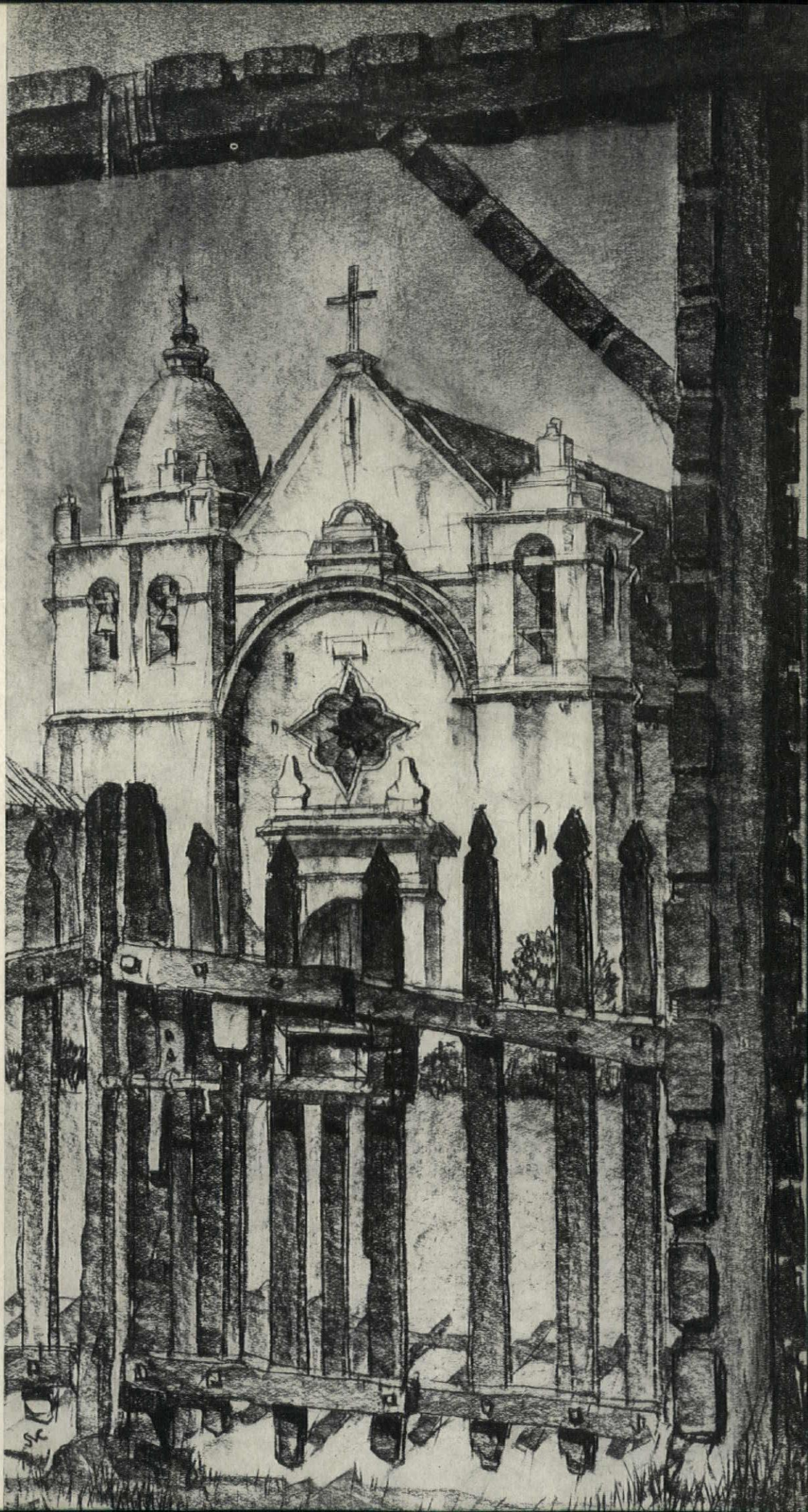


# ENCIL OINTS

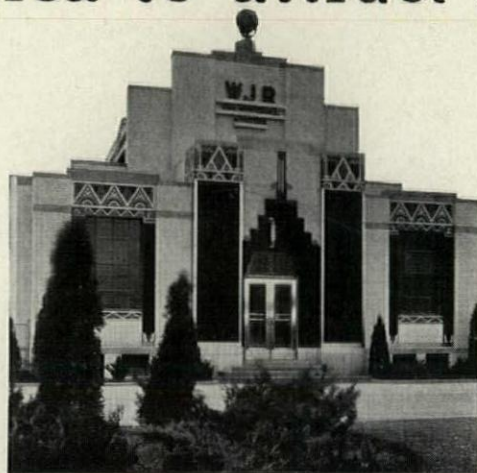
*arch 1935*



*Cents a Copy*



# Beautifying commercial America to attract new business



WJR—"The Goodwill Station," Detroit, uses Glasiron Macotta for decoration—and also ENDURO at the entrance. Cyril E. Schley, Architect.

Business buildings are using more and more Republic ENDURO Stainless Steel—both for new construction and for modernizing. The reason is simply one of dollars and sense. Its brilliant, never-changing beauty catches attention, attracts customers and builds business.

The beauty of this modern metal is more than skin deep. Its composition is the same all the way through—an alloy that resists the elements and does not rust or tarnish. It is equally useful for interior and exterior work—in every type of building.

The illustrations show applications of ENDURO Stainless Steel Macotta and of Glasiron Macotta, both manufactured by Maul Macotta Corp., Detroit. The facing of Glasiron Macotta is Pemco porcelain enamel, available in any color—fused on Toncan Iron Enameling Stock and edged with ENDURO. Full information on ENDURO is given in Sweet's.



The Chrysler Sales & Service building entrance, Pittsburgh, uses ENDURO Stainless Steel and Glasiron Macotta in combination, with striking effect. ENDURO is also employed for all exterior trim. Albert Kahn, Inc., Detroit, Architect.

A handsome store entrance at Jamaica, L.I., where Glasiron Macotta with edging of ENDURO says: "The store is modern. Buy here." De Young & Moscovitz, Architects.



**Republic Steel**  
CORPORATION  
GENERAL OFFICES ··· YOUNGSTOWN, OHIO  
CENTRAL ALLOY DIVISION ··· MASSILLON, OHIO



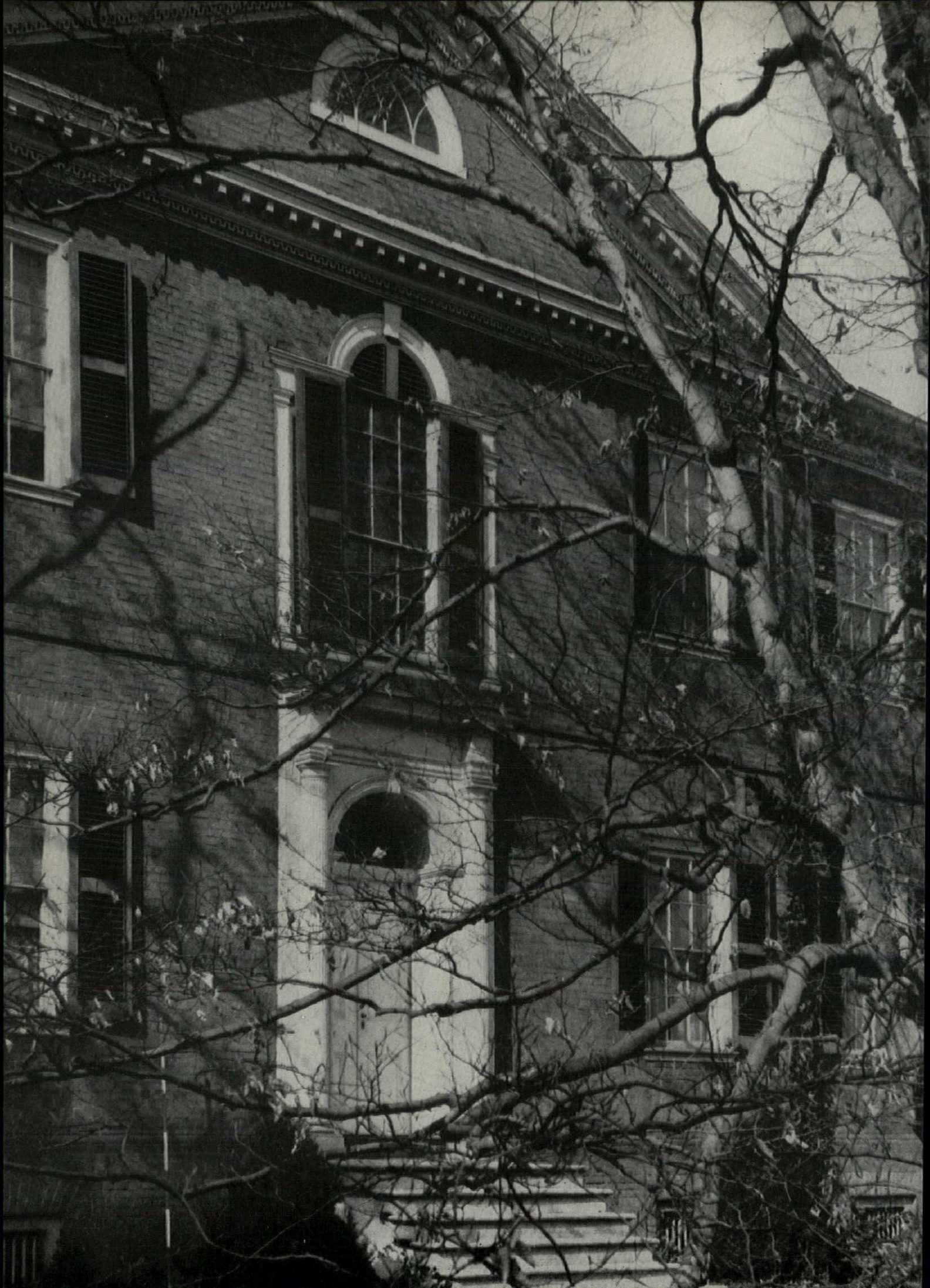
**ENDURO**  
REPUBLIC'S PERFECTED STAINLESS  
AND HEAT-RESISTING STEELS

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*"A House as Lovely as a Tree" is the title suggested for the photograph by Theodore Webb which makes our March frontispiece. This fine Georgian mansion, built in 1796 at Frankfort, Kentucky, was designed by Thomas Jefferson and in its day sheltered such famous historical figures as Lafayette and Aaron Burr. We are indebted to Stratton O. Hammon, architect, of Louisville, for permission to reproduce it.*







# ARCHITECTURAL TOLERANCE

## *A Plea for Common Sense*

By HAROLD D. WALKER

SOME years ago Victor Herbert wrote a song in his charming operetta *Mlle. Modiste* entitled "I want what I want when I want it." It was emphatically sung by a portly gentleman who thumped a table top with his fist to emphasize his desire. Now, I think the gentleman's ambition was laudable, but would it have been so had he added "And everybody else must want it also"?

Recently many articles have appeared not only extolling the virtues of "modern" architecture and decoration, but either directly or indirectly belittling, or even completely discrediting, the value of past styles and materials. Their authors are practically saying to the public: "we want you to want what we want and nothing else."

Broadly speaking, I believe that any building is an architectural failure unless it is *both* practically and aesthetically successful. This means that an office building should return profitable rentals and also be pleasing to the eye, and that a house should meet all the utilitarian needs of its owner and at the same time be an adornment to the community. An office building that does not pay, but is a monument of beauty, is nothing but "paper architecture"—a stage set and a failure. A house that meets every practical housekeeping requirement of the owner but resembles a sanitary factory is not a home, is rarely an asset to a residential neighborhood, and therefore is also a failure.

Houses are one thing, homes another. Theoretically, an inclosed area of minimum proportions commensurate with domestic utility, insulated against the elements at all times, constitutes a house. Such a structure will fill the practical wants of any strata of society, sophisticated or savage. But is it a home? No, indeed, it is no more a home than a collar button is a necktie; and yet a collar button fulfills every practical function of a necktie. A house is a home only when it expresses the individuality of the owner. In a recent article extolling the "modern" style of architecture and decoration, the author states that "many houses bear no relation in their appearance to the daily activities of

those who live in them." By this, I presume it is meant it would be incongruous for a stock broker to live in a Spanish house in the suburbs of Cleveland. But I am not so sure that that is incongruous. What type of architecture might best portray the daily activities of, let us say, a banker, a department store executive, an automobile salesman, or a prize fighter? Is there any reason why any of the above individuals, despite the fact that their daily occupations bring them into different environments, might not desire to live in a Spanish house? They even might like to live in two kinds of houses, a French chateau in the country and a moderne apartment in the city. What is more, these owners would probably make homes of both. Why? Because they like living in both types.

Some modernists claim that the purchasing or building of a house can be compared with the buying of a car or a refrigerator. Is this a fair comparison? To be sure, cars, refrigerators, and houses all have two common requirements; they should fulfill all the functions for which they were designed, and their appearance both outside and inside should be pleasing to the eyes of their owners. In the instance of the car and the refrigerator the demands for their success can be standardized; speed-control, cold-control, brakes and insulation, durability and safety. These are the practical requirements demanded by all purchasers. As a result mass factory production becomes possible. Having met the practical requirements, the manufacturer then immediately endeavors to catch the aesthetic eye of his public and begins to advertise stream-line bodies and two-tone colored ice boxes. Mass production cannot so easily be applied to house building (except for purely utilitarian projects when the fabricated house may some day appeal to those of limited purse). The refrigerator and the car are only accessories to any house, the house itself is the home of the owner, and no two owners have identical domestic needs for their homes or identical tastes for its appearance.

What governs the character of houses. First: location. Urban, suburban, or country lots all require different types of houses. Secondly: climatic conditions. Obviously, regardless of styles of architecture, houses can be designed well or badly to meet the climatic condition of any locality. Third: the personal living needs of the owner—and these vary like the colors of the spectrum. Gregarious people, desiring to entertain, want ample accommodations, both in the living and service quarters of their homes. They desire company, and so their guest rooms must be numerous. Other people are almost monastic in their tastes—a cell and a cellarette is their idea of secluded luxury. Rooms can be large, small, rectangular, circular, or any conceivable shape; high, low, arched, vaulted, beamed, or flat-ceilinged; lighted by windows, skylights, or artificial light. They can be entered by doors of all sizes and shapes or by staircases from above or



below, and every owner, building a house, will have a particular individual requirement for each and every room of the house. It is these very requirements that make the difference between a house and a home.

At this point you may say, "but how about the houses that have been carefully built after months of laborious study by the architect to meet all of the owner's meticulous desires, and then do not have a homelike atmosphere?" My answer is, if they haven't got a homelike atmosphere to you, does it mean they haven't to their owners? A student once asked a professor of zoology if it wasn't very funny that the crab walked sideways, and was amazed to have his teacher retort: "But did you ever consider it might not be sideways to the crab?" To be homelike to an individual, a house must be furnished to suit the personal taste of that individual. Mrs. Smith, dining in my home one night, said: "I like your house, but I couldn't stand living in it. There are too many things about, especially etchings, and I don't like old furniture." About a week later, while dining with Mrs. Smith, another guest said to me: "I think this house is lovely, but it lacks home-like charm, it's far too bare, too moderne and too stilted." Both houses were good, both were homes to their owners, both had been built by the same architect.

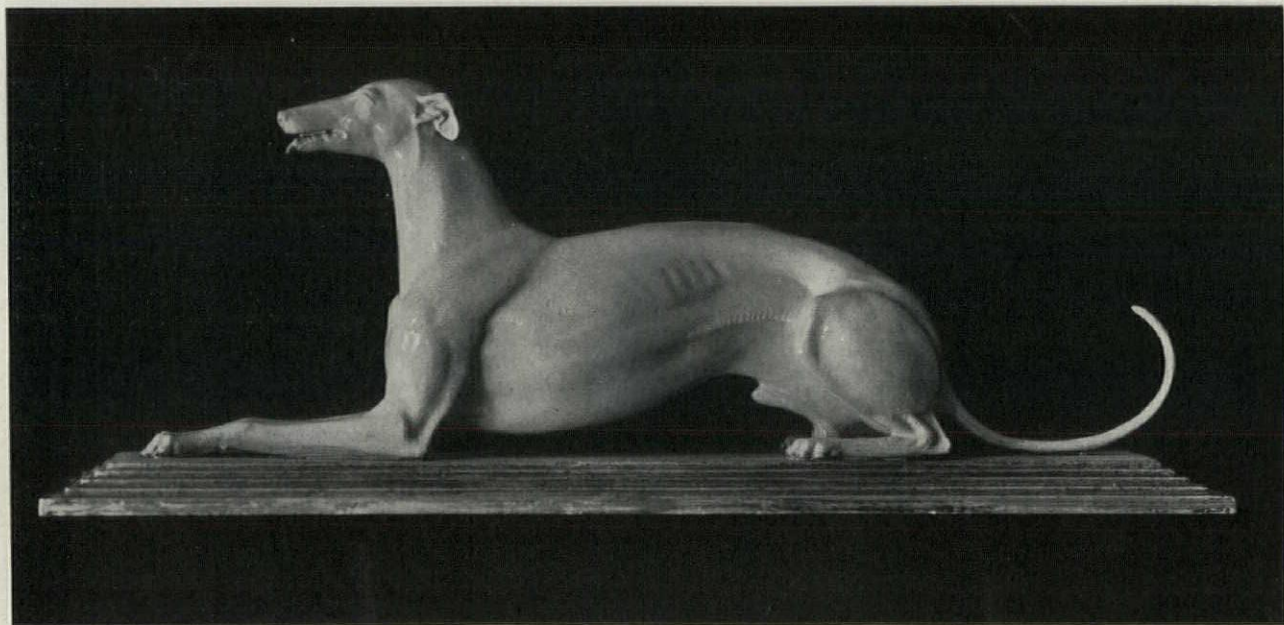
Almost every age, country, and generation has created its own style in architecture and decoration. What was best in it has been handed down to posterity and will always have admirers who will desire to duplicate its characteristics in the dwelling they are to occupy. Few architectural styles are flexible enough to allow successful mixing with others, particularly in the exteriors of

buildings. But different decorative styles may often be advantageously mingled.

Science in recent years has changed living conditions and living requirements. Manufacturers have created many new structural and decorative materials, new metals, glass, fabrics, fibres, and cast stones; all of which have opened virgin fields to the architects and decorators in the designing of buildings. Some men have specialized in the use of these new materials exclusively and have at times produced interesting and beautiful results. A new style is developing, modern-if-you-will, although it probably will be passé in fifty years.

All styles of architecture and decoration have appeal to some individual. They can all be used with distinction in the hands of capable designers. *All modern design and materials are not good just because they are modern, any more than all antique furniture is good just because it is old.* Let's not get "faddy." If you want it, is there any reason why you should not have a half timbered old English kitchen with a beamed ceiling, a Dutch tile dado, an electric range and refrigerator? Is there any reason why a mid-Victorian fire screen might not creep into a Louis Seize boudoir that also contained ash trays from Lalique and modern fabrics from Rodier? Let's not be governed completely by a new master, let's want what we want when we want it. Let's use the styles and materials of all ages to make houses into homes. Why not? Many pretty women have thrived on lobster, champagne, and ice cream. That trenchant poet, Mr. Rudyard Kipling, once wrote:

*"There are nine and sixty ways of constructing  
tribal lays,  
And—every—single—one—of—them—is—right."*



"Greyhound," by Warren T. Mosman, F.A.A.R. Head of Sculpture Department, Minneapolis School of Art



# THE UPPER GROUND

*Being Essays in Criticism*

By H. VAN BUREN MAGONIGLE

D. ARCH., F. A. I. A.

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

R. K. "My Lord the Elephant."

THE January number of *California Arts and Architecture* has for its special subject that contemporary flurry in architecture called sometimes "modern," sometimes "modernistic." What seems to be an editorial contains this gem: "Although the creators of the new architecture are much engaged in solving problems of function and of technical simplification it is the time-spirit which motivates them. They are making the form-vocabulary of a new civilization yet to be born. They are making possible for us, through the buildings they provide for us, new ways of life."

That good old war-horse "Function" is being ridden to death by pitiless people. And it is curious to see how, when they go in for fine writing, as in the penultimate sentence quoted, they fall into a tautological morass. It is amusing, too, to see how one clique lauds the old animal, and the other decries him, as will be made manifest presently.

One hand is now begging off from being called "modernistic." I quote: "'Modern' and 'modernistic' are not to be thought of as describing the same architectures. 'Modernistic' labels a superficial stylism, a fashion of empty geometrizing, fortunately already waning, and comparable perhaps to *l'art nouveau* of the Victorian period. Contemporary creative architecture, which for lack of a truly definitive word we call 'modern,' is organic, based upon principles of structure and spirit profoundly realized. Between 'modernistic' and 'modern' there is the difference which separates the distorted echo from the authentic voice."

Let us cheer on the combatants with the fate of the Kilkenny cats in mind.

In another place Mr. Mark Daniels, A.I.A., begins by quoting Ruskin and praising the words he

quotes, and then, two paragraphs below, says he doesn't know the name of the man who first called architecture "frozen music!" . . . "I have consigned him," he says, "unnamed, to every spot in the Inferno that has a temperature above freezing." Mr. Daniels should read his Ruskin again.

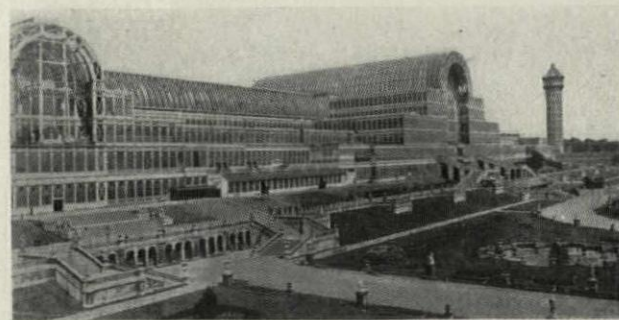
Since "modern" and "modernistic" (accepting the distinction for the purpose of the moment) are at least 75 per cent conversation, its or their supporters should be more careful; I am amazed that the author of the above quotation should descend in another place to the use of that loathsome cliché "outstanding." That's no kind of talk at all for the members of a cult. The recondite is the thing for the movement—if it is a movement.

\* \* \* \*

On the "Editorial Advisory Board" of this magazine one notes the names of Arthur Brown, F.A.I.A., and Reginald D. Johnson, F.A.I.A.—and though it is none of my business I can't help wondering what such men are doing in that galère.

\* \* \* \*

One is not surprised to see, among the modernistic—or modern—cultists such good old Nordic names as Schindler, Neutra, and Kem Webber, considering the origins of the cult. Of these leaders of Southern California architectural thought the last named is quoted as delivering himself of the following: "As the period of American romanticism comes gradually to a close, expression in structural form grows. We shall have to go about designing our buildings with no more established precedent than is available to the designer of a flying machine. We have to take the purpose, the materials, the tools and the technics, the N.R.A. (*sic*) and the owner, and evolve out of these unrelated elements a harmonious unity." Why "shall" we (I

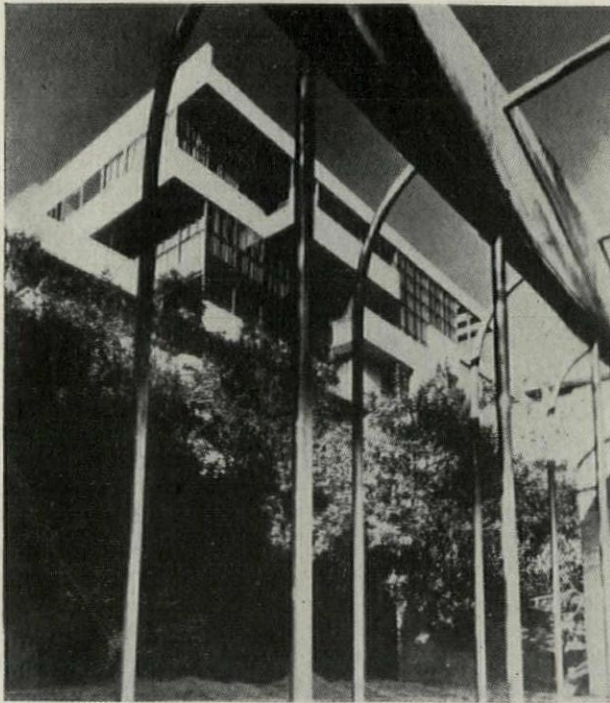


*It would seem that the "modernists" were slightly anticipated in their recent invention of glass and metal buildings. 1851 is quite a while ago, and I am sure that the modernists will protest against "bringing that up." Even the recently discovered set-back with its Assyrian suggestion would seem to have been discovered before. Drat it! And we so inventive and progressive and all!*

*I have yet to see anything in the glass and metal line that is anywhere near as good as this building by the gardener, Joseph Paxton. A couple of summers ago I saw the Crystal Palace out of my window every day for weeks, and a very impressive thing it is, dominating the heights of Sydenham.*

Reproduced from *Architecture*





House in California by Richard J. Neutra  
Reproduced from "California Arts and Architecture"

suspect the imperative here) "go about designing our buildings" in this way—and why, oh why, drag in the N.R.A.? Perhaps because it is one of the most outstanding ingredients of this new alphabetical soup in which we are being soused in this "new" world. I had thought that from the dimmest beginnings the purpose, the tools and technics, have been the elements—related elements—with which the architect has dealt. But it seems not:

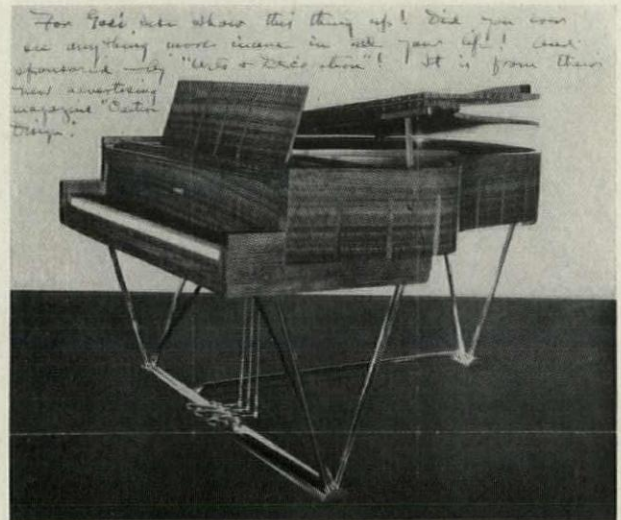
\* \* \* \*

We reproduce a specimen of "The New Building Art in California" by Mr. Richard J. Neutra, A.I.A. This is accompanied by many words, as usual, from the same source, of which "inhabitating" strikes me as being rather a new noise. Mr. Neutra says: "Modern architecture, and the work of myself and my associates, has been called 'functional.' This is a label not chosen by ourselves." As the little fur-bearing-cockroach dog said to the sequoia when it fell over, "Can't take it, eh!"

\* \* \* \*

Mr. Neutra is the architect also of the "Van der Leeuw Research House" in Los Angeles, furnished in the new gas-pipery, originally, I think, advanced as the proper kind of furniture for the machine-age executive in his absurd office in the "new" and forbidding mode, but now promoted to the boudoir, and other rooms, which pretend, in vain, under the new dispensation, not to be enclosed verandahs. The illustration is accompanied by these

winged words: "The result is the V.d.L. Research House overlooking Silver Lake in Los Angeles. A light structural framework with a wide window area; between the skeleton and the outer shell, a heat-reflecting membrane of polished aluminum foil (*Gosh*); interior surfaces of smooth composition materials, easily cleaned and sound insulated. Illumination indirect and diffused. Almost all rooms with at least two sun exposures; one wall of the upper living room giving upon a garden terrace communicating with a roof garden." He doesn't say whether his rooms "flow" out and trickle around like Mr. Schindler's; perhaps the fluid room is a patented device. "Bedrooms having the character of private living rooms, the beds be-



This illustration was sent to me by Mr. Elmer Grey. It is of one of the articles exhibited by the Metropolitan Museum of Art in their annual exhibition of the industrial arts supposed to be inspired by objects in the Museum. The blurb at the foot of the cut will probably come down so small in reproduction that I give it here: "Gilbert Rohde designed this Steinway Grand with the principles that actuate a bridge builder. He uses polished Chromium where stresses count" [a thin plating of chromium strengthens a piece of pipe beyond belief—Columbia University School of Architecture please note this scientific approach to design] "East Indian laurel for a simple geometrical design. Economy eliminates the lyre leg, large curves, and sharp angles."

Methinks all the sharp edges have not been suppressed. This nifty piano is just the thing for the house of an enthusiastic plumber or of a modernistic architect. The exhibition of which this piano is a part is the strangest mélange of the progressive and lovely and the depths of silliness that it has been my sad lot to see. The furniture in particular looks as though a demented upholsterer had broken into a plumbing showroom and upholstered all the shiny piping in sight. In a lady's dressing room or boudoir, he hid the pipe (I suppose) and has made a circular couch and a kind of stool-cum-chair look as though they weighed a couple of tons, perhaps as a protest against the absurd old idea that a certain airiness, lightness, and grace are rather appropriate for a lady's room. But since the functional now prevails the lady for whom this room is designed probably herself has a certain weight and bulk—not like the slim deceptive mannequin included in the exhibit. From *Creative Design*



coming informal couches; and the dressing tables, desks. Many of these 'food-for-thought' features furnish a basis for prophecies of what such commercially unbiassed ventures open to the American home-maker. For it is chiefly by such experimental enterprises that the trial and demonstration of new materials and new ideas are possible."

Mr. Neutra having expressly repudiated the "functional," we may hardly reproach him for making a bed look like an "informal couch"—a mere bed being only for really formal sleeping—or a dressing table, a desk, one's correspondence being cleverly merged, presumably, with the hair brushes. To be sure, it sounds like the abode of Harold and Percy, the Hall Bedroom Boys of the comic strip. But try as he will he can't beat the folding-bed-refrigerator-step-ladder combination; that is the real thing in repudiation of the functional. It is "outstanding."

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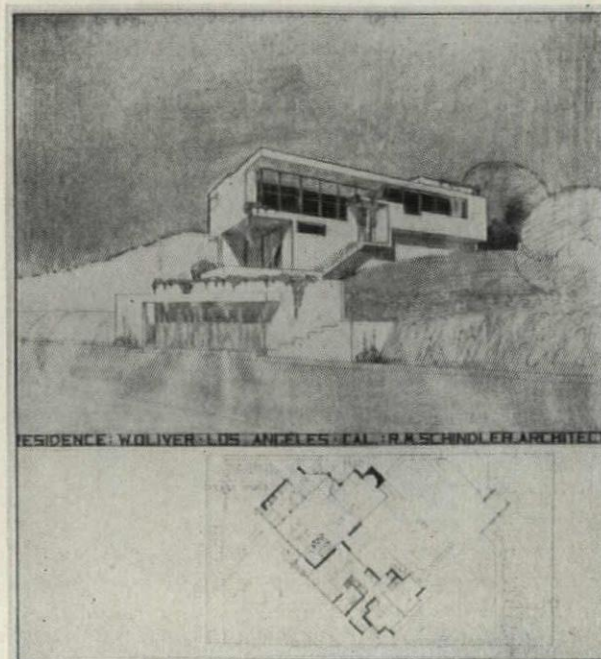
We provide the curious with an example of "space architecture," by Mr. R. M. Schindler, of which he has this to say among other things: "The house-on-tiptoe is not composed as a mass protruding from the mass of the hill but as a space composition above the hill. It has avoided the digging down into the earth, and the building of retaining walls, for the sake of light and ventilation. *The structure of the house interlocks three-dimensionally with space.* (My italics.) The rooms flow into out-of-door garden terraces, overlooking the sweep of Avalon Bay."

It is no longer necessary that words should make sense. I wonder that the modernists don't get Gertrude Stein to write their stuff—it would be even less comprehensible. All this "new" architecture seems to require written explanations—not like old-hat architecture which you do and let it tell its own story. I wonder whether the logical thing would not be to put up a sign at the house telling the spectator about it. In that case I would offer the constructive suggestion that the sign-board should interlock with space.

I cannot resist one more quotation from the Henry Cowell Residence at Forest Hill, San Francisco, Morrow and Morrow, architects: "This house



"The House on Tiptoe," by R. M. Schindler  
Reproduced from "California Arts and Architecture"



A Space House by R. M. Schindler  
Reproduced from "California Arts and Architecture"

was designed functionally" (the doctors seem to disagree on principles), "that is, without any preconceived intent as to appearance." (Just see how we have progressed—appearance is no longer an element of design.) "The client presented a highly-detailed program of living requirements, and the design developed from a rigorous solution of these. In section there are four levels, with living room above the sleeping quarters, and garage on the roof." There is no explanation or evidence given as to why the rigorous solution of the highly-detailed program of requirements demanded that the car should be kept on the roof. But this is probably one of "the new ways of living." Does it fly off, or jump down? Or is it just to have and to hold?

Before we leave the aberrant and return to the world of sense let me direct attention to a curious



The Cowell House, by Morrow and Morrow  
Reproduced from "California Arts and Architecture"



circumstance about these "modern" houses. Whether in Berlin, or Holland, or East Seventy-fourth Street in New York, or San Francisco or Los Angeles, neither climate, character of landscape or city, local materials nor sound construction, have anything to do with moulding the design, for all the talk. Not even the N.R.A., General Johnson, and Bobbie, exhibit their power. Wherever built they all look alike, they are all the result of a *parti pris*. They have the same features, the same window areas, whether the climate be sub-arctic or sub-tropical, whether they have a low sun or one high-overhead, the same arbitrary and inexplicable projections and breaks, the same unnecessary and useless shelves suddenly jutting out, the same pipe-rails.

I have yet to see one "modern" house (or "modernistic" according to the "master" you follow) that is truly functional, really logical, structurally or aesthetically. There is not an interior that has the human touch. There is nothing about them that suggests a home, that snug protecting spot to which the heart may turn. They do not seem to be built for real people, living real lives. It is said that Americans are becoming a nation of "tinnycanners," that strange migratory breed whose spoor is the empty can. To such nomads such habitations might seem a gypsy heaven—but they do not seem to me to be for substantial people of any nation.

\* \* \* \*

*Here is one of the letters from professors of architecture I hoped to give you last month. It is from Professor Walter R. B. Willcox of the University of Oregon. We will print his letter in roman and my comments in italics:*

"How I laughed last evening as I read your serio-frolicsome diatribe in PENCIL POINTS. (I shall do so again when I read it to the Wednesday nighters—the students who foregather with us once a week.) I so heartily agree with you in what you say—most of it—that I could do so. X——— didn't know whether it should be laughed at, but—we know why, do we not? As for the competition business (*the competitive system in the teaching of design*) you will, of course, if you will reconsider the matter, see wherein you are wrong; or, if that be too much trouble, I will tell you! Success or failure, merits or deficiencies, can be measured only where there is a fixed, invariable and impersonal scale by which to measure them.

"The broad or high jump can be measured in feet and inches, running, swimming, and the like, can be measured in time and distance, but there is no criterion, or scale, by which, intelligently or fairly, mental, spiritual, or artistic accomplishment can be measured. Your judgment may be my judgment, but if it is not, yours will always be sufficient for you, as mine for me.

"Let such judgments rest as individual opinions, because where they are set up by an individual, or by a group of individuals, as empirical, they establish no fact which anybody is bound to respect, and in the minds of those who disagree they only discount the validity of individual opinions, on any question of the sort. Also, attention is diverted from the subject to the critic, who should not be in issue. Lord knows, the judges always "get it in the neck" by a sufficient group. By way of illustration, note the "reaction" of the duck who lost in the House Competition, which appeared in this issue (January): he, and, likely enough, all the rest of the losers, have set the judges down as a flock

of asses—and any other set of judges would win a like reputation.

"Point out, as emphatically as one pleases, what himself regards as meritorious or deficient, leaving others to compare with their own estimates, and a man's judgments will be respected, and his judgments be helpful, and attention will be centered on the object; but noses will lift if he presumes to impose his personal judgment as finally sound and just."

*Don't let's get two very different kinds of competition mixed up, Doctor Bill. My reference in October, and to which you reply so good-humoredly and thoughtfully, was to the relative value of the competitive and non-competitive systems in the schools. But you seem in your letter to be merging with this the other sort of competition viz.: that of practicing architects for buildings to be built. The latter, as you know by now, I have dealt with in the February issue, not adequately of course, for the subject is too many-sided for summary treatment or by one person. So let's confine ourselves here to the schools.*

*I grant that there can be no absolute criterion of judgment in any kind of competition. But in the case of the student a relatively and sufficiently accurate opinion as to whether one boy has produced a better solution of the problem set than some other, or all others, is perfectly possible. Even if we set aside the value of the verdict of your "flock of asses" (and the judge or jury and what the judged think of them is not our subject of discussion, but the student) it seems to me that when the various solutions are hung up side by side and the boys are let loose on them to tear them and the other fellows apart with the brutal sincerity of youth, they will learn more in a few rough and tumble minutes about the possibilities of solution and the possibilities of the problem than they can by retiring each to his ivory tower with a little problem of his very own, and never seeing what other minds can do with an identical set of conditions.*

*The value to the student (and I know that you, too, think that the prime objective) of a comparison of his solution with that of his fellows must surely be great, Bill. It is only by comparison of like things that we learn. Tom Kimball used to believe that we can compare cheese with apples and decide which is the better. And unless I have completely misapprehended the ideas you have discussed with me so many times, your "system"—forgive the word I know you hate—does not provide for what seems to me to be one of the most valuable things in architectural education; and by education I mean the whole process of learning, from the teething-ring to the shroud.*

*May we assume for the moment that the object to be attained is always, in school and out, the best solution. Do you expect one infant mind to be able to evolve, examine, and reject more than a limited number? One is always amazed at a Beaux-Arts judgment to see the number and variety of partis and their diversity in treatment. Who tells the boy, under your "system," whether he has completely explored the field of possibility?*

*What the boys should go for is not to "beat the other fellow" but to work out the best scheme. For the work's the thing. One reason why I have always preferred golf to tennis is because in golf you play against yourself and in tennis you must try to beat the other fellow—and I have no pleasure in merely beating some one. The real thing is to improve your game, be it golf, tennis, billiards, or art.*

"Where absolute bases of judgments are available, as in questions of time, distance, speed, weight, etc., have all the competitions one please—but where there is no absolute criterion, judgments of competitions are lacking, it seems to me, in intelligence, that is, with respect to anything save the self-glorification or otherwise of the individuals concerned. Now what have you got to say???"



*Well, Bill, I have this to say—that I'm blessed if I can see where self-glorification comes in. The real concern of the true student in any field is to learn, not for self-glorification, not for acclaim, be he student or teacher, but to satisfy that strange urge to knowledge which distinguishes the man from the brute.*

"I am almost tempted to try to explain to you the way we operate the system out here, which, as could hardly be otherwise, you do not fully comprehend—or, shall I say, as we intend, hope, and think it operates. Unless one were to live with it, the mere designation of it as "non-competitive" is misleading. Did you understand how problems are devised and given out, I doubt if you would conclude that the system favored mental cripples. There is competition, too, but, I think of an impersonal sort—as there is emulation, such as is valid in practice and results. There is a motive in learning and self-development which I believe far outshines that of simply "beating" another man; that may be the necessary motive in active practice, but what place has it in real education? Perhaps, because the world is full of that kind of competition we find ourselves where we are, and judgments of judges in any line so lacking in respect."

*Don't you think, in view of the foregoing that you owe it to us all to set down for the benefit of the many who are just now so keenly interested in this question of training the architect, just what and how and why your scheme works? I do.*

"Oh, come on out and see how things go on and work out!"

*If I only could! But there isn't a chance just now. And in the absence of actual observation on the spot, please believe that I am in the interrogative mood, I never mean to dogmatize but just to stimulate—and sometimes the best way to stimulate is to seem to dogmatize. That stirs people up in one way or another.*

"As for the Registration Boards, against which I have fought from the day they were first proposed—because they were bound to land where they are—I am with you. But, as a people, we like to be regimented—we are Socialists, at heart, that is save you and I."

*I'm glad Bill that you put in that final qualification.*

"I agree with you also about teaching working drawings and practice in the schools, except as an exposition of principles; and if anybody can really 'teach' anybody to think, that is all there is to any kind of education worth while anyway. In that effort, I believe that architecture may be as good as—perhaps better, than many-courses.

"However, architects have so mis-educated the public as to what architecture really is, that parents and students magnify the desirability of such 'practical' studies, as a possible means to a job—that ever-present need—and, please keep it under your hat, their inclusion in the curriculum may be a sop to that demand."

*I assume that the adjuration to keep that under my hat is purely rhetorical?*

"Now, if you get up on your high horse often enough, you are likely to get frequent letters from me—one must bear the penalties of one's adventures."

*Acting under such a spur, I have placed an order for a steed about seventeen hands high or more. Adventure Ho!*

\* \* \* \*

*I sub tend, with comments, a letter from Mr. Joseph M. Kellogg, Head, Department of Architecture, University of Kansas.*

"Will you let me tell you how much I am enjoying your 'Essays in Criticism' in PENCIL POINTS magazine. They are making that magazine worth while to me. I hope you will continue this stuff long and valiantly.

"As to your comments on Ellis Lawrence's report to the

School Association and your own criticisms of school methods of teaching—well, I do wish you folks who criticize the schools so easily would come and visit one once and see at first hand what we are trying to do. Don't get your data from catalogues and reports. You seem all 'het up' over names, like 'working drawings' and 'professional practice,' et cetera. You should see what goes on under those names really. Don't you know that in most institutions the architectural school or department is about a mile ahead of the rest of the academic procession, and to keep from being outlawed as it were, has to pay lip service to university rules, tag courses by names, and divide things up into little boxes for purposes of 'credits,' etc.; when actually what we are trying to do is to teach design 'broadly,' in all its multifarious and interlocking manifestations."

*I wish it had occurred to you, Mr. Kellogg, that I may have visited a school or two more than once, or that I am now on the visiting or "advisory" board of more than one. As to which, a word in your ear—I have yet to be called upon for "advice."*

*But I am not really "het up" and am quite calm about words and names. There are so many words that I am sometimes ashamed to add to their sum. But the foolishness of trying to teach working drawings and professional practice in a school is so evident to a practicing architect—and inquiry would reveal to the schools that I am not in a minority—that I can't keep still. Parenthetically, if I were the head of a school of architecture I should try to get from three to five of the best men in practice nearby and submit my plans for teaching to them as a body and ask them to thrash it out with me. My observation leads me to believe that the schools like to have names on their advisory boards—not men who serve the cause of education.*

*I suppose that if the head of a school didn't "pay lip service to University rules and divide things up into little boxes," he would get the sack. I am quite awake to the realities of the situation, and I know that it takes courage of a notable order to stop eating—for a principle. But someone will have to find that courage if architecture is to be properly taught.*

"I second in general what you say about the 'non-competitive' method of teaching, so ably advocated by brothers Lawrence and Willcox. There are certain things to be said for it of course; but I can't help but feel that perhaps its sponsors fall into an old pedantic error of forcing something on the student because they think it 'good for him.'

"I know that at various times I have proposed to our own students here that I would be quite willing to discard all this paraphernalia of 'judgments' and 'values' and group work on the same problem—if they really wanted to do so. And they say no. They like it."

*Hi, Bill, listen to that! Now what do you say?*

*It is but fair to say that I know of no living man who is less pedantic than Walter Willcox—and I believe Ellis Lawrence to be of like mind.*

"As to draftsmanship: I suppose I should confess that I was the original offender with that remark about charcoal drawing (and its cheapness)! I put that in, in my original report to Lawrence, out of pure fun. And alas it was not so taken! . . . But that's not important. I agree with what you say about charcoal and pencil. If there is anything I loathe it is one of those smeary charcoal *rendus*. On the other hand I also dislike an elaborate and artificial water color rendering. Personally, I think I would prefer for a final presentation a very nice line drawing that gives something for one's intelligence to bite into, especially if coupled with a free use of models (in clay or whatnot) during the study of the problem, such as we employ here."

*Line drawings! Hm. What becomes of the third dimension? For models, while very valuable, are very very slow, and school days are pretty short, so short that time for many models is distinctly lacking. Also unless a*



model is absolutely accurate it isn't worth a hoot.

When I have more time I should like to go into the matter of draftsmanship in the schools, as a preparation for the kind of drawing that is most valuable in an office.

"Thank heaven our school here is small—about fifty-five students now (never over seventy-five)—and we can treat the boys on an individual basis. No hard and fast systems for us. However, I don't think we are too loose. We try to have ideals and principles that are fundamental; and that, as you say, will stay put in these difficult and changing conditions.

"I certainly am heartily in sympathy with you in opposition to so pedantic a program for 'preparation for practice' which would demand a college degree as a prerequisite for registration. But don't blame the schools for that. We have never advocated that. And the national program recently launched, and which, it is hoped, will eventually supersede the local state requirements, makes provision for the non-college beginner in architecture (providing registration by examination, etc.). In fact at present in the set up the college man and the non-college man are in the same situation as regards the necessary examinations. Although I was for the last three years a member of the Executive Committee of the School Association, I have come to have decided qualms as to the desirability or practicability of this program in its present state, especially as advocated by Mr. Hall.

"I do think I must take exception to part of your next-to-last paragraph. That about 'not confusing the undergraduate mind with matters their elders have the utmost difficulty in grasping.' By jinks, it seems to me time for young people to do some good hard thinking. Who is going to get us out of this sorry mess but the youth of today and tomorrow?"

## TO THE PROFESSION:

**G**OOD NEWS! There have been three men nominated for high office in Institute councils worthy of our complete confidence in the quality of their leadership.

It would be obviously improper to publish their names here, for an architectural magazine must scrupulously refrain from anything that would give color to a charge of outside interference. And while I am a contributor and not a member of the staff, I must observe that unwritten rule. It is proper for a contributor to direct attention to general and even special conditions, but participation here in what might be considered electioneering is another matter.

Nevertheless, there is no reason why I should not communicate my deep personal satisfaction and my high hope. With such leadership the rehabilitation of the profession as represented by the Institute will be well begun—if the Institute chooses. If it records itself as not wishing the type of leader I have been talking about in these columns since November, I for one shall consider it as sunk beyond all effort of redemption.

WHAT ARE YOU GOING TO DO ABOUT IT?

H. VAN BUREN MAGONIGLE

It seems to me that when young people are trying to learn as much as possible about such a tremendous thing as architecture in a limited time, that they should stick to it and let democracy and sociological stuff go hang. If anything gets me "het up," it is the tendency, with which you seem to sympathize, to distract the attention of the student from what he is studying—architecture. Those distractions are what cause boys to go into an office insufficiently equipped—their time has been frittered away. Imagine a medical student spending his time hearing blats about democracy and sociology—the medical schools keep him cutting up cadavers and otherwise learning his life job. Besides, the years of late adolescence are those in which he is disturbed and upset about "life" and this and that, sex included. Far better for him to wait until he comes out of school, when his mind is more mature and he can better see life and see it whole.

"Anyway, thanks very much for this fresh breeze of criticism across the already troubled waters of architectural education. But I do wish you would put down in black-and-white—in another article or to me personally—just what you would like a boy to be able to do when he comes from school into an office in preparation for practice. Lord knows the schools—ours here at any rate—would be only too glad to fit their part of the job in with a well defined program for becoming an architect, if the profession itself would only agree on what that program should be!"

*I would respectfully refer the latter part of the above to the Committee on Architecture of the American Institute of Architects.*

*As to the fore part, I have already overrun my space and must defer reply to another occasion.*

H. VAN BUREN MAGONIGLE

## FROM THE PROFESSORS:

Editor's Note:—In the following discussion Mr. Magonigle's comments, in indented italics, are interspersed with the letters, following, in each case, matter to which they pertain.

GOLDWIN GOLDSMITH, F.A.I.A.  
University of Texas

In January PENCIL POINTS you say: "The present attitude of the Federal Government seems to me rather beside the point—at any rate, without much importance."

*No, Goldsmith, I didn't say that. Look again. It was Louis La Beaume. See 2nd paragraph, 2nd column, page 19 of P. P. for January.*

*As the retiring Chairman of the Institute Committee on Public Works his opinion is to be respected and he probably has some very good reason for the statement you quote. In the absence of its disclosure, I agree with you in dissent. The attitude of a government, especially one whose trend many thoughtful men believe is toward State Socialism, is always of importance. And a government which deliberately competes with our profession in its highly technical field and organizes a colossal architectural office to do the work which should be done by the established practitioners of the country, is creating a situation of first importance to every practitioner; and through the practicing architects is of importance to every draftsman or other professional assistant.*

*If the plan, rescinded June 29th, 1934, had been carried out, and if thereby we had been able to expand into*



our former office space which would have helped the owners of buildings, call back our old people, buy our supplies from our old dealers, our printing from our old blue-printers, to give work to contractors sooner by our quicker methods—at least 150 per cent quicker than the best Government office—that would have set them all going sooner on a healthy and permanent basis with all the train of workmen, and material-and-appliance-men that depend upon the contractor, and not merely would our own comparatively small numbers be by now in good swing, but all the thousands and thousands who depend upon the normal activity of our profession for their livelihood would be participating in a renewal of at least moderate prosperity. And, with money circulating, the field of private construction would have begun to revive.

And this betterment would have spread through thousands of communities. As it is, everything is centered in Washington, a comparatively small number of draftsmen are employed and a few of the younger practitioners are working on a salary basis.

I am convinced that the architectural work to be done with public funds should be de-centralized and zones or divisions established under a central administrative office for coordination in Washington. Washington is too far away from the Middle West, the Far West, the South, and the Coast for efficient handling of building operations.

While I agree with the first statement I disagree with its qualifying conclusion. At the latest "Brace-up" meeting of the Austin Branch of the West Texas Chapter (should I shorten it to A.B.W.T.C.?) a young architectural Federal employee stated that the employment of larger numbers of the profession by the government had come to stay; and thus provoked considerable discussion.

Of course the views expressed ranged from those of the discouraged architect who thought the government was shooting the profession to pieces to those of the younger men who thought that the government was giving them the opportunity that the private architect was unable to offer.

Being an incurable optimist I endeavor to find hope in such a situation, if it should eventuate. I likened the governmental machine in architecture to the introduction of a new machine that substituted large scale machine production for small scale hand production. Of course the early products are less artistic than hand-craft results.

However, as in automobile production, the total of labor employed increased far beyond the possibilities of hand-craft work, and eventually the human demand for beauty overcame the efficiency-practicality resistance of even a Henry Ford, who once spoke most disparagingly of art.

I suggested that just as hand-work brickmakers were at first thrown out of work and eventually the lowering of cost by machine methods greatly increased the numbers employed, so the present government architectural machine would in time provide work for increased numbers of architects. That the artistic quality of the product might be temporarily lowered must be admitted.

No governmental architectural machine can possibly produce architecture worthy of a great country. That sort of thing merely raises the regrettable "syndicate" to an nth power. The mere satisfaction of material needs is not enough. Without its due meed of that spiritual quality which inheres in the personal touch of the individual, architecture must remain pedestrian and uninspired. "Work for an increasing number of architects" is of course a consummation devoutly to be wished. But the present situation in Washington provides work only for an increased number of those draftsmen, not yet quite developed to the status of architects, who can get to the Capital, although it may include some mute inglorious Miltons; and for only a very restricted number of developed architects.

A better system, like the one above suggested, must be

found, and the profession, which is the real guardian of the nation's architecture, must find and insist upon it.

But governmental use of architects for work among those who have long claimed that they could not afford an architect—in fact for work the average architect could not afford to do—would eventually prove the value of an architect to many home owners who had hitherto been patronizing the so-called free plan service of the lumber yard.

If the government, in its housing program, requires architectural service as a prerequisite for loans, even if it should provide the architectural service through a bureau centered in Washington but employing such local architects and draftsmen as will work for government salaries, nevertheless good can come to the architect from such a program. It will emphasize the need for architectural service. The human demand for beauty, even though there is a woeful lack of real appreciation, will produce a demand for architects as the people realize through government example that it takes an architect to produce architectural beauty.

This seems to me to be somewhat the counsel of despair. "Pins have saved a great many lives by people not having swallowed them." It will be long and long before the profession draws any perceptible dividend from such a process of public education. Our profession through a half century of steadily increasing competence has given the public a volume of splendid work ample to make the people realize that it takes an architect to produce architectural beauty. No "government example" can do it.

The fundamental fallacy of the government's policy lies in its treatment of public work as a relief measure, a kind of dole. The danger is that very soon the public will regard the architect as a kind of employee, a more or less superior clerk. The bureaucratic trend has always a strong and growing momentum. To be sure, in America, we may look forward to a change of government — sometime. But during the War, down in Potomac Park there sprouted a mushroom growth of "temporary" barracks for the accommodation of war-time activities; these fungi have proved to be a hardy growth and still deface the city, accepted by successive administrations as necessary evils. Bureaucratic expedients in an emergency tend toward permanence, just as ticks fasten on a dog and dig themselves in.

We have, to a large extent, meticulously refrained from advertising. We have found that advertising architecture rather than architects produced little, if any, result. But if the government, even as a side issue, makes the people architecture conscious, the profession will find its field for service, at least for smaller work, vastly more fruitful. We need not fear standardization of architecture if we direct this coming demand for good architecture, but if we spend our time repining and criticizing we will get out of step and be out of the running. Again I say, let's *Brace up*.

WALTER T. ROLFE, A.I.A.  
University of Texas

I like the force and straightforwardness of your letter. It inspires me to write—*well done*.

For a long time this thing has been coming up on us, and we have been too much in the air to see it or to do anything about it. It strikes me the great problem of the American Institute of Architects lies in the matter of public education. We do not advertise; we do not publicize; in fact, we do nothing. I agree our profession ought to be on a dignified basis, but that basis should not be placed under a basket with the hope that someone will discover it. I favor a national education bureau conducted by the Institute in general and carried forward by each chapter with the definite idea of conveying to every man, woman, and child in this country just exactly what is the architect, what he is to do, what he does, and how they cannot afford to get along without him. I can see no hope for our pro-



fession until this condition comes about. Nearly every profession has been able to achieve something of this idea, so that now when we are ill we go to a doctor, when our teeth hurt we go to a dentist, and when we want music we go to a musician, but—when we want to build we go to everybody else but the architect. It is true locally; it is true nationally; and our national officers are none other than local individuals sent to Washington or, I suppose one might say, who have gotten to Washington by their own efforts.

I will admit that much of our difficulty lies in the too local point of view of the members of the various chapters. This is true in our own. We are largely interested in our own particular selfish enterprises. Few men are capable of a national or international point of view. The result is that we have no national point of view architecturally. Perhaps there cannot be one, but at least through education and through education alone can come the status of the architect on a plane where it should be.

I certainly agree with you that we have been badly led, which again is our fault. Our practical men, so-called, have shown us that they cannot do the job. I thank this Almighty somebody or other that I am not a practical man in the

usual sense, and for a long time I have had misgivings about the direction of our order by men who manage, construct, or build and yet who by themselves cannot create. What we need is a broad, creative approach which lets us see our problem from a great distance. We may have difficulty finding enough men to carry forward such a program, but I have confidence that in the ten thousand architects in the Institute there are enough such men. You are proving it.

There are many other things which we need to do in our house-cleaning job, but your letter strikes me as calling for an immediate reply. Here it is. You may count on me as an individual to do whatever is within my power in the way of leadership and courage in the approach of this problem. I have repeatedly and repeatedly brought this idea before the local chapter and branch, and will continue to do so so long as I have the strength. I agree with you; I encourage you; I salute you. Let's have more of this sort of thing and soon we will have respect.

*Comment on this thoughtful letter may be condensed into a reference to the opening paragraph of the Letter to the Profession in this number—reassuring evidence that there are leaders of the right sort in this profession.*

## PENCIL POINTS ANNUAL ARCHITECTURAL COMPETITION

*Conducted by* RUSSELL F. WHITEHEAD, A.I.A., *Professional Adviser*  
KENNETH REID, *Assistant Professional Adviser*

*For full Particulars, with the Official Programme*

SEE PENCIL POINTS FOR APRIL, 1935

**P**ENCIL POINTS will introduce another "hypothetical client" to the Architectural profession in April. The Programme will be one that may be studied in terms of actuality, where imagination will not be stifled but rather enriched and fertilized by the stipulated requirements. It will leave no doubt in the minds of the competitors concerning their relations with PENCIL POINTS, the Sponsors, and the Jury of Award, either before, during, or following the judgment. This competition instituted and run by PENCIL POINTS should not be confused with or classified as a "Manufacturer's Competition."

The Iron Fireman Manufacturing Company of Portland, Ore., and Cleveland has accepted PENCIL POINTS' invitation to sponsor the competition. These patrons are not provincial in their thinking. They understand that the

conduct of an architectural competition is an important educational feature of PENCIL POINTS' service to the men in the profession. It was their belief that the improvement of standards of American residence design, which can be done only by architectural men, will benefit all manufacturers of high grade building materials and equipment, including themselves, that prompted their cooperation.

The competition will be open to all architects and draftsmen. There will be twenty-nine prizes, aggregating \$3,100. The Jury of Award will consist of seven architects of national repute, selected from representative sections of the United States.

You will find the full particulars in PENCIL POINTS for April. Reprints of the Programme will be available thereafter for all who desire to secure additional copies of the document.





# ARCHITECTURAL STAMPS

*A Field for the Collector to Specialize in*

By CHARLES CORWIN, *American Philatelic Society*

**A**RCHITECTURAL Philately—what is it? It's a nine syllable phrase for collecting postage stamps pertinent to the craft. Who are the collectors? Architects, draftsmen, architectural photographers, structural engineers, the secretary who types our payroll, the office boy that sweeps under your drafting table—in fact many who love the beauty of line and color inherent in these miniature steel engravings.

Louis Jallade, President of the New York Society of Architects, is a philatelist. Beverly S. King, who practices architecture in Washington, D. C., a Past President of the Collectors' Club of New York, is also a philatelic author, and a specialist on 20th Century U. S. Stamps. E. B. McPherson, a landscape architect of Santa Cruz, California, is a member of both the N. Y. Collectors' Club, and the national American Philatelic Society. Clarence W. Brazer of Lansdowne, Pa., is a Governor of the Collectors' Club. Francis Kapp, 2nd Vice President of the Architectural Guild of America, collects these bits of adhesive paper, as does Phillip Grennan, draftsman, and Thomas Arcuri, registered architect. There are many others.

But the study and collection of postage stamps may sometimes become to the architect more than an avocation. In Paris at the *École des Beaux Arts*, problems are occasionally given to the architectural men involving the design of a postage stamp. And every once in a while a practicing architect is commissioned to design some commemorative issue.

A postage stamp album filled with a specialized architectural collection takes on the character of a reference notebook, for the evolution of architecture from the lean-to to the set-back can be traced in thousands of the stamps issued by over nine hundred postal administrations of the world.

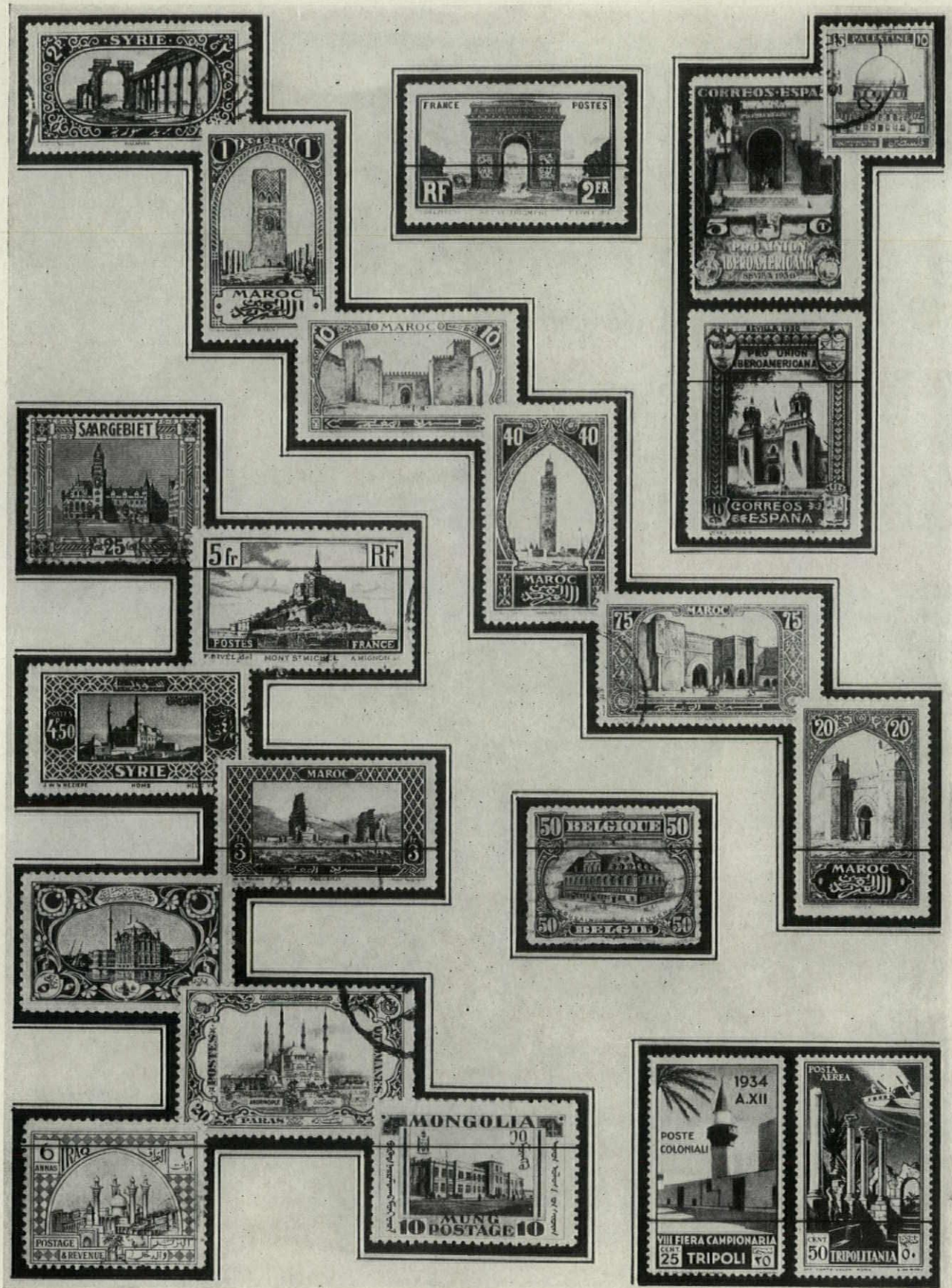
The 4 kopeck stamp of (Tannou) Touva, Asia, illustrates an inhabitant near his simple habitation. This tent of hides, reminiscent of our own

Dakota Indian tepee, may not be graceful in line but it is serviceable, and we must remember that in such places every man is his own architect, draftsman, and contractor. Next let us examine the 15 centimes stamp from the Belgian Congo. Here the woven grass huts still are designed primarily for utility, but by happy chance more graceful lines are introduced into the composition. Likewise the 10 centimes stamp from the French colony, Tchad (Africa), proves that the architects there have all gone native. What a contrast to the solid conventional view of the Parliament Building in Vienna, Austria, shown on the 4 kronen issue of the Republic. And then we find Brazil commemorating the Architectural Congress held in that country during 1930. The 200 Reis stamp portrays delicately an architectural fantasy—a group of modernistic skyscrapers blocked out with set-backs developed to meet urban congestion and light limitation.

But turning from the postal paper parade representing every earthly abode from the Acropolis to the Zenana, in Asia, Africa, Europe, and the Americas, we find that one can draw the line of specialization even finer, into sub-specialties. For instance, there are hundreds of stamps of ecclesiastical architecture: France's Rheims Cathedral, Germany's Cologne Cathedral with its twin spires of 510 feet appear within the space of 22 millimeters. Spain's Monastery of La Rabida, made famous by the prayerful Columbus; Liao-Yang's sacred pagoda, in the Japanese puppet state of Manchukuo; and finally St. Bavon's in Ghent, Belgium, with its 13th century choir and 14th century nave.

Leaving sacred edifices for the profane public buildings, we are embarrassed with our riches. Spain is particularly prolific in its architectural issues: *Congresos de los Disputados* (Chamber of Deputies); *Palacio de Comunicaciones*; the so-called bridge stamp which pictures in the foreground the Alcántara Bridge of moorish design, re-





*Architecture of all periods and countries has lent itself to representation in miniature on such stamps.*





*Architecture on stamps is an old Spanish custom*



*Ecclesiastical buildings are often used*

built in the 13th and 17th centuries and in the central background a clear view of the commanding Alcázar with its four towers at the corners. The collector is not limited to exteriors: for instance, there is a beautiful vista of the old Mezquita or Mosque, which was subsequently transformed into a cathedral. The labyrinthine effect of this interior, obtained by the use of 1200 pillars of porphyry, jasper, and multi-colored marbles, lends itself well to the making of a pattern for a stamp. Another Spanish masterpiece is the Biblioteca Nacional, not just a national library as a literal translation of the name implies but an archæological museum, a gallery of modern painting and sculpture, and a fine arts academy. Different views of one building can be collected; for example, the Chamber of Deputies previously mentioned appeared in full-face on a stamp issued in 1916 and, 15 years later, in 1931, the same façade viewed in perspective appears on a special commemorative stamp dated

July 14, the new Spanish equivalent of France's 14th of July and our own 4th of July.

If you prefer the oriental influence, the Chinese Empire and later the Chinese Republic depicted the Temple of Heaven; Japan gives us miniatures of Nagoya castle and the Enthronement Hall; The Chinese Republic in 1929 commemorated their martyr Dr. Sun Yat Sen by illustrating his mausoleum on a one-cent stamp.

Mongolia, under Soviet influence, breaks away from conventional oriental architecture, and gives us a stamp design featuring a government building at Ulan Bator—quite modern in appearance and western in construction. Again, Manchukuo, in contrast to that Liao-Yang Pagoda previously shown, proudly presents her own modern government building, which might as well be a U. S. Post Office at Pork Barrel Corners.

Greece, as might be expected, has featured whole panoramas of buildings; Acropolis, Parthenon,





China and Japan glorify the pagoda

Stadium, Monastery of Simon Peter on Mt. Athos, White Tower of Salonika, Academy of Sciences in Athens, and the Temple of Theseus—while Guatemala, in the best Greek manner, portrays the Palacio de Minerva on a 6 centavos stamp.

Due to legal restrictions, we cannot illustrate U. S. stamps; but the Architectural amasser of adhesives may have Arlington Amphitheatre in lilac (50c); Lincoln Memorial in violet brown (\$1); Statue of Liberty in foggy gray down the bay (15c); Fort Dearborn reconstructed on a one-cent Century of Progress stamp and so forth.

The possibilities are almost endless, what with 80,000 major and 80,000 minor stamps issued during the last 94 years and with hundreds of other new types pouring annually from the presses.

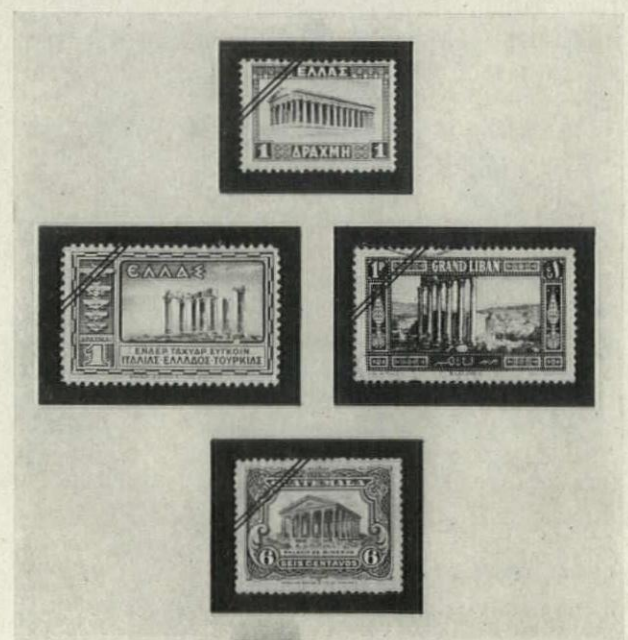
Architecture and Philately in the better sense of the words have much in common. On the basis of old Vitruvius' dictum that three indispensables of Architecture are *Firmitas, Utilitas, and Venustas*, postage stamps, like Architecture, must be *sturdy, useful, and beautiful*. Whether designing a skyscraper or a one-cent stamp the artist controls plan, mass and enrichment. The next time you moisten and affix a common postage stamp, take a second look at it. Who designed it, who engraved it? America gives her postal artists little credit or publicity, whereas France permits designers and engravers to sign their masterpieces on the lower margin. Some other countries issue stamps in which the artist has hidden his signature microscopically within the design.

After a day over the drafting board with T-square and instruments, we can get out the old stamp album, forget the unfinished plans, and examine with the naked eye or with reading glass the beauties of completed and dedicated structures at home or abroad, across the seven seas, and at the ends of the earth.

No wonder the goddess Philatelie can sing:

All types of stamps, and ev'ry shade or hue;  
Both mint and canceled—even postage due;  
Pre-cancels, envelopes, and revenue—  
Somewhere a specialist is after you.

Some on the stories in the stamps reflect;  
Some for the errors that they may detect;  
Some for the profits that they can expect;  
I care not why—if, only, they COLLECT.



The Classics appeal to Greece and Guatemala



# AL HARKS BACK FORTY YEARS

*Some Musings with a Moral*

By HUBERT G. RIPLEY

*"And when he took his roll out thar,  
And slapped 'er down acrost th' bar,  
We all agreed we'd met a 'rout,'  
But no one thought o' backin' out."*

SHADES OF T. BOWDLER! (1818)

IF anyone'd ever said we'd have forgotten Al, I'd have laughed in his face, yes sir, right in his face. But I almost did, after forty years, until his letter came. "He wa'nt so short and he wa'nt so tall," but he had a way with him, nevertheless. "Twas on a balmy summer evening, and a goodly crowd was there" (somehow Al redivivus seems to evoke the old favorites), gathered in the old Winter Garden on Broadway in Saint Louis, Queen City and commercial metropolis of the central Mississippi valley, pop. in 1870, 310,864. We were sitting at one of the tables, eagerly absorbing pearls from the storied wisdom of Harvey Ellis, and modest quantities of most excellent beer. Harvey, however, seldom drank beer, his favorite tippie being bourbon and gum, diluted with ice-water. He always made a little ceremony of its preparation; into a small glass about a third full of bourbon with two or three dashes of gum, he poured the ice-water from a second glass with the right hand, holding the index and the middle fingers across the top to keep out particles of ice. "Ice," said Harvey, "is liable to chill the stomach." Everybody watched in silence while this was being done and no one thought of speaking until after Harvey had sipped it and found the mixture to his satisfaction.

To our table came Al, rather timidly, for he was new to the office and hesitated to join the group without invitation. This was readily forthcoming, and as he sat down, he pulled out a handful of silver and shyly suggested that, being a neophyte, he would appreciate the privilege of setting 'em up all 'round. This proposition was most welcome, for as it was near the end of the month, we were all pretty flat. The evening passed pleasantly—as evenings always did when Harvey was of the company—until we finally separated full of noble thoughts and with hopvine leaves in our hair. My

stay in Saint Louis was curtailed, but as long as I remained, Al was always about—in the office, at noon time when we used to exercise the bounteous free-lunch privilege that accompanied the purchase of nickel's worth of beer in the hospitable bistros of that delightful city, and after sunset when, for another nickel or two, one could spend an entire evening at the Winter Garden. The memory of those free-lunch counters, piled high with slices of fresh bread, enormous platters of weenies, great cuts of roast beef and ham and dill pickles and cheese and scrapple and fish-balls (when anything gave out, fresh platters of food appeared), haunts me in dreams even now.

This was long ago, in the days when Louis La-Beaume was trotting around in a velvet jacket and shirt-waist with wide stiffly starched collar, and a shock of luxuriant brown hair that fell about his shapely shoulders just like W. F. Cody and Dr. Munyon. The details of my departure are somewhat hazy—I'm not even sure that Al's smiling face was at the station when the train left. The next word from him came forty years later, in a long letter, recalling the old days and recounting details of his art-life. It seems that Al remained in Saint Louis until the San Francisco earthquake—I'm sorry, the fire—more or less wrecked that city, when, smitten by the lust for wandering (sometimes called wanderlust, though the word does not appear in the Concise Oxford Dictionary. It is evidently derived from the O E *wandrian*, G & L G *wandern*+*lust*), Al severed his home ties and set out for the Golden Gate. There he has remained ever since and prospered until the slump, like a mass of ready-mixed concrete, descended on the Architectural Profession and slowly began hardening about us. In recent years Al has been assisting at the "long slow wedding of Art and Industry" (Carskadon's catachresis), specializing in candy shop interiors. After a while even these delectable commissions no longer existed, and Al turned for succor to the Muses, selecting sprightly Thalia, she of the fair ankles, as his patroness.

His letter begins: "I'm going to take you back to the office of Stewart, McClure, and Mullgardt, in Lucas Place, Saint Louis. They called me Al," he says, and mentions a host of names, some of which are forgotten, I'm ashamed to say. But I recall many of those good chaps, and as a matter of fact, Al's memory isn't always faultless, for he seems to think I took part in incidents that must have occurred after I left. He mentions "Captain" Roesler, who invented a new type of rowing machine, and had a row with a fiery Irishman named Michael Leighe; red-headed Mark Powell, a great favorite with the Bayaderes at the old Winter Garden, "good old George Stone" (I saw him in Washington only the other day and he hasn't grown a bit older in all these years—that is, not much) who "would never be convinced," and Overton who was "trying to raise a beard and always looked fuzzy."



He gives me a terrible reputation, calls me "Master of Ceremonies" when the firm was out, says we'd then all relax in recitation, poetry, song, and story and all manner of prankish jape. He says those occasions were "hilarious," and "usually lasted an hour or more, depending on the length of the firm's absence." I certainly do NOT recall that, the idea!

"Pay-day," he says, "was always a great moment in our lives (it certainly was, *cheu, fugaces, Postume, Postume!*) We'd all go down town in a body to get our checks cashed and, being flush, have lunch at Lippe's or Tony Faust's no less!"

Tony Faust's! Ah that was a place. It was an Institution, gone now I understand. Right near the heart of the Queen City, as I recollect it, it stood, a sweet little two or three story building entirely devoted to the rites of Ceres, goddess of corn and the harvests, and yes, you've guessed it, our old friend Dionysus, who taught the people to cultivate the vine. There were vast dining halls and smaller ones, usually full of happy worshippers of the benignant deities, and on the street level the longest bar it is possible for the mind of man to conceive. There were literally scores of white uniformed assistants, each with pink carnation boutonniere, hurrying great trays of sizzling sirloins and three-inch mutton chops and Weiner schnitzels, broiled prairie chickens, venison steaks, grouse, partridge, frogs' legs big as turkey legs, crawfish, and whitefish, and apple strudels, and mysterious cheeses, while others proceeded only slightly less gingerly with equally large trays loaded with steins of culmbacker, Wurtzburger, Lowenbrau, Dopfelbier, and above all, in my humble estimation, Faust's beer. The Faust beer was absolutely the most delicate and delicious brew ever produced on this continent. It was clear and sparkling like champagne, delicate, invigorating, refreshing, and tissue-building. That was Tony Faust's, gone but not forgotten.

Rich and happy for a day, we'd sit down and order maybe a modest bottle of Hochheimer, or Steinwein or, very rarely, a small bottle of Liebfraumilch just to see how it tasted. Nowadays the wine merchant differentiates between Liebfraumilch and Liebfrau-en-milch (the difference is about two dollars) much as the old black-face comedians were wont to differentiate between "five dollars a week, and five dollars *per* week; the *per* sounds like I warn't goin' to get it," was the answer.

Al mentions a few of the old-timers; Oscar Enders, poet laureate of the Architectural League of America, Bill Bailey the Sculptor, Guisart, diplomé of the Beaux Arts, Ned Garden, Billy Ittner, Syl Annen, and Bill Partridge. I'll never forget the first time I met Bill Partridge. We started at the Winter Place Tavern in Boston, and half way through dinner Bill thought it would be a good idea to make a tour of the kitchen while the *filet*

*mignon* was sputtering. The first person we met was the "checker" at the kitchen door. She was a sweet little gosseline from Avignon, alluring as a bottle of her native Chateauf-neuf-du-Pape, and I never *did* see the rest of the establishment for Nick finally herded us back into our seats before the *filet* cooled. It was a wild night on the moors, but we finally poured Bill into the train in time for his lecture at Columbia the next morning, and that's that.

The Saint Louis Architectural Club must have started after I left, though Al seems to think I was there when Oscar Enders produced his justly famous opus "A Dozen Songs for Draftsmen." I've heard him sing his version of "Fra Diavolo," however. It corresponds roughly to the celebrated "Père Deponlue" of the Paris ateliers. Both sound extremely well, late at night in deserted city streets, though each lack the pathos and heart-interest of such old favorites as "The Broken Home" and "Fallen by the Wayside." Harvey Ellis and Oscar Enders were two evangelists of the new school whose work appeared in all its luxuriance in the architectural magazines of the '90s. Oscar was a pupil of Harvey and their designs, beautifully rendered in pen and ink, had a refreshing vigor and freedom from shackling convention that, like those of most pioneers, was intensely interesting. Much of the futurist work of the present day seems weak and puny in comparison, for when a movement once really gets under way, it's sometimes marvelous to behold. By his gentle satire in his "carmen sæculare," Oscar's name is lovingly remembered. Bill Bailey, it seems, had a song of thirty-two verses that lasted so long they gave him an extra stein of beer when it was over.

"Our clubrooms, if memory serves," writes Al, "were above McKinney's Dairy Company on Jefferson and Washington Avenue—long, low-ceilinged, walls hung with tapestries embroidered with the Club monogram, water-colors, competition sketches, and caricatures; long table covered with yellow beer steins and furnished with huge tobacco jars and tallow dips stuck in empty bottles. At the head of the table was the presidential stein and the presiding officer's gavel, an empty whiskey bottle. On special nights piles of sandwiches were added, stein clicked against stein, smoke wreaths filled the casemate while the hours passed in song and joyous laughter 'til dawn, the rosy-fingered, shyly peeped thro' begrimed casement. (I'll bet Thalia helped him with that one.) And so, in such environment, this gentle springald of the old school grew up into a full-fledged draftsman."

Under the watchful and critical eye of the late Thomas C. Young, who guided his early footsteps, he learned to make scale and full size detail drawings, accumulating a stock of plain and ornamental mouldings, "balustrades, festoons, and egg and darts," as Oscar Enders puts it in "Stoffa di Italiano." He learned to draw Gargantuan Cornices



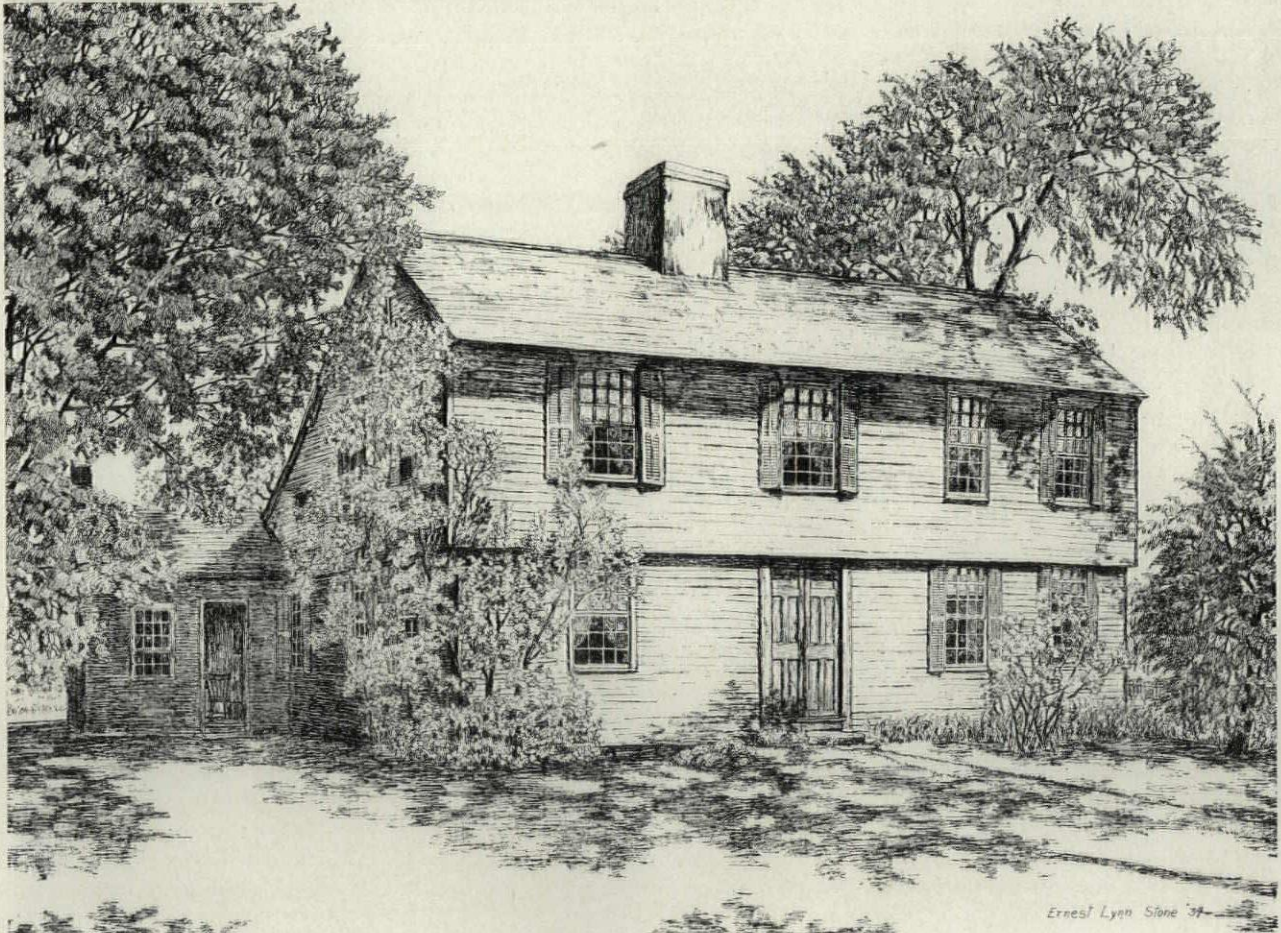
with a stick of charcoal on yellow detail paper pinned to a vertical wall, just like Bob Andrew taught me to do, forty years ago, and like J. J. Mulcahey and many, many others throughout the country have done hundreds of times.

"After Shepley, Rutan, and Coolidge gave up their Saint Louis office which was in charge of the late John Lawrence Mauran," writes Al, "that fine ethical gentleman formed the firm of Mauran, Russell, and Garden, which became in a very short time one of the outstanding firms of the city. The sudden departure of one of their draftsmen, just about two jumps ahead of the sheriff (due to some domestic trouble, this distance had to be constantly maintained—an architect's life is like that, says Al), left an opening in their office. This was fortunate for me, for I had just terminated an engagement with Janssen, a brother of Benno's in Pittsburgh. For several years my work there and association with dear old Jack Russell and Ned Garden, that prince of good fellows, was most happy and delightful."

Then came San Francisco with its ups and downs (Al's, not the city's); triumphs and disappointments, the usual career of the practitioner in the grandest profession in the world. An association

was formed with a local architect—not named—and they won the Jubilee Hospital in Victoria, B. C., in open competition with a number of British and Canadian architects. After Al's return, he found that Ned Garden had severed his Saint Louis connection and opened an office in San Francisco. Al continues, "We formed a partnership in 1914, and two months after the World War opened with a bang. Later when we entered into the scrap, not being able to get enough preliminary work under way that would help win the war, the firm died a natural death. It was everybody for himself in those strenuous days, but I have carried on as practicing architect on my own account in San Francisco ever since, doing commercial and residential work, stores and one thing and another, quite successfully for a period of years." Al adds, "Which brings us down to the present vicious times that do not look so good from here, still sour."

That in substance is Al's letter. It's a simple, straight-forward narrative, brimming with a healthy zest for life, kindly, genial, optimistic. He may not thank me for the liberty I've taken in transcribing it in part, but I felt that its content and the spirit in which it was written deserved a wider audience.



*The old Captain Graves House in Madison, Connecticut*

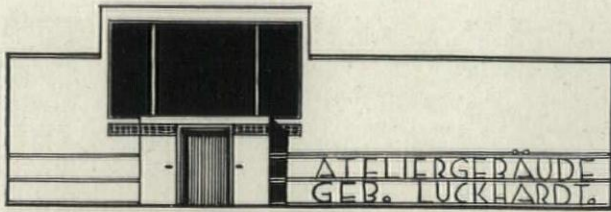
*From a drawing by Ernest Lynn Stone*





*"Daphnis." Figure by Warren T. Mosman, Sculptor. Fellow of the American Academy in Rome, 1931-34*





# ARCHITECTS OF EUROPE TODAY

3—Geb. Luckhardt, Germany

By GEORGE NELSON

EDITOR'S NOTE:—This is the third of a series begun in January with the object of acquainting our readers with the men and philosophies responsible for the trends of architecture in Europe today. The examples of their work used as illustrations are definitely not presented for the purpose of encouraging the sort of stupid copying of mannerisms that is unfortunately sometimes done by men without understanding.

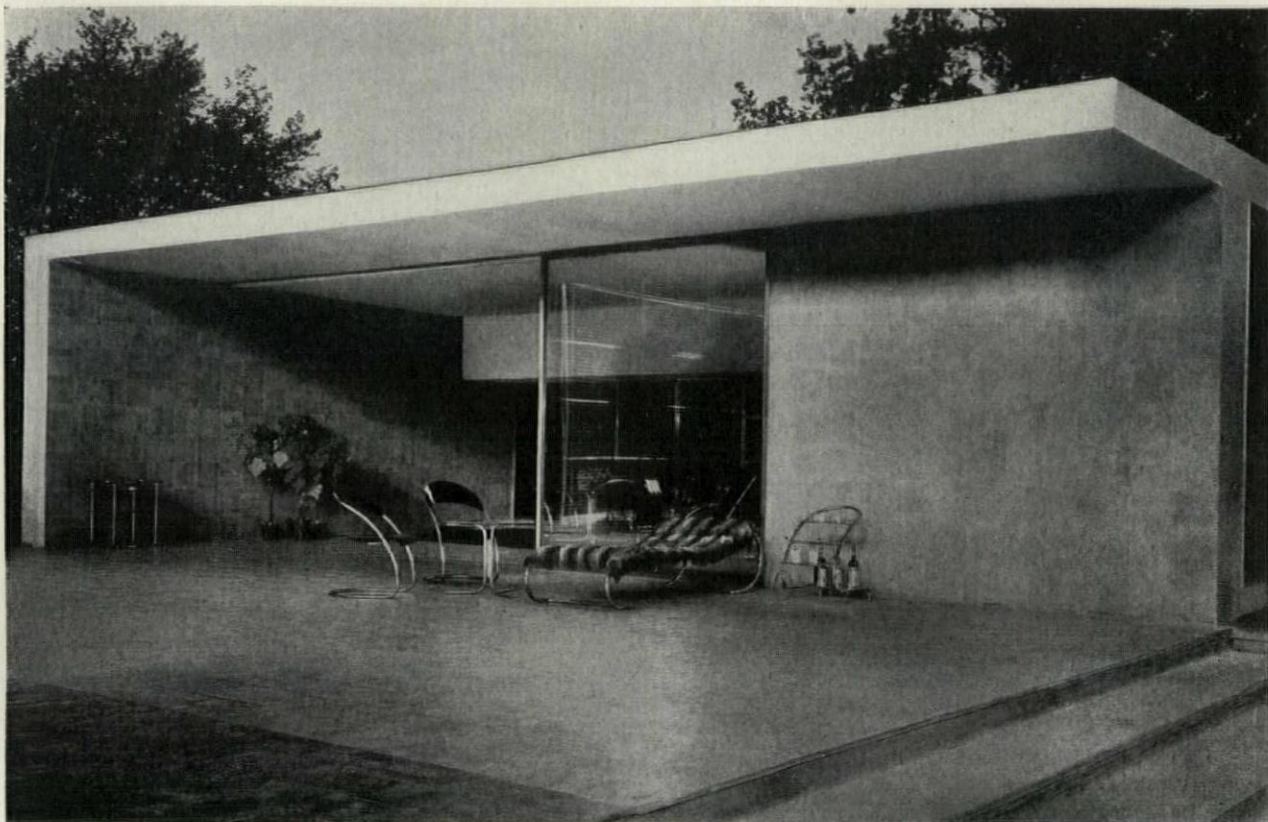
**T**O speak at all of the work of the brothers Luckhardt one must use the past or the future tense. They along with Le Corbusier, Oud, Gropius, and a few others, may be considered as the pioneers in a new way of building. They built the first modern house in Germany. They anticipated the house built of prefabricated standardized units which is today the subject of so much experimenting in America. They were among the first to study the city plan in intelligent relationship with the serious problems presented by fast-moving traffic, and they began the revival of the use of models for the study of buildings. Now the office is empty. They have no work. What is more, they can't do any work: it is forbidden by law.

This doesn't mean that Hans and Vassili Luckhardt have been singled out for attention by an outraged government. Take any of the names which put Germany in the front rank as a contributor of highly important developments in architecture after the war, and you will find most of their owners in the same position. Their offence was to design buildings that took advantage of the great technical advances made since the beginning of the century, and reflected a new way of living. Just what manner of reasoning led to the conclusion that the sort of thing these men were doing was un-German would be interesting but unprofitable to inquire. Let us be generous and assume that it was the outcome of a semi-divine revelation, probably of the Aimee Semple MacPherson vari-

ety. In any event, when the Nazi moguls came out of their huddle there was a whole new credo ready for the great German people. That the flat roof was not German was one of the fruits of their lucubrations. In some benighted countries the inhabitants decide whether a roof should be pitched or not by means of certain practical considerations, and perhaps taste; here the criterion is political: you can tell how good a German your neighbor is by the pitch of the roof he builds. Horizontal windows prolonged beyond a certain point are unpatriotic. Finding the "certain point" is to be compared only with the equally difficult task of the movie censor who must be prepared to say after how many seconds a kiss becomes immoral. It is all very uplifting, and from time to time out pops another astounding truth for the edification of the eager citizenry. One of the most advanced ideas as yet put forth by the brown-shirted Solons is that what the good untainted and undiluted Nordic needs is his own little home. The long conferences, the scratching of closely cropped heads that preceded the birth of this astounding notion are not even hinted at by the patriotic thinkers, but the great housing exhibition in Munich last summer gave all of the results. It seems that the ideal habitation for the average citizen, the great national dream dwelling, is a ducky little white cube, with four or more rooms in which to hang pictures of Hitler, and a pitched roof. The show was beautifully presented, and we soon found ourselves wishing that we had a little white cube to live in, surrounded by lots of other little white cubes. There was something degrading, we began to think, about living in a great apartment house with many other people one never sees, and central heating and incinerators and built-in kitchens. Most other races, lower down in the scale of human values, to be sure, still have the option of deciding for themselves whether they will inhabit single or multiple dwellings—it is only the Germans who are fortunate enough to be told what they want.

On this grand march towards a government stamped and approved ideal, a purging process has been under way for some time. Certain elements that have shown a dangerous interest in artistic and social endeavor on the wrong side of unjustly reduced frontiers had to be removed from the social fabric, or at least rendered incapable of doing more harm. So Mendelssohn is in England, the Luckhardts have an empty office, and Mies van der Rohe and Gropius must look elsewhere for recognition. It is apparently the taint of internationalism that is taboo. There has been one rather amusing exception: the tubular furniture which has been developed to such a high degree of beauty and comfort by Mies van der Rohe and other designers, and has since spread all over the world, was on the list of *verboten* articles drawn up by the new potentates. In the first philanthropic flush of saving the German race from the base contami-





*These two designs of the Luckhardts in their restful simplicity and freedom from mannerisms typify the best of the international style. The house at the top was built for a German building exposition, "Sun, Light, and Air for All," in 1931. The furniture and accessories were designed by the architects*



nation of the foreign devils a great many such articles were forbidden. Just what it was about tubular furniture that aroused such odium was not announced; it was just un-German. Something must have been wrong somewhere, because no sooner had this conclusion been arrived at than a few embarrassing facts were brought to the notice of the fiery reformers. The tubular furniture industry, it would appear, was a large and lucrative one. The gentlemen who owned this industry were

very rich and influential. Moreover, they had one and all been born with silver swastika in their mouths. With a truly Nazi broadmindedness and spirit of fair play the edict was instantly reversed. Tubular furniture was as German as the Iron Maiden of Nuremberg, as Aryan as frankfurters and sauerkraut. Let all good Teutons rally around and buy lots of tubular furniture!

But the Luckhardts are more important than as mere victims of a national catastrophe, and Vas-



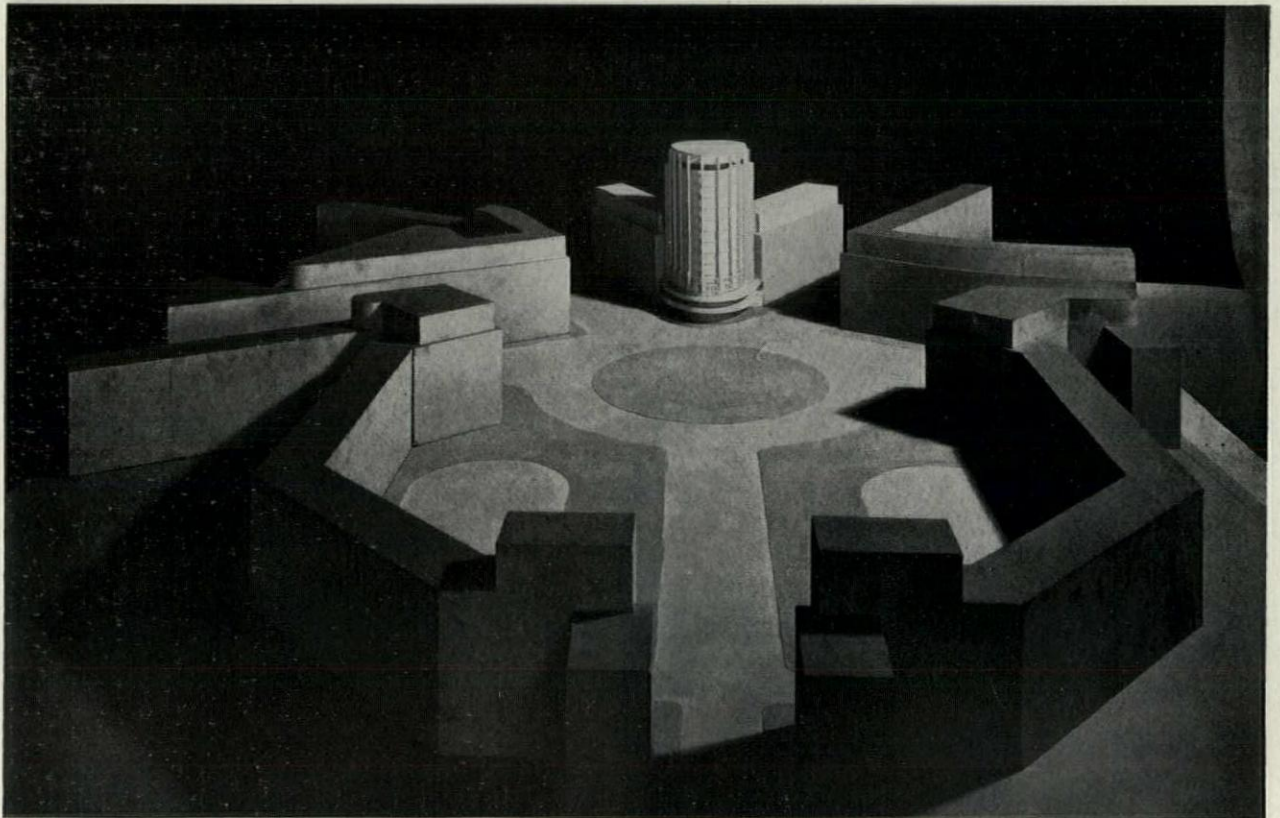
*An early and successful departure from the customary fenestration of the modern house. A wall of glass brick eliminates the glare of windows, gives insulation from heat, cold, and noise, and insures privacy*





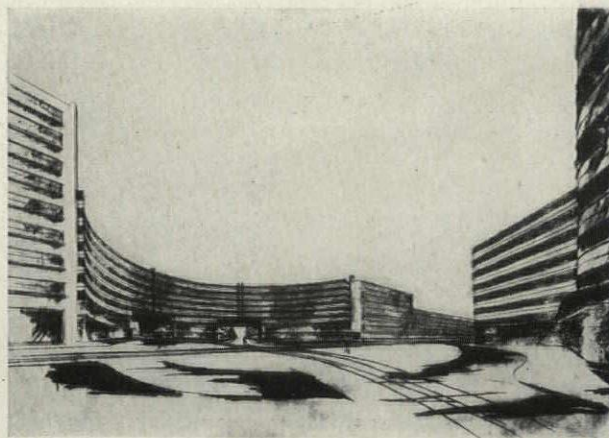
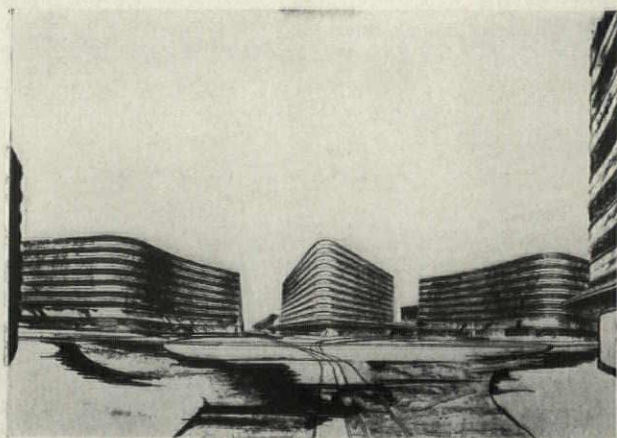
sili, with whom I spoke for a considerable time, had little to say about his misfortunes, much about the tremendous change in architecture during the past decade. The subject of politics was avoided, and the above account of the situation in Germany was obtained, not from this man who might reasonably be expected to resent his career being destroyed, but from sources more authoritative and much less biased.

It was shortly after the war that the brothers Luckhardt, together with Max and Bruno Taut and Walter Gropius, began the studies that later brought them into world-wide prominence. Undreamed-of technical developments had made available new tools which demanded new means of expression. An acute housing shortage had to be met—and at minimum cost. It was out of the work on these two major problems that most of the elements of the international style have come. Gropius went on with his studies in the Bauhaus at Dessau where his students learned about architecture as the art of building instead of a collection of rules which involved the wholesale cribbing of façades out of whatever books happened to be popular at the time. The Tauts put up the colossal settlements in Berlin's outlying suburbs, and the Luckhardts built a studio in Dahlem, a charming suburb where they built a number of modern



*Designs by the Luckhardts for an open square in Berlin. The central building was worked out with models, the final one (above) being executed in white metals and glass with accuracy in every detail*

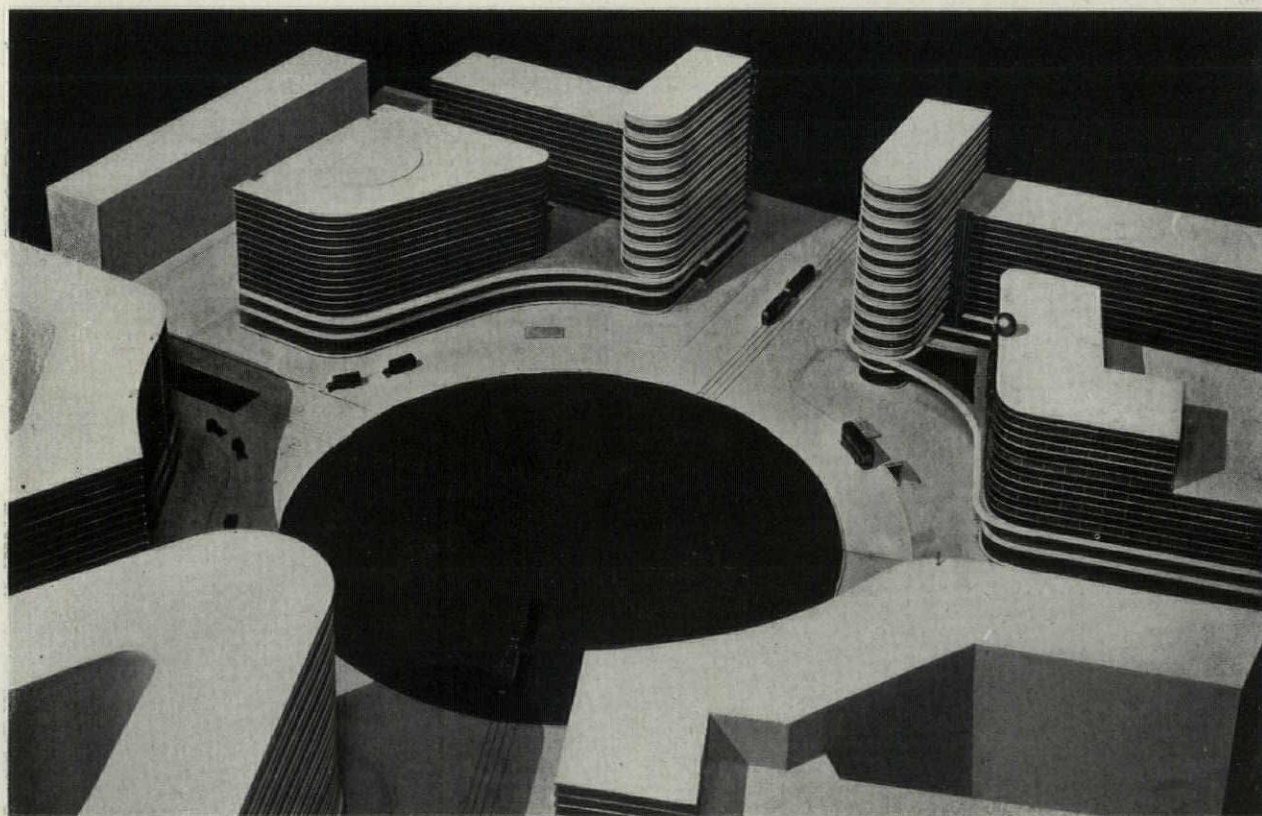




houses which served as a sort of experimental proving ground for their systems of construction.

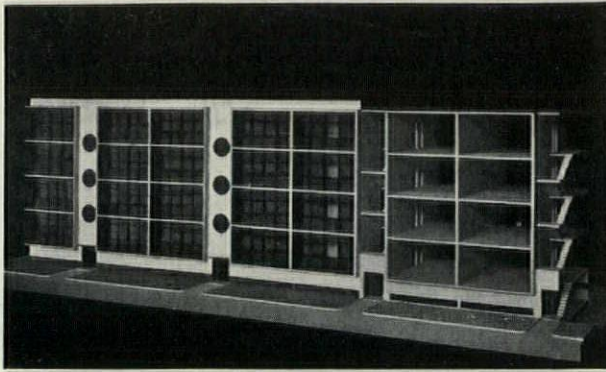
Luckhardt is a most amiable gentleman who appears to be perfectly content to talk indefinitely about his beloved modern architecture, and in the tour of inspection around his offices he pointed out many models, some of which are here reproduced, and all marvels of delicacy and precision. The use of models for the study of projected buildings had by 1920 become a lost art. The brilliant draftsmanship that appeared with the Beaux Arts, the prodigious facility of its leaders, soon became

an end in itself and it was forgotten that architecture had nothing to do with lines on pieces of paper. Small wonder, then, that the use of models had been abandoned. The Luckhardts and their group discovered, after throwing the styles overboard, that nothing remained but a set of blocks devoid of all ornamentation. There was nothing left to indicate on paper, and they were forced into the study of volumes in three dimensions. In their final state everything was shown in these models, even wall and floor sections. At the present time there are increasing numbers of men who are re-



*The Luckhardts' winning design for the Alexanderplatz in Berlin. The complete harmony of the design, which solves a difficult traffic problem, makes it a distinguished example of modern city planning*





*Note that wall and floor sections are completely indicated in models as well as exterior mass and room arrangement*

turning to this truly architectural way of studying buildings.

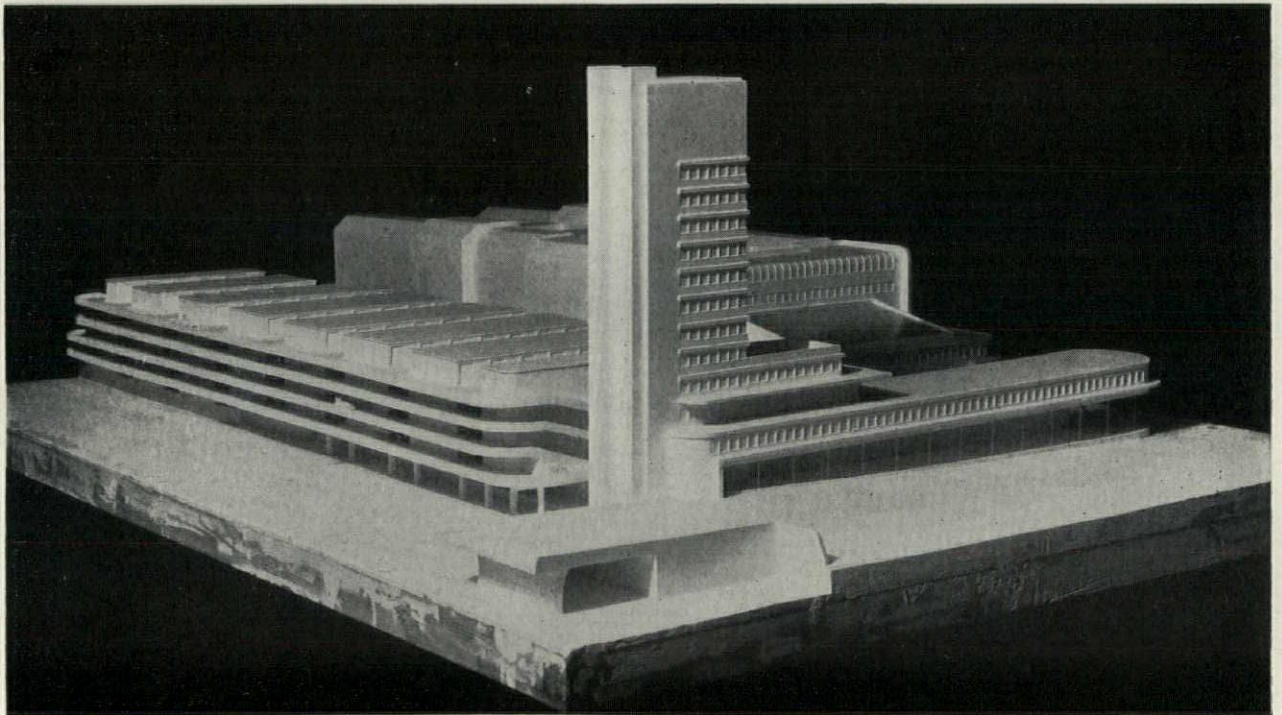
Long before most architects were even conscious of the word, the Luckhardts were studying methods of prefabrication. Intensely aware of the rapidly increasing industrialization of all countries, they saw that sooner or later the machine was going to replace the hand laborer in building, and instead of wasting time bewailing the fact, they studied to find the best way of utilizing the new techniques. In Dahlem one can find some of the results: light, fireproof buildings of steel, terra cotta blocks, and cement—planned for the utmost in convenience, compactness, and economy.

Their findings bear a remarkable resemblance

to some of the experiments made in America nearly a decade later. Some of the requirements they set up were as follows: (1) The walls, inside and out, must be clean, as smooth as practicable, with a minimum of jags and breaks. (2) The exterior should be impervious to weather, always remaining the same in color and appearance. (3) The interiors must be hygienic, easy to keep clean. Unnecessary recesses and projections in walls should be avoided. (4) Speed and efficiency of construction must be made possible by the design, and economy is of prime importance. (5) All of the latest improvements are to be taken advantage of, as much of the equipment being built in during construction as possible. These and similar requirements are now being so generally adopted that one remembers with surprise that a short while ago they were thought almost revolutionary.

Recently considerable interest was aroused by the Lescaze town house, whose façade of glass brick and stucco stands out in sensational contrast beside its rather dowdy brownstone neighbors. Without wishing to belittle Mr. Lescaze's most ingenious and tasteful solution of the problem of a town house with a narrow frontage, it is worth noting that the Luckhardts had long since realized the potentialities of glass brick and were among the first to use it. Although changes in design come about very rapidly these days, one has yet to find any marked improvement over the room illustrated which was built in 1931.

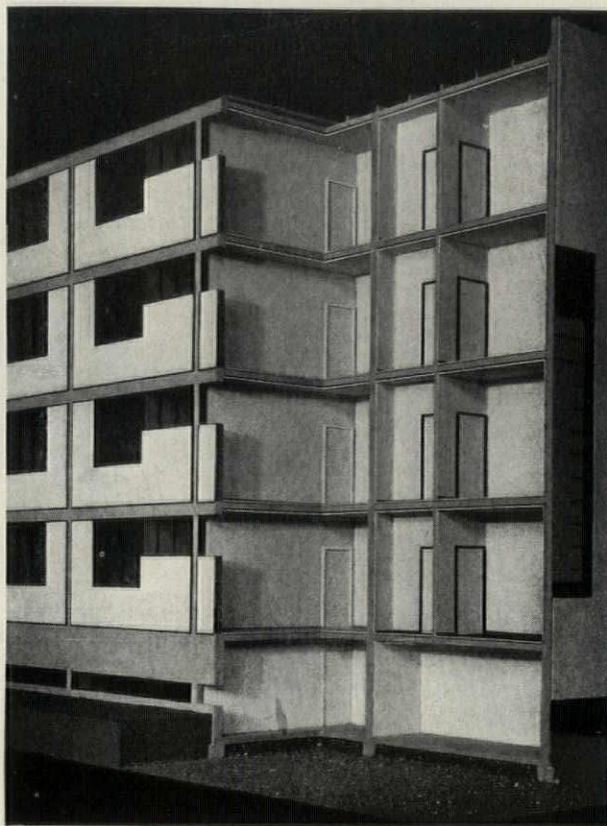
While Le Corbusier was mulling over his gran-



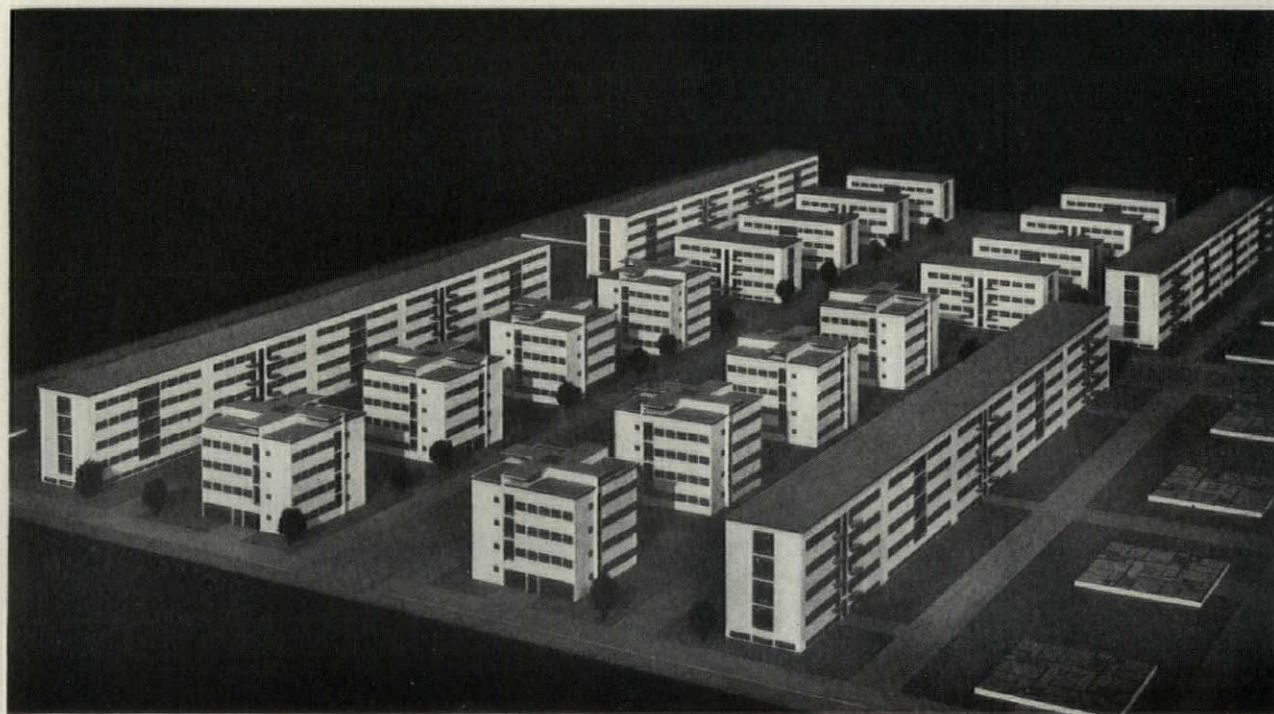
*Plaster model of a large garage in Charlottenburg shows a strong Mendelssohn influence. The ramps were studied with exterior supports but were finally cantilevered for structural and æsthetic reasons*



diose visions of a new Paris—a scheme which involved the destruction of a huge section of the city, Vassili and Hans Luckhardt were making excursions into the field of city planning in a much more practical fashion. A competition for a new design for the Alexanderplatz in Berlin was announced, and they entered it. From the beginning, traffic was a controlling factor in their design. They realized that in a great open space, regardless of its shape, traffic naturally tended to go in circular lanes, and they based their scheme on this observation. Above the street great curved façades were created, their long lines of horizontal windows recalling the form of the building on each floor. The traffic was studied with great care, and every known device which might facilitate the movement of automobiles and street cars, and separate them from the pedestrians, was employed. The great daring of the scheme, its simplicity, reasonableness, and lovely flow of line, captivated the jury, and it was awarded the first prize. The winning design was published widely, everywhere arousing great admiration, but in the end it was just another competition winner that was never built. Just what happened is not quite clear, but in any event, when work was finally begun on the new buildings for the Alexanderplatz, Peter Behrens was the architect, not the Luckhardts. Behrens made some clever sketches which were never followed, and today the Alexanderplatz is one of the biggest, dullest, most completely commonplace squares to be found in all of Europe.



*In minimum cost projects the use of such complete models as this insures maximum efficiency in the utilization of space*



*The final model for a housing group planned to demonstrate the economic possibility of building tenements without the usual courtyards. The group was studied from earliest to final stages in model form*



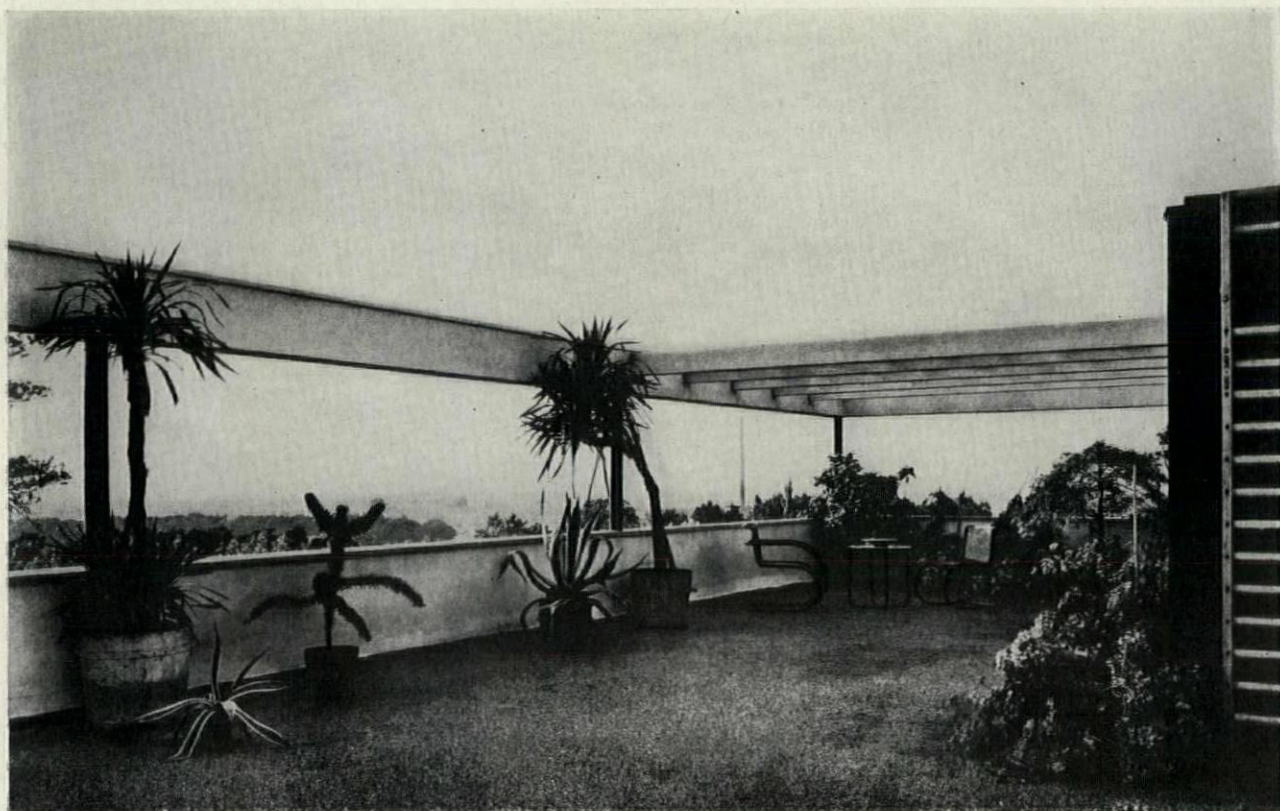
They had one other opportunity to work on a grand scale in Berlin. Their project had for its main feature a skyscraper of metal and glass, circular in plan, placed on the long axis of a great open rectangle, and flanked by Erich Mendelsohn's Columbus Haus on one side, and a replica of it on the other. This was also never executed and Berlin lost its second chance to show how effectively modern architecture fulfills the requirements of present-day life.

During the conversation, Luckhardt wandered frequently from the subject of architecture to discuss developments in design in other fields. Automobiles and furniture seemed to interest him more than anything else, and he took much time to rail against the fake streamlining of cars in order to make them sell, rather than run more efficiently,

and the Czechoslovakian car with the engine in the rear was the only one which had his complete approval. He was entitled to speak with authority on modern furniture, having been one of the first to use bent steel tubes for that purpose, and it was extremely interesting to inspect some half finished chairs in the office. It is difficult to see how simplification could be pushed any further—a bent tube, a sheet of metal welded to it, some upholstery, and some just had the tubes and leather straps.

Still talking, we left the studio and went down the street towards the subway station. There were many people in brown shirts, dripping with swastikas, symbols of the new Germany that has ruined the men who brought her world-wide respect. And of these wasted talents, the brothers Luckhardt are, in my humble opinion, by no means the least.

*The fourth article of this series will appear in the May issue and will concern itself with Gio Ponti, a modern Italian whose amazing versatility and restless creativeness have led him successively through the fields of painting, ceramic design, interior decoration, typographic art, and finally into architecture where he is being recognized as one of his nation's leaders, a man to influence Italy's artistic future.*





# WASHINGTON MONTHLY LETTER

By CHESTER M. WRIGHT

**N**OBODY, not even the President, knows exactly how the \$4.8 billion work relief money is to be spent. The "point-eight" part is for direct relief by FERA and is an estimate of needs based on past expenditures. The \$4 billion is calculated on possible future expenditures over two years, but nobody has been willing to specify a particular project of work as coming within that figure. Congress itself couldn't find out. Yet there are certain probabilities worth reviewing.

A large share of the money could be expended to initiate the national program envisaged by the report of the Natural Resources Board. Earmarking any part of this expenditure on the basis of state quotas would have been disastrous to the program. This program would not include much contract work and the opportunities for private architects seem negligible. Nor would other work provided in the main for relief wage purposes interest architects directly. Benefits would be indirect, either in the influence of expenditures upon private business or in the employment of architects by the government in supervisory jobs.

Architects in private life can look for consolation to the \$300,000,000 public works program, some part of which will go to private contracts. Similarly, labor's remaining hope for maintenance of its prevailing wage principle seemed to rest in this appropriation at the time of writing this letter.

Delay in passing the work-relief appropriation led President Roosevelt to take \$45,000,000 from the housing fund of PWA and transfer it to relief needs. This left \$15,000,000 unexpended in the housing fund. But that was only a paper blow to housing programs. Actually the new bill widens the scope of housing activities tremendously.

The Washington letter in the February issue of *PENCIL POINTS* called attention to Secretary Ickes' invitation to architects and others working on building projects to submit them promptly in order that they might be included in the survey due March 1. Before February 20 there were on file applications for \$2 billion of non-federal projects and \$1 billion of federal projects. On that day Secretary Ickes announced another \$1 billion of possible projects had been received. Since this totaled \$4 billion, it served to justify the \$4 billion

appropriation. It was believed the total of projects would be greatly increased by the first of March.

If architects have been busy submitting projects they may have more work to do during the coming year than last. They were offered opportunity to effect their own salvation. Many of them have.

**CODE FOR ARCHITECTS.** NRA is not looking with favor upon the proposed Architects' Code submitted as a divisional code under the Construction Industry. The consensus of opinion of the various advisory bodies seems to be that it is highly objectionable in its proposed establishment of an elaborate control of fees and other relations of architects with their clients. It is felt that the NRA is not justified in receiving a division code which goes beyond administrative organization. It probably will be recommended that this administrative organization be had by direct amendment.

It seems desirable to those drafting the code to incorporate in the regulations the work done by the American Institute of Architects in improving the standards of the profession, but those who make the decisions in the NRA believe the architects should not be thus regulated in their professional capacity.

**SPRING HOUSING DRIVE.** An intensive spring drive for modernization is being organized by the Federal Housing Administration. On February 24 the FHA called in all its state directors, its field men and its modernization credit managers and laid its plans before them. It followed this up with a demonstration staged by the construction industry of Washington, D. C., of what was expected of them when they got back on their jobs.

It comes to this: The whole country is going to school to learn about the possibilities for work along lines of repairs, alterations, improvements of homes and business properties. Not that the work so far has not produced results. It has. But every city learned that advertising, literature, and speeches only skimmed the surface unless they were followed up by salesmen who got people to start work at once. The most successful salesmen were men who knew something about construction. Architects, builders, carpenters, bricklayers, painters, and plumbers got the most practical results. They knew what a house needed. They also had a personal interest in finding work for themselves. The FHA is going to apply this procedure on a large scale.

At first there will be schools in thirty-three of the key cities of the country. Everybody interested in the construction or building materials industries will be called in for training. Expenses of these meetings will be cared for by industry. Industry will contribute sales instructors. Getting people to borrow money for repairs is not to be the main objective. Trained men will point out the repairs



needed to save the property owner money. If he needs assistance in financing these, he will get it.

From the key cities, the sales schools will expand until 900 cities are covered, including all cities of 10,000 population where the FHA modernization program is under way.

It is conceded generally that the modernization program has had considerable effect on building construction generally and is partly responsible for the increases marked up in January over December. Building contracts jumped 50 per cent.

Changes in the Federal Housing Act are in prospect which will mean more business for architects under the FHA modernization program. The Administration has asked Congress for amendments increasing the limits of insured loans for repairs and alterations from \$2,000 to \$50,000. This will not apply to individual homes but to business properties, office buildings, and apartment houses. Jobs costing between \$25,000 and \$50,000 will not only mean better investments if planned and supervised by architects but they will justify fees which will help keep architects on their business feet. The FHA found so many demands throughout the country for help in putting apartment buildings and business properties into condition which would bring better financial returns that it felt the needs of recovery demanded that special attention be paid to the demand.

A wave of modernization of store fronts and interiors is on. Childs' Restaurants reported an increase of between 30 per cent and 40 per cent in business since its recent alteration program of all its restaurants was completed.

A brick company, it is reported by FHA, enlisted the voluntary cooperation of local architects to follow up a brick veneer demonstration. Photographs of a hundred homes were made after the owners expressed interest in the demonstration and these photographs were distributed among the architects who made sketches to show what could be done with a good brick veneer job.

Meadville, Pa., has the honor of being the first city to get approval from the Federal Housing Administration for a low-cost housing project. It is technically a "declaration of preliminary approval," subject to the satisfactory completion of papers of incorporation and final plans and specifications. But Meadville is going ahead with building plans.

There will be only a limited number of such projects because the FHA does not lend money. The PWA does lend money to such projects—in some cases donates part of the cost—and so the PWA is the big low-cost housing sponsor of the Administration. The FHA only insures a mortgage upon such projects. That insurance is valuable to a project which can be financed and constructed by private resources because it places a sterling mark of value and soundness upon the property.

Two hundred detached and semi-attached houses of from four to six rooms will be built in the Meadville project, and they will rent for from \$26 to \$40 a month. Meadville proved a housing shortage existed, that the population has increased the last four years by 1700 workers, and that practically no residential construction has taken place during that time. Architects Kastner and Stonorov submitted architectural and building plans complying with specifications laid down by FHA.

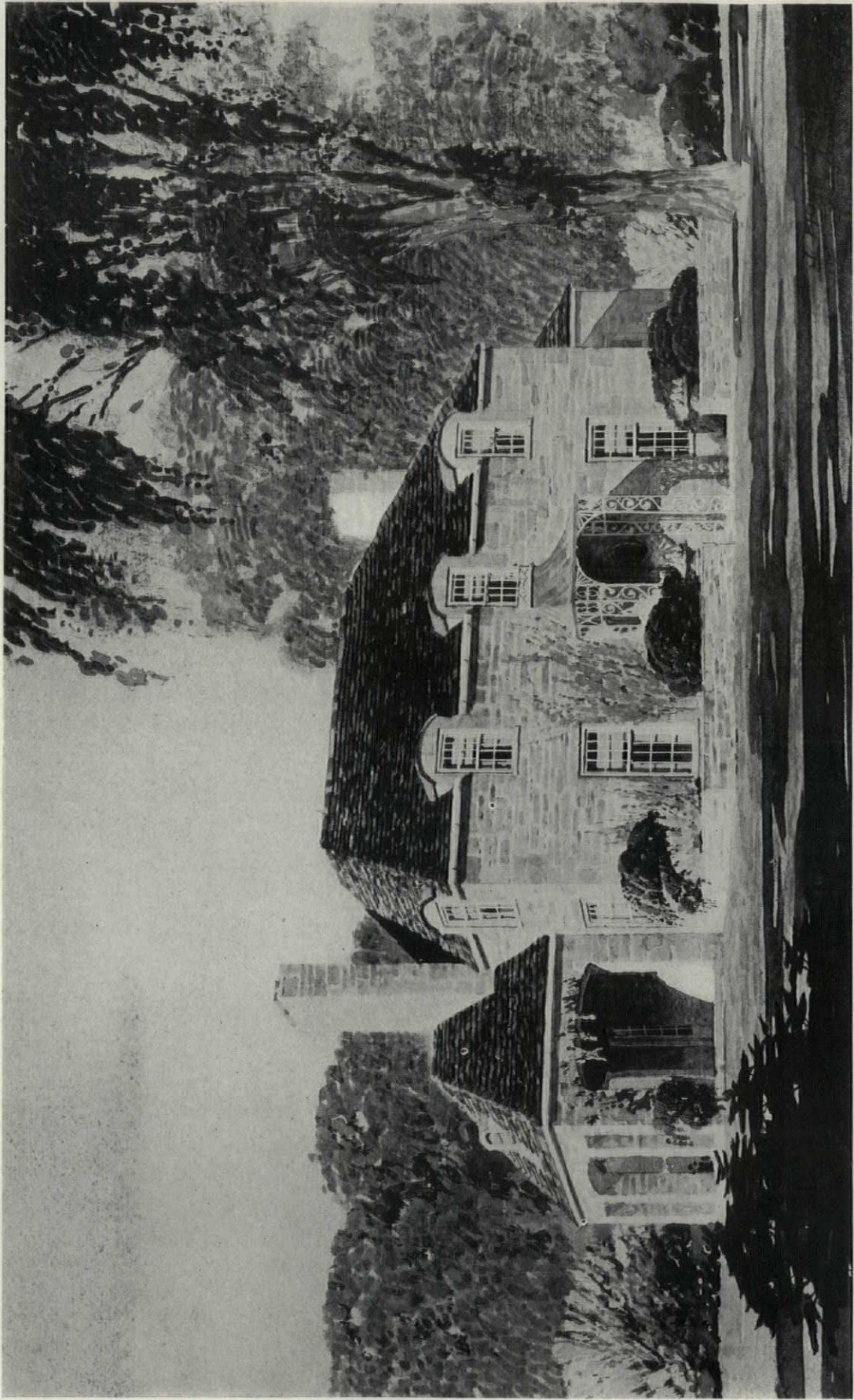
Outside of Washington, D. C., where the influx of personnel to man the new federal apartments has brought a demand for new housing, home building has not yet met with any appreciable stimulus. True it is that predictions abound of a house building boom this Spring, but a sound analysis of the facts does not indicate anything more than a steady upturn.

The home building industry is still operating about 80 per cent below the 1922-28 level. It will do better this year if for no other reason than the growing shortage of housing in many cities which is reflected by the first general upturn in home rentals since 1924. That upturn in turn reflects an improved average personal income. Home construction will improve also because of the volume of mortgage credit which has been made available at reasonable rates.

On the other hand, there are forces which will hold back any boom in real estate. First is the trend of the ratio between new building costs and the sales prices of comparable existing structures; there are too many people willing to unload their home investments at a sacrifice, and factory production of cheap housing has not attained proportions justifying cheap prices. Second, the purchasing power of the mass of the people has not attained home-buying power. We are still in the work-relief stage of our recovery efforts, and \$50 a month will not leave much surplus for home building by the 3,500,000 who will be cared for in the work-relief program.

Just how far application of the installment method of lifting ourselves by our economic bootstraps will stimulate home building is open to debate. But the recent sharp trend toward long-term home finance in the United States, which will greatly expand the number of potential borrowers who can afford to repay the loans out of their incomes, has been pounced on by business prognosticators as one of the most cheerful trends in the business outlook. It means that if a man who earns \$150 a month can borrow \$3000 on a long term amortization basis, which requires a monthly payment of only about \$30, he is much more likely to go ahead with the purchase, building, or modernization of a home than if the \$3000 loan had to be made on a short maturity which calls for either a much higher monthly installment or a lump sum payment of the entire \$3000 principal only three or five years hence.





*House for Gerar Corporation, Berkley-Scarsdale, N. Y.*

*Verna Cook Salomonsky, Architect. Rendering by J. Floyd Yotell*







# A WORD ON THE INVOLUTE ARCH

*A New and Pleasing Form*

By ERNEST IRVING FREESE

**I**F A string, under a uniform pull, be unwound from the circumference of a fixed circular disk or template, and if a pencil be guided by the free end of this string, then the pencil will trace a spiral-like curve called the *involute* of the circle. The only difference between the manner of drawing a circle and the manner of drawing its involute is this: the circle is drawn about a *point* as a center, whilst the involute is drawn about the *circle* as a center. Geometrically, then, the involute of a circle is the locus of any one point on a revolving tangent. Hence, this revolving tangent—or the string by means of which the involute is drawn—is always *normal* to the resultant curve; and, moreover, the same string will describe *paralleling* involute curves. These simple and remarkable properties of the involute, together with its interesting and gradual variation of curvature, make the involute eminently suitable for adoption in the design of non-

circular arches; that is, to such designs wherein the rise is not much less than 5/12ths the span; in short, to those arches which, heretofore, have been designed as three-centered approximations to a semi-ellipse.

The accompanying drawing shows the appearance of the involute arch, and indicates the exceedingly simple method by means of which it may be struck. Two fixed templates, each shaped to a quarter-circle of radius  $R$ , are its one "center." The tape, fixed at point  $d$ , and revolving tangentially about this "center," becomes the "compass" by means of which every line of the arch is immediately and exactly determined—yes, even the *joint lines* are thus determined, as shown. The radius  $R$ , of the guiding templates, is the only factor that must be predetermined. This, also, is a simple operation, as is evidenced by both the rule and formula given on the drawing.

For instance: An arch has a fixed span of 12 feet, and its rise is to be, say, 5 feet. Here,  $W=6$  feet, and  $H=5$  feet. Hence, placing these values in the formula for  $R$ , and solving, gives:—

$R=7/3$  times (6 minus 5) = 7/3 feet, or 28 inches, as the radius of the quarter-circle templates for the given case.

The above simple method of determining  $R$  is based on a "pi" value of  $3\frac{1}{7}$ , which value is certainly accurate enough for all practical purposes. If, however, you have a hair-splitting disposition, the following formula will yield the *exact* value of  $R$ :—

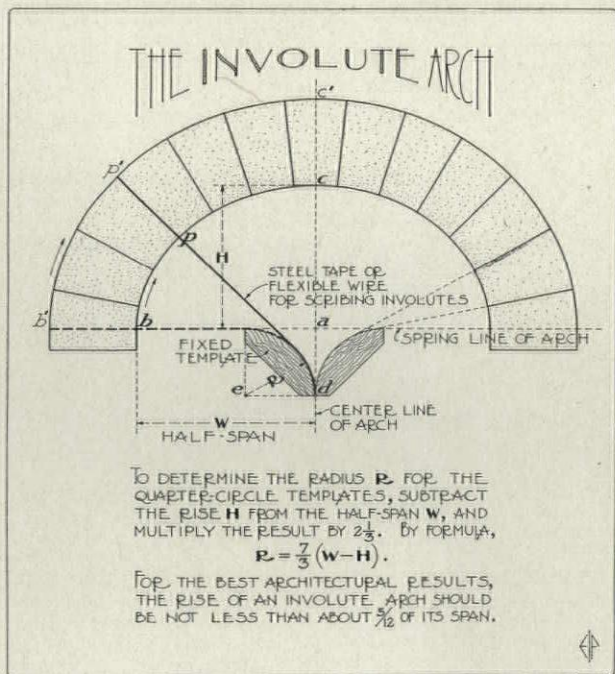
$$R = \frac{W-H}{2-\frac{1}{2}\pi}$$

If you want to find the length of the intrados, between spring points, of any involute arch, this, also, can be algebraically found. Let  $L$  stand for this length. Then:—

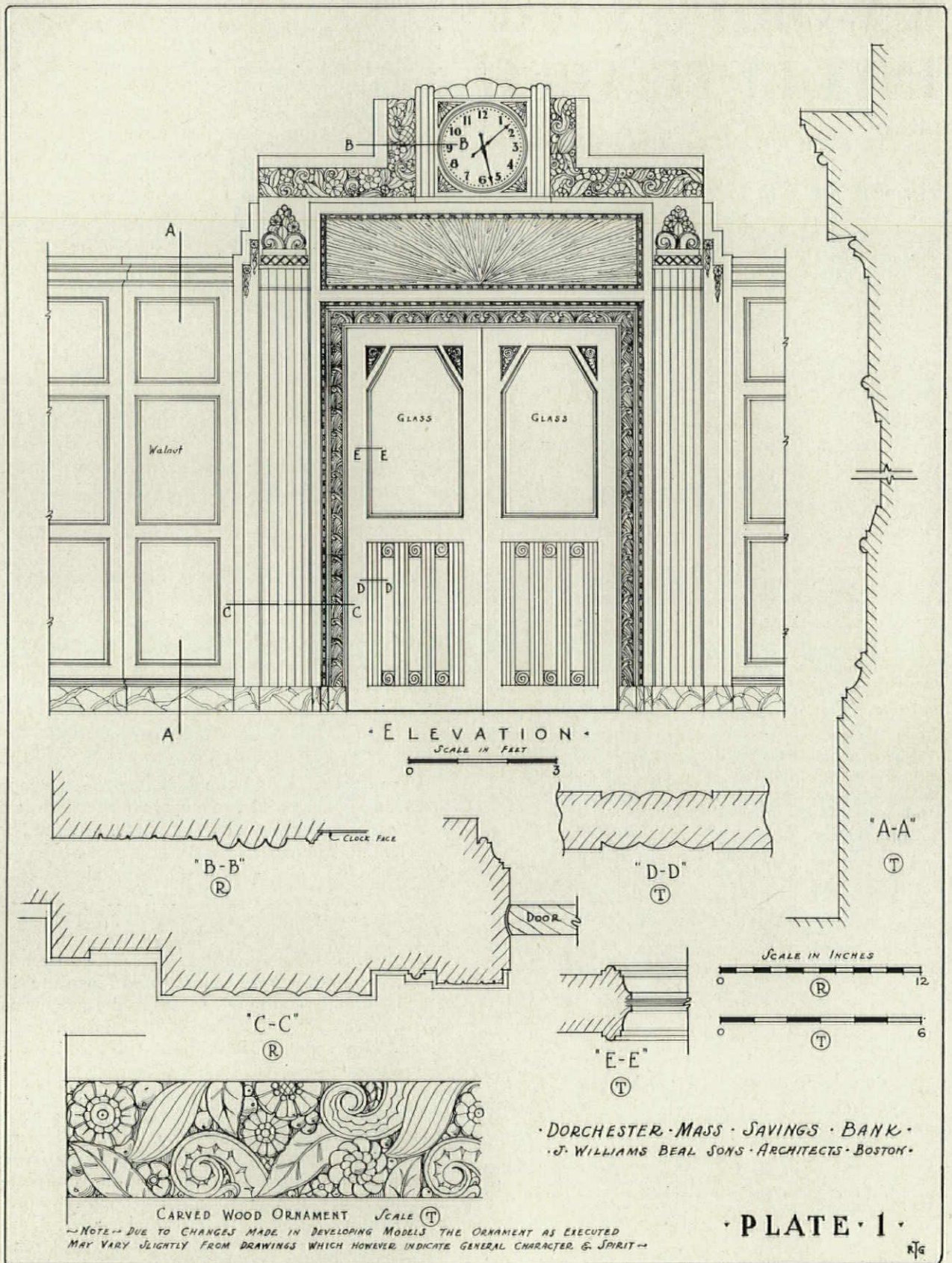
$$L = \frac{(H+R)^2 - (W-R)^2}{R}$$

In a similar manner, the length of the extrados, or the length of any other paralleling involute line, may be readily computed by using the proper corresponding values of  $W$  and  $H$  in the formula just given. The value of  $R$  remains the same for all lines of any one arch.

The laying out of an involute arch has been shown to be a very simple thing in *actual execution*, that is, full size. On a scale drawing, however, it is not so simple, since we lack drawing instruments allied to steel tapes and circular templates. But this lack is of no consequence: for the purpose of *indication*, which is all a scale drawing is for, a sufficient approximation can be made with circular arcs, provided, of course, that the arch is designated as an *involute*, and that the radius  $R$ , of its central templates, is marked on the drawing along with the other required information.







Drawn by Robert T. Gidley

See article opposite



# ARCHITECTURAL REJUVENATION

*With Particular Emphasis  
on the Design of Interiors*

By ROBERT T. GIDLEY

**T**HERE is a spirit of progress in architecture. Even the layman, as he views many of the more recent buildings in our cities, cannot fail to realize that they are quite different from those of twenty or even ten years ago. He may or may not, depending on his personal preferences, feel that architecture is improving but cannot deny it is changing.

There are those who sum up this new movement in architecture with the one word "Modernistic"! Sometimes they say that one word rather contemptuously and add that in their private opinion it is a fad like miniature golf that will soon pass into oblivion. Others, bored with the past, welcome this new trend as an excuse to toss all precedent into the rubbish heap and launch out upon an inventive orgy. It is, perhaps, this second group that is to blame for the first.

Between these two extremes is the growing number of conscientious architects who are giving this new movement serious thought. They realize the real opportunities it affords and are designing buildings that need no apologies—structures that are restrained, dignified, and wholly pleasing to the eye. They are holding their inventive desires in check, preferring rather to retain those architectural features of the past for which no better substitutes have been found and to invest them with a new spirit in keeping with the times. It is this type of modern that we propose to discuss.

Leaving the flying wedge of architectural iconoclasts shaped by Le Corbusier and sweeping with masterful logic toward an unknown point we turn to the tested alphabet of our inheritance. There is no question of its potential excellence of expression in the materials out of which it was developed; materials we are very unlikely ever quite to discard. But in recent years the majority of us have grown to feel that even our American eclecticism was getting to be pretty much of an old story; a rather monotonous repetition in the details of ornament and mouldings.

This is intrinsically a healthy uneasiness of mind which finds relief in one of two ways; either the sufferer joins the iconoclasts or he seeks to re-

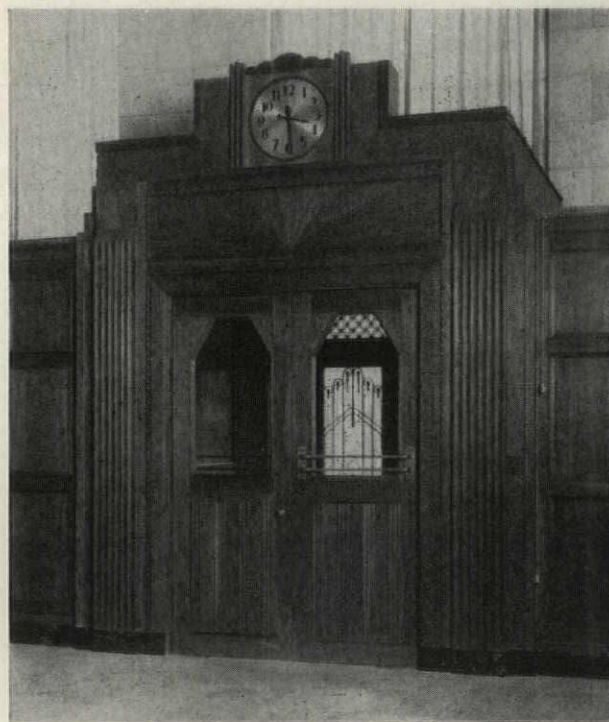
vivify his own language. Whereas there is much to be said on both sides, we are speaking here of the latter course, availing ourselves of the illimitable fund of thought and expression that has accumulated through the years and endeavoring to put new vigor into the old forms.

It is probably self evident that this is a function of the normal development of architecture and might well obtain were there not this curse of eclecticism upon us, with its ensuing dissipation of effort where, in general, nothing gets done. So our statement of certain aspects of the case has as its object the stimulus of draftsmen to free themselves within the proven limits of good design, to urge the avoidance of threadbare moulding sequences when dozens of equally good ones are priced only at a little inventive skill.

A note of warning should be sounded in this connection. This inventive enthusiasm should be tempered with taste, understanding, restraint, and a deep respect for the fundamentals of good design or we are likely to lose more than we gain.

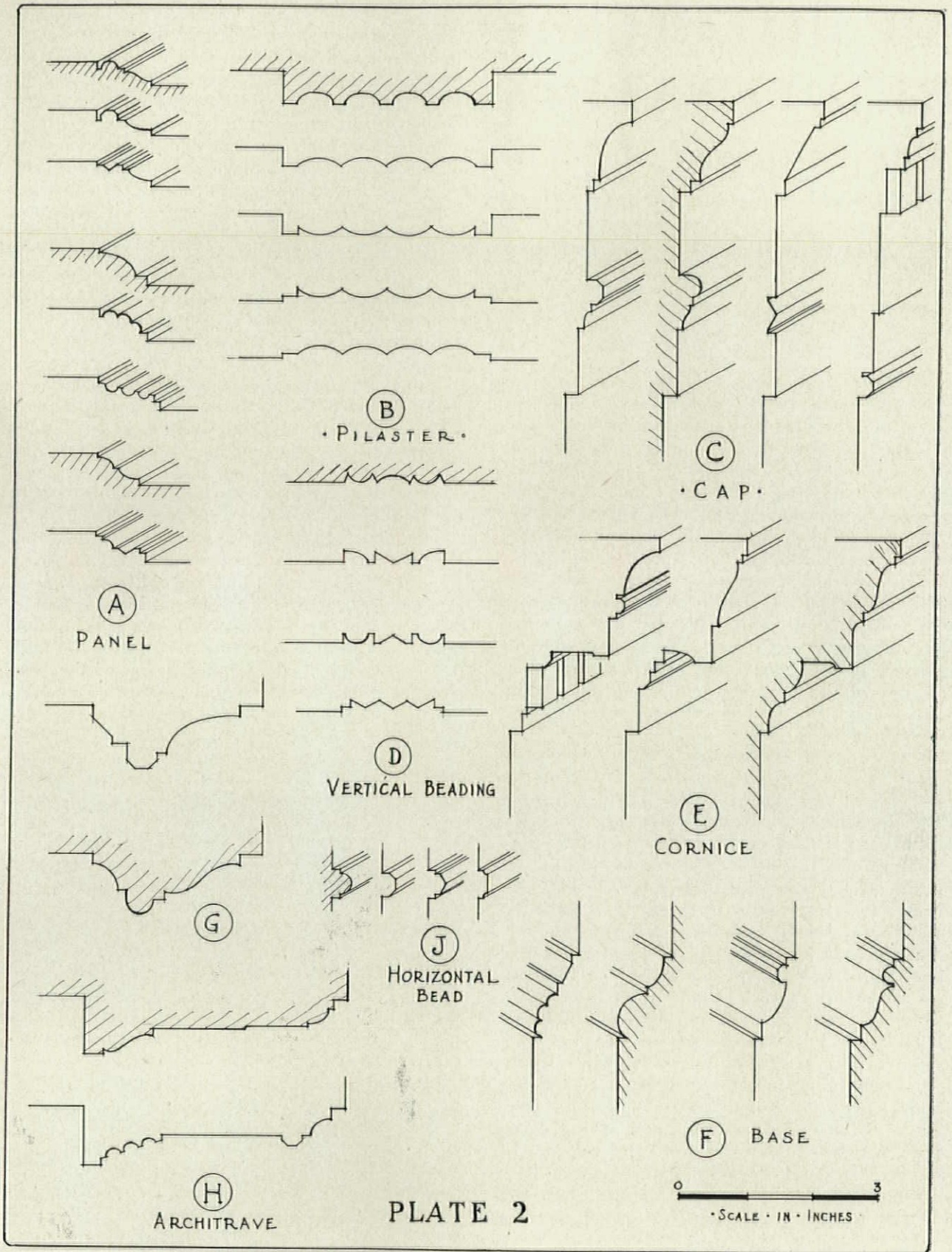
The draftsman who will steer his course well in the middle of the stream, neither losing sight of the familiar shore of precedent nor sailing too close to the rapids of radicalism will find many ways in which he can adjust the old forms to meet the new conditions which confront him. And in so doing we feel that his creative power will be stimulated and he will find real pleasure in his task.

The entrance to the banking room of the Dorchester Savings Bank (Plate 1) illustrates some of the changes which are taking place in interior de-



*Entrance, Banking Room, Dorchester Savings Bank  
J. Williams Beal Sons, Architects, Boston*





*A comparative study of common classic mouldings with variations designed to freshen up their effects*



sign. Call it Modernistic if you will. Certainly it is a conservative example and admirably indicates the manner in which new and interesting effects may be obtained without resorting to freakishness.

It is easy to picture the stereotyped entrance that might have been used—the double doors with flanking Corinthian pilasters and entablature perhaps cribbed from some well-known Classical example. Above, a parapet along conventional lines with a clock in the center—stop us if we are bringing to mind something you have seen somewhere, possibly in a bank building. True, such a design may be passably satisfactory—doubtless the easiest and safest thing to do. Yet it has been employed so many times that it seems more like the child of a rubber stamp than of a creative designer.

Nevertheless the elements of the design are too good to be abandoned entirely; nor is it necessary. Remove the cornice, modernize the pilasters and mouldings, use a different type of ornament and the deed is done. The old doorway has been given new life and the operation has proved to be a minor and not a major one. The old forms are there in modern garb and the photograph shows the result that was achieved.

This is only one of many examples which are possible of architectural rejuvenation. In designing and particularly in detailing a building in the Modern style the draftsman will find that much can be done to revivify the old motives and forms and in very few instances must they be discarded entirely.

Plate 2 is a comparative study of mouldings intended to illustrate this point. The profiles shown shaded are the common cap, cornice, panel, base and architrave mouldings familiar to every draftsman. They are almost as old as architecture yet, as has been illustrated, they readily lend themselves to slight changes which give them a decided touch of newness and bring them in harmony with the present trend in design. The strict classicists may insist that we are taking liberties but we must not be too shy if we are to progress.

These moulding profiles for the most part tell their own story. Note the elimination of the cyma recta and cyma reversa in most cases and the substitution of the cove. In general the profiles tend to become more crisp in outline, the chamfered bead has replaced the round. Curves have not been abandoned but angles have displaced them to some extent.

It has been claimed that in modernistic design mouldings as we commonly use them have been eliminated to a considerable extent. This is undoubtedly true, but this process of elimination has greatly increased the importance of those mouldings which are retained. The shape of a tree in an open field is far more noticeable than if the tree stood in the midst of a forest. So a solitary moulding standing alone in a field of unrelieved surface such as we often find in modern design must be very carefully considered as to profile and fitness

for its position. It must harmonize and the draftsman who thinks that any old profile will serve is apt to find that the executed design shows his lack of sympathy and study. Masses are particularly important in modern design but detail can make or mar the ensemble as surely as in the older styles.

Plate 2 also illustrates some of the changes which modern design has wrought in the always useful pilaster. The tendency here is toward simplification, particularly in caps and bases, where projections have been reduced or perhaps eliminated entirely. In general the pilasters themselves have become flatter and the flutes are segmental instead of half elliptical in section and no longer separated. The usual cap and base mouldings are gone and even the necking mould has changed in character or been eliminated. These changes are more drastic than those shown in connection with the moulding profiles but they certainly cannot be classed as a wild attempt to do away with all precedent. In spite of the liberties which have been taken the modern pilaster still bears a marked resemblance to its classical ancestor.

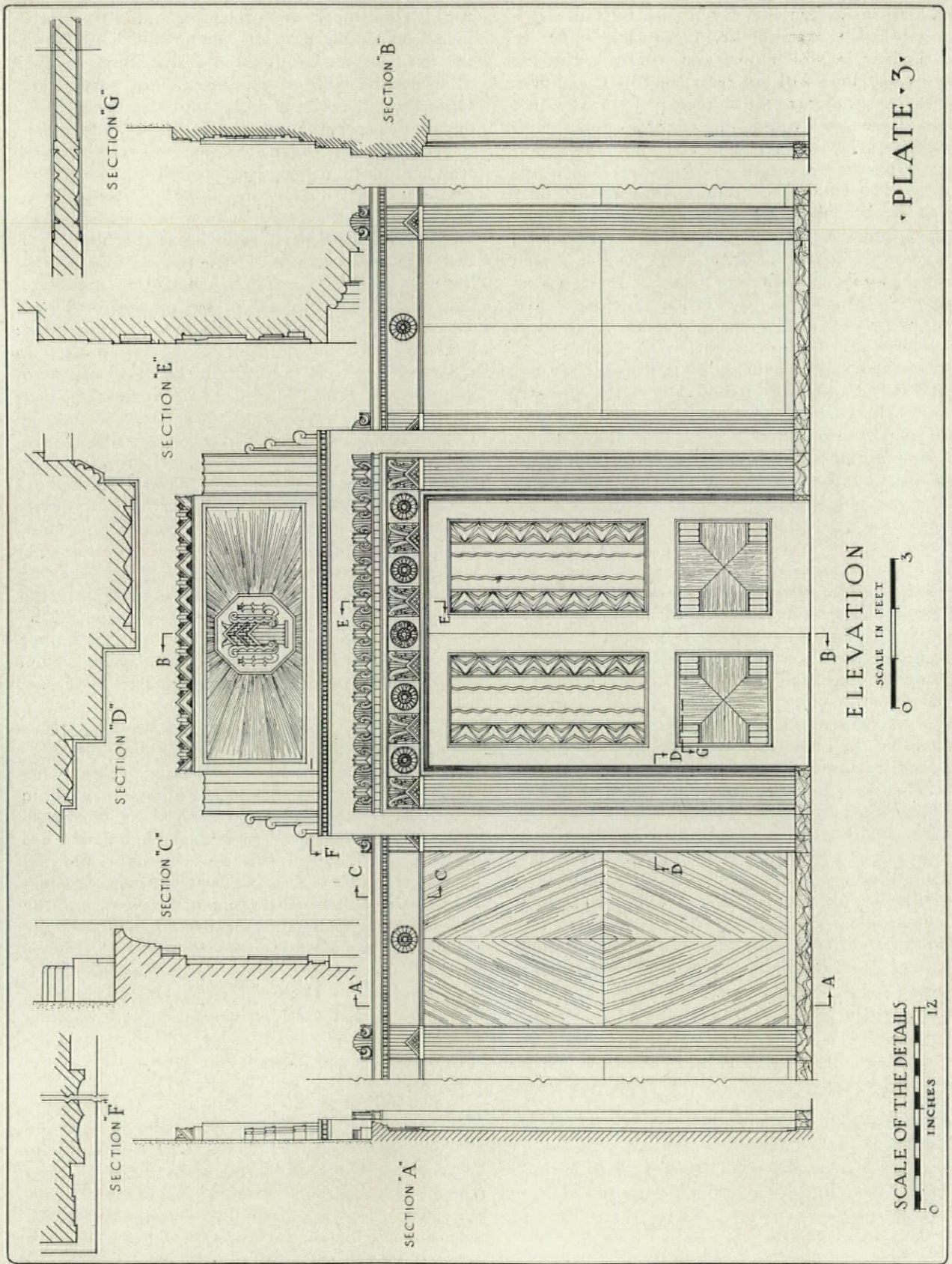
Paneling, too, may easily be given a new character. The change may simply be in the use of a modernized type of panel moulding or it may be more extensive. A strip of inlay may replace the moulding and further interest may be added by the use of diagonally matched flush panels. Larger panels seem to be the order of the day and when carefully proportioned and appropriate woods are used they are extremely effective.

The doorway and wainscot in Plate 3 continue the development of our thesis. Here the door opening has been accepted as a governing factor in the simple program and around it we have evolved an organized treatment largely derived in its component parts from hoary precedent. A balance has been struck between this new freedom and the ancient orthodoxy. Also we have limited ourselves to the curved lines of the spiral, the circle and the conic section, eschewing for present purposes the cyma recta and the cyma reversa.

In the door enframingent the decorations are a concentration of those adorning the wainscoting and there is in the latter a complimentary aligning of main elements which serves to knit the two despite the intended accent and interruption of the doorway.

The wainscot is designed to show the rediscovered beauty of natural wood graining in matched veneers. Of the same material, though of less conspicuous pattern, is the rising form of the doorway which serves as a contrasting background. Surmounting it we have a panel from whose octagonal decoration radiates the grain of segmentally cut veneers. All the main lines of the over door are in a definite relation to those below, the thought being that however much we free ourselves from precedent in detail it is never permissible to neglect the logical organization of our problem.



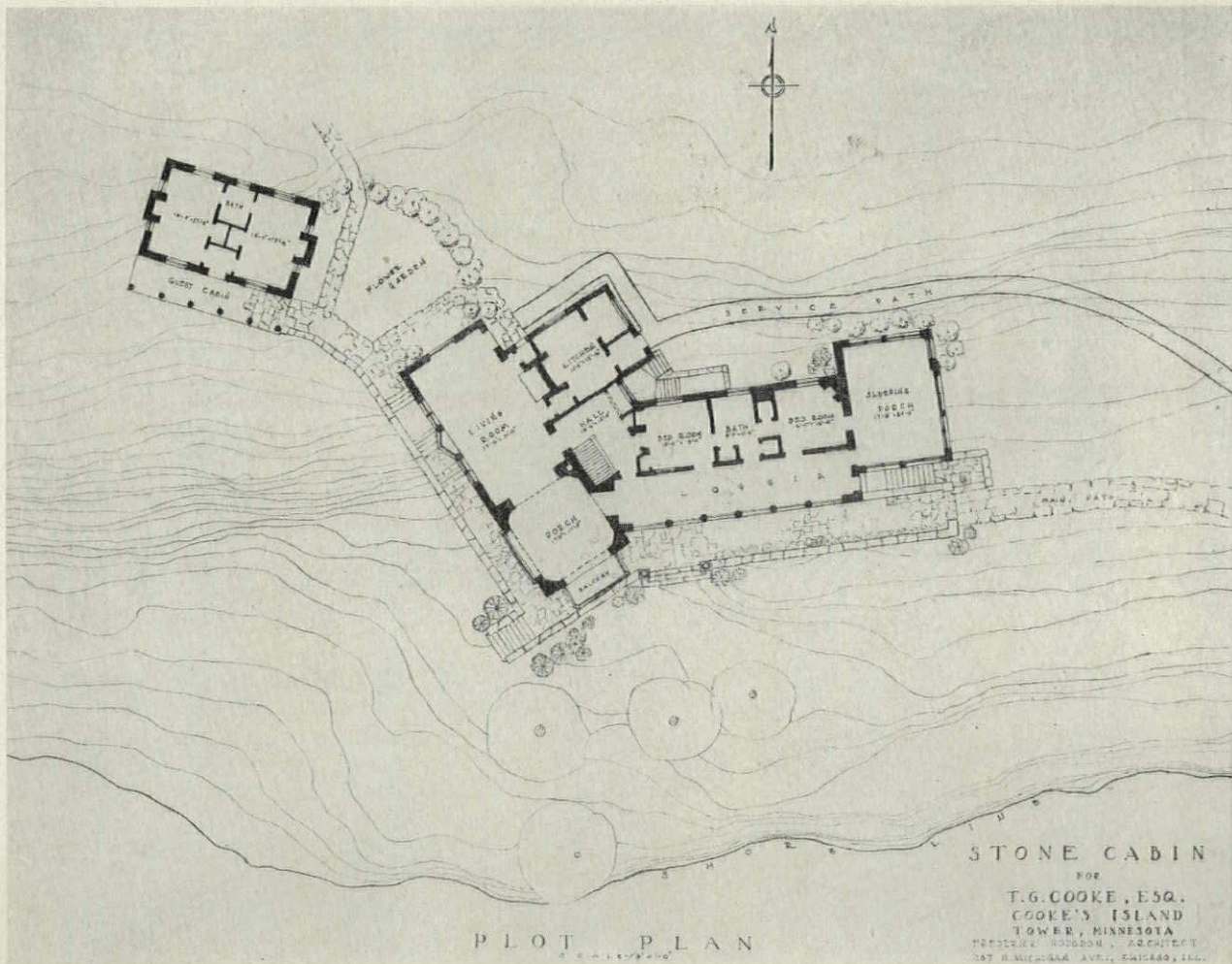
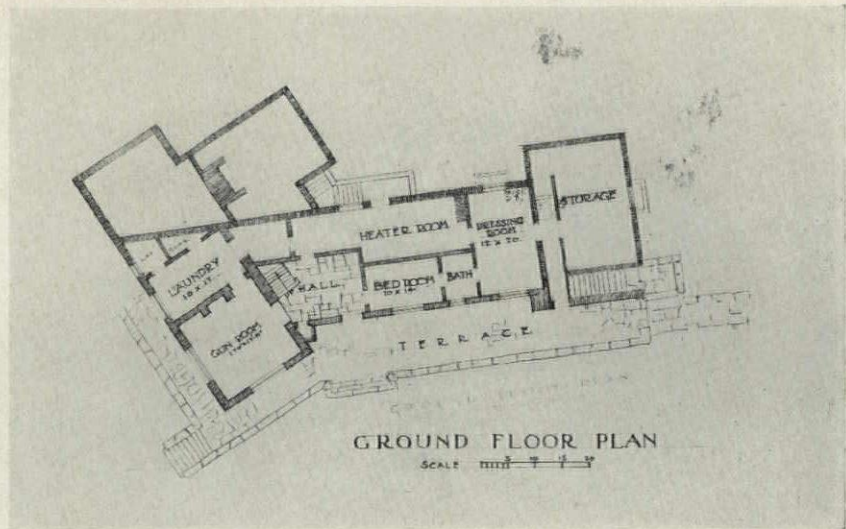


*Detail of a doorway and wainscot in a bank, designed with an assemblage of modified classic forms*

*Drawn by Leon Keach*

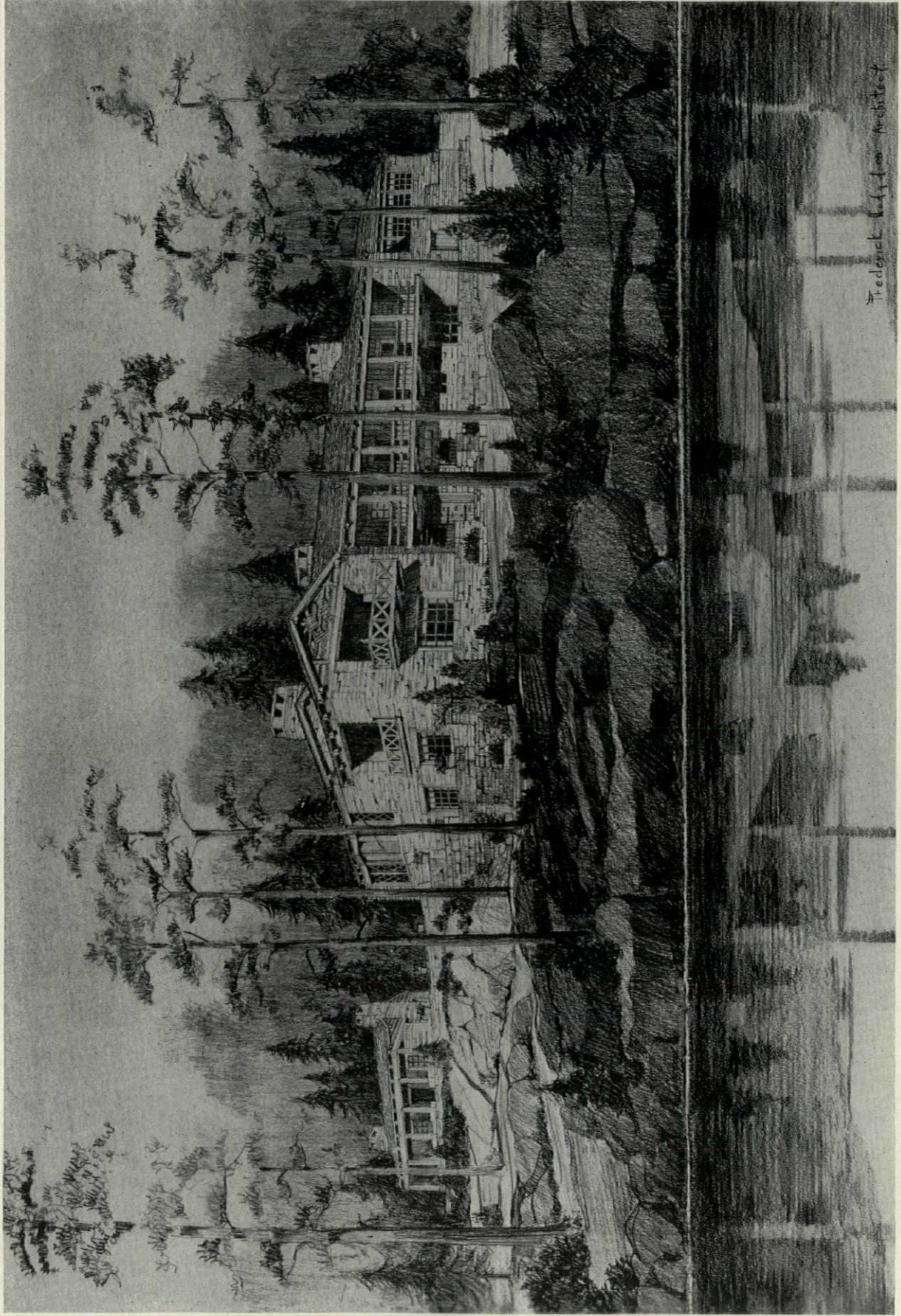


Plans for a hunting lodge for T. G. Cooke, Esq., to be located on an island in Lake Vermillion, Tower, Minnesota, near the Canadian border—Frederick Hodgdon, Architect. This lodge is being built of native stone and native white cedar timbers. The roof is of slate, which is also quarried on the island. See perspective overleaf.



The plan of this retreat has been worked out to take full advantage of the southern frontage on the lake





Hunting Lodge for T. G. Cooke, Esq., on an island in Lake Vermillion, Tower, Minnesota

Frederick Hodgdon, Architect and Delineator



# A. L. Guppy's Corner

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



## HAPPY BIRTHDAY, GUPPY'S CORNER!

What do you know! We up and had our first birthday last month, and in the excitement of the sketching contest and everything, dinged if we didn't plumb forget it. It was your card, Karl R., which reminded us of it. Thanks! And I've drawn the Corner a cake, candle and all, and show Karl's card, which surely deserves inclusion. Cut yourself a piece of cake and we'll have a belated celebration.

In honor of this great occasion I have checked your letters for the past year to see if all are answered. Unless I've slipped up somewhere I've sent a personal reply to every letter which came during this first year of the Corner's life. Wish I had space to quote some of you.



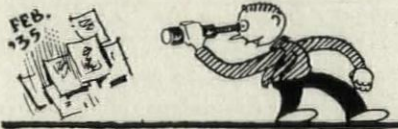
## HOW THEM LETTERS CHEERETH ME!

I can't take space each month to express my thanks for your letters, but I surely appreciate them. How I wish I could meet all the requests that come in for the inclusion of this and that. F. J. S. wants tips on perspective, "what to do and what not to do." Also dope on pencil rendering and perhaps color. J. L. is among several who have requested something on tree representation. He adds, "ditto clouds, reflections in water and other details." P. H. C. asks for tricks of quick indication of such details as balustrades and classical capitals—also suggests full page sheets on the representation of people at the small scale customary to sketching and rendering. He wants "all mediums, but particularly pencil." Let's hear from more of you on these or other points: with my limited space I have to weigh one thing against another, and want to be helpful to as many as possible. Even if you have nothing to ask, send me a penny postal, for it's much more pleasant to write when I know there are humans on the receiving end.

You Chicago fellows would be mighty welcome at my booth at the coming convention of the Western Arts Association, April 4th to 7th. I'm there to show a famous pencil (take three guesses—ye

boss has curbed my tongue) and allied products. Come in, shake hands, and let's swap some ideas. There'll be drawings, incidentally, for you to see. Look for my name at the top of the booth.

And you Philadelphians can find me from April 10th to 13th at the Eastern Arts Association convention in your home town. Same booth. Perhaps you can recognize me from the self-portrait above! Come right in; don't be afraid of the school teachers. No, there's no charge for admission in either town.



## LOOKING BACK AT FEBRUARY P.P.

Just room for a quick glance at a few of the delightful things in the last issue. The two studies by Gudger, page 10, were managed with a sure hand. They are notable for the careful adjustment of values and the consistently able technique. It is instructive to compare these with the spirited sketch by Harrison, page 15, which has the spontaneous character so often favored in pencil work. Smith's sketch, page 13, successfully interprets with the utmost economy the essentials of his subject. I am proud to have had a small part in his training. Kruse's subject on this same page, and that by McCrackin, page 15, are too small to show at their best, but the latter's other subject, page 74, plainly reveals the vigor and individuality which characterize this artist's work. The draftsman should save this for its tree handling, along with Yewell's rendering on the following page. In this, Yewell demonstrates his mastery over values. See how well the building is brought out by means of sharp tonal oppositions and snappy accents; the background, soft and atmospheric, takes its proper place. The foreground gives depth and intensifies the lights beyond. Shadows are well handled; textures are good. We mustn't omit Detlie's crisp, sparkling crayon sketches, pages 70, 71, and 72. What a wealth of suggestion he is able to portray with the simplest of means! Despite his bold, broad approach, indicative of speed, he exhibits a sure feeling for composition, and an appreciation of subtle nuances of tone. Practice this method for your quick sketching. Turning from boldness to delicacy we have Rickard's pen renderings, pages 73 and 76; these are

honest expressions of architecture, free from artifice. If you never tried snow in pen you have an interesting problem!

I welcome the "Architects of Europe Today" articles for they are bringing out, among many valuable points, the fact that both the structural and aesthetic possibilities of some of the newer materials are necessary for the designer to know.



## BRUSH RENDERING IN FULL BLACK

For Rendering Project No. 10 we have, overpage, another technique particularly adapted to publicity purposes, as it can be reproduced by the comparatively cheap line engraving, and is bold enough to print on newsprint and other inexpensive paper. It's a speedy method, too, when compared with the more customary pen and ink. Read the notes for explanation. As an additional hint, corrections can be made with Chinese white or other opaque white. Speaking of white, this method can be used in reverse, painting with white on black or colored paper. Very effective drawings are obtainable in this manner. Again, white paint and black ink can be effectively combined in various ways. In rendering windows, for example, sash openings can first be solidly filled with black, the sash bars being later painted with white. Though Sheet 10 was drawn wholly in brush (excepting the lettering) in pure black ink, it is quite common to combine brush work and pen work, the pen being used for fine or exact detail. This drawing was done from photo; the trees in the background and at the right were added. The same method is obviously equally well suited to the rendering of proposed work, and to sketching. Such drawings, if in waterproof ink, can be pleasingly tinted with water color. They can also be done in colored ink or paint.



## STILL A CHANCE TO SNATCH A PRIZE

Dancing? They do look it, don't they? But not so. At least that wasn't my intent. Fact is, the guy at the left is *you* (no offense!) trying to wrest one of those PENCIL POINTS books away from the other fellow in the Grand Sketching Competition. But don't forget the delivery deadline is March 22nd. See February issue for particulars, then get busy. A spare evening or two will do the trick. Send in a winner and you *can* dance!

Let me remind you that the interest shown in this competition may determine whether or not the feature will be continued. So if you like the idea, do your bit. If we get good response we shall offer similar competitions in other media.



PRACTICAL PERSPECTIVE RENDERING PROJECTS &  
SHEET 10 • ANOTHER QUICK METHOD FOR CHEAP REPRODUCTION •

① The type of brush-work here shown is much like pen-work but far quicker to do. And because of the large areas of pure black, it is more dramatic. A medium brush, round pointed (Sketch 1) will give, with varied pressure, almost any desired line. Sometimes a larger brush proves time saving. For special purposes the flat brush is often convenient (Sketch 2).

POINTED BRUSH



TRY MANY SMALL BRUSH STUDIES



② As to method, no specific instructions seem necessary. Work in pure black ink over a pencilled layout. Make a tracing paper study first for the composition of your values. Spot darks carefully. Wash your brushes thoroughly when finished.



③ This kind of work can be reproduced by the relatively inexpensive "line engraving" process, making it particularly well suited to printing.

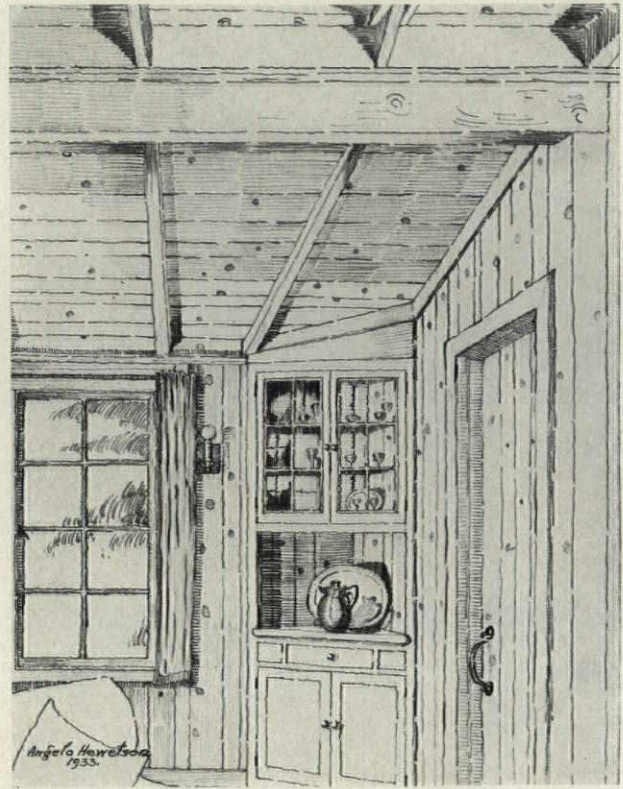
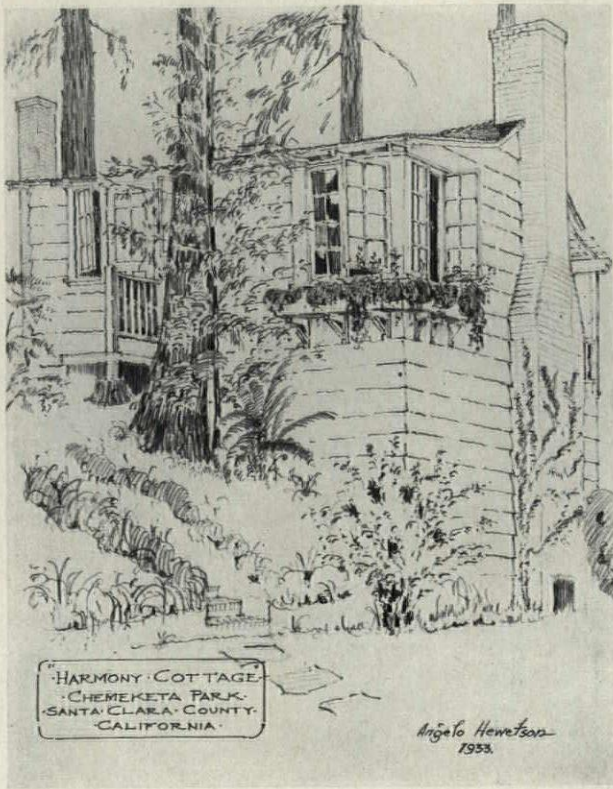
THE FLAT BRUSH

ONLY THE BRUSH WAS USED HERE

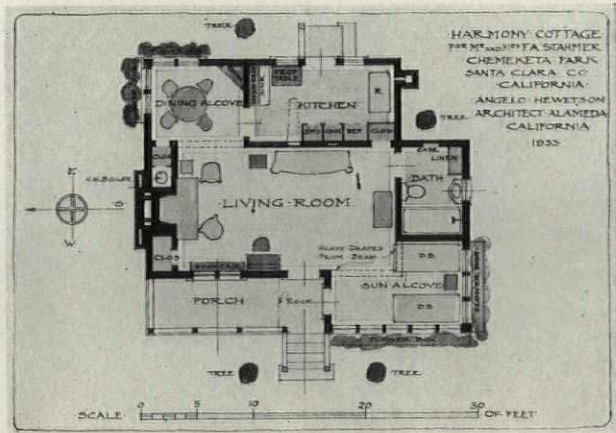


A BRUSH DRAWING WITH MUCH THE APPEARANCE, IN PLACES, OF WORK IN PEN



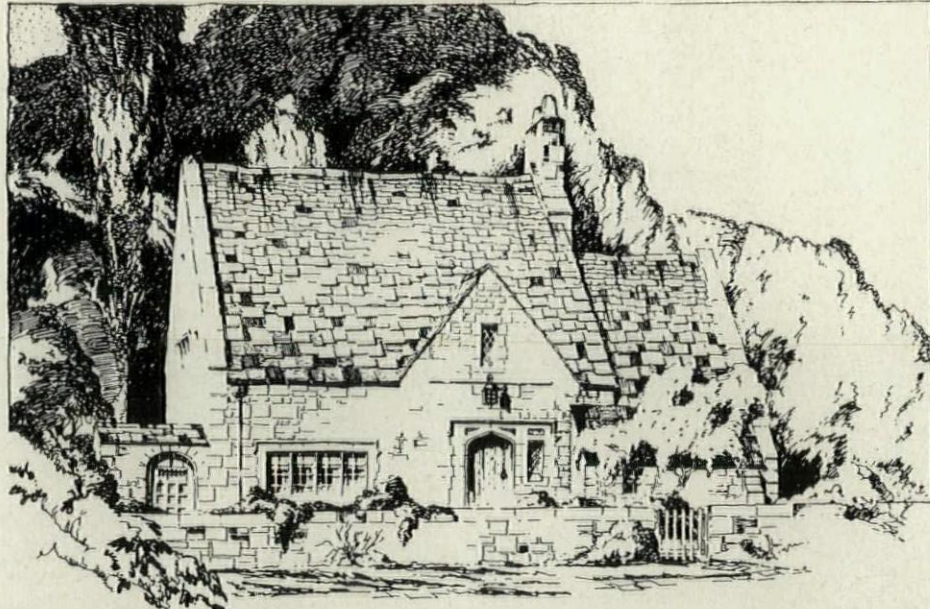


"Harmony Cottage" as it is called by its owners, Mr. and Mrs. F. A. Stahmer of Chemeketa Park, California, is submitted by the architect, Angelo Hewetson, as a candidate for the title "The Smallest House in Captivity." It is described as a country place, among the redwoods in the Santa Cruz Mountains. It was constructed of redwood with a roof of cedar shingles and chimneys of common brick. Vita glass was used in the sun alcove windows. On the exterior the walls were stained pearl gray with trim of soft rose color. The roof shingles were stained three shades of brown with ten percent of black shingles for accents. Walls and ceilings of living spaces were of knotty pine stained driftwood gray warmed with rose. The cost, including the architect's fee, was about two thousand dollars.

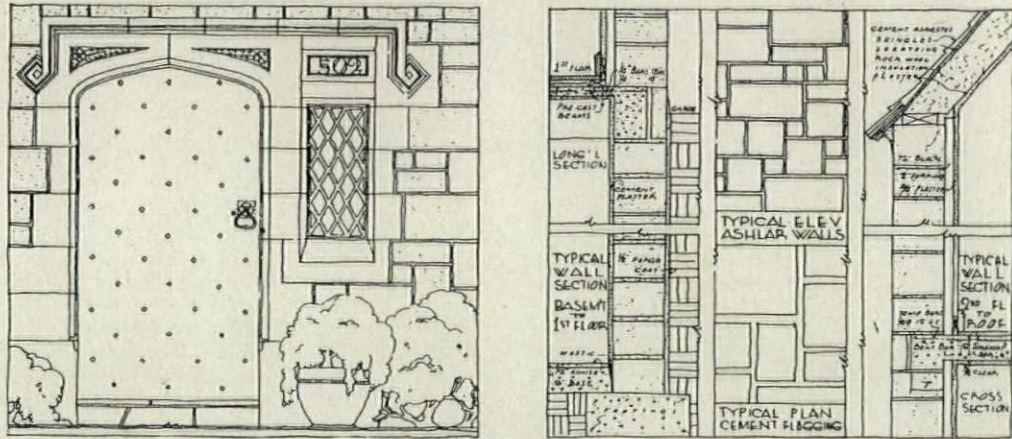


Three pencil sketches and a plan for a small residence by Angelo Hewetson, Architect and Delineator

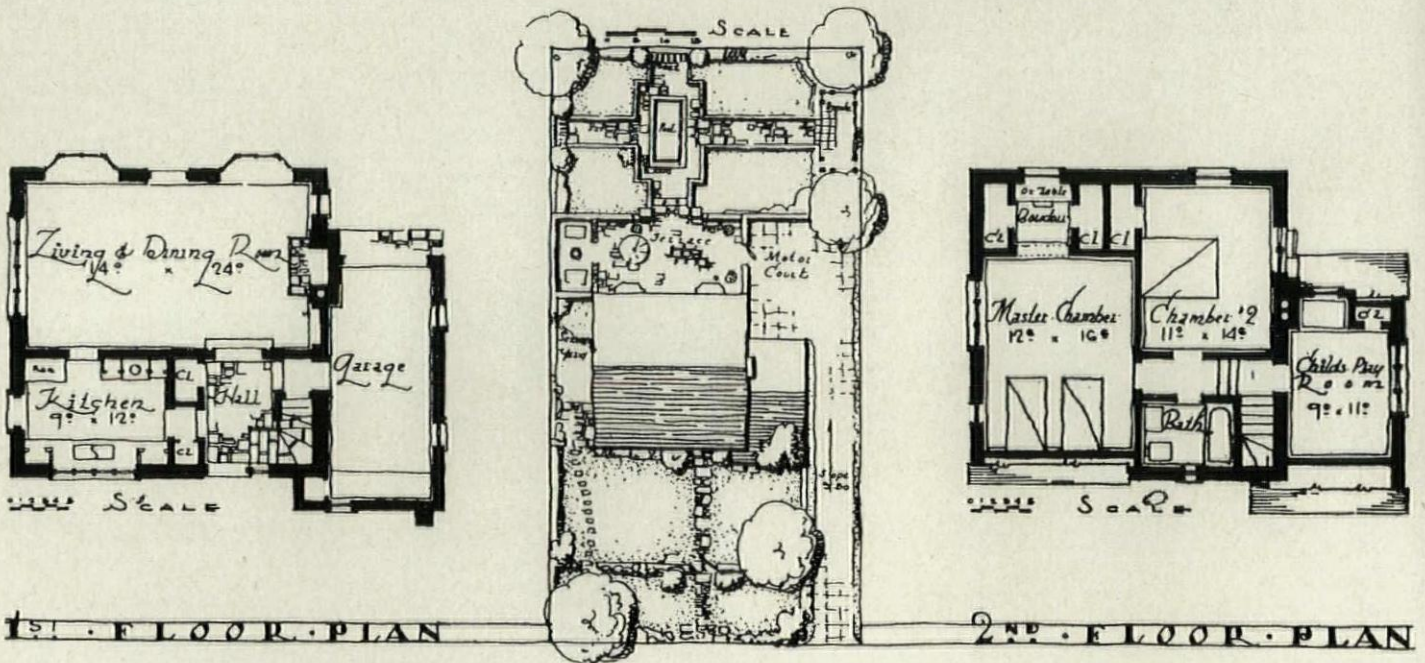




P E R S P E C T I V E



DETAIL OF DESIGN      DETAILS OF CONSTRUCTION



1<sup>ST</sup> FLOOR PLAN

2<sup>ND</sup> FLOOR PLAN

Design by Benson Eschenbach awarded Honorable Mention in Portland Cement Association's Westchester County Competition for the design of a low cost fireproof residence to cost not over seventy-five hundred dollars