

# PENCIL POINTS

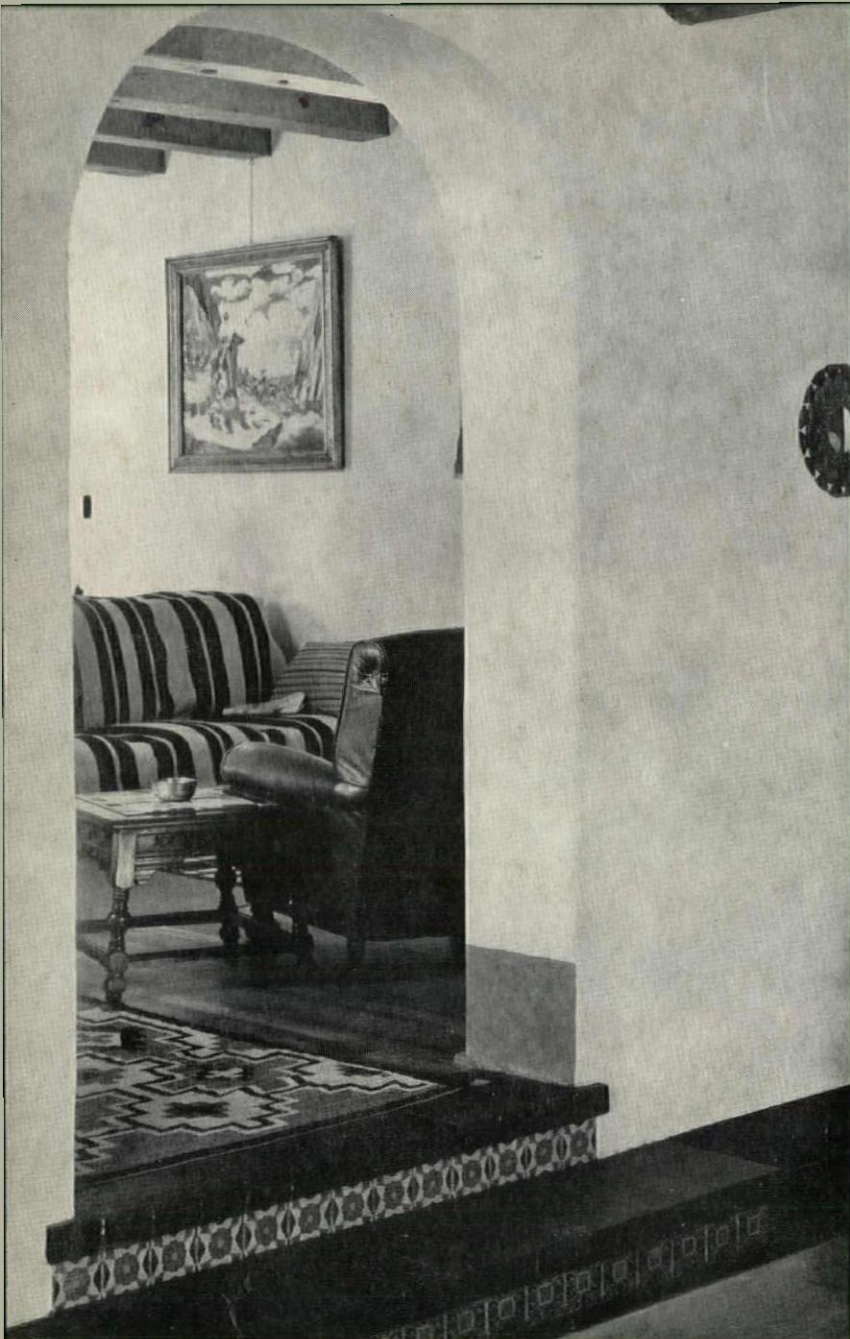
A P R I L

1937

C O M P E T I T I O N

P R O G R A M





DESIGN  
*is only half the*  
PICTURE

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Design of interiors finds almost unlimited expression through the medium of plaster. For example, with plaster, the appealing curves of arches can achieve a distinguishing character for even the house of moderate cost. In fact, plaster and stucco afford unsurpassed "flexibility" for interior and exterior designs. • When plaster and stucco are

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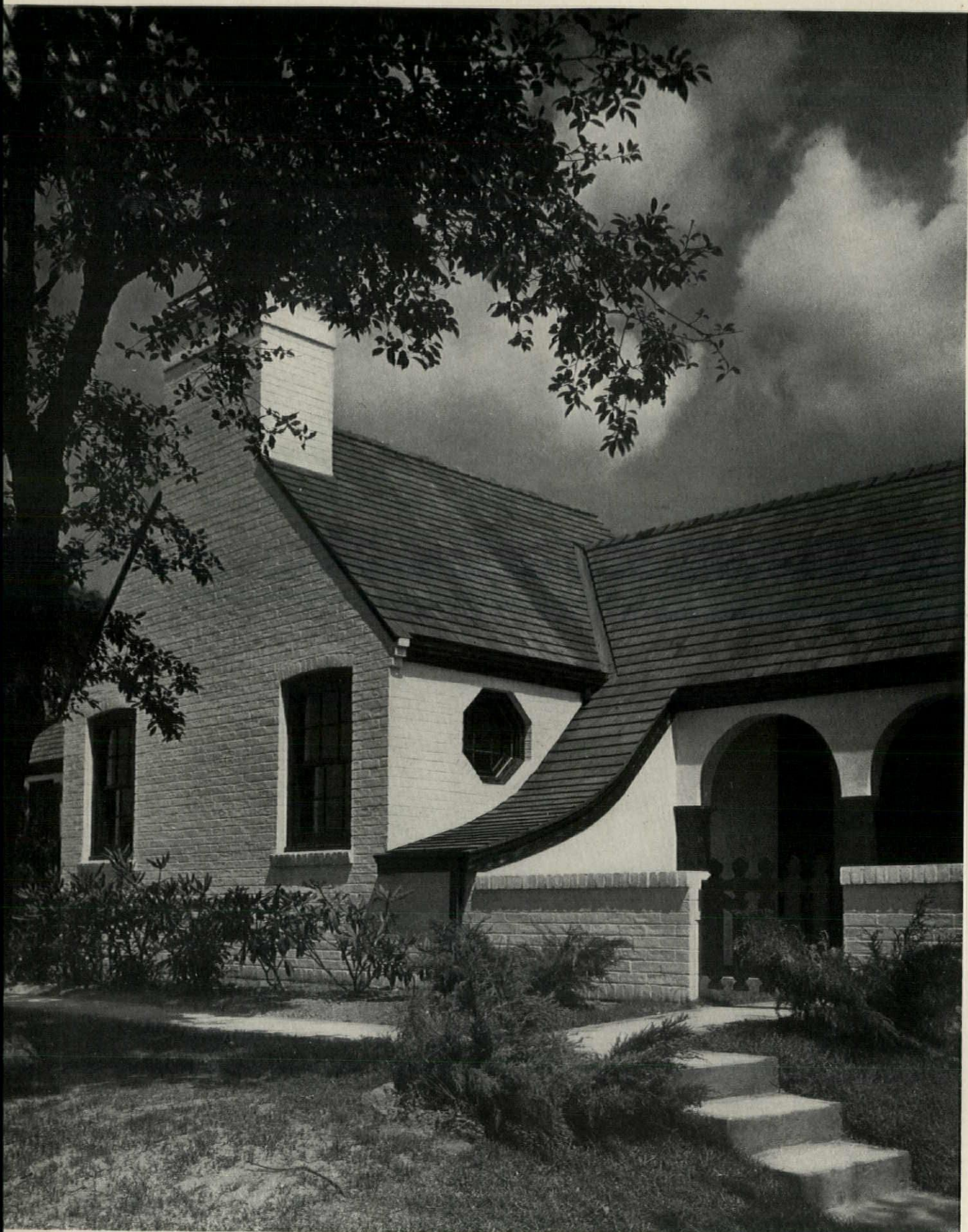
STEEL COMPANY  
YOUNGSTOWN • OHIO



*RANDOLPH EVANS, whose attractive designs for houses to fit the modest income have helped materially in raising the level of taste among suburban homeowners in the New York area — and elsewhere also*







Gustav Anderson

*A detail of one of Randolph Evans' small houses on Long Island in which restraint gives dignity*



# THE ARCHITECT AND THE HOUSE

2 — RANDOLPH EVANS OF NEW YORK

BY KENNETH REID

PICK up, at random, any fairly recent issue of any of the popular magazines that cater to the home-loving or home-seeking public and you are more likely than not to find in it illustrations of at least one house by Randolph Evans. Turn the pages of any of the popular books of small houses that have been compiled and published in the wake of the current residence-building revival and it's two to one you'll find this successful young architect represented there, too. For he has apparently mastered the secret of giving the people of his bailiwick what they want in the way of well-planned houses in good taste at a reasonable cost to build—and those people, appreciative, have literally beaten a path to his door. The result is that today, at thirty-five, he can look back with moderate satisfaction on approximately two million dollars worth of houses built from his designs and under his supervision during the past nine years. Even

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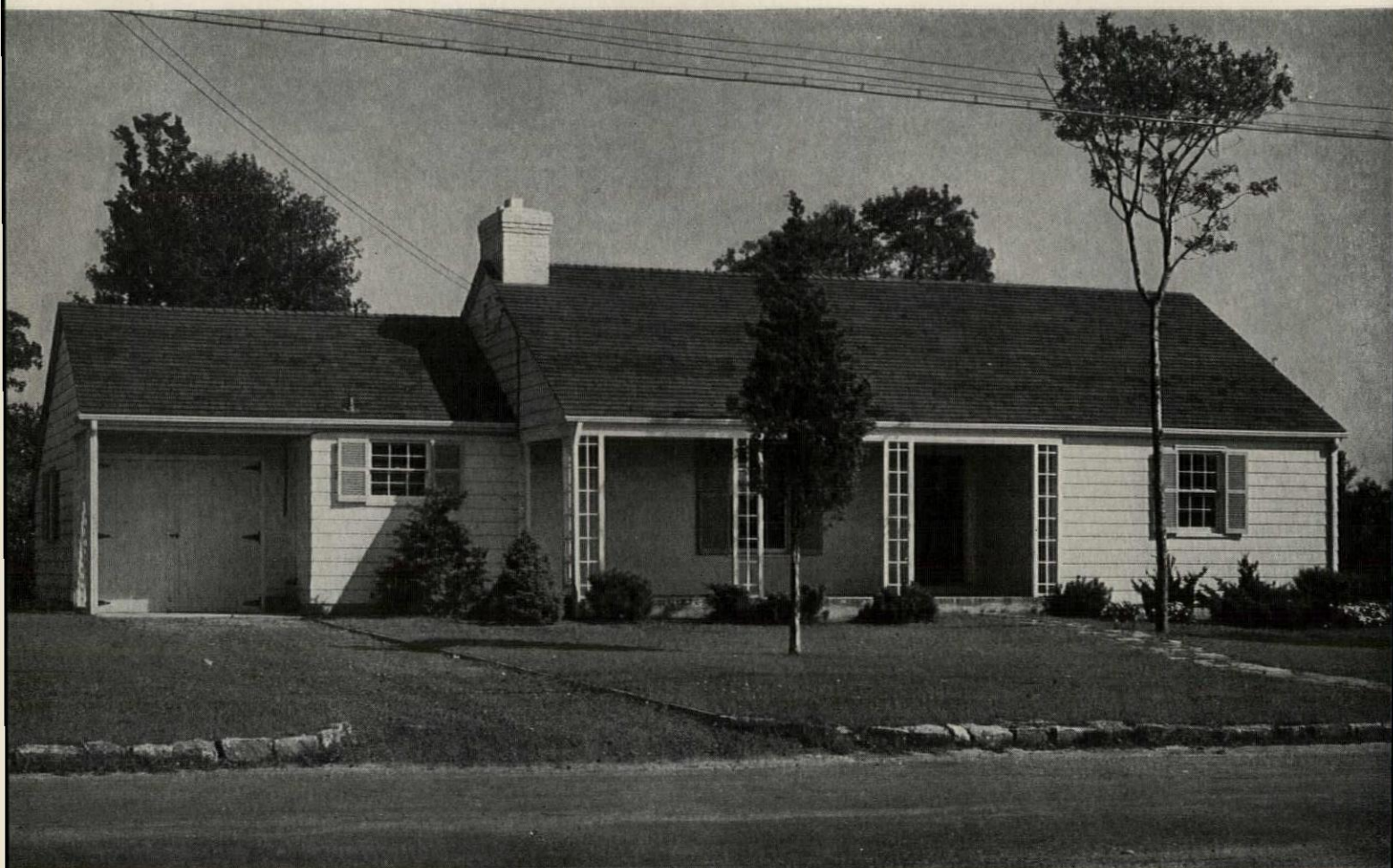
taking into consideration that a large number of them were done for one big client, the Harmon National Realty Corporation, that's a lot of houses for one architect to be responsible for in these times; particularly so when he has maintained throughout their number as high a level of architectural merit as indicated by the examples shown herewith.

Evans set out to be an architect at the beginning of his career when he went to work in a structural drafting room down in his native state of Alabama. Step by step, through several successive jobs, he let his natural impulses lead him into architecture and finally

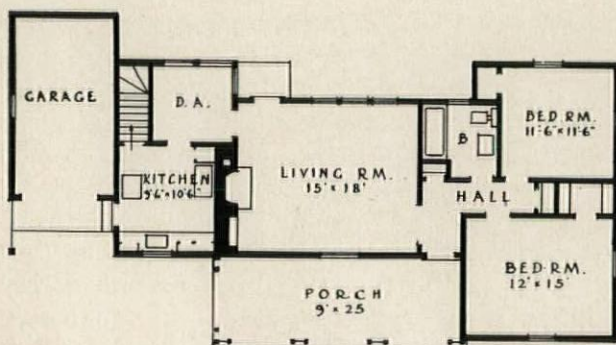
*This type of house, which Evans handles rather well, has been found to hold particular charm for the home-seekers of the areas adjacent to New York. The example you are looking at was built at Orchard Hill in Westchester County where it was purchased almost immediately and could have been sold many times over*







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Evans terms this little house "the least common denominator in housing." All requirements are met in their simplest form, making it economical throughout. Low taxes, low heating costs, low interest payments, plus the fact that it can be made to look like new by ten dollars worth of paint and a few week-ends of brushwork by the owner make it practically depression proof. Naturally, it has proven to be a popular model





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bring him—after sandwiching in several years of general study at the University of Alabama and Ateliers—to the office of Bem Price, one of the best practitioners in Birmingham, as an eager neophyte, thirsty for every bit of architectural lore he could soak up. And so well did he apply himself, under the tutelage of his employer who carried on a flourishing and varied practice, that when the Florida boom began, two years or so later, he was on the way to being a well-trained, all-round draftsman, ready to take advantage of the opportunities it opened up.

One of the earliest of these, for him, was a job with one of the leading Florida architectural firms. This “job” developed into a “position” when he was made Chief Draftsman, an exalted station for one of his tender years (he was twenty-three at the time) but one in which he performed creditably for as long as he remained there.

From the time he left Florida—partly because of a more or less deliberate intent to gain varied experience and partly because, as he suggested to me, of love for adventure—Evans moved around a good deal for the next few years. Things were booming almost every-

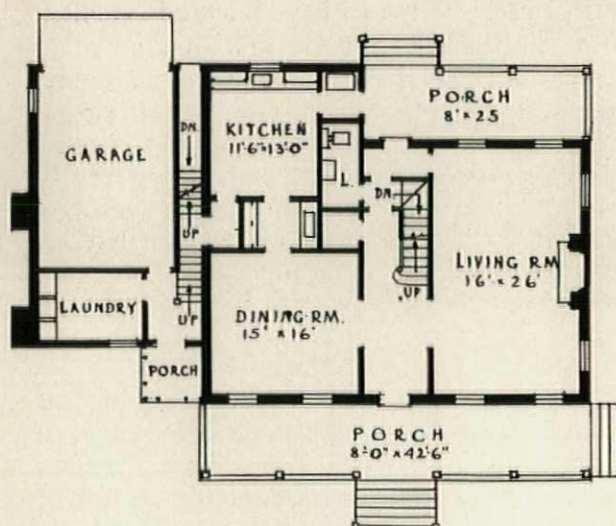
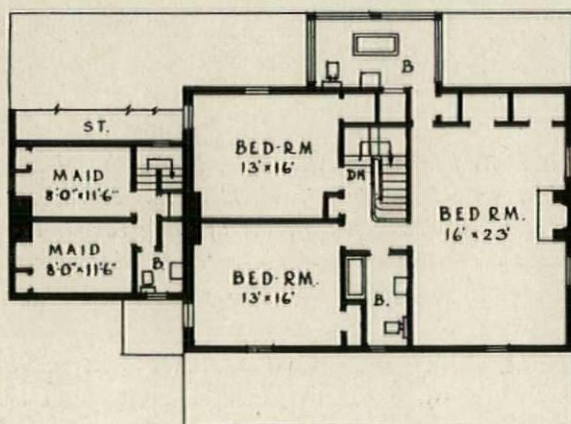
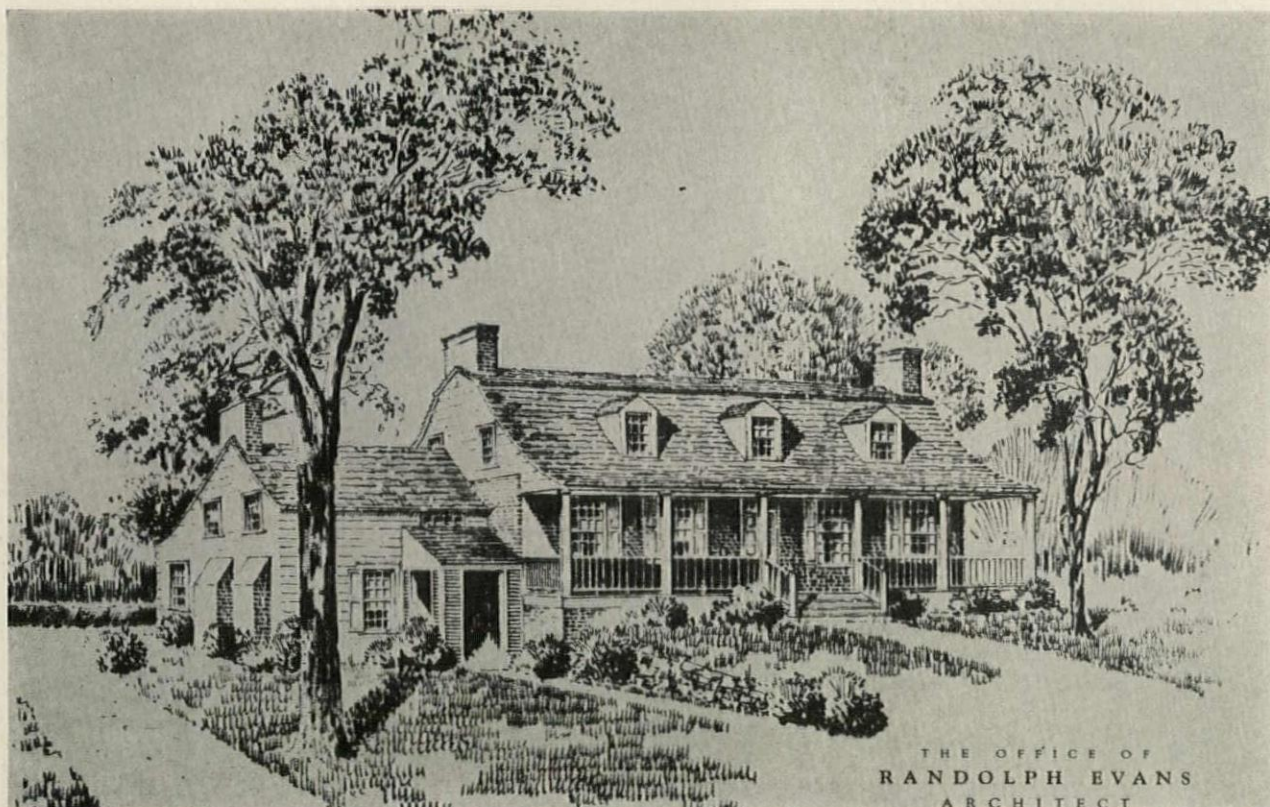
*A little white house, suggestive of early Dutch Colonial precedent yet wholly American and of this century, is surely at home on the south shore of Long Island. The fence and treillage that mark the entrance add richness inexpensively. The plan holds closely to the rectangle*

where and jobs with good architects in most cities were readily obtainable. He went to Tennessee, thence to New Orleans, to New York, to Montreal, and back to New York again. In each place he seems to have selected excellent offices to work for, always with an eye to broadening his capabilities and increasing his knowledge of architecture and of human nature—of which he is, incidentally, a shrewd judge. Wherever he went he took pains to make friends, a matter not too difficult, I should judge, for one of his obvious earnestness and sincerity.

Finally, in 1928, he was picked from among two hundred or so candidates to be the architect for the Harmon National Realty Corporation, an organization that had several large tracts in New York’s suburban areas to be developed into saleable residential properties. On the strength of this connection he

*(Continued on page 210)*





*The undeniable charm of the old Dyckman house at 204th Street and Broadway, New York, led one of Evans' clients to demand an exact duplicate of its external aspect. The plan, of course, was made to conform with the needs of today as felt in nearby Scarsdale. Two of the three chimneys lost their function but not their form in the process of metamorphosis*





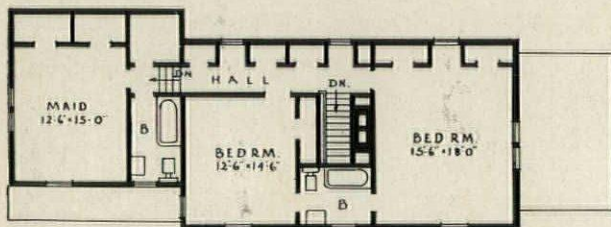
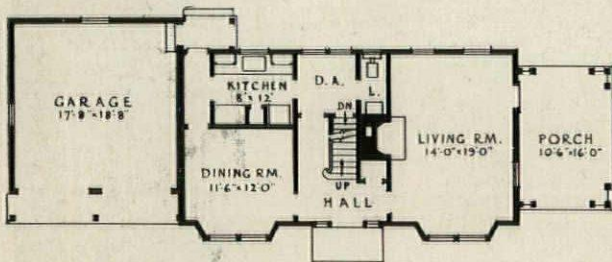
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*A detail of one of Evans' most popular models, this example built in Bronx Hills, Yonkers, N. Y. Following, in general, early American lines, he has exercised freedom in adapting his precedent to modern requirements without losing the spirit*



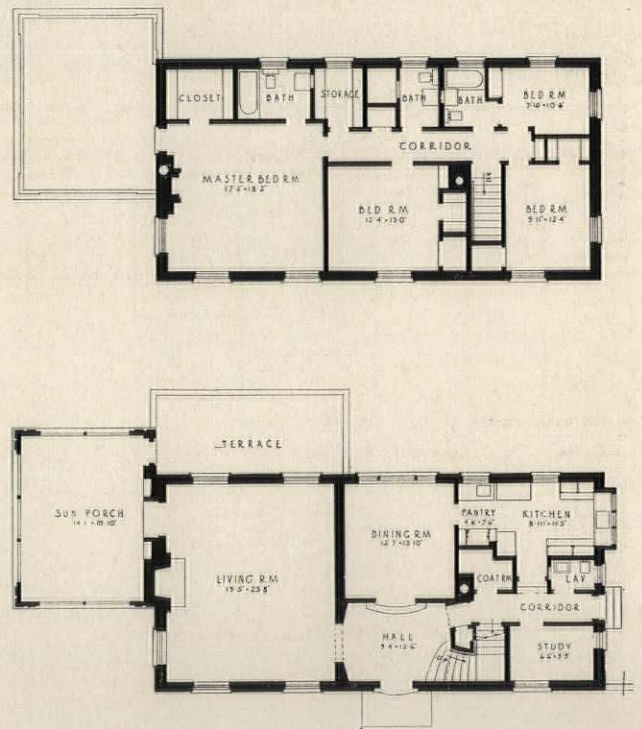
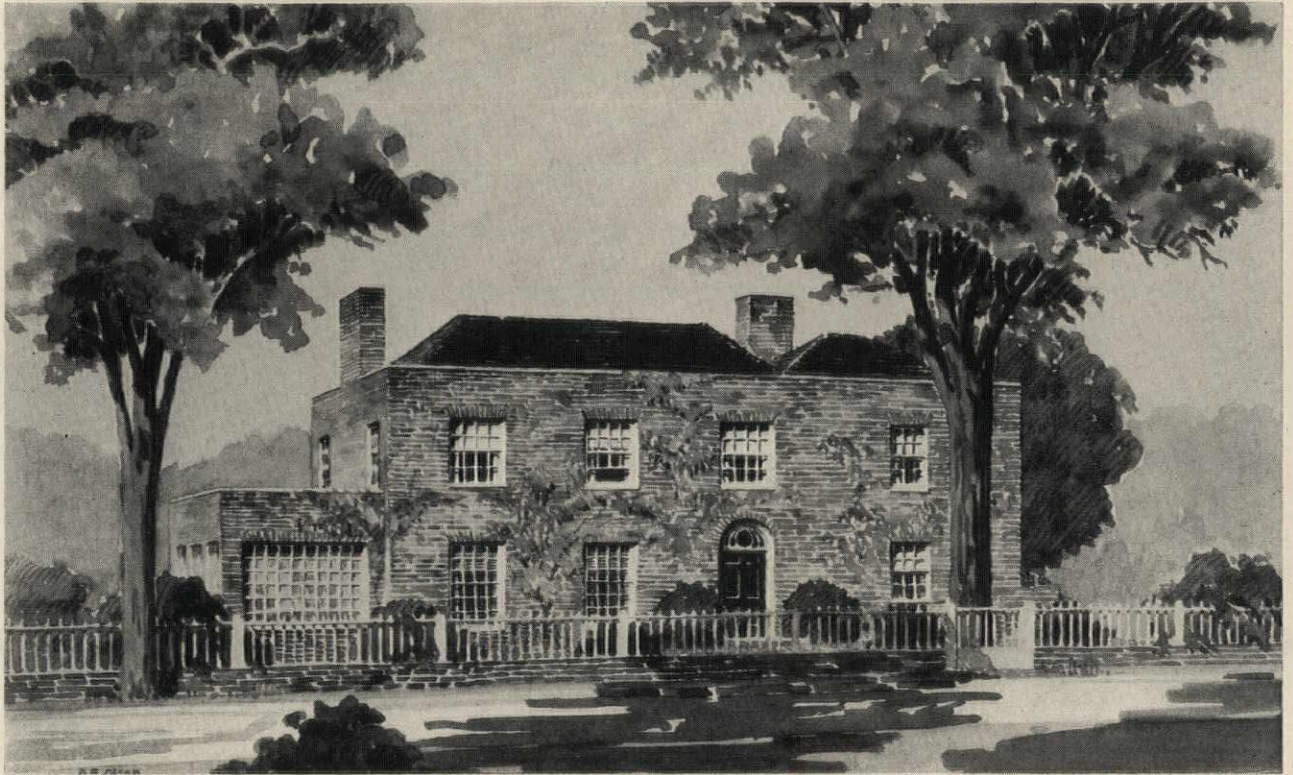


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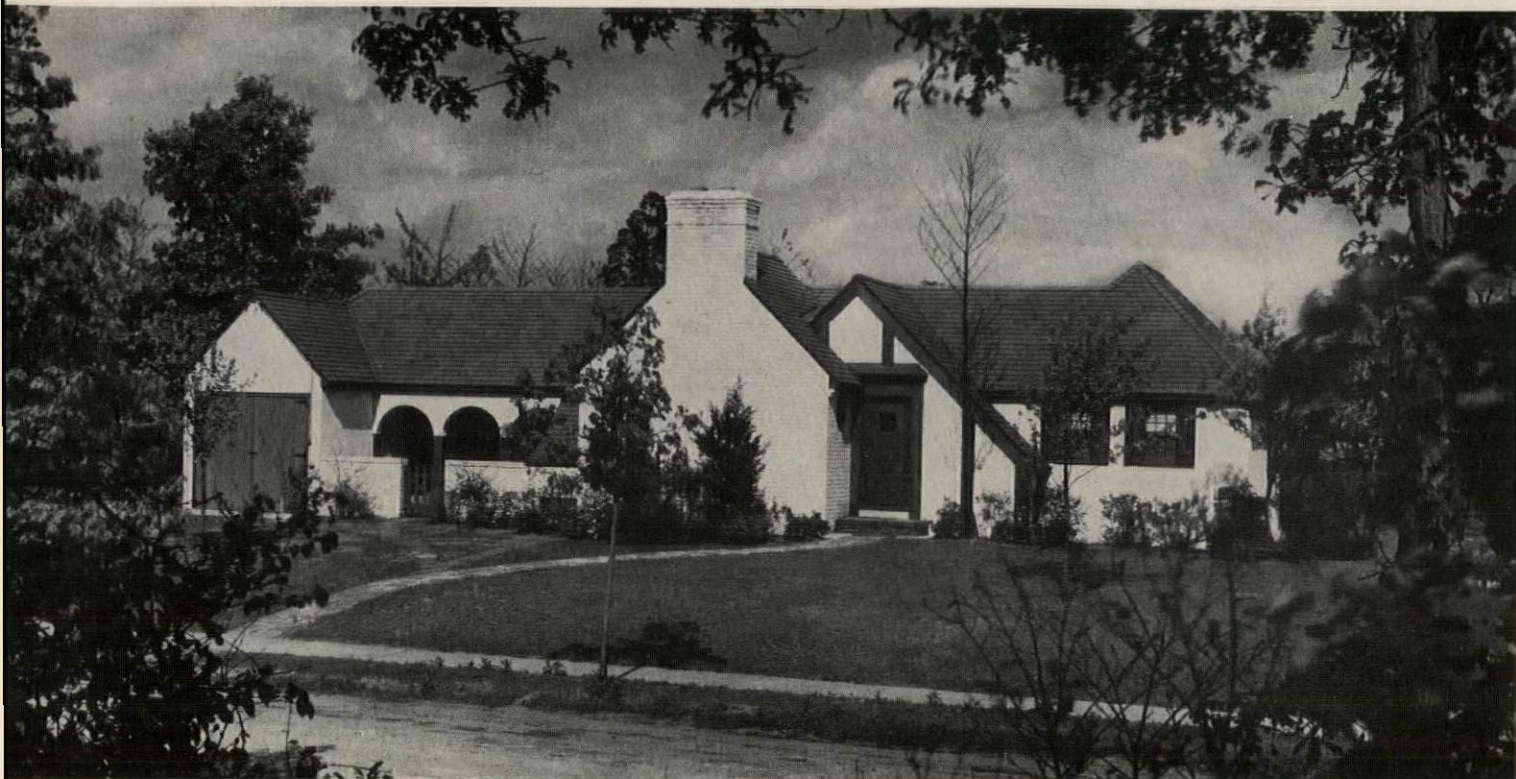
*The complete house of which a detail was shown on the preceding page. A simple rectangular plan with porch and service wing appended, there is nothing startlingly original about it. Its merit lies in its very simplicity and straightforwardness and in the fact that it is so well done in this instance that it seems entirely unself-conscious and natural to the site*



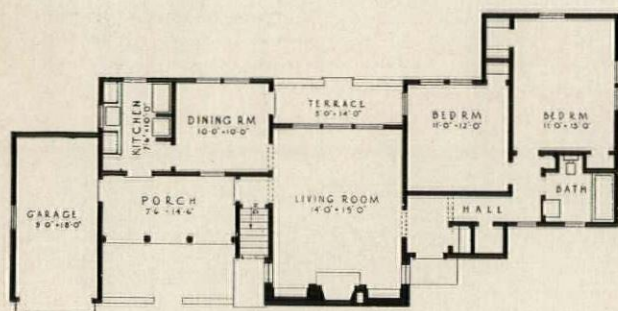


*An architect's own house is always of interest to other architects as being indicative of his real self, free of inhibitions imposed by clients. Well, here's the house Randolph Evans plans to build soon in Bronxville for himself. So look it over and see if you can figure out what sort of fellow he is. Looks pretty rational to us: perhaps it will to you too*





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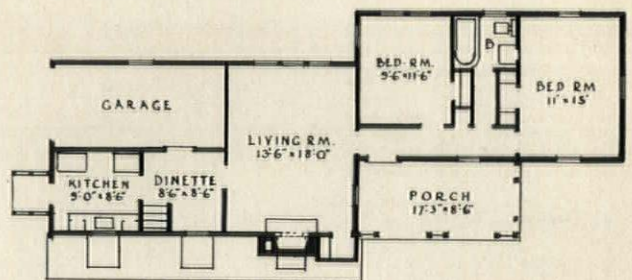


*Really a rather small house, this example of Evans' architectural skill gives the appearance of being much larger than it is. When this sort of thing is properly placed and arranged it shows off to very good advantage as here and makes its owner's heart glow with pride. The detail shown as a frontispiece to this article is from a similar house whose plan is opposite hand and has windows on either side of the living room chimney*





*Gustav Anderson*

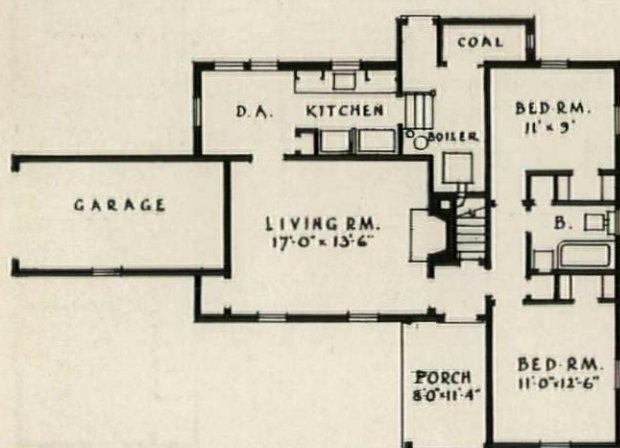


*We'll answer your question first. The window through the chimney slopes down to the top of the living room mantel and the construction did not affect the draft one way or the other. Because it was built on the south shore of Long Island, where water is found just below ground level, this house has no cellar except for the small room containing the heating apparatus. The simple plan is economical and builds for surprisingly little*



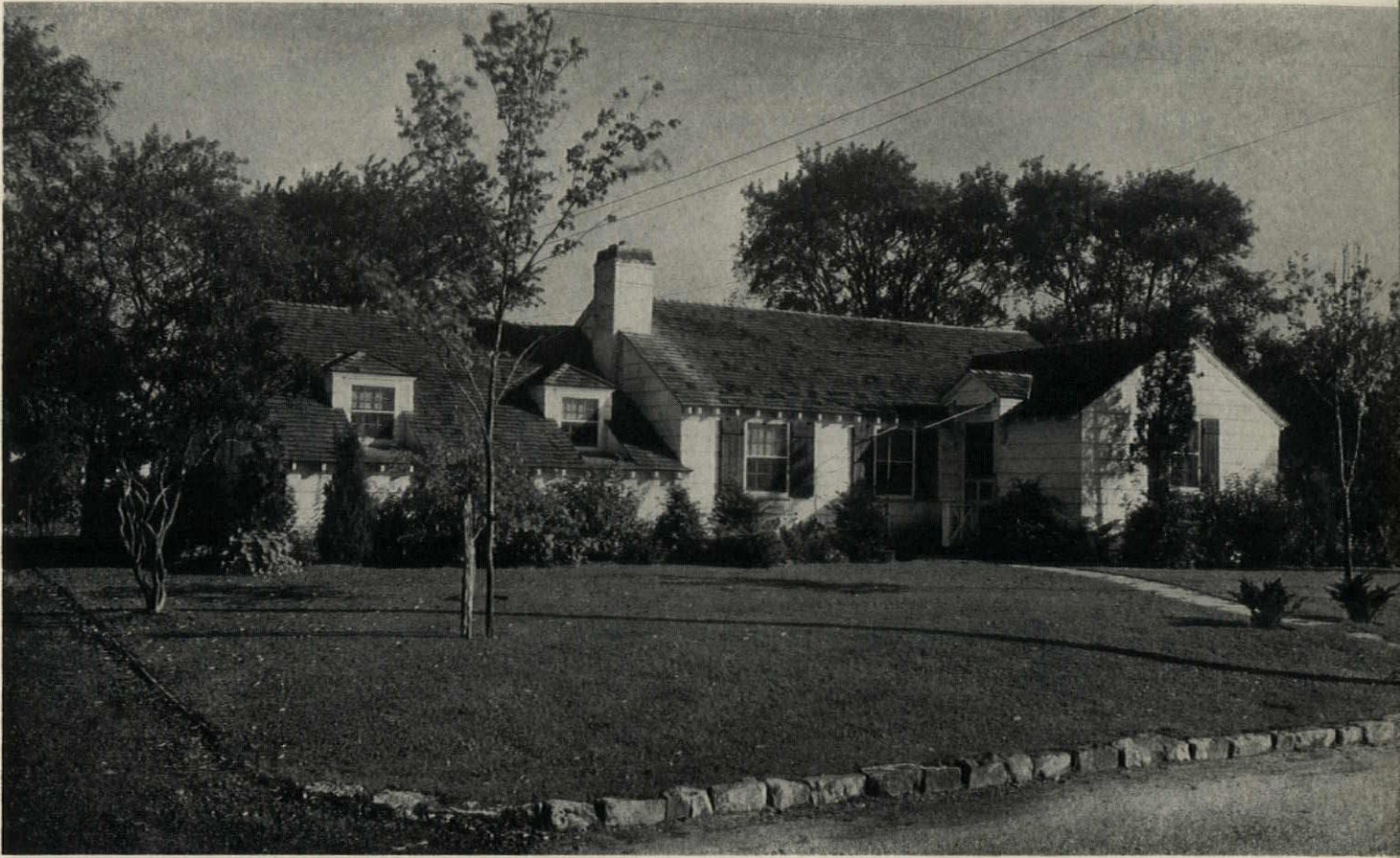


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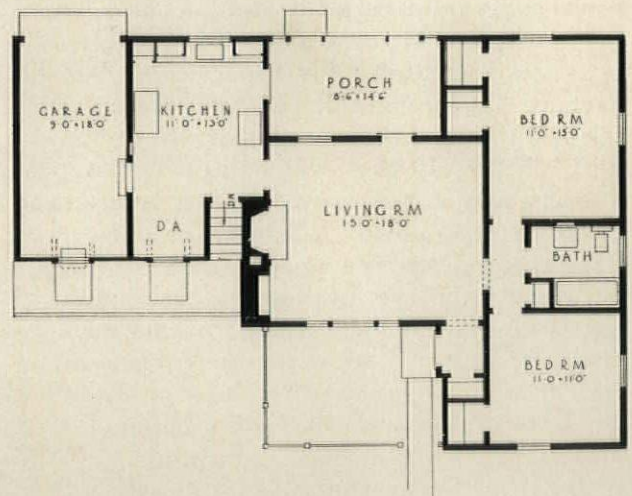


*A small house, well-planned, simply detailed, and in perfect taste, built in 1932 from a design by Evans, turned out to be an extremely wise investment by its owner. For what he would have paid in rent in New York for the same accommodations in much less attractive surroundings he is now on the way to full ownership of his home. Note that it is complete on one floor*





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*In the same spirit as the one shown opposite is this little one-story house which has intimate charm and warmth, all achieved inexpensively and without straining for effect. This particular home is on Long Island. There is another just like it in New Jersey. Evans has given it something that would make it fit easily into almost any American small residential neighborhood*





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opened his own office and began a practice that has been going steadily ever since.

The Harmon people engaged Evans on a wholly professional basis, agreeing with commendable vision that the houses he was to do for them should be good architectural houses—soundly constructed according to his specifications and under his supervision. For his part, he has carried out the arrangement conscientiously, as befits a member of the A.I.A., with the result that the houses he has produced under it have won for their sponsors an enviable reputation. Whatever money they have made from the sale of their properties has come from the intelligent development of the land—not from cutting corners on construction costs by substituting inferior materials or labor or building methods in ways that are all too familiar to the “jerry builders” that infest many suburban communities. And Evans has demonstrated, to the satisfaction and benefit of all concerned, that good architectural design and architecturally-supervised construction are worth all that they cost.

While Harmon has been the client that has contributed considerably to his small-house practice, Evans has done many residences for individual owners. Some of these have been people who have purchased land from Harmon and who selected their architect through admiration for what he had done on nearby properties; others have owned or purchased

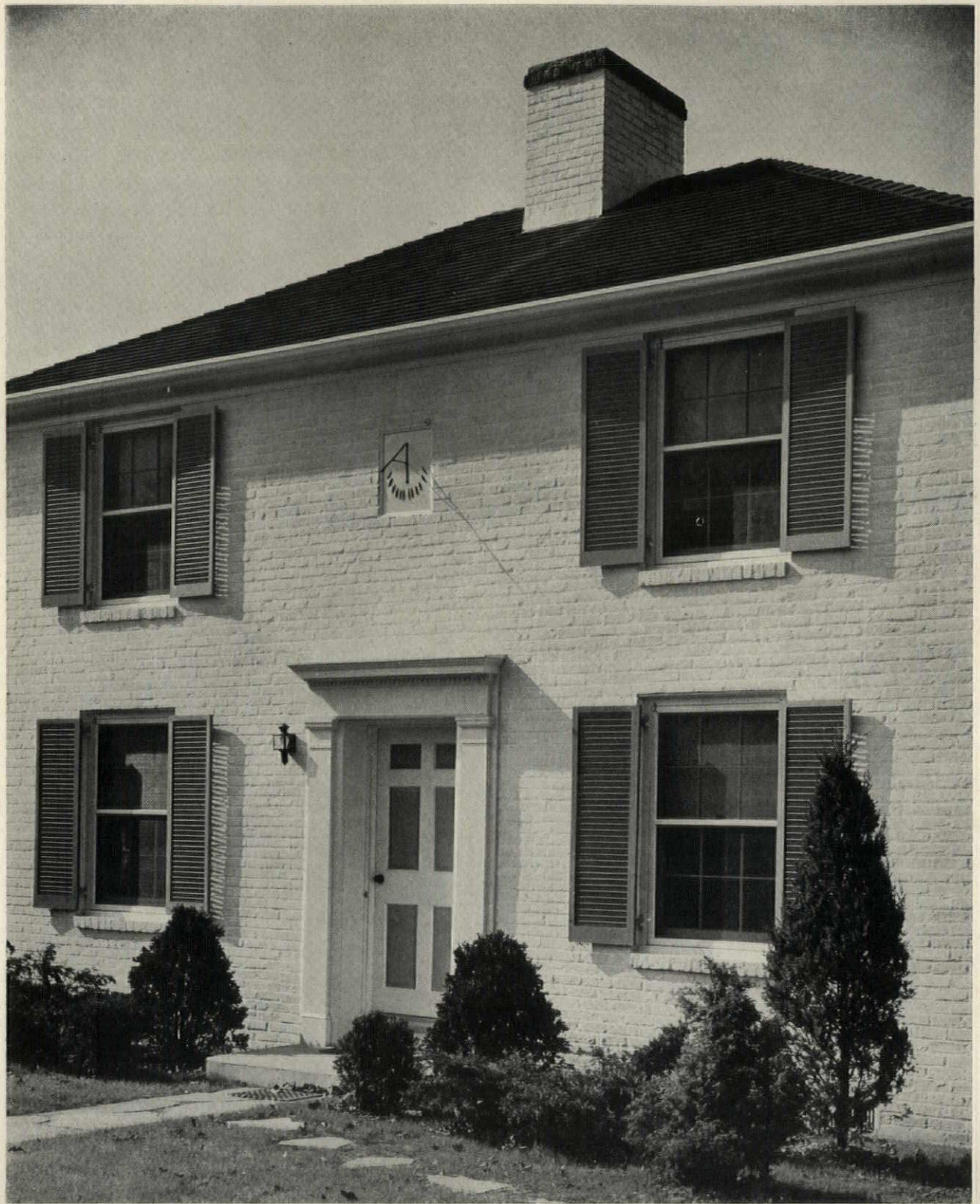
*A small painted brick-veneer house ornaments a community at Chatham, New Jersey, thanks to the time and care Randolph Evans spent on its proportions and details. Its simplicity and lack of ostentation are in pleasant contrast to the pretentious types common in many suburbs where people keep up with the Joneses*

land elsewhere and have come to him as a result of seeing houses or published designs.

Throughout all his work, Evans has been a keen student of construction materials, methods, and costs. Today, he would be hard to stump on any question involving these things. In the early days of his practice he made a few errors just as every architect does, but it is safe to say he never made the same mistake twice. One of his first houses, for example, built in accordance with common practice with a 6-inch basement floor, developed that unfortunate weakness that has brought gray hairs to many a home owner—a periodically wet cellar. Determined never to let it happen again, Evans devised a boat-like construction for his basements, consisting of a ten-inch concrete slab floor extending out under and supporting the foundation walls which are poured at the same time and are integral. It is his proud boast that with this system he has never had water in any of his cellars.

Though he feels that none of the materials of construction commonly available are ideal, and looks to the chemist and other laboratory

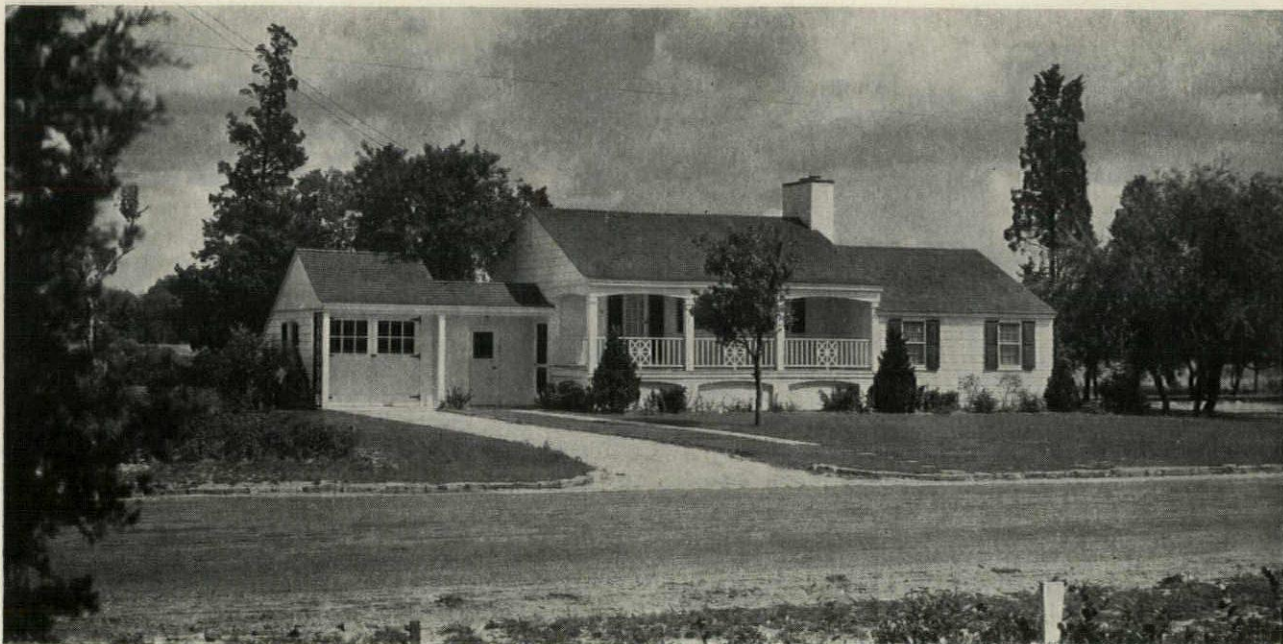




*Gustav Anderson*

*A close-up of the house shown opposite emphasizes the simplicity of the elements with which Evans makes his designs so attractive to people of good taste and limited budget. It looks utterly easy but requires restraint and good judgment*





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researchers to develop more perfectly adapted and more economical substances for the future, Evans has stuck pretty much in his work to wood, brick, stone, and concrete. The architectural effect that he has obtained has proceeded largely from the straightforward and honest expression of these materials and the natural and traditional ways of assembling them structurally into a building. His designs being mostly for people to whom the cost of their house was extremely important, he developed great skill at securing individuality and charm with modest means—employing stock stuff pretty largely for detail and assembling out of simple elements the little unpretentious enrichments that spell distinction to suburbia.

Out of his dealings with many clients and his observations of how they approach their home building problems he has come to some rather common-sense conclusions in regard to what they should have. He feels that there is a definite relationship between their incomes and the number and size of rooms they can afford. One would think that they would understand this without having it pointed out but he can cite numberless instances where their very human tendency to overreach themselves has led them to grief. If he catches them in time he exerts his influence on the side of conservatism in finance. When the budget has been agreed upon he believes in putting the available money into usable space rather than into unnecessary "architecture." The small house is a "poor man's house" and the simplest ones are likely to be the best.

Evans feels strongly that the responsibility

*In this inexpensive five-room house, Evans satisfactorily solved a special problem. A tight budget, plus the fact that water is invariably found a few feet below ground level along the south shore of Long Island, prohibited a deep excavation for the big cellar required by the owner. A shallow excavation and a well-designed foundation wall several feet above grade led to a happy result*

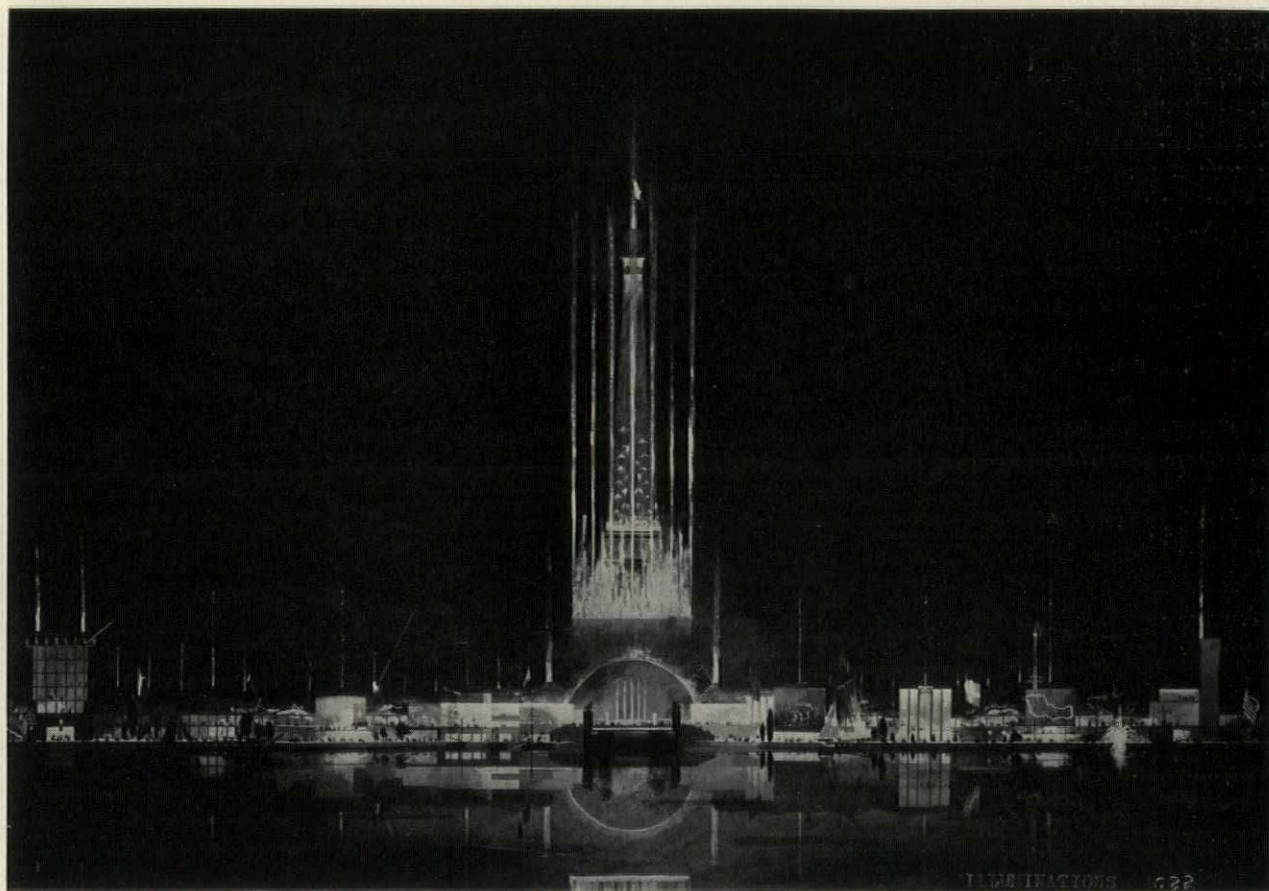
of the architect as a professional man is not concerned alone with the welfare of the individual owner but extends to the welfare of the community as well. He considers it his duty not only to satisfy his client but in doing so to design the house in harmony rather than in conflict with surrounding properties. He performs this duty well; in fact, the thing about his work that first attracted my interest was the pleasant, unforced variety to be observed among a group of his houses built in a single neighborhood—a variety, however, not attained at the expense of destroying the friendly unity of design feeling permeating the whole. It takes real skill and painstaking care to accomplish this desirable end. Too often one finds clever mannerisms repeated *ad nauseam* in such developments.

While this piece has to do with Evans' residential work, it would be wrong to omit reference to his more general practice—seven or so million dollars worth of it, including a large institutional group of five major buildings for the Brooklyn College of the City of New York which is being built on a 42-acre site in the "City of Churches." It all goes to show that he who does small things well is likely to be safely entrusted with great things also.

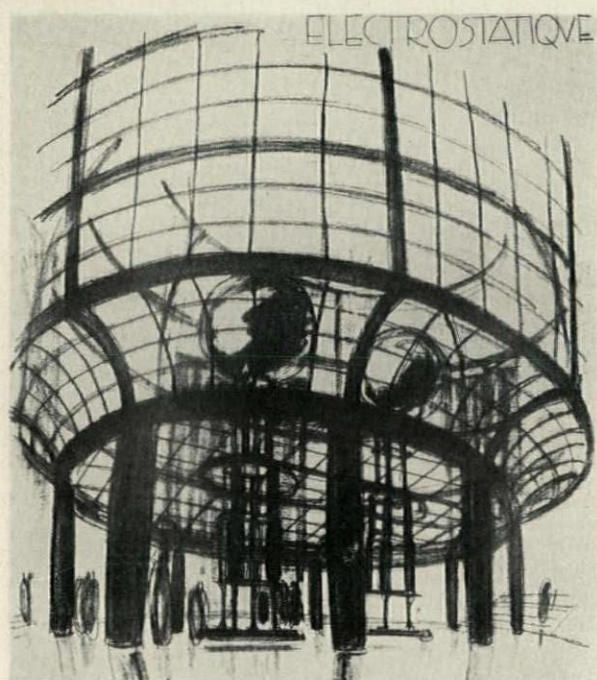


# A FORETASTE of the PARIS EXPOSITION

*We present here a group of drawings, fresh from Paris, showing the way the French architects and designers visualize their coming World's Fair which opens May 1st and lasts through November 1st. Below is a study for the lighting of the Eiffel Tower at night. This and the following illustrations were brought to the United States by the Committee of Foreign Relations of the A.I.A. working with the Franco-American Committee*



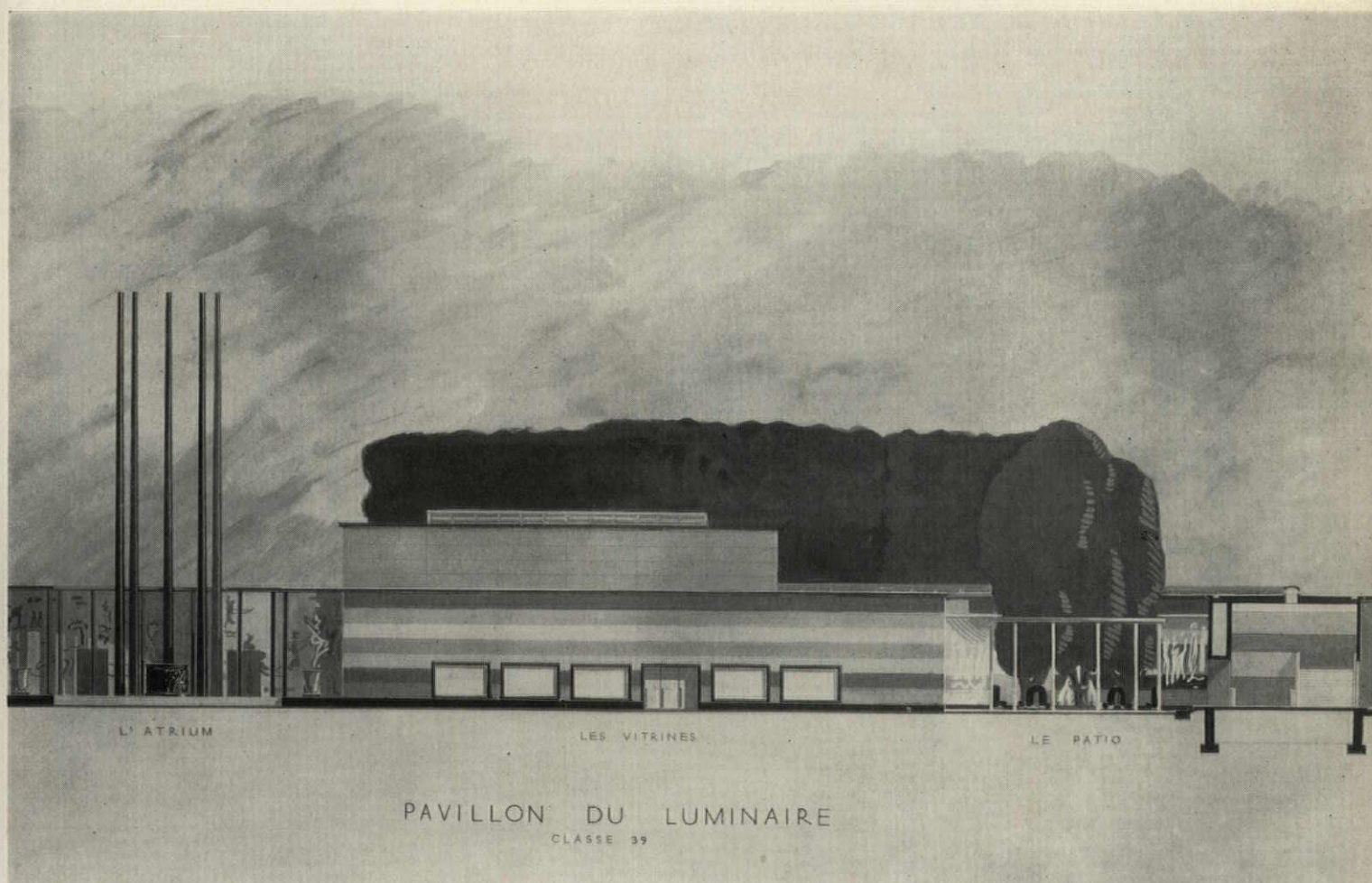




*The Electricity and Lighting Building at the Paris Fair is distinctly and piquantly French in spite of its stylistic internationalism. The appareil sketched so light-beardedly below is a jigger for manufacturing those high voltage discharges so indispensable to the modern physicist in his atom smashing researches*

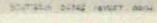
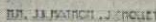


*The Hall for the display of Optical Sciences, designed by Bouterin, Debré, and Neyret, will be a part of the Grand Palais. The Pavilion of Light, shown below, will have seven spectrums (spectra, if you insist) painted in horizontal stripes on its sides as a key to what goes on inside. Outside, it is Paris and Spring and we wish we were there!*



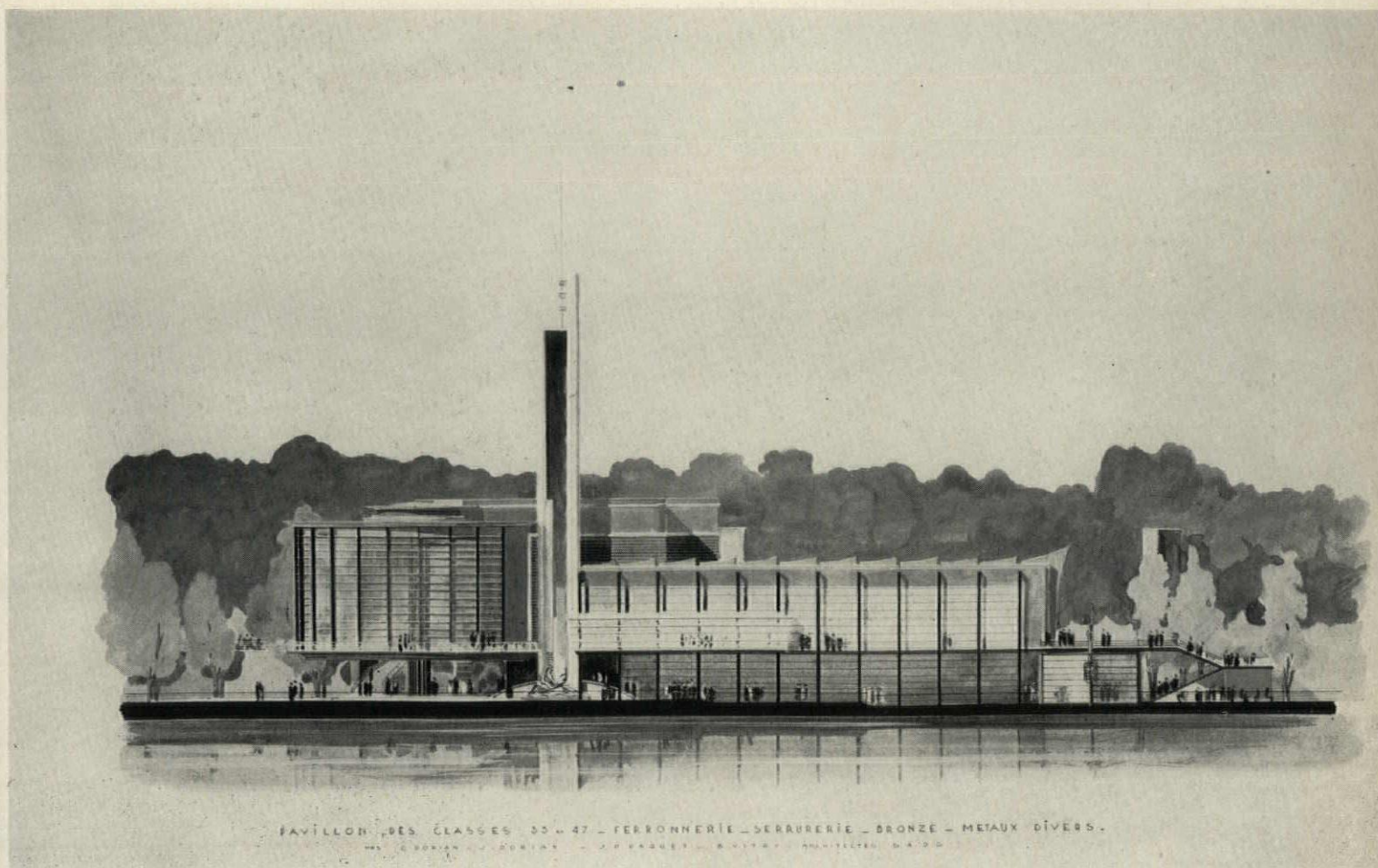


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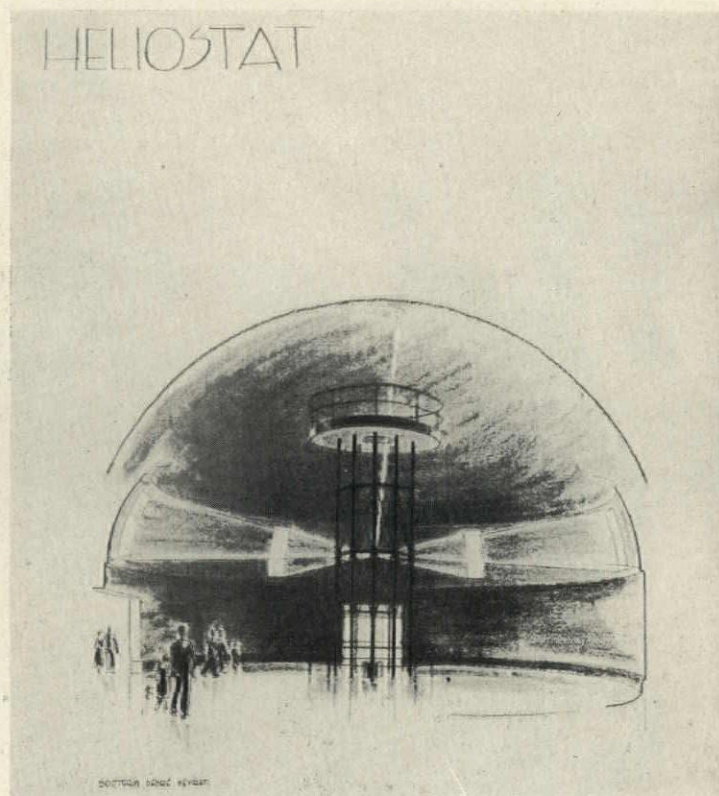


*The Palais de la Radio at Paris, located on the Seine above the Alexander Bridge, has a large antenna supported by twin columns which are cleverly worked into the general design. The Hall of Mathematics, expressed naturally enough in geometrical forms, will house exhibits having to do with this most ancient of sciences and its uses*

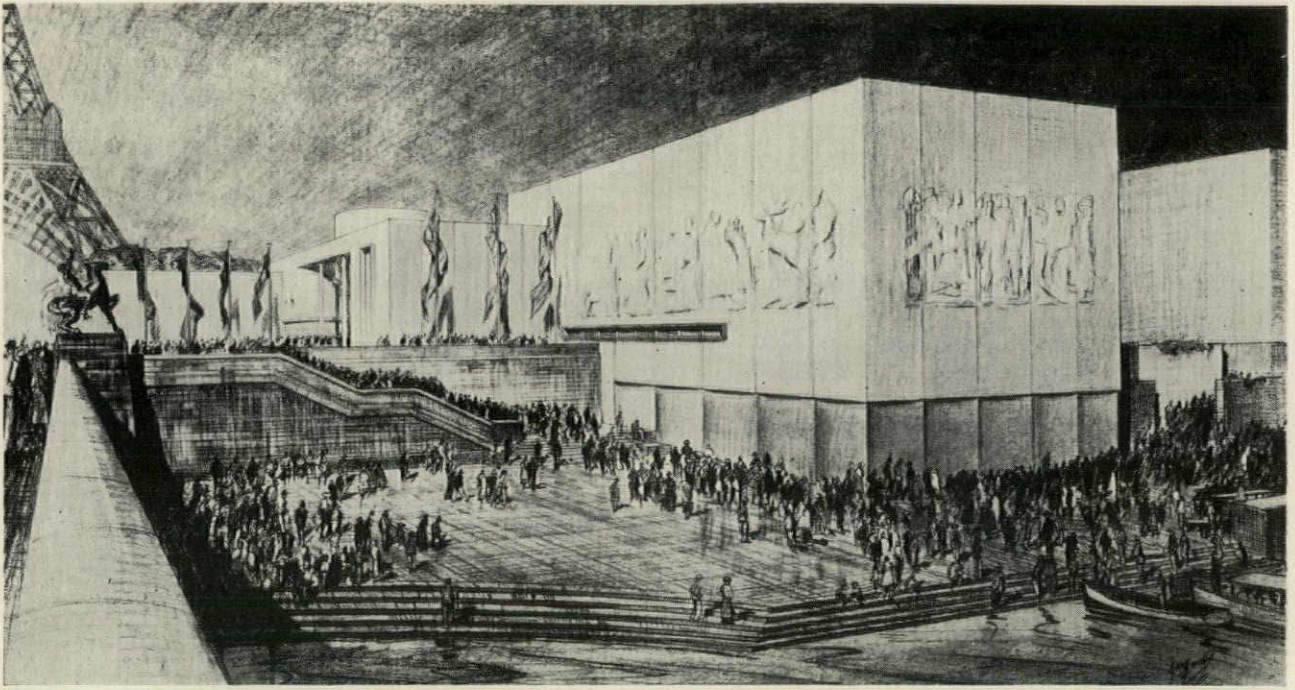




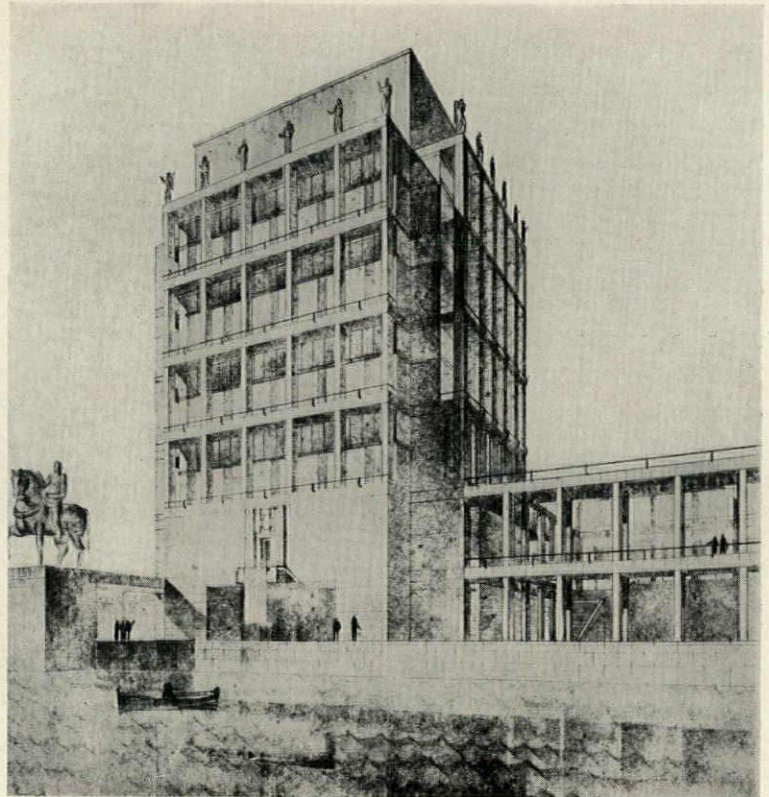
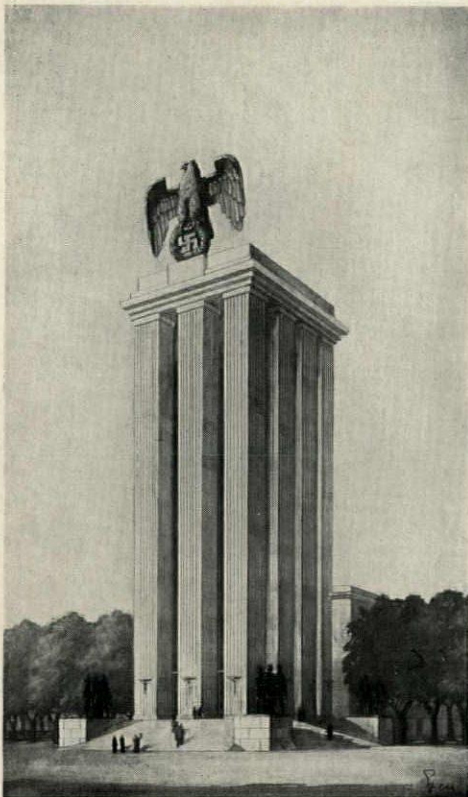
C. Dorian, J. Dorian, J. P. Paquet, and B. Vitra collaborated to produce the design for a building to house the metal crafts exhibits. The Heliostat sketched below has nothing to do with this building but will be set up somewhere in the fair to pull a Joshua by making the sun's rays stay focussed on a single spot on the dome above in spite of the earth's rotating movement







*Curious how each country's architects just can't help putting something of their national spirit into their designs, even when they are engaged in such a cosmopolitan affair as the Paris World's Fair. You'd just know without being told that the pavilion represented above is British while the two below are as German and Italian respectively as Hitler and Mussolini*

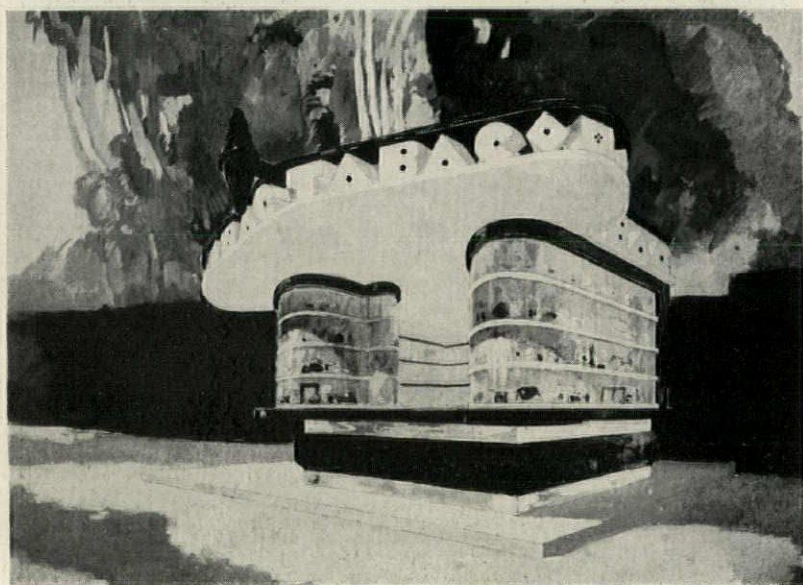
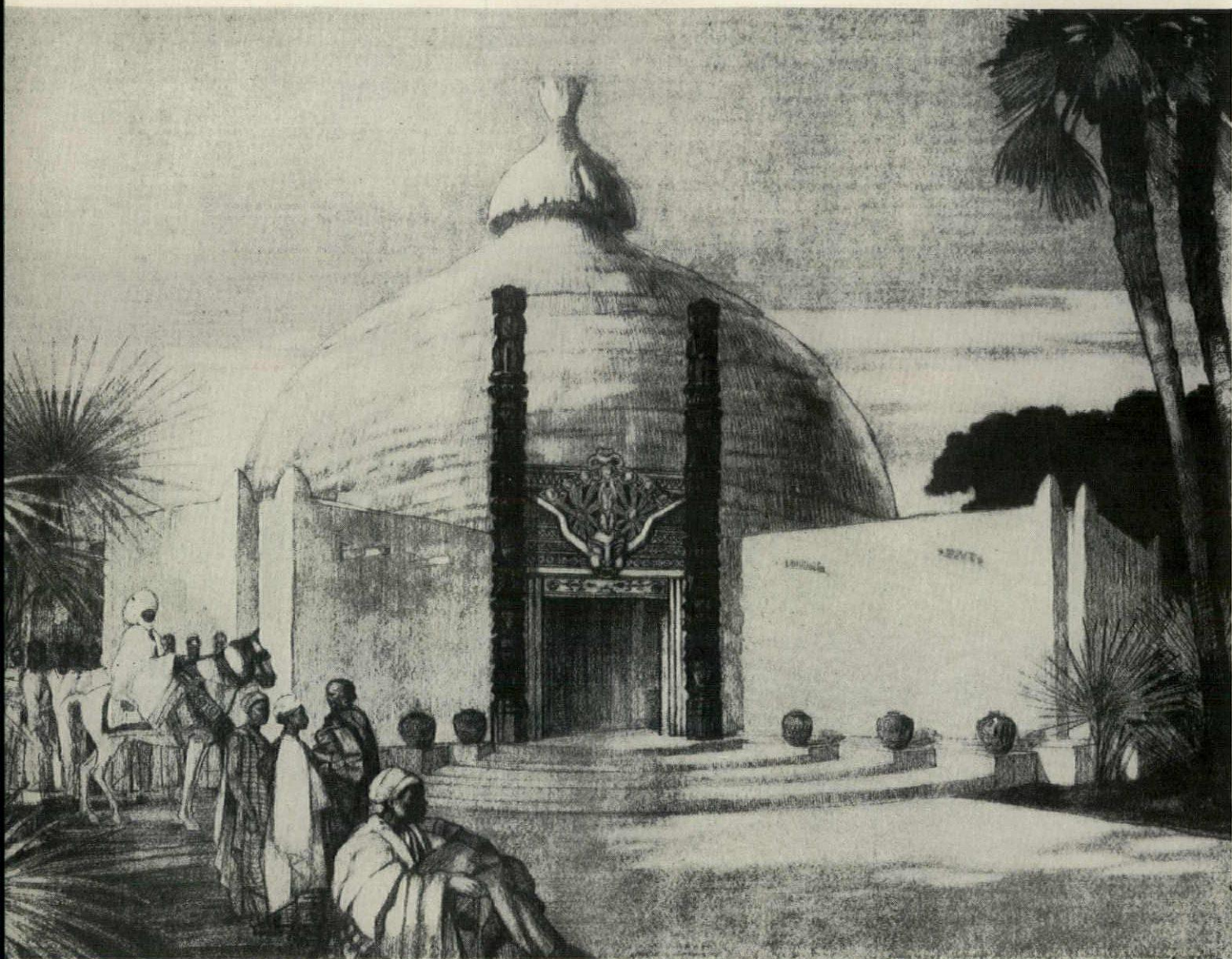




*The Wines of France will of course be available elsewhere but this delightful pavilion will be their official home. Messrs. Avercaux, Bertrand-Arnoux, and Zavaroni, the architects, have surely caught, in the gay wine fountain, the spirit of the world's superlative vintners*

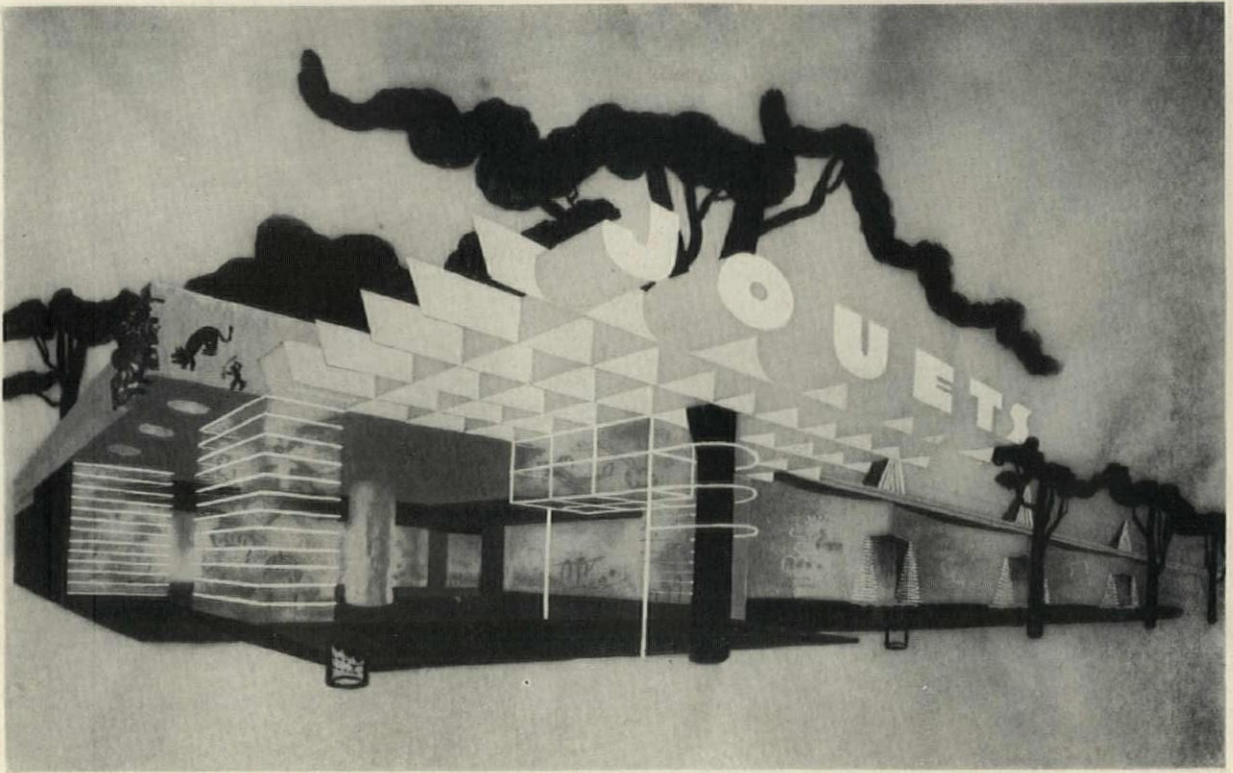




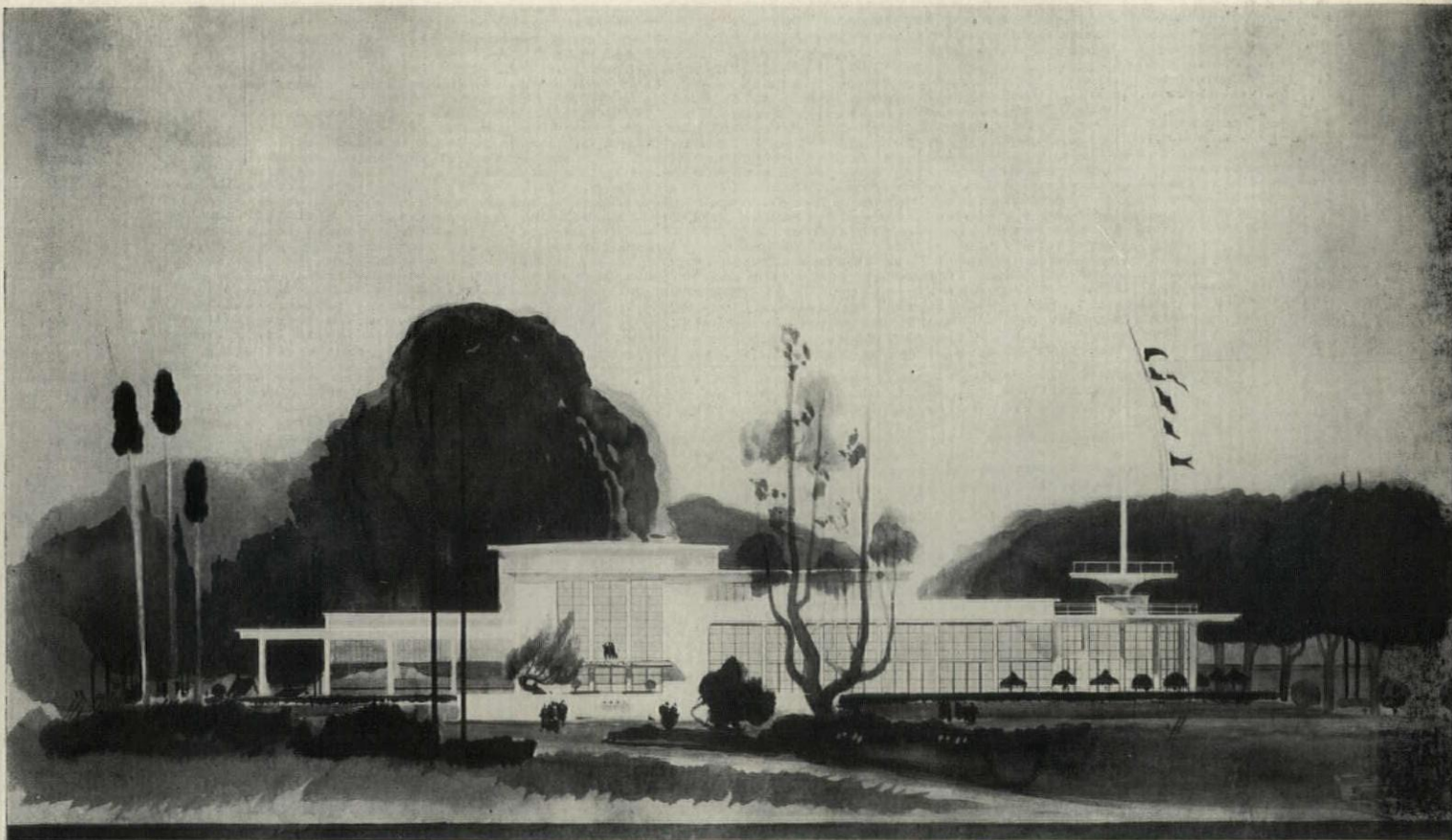


*The French colony of Cameroun, better known among philatelists than among architects, will be represented at the Paris Fair by the handsome structure so handsomely delineated above. The little tobacco stand below reflects the feeling of lightness and gaiety to be found throughout*

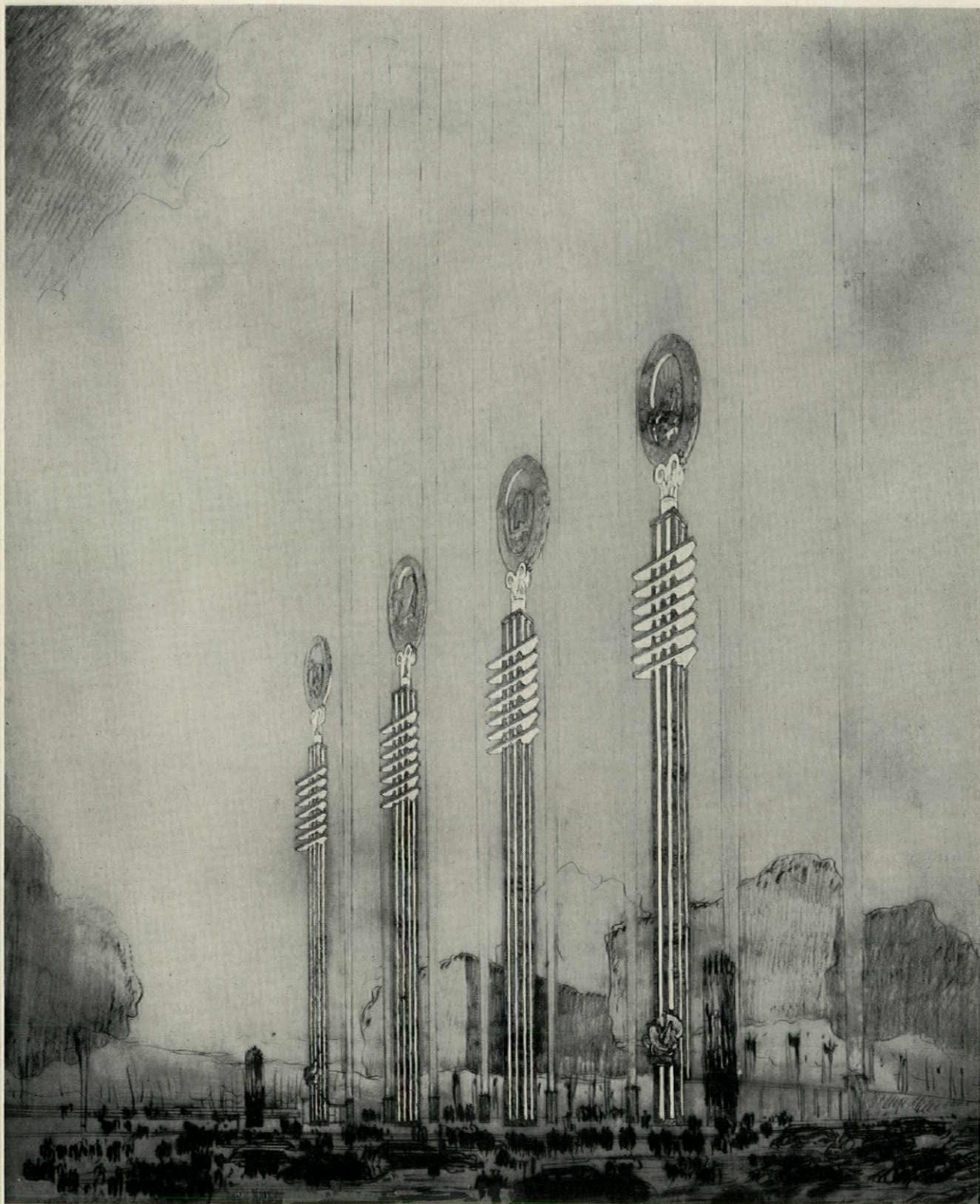




*Childhood and youth are to be provided with opportunity for play—the little tots will find toys in the delightfully fantastic structure above while their older brothers and sisters will disport themselves in the Auberge de la Jeunesse shown by the pleasant elevation below*







*From the Place de la Concorde, visitors will make the transition to the atmosphere of festive modernity characterizing the Fair by passing these truly extraordinary pylons*



# STANDARDS

BY RALPH WALKER, F. A. I. A.

HERE in America we are indeed greatly favored, for here there is no constant fear of war, nor a constant draining of a nation's meagre resources to prepare for a war which everybody knows to be inevitable. On the contrary, the problem is to find a way to distribute the plenty which we know to exist, and which is in sharp contrast to Europe where plenty is only thought of as a dream of America.

To live on a volcano, such as exists all over Europe, must have its effect upon the way design is construed and executed. There is a general level of poverty from which is drained so continually the *fats* of life, and this must also have an enormous effect upon the standards of all design and all architecture.

It is hardly possible to expect that the American people, with their great natural wealth, will be content with the thin results which will be evident throughout Europe for the next generation. The standards of life and comfort in America will continue to be in contrast with European standards.

Much has been written about the great housing efforts of European countries, and more recently of those made in England, but little has been said of the bad construction, the terrible shoddy in building which national poverty has created in all European countries, with the possible exceptions of Holland and Sweden.

The good qualities of housing in Europe do not lie in the planning and the construction of the houses themselves, but in the more general approach to a solution of the entire problem, and to an appreciation of the relationship of a housing community to the national life as a whole.

In this consideration we have much to learn, but otherwise we face difficulties in creating housing for lower income groups caused largely by the possible plenty which surrounds us and of which there exists nothing similar in Europe.

Granting comfort standards as simple and as primitive as found generally acceptable throughout Europe, the problems of housing in this country would be partially solved, or

part of the construction problem at least. Eliminating the many mechanical comforts inherent in our national conceptions of standards of living, we probably build cheaper and better than they do in Europe, despite the wide differential in wages.

Several years ago, while making a housing tour of Europe, the most evident things to be seen by an architect were the bad building methods and the utter disregard of the possibilities of raising, by architectural statesmanship, the human animal above the mass herd. Here, again, was seen the common mistake made concerning mass production and standardization, namely, that they imply a lack of choice. This is a mistake in thought which is causing the world untold trouble and which is a basic belief governing Fascism and Communism, for from this conception concerning material things has developed the idea that a mass production man, regimented into a "Brave New World," is most desirable.

The acceptance of this conception, that this lack of choice is necessary, breeds an especially underprivileged class, a class lacking in independent spirit, wholly dependent upon society (and generally a dictator) and therefore easily regimented—and this of course is a difference in social standards which we Americans, who still have some selection, must strive to maintain.

This belief that in standardization there are inherent virtues is a result of an acknowledgment of national poverty, and it has become the basis of a hope that through its further development additional wealth may be created and also that a perfection of life can be achieved.

But the entire belief in standardization is one in which I believe there has been enormous confusion of opinion. Again we find the engineer a protagonist, for it is the engineer who fixes standards in the belief that "we must aim at the fixing of standards in order to face the problem of perfection."

However, the inventor (he who has helped *homo sapiens* stand erect) is in constant revolt against a fixation of objective, for he realizes that standards are the wheel ruts of



a civilization, and he professes that perfection comes not from the fixation of a standard but through constant, planned change.

Too often a fixation of a standard means that no further thought is being given to the fundamentals within the problem. This is illustrated in the Parthenon which fulfilled the possibility of perfection within the Greek doric and stultified further progress. It wrote finis to an epoch as well as to a people.

Experiment or social values may fix a standard, and then further experiment or a new social factor may upset it.

Always the relation of a standard to ultimate perfection is to be judged by the amount and quality of experimentation which continues.

But standardization, in architecture especially, means the arrival at a rest period or a fatigue point. It means a Style.

When architectural standardization is fixed wholly from social standardization it means that experimenting has come to an end, and too often as a result there happens a sense of futile superiority.

No matter how charming a Japanese house is, as the social concepts of a new and changing Japan takes hold upon the people, a different character of house will also develop and a new set of values will come into being.

For we must remember that not only are standards capable of change but also those ideals of perfection which may be the goal of those standards.

We are inclined to interpret the meaning of the word "standards" as meaning something which is fixed, when what we really desire is the setting up of a value or a point of measurement against which we can mark degrees of change and that itself should move.

We are apt to treat such a point of measurement as a fact created by logic when it is based only on a premise which may be true according to the knowledge possessed at the time in which it is established.

We speak continually about the desirability of making building standards and standard specifications and standard details, but so great has been the constant change in our building methods that very few of the standards used in 1920 are valid today.

The building industry (I use this fighting phrase of yesterday to denote that industry which makes materials and methods for the architects to use) has enough new ways under experimentation to make possible the elimination by 1950 of today's standards.

The American world expects continued experiments. Its philosophy is such as to be con-

tent with finding a new approach rather than to be stultified by a standard.

Against further experimentation there is always the desire on the part of some "Tory" to let well enough alone, and it is perfectly true that standardization becomes a logical defense for the "Tory" mind.

The "Tory" mind is as evident in the International group as it is in the architects who have designed the later buildings in Washington.

I was impressed the other day to hear Walter Gropius profess an appreciation of the possible differences between the German culture and the American way of life, and an understanding on his part that a German standard could not be imported easily into America. He stressed the dominant interest in architecture as a relationship of human desires to the spacial envelopment of them. It indicated an understanding that even a formula developed through a life's work may not have a universal application.

In fact, in this country we have been too inclined to think, recently, that any thought may be given a universal direction.

The development of a housing program has been hindered and finally brought to abortion because there was too much of an attempt to bring European thoughts, methods, and standards into national conditions which were entirely dissimilar.

Instead of endeavoring to develop a free growth of ideas, a centralization of authority as maintained under a central bureau clamped a uniformity of ideas over the entire country, on the plea that all the real knowledge existed in Washington. The same all wisdom developed in the Procurement Division, and so divided the country into regions where the buildings might be colonial, Spanish, federal, but (sh-ssh) only Chicago might use the modernistic.

*How pleased Sullivan would have been!*

\* \* \* \* \*

It is questionable whether for some time to come any true standardization in architecture will be realized. The modern world is too much in flux. Several years ago I made the statement that the so-called International style was not in the contemporary spirit because it had reached a point of standardization, a fixation, a too plausible quality of style, when the rest of the world was in turmoil.

However, it is possible that my thinking is incorrect and that architecture has achieved an order of standardization which foretells what the rest of our civilization will finally be and how it will be known historically.





HIGHLAND PARK M.E. CHURCH  
DALLAS, TEXAS.

*Pencil drawing by W. Ralph Merrill of an entrance detail of the Highland Park Methodist Episcopal Church situated in the pleasant city of Dallas, Texas*



# CITY PLANNING OPPORTUNITIES

## COMMENTS ON NEW YORK CITY'S NEW CHARTER

BY FRANCIS S. SWALES

CITY planning is a subject that will again be to the fore among evidently coming events — apt to become wide-spreading.

The new charter of the City of New York, which goes into effect in January, 1938, provides for a Department of City Planning and establishes a City Planning Commission as an important branch of the local government; and the many cities throughout the country that already have official or unofficial city planning bodies will take note and be spurred into action by what is done in the metropolis.

The New York City Planning Commission is empowered to prepare a "master-plan" for the city, to have custody of the city map, to have the right to *initiate changes* in either of these; and *similar responsibilities with regard to zoning*. It will also have charge of preparing the Capital Budget. Advisory Planning Boards are to be established in each of the five boroughs. The Commission is to consist of the Chief Engineer of the Board of Estimate, and *six members* who will be appointed by the Mayor for terms of office varying from two to eight years. It will thus become a continuing commission with overlapping terms since future appointments will all be for eight years. The Chairman of the Commission will receive a salary of fifteen thousand dollars, and other members of the Commission will be paid salaries. The Commission will employ a staff of "*engineers, architects, experts, and other officers and employees, as required to perform its duties.*" Each Borough President will appoint an *Advisory Planning Board* of three members to serve, without pay, for terms up to six years.

The general purpose of the City Planning Commission is to relieve the now overburdened Board of Estimate — the authority in control of New York's city affairs — from study and discussion of technical problems, at first sight apparently merely engineering, but in their implications largely architectural,

and importantly so. In it will be centralized judgment with regard to the scope of planning now under the heads of several different departments, together with new powers of initiative of planning. That it will simplify the present long-drawn-out process of obtaining official action upon needed public projects in connection with land and building development that now have to appear to originate with "the public," and speed accomplishment of whatever appears to be needed with regard to the city's plan, goes without saying. But whether it will prove an unmixed blessing to the taxpayers — real and professional — and be beneficial in other more important respects, will depend upon the scope of knowledge of the personnel of the appointed commissioners and advisers, and on the individual imagination and altruism, as well as integrity and intelligence of its members.

However that may turn out in practice, the cause of establishing the official commission — its advocacy having been chiefly by the Regional Plan Association — has a background of trial efforts of voluntary organizations, individuals, committees, and associations of amateurs of conventional beauty and order — people with a sense of a city as being something worth seeing and remembering, and with thought to durability of ideas that have for their object the preservation of the city as a place of permanent residence. (In a total city, residence requirements take about 85% of building land.)

Projects advanced by such unofficial planning have met with great success both in the city and in the surrounding country, even though they were made on the presupposition of a continuous development of civilization due to profit based on a balanced economy. Such presuppositions have been more or less in the test tubes under international, and national, public examination since the war; and, while an endless number of differing "con-



clusions" have been reached — in this country, more particularly since the depression, with the adoption of the New Deal — a few definite ideas have emerged everywhere as to general laws that prevail over legal or scientific dicta and definitions. For example: that profit to the individual is primarily the capacity to enjoy more than he already has; or ability to take up more habits — which may be a question of physical means, or the power of increasing consciousness to mentality. Any intelligent economy must take into account the present fact of the latter difference of potentiality in people while attempting to readjust the former. This points to certain conditions which the charter sets up that must be considered in connection with democratic government; and a part that must be played by the mentally better endowed, in such form of government.

Among the conditions that will be noted by architects (and other people with the higher educations) in the wording of the Charter provisions, are first, that the Commission is to supplement and guide the Chief Engineer of the Board of Estimate; and second, that "architects" are to be included as well as "engineers, experts, and other officers and employees" *on the technical staff*. It will be commented that official status, or official title, does not change the actual qualifications and abilities of the various members of the personnel — but with silent observation that it *does* limit the power and opportunity to exercise them. Thus it may occur that a "staff" planner, with the broad qualifications of a first class architect but with the status of an employee, may be found making "architectural renderings" of "plans or designs" dictated by a "superior" (in the absurd caste-language of officialdom) with the brains and recent background of a messenger-boy or an ex-assistant building superintendent — an incompetent whose authoritative position has been obtained through political accident, or by civil service questioning on immaterial and irrelevant subjects. Such official incompetence is not the least of present economic woes caused by public bureaus carrying on professional work by means of a staff. On the other hand, it will be remembered that the professions — including the law, medicine, and surgery, as well as architecture and engineering — in private practice have been largely absorbed into commercial firms, practicing either on a business basis, for financial profit or as employees in the organizations of integrated corporations. In general, too, the individual or partnership practice of architects and engi-

neers has tended, under modern conditions of mass production and supply, to cause the professional man to become the agent of the owner for the purchase and assembly of mill and factory products, in accordance with more or less standardized specifications and plans of *types* of design, rather than retaining the older custom of particular, personal design for a special work, regarded more or less as a work of art or individual skill. So that professionalism has become regarded as "small business" and as a branch of purchasing agency (as established in the Procurement Division of the Treasury Department at Washington). The general objection of "business" — that the public governments should not enter business — is adequately answered by the observation that since moneyed and industrial corporations tend to integration (that is, entering upon every kind of business and profession that they can combine for unified profit) on the pretext that it is more convenient if not cheaper to do their "own" professional work, a city corporation or the State Commonwealth or the Federal Government is justified in setting up the same "machinery" to extend its business departments into every walk of life and to crush out the large integrated or partly integrated corporations by the same methods used by them to crush out small businesses and the professions. Indeed, it would seem that such is the only available possibility to recovery, as Sheldon Cheney has stated, from "the decay of moralistic-religions, the chaos of conquest-mad civilizations, and the spiritual bankruptcy of the prosperous scientific life." Under the official body, architects, engineers, and other experts of individual ability may have their day in court restored by employment as consultants and designers.

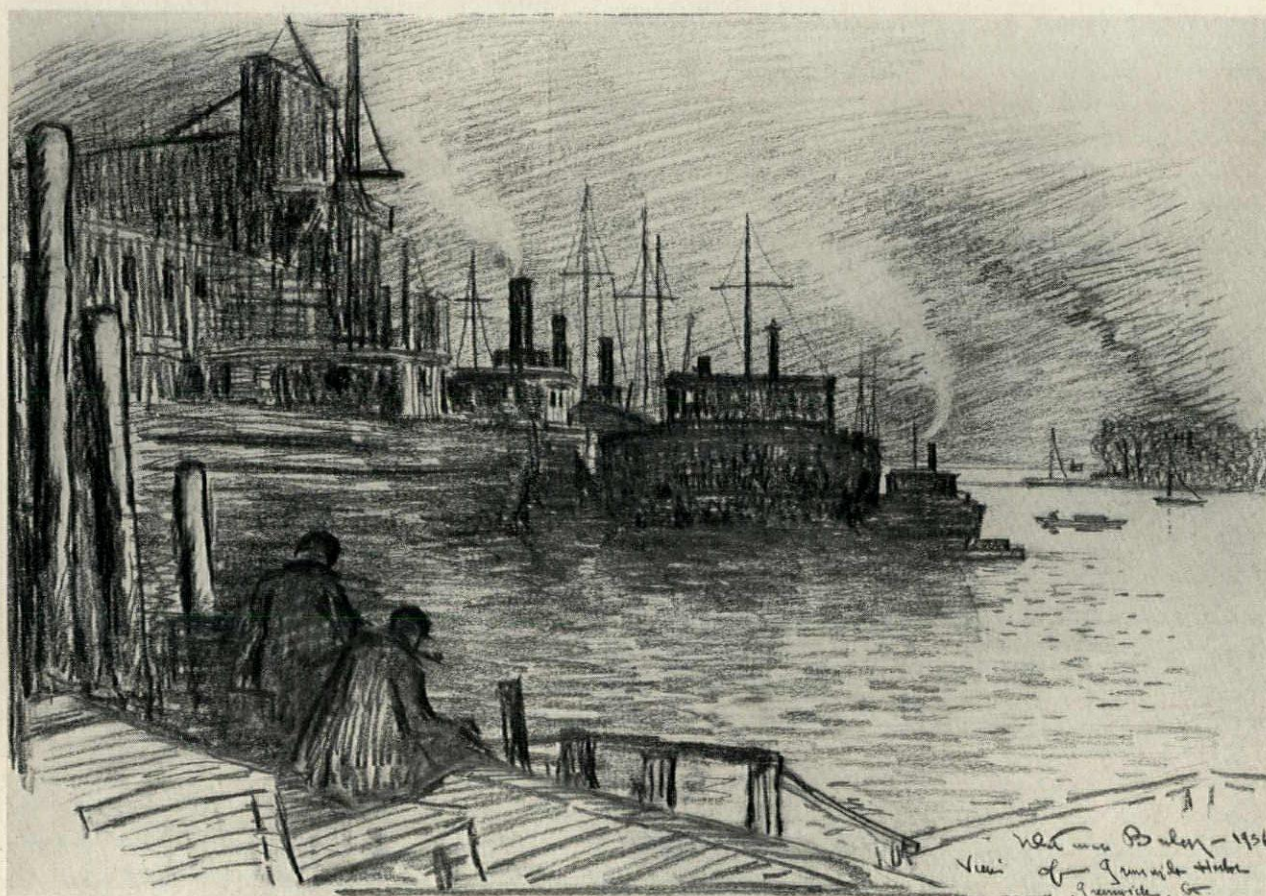
In the establishment of official planning boards as part of the local government, the office of Chief Engineer will combine engineering knowledge with that most useful of "natural" sciences — political skill — and with understanding of how far the old economics of *laisse-faire* may be successfully buried and "to no such aureate earth returned that, buried once, men want dug up again." The necessary supplementary qualities for other members of the Commission and Advisory Boards will be those which are familiar with human consciousness as something apart from chemistry and physics, and financial loss and gain. The other members of the Commission should comprise men who know the physical city and the legal limits to its operation; men of high ideals, capable of under-



standing not only the things that tend immediately to make life bearable to the poorest — since city-planning is not a mere matter of highways and housing — but also worth living to those of more ambitious habits, standards and education; men who know how to study necessary amenities into a practical plan. Such members can be found and should be appointed from among the professional engineers who appreciate the eminent part of architectural planning and effect upon the city, and the professional architects who understand engineering and the needed accessory of landscape work of parks and playgrounds and their proper distribution.

With a Commission so constituted, a fountain source for the display of alluring talent of the nation's ablest designers may be looked forward to as a proper public industry. So great are the needs of reconditioning the map of the City of New York that a Commission going actively to work on the immediate enterprises required to reclaim decaying districts to purposes worthy of the city could restore profitable employment to all the local small businesses of architectural and engineering practice insofar as individual competence extends. It behooves the societies of these professions to take note of the opportunity to

effect developments of country-wide importance, and to act to assure that this important and unusually empowered Department of City Government shall become an influence for public welfare, enterprise and prosperity — with a "watchword of order" and a beacon of beauty. Let them also act to assure that it may not devolve into another W.P.A. shambles of employee-technical men, deprived of their decent standards of living and supposedly employed at non-essential industry while actually performing work of great worth to the public which predatory profiteers long prevented. If a nation on "work relief" — a pretense of national "charity" — is to be restored to the right to stand on its own feet and make an honorable living, *free competition among the talent* of the country must be obtained. That such free competition has never existed we all know. It can exist only when the tools (commissions that make legitimate profits) are given directly to those who can use them, and when mere merchants in the business of selling technical service of others are eliminated by well-known and well-proved methods of competition in design, in which the *best* solution of a problem or *best* art of design is chosen without regard to the cheapest in first cost.



A typical pencil drawing by Whitman Bailey of the harbor at Greenwich, Connecticut, which is nearby his home



# PROGRAM

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## PENCIL POINTS-"SUNTILE" ARCHITECTURAL COMPETITION

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For the Design of

### A DOCTOR'S RESIDENCE

*Authorized by*

Reinhold Publishing Corporation  
Publishers of PENCIL POINTS  
330 W. 42nd Street, New York

*Sponsored by*

The Cambridge Tile Mfg. Company  
Lockland Station  
Cincinnati, Ohio

*Conducted by* RUSSELL F. WHITEHEAD, A.I.A., *Professional Adviser*  
KENNETH REID, P.C.R., *Associate Professional Adviser*

#### THE AWARDS

Reinhold Publishing Corporation agrees to pay, immediately after the Judgment, the following Prizes in Cash:

For Design Placed First .....	\$1000.00
" " " Second .....	400.00
" " " Third .....	200.00
" " " Fourth .....	100.00
" Designs Mentioned—12— each \$50.00 .....	600.00

Total Prizes.....\$2300.00

The above Prizes are *net*—no further drawings will be required of any competitor as a condition of receiving an award.

#### THE JUDGES

Hubert Burnham, F.A.I.A. ....	<i>Chicago</i>
D. K. Este Fisher, Jr., A.I.A. ....	<i>Baltimore</i>
Addison B. LeBoutillier, A.I.A. ....	<i>Boston</i>
Robert Rodes McGoodwin, F.A.I.A. ....	<i>Philadelphia</i>
Edgar I. Williams, A.I.A. ....	<i>New York</i>

THE COMPETITORS, REINHOLD PUBLISHING CORPORATION, and THE CAMBRIDGE TILE MFG. COMPANY agree that the Judges have sole and complete authority to make the awards and that their decisions shall be final.

ALL ARCHITECTS, DRAFTSMEN, AND DESIGNERS ARE ELIGIBLE AND ARE  
CORDIALLY INVITED TO PARTICIPATE

A Competitor may submit any number of solutions of the Problem.  
All designs entered by any competitor are eligible for Prizes.

NOTE: Under a ruling by The A.I.A. Committee on Competitions, THE AMERICAN INSTITUTE OF ARCHITECTS does not oppose participancy of its Members in this Competition.

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*Closing date for entry of designs in this Competition,  
8 P. M., local Standard time, June 7th, 1937*

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This is an open Competition — no preliminary registration is required

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## THE PROBLEM: MANDATORY

A PHYSICIAN, in general practice "somewhere" in the United States, turns to the architectural profession to study his needs and those of his family in the way of a new residence which will include doctor's office accommodations. He is convinced that an architect could best interpret his housing requirements, just as he in turn could best diagnose the architect's physical ailments.

The doctor owns a rectangular lot in a residential community. It has a frontage to the east of 80 feet on a wide avenue and a depth of 150 feet. A 12-foot wide paved alley, at the rear of the property, runs north and south through the block. The land is practically level. The usual services such as water, gas, electricity, sewer, etc., are available.

The physician's income is derived mainly from patients on his own economic and social level—a group that might fairly be described as "middle class." His family is on intimate terms with many others in the neighborhood, with whom they exchange hospitality frequently. This friendly habit, incidentally, becomes for the doctor an effective antidote for the fatigue resulting from his strenuous duties in the consulting-operating room and in making his round of calls. He and his wife have reached a time in their lives when they want their home to provide as many of the niceties of modern living as can be obtained within their building budget. They frown, however, upon the substitution of gadgets and trick equipment for good planning.

The doctor gives this much information to the architect at their first interview and, acting upon his wife's suggestion, invites him to dine with his family two or three times before starting his study of the design of the new residence.

At the first dinner the architect is seated between the hostess and the doctor's resident nurse. He notes that the meal is served by a maid, who evidently is both cook and waitress. On another occasion the architect finds himself in the midst of a gay group of eight persons and is asked to join in an after-dinner bridge game. On yet another evening he is in-

vited to be one of a convivial gathering of the doctor's men friends, the occasion being one of relaxation and good clean fun.

When looking over the house during these scouting trips the architect observes that Dr. and Mrs. X have separate bedrooms, each with a bath. He sees what he takes to be a guest room and is told that the reason for its ample proportions is that the married son with his wife and infant daughter occupy this room on periodic visits to the homestead.

The doctor's office quarters are seen to be a makeshift and to interfere with the practical workings of the *ménage*. Patients and guests cannot seem to find their way around and the waiting room offers little privacy for anyone concerned. The doctor's present consultation office and laboratory was originally a Library. In discussing the new residence the thought occurs that it might be good planning to anticipate the doctor's future retirement and subsequent sale of the house to persons who would convert the office space into living quarters.

In the course of these several opportunities to observe and question his clients, the architect discovers that both the Doctor and his wife have a cultivated and intelligent taste for color in the interiors of their home. Furthermore, it is their belief that tile has been too sparingly used in the design of domestic interiors. The bathrooms and kitchens, of course—but why could not an imaginative and understanding designer find other appropriate places in which to make use of its good qualities?

As was agreed upon in the first interview, the architect is given complete freedom by his client in the matter of style, design, building materials, and methods of construction. The number and size of the rooms and porches, with necessary circulations and accessories and their arrangement, are left to the judgment of the designer, and he is given *carte blanche* in the use of colors in the tile design. The only limit imposed is that the total area of the ground floor of the residence, inside the exterior walls, shall not exceed 1200 square feet, *exclusive* of the area of the garage.



### CONSIDERATIONS OF THE JURY OF AWARD:

1. *The ingenuity shown in the development of the plans to fit the requirements of the problem and the site and the architectural merit of the design as a whole.*
2. *The intelligence and judgment shown in apportioning tile areas and the skill with which they are designed.*
3. *Practicability of construction and installation.*

Excellence of delineation and composition of the drawings will not have undue weight with the Jury.

### COMPUTATION OF FLOOR AREA:

Mandatory. Measurements of enclosed spaces to be taken from the inside of exterior walls with no deductions for partitions. Open porches or partly enclosed porches shall be counted at 50% of their actual area. Entirely enclosed sun porches shall be counted at their full area.

Designs found, upon checking, to exceed 1200 sq. ft. total for the ground floor area of the residence (exclusive of garage) will not be considered.

**PRESENTATION DRAWINGS:** Mandatory. There shall be but one drawing for each design which shall be rendered on a single sheet of mounted white paper or illustration board, trimmed to exactly 25" x 36" in size, with a single border drawn 1/2" from the top, sides, and bottom. Upon this sheet shall be drawn the subjects enumerated below. The sheet shall be composed with its long dimension vertical.

1. *Plans of each floor of the Residence at the scale of 1/8" equals 1'-0". The use of each room or space must be indicated and dimensions set out in numerals. The walls and partitions are to be solid black. Lettering should be large and clear enough to allow for reduction to one-quarter size when published.*
2. *Elevations of two principal façades at the scale of 1/8" equals 1'-0" with story heights marked.*
3. *Perspective: One drawing, in two point perspective, rendered in Color, in any medium that seems suitable to the competitor, showing as correctly as*

possible the colors, form, and pattern of the tile design in some portion of the residence. This drawing to occupy an area on the sheet of not less than 144 square inches or more than 160 square inches. Remembering that these drawings will be somewhat reduced when published in full color, the author of the design should make allowances for the reduction to assure pleasing results.

4. *Detail of Tile Designs:* One drawing, either elevation or plan, at scale of 3/4" equals 1'-0" showing the use of tile in some part of the house not shown by the rendered perspective.
5. *Plot Plan* to show the location of house and garage on the lot. This plan may be shown in conjunction with the 1/8" scale house plans, the 1/16" scale diagram, or at a smaller scale if desired.
6. *Separate Single Line Diagram* of ground floor plan at 1/16" scale showing the method of figuring the inside total floor area.
7. The drawings shall bear the title, "*Design for a Doctor's Residence*" with the sub-title, PENCIL POINTS-SUNTILE Architectural Competition, and shall be signed with a device or *nom de plume*. The general geographic location assumed by the designer shall be noted on the drawing.

**COMMUNICATIONS:** Mandatory. No queries will be answered, as this is an open competition. Contestants shall not communicate with the Professional Adviser or the Members of the Jury except anonymously and in writing.

**ANONYMITY OF DRAWINGS:** Mandatory. The drawings submitted shall contain no identifying mark other than a device or *nom de plume*. Each drawing shall be accompanied by a plain, opaque, sealed envelope bearing the same device or *nom de plume* as the drawing and containing the true name and complete address of the contestant. The envelopes will be opened by the Professional Adviser in the presence of the Jury after the awards have been made and the Competition closed.

**DELIVERY OF DRAWINGS:** Mandatory. Each drawing shall, together with the envelope, be enclosed in a sealed wrapper. This shall be wrapped for delivery in an outer



cover. Drawing must be suitably protected and addressed to Russell F. Whitehead, PENCIL POINTS-Suntile Competition, 330 West 42nd Street, New York, N. Y. All drawings shall be delivered to the office of PENCIL POINTS (Reinhold Publishing Corporation), 330 West 42nd Street, New York, N. Y., or shipped on or before 8 P. M. (local standard time), Monday, June 7, 1937, via United States mail or Railway Express. Drawings will be accepted at any time before the close of the Competition. They will be fully insured from the hour of their receipt.

Drawings submitted in this Competition are at the competitor's risk. Reasonable care will be exercised, however, in their handling, safe-keeping, and packaging for return.

**EXAMINATION OF DESIGNS:** The Professional Advisers will examine the designs and records of their receipt to ascertain whether they comply with the requirements. Any designs which in the opinion of the Professional Advisers do not adhere to the spirit of the Program or violate the instructions clearly intended as mandatory will be set aside as not subject to awards. The Professional Advisers alone will have access to the drawings until they are placed before the Judges. No drawing, whenever received, will be shown or made public until after the Awards of the Jury.

**JUDGMENT:** The Jury of Award will meet

at Yama Farms Inn, Catskill Mountains, New York, on June 17th, 1937. Their deliberations will continue for as many days as are necessary to give fair and careful consideration of the submitted designs.

**ANNOUNCEMENT OF THE AWARDS:** Each competitor will receive by mail the names of the winners of the Prizes and Mentions, as soon after the awards as possible. The announcement will be published in the July, 1937, issue of PENCIL POINTS for general information. Checks will be sent to the Prize and Mention winners the day following the Awards.

**REPORT OF THE JURY:** The August issue of PENCIL POINTS will contain the full jury report, illustrated with facsimile reproductions in color of the winning designs and other meritorious designs selected by the Jury.

**THE PRIZE DESIGNS:** The designs awarded Prizes and Mentions are to become the property of Reinhold Publishing Corporation, who, with the Sponsors, reserves any and all rights of exhibition and publication to any or all of the designs not premiated. In all publicity the name and address of the designer will be used.

**RETURN OF DRAWINGS:** Non-premiated designs which are not reserved for exhibition or publication will be returned within a reasonable time to the competitors, postage and \$50.00 insurance prepaid.

## NOTICE TO COMPETITORS

*ANY Architect, Draftsman or Designer who has any difficulty in securing a sheet of mounted white paper or illustration board of the size called for by the mandatory requirements of the foregoing Program will be provided by PENCIL POINTS with a mount of Whatman's or some similar brand of paper, Hot Pressed trimmed to exact size of 25" x 36" for \$1.50. This price includes the mounted paper, shipped prepaid in a container suitable for remailing the finished design. Address your remittance to F. J. Arneit, c/o PENCIL POINTS, 330 West 42nd Street, New York.*





*Otto Eggers' rendering of John Russell Pope's design for the proposed Memorial to Thomas Jefferson*

## THE PROPOSED JEFFERSON MEMORIAL

A CONGRESSIONAL Commission, formed last June, to develop plans for a Jefferson Memorial to be erected in Washington, D. C., has recently approved the plan submitted by John Russell Pope, whom they had invited to design the structure. The same Commission, headed by Representative John J. Boylan of New York, also selected as a site for the proposed Memorial the last of the five cardinal points of the L'Enfant Plan to be left unoccupied. This spot is on the south axis of the White House, and the drawings have been developed to illustrate the Memorial as it will appear in this location. The plan has not yet been released for publication.

The approved design is receiving a large amount of criticism by factions which consider it too conservative to be a true symbol in commemoration of the man who wrote the Declaration of Independence. We quote, in part, a statement made by John Russell Pope to the Congressional Commission that presents his side of the story:

"In the conception of the design for a Memorial to Thomas Jefferson consideration was given to him as a Statesman, a Scholar, an Architect, the Third President of the United States, the Drafter of the Declaration of Independence, an Advisor on the drawing-

up of the Constitution, and the Founder of the University of Virginia.

"In the works that have been left to us two forms of the classic type of building seem to have met with his approbation as inspiration for buildings in exceptionally important locations.

"The great prototypes of these forms are probably best illustrated by two buildings that he seemed to be most familiar with; the Pantheon in Rome, and the Villa Rotunda near Vicenza.

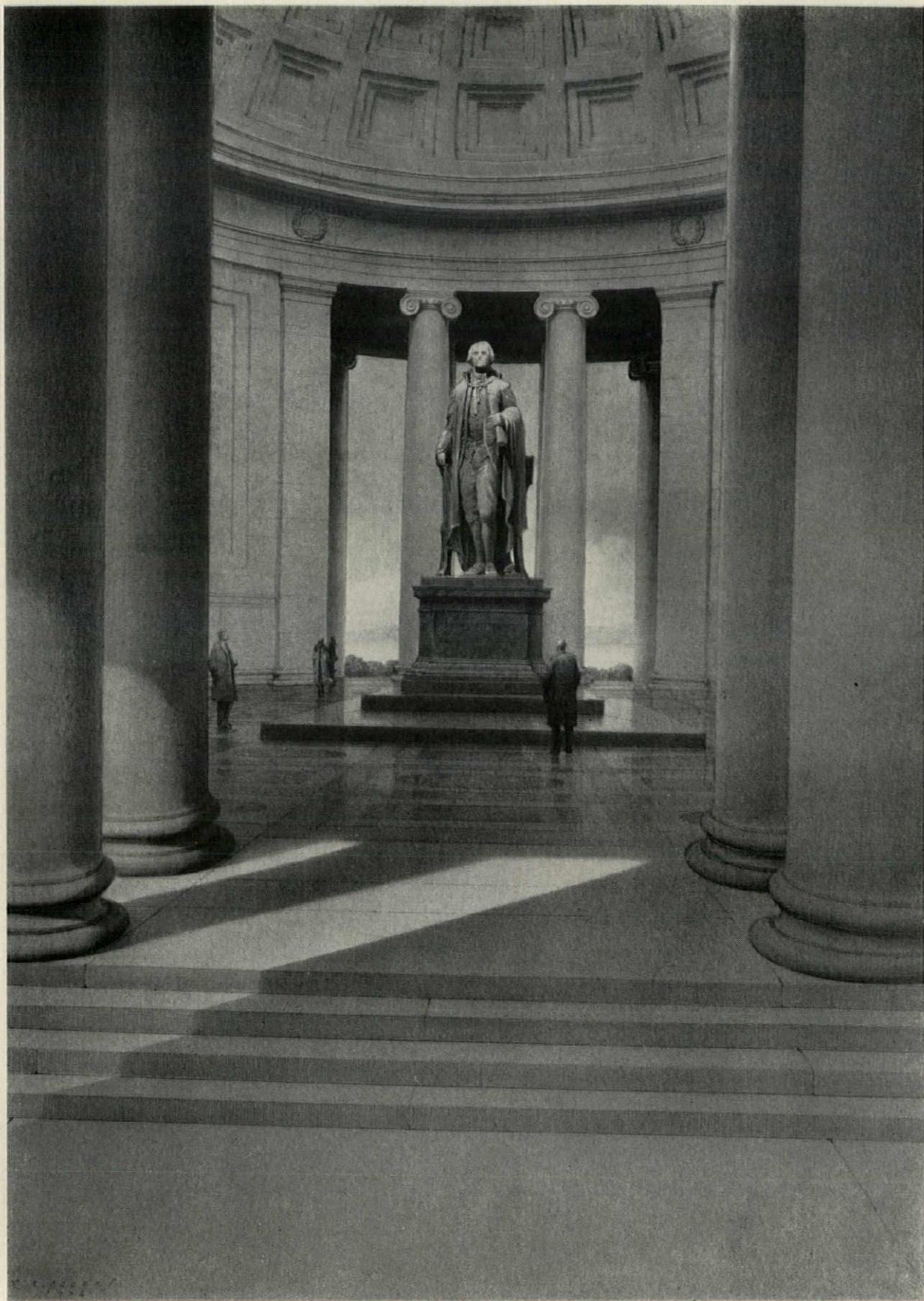
"Jefferson's beautiful design of the Rotunda as the head of his plan of the University of Virginia was inspired by his familiarity with ancient architecture typified by the Pantheon.

"The drawings herewith submitted show how this form has been utilized and adapted to its important location as a unit and as a monument to stand in impressive dignity.

"To insure adequate interest from every direction a circular colonnade has been added to the majestic form inspired by the buildings mentioned.

"In the treatment of the interior of the building its classic prototype has again been utilized in a somewhat modified form to conform in spirit to a simpler era of which Jefferson is reputed to be the greatest exponent."





*An amazingly photographic representation by Otto R. Eggers of a close-up view of the proposed Thomas Jefferson Memorial in Washington, according to the design as prepared by the office of John Russell Pope, Architect*



# SLUM OF THESE DAYS

## THE GREAT ARCHITECT APPLIES PSYCHOLOGY

BY EUGENE RASKIN

As our car passed 96th Street, and the cliff-like apartments of Park Avenue were succeeded by the slum of slums, the Great Architect's expression became sombre, and he heaved a rumbling sigh.

"Oh, hell," he murmured. "Tsk, tsu."

"Pretty bad, isn't it?" I volunteered.

Another profound sigh vibrated through the upholstery.

"Terrible," he said, "terrible."

"But not for long," I continued. "Action's being taken at last. The government program, Harlem Houses, Williamsburg . . ."

"Pah!" exploded the Great Architect. "All wrong! Hopeless!"

Exasperation welled up in me. "Now look here," I said, testily, "I've had just about enough of your eternally negative attitude! You sneer at everything . . . isn't anyone but you ever right? I should think you'd be delighted that an effort's being made to end these dreadful slums. Instead of which, you . . ."

"My dear boy!" Hastily, the Great Architect reached into a compartment and withdrew a leather-covered flask, which, after taking a quick gulp, he passed to me. Under the soothing stimulation of its contents, I felt my ire subsiding, and began to be a bit ashamed of my outburst. But the Great Architect did not seem at all offended. A drop of the magic beverage had fallen on his lapel, where it glowed like a ruby, while a familiar gleam appeared in his eye.

"Let's look at this thing squarely," he began. "Everyone who knows anything about slum clearance and housing agrees that, under the present set-up of society, no real results are possible without government aid . . . subsidy. Right? Very good. But that means putting the government in business, in competition with private capital, doesn't it? It does. And, in one form or another, that is the basis upon which all present work is being done.

"Now, while this may be a perfectly good method under Utopian conditions, it is not an acceptable solution of our immediate here-

and-now problem. In fact, it's not a solution at all. A solution is supposed to solve . . . this merely overrides."

He paused for a short but satisfying interval, during which the flask made a brief round trip.

We were now passing through the push-cart zone, with its clamorous bedlam. Under the railroad tracks, the city's new markets succeeded in condensing the noise of many tongues, and sending the product forth in a concentrated roar. But the Great Architect's sonorous tones cut through all this racket with unimpaired clarity.

"With the conditions of the problem unsolved, progress will be limited, at best. Sooner or later, a deadlock must inevitably be reached, to remain until either the conditions change, or a new solution is tried. Correct? Splendid. Now, it seems to me that it will be quite some time before any serious alterations in our social structure will be effected. Isn't it the plainest of common sense, then, to look about for some other solution?"

"Certainly," I agreed, "but the experts haven't found any other way. Since they know more about the subject than anyone else, doesn't that indicate that there is no other?"

"Nonsense. It is a peculiar failing of all experts, in any field, that they direct their energies along lines requiring the use of their special knowledge and training. Nothing wrong with that, of course, as long as they tackle problems that can be broken down with that knowledge. But is it not possible that the problem of slum clearance and low-cost housing is neither an architectural problem, nor an economic one, nor a political one, nor a structural one . . . but merely a problem in applied psychology?"

"Do you mean making people slum conscious?" I asked. "Because that's being accomplished. And very efficiently, too."

"No, that isn't what I had in mind. Just recall what happened to the East River midtown front. It used to be one of our worst



slums — now it's rapidly becoming swankier than the swankiest part of Park Avenue. What did it? Not the housing experts. Not a government program. Psychology did it. Suddenly, it became fashionable to live there. People, especially the fad-worshipping upper crust, are so many sheep. The slightest hint that something or other is 'being done' will set them scurrying, in frantic haste . . . not to be left behind!"

"That's true," I interposed. "Something of the sort happened to parts of Greenwich Village several years back. But how does this affect slum clearance? What's your proposal?"

"Simply this. What can happen by accident, can be made to happen by design. If we want a slum cleared up, all we have to do is to make it ultra-fashionable to live there. The sheep will do the rest."

"Come, come," I objected. "That's what I call a whopper. How on earth could you ever make it fashionable to live in surroundings like these?" I gestured towards the window.

The Great Architect had been about to pass the flask to me, but at my words, he grimaced, and made use of it himself. Then he continued, his voice even more resonant than before.

"Nothing easier." He waved a hand airily, as though disposing of some trifling difficulty. "There are, among the blue-bloods, quite a few individuals who are deeply and sincerely concerned over the slum situation. Judiciously administered pep talks would persuade two or three of them to take over slum dwellings, say on East 112th Street, modernize them, and move in. They could issue some blah about how wonderful it is to live where Life is Real — balance the artificiality of society, and so forth. After that, with a good press, and plenty of pictures, showing what charm-

ing oases they had created in the wilderness, and the job is done!

"In no time at all, the schnauzer-supporters will have gobbled up every slum vacancy, and will be bribing other tenants to move out. Reclamation, modernization, rebuilding, and your slum is gone."

"Hold on there," I was a bit peeved at his unrelenting grasp on the flask. "You said the poor would be moved out. Where to?"

"Why, that's simple enough. With Park Avenue moving to the slums, the increase of vacancies in the snooty sector will cause a drop in rent rates. Central Park West will be able to afford moving to Park Avenue. Similarly, Riverside Drive and West End will move to Central Park West, being replaced by Morningside and Washington Heights. These last areas will soon be refilled from the reservoirs of the Bronx, Queens, and Brooklyn. And that's where the displaced slum dwellers will go. Of course, it would take several years for this cycle to be completed, but it would work, because it is as natural as growth, love, and vanity. The cost would be borne by those who can best afford it — the rich, and the property owners all down the line."

Somewhat overwhelmed, I did not reply immediately, but stared out of the window at the Grand Concourse, along which we were now rolling. Many new apartments were going up in this part of the Bronx. One, in particular, caught my eye. It had a saw-tooth facade, so that every window was a corner window.

"Is this where the slum dwellers are to wind up?" I asked.

The Great Architect looked, and shuddered.

"Let's talk about something else," he said, closing his eyes.



# MY EUROPEAN IMPRESSIONS

RANDOM MEMORIES OF A FOREIGN JOURNEY

BY BORIS LEVEN

UPON the gloomy afternoon of our departure from England, the dark sky was hanging low, and the voices of the crew—as though never reaching their destinations—lost themselves in the damp air. A thin and unpleasant spray grayed everything. The black horizon dropped.

From England to Scandinavia—from a perfunctory "Cheerio!" to a warm "Skal!"—from the gravied meal to a smörgasbord dinner—from fog to sunshine—from Euston station to the land of less abused architecture.

With the out-of-focus, rapidly-disappearing Harwich, I thought of the days to come and smiled into the crying sky.

\* \* \* \*

Morning at Architect Ragnar Ostberg's: our visit was made informal by letters of introduction and by remembrances of a Yale beer party given some time ago in his honor.

Not so long ago the professor had visited New Haven, and my two Yale friends, William Jenney and Roscoe Hersey, Jr., knew well what produced a "doubly" pleasant impression on the master.

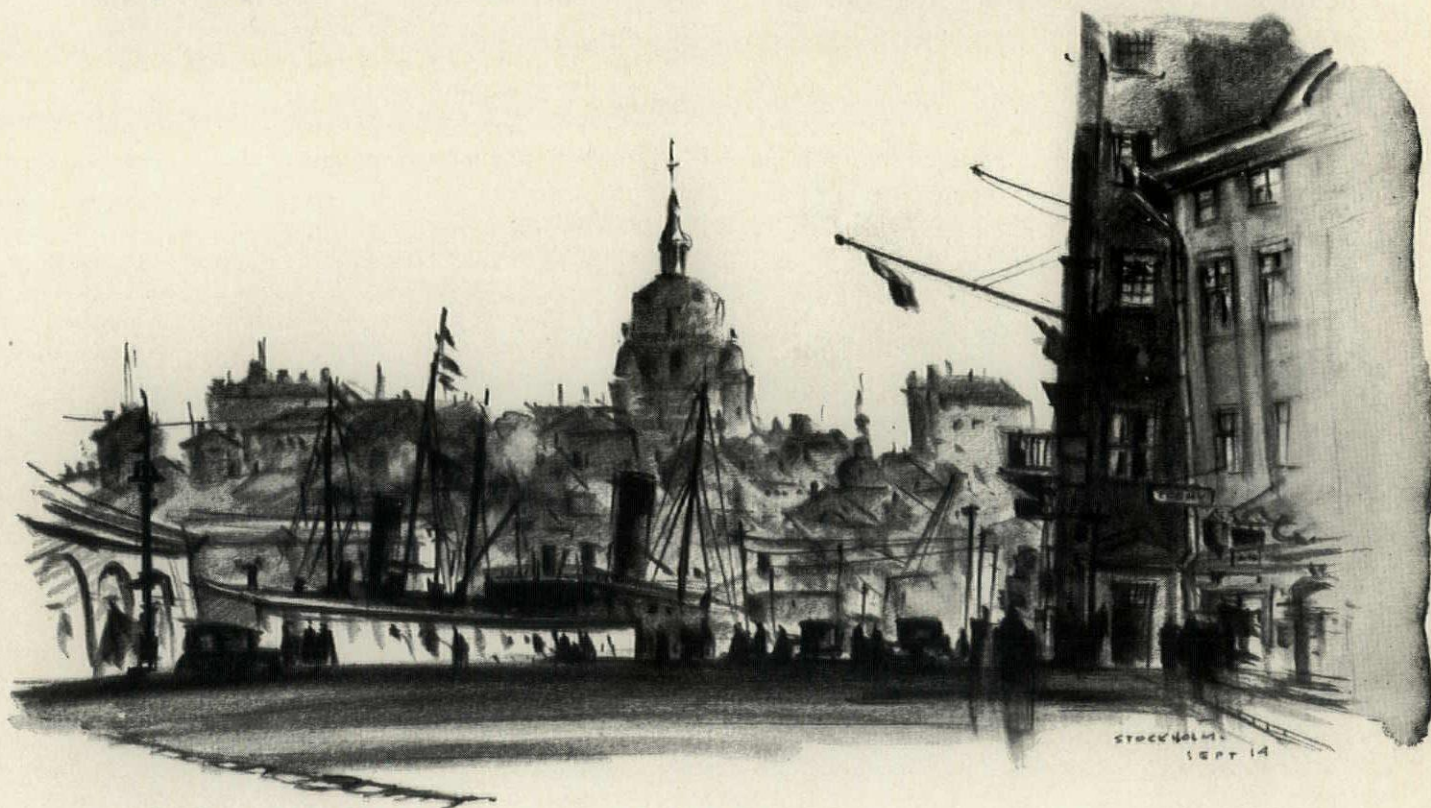
His charm and hospitality made us feel at ease. Graciously he devoted his time to us, his casual guests.

Ostberg's secretary gave us letters of introduction with a list of buildings the professor thought we should see.

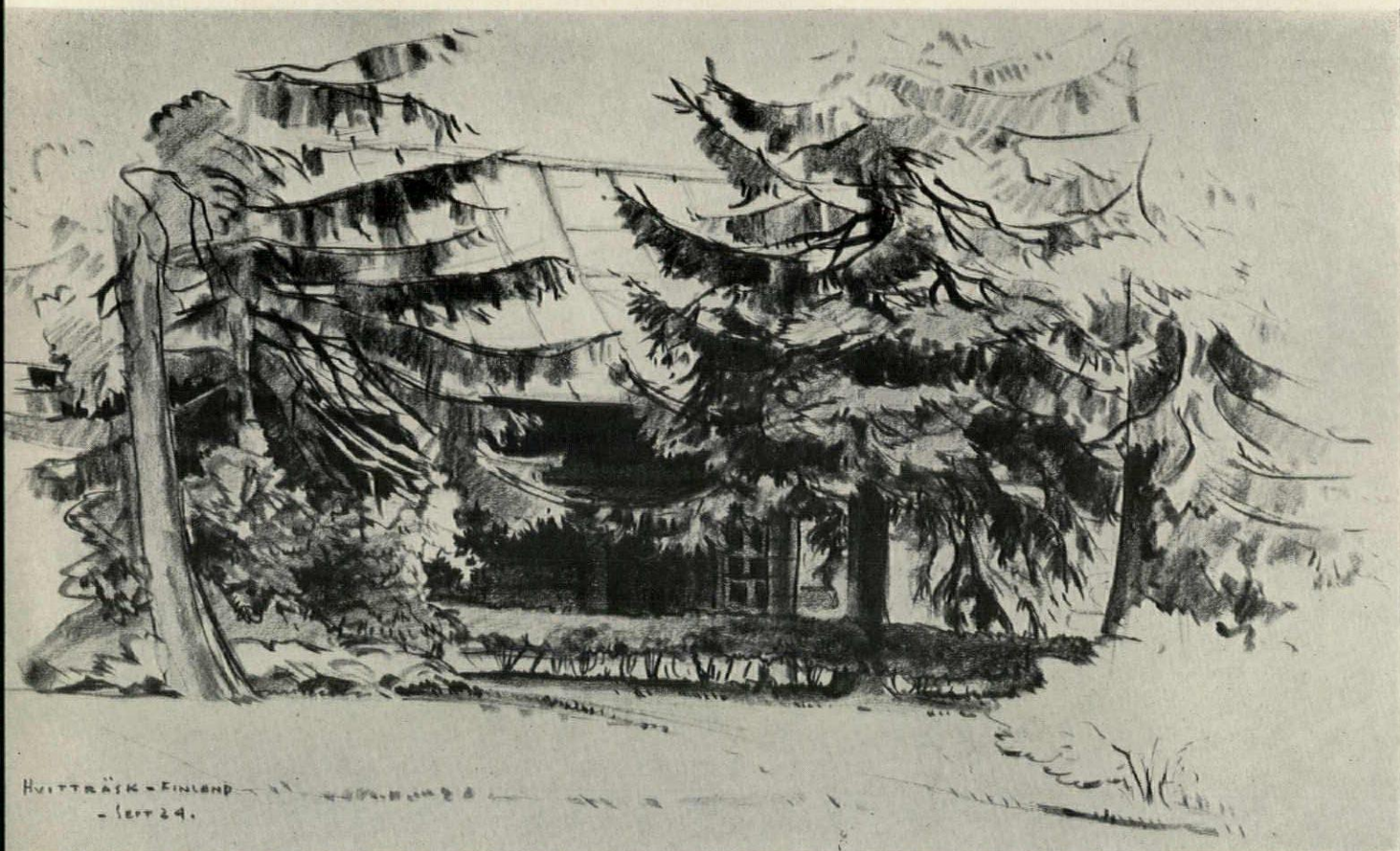
We departed, inspired.

As I think of Stockholm City Hall, I begin to understand how Ostberg's personality made it possible to keep up the interest of changing councils and the people of the city for so many years. Strong convictions, enthusiasm, and desire—the drive comes automatically. He shall never grow old.

A curious fact: only recently, the admira-



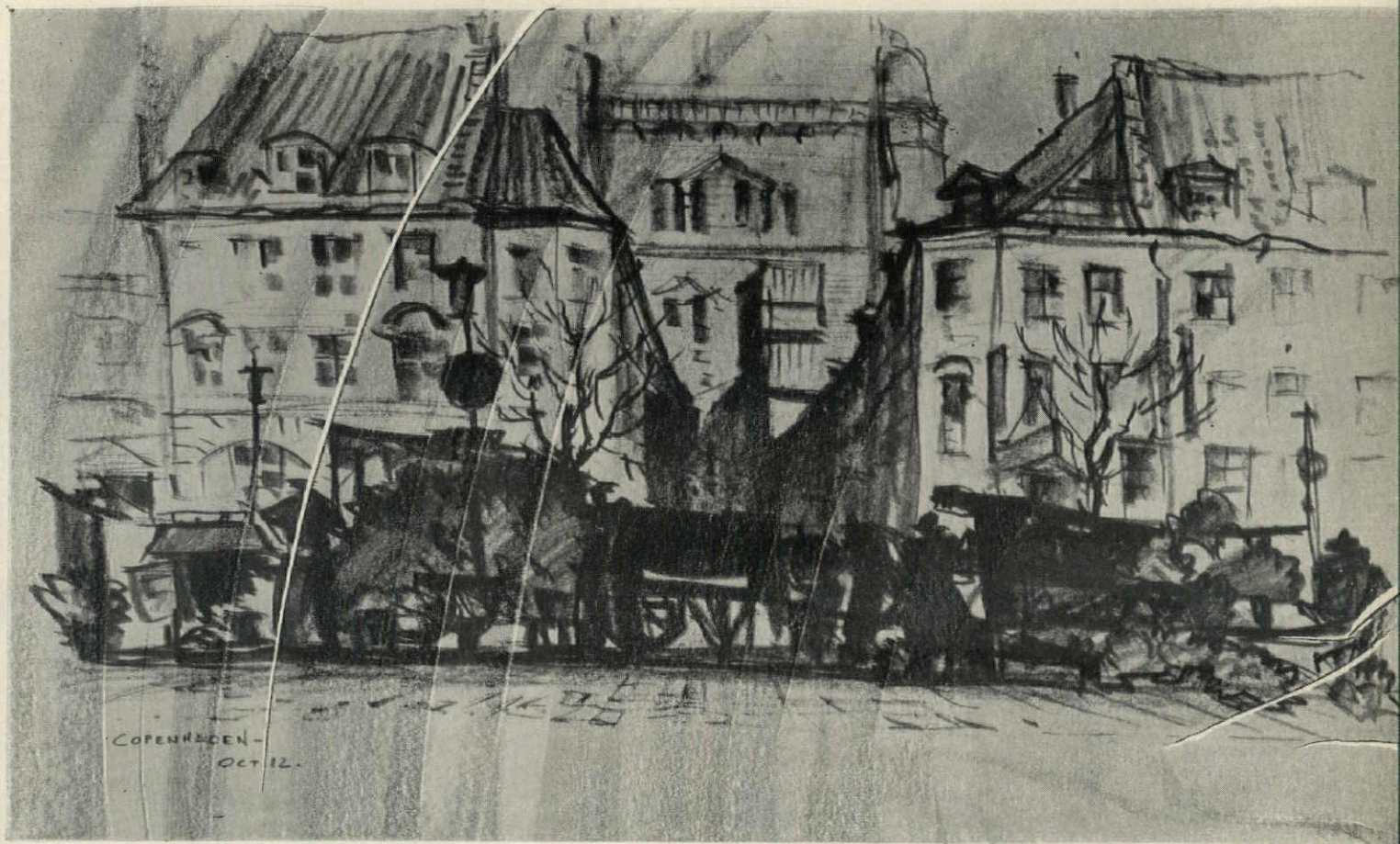




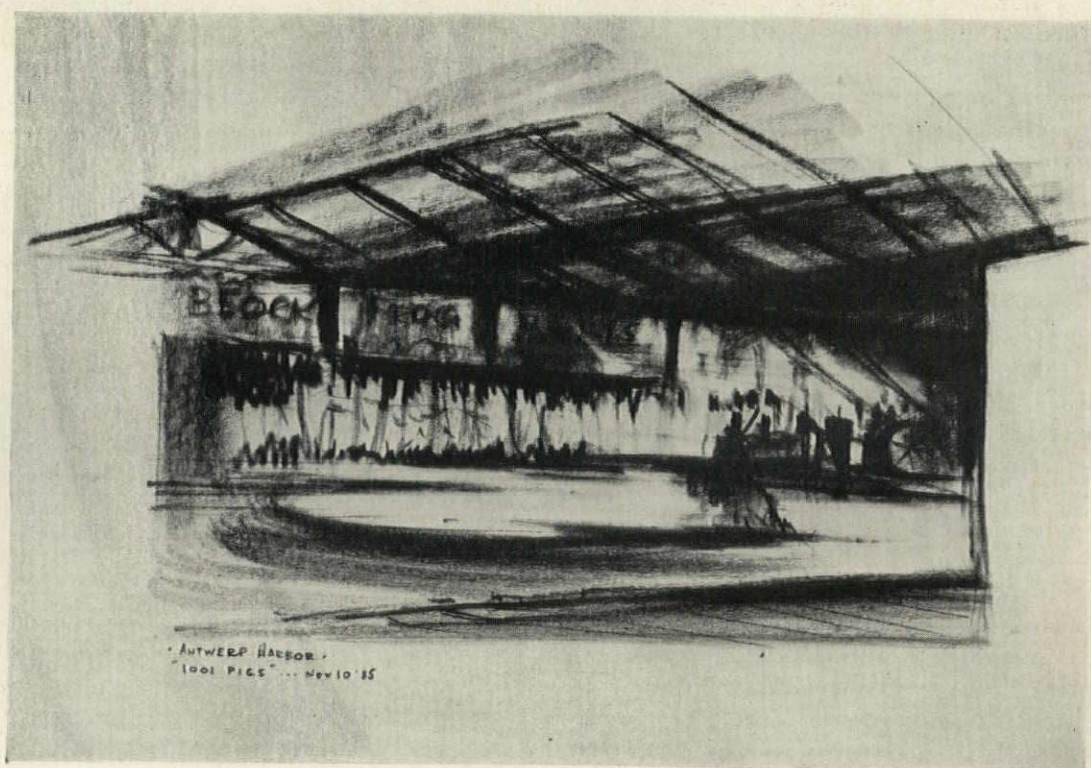
*Boris Leven spent some time visiting with Eero Saarinen at "Hvittrask" and set down for himself a number of quick, expressive notes like these to preserve the memory*







*The market place, whether in Copenhagen or Antwerp or any other city or town, holds infinite interest for the alert sketcher. Leven's pencil has felt its insistent call*





tion of the world has made the people of Sweden realize the qualities of the Stockholm City Hall. They did not see them before. Someday, we may be surprised in the same way—and, suddenly, we shall become proud of something that we have had for years.

\* \* \* \*

The morning was clear. We vaguely remembered the night before. The S. S. Arcturus, feeling much better than we, was cheerfully ploughing the serious Baltic.

The picturesque outline of Finland's capital, stretching along the waterfront, came into view, silhouetted against the colorful and dramatic sky. Above choppy water, fishing boats, harbor, and sunlit city, big, white clouds lazily pushed each other toward the blue horizon.

With every glance, the distance became shorter. Helsingfors!

Hvitträsk—Saarinen's villa—on the high, rocky, moss-covered bluff surrounded by the forests reaching the clouds, and overlooking the white lake whose cooling, calm waters stretch until they disappear in the thickness of the foliage. The house, with its red roof, seems to echo and accent the mood.

Those who visit Hvitträsk come to know Finland in a way almost secret within themselves. It is the music of Sibelius.

To be in Saarinen's house is to feel the hospitality of the north. Here is friendship, understanding, inspiration.

In the architecture and life of Finland there is a definite national rise reflecting her new freedom. Her design is the freshest in Scandinavia.

Most of the buildings, even the little country churches, are the result of national competitions, so that a young architect has a chance to become known, as some of them have.

\* \* \* \*

Gothenburg - Copenhagen in a third - class compartment: a young Norwegian, William E. Jenney, 1935 English scholarship winner, and myself—collecting thoughts and loose ash trays.

Casually we fell into a conversation with our compartment mate; he turned out to be an architect.

Norwegian architects are interested in the affairs of the world, we learned from our new friend. Many take an active part in the political movements and become leaders. There is a great deal of activity in their lives, outside of the professional work, which is coded admirably. We could learn much from them.

All buildings are classified. All architectural fees are paid according to the class of construction. The client knows the amount of the fee without consultation. An architect gets the same compensation for a similar assignment, whether he is a Raymond Hood of Rockefeller Center or an Elmer Jones of Pumpkin Center. There is no cut-rate practice in Norway. To achieve distinction, an architect is compelled to better himself. With this method, quality governs success.

Architectural education is also different. Instead of a continuous urging to "Click" and get medals from the B.A.I.D., their schools require an extensive practical course. The young students don't spend valuable time memorizing the meaningless *partis* and names of the forgotten Rome prize-winners, but with enthusiasm of real craftsmen store the priceless practical knowledge. With their own skilled hands, they help to mould the architecture of Scandinavia. They know the dimensions of the brick!

We relaxed for a moment. I looked outside. The landscape—as though listening to our conversation—more and more slowly disappeared behind the window. People in the next compartment were getting ready to get off. Cigarettes made our talk sufficiently informal for us to ask the new friend what he thought of American architecture.

To our great surprise, in place of an answer he apologized, said good-bye, and left. I hoped that my question had nothing to do with his sudden exit. Was he trying to be considerate? At least, we got a sympathetic smile.

Left in the compartment, Jenney and I sat in silence. I did not know what he was thinking about—could it be of the English scholarship winner measuring columns and balustrades.

Impressed, we redesigned the architecture of this country that night in the friendly "Lexa" bar, and hoped that, by the time we got home, silverfish would have eaten the architecture of the B.A.I.D.

\* \* \* \*

The welcome bad news: in Norway for the past several years the manufacturers of classic columns and cornices have had a real depression. They are looking forward to better business across the seas in 1939 with the International Exposition in New York. Let's fool 'em.

\* \* \* \*

We met many American students on traveling architectural scholarships. Many of them had gone through the first months of intense enthusiasm and useful study, and had begun





*At Saarinen's Villa, "Hvitträsk," a little boathouse by the lake attracted Boris Leven's eye for the picturesque composition and he made several rapid records of the spot. This one we selected as being perhaps the best*



to wander aimlessly about Europe. Their observations made, their work done, they might better have come home and plunged into American architectural life.

Often it would be better to use part of the scholarship money to place the students in contact with practical architecture in this country, rather than to prolong unnecessarily their study abroad.

I never knew that speaking a foreign language could be a strenuous exercise. Often my arms and hands were so tired that I could not say a word.

There is a building in Helsingfors whose tower strangely reminds one of that of the Nebraska State Capitol, and it was built years before the competition.

Musical thrill — "Parsifal" at the Paris Opera House.

A grand view of the Paris Opera House is that coming out of the subway station directly across the square. It's good to try on your friend who has never seen it.

Swedish beer is bad.

Bath is the city I would like to visit every year.

Attention, Paramount: Bing Crosby hardly has been heard of in Norway, Sweden, and Finland.

The architecture of Denmark and Danish pastry have things in common—both display form, color, and good taste.

Copenhagen is the Paris of the north.

Knitting is a popular hobby with Frenchmen, and, curiously, it is done in silence—they can't knit and talk at the same time with only two hands.

Finland is the cheapest country in Europe to live in.

How different movie sets of Parisian night-clubs look from the real ones in Paris.

I was certainly fooled once by a Scandinavian dinner. Because of the schnapps and smörgåsbord, I could not even think of the dinner when it arrived.

Conservative Sweden: on the same bill in the Royal Opera House in Stockholm, I saw "Pagliacci," a classic ballet, and a snappy, frivolous musical revue.

Fastest walking during the trip—British Museum, every room, in thirty minutes.

French students have a petite idea of what goes on in the architectural world outside of the republic. They are satisfied with their own.

We learned with amusement from the Swedish newspaper "Svenska Dagbladet" what we didn't say about the Swedish girls.

I wonder what expression would appear on the wistful face of Poseidon, if he were to turn and face one of the new buildings of the Gothenburg Civic Center—would he smile, Mr. Milles?

The traditional headquarters of Parisian ateliers is still the Café de Deux Magots.

Garbo's photo is in every shop-window in Stockholm.

I would like to celebrate New Year's Eve in Paris every year.

From the window of Jenney's studio under a mansard roof, one could see the Panthéon, the Sorbonne, the towers of Notre Dame, the pavillions of the Louvre, St. Eustache, Dome of the Invalides, the ever-changing Sacré-Coeur, and (by leaning out of the window) the Eiffel Tower.

Swedish engineering also exhibits crisp design in the new single-span concrete bridge in Stockholm.

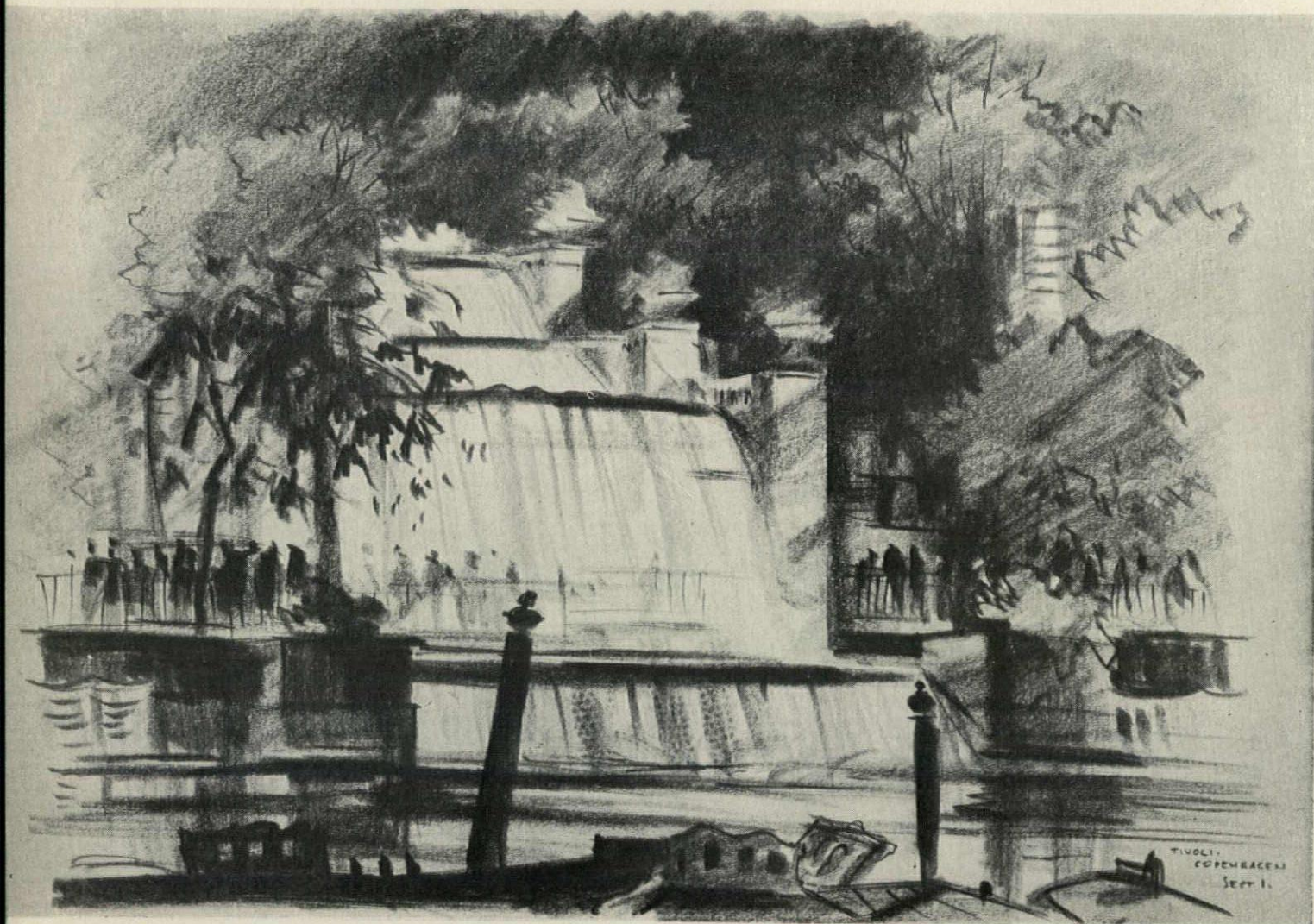
To see Manhattan at night from the deck of an ocean liner is a thrill worth a trip abroad.



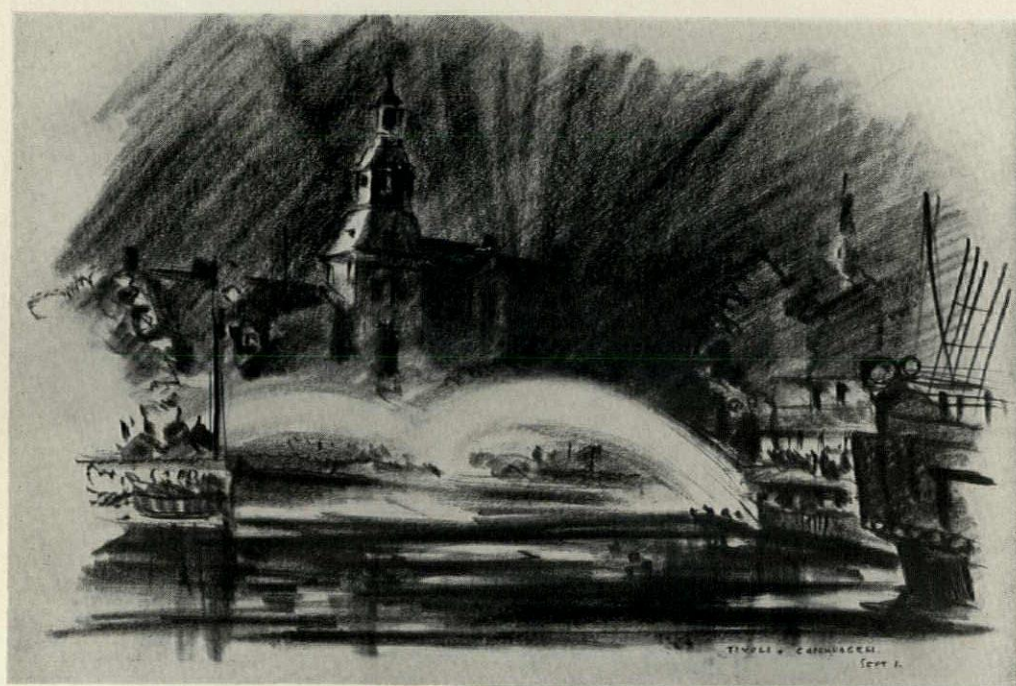


*Little corners of old Paris have prompted many a student to get to work with his sketch pad. Leven was no exception in this respect but his ability to catch the spirit of his subject as well as its literal aspect is exceptional*





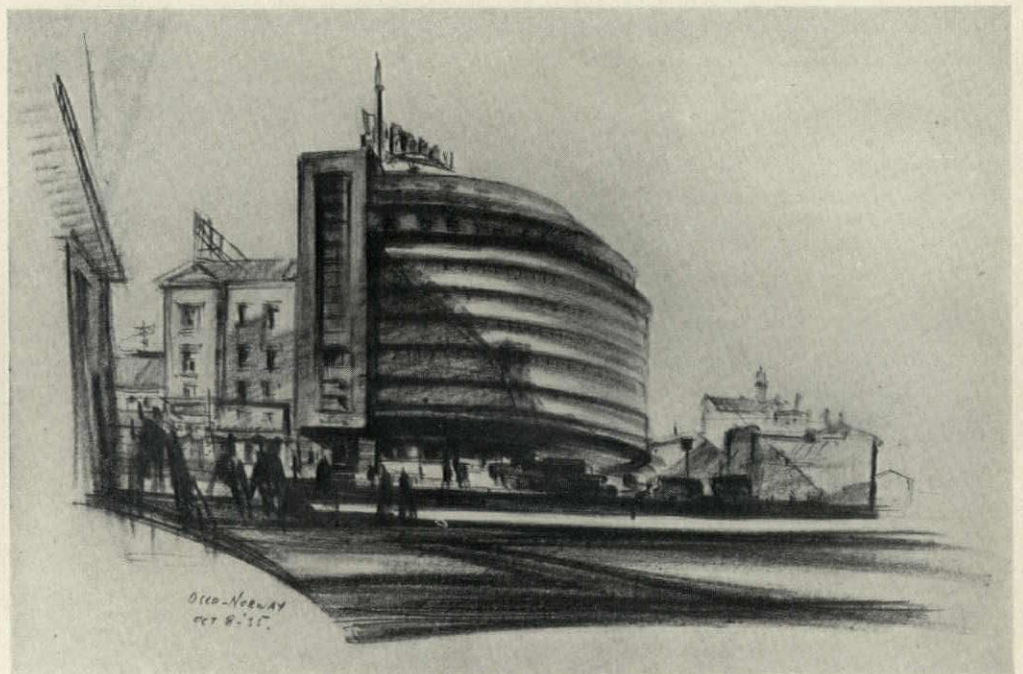
*Impressions of Tivoli, in Copenhagen, were recorded effectively but with economy of effort by Boris Leven*







*Sweden and Norway furnished Leven with many opportunities to study architectural masses*







*Leven's Parisian sketches were done with Bistre crayon, handled freely but with sufficient exactitude of indication to capture the scene before him. The editors confess nostalgic twinges resulting from their contemplation*



# THE REVOLT OF THE FUTURE

BY ROBERT L. ANDERSON

It is the great prerogative of youth to lift its voice in a swelling chorus of revolt; to join forces with all the other eager young men and young women and, from behind their barricades, conduct an assault upon all the eminently respectable, eminently stodgy dowdies who, in the words of Shaw's *Don Juan*, "inhabit heaven." Such has been the prerogative of youth from time immemorial; such will be its prerogative so long as there shall be youth on earth. And, when all is said and done, what more could a young man ask than an opportunity to snipe at the dowdies of heaven?

But if there have been times when the celestial regions were so overcrowded with plush and plaster deities that the roar of iconoclastic youth storming the citadel was inspired music to all who heard; times when, as the young Wordsworth phrased it, "to be young was very heaven"; there also come times when the firmament no longer is ringed with complacent imbeciles eternally admiring themselves; times when to be young is not heaven, but hell.

For life, from time to time, plays a dirty trick on youth. Having fashioned him of fire and revolution, it sometimes sets him down in a universe which has been torn apart with too much fire and revolution. Having instilled in him a wild desire to snipe at the dowdies of heaven, life sometimes sets him down in a world from which the dowdies have long since been shot away: shot away by his immediate predecessors.

In such a predicament what is youth to do? Keep on revolting? Keep on sniping at targets which are no longer there? Make a public spectacle of himself by yelling for freedom of expression long after his freedom has been won? Continue to bellow for modern architecture and more modern architecture until, like a spoiled brat yelling for "more 'nanas," he has rammed it into every chink and corner of the universe, producing pains in the belly for himself and a headache for every one else?

\* \* \* \*

Now the young men in architecture, the young men who have drunk deeply of the

revolutionary doctrines of Sullivan and Le Corbusier and Wright, may protest that such a time has not yet come in architecture; that there is still need for revolution on the part of youth. But let them look about them. Where are the gods of Classicism? Where are the gods of Eclecticism? They have either been blown to atoms, relegated to Homes for the Aged, or are now comfortably ensconced in the armchairs of "modernism." As a fighting force they are no longer even a remnant.

Probably this will be a bitter disappointment to youth, which asks nothing more than a chance to brandish a sword or wield a cutlass. But youth may as well recognize that the great architectural revolution is a thing of the past, a *fait accompli*. True, eclecticism lingers on in various byways and, without doubt, will continue to linger. But the great romantic revolution, the inspired assault against the citadel of tradition has been made . . . and the citadel taken. No longer are there any architectural dowdies to snipe at, no barricades to vault. For the dowdies are gone, and the barricades no longer exist. The revolution of architectural form has been won.

Nor is the situation much different when one turns from the special world of architecture to that of the general world of culture. Once, it is true, there was revolutionary work to be done. For a quarter of a century ago the atmosphere in which the arts were forced to struggle for existence was so smug, so laced and corseted with prudery, and stuffed with pride, as to stifle any creative activity which might try to lift its head. And those were the days of the great æsthetic revolution, the days of the beautiful sniping at dowdies in heaven. The days of the "new" poetry, the Provincetown Players, The Armory Show, and the Nude Descending the Stairs. The days when John Reed—Playboy and Revolutionary *par excellence*—was young. The days when intellectual and æsthetic brickbats and bombs were flying on all sides and exploding in every direction. The days when the *New Masses* was so revolutionary that it didn't intend to conciliate "even its readers." Those, young sirs,



were the great days of æsthetic revolution. And those days are gone.

They were already gone a decade when, in place of the vigorous young men and women who went about denouncing the "damnable" conventions, and pot-shotting with vehemence at every inhibition they could discover, there trailed into the limelight a group of genteel and tender souls who sat about in the cellars of lower New York and earnestly debated whether it was possible for "sensitive and cultivated minds" to survive outside the university. Having debated earnestly and at length, they decided that it was impossible. Thereupon they either embarked with haste for Paris, France, and the Café du Dôme; or they founded a school of criticism which proved that America was too cruelly cruel to artists. Little Lord Fauntleroy's they were—all of them—disdainfully wrinkling their precious noses at all the "shabby" evils of their day. Yes, the days of revolution were gone. For gentility had come to town: the evils were no longer "damnable," they were merely "shabby."

And of all the shabby evils that infested our land, the shabbiest of all was that the fair art of architecture had been perverted to base ends. Instead of "dropping blessings" on our heads—like the gentle rain to make us grow—architecture had been forced to scatter "curses," so that the land was blighted and our people stunted. To be perfectly honest, it is a little difficult to make out just who it was that forced architecture to scatter curses—McKim, Mead & White, or the "Robber Barons." But scattered the curses were; and our history, our country, and our civilization withered as they fell. The titans of the æsthetic revolution had come and gone, and the Elsie Dinsmore school of criticism began.

Today everybody from telephone operators to boot-blacks in the park can tell you glibly that architecture is the "expression of civilization" and the White Hope of the race. And

the man in the bar, as well as the cook in the kitchen, can read in the Sunday papers that architects are the historians of society. To be sure they write only "8 per cent" of contemporary history but . . . they're historians for all that. (It doesn't make sense, but who cares about that.) There's Hitler and Mussolini, and there's the League of Nations gone to pot; there's the Spanish rebellion, the Treaty of Versailles scrapped, and anti-Semitism; there's nineteenth century idealism going down the sink as Europe races to arm. . . .

But then Mussolini has patted "modern" architecture on the back, Hitler has kicked it in the pants, and the cathedral in Alcala de Henares "was destroyed in battle" when the ammunition stores of the Spanish rebels blew up. Perhaps architecture is history after all.

As far as that goes, it might even be that it was architecture that patted Mussolini and kicked Der Fuehrer, instead of vice versa. Certainly one critic shook his finger in Il Duce's face not so long ago and, from the pages of the *New Yorker*, warned him that there were just two vital forces in the world today: "architecture and birth control." Il Duce must have been worried.

It may even be that architecture is the means of "reconstructing society," as has been interminably suggested recently. Certainly there's a lot of low-cost housing appearing here and there. But there's been a rumor that, here as well as abroad, governments and political parties take credit for that. Or is this like all rumors—not to be relied upon?

Think it over, boys. The revolution in architectural form is completed. There's a lot of architectural work to be done; as there always has been, as there always will be. But it's not revolutionary work any more: there'll be no more battle-glory there. And if you want some nice plate glass windows to smash, a few plush chairs and a bedstead or two to throw out the window, take a good long look at your theories concerning architecture.





A CULTURAL CENTER

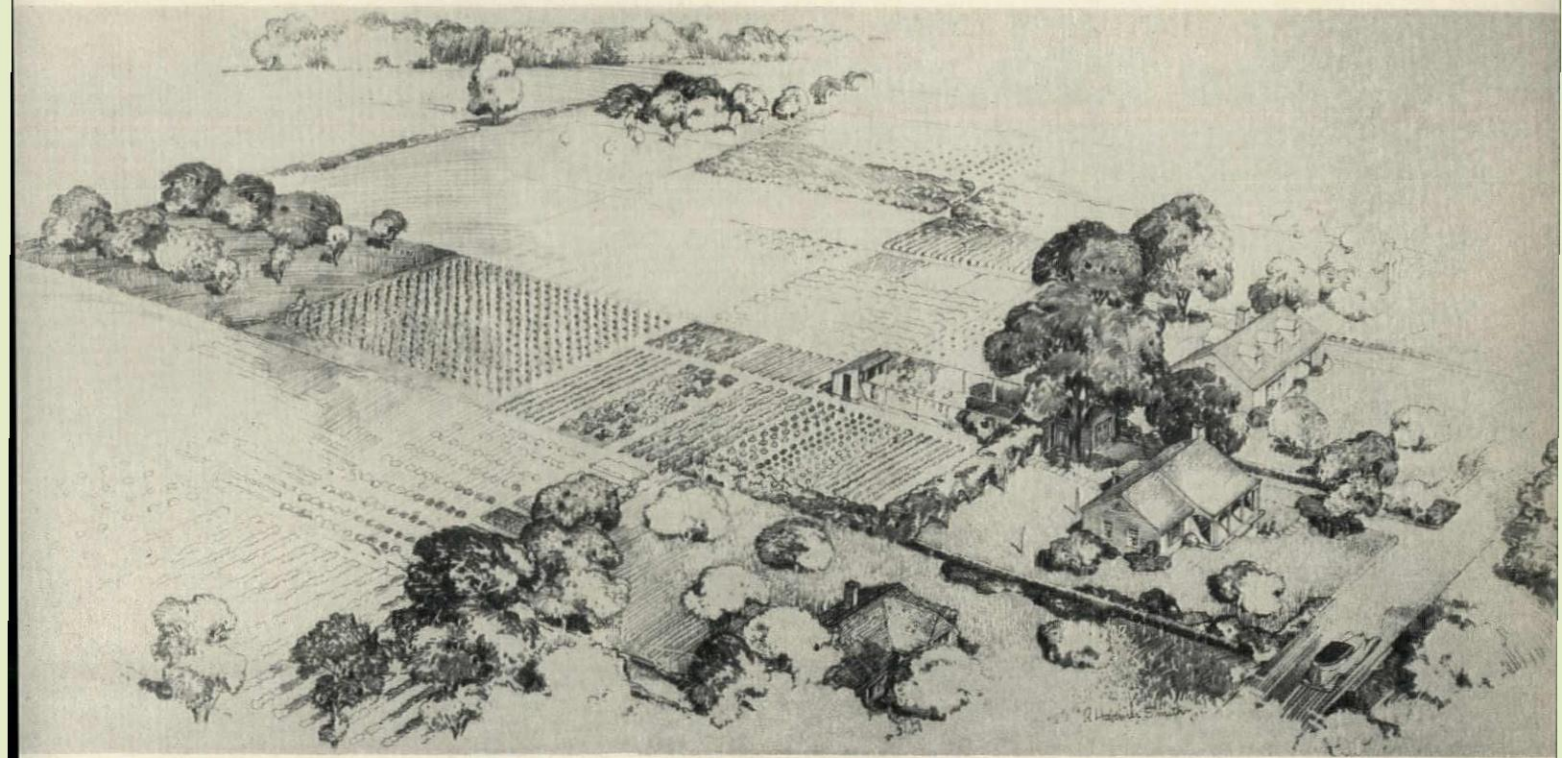
*We present here and on the next three pages a group of pencil renderings by R. Harmer Smith, made for the Housing Authority of the State of New Jersey to form part of a traveling exhibition. The drawings were worked up from material prepared by the Statistical and Planning Division under the direction of Valdemar H. Paulsen to establish an architectural character for low cost housing and subsistence homesteads. The purpose of the show is to develop public appreciation of this work*





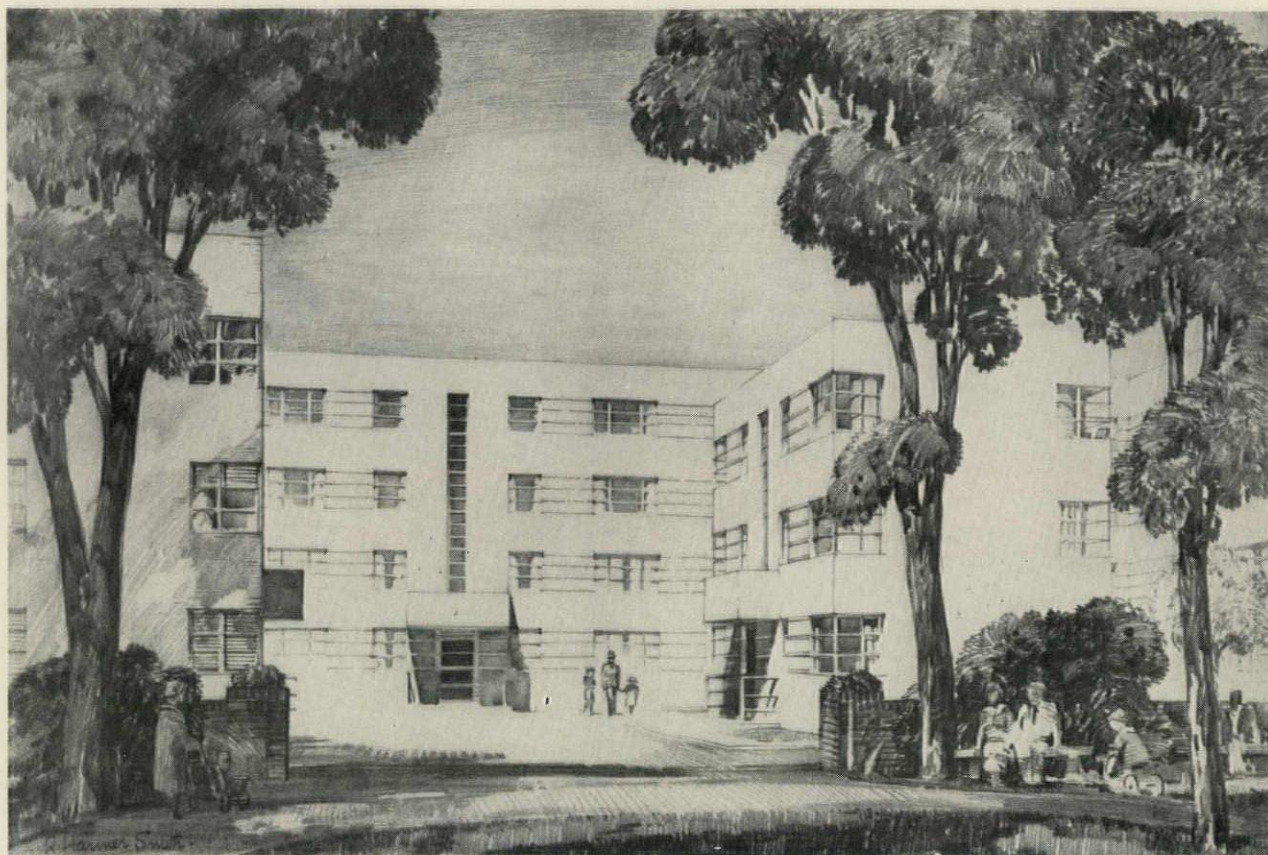
*A bird's-eye view, drawn in pencil by R. Harmer Smith, showing part of a community projected by the New Jersey State Housing Authority as a part of its work in the field of low-cost housing and subsistence homesteads. This example and the one on the facing page were drawn on heavy tracing paper, at a size of about 14" x 30"*





*This drawing by R. Harmer Smith shows how the New Jersey State Housing Authority proposes that its subsistence homesteads should be laid out to give each tenant a well placed house on a strip of land where he may raise poultry, vegetables, and a family under favorable conditions in a community which is designed as a whole*





*Another drawing of the New Jersey State Housing Authority's low-cost housing types, made by R. Harmer Smith. This and the one on page 261 were made on kid-finish Bristol and measured approximately 18" x 26"*