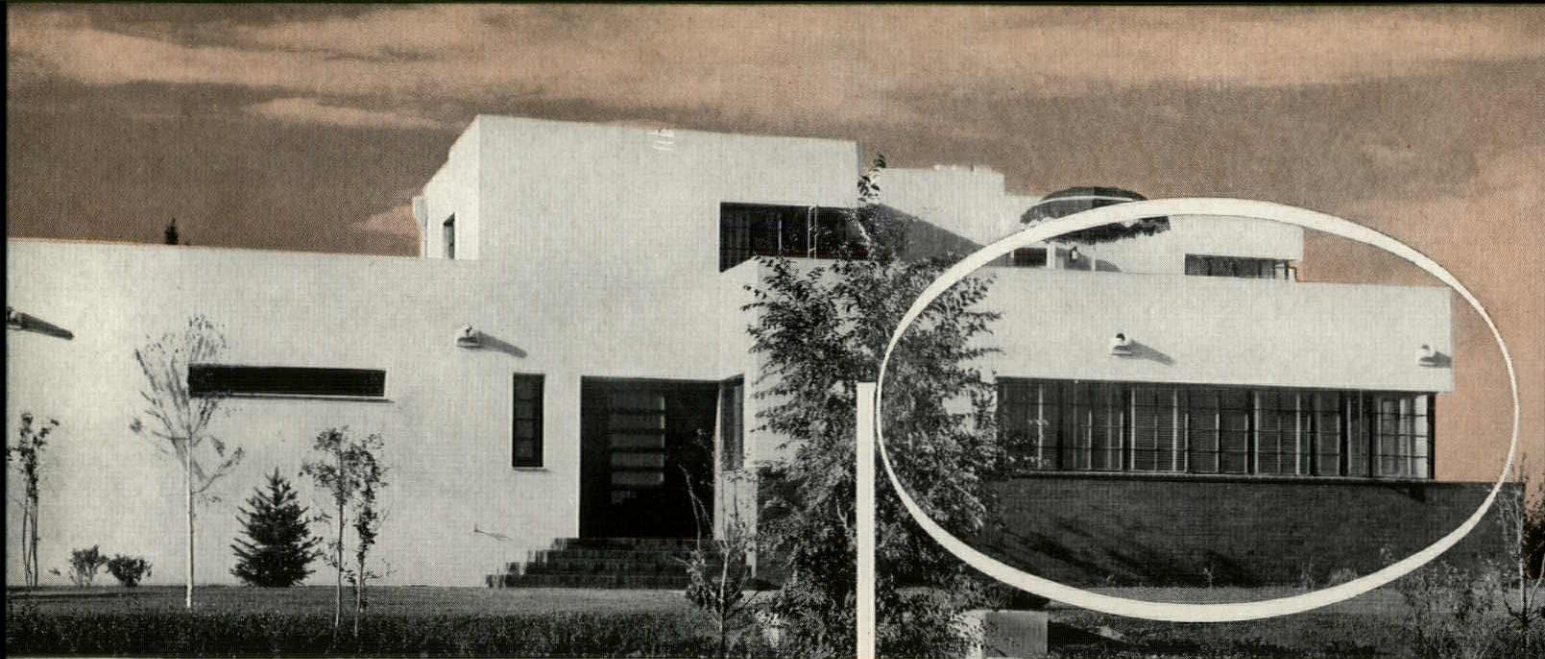


PENCIL
POINTS

SEPTEMBER

1937

TEAGUE—MASTER
OF DESIGN

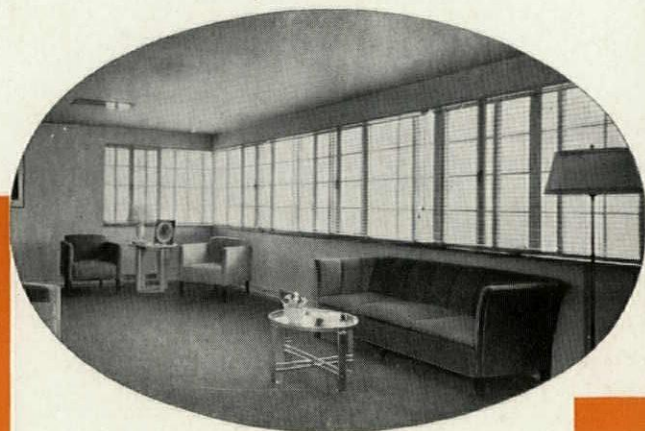


Owner, Architect and Builder, Mr. Casper Forman Hegner,
Denver, Colorado.

THE KEYNOTE

Truscon Steel Casements have the happy faculty of "keynoting" a residential symphony... harmonizing as they do with all styles of architecture from the ageless "Colonial" to and including the "Modern", as illustrated above. • From the purely practical viewpoint... Truscon Steel Casements eliminate the ills of old style windows. Effortless operation... snug fit... maximum draftless ventilation... efficient lighting... easy to clean... insect proof in summer with inside screens... cold proof in winter with weather tight storm sash... Truscon Steel Casements keynote all the window wants of the architect and his clients. • Your copy of "Sweet's" has all the details in Truscon's 80-page catalog. Over 60 pages devoted to Truscon windows of every type. Individual window catalogs are available upon your request.

Casements by
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STEEL COMPANY
YOUNGSTOWN • OHIO

WALTER DORWIN TEAGUE, whose rare combination of artistic and business ability has won him a place in the forefront of the profession of industrial design in a career extending over the past decade and still progressing

Bradley





Walter Dorwin Teague's first complete design for a Ford Exposition Building was for the California Pacific International Exposition at San Diego. Profiting by his experience gained in doing the interiors for the Ford exhibit at A Century of Progress, Teague conceived what was in some ways a revolutionary type of exposition building, the first consideration of which was to control the movement of the crowd of visitors so that they would see the entire show in logical order without exhaustion and without becoming bored. The use of curved walls as a background for the exhibits was instrumental in holding the visitor's interest and leading him on. This building was highly successful and the principles of its design have been followed by Mr. Teague and others in several later exposition buildings

WALTER DORWIN TEAGUE, MASTER OF DESIGN

BY KENNETH REID

"Men have always desired to make beautiful those things which they use; the degree of cultivation which the people of any time or locality have reached is reflected in such products."

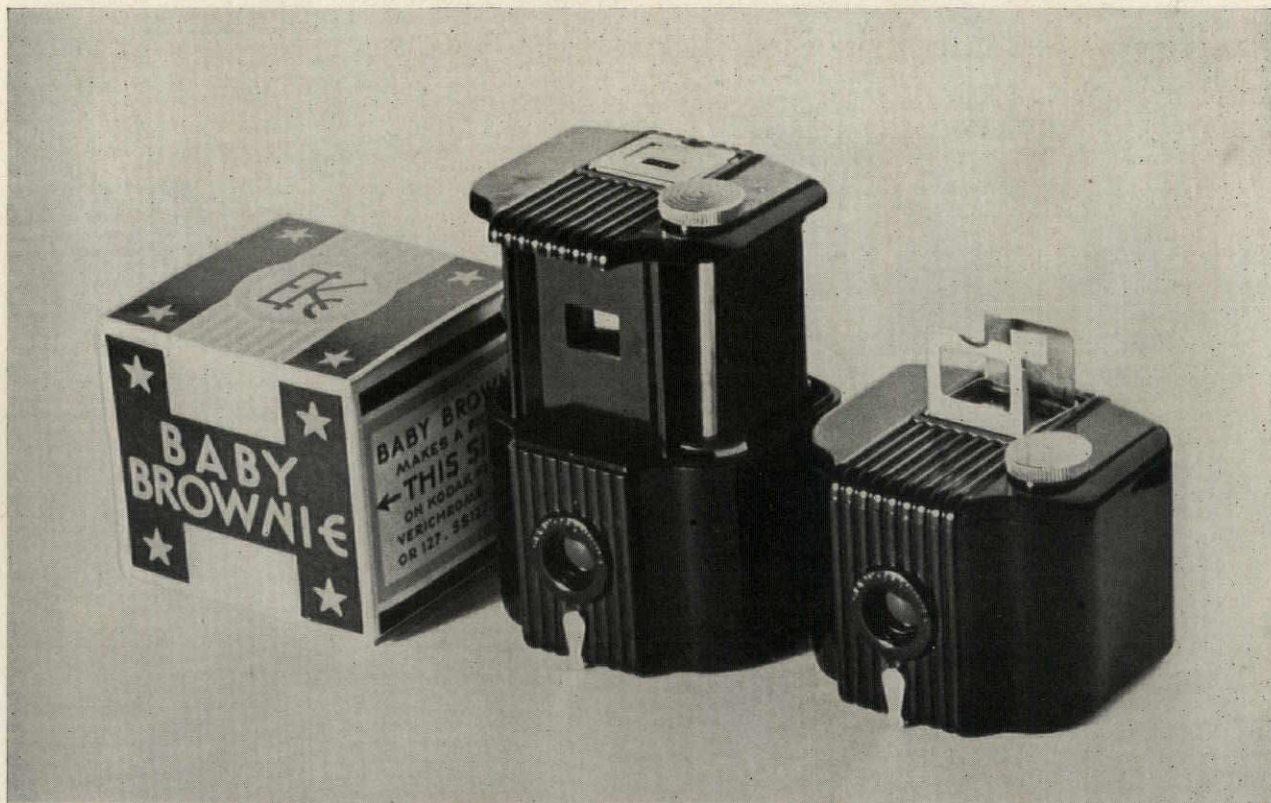
HUGER ELLIOTT
in "The Significance of the Fine Arts," 1923

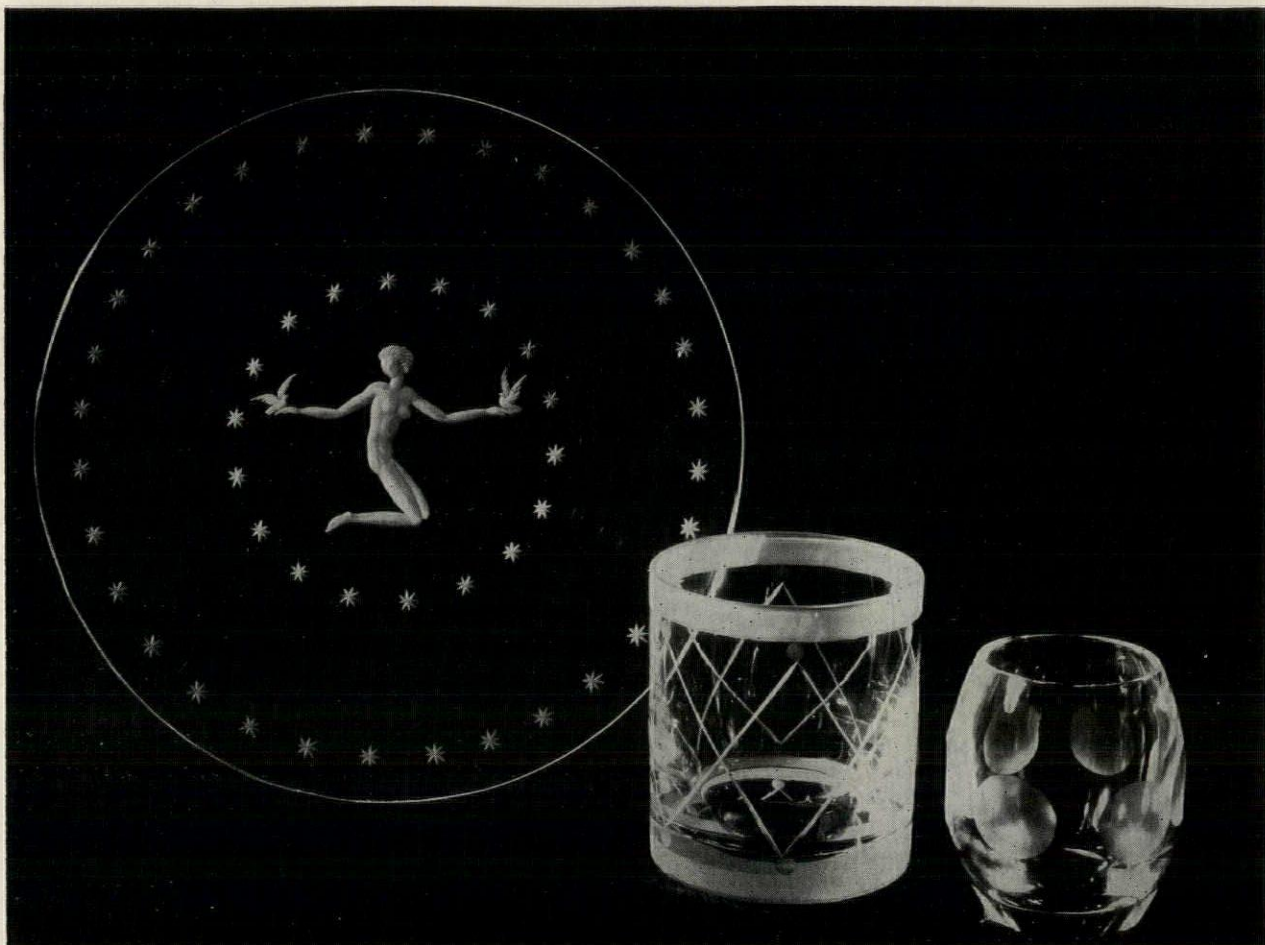
WALTER DORWIN TEAGUE, reaching productive age possessed of a well-developed creative urge, brought it, sooner than most of his contemporaries, into complete tune with the times. His acknowledged success is a measure of the skill and intelligence with which he has modified the shape of things people use today to fit their needs and desires and degree of cultivation.

After a highly successful preliminary career, during which he is generally admitted to have reached the top as a designer of decorative advertising display and typography, Teague turned almost abruptly to the young profession of Industrial Design which beck-

oned to his restless spirit with its many challenging problems and opportunities. His break with the past was definite and complete. He even set a date—July 30, 1926—after which he would do no more of the "Teague borders" or decorative drawings with which, however lucrative, he had become frankly bored. From then on his mission and his pleasure were joined in the effort to increase, through improved design, the desirability of manufactured products—"anything from a match to a city" falling into that category. He had sensed the significance of the machine and the mechanized factory as tools which could be, in spite of their greater complexity and dimensions, as subservient to the will of the de-

One of the smallest in bulk but greatest in success of Teague's designs was the molded plastic Brownie camera which he did in collaboration with the engineering staff of the Eastman Kodak Company. Retailing at the attractive price of one dollar, this simple and wholly practical apparatus has outsold any camera ever built





In these decorative objects designed by Walter Dorwin Teague, and executed by Steuben Glass, Inc. (Corning Glass Works), the designer had an opportunity for the play of personal taste and fancy. The crystal plate

and Old Fashioned and Martini cocktail glasses above received the award of merit in an exhibition held by The National Alliance of Art and Industry, the verdict being reached by a poll of visitor votes. Below are a jar made of black and white opaque glass, a stem bowl of deep blue cased-over crystal in which are cut moons and stars, and a scent bottle cut from a mass of clear crystal with a jet black center

Rehnquist



signer as the craftsman's hammer—yes, even more so, for the machine is precise!

The date of Teague's transfer of objective has no special significance. It was no anniversary to him nor was it arrived at by numerology. It is simply evidence of his decisive nature. The thought of making the change had been turning over in his mind for some time previous. When he concluded to do so, he set the day, went abroad to help burn his mental bridges behind him, and, to make the reorientation complete, arranged on his return for his office to be done over in contemporary style to supplant the period atmosphere in which he had formerly worked. He was ready to make better mousetraps!

From this clean-cut beginning he has gone steadily forward, building a formidable list of satisfied industrial clients and producing a growing number of excellent designs. The Eastman Kodak Company, which gave him his first real commission when it called on him to redesign one of its cameras, found that it made no mistake. He has been its Design Consultant ever since. Ford Motors, United States Steel, the Texas Company, Pittsburgh Plate Glass, the New Haven Railroad, Crosley Radio, National Cash Register, the duPonts, Taylor Instruments, Warren-Telechron—all these and many others equally prominent among the aristocrats of American industry have utilized his talents with gratifying results to themselves and advantage to their customers. The illustrations suggest something of the scope and variety of his accomplishments.

But what, someone will ask, makes all this of importance or interest to architectural men. Well, conspicuous success in the general field of Design, of which Architecture is a part, seems worthy of investigation to see what philosophy lies back of it that we may possibly apply with profit to our own work. Furthermore, every intelligently solved problem in design—a gas stove or a wine glass or a railway coach no less than a building—is a study in straight thinking and honesty of purpose from which we can strengthen our own feeling for correct form. Finally, much of Teague's work has been architectural—shop-fronts, interiors, exhibition buildings and the like—and his fresh and logical approach has been found stimulating by practitioners who have taken the trouble to examine it. It was not an accident that he was appointed to the Board of Design for the New York World's Fair, 1939. He is one of its most constructive members.

Teague's philosophy of design is direct and

rational, stemming from Sullivan. The function is the thing which, when combined with the materials and methods of its manufacture, determine an article's proper aspect. Beauty is "visible rightness," to be sought assiduously not as an expression of the soul of the designer but as something inherent in the things he deals with; to be arrived at by study and elimination and refinement and out of the conditions of the problem itself.

He will admit that the personal taste of the individual designer may affect the result in some of its details, giving it a character akin to that of handwriting, but insists that the same fundamental form will be arrived at by any really good man. He also admits that while design for mass production entails a strict discipline, there are many things not intended for duplication without end where the designer's play of fancy may legitimately have much freer rein.

Teague feels that the thorough training in classic design he had in his earlier career has been invaluable to him in his present work.

Silk textile pattern designs are greatly influenced by contemporary events. It was quite natural, therefore, for Teague, when asked to do a series of silk patterns for Marshall Field and Company, to base his designs upon the Century of Progress Exposition which was then going on. The architectural motifs for these three were the Science Tower, Flying Buttresses, and Sky Ride

Bradley



The past needs to be known and understood, he is certain, not as a source for copying but for what it can tell us of the relation of its best works to the men and materials and methods that gave birth to them. Nature, too, is well worth studying, for he has a theory that our appreciation of all beauty has its source in man's gratitude for the beneficent aspects of his natural environment.

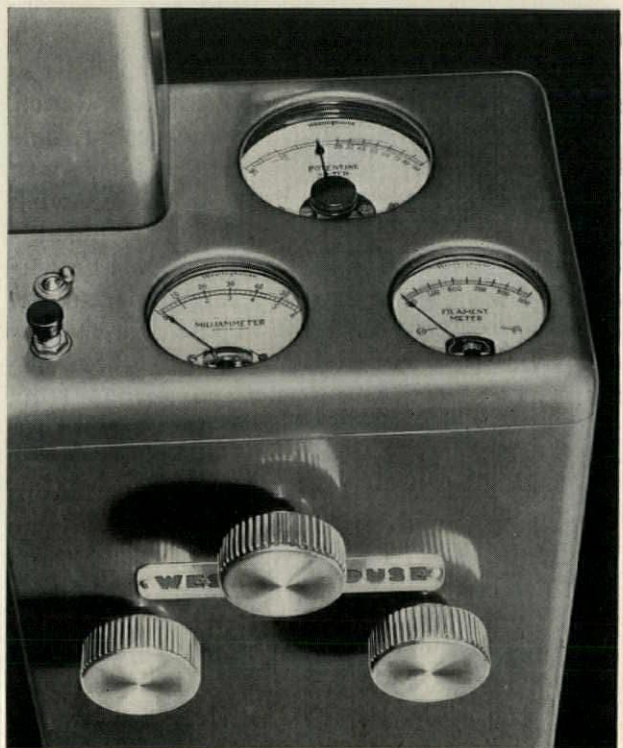
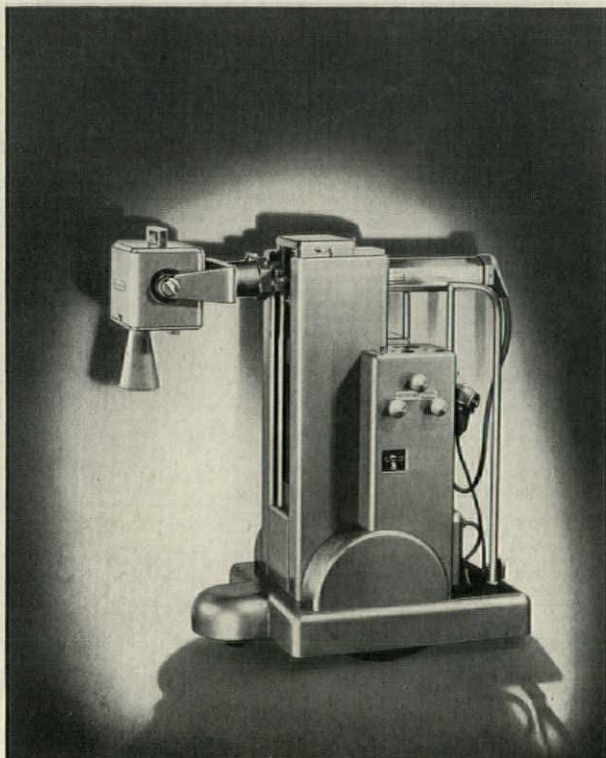
The service offered by the industrial designer, says Teague, "is the organization of any manufactured product to increase its desirability—and hence its sales." It aims for improved appearance, "which must be built-in and not applied; has nothing to do with decoration; is essentially a look of efficiency, competence, stability, durability, simplicity, and honesty, revealed with grace and charm." In gaining this it must also achieve improved serviceability, through more perfect adaptation of form to function, and increased economy through simplification. Are these not also the aims of the modern architect?

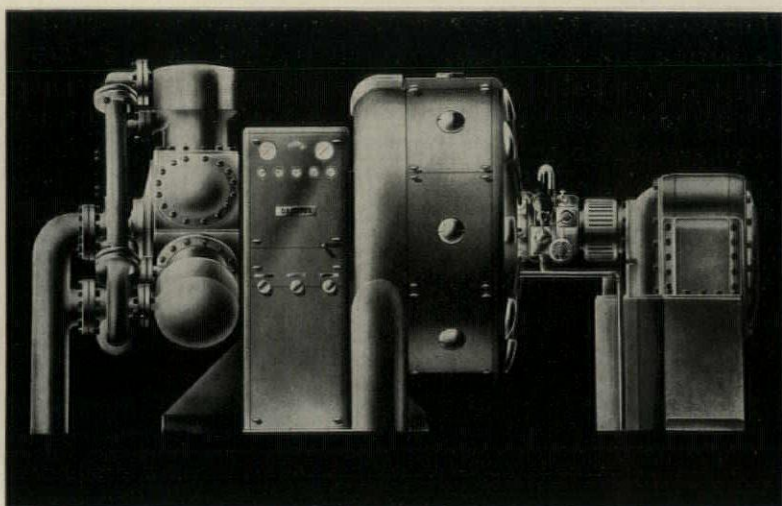
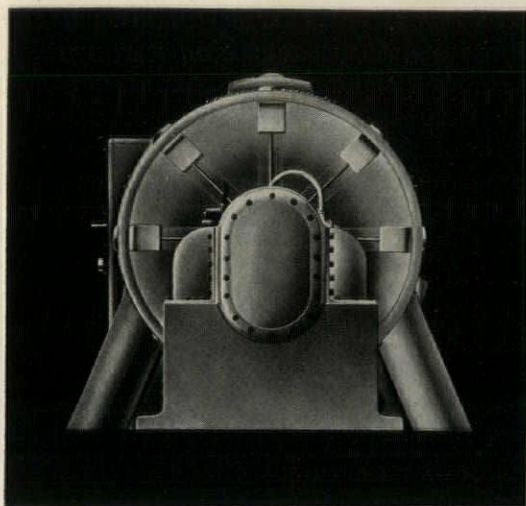
His procedure in solving a problem is quite analogous to that we like to think of as applying to architecture. It begins with a complete study of the function and use of the product, its structural requirements, and the equipment and methods available for its manufacture. Coincident with this is a study of marketing methods and trends of public acceptance. Only when these studies are all made and digested does the design creation begin. Preliminary sketches, working drawings, per-

spective renderings, and scale or full-size models are the means of translating the design ideas into intelligible guides for manufacture, just as in architecture, and the designer also follows through by supervision during the execution to take care of the little production problems that inevitably arise in the factory as well as on a building operation.

The place where Teague and his assistants center their activities is on the third floor of 210 Madison Avenue, New York (a residential apartment building, incidentally, rather than an office building). Here he has expanded gradually from an initial two-room space a decade ago until now nearly the whole floor has been adapted for his purposes. There is his own commodious and pleasant private office and consulting room, spaces for his business associates, a room for secretaries and clerks, a sizable, well-lighted drafting room, and the inevitable model shop. With the volume of work he handles, the drafting room is indeed a busy place. Just now he has about twenty-five young men on his staff, mostly architectural graduates from M.I.T., Yale, Cornell, N.Y.U., and other leading schools. They are all carefully picked with an eye not only to

A view of one of the units and a close-up of the control board in a line of X-ray and therapeutic equipment which Teague designed for the Westinghouse X-ray Company. The necessary complexity has here been reduced to well organized simplicity, conducive to ease of operation. No prototype for this apparatus existed





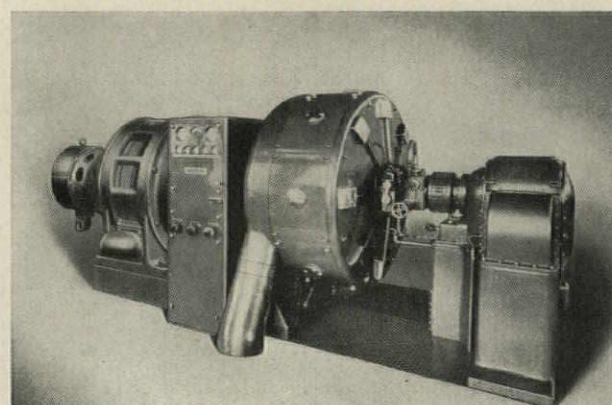
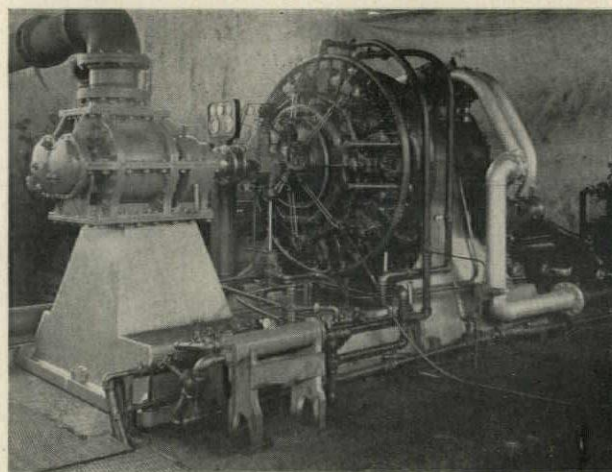
brains and design talent but to personality and general capability for taking responsibility and getting along with people as well. Teague, an engaging and cultured man himself, prefers to be assisted by individuals having the same qualities and is proud of the ability of members of his organization to deal satisfactorily on his behalf with his clients. His son, Walter Dorwin Teague, Jr., somewhat of a mechanical genius, is one of his most valued lieutenants. A younger son is entering Pratt Institute this fall. Teague's ambition for the two boys is that they will one day carry on together from where he leaves off.

As is quite natural for one whose work has found such widespread public endorsement, Teague has stout faith in the validity of public taste which he feels can be trusted to force design trend in the right direction. There is no question but that the greater sales volume that goes with consumer preferment exerts its powerful force today more often than not in favor of the superior article. Where public taste is bad it is likely to be because of ignorance due, in turn, to some lack of contemporary vital meaning in the thing being selected. I think Teague would agree, however, that education—not only by the schools but by newspapers, radio, the movies, advertising, and all media for the interchange of information—has a lot to do with the case.

In matters of design not controlled by the machine or the material or the function—where the designer's personal taste and feeling come into play—Teague is always sensitive and refined. His color schemes, for example, are simple and easy to comprehend quickly. He uses color functionally wherever it may be done and has a complete grasp of the psychological effects that can be obtained with it. Light, he employs with sophistication and ab-

(Continued on page 570)

Above are two elevation renderings from Teague's office and below are before and after views of a 600 H.P. radial engine and compressor unit he redesigned for the S. R. Dresser Manufacturing Company. Contrast the clean, efficient looking finished product with the complex, confused looking machine which formed the starting point for Teague's revision. The industrial designer's services are not limited to mass produced manufactured articles

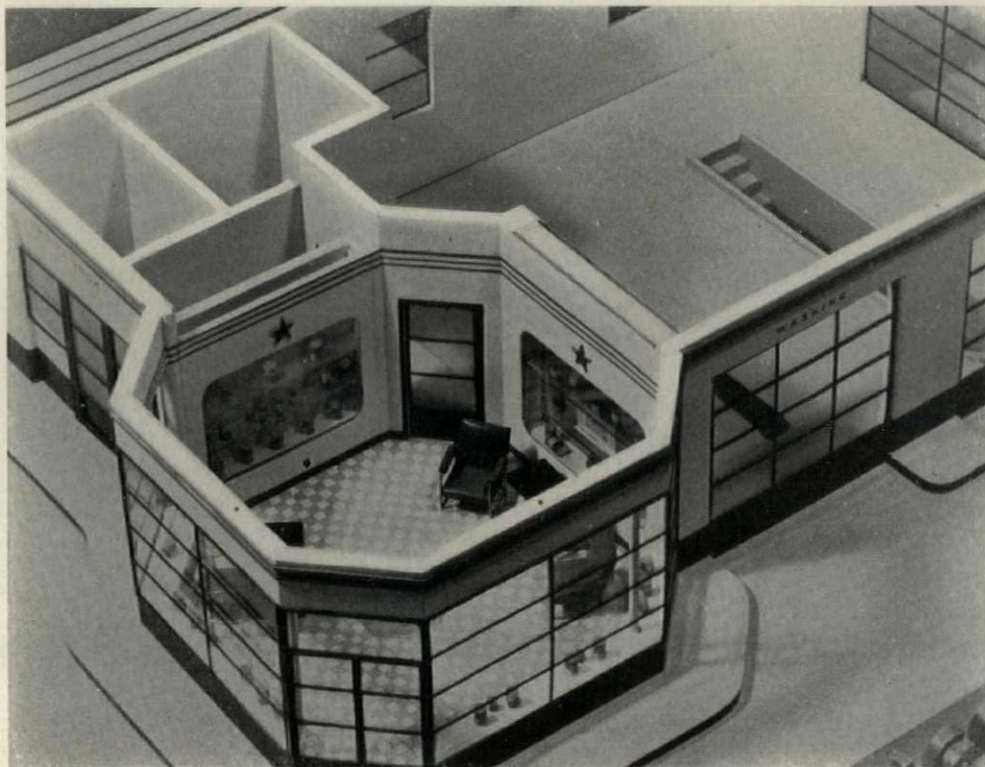


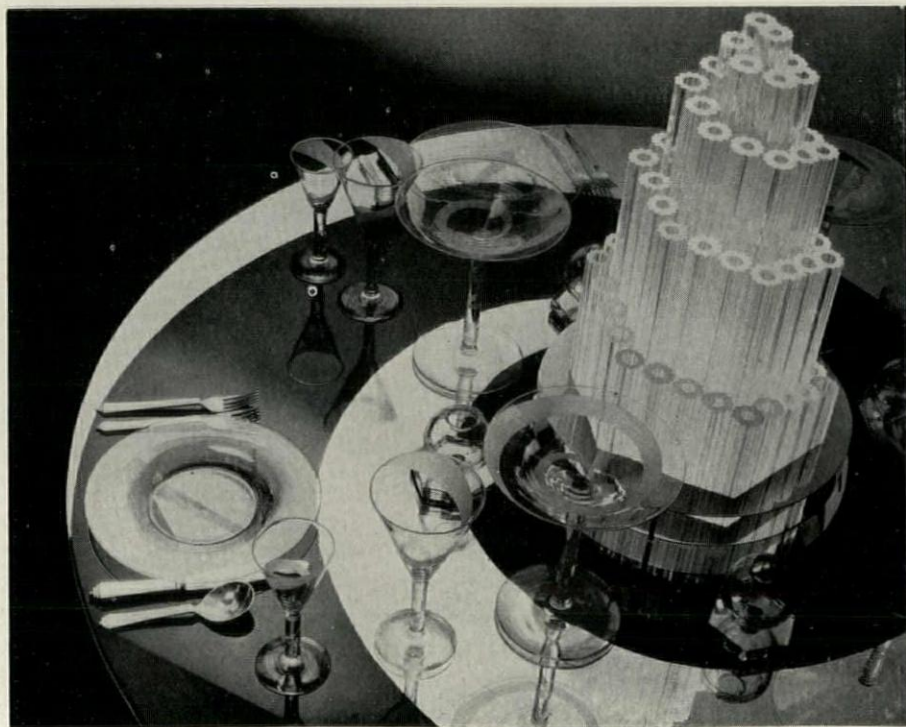
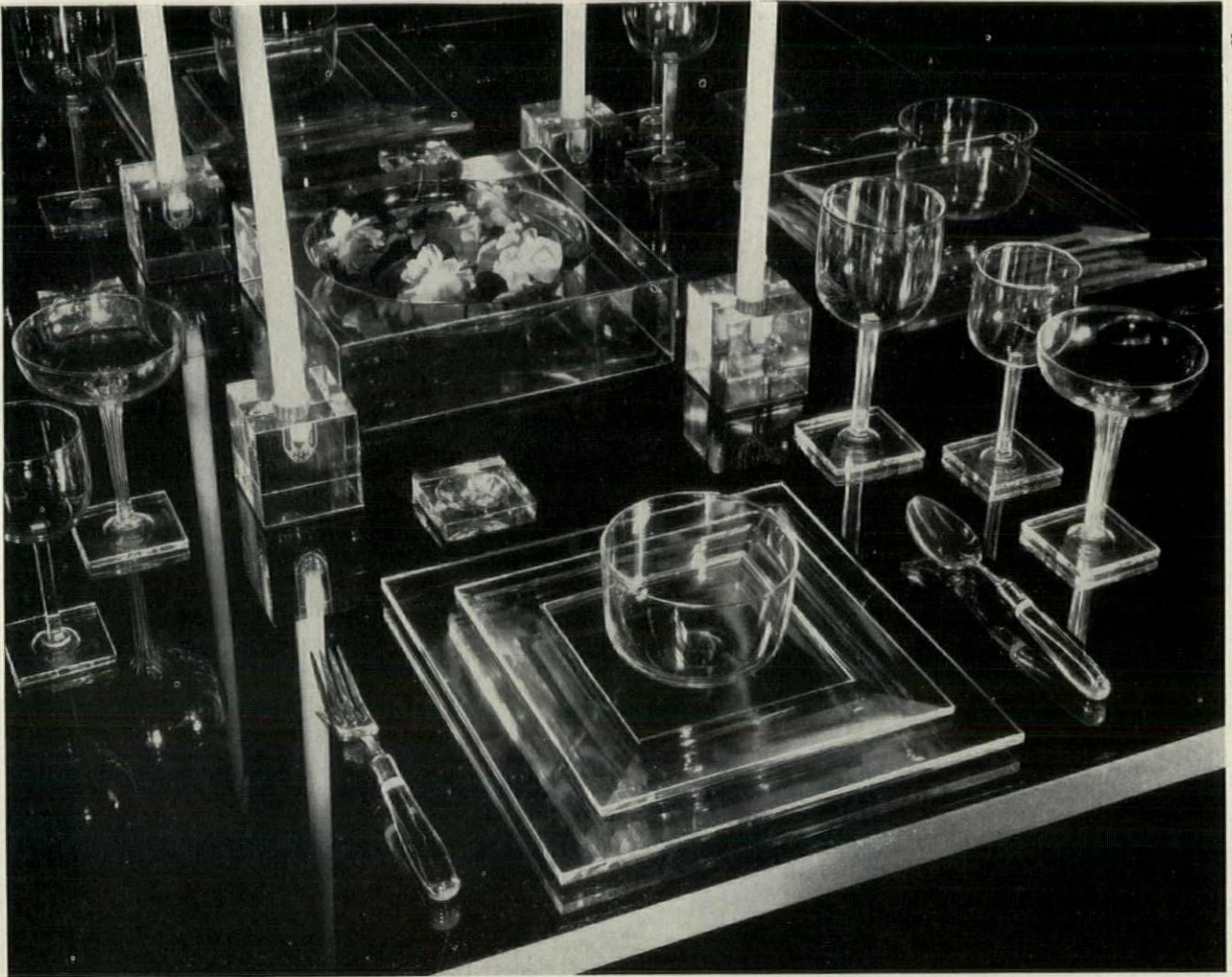


A standard service station designed by Mr. Teague for the Texas Company. The problem was to evolve a design that would meet all the geographic, social, operating, and competitive conditions involved in nation-wide distribution and have the distinctive trade-mark value wished by the company. He produced a successful result upon which all the regional executives could agree. A large number of these new stations have been built and existing stations are gradually being modernized to conform to the new design. The model below, which was one of a series built to study the project, indicates how carefully and thoroughly the problem was approached and how completely thought out



The model with its roof removed and the close-up view of the finished station emphasize the simplicity of the design which contributes to both efficiency and neatness



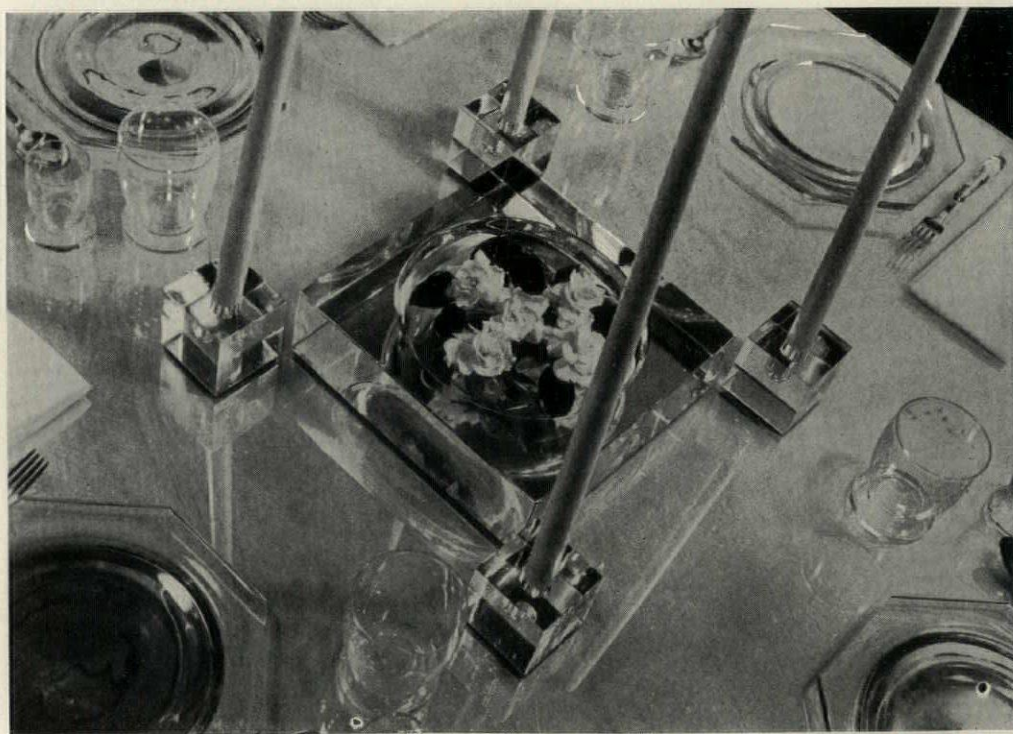


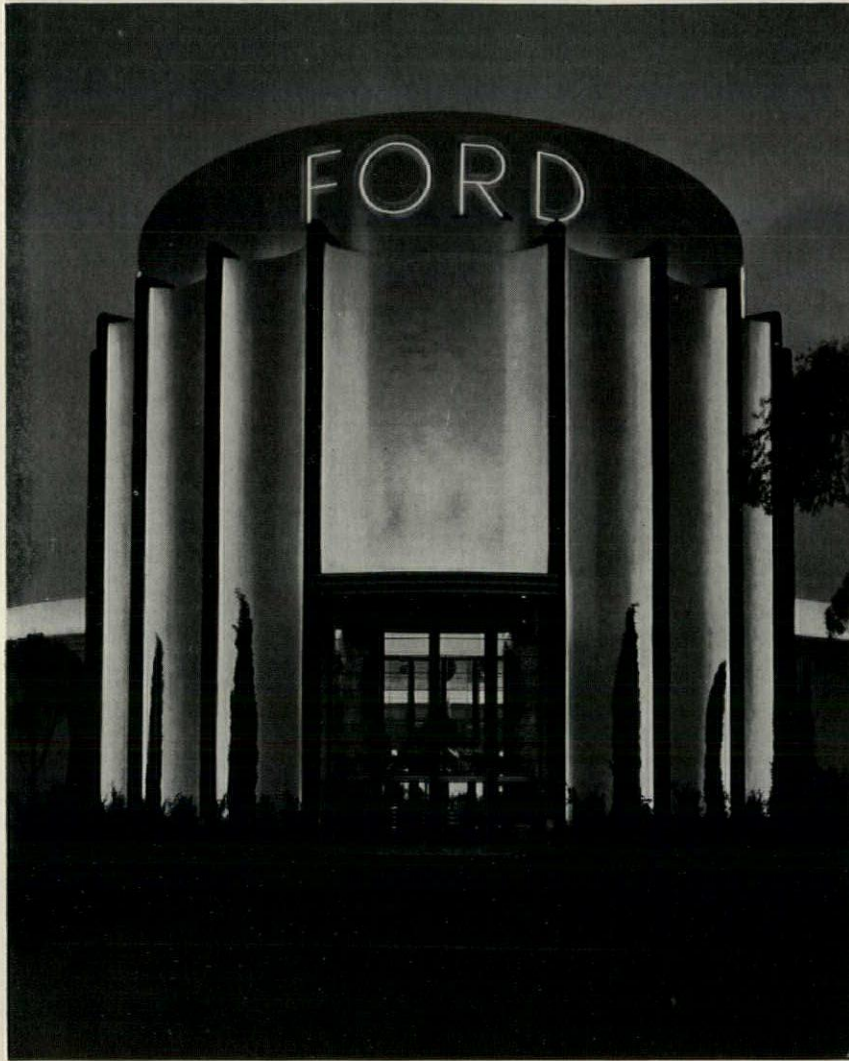
Bruchl

Two table set-ups composed of crystal pieces designed by Walter Dorwin Teague for Steuben Glass, Inc. (Corning Glass Works). In each instance a single motif was carried throughout—the rectangle and the spiral establishing surprisingly different moods when used in this way

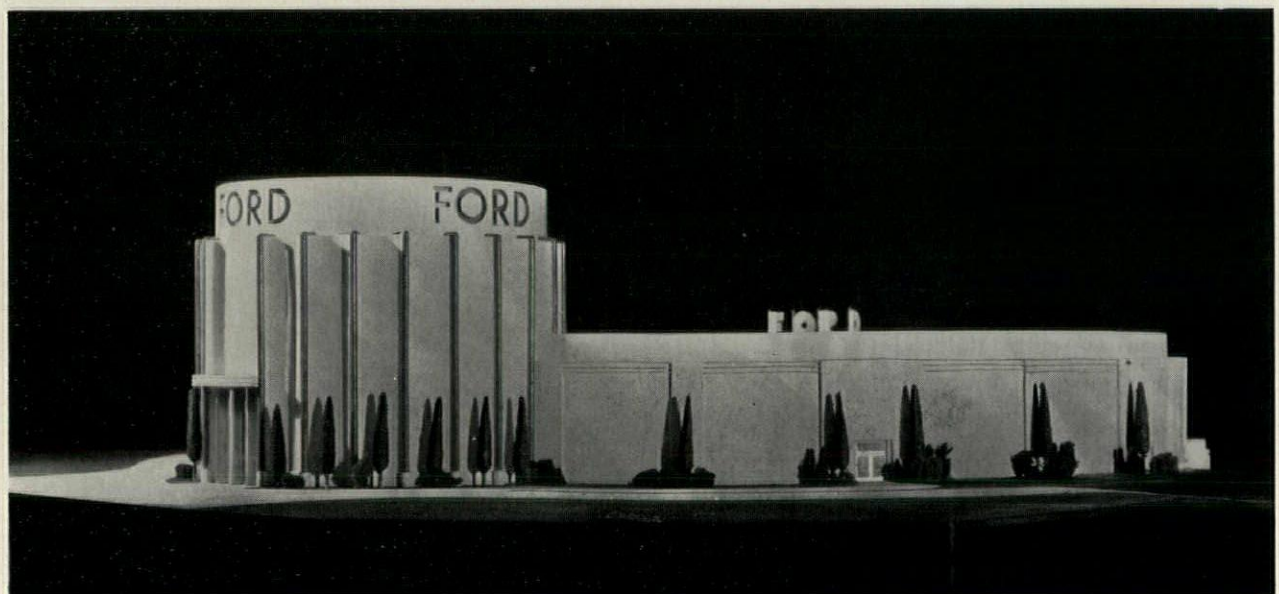


More Steuben glass arrangements from pieces designed by Mr. Teague. Simplicity of form executed in a material of inherent beauty contribute to a harmony that is characteristic of his work



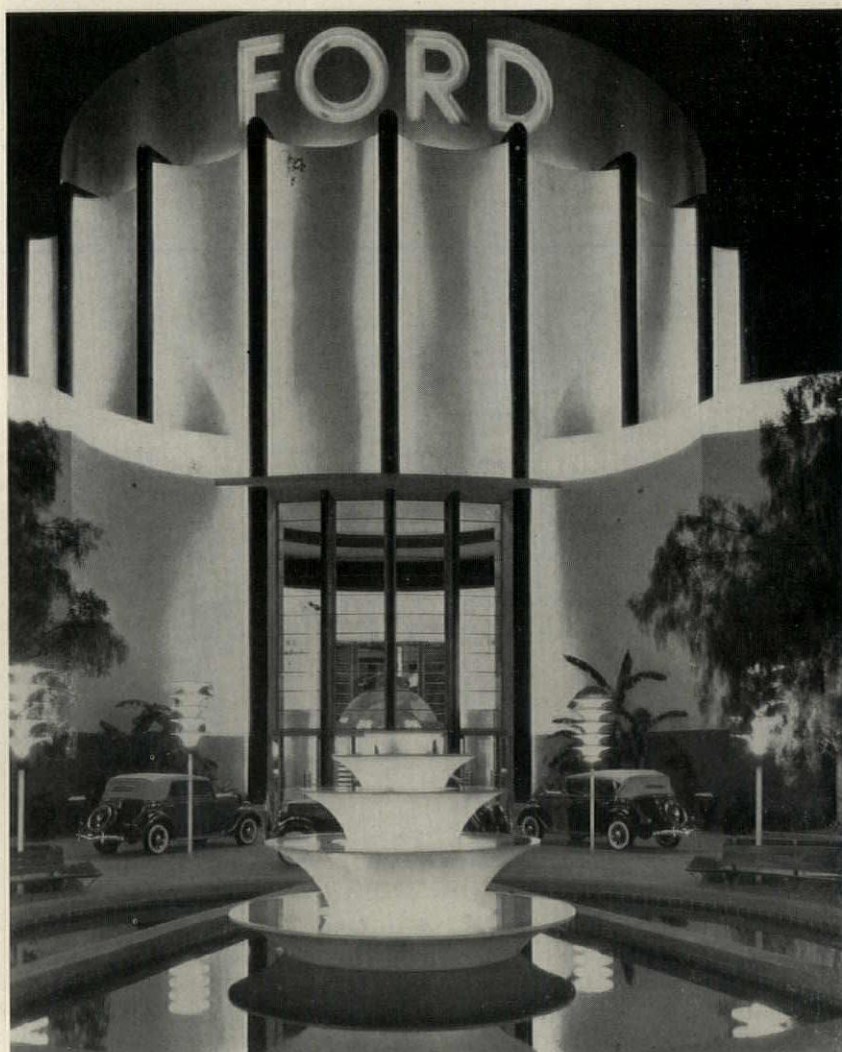


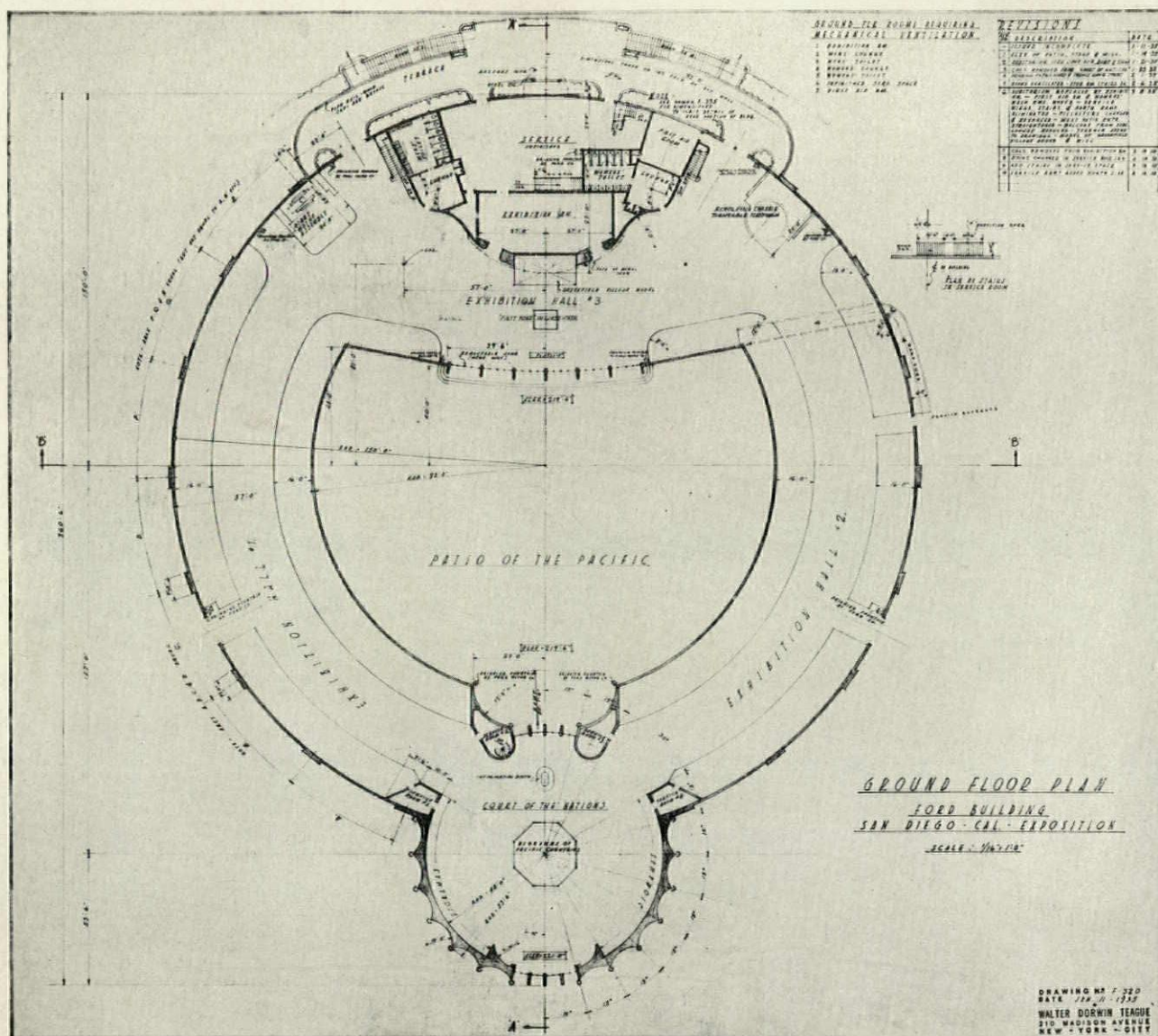
Night view of the main entrance doorway of the now famous Ford Building at the San Diego Exposition. Simplicity of form is skilfully emphasized here by softly diffused light shed upon the curved surfaces by vertical reflectors. Below is a preliminary model of the building which attracted so much favorable attention by architects and others





Inside the rotunda of the Ford Building at the San Diego Fair was a revolving hemisphere containing dioramas of the Ford car in the various countries bordering on the Pacific. Three lines of chrome plated waves revolved at various speeds above the dioramas and the relief map of the Pacific was surmounted by a half scale model of a Ford coupe. Below, a night view from the patio shows the effective illumination. This building firmly established Mr. Teague's reputation as an originator and master of the technique of designing exhibitions

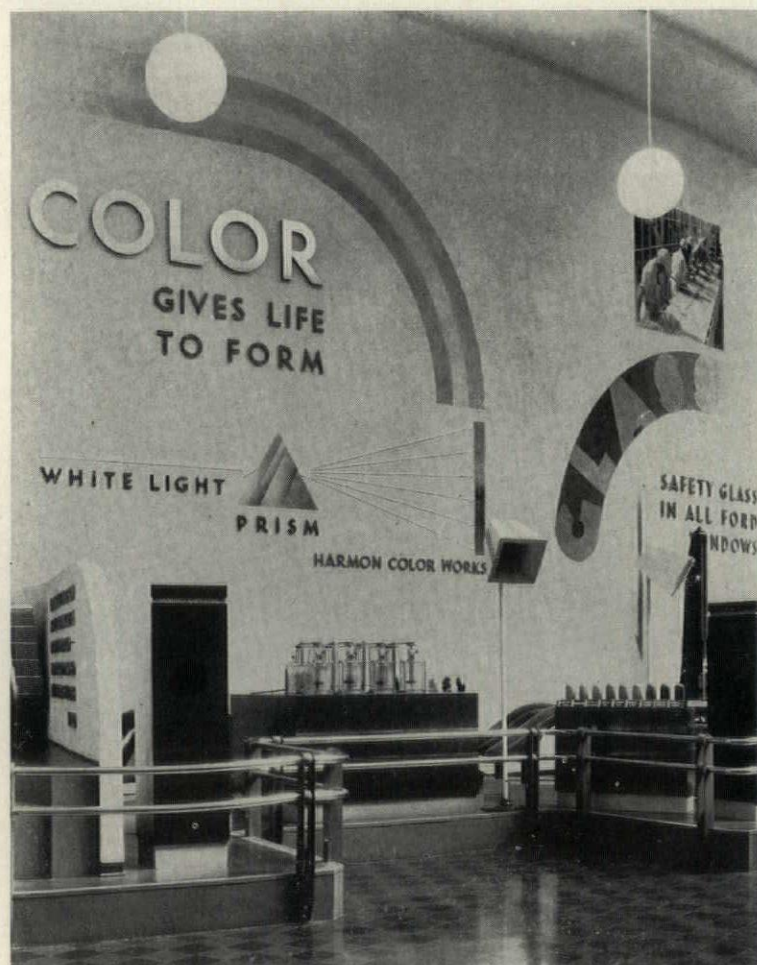


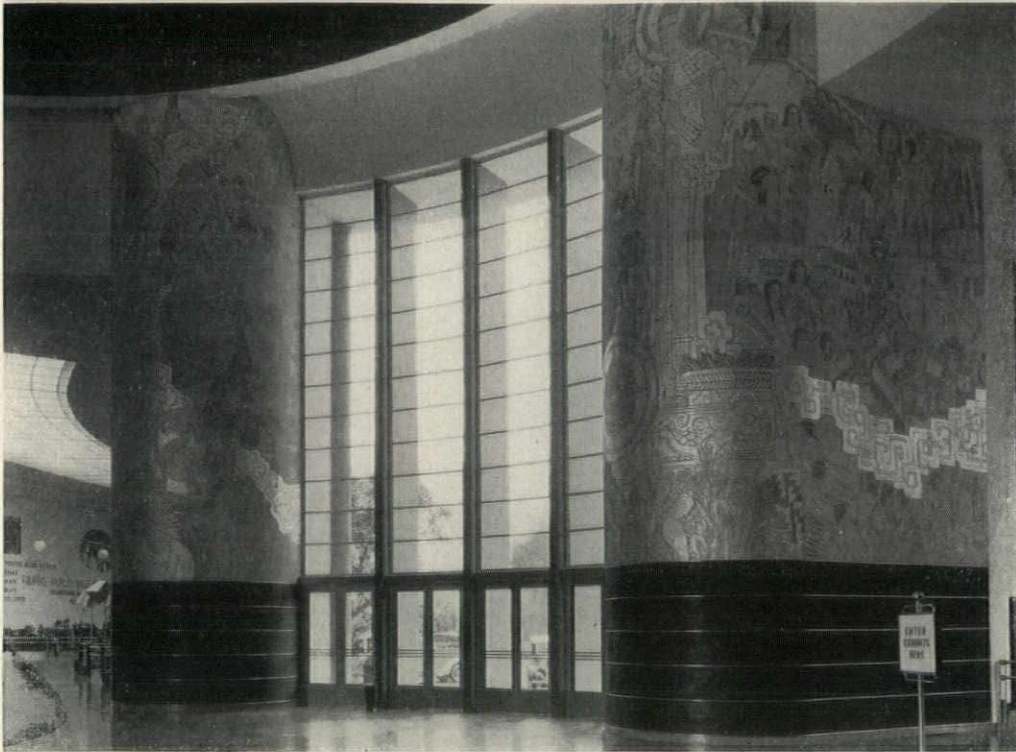


The shape of the plan of the Ford Building at San Diego developed naturally from the site, which was on a slight knoll. The disposition of its arrangements came from Mr. Teague's theories concerning controlled circulation developed from his experience with the Century of Progress. Entering at the Rotunda, visitors were routed to the right past the various manufacturing and scientific exhibits, arranged in logical sequence to dramatize and make clear the part each process and material bore to the finished product. Opportunities for rest and refreshment were provided in the patio or on the rear terrace, half way round. Continuing their course, the visitors would eventually arrive at the starting point with a rather clear and complete impression of the materials, processes, and organization involved in automobile manufacture. Richard S. Requa of Los Angeles was the architect of record on this building; Teague designed it

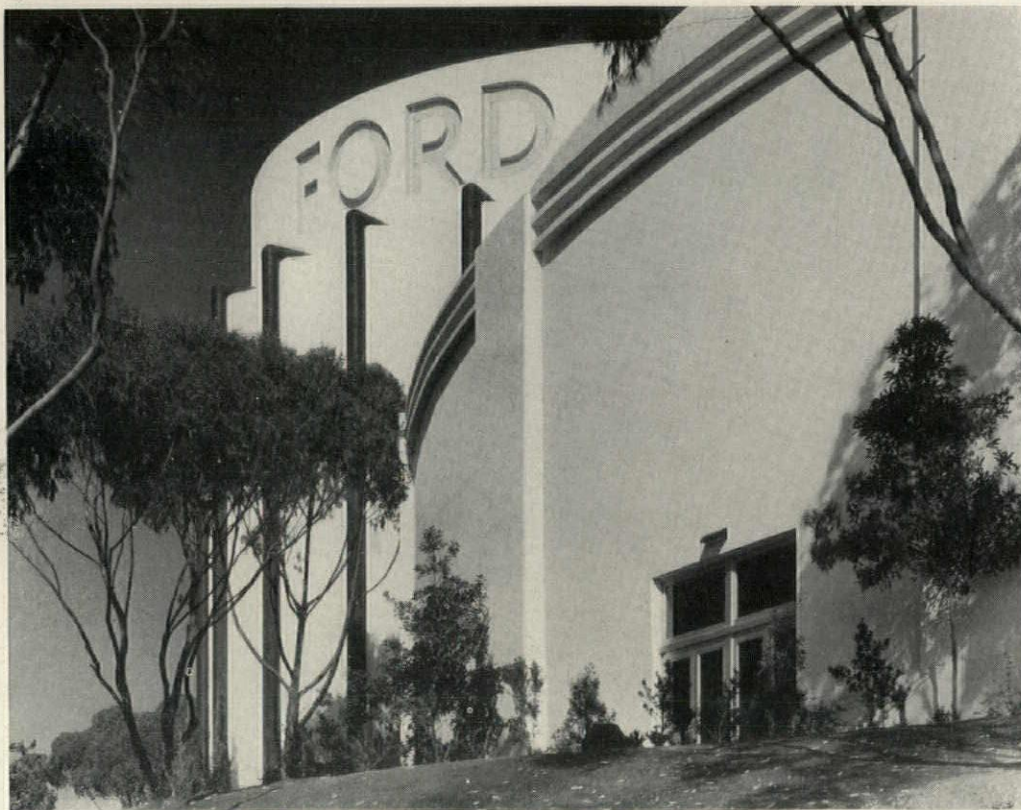


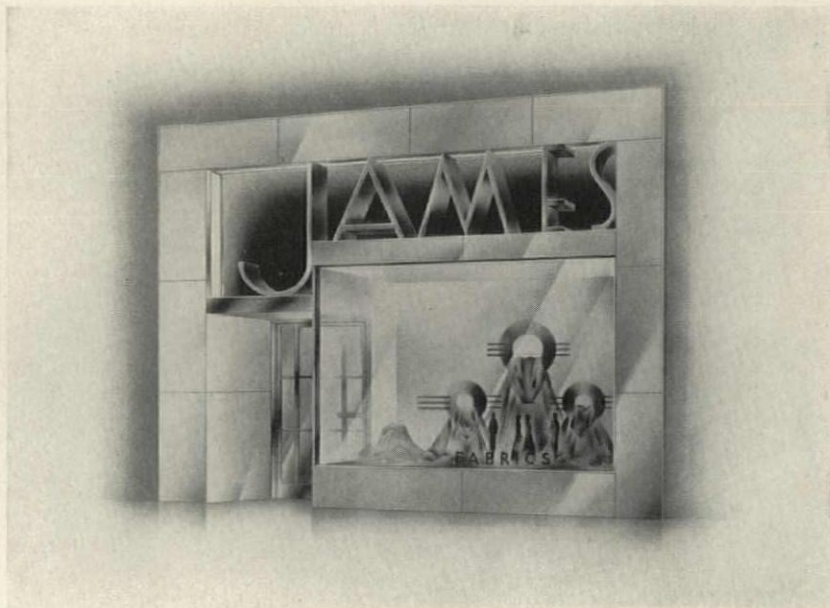
Two views inside the Ford Building at the San Diego Fair show at a glance the simple straightforward exhibition technique habitually employed by Mr. Teague. Brief, quickly legible legends tell what is being shown. Enlarged photographs or diagrams supplement the actual exhibits below and tell just how the apparatus is used and what it accomplishes. A simple color scheme ties the whole together and keeps it orderly while the curving walls beckon the visitor on to see what is coming next, taking advantage of his curiosity





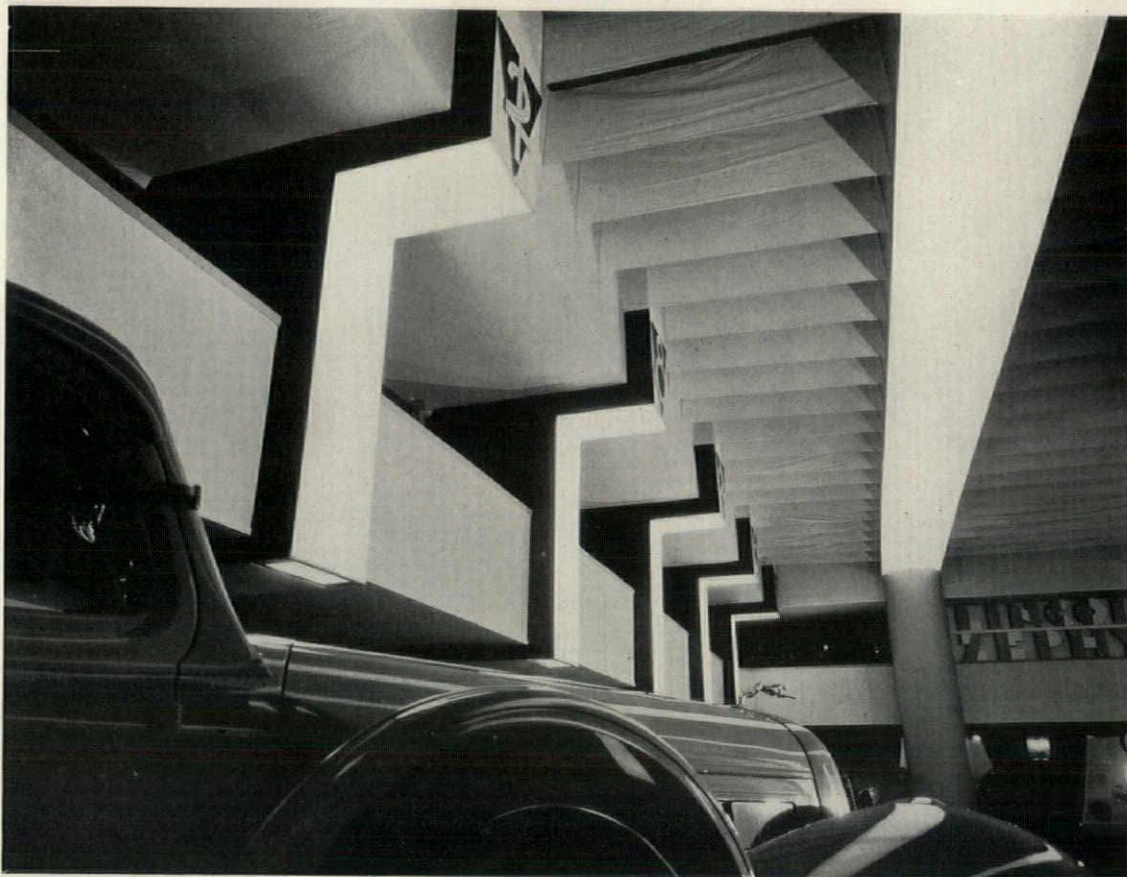
Inside the rotunda of the Ford Building at San Diego, on either side of the opening into the patio, were interesting decorative murals by Artist Charles B. Falls. These murals represented the spirits of Asia and America. Another exterior view, below, suggests the daytime effectiveness of the simple forms and broad surfaces as supplemented by carefully arranged planting — which never harmed any architecture





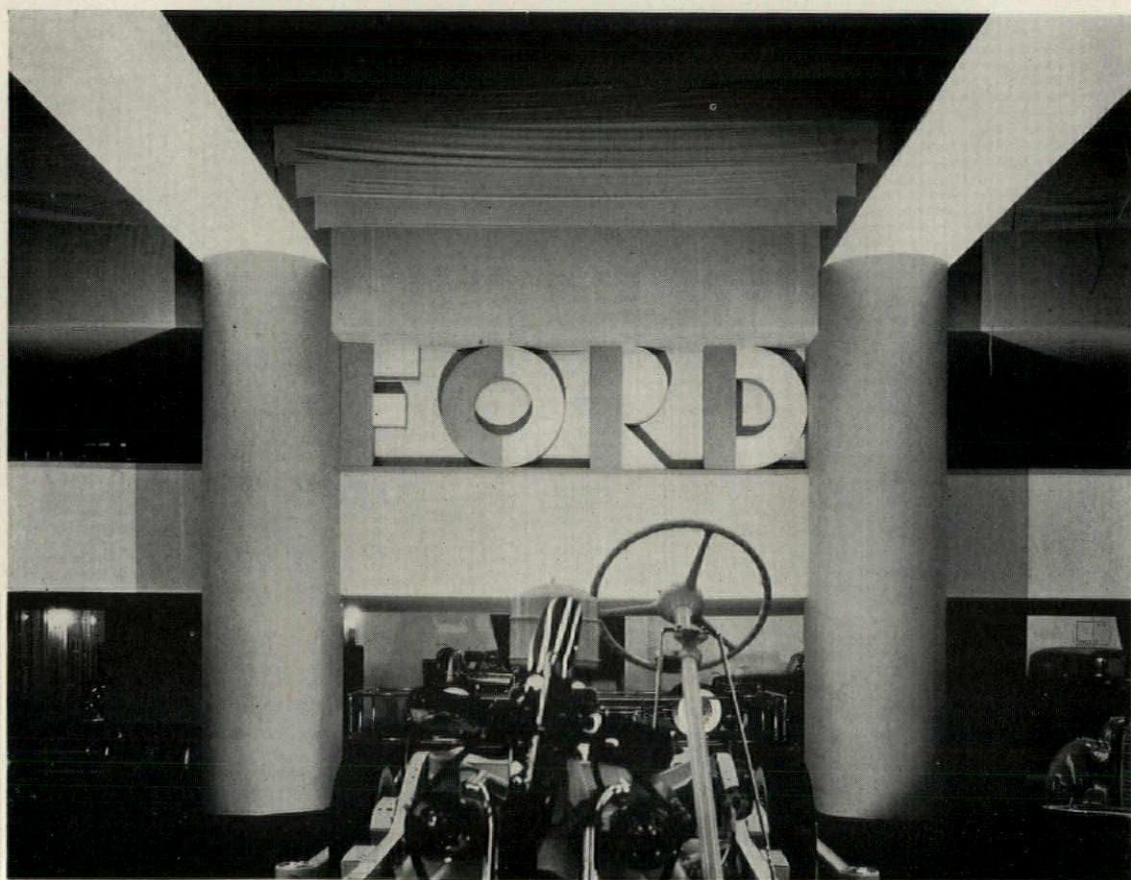
Two designs by Walter Dorwin Teague selected from among a number he made for the Pittsburgh Plate Glass Company to be used as suggestions for architects and designers. They demonstrate his love for simplicity and order and his feeling for display



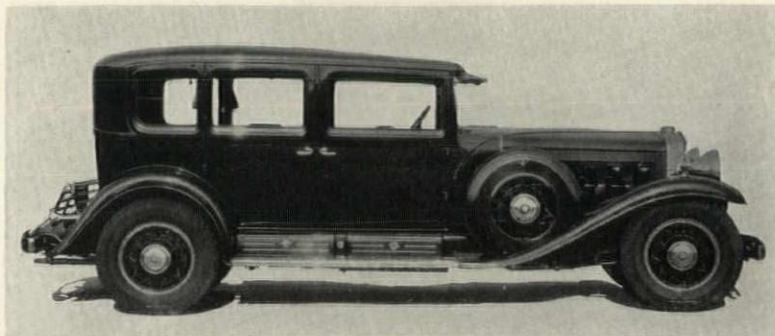


MacRae

For the 1935 Ford Motor Company's show in New York, Teague transformed the familiar rococo interior of the Hotel Astor's Grand Ballroom into a striking background for display. A strong color scheme of blue, white, and vermillion, coupled with dramatic illumination, contributed to its success

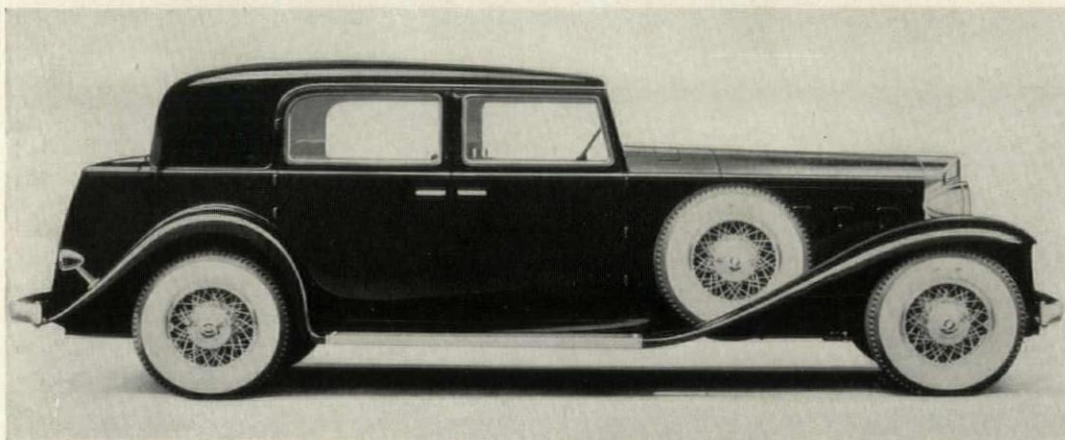


MacRae

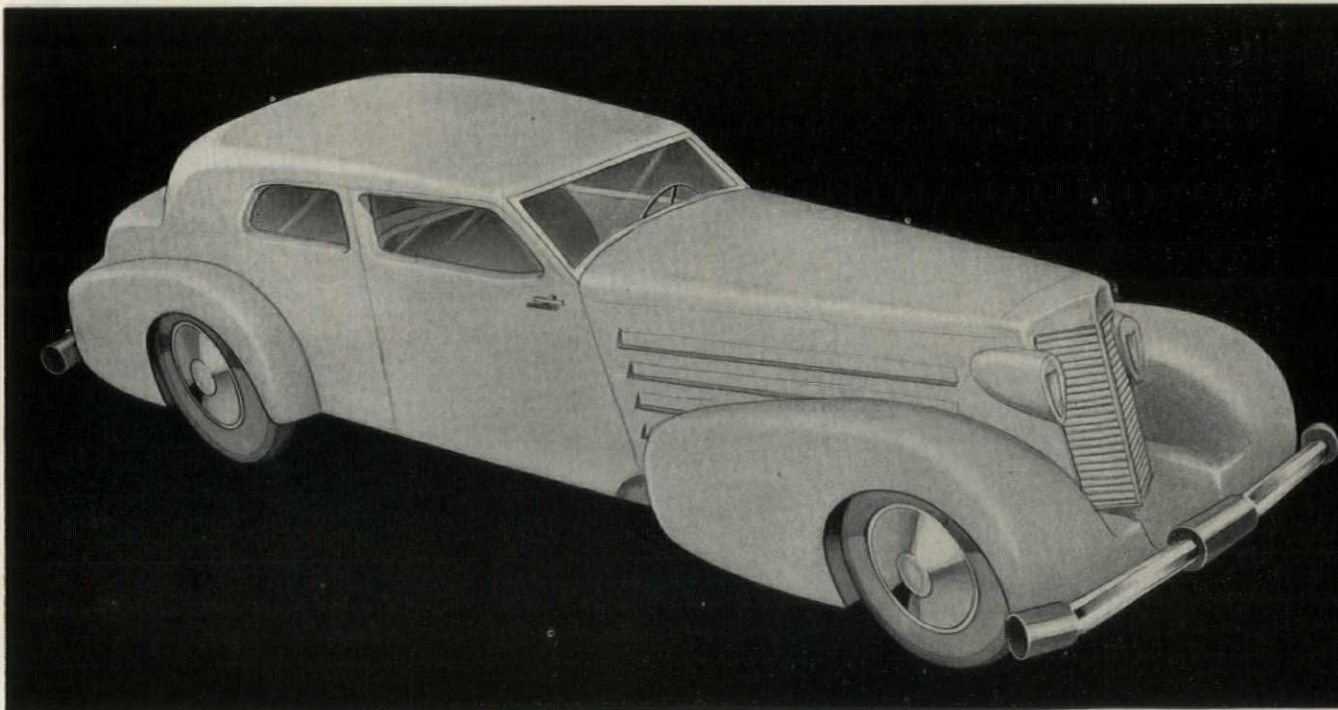


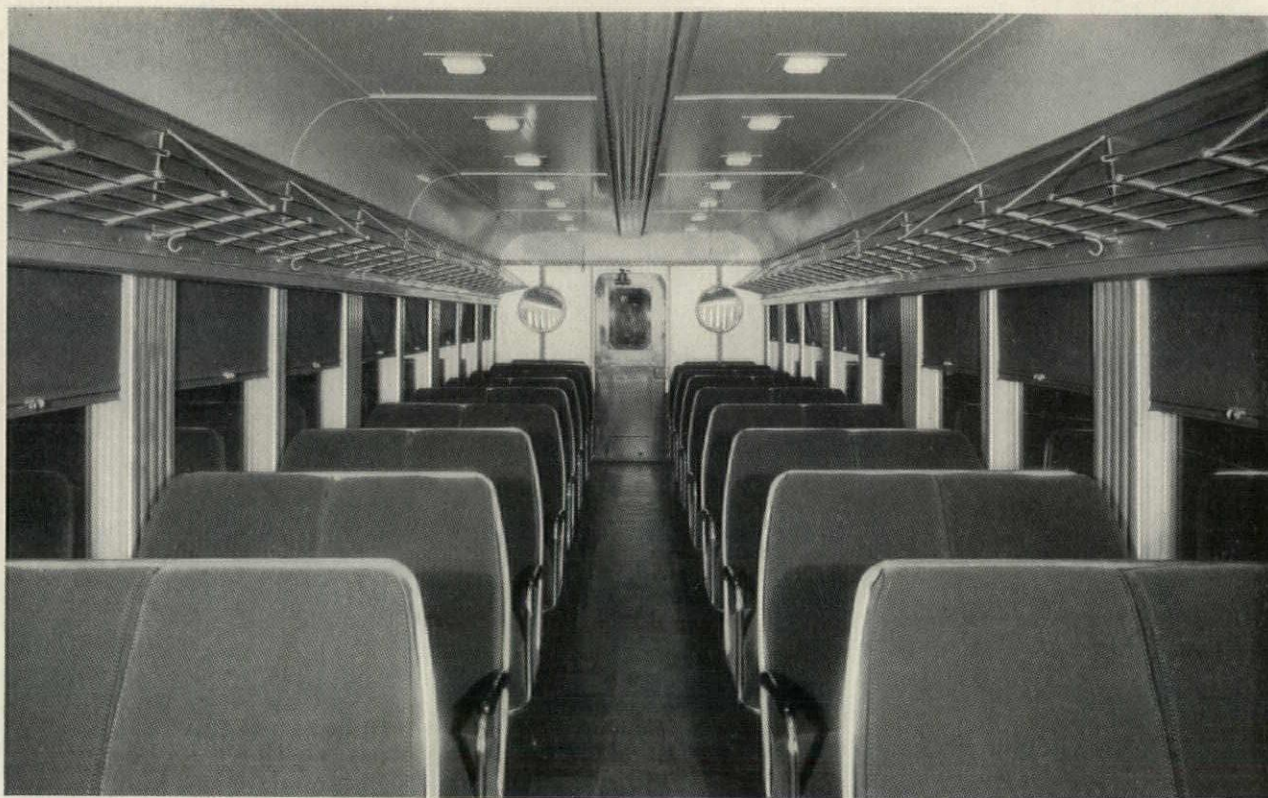
One of the best American cars of January 1931, typical of the "up and down" school of design prevalent at that time. Not one of Teague's designs

This Marmon 16 (below), designed by Teague in 1930, embodied for the first time all the characteristic features of the 1933 type of automobile. Lines of speed were emphasized and static lines eliminated or subordinated. It was far ahead of its aristocratic contemporary shown above



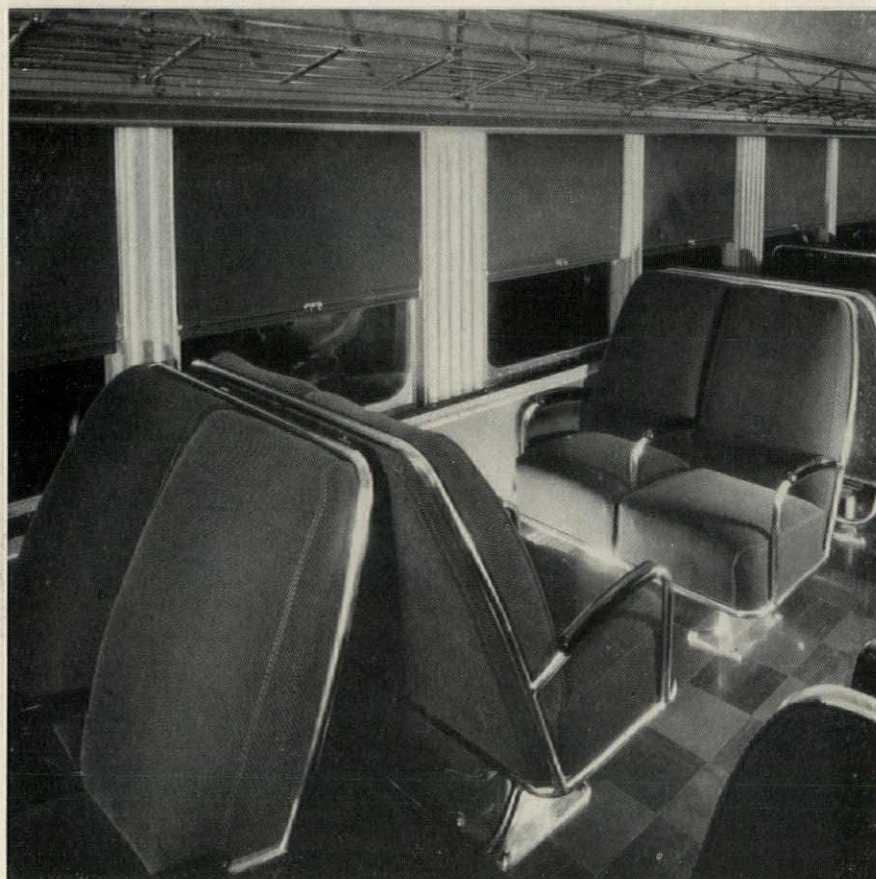
A special Sports Body designed by Teague for Colonel Howard Marmon in July 1932. This body was completed in April 1933, anticipating certain 1934 styles. It was well ahead of the field in many particulars as may be seen by comparing with today's models of American cars

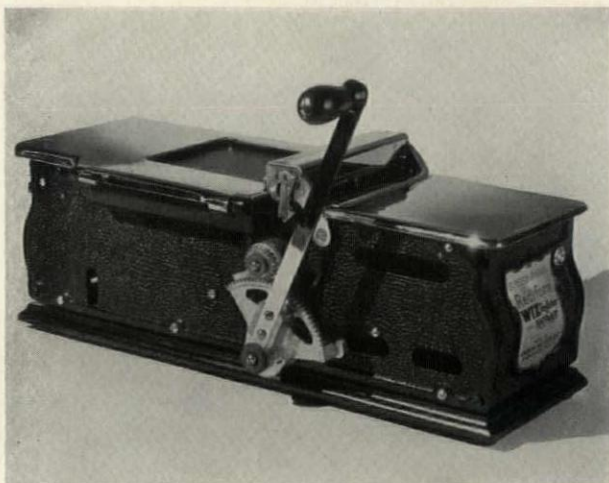




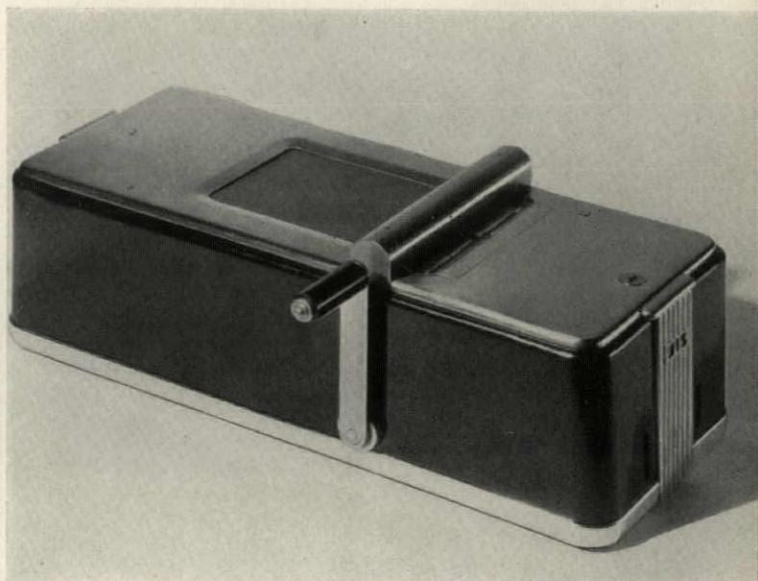
Interior views of a de luxe railway passenger coach designed by Walter Dorwin Teague for the New Haven Railroad. 50 were originally ordered and 50 more after a year's successful operation. They represent the last word in comfort and charm: 40,000 pounds lighter per car; air-conditioned; scientifically lighted; "rubber padded" to minimize jolts, jars, and noise. The new car required a year's work on the part of designer, railroad, and builder to make general railroad travel most agreeable to the public. The seats, designed on automobile principles, are

light and flexible enough to move easily into position for card playing or conversation. Air pockets between two panes of glass prevent frosting and steaming. Cork floor covering with two-toned blue rubber tiles insures quiet aisle passage. A gay color scheme of gray, white, two shades of blue, touches of vermilion and gleaming metal is made possible by air-conditioning, which eliminates dirt and dust. Many passengers have expressed a preference for the new coaches to Pullmans, and they are always quickly filled





Before-and-after views of the "Wiz" Autographic Sales Slip Register which Walter Dorwin Teague redesigned for the American Sales Book Company. The improved model, with its black lacquer and chrome simplicity, is one of Teague's most satisfying jobs



In collaboration with the engineering staff of the A. B. Dick Company, Teague redesigned their Mimeograph machine so that it not only works better but looks better than any previous model. Simplified controls and the elimination of unnecessary projecting parts will tend to make the machine easier of operation as well as infinitely easier to look at



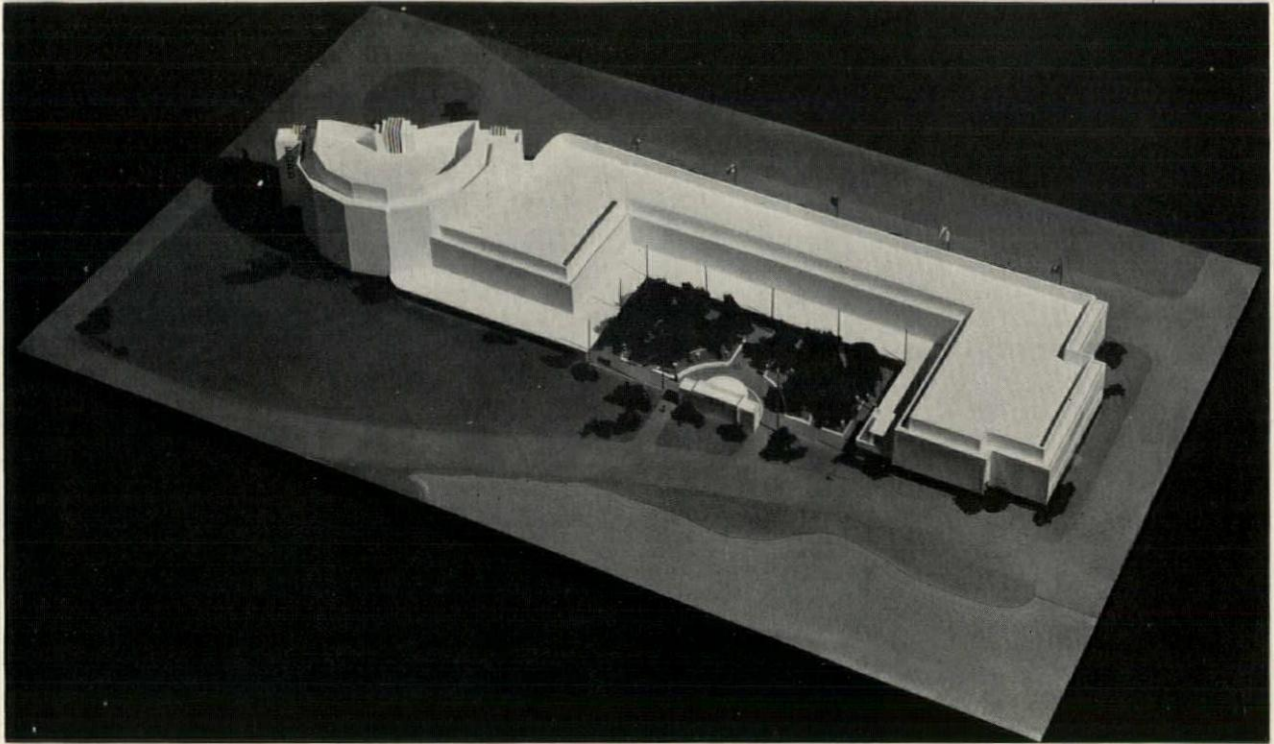


Hedrich-Blessing

The foyer of the Executive Lounge of the Ford Building at the Century of Progress was lined with flexwood running horizontally and jointed with narrow gold mouldings. This enabled the corners to be curved. The base-board was black and black half-columns with gold caps flanked both doors. White table and chairs and gold lighting fixtures kept the scheme simple, in line with Teague's usual practice in designing interiors

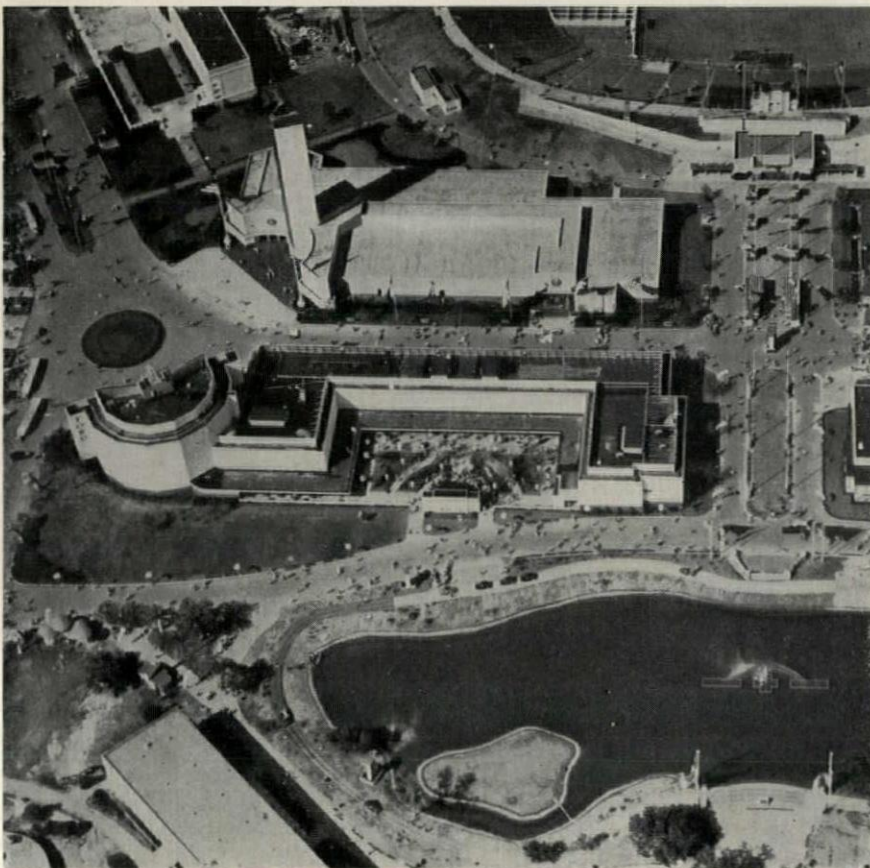


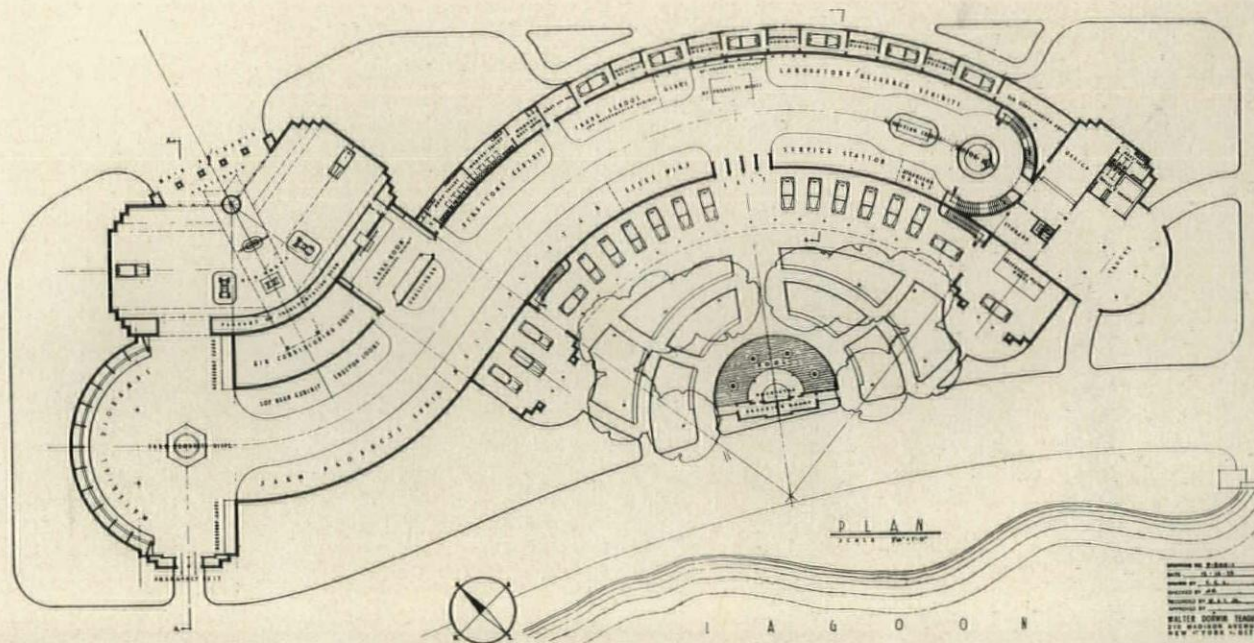
In the white and gold executive lounge of the Ford Building at San Diego, Teague used a mural decoration by Helen Dryden, one panel of which, featuring the old-fashioned sleigh, shows in this illustration. The walls are white with gold mouldings and the furniture is upholstered in white, green, and tan leather. The restraint and good taste are characteristic of Teague's modern interiors, of which this is a particularly good example



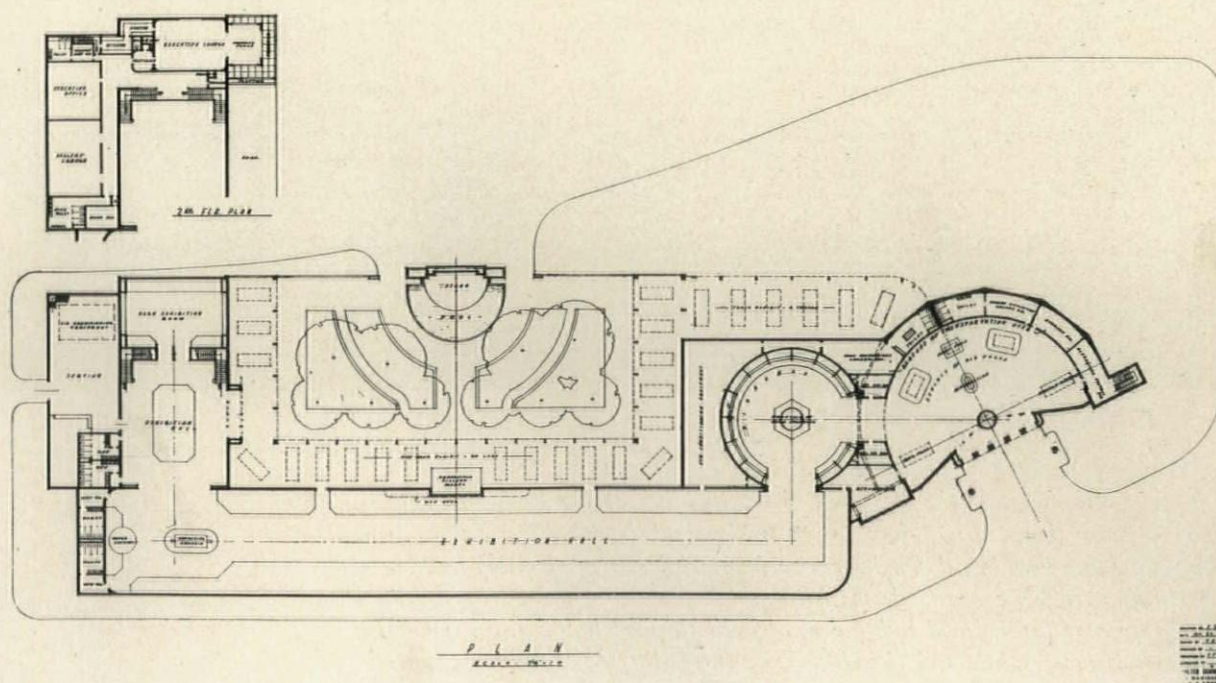
Model and aerial view of the Ford Building at the Dallas Exposition, which Mr. Teague designed with all its exhibits. Of white stucco over metal lath, it is unadorned except for red and yellow neon tubes forming the word "Ford" over the entrance and four lines of blue neon tubes running down the center of the surfaces flanking the entrance.

The building is 550 feet long and 160 feet wide with a maximum height of 80 feet. It was at first designed with a curved plan as suggested opposite but finally made rectilinear for reasons of economy





Mr. Teague's original intention for the Dallas Ford Building is shown by the plan above, which would have followed the principles found so successful at San Diego where the exhibits were placed against curving walls. For reasons of economy, however, the plan was modified as shown below. The site is responsible for the placing of the entrance rotunda at an angle, facing down the main avenue of the fair. The two plans shown are, of course, upside down in relation to each other





Mr. Teague also designed the Texaco Exhibit Building at the Dallas Exposition. This night view shows the 70-foot tower as illuminated with diffused light from green neon tubes running down its entire front and concealed strips lighting it from the back. The Texaco trade mark is lighted from behind. Mr. Teague has a strong preference for diffused lighting as opposed to flood lighting, believing that the former is more subtle and therefore more interesting to the average observer



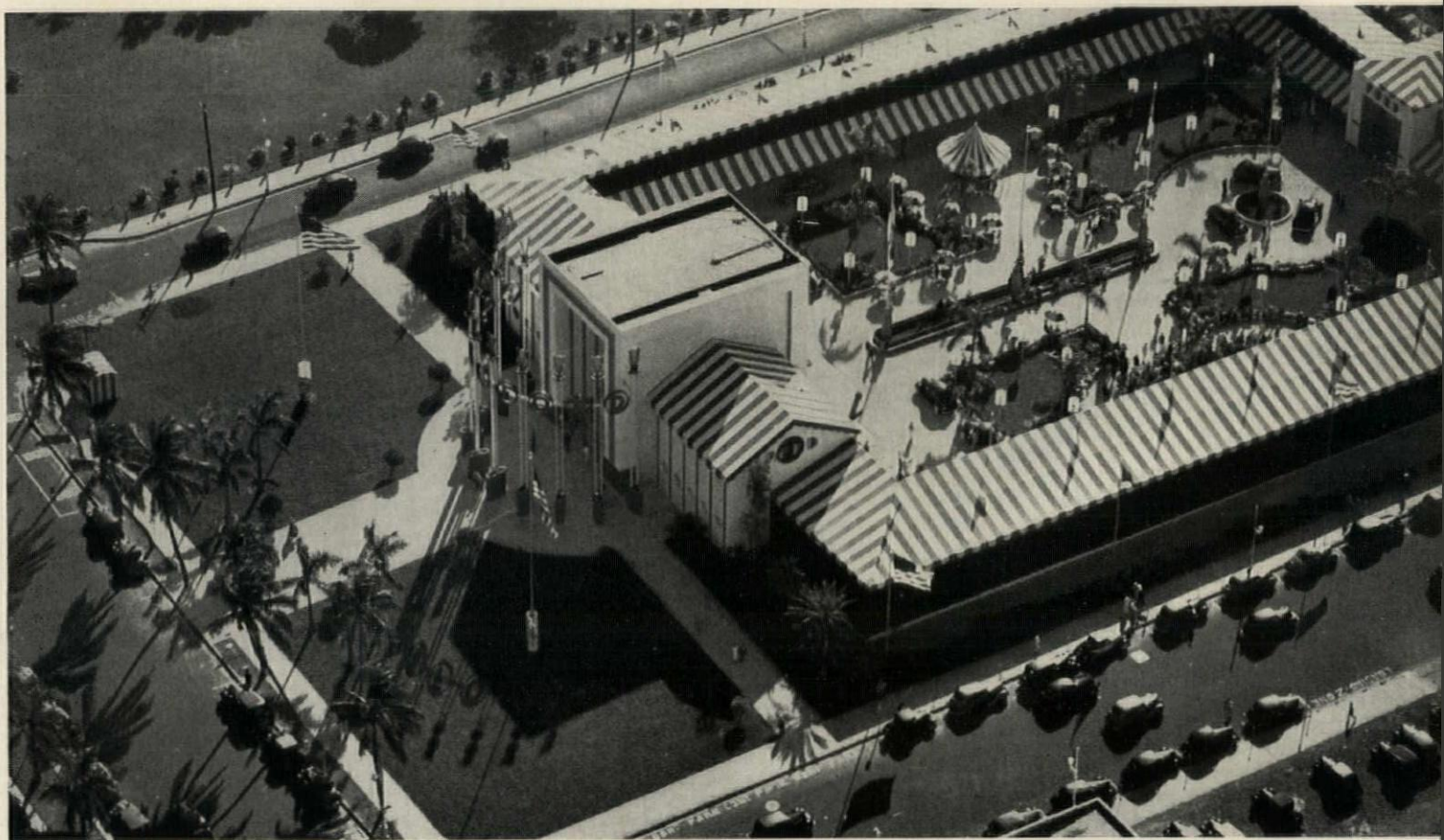
Teague's design for the Texaco Building at Dallas housed a series of animated dioramas depicting the story of oil from its origin far beneath the earth, through the processes of refining, transportation, and marketing, to its ultimate uses in all parts of the civilized world





On the left half of this page are Mr. Teague's designs for a combination coal and gas range and a gas range as executed by the Floyd-Wells Company of Royersford, Pennsylvania. The pre-Teague models are shown at the right. The new designs resulted in a tremendous sales increase and in a tripling of the number of dealers who found it advantageous to handle them, justifying Mr. Teague's belief that public taste sides with better design

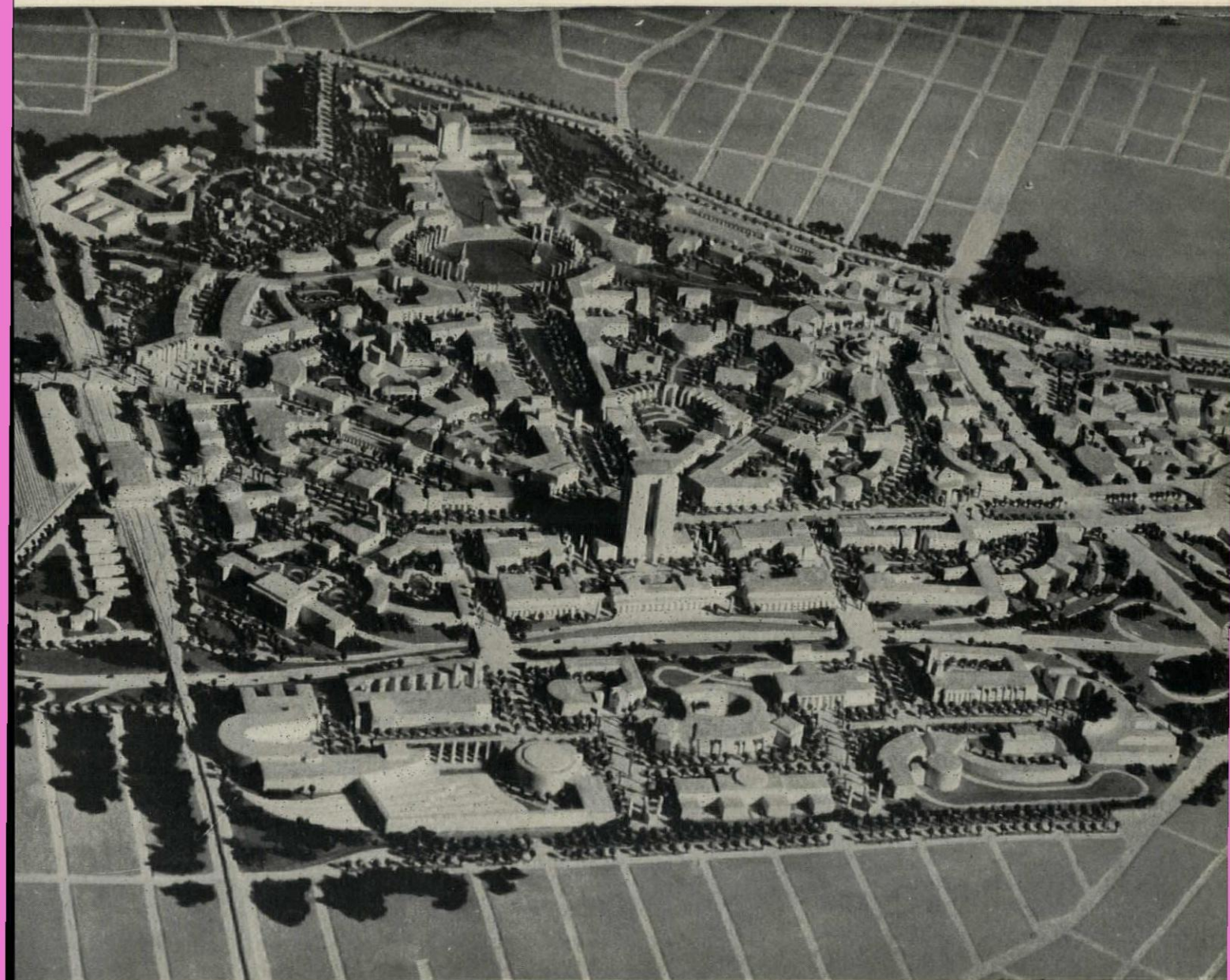




Two views of the Ford Florida Exposition at Miami, designed by Walter Dorwin Teague. Housed principally under canvas, with gaily striped red and white roofs and blue side walls, the exhibit is the largest one-manufacturer industrial show yet held in Florida and may be the forerunner of an entirely new type of decentralized exposition. With it, Teague has not only enhanced his reputation but has contributed considerably to the science of industrial and educational display



Private office in the A. B. Dick Company's display rooms on West Monroe St., Chicago, designed by Walter Dorwin Teague. With simple means he achieved a handsome, efficient-looking result, quite appropriate to a modern business establishment



An early model of the Board of Design's general plan for the New York World's Fair, 1939, shows in the foreground a group of suggested buildings in startling contrast to the rest. This is the Transportation section, for which Teague was responsible. The dynamic quality of the asymmetric forms he used suggested movement and the force of the ideas here expressed has subsequently affected the final design of the buildings in other parts of the Fair which were, on this model, altogether static

(Continued from page 545)

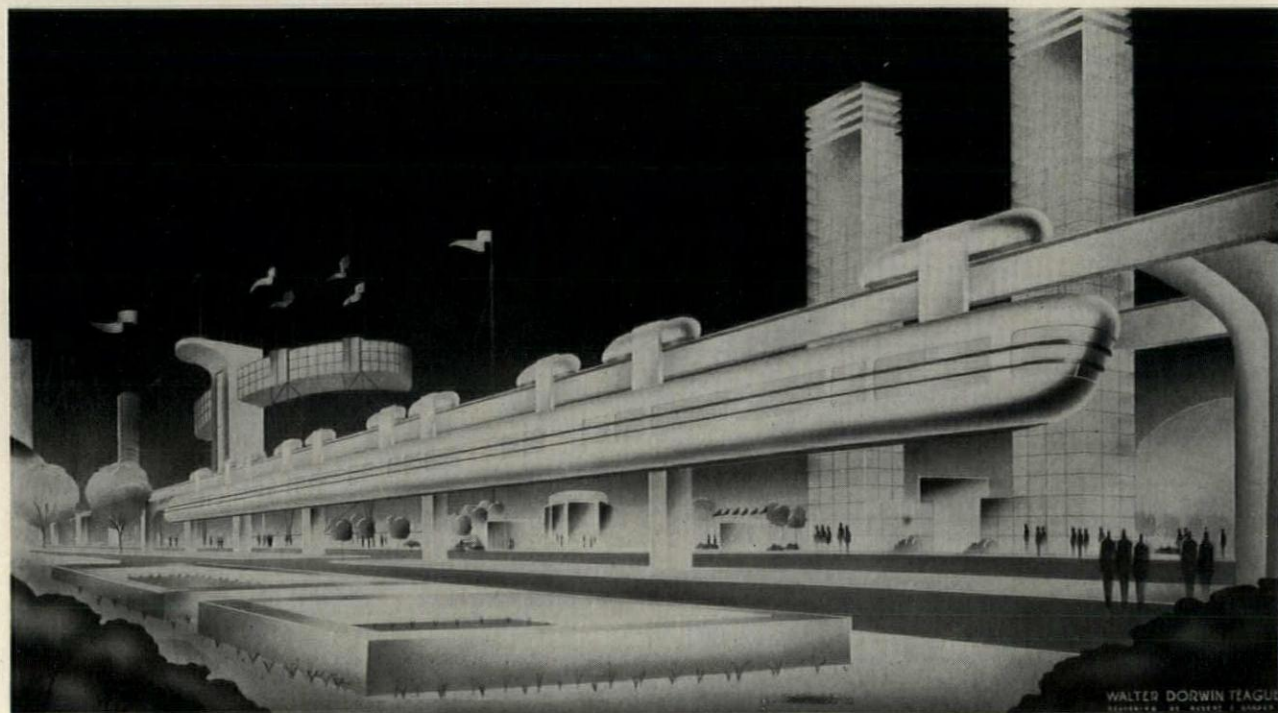
sence of irritation in connection with his display designs, showing a marked preference for diffused illumination as opposed to floods. Where he uses curved forms they are usually circles or circular arcs. This is not because he does not feel the beauty of a subtler curve but because he feels the circle to be the most precise, and precision is the keynote of the machine age. Similarly, though he can appreciate the beauty of the fine hand-wrought furniture of past ages, he feels that modern tubular furniture is more appropriate to the times, particularly in the efficient atmosphere of the modern business office.

In person, Teague is not a robust man, though he is above average height and appears to possess a physique adequate for his exacting profession. Unlike some of his contemporaries, he has a limited supply of nervous energy. He conserves it intelligently by coming to office rather late in the morning. Like most creative persons he works best after the sun has passed the yard-arm. In the afternoon or evening his work is likely to demand intense concentration for hours at a time when he is busy; hence he finds frequent periods of rest and recreation desirable. For physical exercise he favors swimming or riding. Mental relaxation he finds through reading in which he indulges systematically, following his periodic enthusiasms with the thoroughness of a scholar. Eighteenth century France has held his attention now for several years and he has read and digested every pertinent thing he could find

time for until he may fairly be considered an authority on that interesting era. Human nature rather than art is what interests him about it, however. The well-filled and inviting shelves on all four sides of his office betray a continuing interest in modern painting, Van Gogh being especially in evidence. "Reading maketh a full man" and Teague is a ready and entertaining conversationalist. The captains of business who are his clients find him, no doubt, a pleasant fellow to be with in leisure moments as well as a helpful one during their serious consultations.

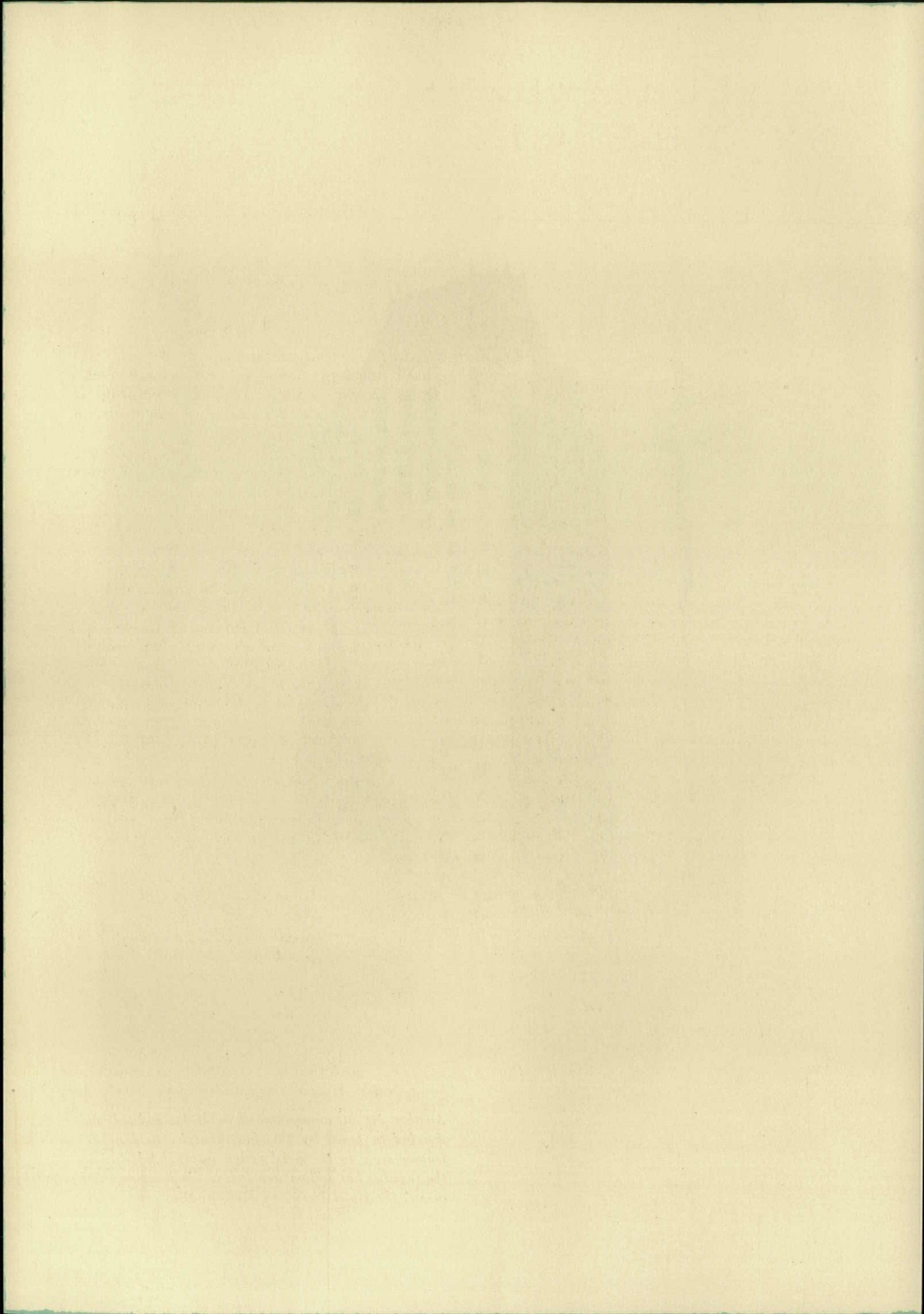
Teague was bored, as noted at the beginning of this story, with his earlier career. He doubts that he can ever tire of his present work. The expanding world is full of too many exciting design problems that need to be solved and he is one that finds zest in their solution. Someone asked him, when he had done the Ford Exhibition at the Century of Progress, "How are you ever going to find anything as thrilling to do again?" Half jokingly, Teague suggested that some day, somehow, he would like to design a complete city. At our last interview he hinted that the possibility of his getting such a job is becoming less remote than it seemed in Chicago. I'd like to see what he'd do with it. I don't think it would be too much for him.

A sketch from Teague's office, showing his design of a monorail for the Monorail Corporation applied as a modern means of public conveyance at a World's Fair. This has been suggested as a possible arrangement for the coming New York World's Fair, 1939, now in design





Another bit of ornamental skyscrapery, isolated and sketched in pencil by Theodore Kautzky to draw attention anew to the aerial design so much admired in the twenties but seldom seen today. The building is, of course, the Hotel Pierre, by McKim, Mead, and White



SMALL GARDENS IN THE CITY

A STUDY OF THEIR DESIGN POSSIBILITIES

BY GARRETT ECKBO

Credo

LIFE in the city is concentrated. We live fast and we live hard; years compress into months, months into days, days into hours. Space is at a premium; every square inch is valuable, every square inch must produce its utmost. Time is at a premium; every minute is precious, only the essentials can be allowed for, relaxation must be brief, full, complete.

Houses in the city are concentrated. They herd together in long rows, flank tight to flank, like frightened bovines protecting the tiny openesses behind them from the thundering madness of the streets. Living areas build vertically instead of horizontally. To get space, light, sun, we simplify, remove partitions, let living rooms run the house's length.

Gardens in the city are concentrated. Space is at a premium, time is at a premium, relaxation must be brief and full. Every square inch must produce its utmost; there can be no periods of slackness, the garden which hesitates is lost. Maximum delight, minimum maintenance; every detail right, every plant a specimen, every feature a thing of beauty and a joy forever. The most precious things come in the smallest packages.

Gardens are places in which people live out of doors. Is that a luxury? Their boundaries are backgrounds, their features accessories, for life. People, not plants, are the important things in gardens. Every garden a stage, every occupant a player.

Gardens must be the homes of delight, of gayety, of fantasy, of illusion, of imagination, of adventure. The house provides the mechanics and the amenities of civilized living; the garden must be something more than an "outdoor living room" if it is to be worthy of its name.

Design shall be three-dimensional. People live in volumes, not planes. Things must be around us and over us, as well as under us. A pattern is only valuable if seen in elevation,

or from above. A living area fails if it does not make one conscious of being within something, rather than on top of something. It must have scale, it must have enclosure, it must have a third dimension.

Design shall be areal, not axial. People live in areas, not on axes. Axes are the center lines of areas, every area has a center line, why call attention to it? Why must we be forced to glare at one "focal point," when a whole area can be full of interest and diversion?

Design shall be dynamic, not static. Let there be rhythm, let there be movement, let there be life and action and gayety. Let there be nothing static, balanced, carefully set.

Materials shall express their own inborn characteristics and possibilities, not have others forced upon them, or be condemned for former bad associations. A hackneyed thought, yet one so seldom realized in action. A brick is a prefabricated modular unit, its effects are built up by repetition and combination; concrete is a plastic poured product, whose shape and volume are subject to control and direction; a plant is a living, breathing creature, with a distinctive native personality whose development must be provided for.

These sound like rules. There are no rules in design; if there were we would need no designers, only books of rules. There are principles, there are dogmas, but their use or their disregard are dependent solely on the judgment, the taste, the courage, and the delicacy of the designer. Rules of design are mere attempts to standardize and formulate the untameable great works of the ages.

This is the United States of America, 1937 A. D. — automobiles, airplanes, streamlined trains, mass production, the machine, new materials, new thoughts, new social concepts, a more abundant life. Why not express that, instead of English Tudor, or Italian Renaissance, or French modernistic, or Spanish-Moorish? Why must we be slaves to the ages, when they are so willing to be slaves to us?

The Study

AN attempt has been made to develop and express these ideas in a concrete problem. A typical city block was chosen, eighteen lots 25 by 125, eight 60 by 70, ten per cent cross slope, diagonal orientation. Conditions were set up and the resulting problem solved, they were not built up to a preconceived solution.

Each lot was designed as an integrated, self-sufficient residential area, house-and-garden, not a house-and-then-a-garden.

Special attention was paid to the problem of masking or nullifying the restrictions of small areas, and developing a consciousness of space. The rectangular area was warped, twisted, and re-shaped at will, to force a forgetfulness of the hard enclosing lines. Portions of the area are partially or wholly screened, to suggest additional space by the impossibility of seeing everything at once. Connection of the garden with the second floor of the house helps integrate the two, and free circulation without retracement of steps increases spatial feeling.

A sculptural modeling of the ground and design elements into a unified three-dimensional whole will be noted.

Every resource of imagination and ingenuity was called upon to produce garden areas to be not only livable, functional, and spatial, but delightful, entertaining, and amusing.

The gardens have movement; they are rhythmic, dynamic. There is no careful, static symmetry. The eye is carried around the area by clean free curves or strong angles, and is not forced to concentrate on any one point.

Statuary is used freely, but it shall be vital and vivid, not insipid and gardenesque. It shall be placed boldly and appropriately, not in a condescending or half-ashamed manner.

Every plant is a specimen, placed where it can develop to the fullest, set in architecture, yet dominating, softening, and loosening the construction lines.

Trees, more than any other element, give the third dimension, and the feeling of volume, to the garden area, in addition to their shading and screening function. Various sorts of canopies and pergolas, of concrete, metal, or wood, are also used for shade and enclosure.

The harshness and blankness of enclosing walls is softened by murals and planting, or nullified by mirrors. Where walls become too high, opaque glass panels are used in the upper portions. Walls completely constructed of glass blocks would be a most delightful innovation.

It will be seen that the study resulted in the production of a number of possible solutions for one given problem. No attempt is made to place a premium on any particular one, although all cannot be of equal value. Different personalities will respond to different solutions, and that is as it should be. The designer's only dread is the absence of any reaction.

The gardens will be called modern. If that is the only term which denotes an open-minded, uninhibited, straightforward solution of a problem on its own conditions, unimpeded by prejudices, preconceptions, or the advertisement of the sources of inspiration, then they are. The designer feels no need of classification, rather the need for the fusion of "styles" and the development of Style and Design.

In conclusion, the project is purely abstract and experimental, designed to stimulate thought and provoke comment, discussion, and a flow of new ideas. If these ends are achieved the effort will be well rewarded.

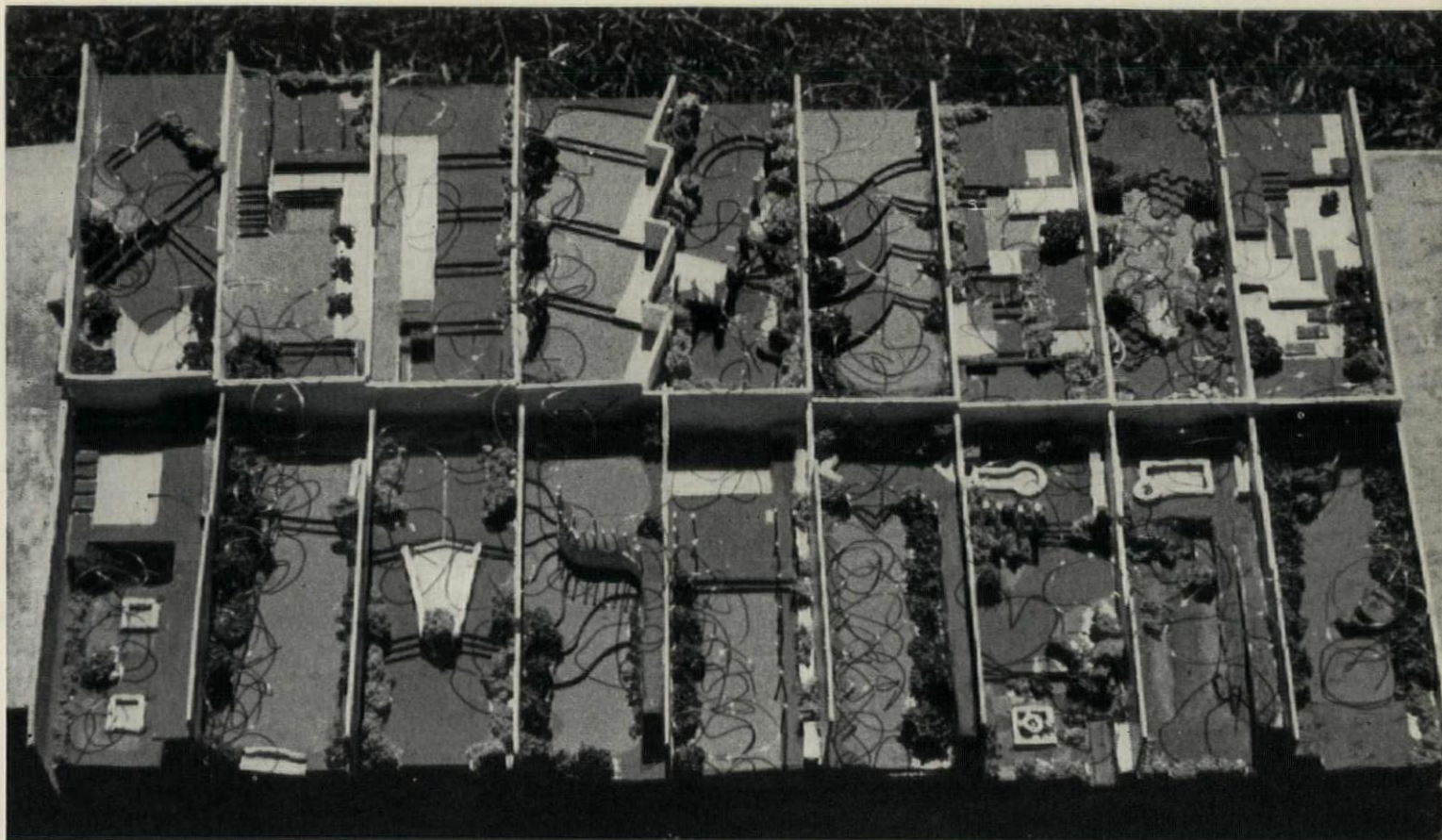
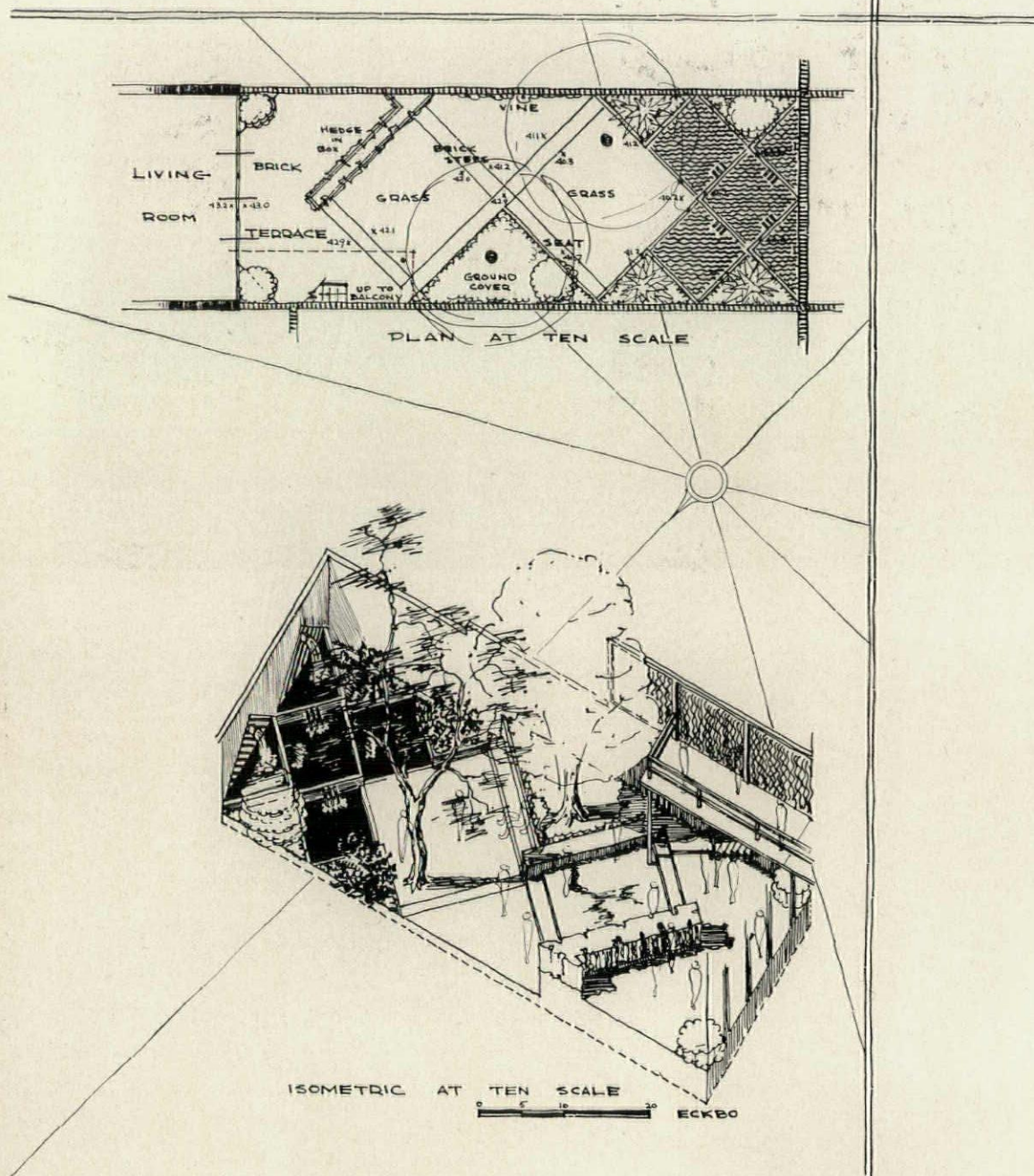
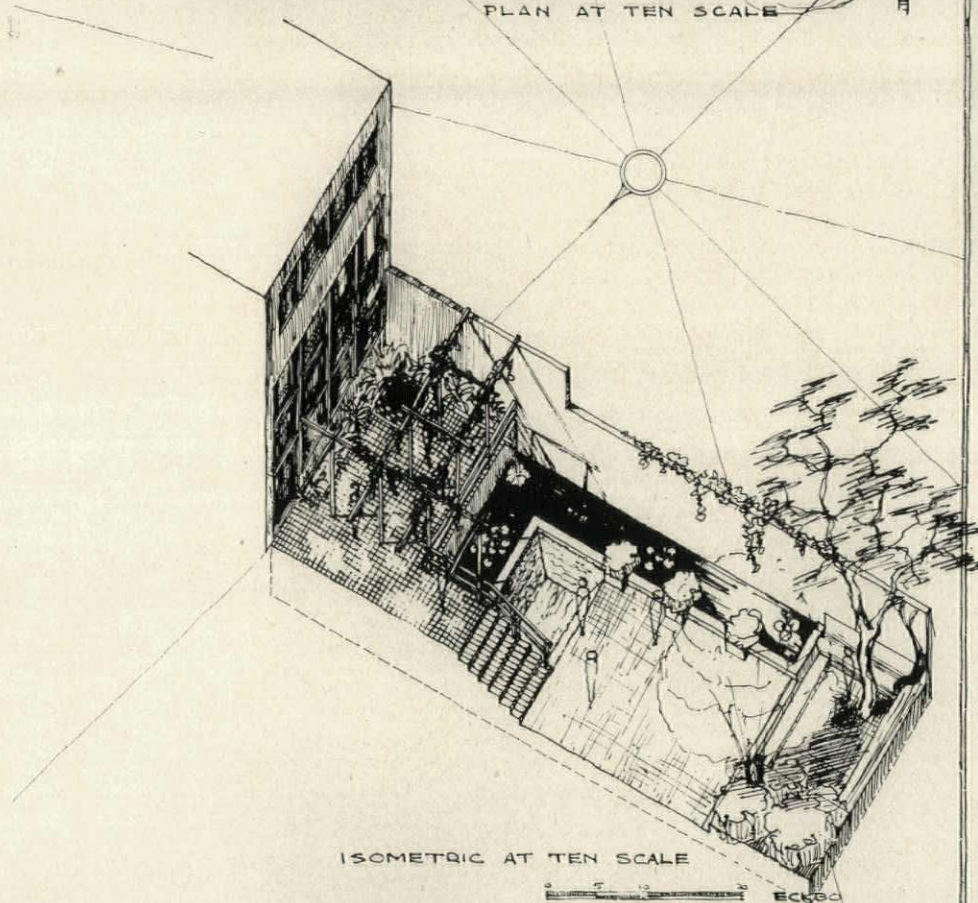
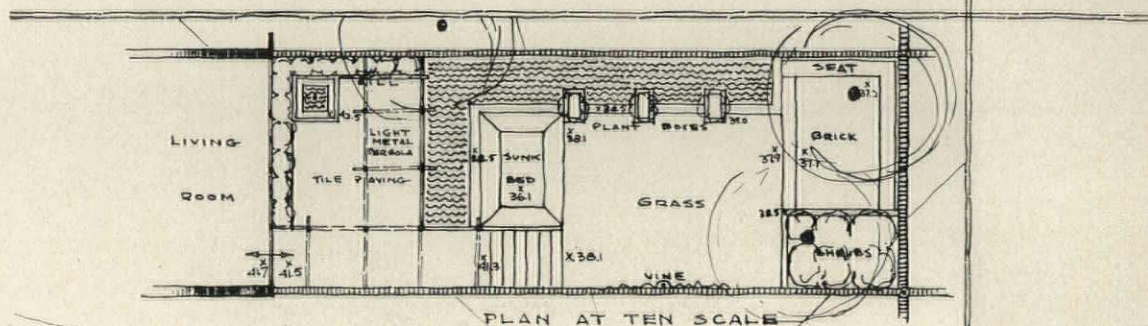


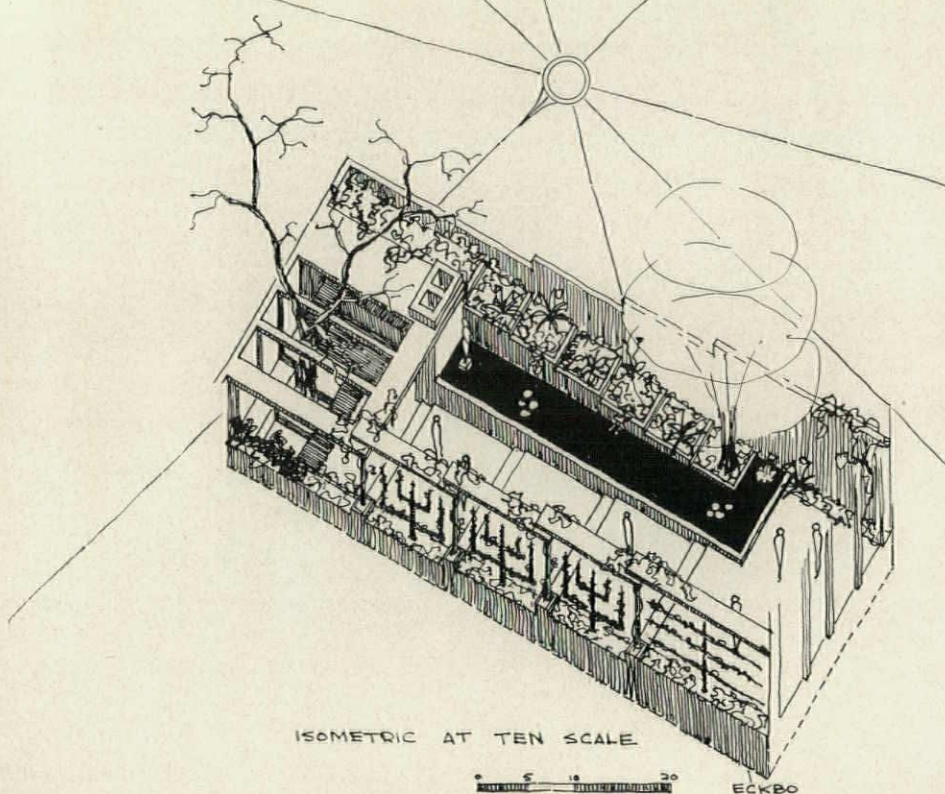
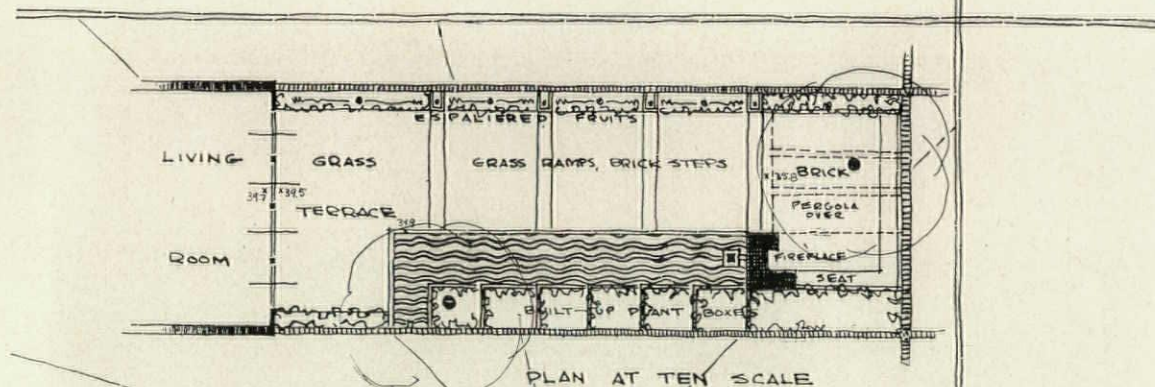
Photo of model showing garden values of lots 25 x 125—rear walls of houses are at top and bottom. Eight more gardens, measuring 60 x 70, placed at each end of the block are not shown in model. On following pages are eleven plans and perspectives of the larger plots, each is a self-sufficient living area



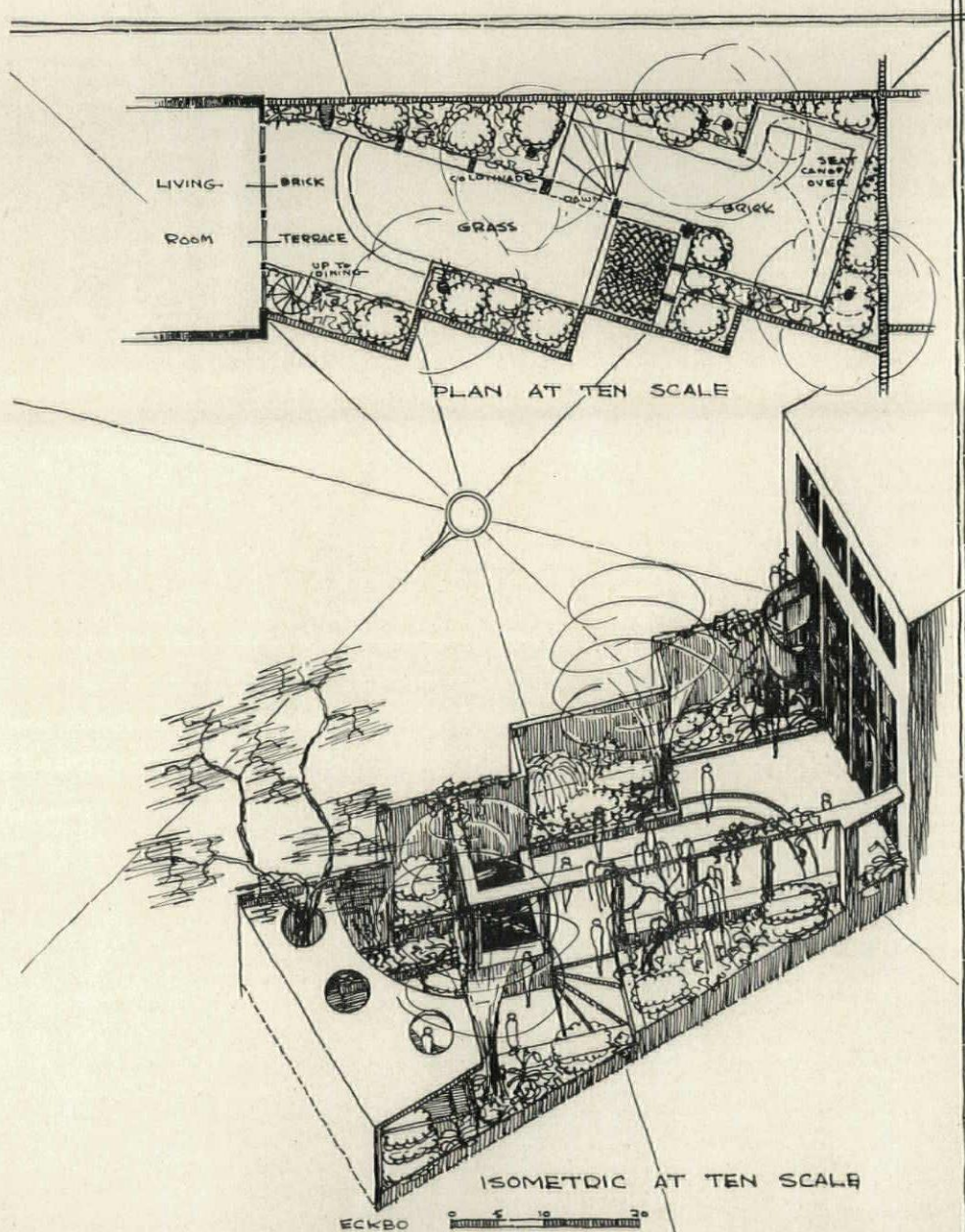
Repetition of a simple square turned at a 45 degree angle. Line of descent follows natural slope. Plants as specimens. Water either moving or still. Abstraction of natural forms; the spirit, not the semblance



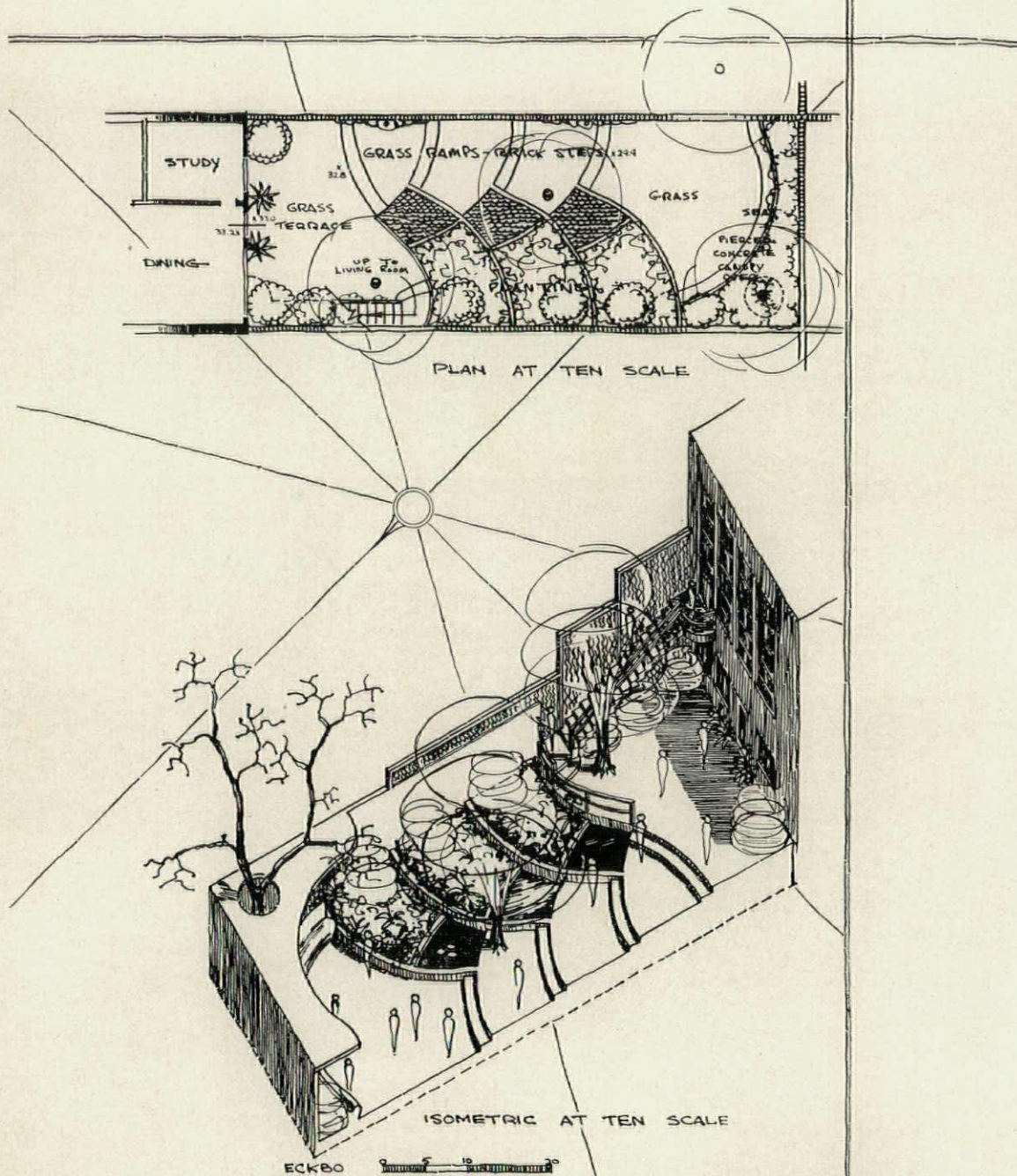
Straightforward recognition of rectangular area. Long pool ties various elements together. Good open lawn. A livable garden with space, shade, and interest



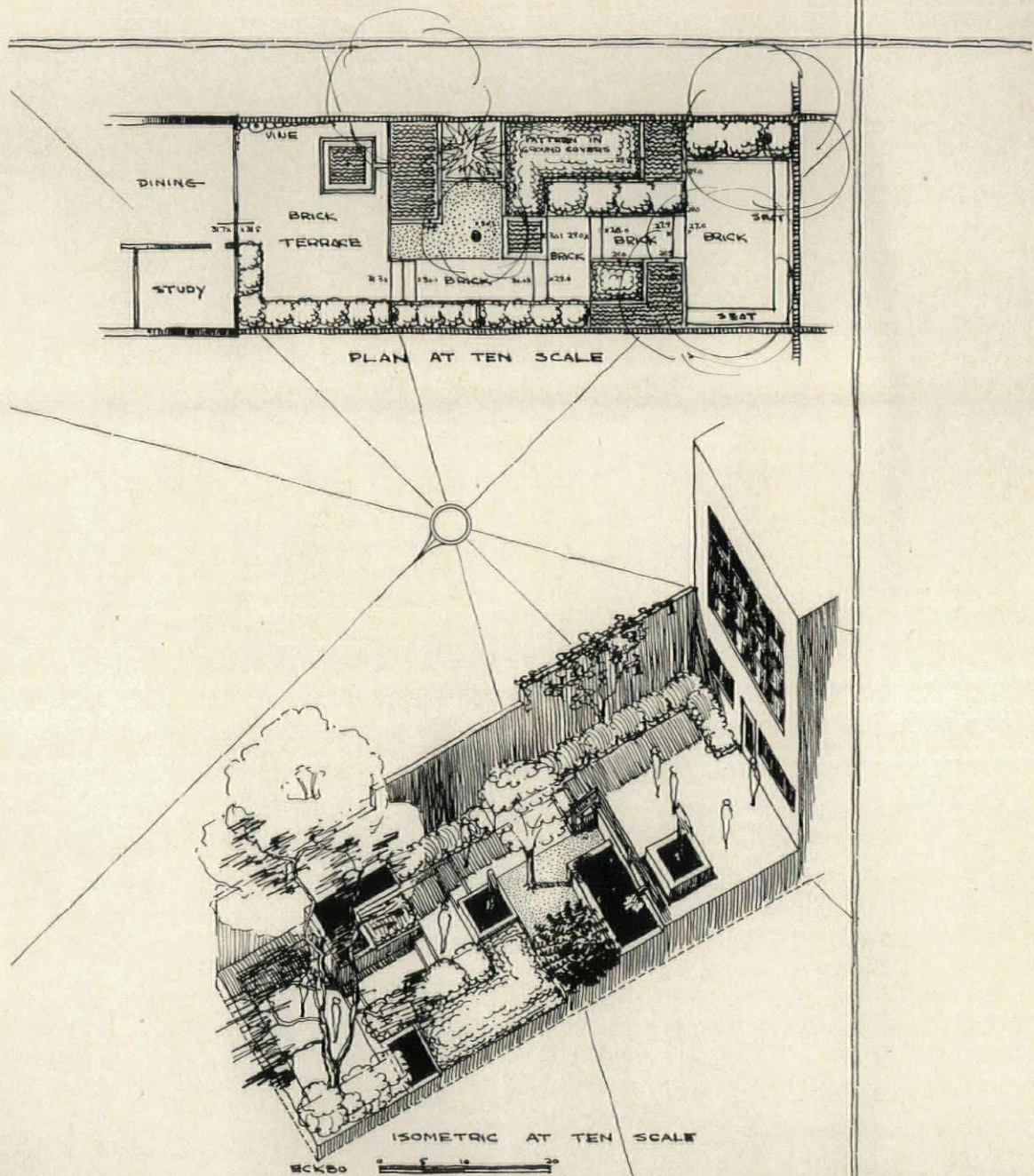
Composition in movement, ascending plant boxes versus descending ramps. Pool for length, statue for distinction, and espaliered fruits for wall pattern



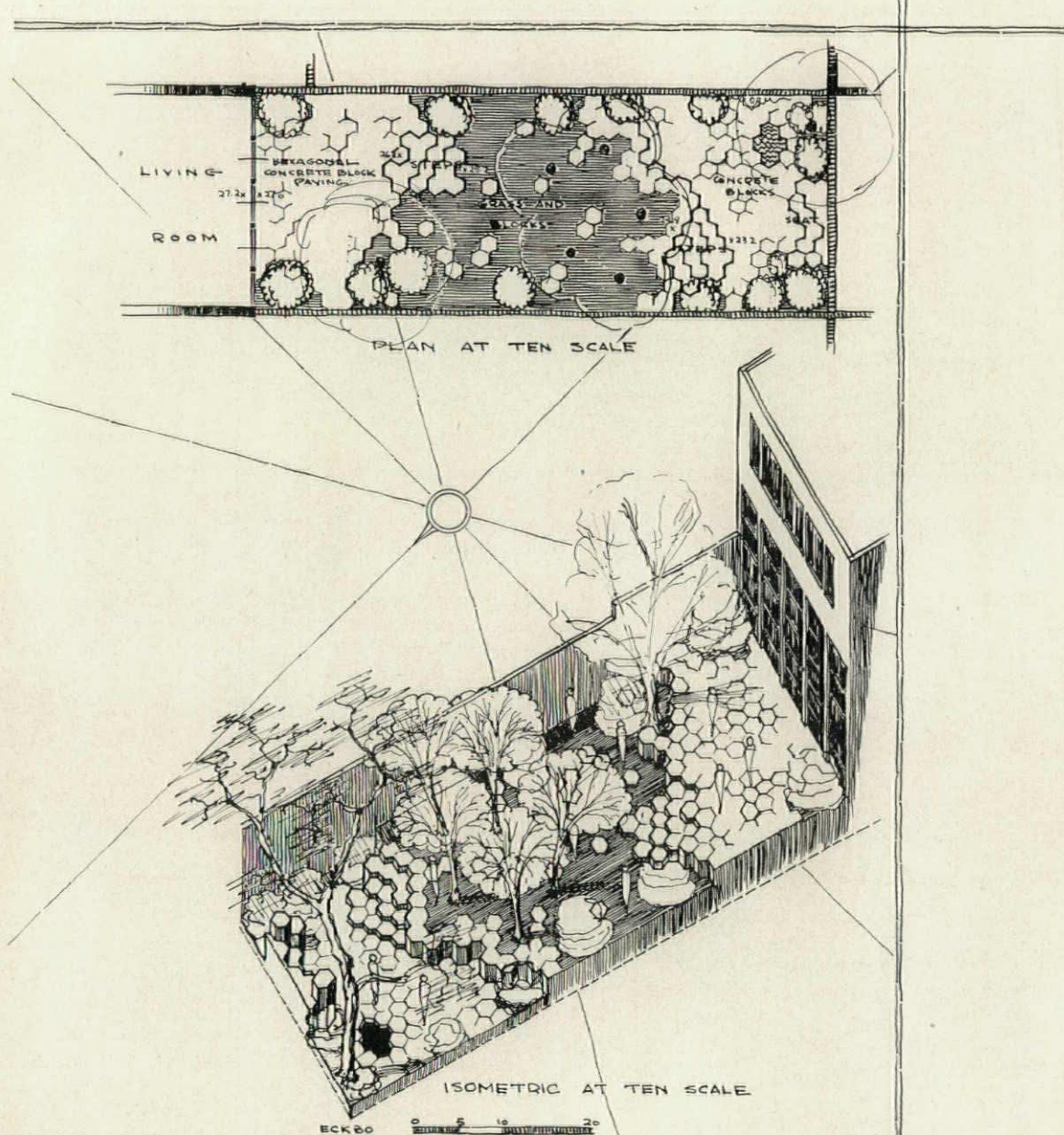
Spatial design. Shape of area warped to break up feeling of hard enclosure. Colonnade gives distance by partial concealment and enframement of lower end of garden. Ample planting space. Change in property line by agreement between two owners



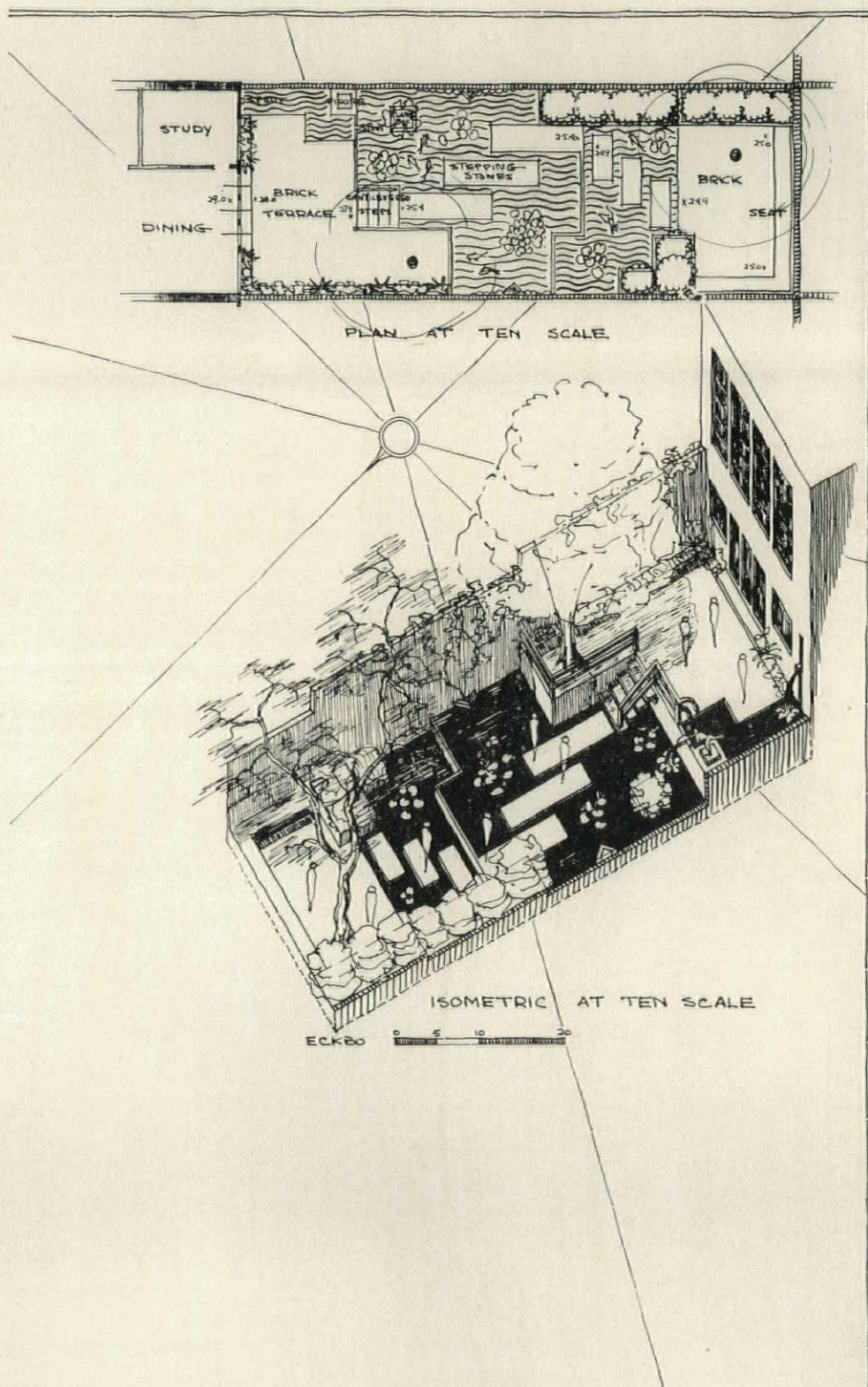
Abstraction of natural contours, curved terraces follow natural slope. Curves need be neither "naturalistic" nor "formal." Any garden made by man is formed, therefore formal. Outside connection of garden with second-story living room is very important to unity of house and garden and circulation



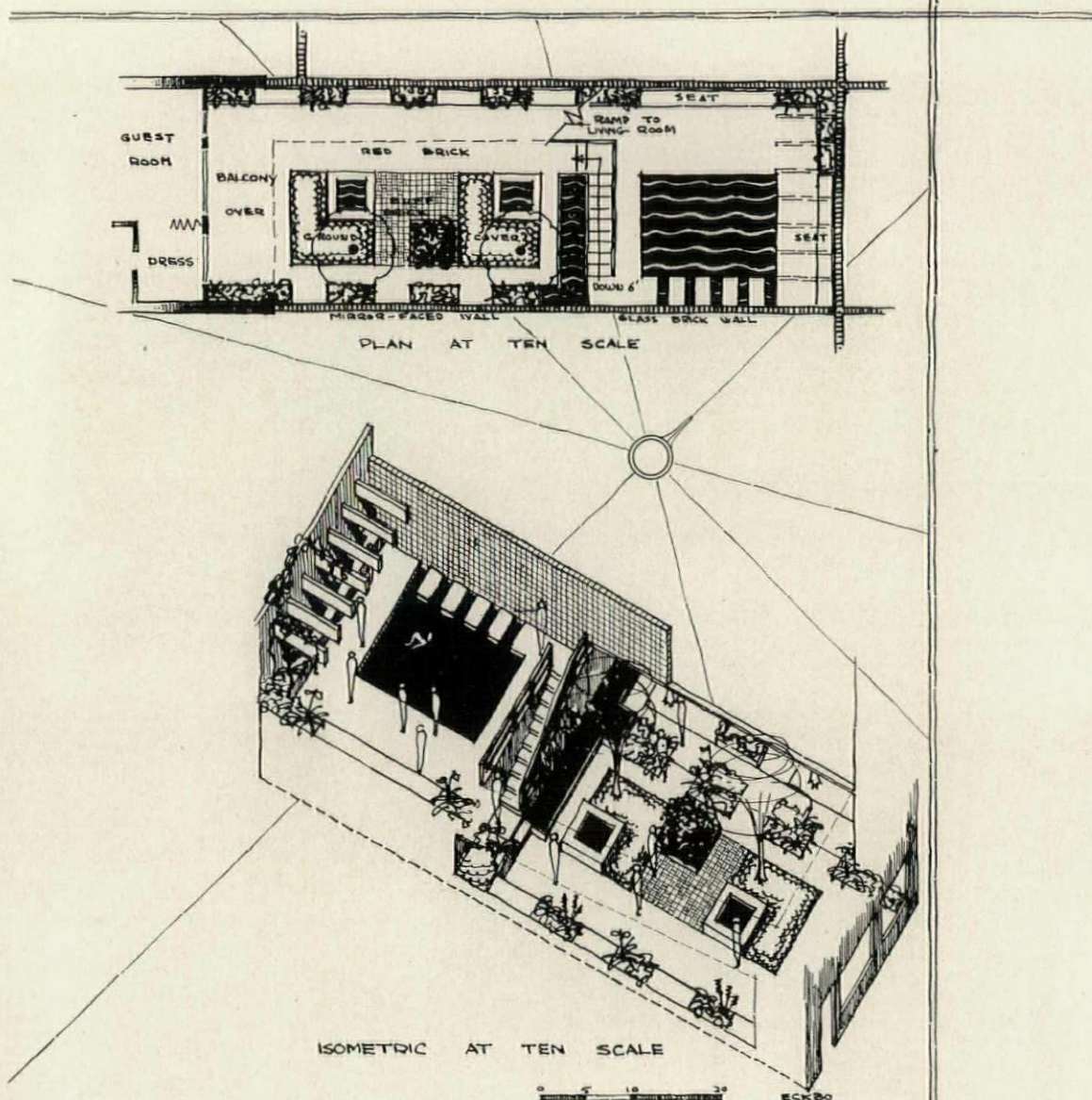
Abstract pattern for view from second-story living room carried by water, brick, and planting of various colors and textures—formal or informal?



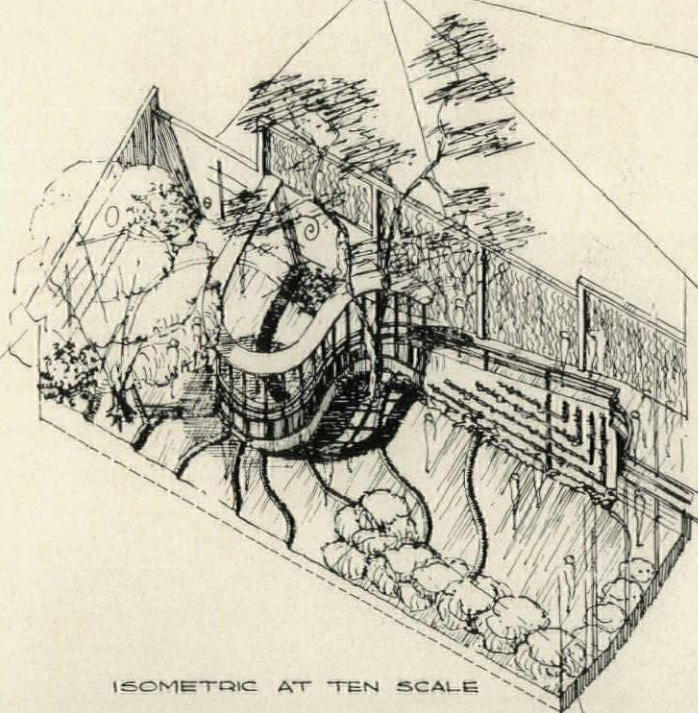
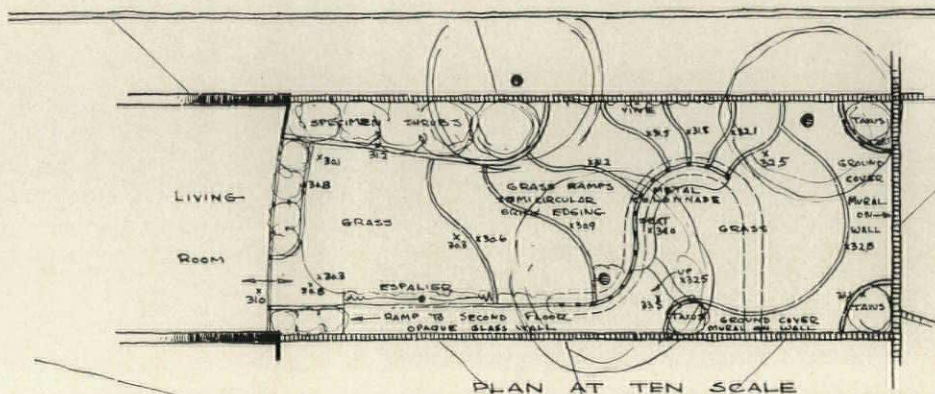
Abstraction of rock forms. Paving, walls, steps, seat, pool, by repetition of modular hexagonal unit, of tinted concrete. Pattern carried across grass terrace by blocks at intervals. Clump of trees in center gives distance and enframement to lower end of garden



Water garden. Population of aquatics, fish, frogs, and turtles. Thrill of crossing by stepping stones to lower sitting area. Pattern from second-story living room

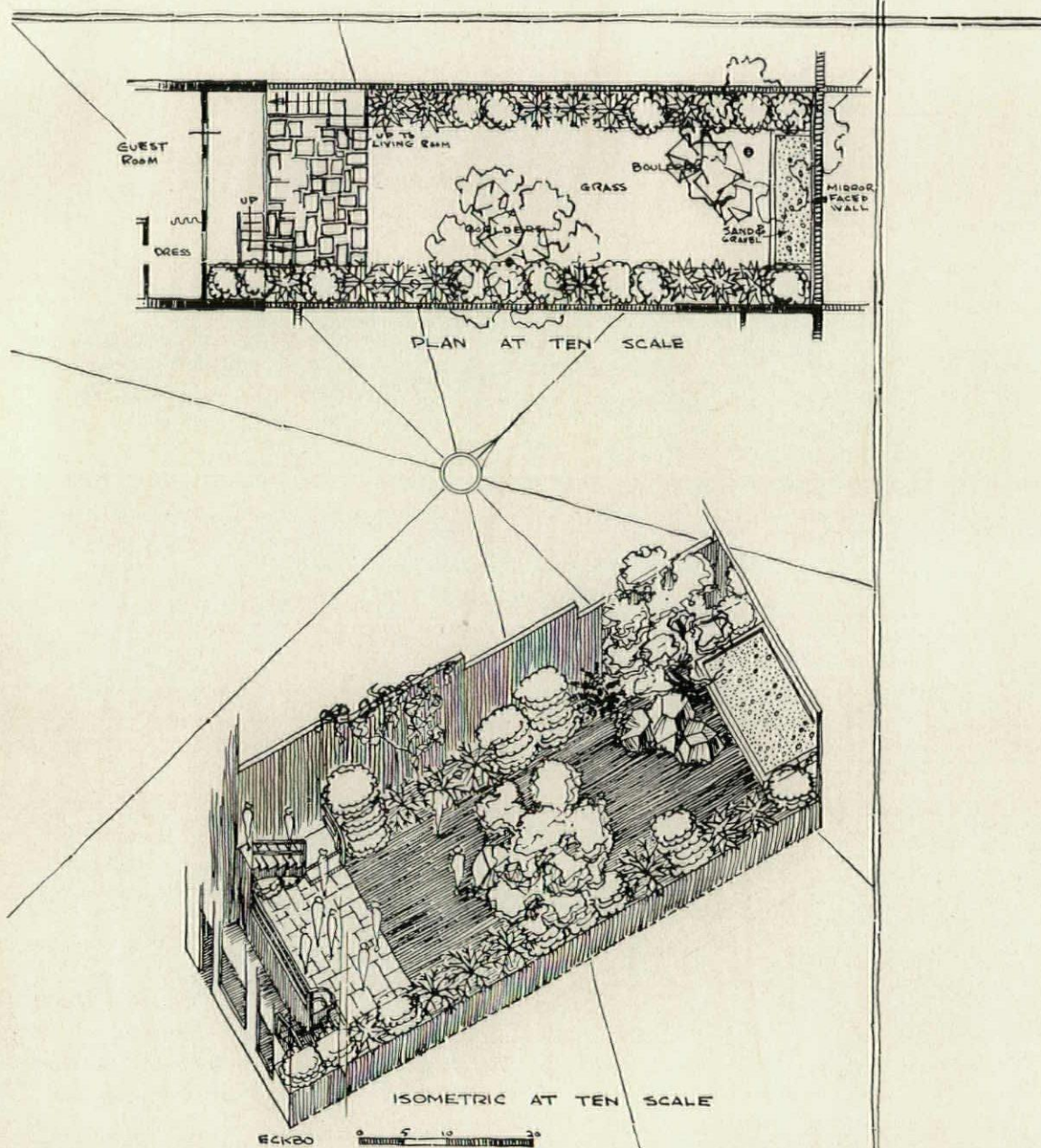


Swimming pool level is three feet below that of living room, and connected by balcony. Glass brick wall for privacy with light. Garden area below provides secluded sitting area, as well as pattern to view from above. Jets in pool oppose movement of stairs. Mirror wall doubles apparent extent, preventing a feeling of confinement. An obvious but justifiable illusion



0 5 10 20 ECKBO

The best attainment of objectives is sought. A truly formal abstraction of natural forms. Light colonnade and slab give feeling of volume and distance viewed from house. Wall of opaque glass for privacy with light. A garden of grace, distinction, refinement, and extreme simplicity; organization without rigidity



Great length obtained by lack of division into levels or areas, straight shrub borders, mirror wall at end of garden. Differences in level taken up by placing garden halfway between first and second floors of house. "Japanese influence": Tree-and-boulder specimen groups, "pool" of sand or gravel. Shrub borders of rich, varied, and colorful specimen planting

CRAFTSMANSHIP

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

IF ALL the signs and portents are true indications, we are going to see again a great building expansion.

There has been a growing need for new shelter of every kind, new ideas of what space should be, and new ideas and methods of how to make that space more comfortable for human occupancy—all of which has come rapidly into active demand for our consideration.

The mere fact that building material prices and labor costs are high may for a short time only act as a deterrent, but if the future follows the past in any way they have never held up building activity for long.

Amusingly enough, practically all our building is done at peaks or on up-curves. Even those who during depressions have reserve capital and might therefore take advantage of depression material prices and labor costs, seem afraid to do so. There would be less real property failures if investors would realize that our building needs could be accomplished at a mean between the top and the bottom.

But the dark ages following the fall of the Roman Empire loom large in our imagination, and each depression would seem to be the last in a series and leading to a new low period in civilization.

Facing the thought of increased building activity we are bound to find ourselves up against a shortage in trained and skilled craftsmen. This is always one of the serious after-maths of every major depression.

A good many of the younger men in the architectural profession, bitten by wishful thinking and blissfully anticipating the blessings of an era of prefabrication and machine workmanship, do not appreciate how serious this loss of craftsmanship is in its effects on our building. Nor do they realize just how far prefabrication is in the future.

It will be another generation yet to come who will see anything but a very small amount of prefabrication applied to buildings, and so for a long time in the future the architect

must depend upon skilled mechanics for the manufacture of his designs.

It may be interesting, from a philosophical point of view, to anticipate the æsthetics of the machine, but we must realize they will be affected by manual techniques. Shelter is fundamentally (and will always be) an assembly job in which many and diverse parts are put together, and whether they fit and function well will continue to be a matter of manual skill.

Recently I have had the opportunity of visiting the manufacturing plants of many varied industries, and it is amazing how little automatic machinery exists. It is almost axiomatic that the more complicated the result desired the less opportunity there is to achieve automatic manufacture.

Some processes will probably never be done by machinery of the automatic type, for they are inherently dependent upon hand work or the skilled judgment of a man or a woman.

In an article once written by Henry Ford he made the claim, in relation to his Museum of American Handwork, that in his shops could be found all the skill there in evidence, and not only equalled but bettered, and that without these skills the Ford car could not be built.

After all, much of the present techniques attributed to the machine are due to organization, to an increasing ability to plan a series of work problems so as to eliminate wasteful moves.

The same sort of technique which makes the Ford car has also made the American skyscraper. In truth, the skyscraper organization (such as that which built the Empire State Building for example) was much the more remarkable as an example of human ability to organize work under difficult and adverse circumstances.

Both assembly jobs, the car and building, somewhere in the process must have highly skilled workers to obtain a good result.

Even under present circumstances, however, it can be questioned whether shelter is

not relatively less costly than the car. In an economy of enlarging national income, which is stretched to buy yearly many new inventions, it looks as if shelter, including all the new comfort possibilities, maintains a relatively stable position as to costs.

The general level of craftsmanship in the building industry prior to the depression was very high, and in some trades much higher than that found in Europe.

I was very interested in 1930 to find, while looking at housing throughout Europe, a very low standard of workmanship, reaching a low ebb in parts of Germany. It was no surprise to hear later that cities like Frankfort were facing increasingly higher maintenance costs. Much of that work was done on the aesthetics of the machine principle, but with the acceptance of an astonishing amount of careless execution.

In part the fault lay with the architect who specified materials which did not stand the gaff of everyday wear.

The present fetish for concrete, together with the well known false idea that it is cheap because it can be made with unskilled labor, has ended in many ghastly results.

Concrete is an excellent building material when properly used and with understanding of its limitations.

Recently, several men have told me that the housing of Oud in Rotterdam shows bad cracking, discoloration, and patching, and that the same is true of the interesting Penguin Pool by Tecton in London.

We must face the fact that photographs of

clean new buildings are not a test of architecture.

But we must also face a fact that ever since man started to build shelter with the idea of lifting it from a purely material thing, this result could only be attained by using sound materials and demanding the best workmanship.

* * * *

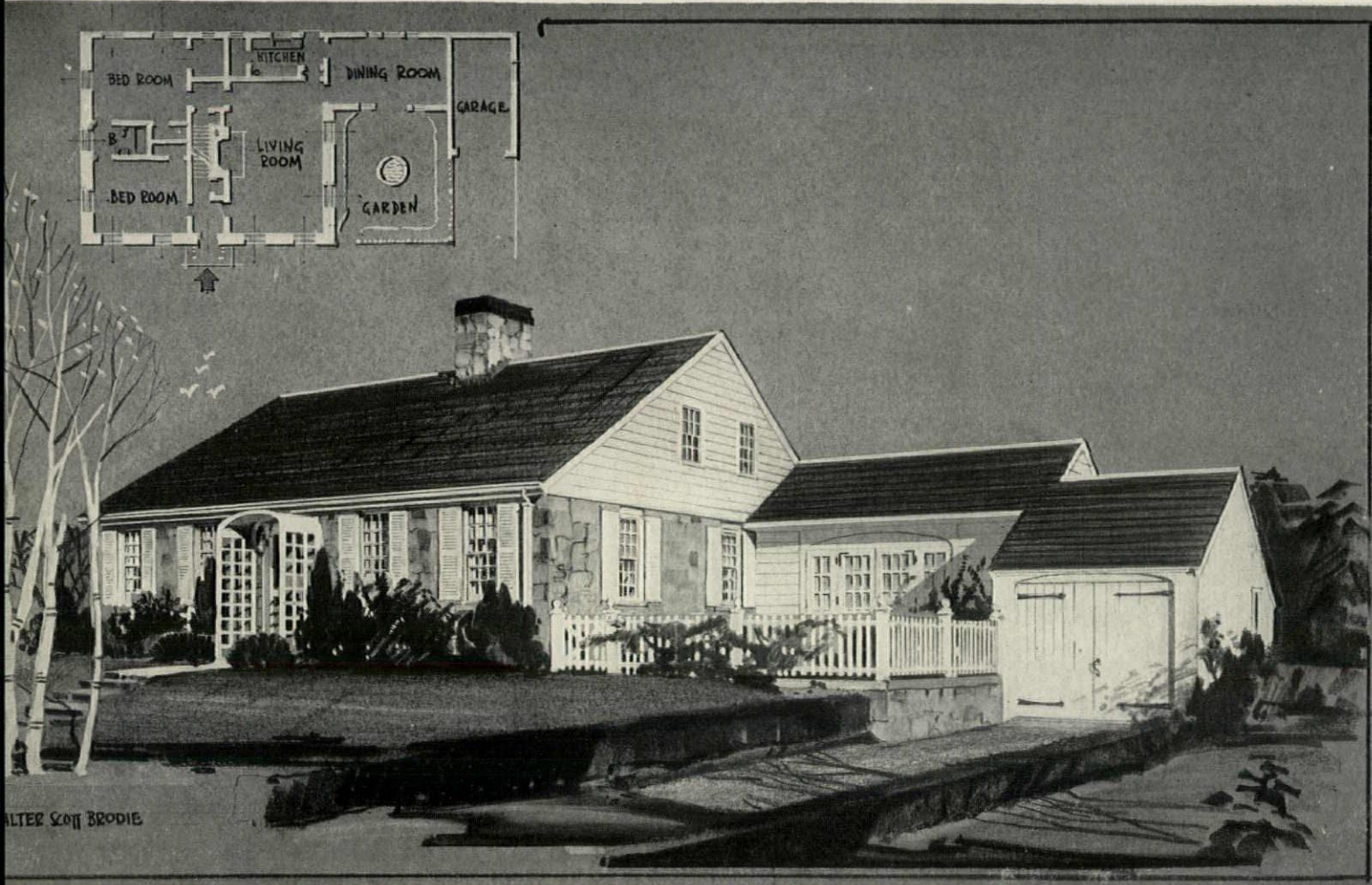
During the depression the Government has greatly helped to debauch the skills within the building trades which have been used as a football by the relief administrations. WPA found it very easy to think up jobs in which pseudo-carpenters and masons could hammer a few nails or lay an uneven wall.

After a few years WPA was able to classify these supposed unemployed of the building trades into many divisions and specialties, finally arriving at a group termed (I believe) N.O.C. A carpenter N.O.C. was one "not otherwise classified." A great number of these N.O.C. spread out over the land will be the wood butchers, and what have you, which we architects will find doing our jobs, and although we may wish, nay even pray, for the supposedly automatic blessings of prefabrication, nevertheless we will be faced with the long tedious job of first demanding and then insisting that we get good work.

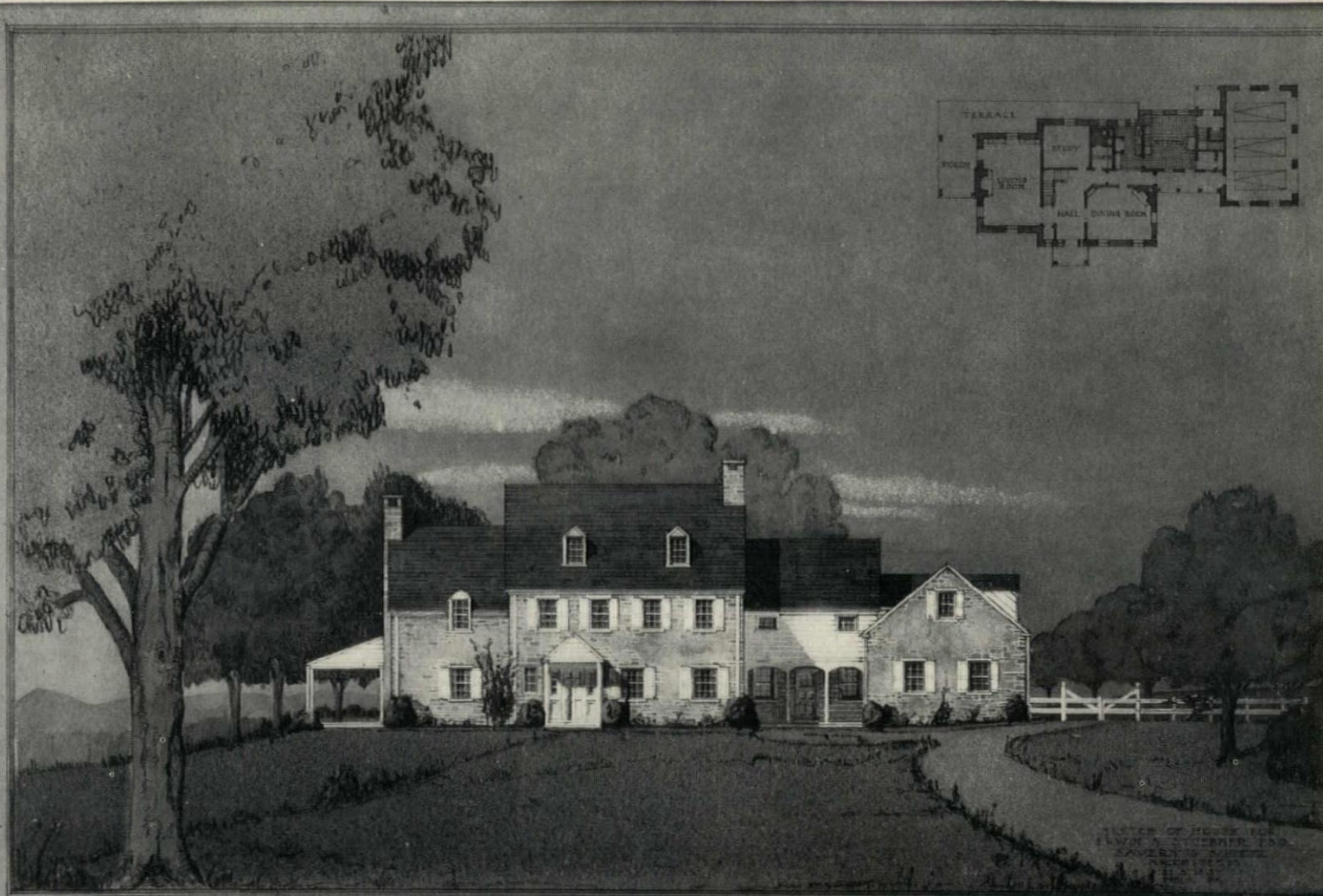
This insistence is going to be hard on owner, architect, and builder, but the acceptance of low standards costs more in the long run.



Walter Scott Brodie's rendering for Kilham, Hopkins and Greeley, Architects, showing their design for a house of Colonial style in Wakefield, Massachusetts

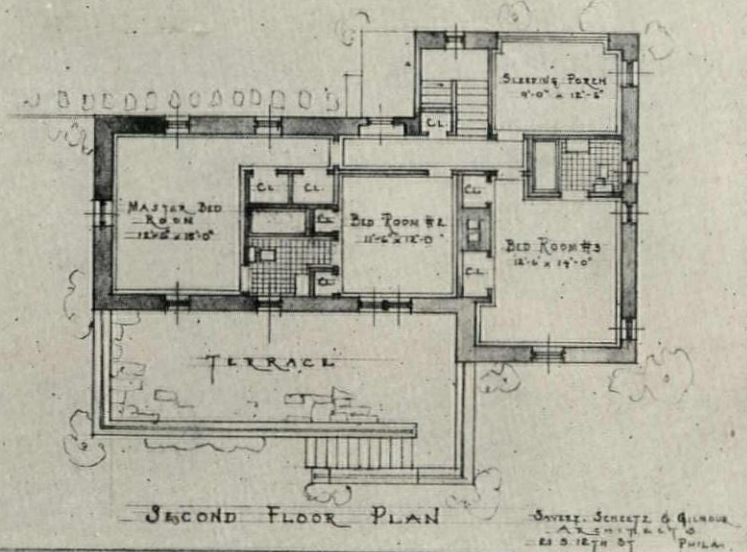
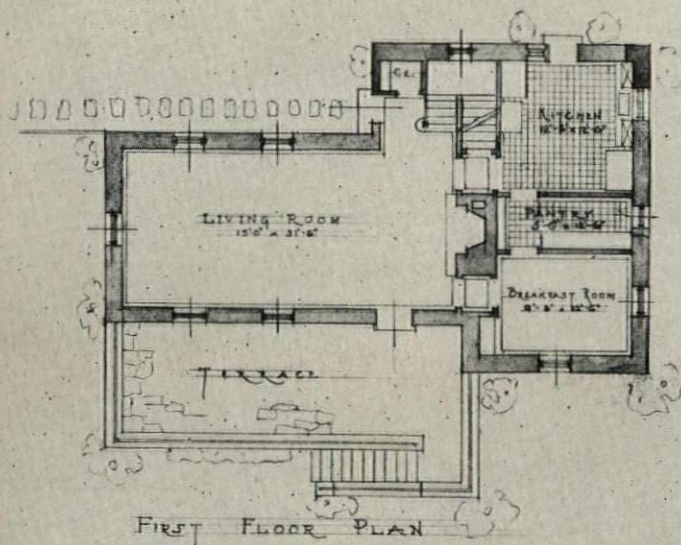


A house in Wellesley, Massachusetts designed by Kilham, Hopkins and Greeley, Architects, and rendered with color on tinted board by Walter Scott Brodie



Sketch of a house designed by Savery and Scheetz, Philadelphia architects. The photo, taken from approximately the same point of view used for the elevation rendering shows how closely the drawing anticipated the finished building. It was rendered by Wm. Scheetz, Jr., in water color and litho pencil





A stone house near Philadelphia designed by Savery, Scheetz & Gilmour, Architects. A comfortable type based on the Pennsylvania tradition as rendered by Wm. Scheetz, Jr.