rest of the building would not "spring" bore much investigating and resulted in many drawings. This terpsichorean freak of another day was indeed a novelty.

The discovery that a modest church structure, built in a backwoods town in the late 40's, had a real architect led to much investigation and finally resulted in the surprising discovery that none other than the first president of the American Institute of Architects had made the plans. Here in this wilderness town in the new northwest Richard Upjohn wrought a beautiful chapel out of local stone and emblazoned it with symbolism which is a delight today.

Another rare innovation was a huge vault on which a house was built. Apparently the ground was shaped in the form of a semi-circular mound. With this as a form a stone vault was constructed. The earth was then excavated from beneath the vault. This resulted in a basement. On this the vault of the house in turn was erected. What a novelty!

While investigating a wood siding house, a peep was taken at the construction thereof. Here was a real discovery. It was found to be a solid brick house overcoated with siding. The brick burned on the site had proved to be too soft. It would not withstand the ravages of the elements and so, to keep the walls from crumbling or washing away, boarding was placed over the entire outside of the house.

One good minister had to be sold on the project. He was most wary and wholly unresponsive. A seemingly endless discussion took place. The president of his board of trustees even warned him to be wary of those smart young architects. It developed later that this minister was concerned because he believed that we (the architects) were withholding something from him. Possibly



we had a book to sell or would solicit his constituency after he had consented to the measuring of his church. It was a laughable matter.

And, as the work progressed, much competition developed as to which group would turn out the best set of drawings. Healthy rivalry manifested itself as to who would do the best lettering. The completed drawings were a revelation indeed. Never was there found such draftsmanship. The composition of the various elements on the sheets showed that the boys had profited by the work in the Beaux-Arts system of design. The groups were encouraged to use their cameras and many a beautiful picture was procured which was eventually enlarged to the required 5" x 7" size.

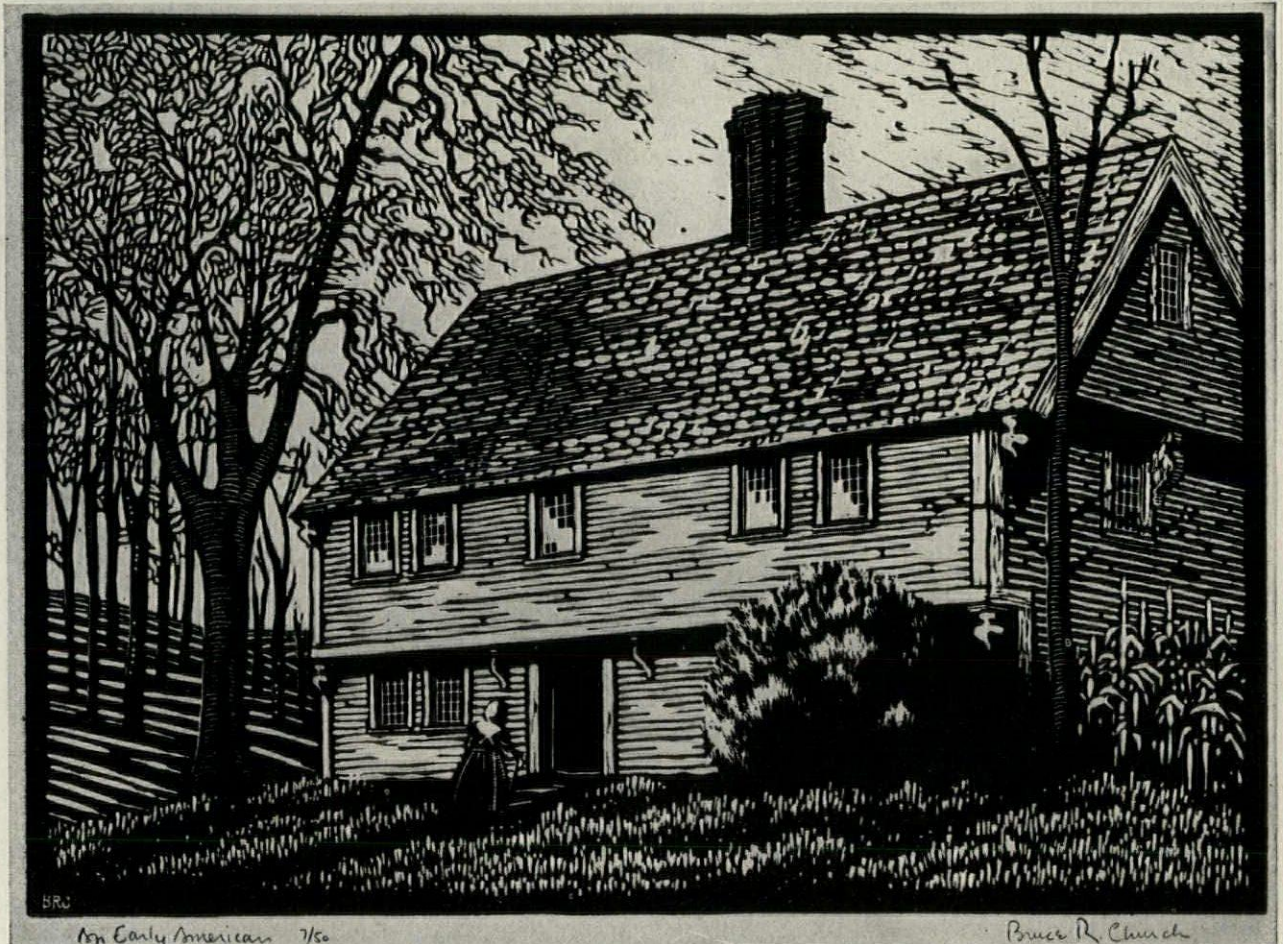
Then, the gathering of the historical data presented another angle. Files were pored over in historical society headquarters, old citizens were interviewed, and many a clue was run down which often proved to be based on mere hearsay.

Free-hand sketching was developed. The men were encouraged to make quick impressions to take with them to the drafting rooms. These were of inestimable value in the preparation of the final drawings. All these were made in field notebooks which the government furnished and which finally were to become part of the records. These notebooks in many cases were real works of art and with their innumerable thumbnail sketches they presented a most interesting record of the work in the field.

From all the foregoing it may be readily realized that the men called many a faculty into play which in the stress of active professional work lies dormant. That is why the argument was advanced that the entire project was of inestimable value to both the experienced practitioner as well as to the cub draftsman.

Working with the organization was an advisory group. The members of this were appointed by the local chapter of the American Institute of Architects. Included were curators of historical societies and historians as well as architects who had a special interest in this work. These individuals were of material assistance in guiding the policy of the survey.

Finally, it should be observed that the Historic American Buildings Survey is an important step forward in the conservation of our national historic resources. The type of shelter devised by mankind in every age and climate is an expression of the life of the people. The buildings of use in any community belong to a chapter of our national history. Unfortunately, a large part of American architecture has disappeared. It is inevitable that the majority of structures will eventually outlive their usefulness and it is admittedly impractical to preserve all buildings. It is possible, however, to record in a graphic manner, before it is too late, the exact appearance of these structures. This is the purpose of the Historic American Buildings Survey. It is a form of insurance against loss through future destruction and a contribution to the study of the historic architecture of the states.



"EARLY AMERICAN"—FROM A LINOLEUM BLOCK PRINT BY BRUCE R. CHURCH



# Double Windows in European Buildings

By Frederick E. Markus

In new European buildings there is a decided increase in the glass area of walls. This applies not only to the so-called modern buildings, but to conservative buildings which make no other pretense than that of keeping pace with the march of progress. In dwellings the windows are wider and there is a keen desire to have the outlook as nearly unobstructed as possible. Muntins and cross bars are therefore reduced to an economic minimum. Wood casement sash are the usual closing medium. In schools, factories, and other commercial buildings the increase in glass area is still more marked. For such buildings there is a somewhat wider choice in the type of sash, though not to the extent that we have in America.

In a temperate climate, added glass area immediately raises the question of the additional heat losses. One's observations make it plain that in Europe the problem is getting considerable attention. Some of the solutions developed to date could be modified to fit our window types. Here is an opportunity for some American drafting room genius or some enterprising window-manufacturer to make some worthwhile contributions to this cause.

As an improvement over the so-called storm sash, which were and still are widely used for apartment houses and private dwelling houses in Europe, sash are now also made double, each half being separately glazed. This does away with the labor of putting up and taking down the storm sash. The two halves of a sash are drawn and locked tightly together and take on the status of ordinary sash, as we know them. Only for replacing glass or should the inner surface of the glass need cleaning is it necessary to swing the two halves apart. To unlock them either a screwdriver or a socket wrench is required, depending on the device employed. It is but a matter of a few seconds. The practicability of this arrangement makes double sash desirable where storm sash would be too awkward for consideration.

The following examples are double window types which show different methods of getting the desired result. There are, of course, numerous modifications to be found.

Figure 1. This plan through a window shows two large pivoted metal sash as used in a new school house in Vienna. The arrangement appears to be a rather questionable solution. First, there is an almost complete block-

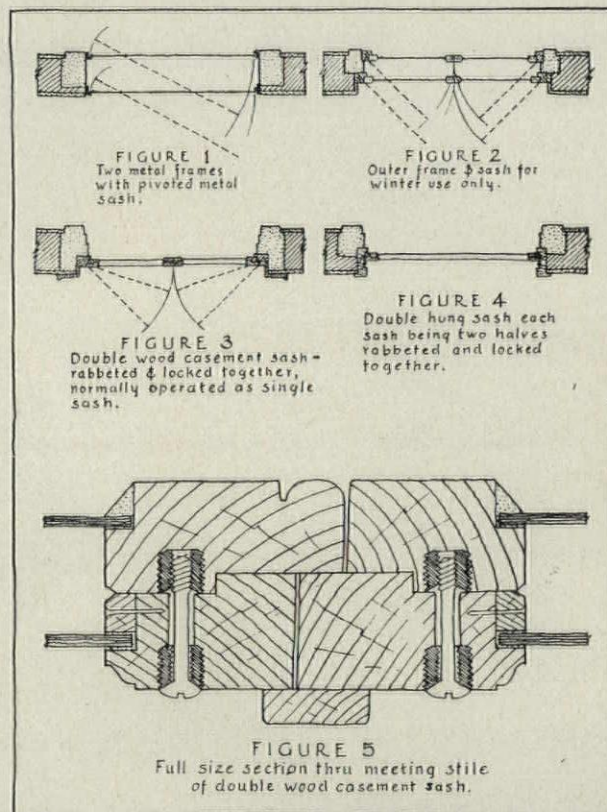
ing of the aisle when the windows are open. Second, the method of shading—a continuous muslin draw curtain which covers the entire outer wall—can function only when the windows are closed or just slightly open. Finally, as these windows represent the only available method for ventilating the classroom, the efficiency and control are open to question.

Figure 2. Here are two separate and complete frames with casement sash. The inner one is permanent, while the outer is intended for winter use only. The outer sash are made sufficiently smaller, so that they can clear the opening for the inner sash. To remove the outer windows, the sash are first lifted from their hinges and then the frames unhooked and removed. This arrangement is still much used on apartment houses and private dwellings.

Figure 3. Here is a casement sash with a second sash rabbeted and hinged to the first. The two sash are drawn securely together on all four sides by means of machine screws in brass nut inserts. A few turns with a screwdriver on each screw and the two sash can be swung apart. If desired, the outer one can also be lifted out of its small concealed socket hinges. The machine screws are so made that they remain secure in the inner sash and are prevented from getting lost or mislaid. This sash arrangement was used for all windows in the new Pestalozzi Library in Zurich and also in many private dwellings and apartment houses. It represents a more recent development.

Figure 4. Two new schools in Switzerland have very large double-hung wood windows of a very specialized type. In these windows the upper sash is directly over the lower. To operate either sash, the lower must first be tilted in about six inches. This, together with an optional lowering of the upper sash, is used as the regular means for ventilating the classroom. From this position the lower sash can be raised and/or the upper sash lowered. In the newer of the two schools, the sash have been made double, the outer sash being rabbeted and hinged to the inner and locked in place with the aid of a socket wrench.

Figure 5. Shows a section through a typical meeting stile of a double casement sash, as shown in Figure 3. It was drawn at full size but was reduced here to a little less than half size in the reproduction.







"THE JUDGMENT OF PARIS"—FROM A MURAL PAINTING BY MALCOLM PURCELL  
LOCATED IN THE CONTINENTAL BAR OF THE HOTEL WILLIAM PENN., PITTSBURGH, PENNSYLVANIA

PENCIL POINTS  
(June, 1934)



# A. L. Gaultill's Corner

A LITTLE DEPARTMENT OF ARCHITECTURAL ESTHETICS, WITH EMPHASIS ON **SKETCHING AND RENDERING**

## The Current Issue

Again I apologize for a condensed "crit." But the splendid illustrations this month speak for themselves. What a powerful composition the cover shows, with its dark frame centering the attention on the enclosed architecture! And what a fine etching Price has given us (frontispiece): once more the composition is outstanding, both as to space and value relationships. Study, too, the capably managed examples by Purdy, Loven and the rest. The little rendering by Oltar-Jevsky, page 269, is an interesting specimen of the "smooch" method. The elevation of the American Academy in Rome Competition, page 267, is particularly well rendered. While the entourage exhibits the conventionalized restraint necessary to treatments of formal designs, its effect is convincingly real. The adjustments in value and scale from foreground to distance give an excellent sense of depth and atmosphere. Such "aerial" perspective is often easier to handle in conjunction with elevations than is the linear type; it's more appropriate, too.

## Our Rendering Projects

A complete analysis of your letters reveals quite a demand for suggestions concerning the rendering of perspectives of small or medium structures, particularly residences. "Give us," one letter runs, "methods of rendering which are quick enough, and hence economical enough, to be used for small jobs." From another source, "Tell us, please, of some rendering methods suited to clean reproduction in our local newspapers—something less difficult and time-consuming than pen and ink." Again, "Show new, refreshing, *easy* tricks of presentation, if there are any such. My drawings, mostly for small houses, have all looked alike for the last ten years."

It is with such requests in mind that I am preparing the series which starts in this issue. As a prelude I wish to make clear that it is my belief that if perspective renderings are to be of the greatest value they should be reasonably naturalistic. Is this not sense when it is considered that their primary aim is to show not only the architect but also the client, untutored in such forms of repre-

sentation, how a proposed structure will appear when completed? So my emphasis will be on the type of thing which rings true—which at least suggests realism. A rendering which gives a false impression is worse than none at all. There is often too much trickery in rendering; too much of an attempt on the renderer's part (I am thinking not of the professional delineator, but rather of the office wisacre) to display his own cleverness rather than to picture his subject. Especially at first should one strive for rather photographic effects, avoiding disconcerting mannerisms of technique or conventionalities of composition. Again, I believe that renderings should be economically consistent with their purpose. Hence the average man should strive to develop a reasonably quick and honest style adapted to the presentation of the smaller commission rather than a perfected style for major jobs (the professional usually handles them anyhow).

## Rendering Project No. 1

A number of the most practical methods of rendering involve the combination of two or more media. The drawings overleaf illustrate one of these, pen and brush having been combined. The pen is ideal for the accurate delineation of form, as well as for innumerable indications, while the brush is splendid for the rapid toning of areas, whether large or small. In combination the two are capable of a wide variety of treatments, ranging from the rough sketch to the painstakingly finished study: they are also suited to any size and type of subject. I present this harmonious pair in my first demonstration of this series not only for its general excellence and ease of application, but because I have already employed it in my sketches for February, March and April.

Here is the customary procedure. Lay out your subject, including shadows and entourage, quite fully and accurately in pencil, relying largely on your instruments. Water color paper should be selected—illustration board or kid-finished Bristol will do. Next, pass it to ink: it's merely a matter of relining everything freehand, no special skill being required. If time conservation is

an object use the pen sparingly on trees, clouds, etc., relying largely on the brush work to follow. Your ink should be waterproof.

It is good practice to vary your pens, employing fine lines for the less important parts. Or draw them with diluted ink—see the clapboards in the Bevan design. Brown ink is very effective, especially if water color is to be employed for the washes.

Next, erase all the pencilling and run water over the whole; this latter process will remove any superfluous ink and prepare the paper surface. Now proceed with your washes. These may be of black diluted to suit (lamp black or ivory black water color, Higgins' "General" black ink, or something of the sort) or of color. Keep them as simple as possible. Try to get each area right in value or color in the first wash. Grade where necessary. A preliminary study in soft pencil, charcoal or pastel, done on tracing paper placed over the layout, often proves of great help. Carry your drawing to the margins or vignette it, as you choose; the latter process requires greater skill. When you have finished, touch up the drawing here and there with both pen and brush. The eraser is sometimes used for forming clouds, etc.—see the erased smoke in the example overleaf. Then test your result by setting it away or by viewing it through a diminishing glass: reflecting it in a mirror also helps to reveal faults.

In your first renderings you will doubtless draw many pen lines, as I have done. Later you will find it possible to express your subject well with less pen work, leaning more on suggestion. You will perhaps discover interesting individual ways of using both pen and brush, too.

As a preliminary to this method, try sketching from the photograph, as in my smaller example. Be quite photographic, so far as effect is concerned, but not too niggling as to detail. If you are troubled in getting correct shadow shapes in perspective (a matter which I hope to take up at some future time), intelligent work from the photograph with this in mind should prove of particular value.

## The Color Plate

Our color subject (from my forthcoming book on color) is sufficiently explained by its caption. Compare these preliminary studies with the finished rendering in the issue of last January. They remind us that numerous schemes are possible for every subject.



PRACTICAL PERSPECTIVE RENDERING PROJECTS & SHEET 1 • SIMPLE PEN WORK WITH WASH OR WATER-COLOR •

1 Lay out your subject carefully in pencil on water-color paper. Ink the pencil lines quite completely (freehand) with waterproof ink. Dilute the ink for lines of minor importance. Erase the pencilling, and wash the drawing to remove any superfluous ink.

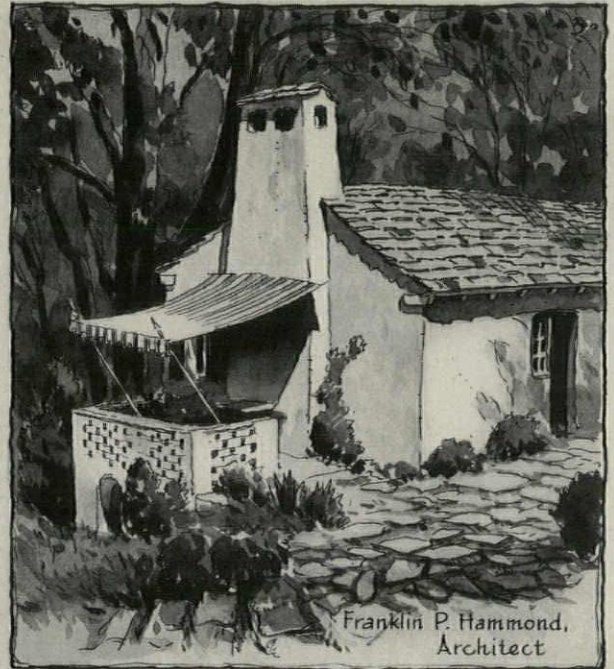


INK WITH THE PEN

2 Render your subject with wash or water-color, working very simply and directly. Don't attempt stunts, especially at first. Shadows are important so draw and render them as well as you can. Photographs often prove of help in shadow work.



ADD BRUSH WORK



SKETCH FROM PHOTOGRAPH FOR PREPARATION



James J. Devan, Architect

(a far more sketchy treatment than this is permissible)

4.

IT'S HARD TO GO FAR WRONG WITH THIS STRAIGHTFORWARD TYPE OF RENDERING