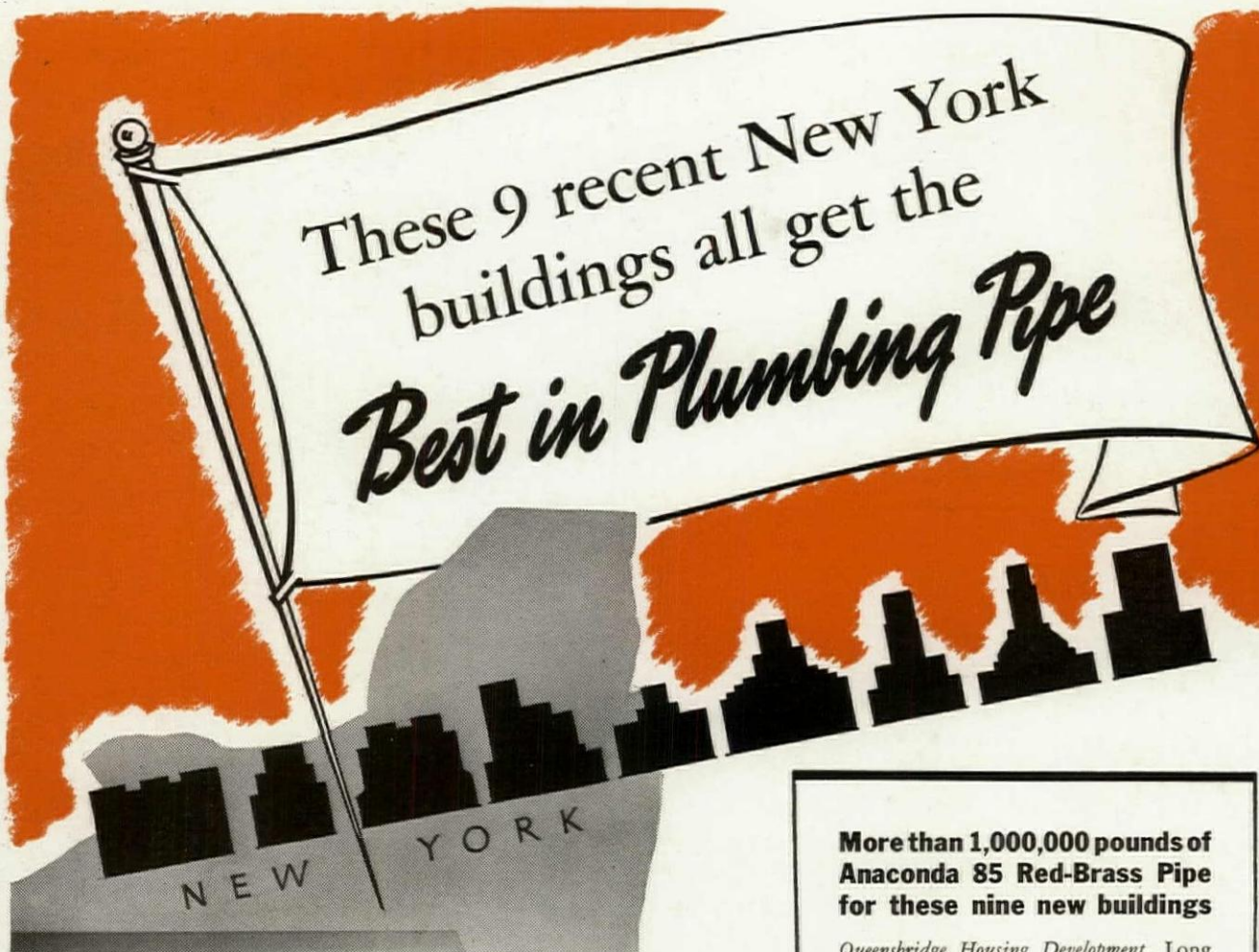


PENCIL POINTS

MARCH
1940



MORE than one million pounds of Anaconda 85 Red-Brass Pipe in these nine new buildings reflect the ever-increasing popularity of this tested alloy for hot and cold water piping in noteworthy projects.

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More than 1,000,000 pounds of Anaconda 85 Red-Brass Pipe for these nine new buildings

Queensbridge Housing Development, Long Island City, N. Y. Architect: William F. R. Ballard, New York City. Associate Architects: Henry S. Churchill, Frederick G. Frost and Burnett C. Turner, N. Y. C.

Administration Buildings—Bellevue Hospital, New York City. Architect: McKim, Mead & White, New York City.

Patient's Buildings and Staff Apartment Building—State Hospital, Central Islip, N. Y. Architect: State of New York—Office of William E. Haugaard, Albany, N. Y.

Christopher Columbus High School, The Bronx, N. Y. C. Architect: City of New York, Walter Martin's office.

Hunter College—Administration Building, New York City. Architect: Shreve, Lamb & Harmon, also Harrison & Fouilhoux, N. Y. C.

Marine Hospital, Staten Island, New York. Architect: L. A. Simon, Washington, D. C.

Aquenas Hall—Parochial Girls' School, The Bronx, New York. Architect: Eggers & Higgins, New York City.

Tremont Health Center, The Bronx, New York. Architect: Eggers & Higgins, N. Y. C.

East Park School, Poughkeepsie, New York. Architect: Robert R. Graham, Middletown, New York.



Anaconda 85 Red-Brass Pipe

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COUNTRY HOUSE AND PRIVATE MUSEUM

RESIDENCE OF MR. AND MRS. LESSING J. ROSENWALD AT JENKINTOWN, NEAR PHILADELPHIA, PENNSYLVANIA. ERNEST A. GRUNSFELD, JR., ARCHITECT; WALLACE F. YERKES, ASSOCIATE. THIS VIEW, TAKEN FROM THE GROUNDS ON THE SIDE AWAY FROM THE ENTRANCE FRONT, GIVES A GENERAL VIEW OF THE MAIN BODY OF THE HOUSE, FROM THE ENDS OF WHICH LOW WINGS EXTEND AT RIGHT ANGLES TOWARD THE ROAD, FORMING A U-SHAPED PLAN. ON THE PAGES THAT FOLLOW, THIS HOUSE IS SHOWN WITH UNUSUAL COMPLETENESS BY MEANS OF EXCELLENT PHOTOGRAPHS BY F. S. LINCOLN AND A NUMBER OF DETAIL DRAWINGS. RALPH GRISWOLD WAS THE LANDSCAPE ARCHITECT, CHARLES S. LEOPOLD THE CONSULTING ENGINEER FOR MECHANICAL AND ELECTRICAL EQUIPMENT, AND J. S. CORNELL & SON THE GENERAL BUILDING CONTRACTORS FOR THE HOUSE



A RESIDENCE AND PRIVATE MUSEUM

THE ROSENWALD HOUSE AT JENKINTOWN, PA.

We are pleased to present to our readers, this month, the residence of Mr. and Mrs. Lessing J. Rosenwald at Jenkintown, near Philadelphia, as built from the design by Ernest A. Grunsfeld, Jr., and his associate, Wallace F. Yerkes. Here is the unquestionably Twentieth Century house of a gentleman of the Twentieth Century who appreciates the culture of our day no less by reason of his parallel appreciation of the contributions made to the sum total of that culture during earlier centuries. Here is also the work of an architectural firm which solved the problem presented by the needs and desires of the client without in any way compromising its determination to produce a *design* and not an archeological study in conspicuous consumption (a determination that was fortunately in accord with the client's wish).

Talbot Hamlin, on later pages of this issue, has discussed the house critically at considerable length. The handsome and commendably honest photographs by F. S. Lincoln which appear herewith are perhaps sufficiently numerous (though there were fifty or so more that we had to reject regretfully owing to lack of space) to describe the essentials graphically, especially when accompanied by a group of scale drawings em-

phasizing the painstaking care given to inconspicuous but nevertheless perceptible refinements of detail. This text, therefore, will be confined in the main to matters not covered elsewhere.

Physically, the problem involved making adequate provision under one roof for all residential needs of an active and cultivated family and also for the proper and efficient housing of an important private collection of rare prints and books. Thus stated it seems simple enough of solution and not apparently a matter for the extended study that was actually found necessary. The unusual complexity and completeness which characterized the design stage, and which marks the house as distinguished, resulted from the conjunction of a client with the means and the will to insist on perfection of detail throughout, mechanically as well as æsthetically, and an architect with the talent and ingenuity needed to discover the answers to difficult detail problems and combine them into a well-integrated whole. Credit for the mechanical perfection of many of the special devices that were worked out must be shared by the architect with the client and with the collaborating Engineer, Charles S. Leopold. Undivided praise, however, is fairly due the architect for the consistent design intelligence which controlled every smallest detail of the building and shaped it into harmonious relationship with the rest.

The location of the house within one hundred yards of the road may seem, at first glance, surprising, particularly since there

THIS CLOSER VIEW ACROSS THE TERRACE OF THE ROSENWALD HOUSE SHOWS THE SIMPLICITY OF MEANS EMPLOYED TO SECURE EXTERIOR ARCHITECTURAL EFFECT. THE CHARACTER OF THE TRIM IS CONSISTENT WITH THE INTERIOR TREATMENT AS WILL BE OBSERVED ON SUCCEEDING PAGES

are 159 acres in the property. Careful consideration of this point by owner, architect, and landscape architect, however, made it clear that the site chosen was the best. It is not hard for the visitor to be convinced of the fact when he contemplates the magnificent sweep of landscape sloping away from the terrace, down past the swimming pool and tennis courts, rising again across green meadows and into the woods beyond. A Victorian mansion occupied the site originally and had to be razed at the beginning. The problem of securing complete privacy was satisfactorily handled by providing a U-shaped plan with a large forecourt, so that once you are in the house there is not the slightest consciousness that you are so close to a highway. The road itself is screened out by a high wall and planting.

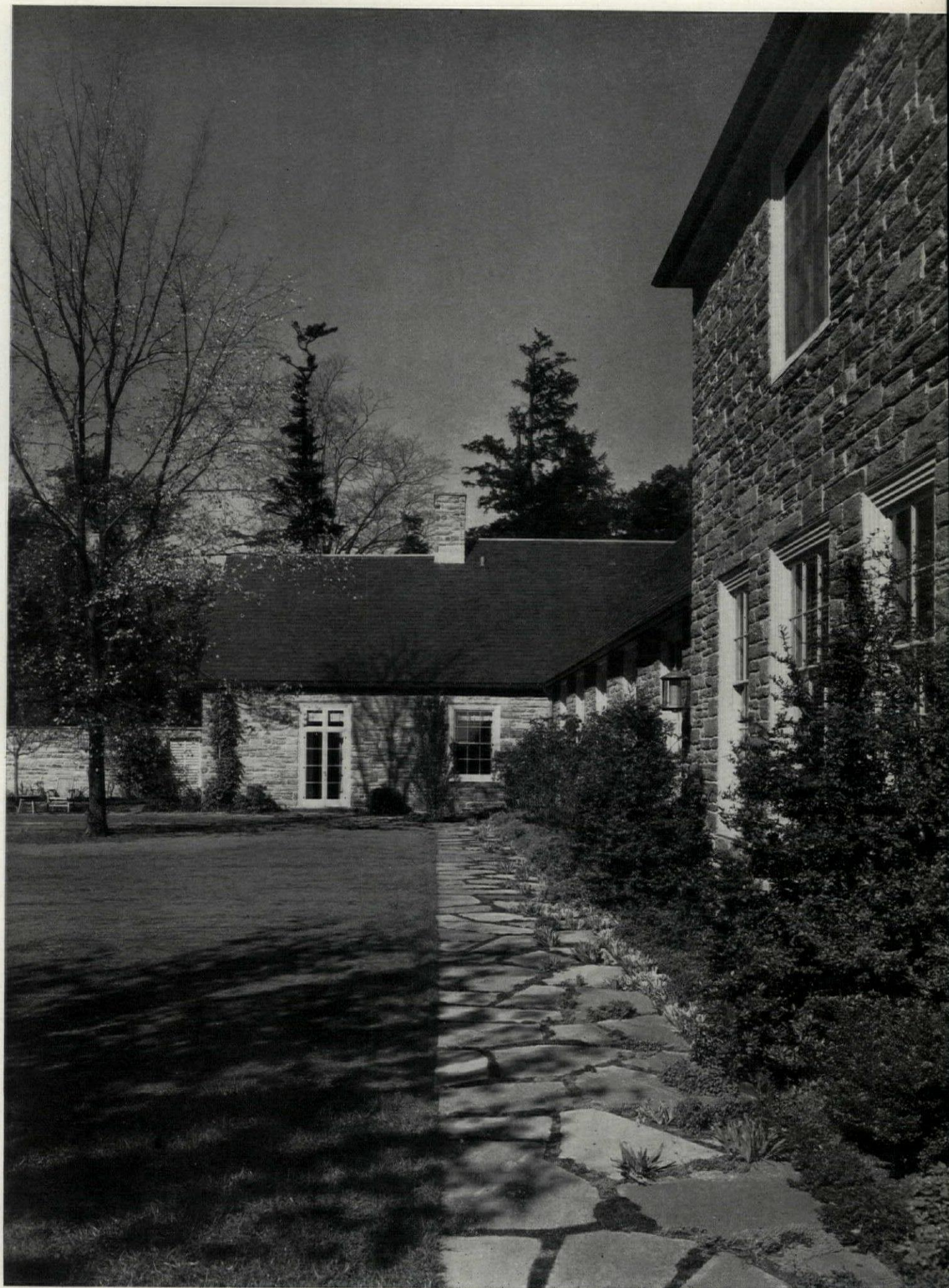
A notable consideration, which had much bearing on the design of interiors in this house, is the fact that about sixty percent of the furniture, practically all of it Eighteenth Century antiques, was already owned by the clients. This made it essential that the treat-

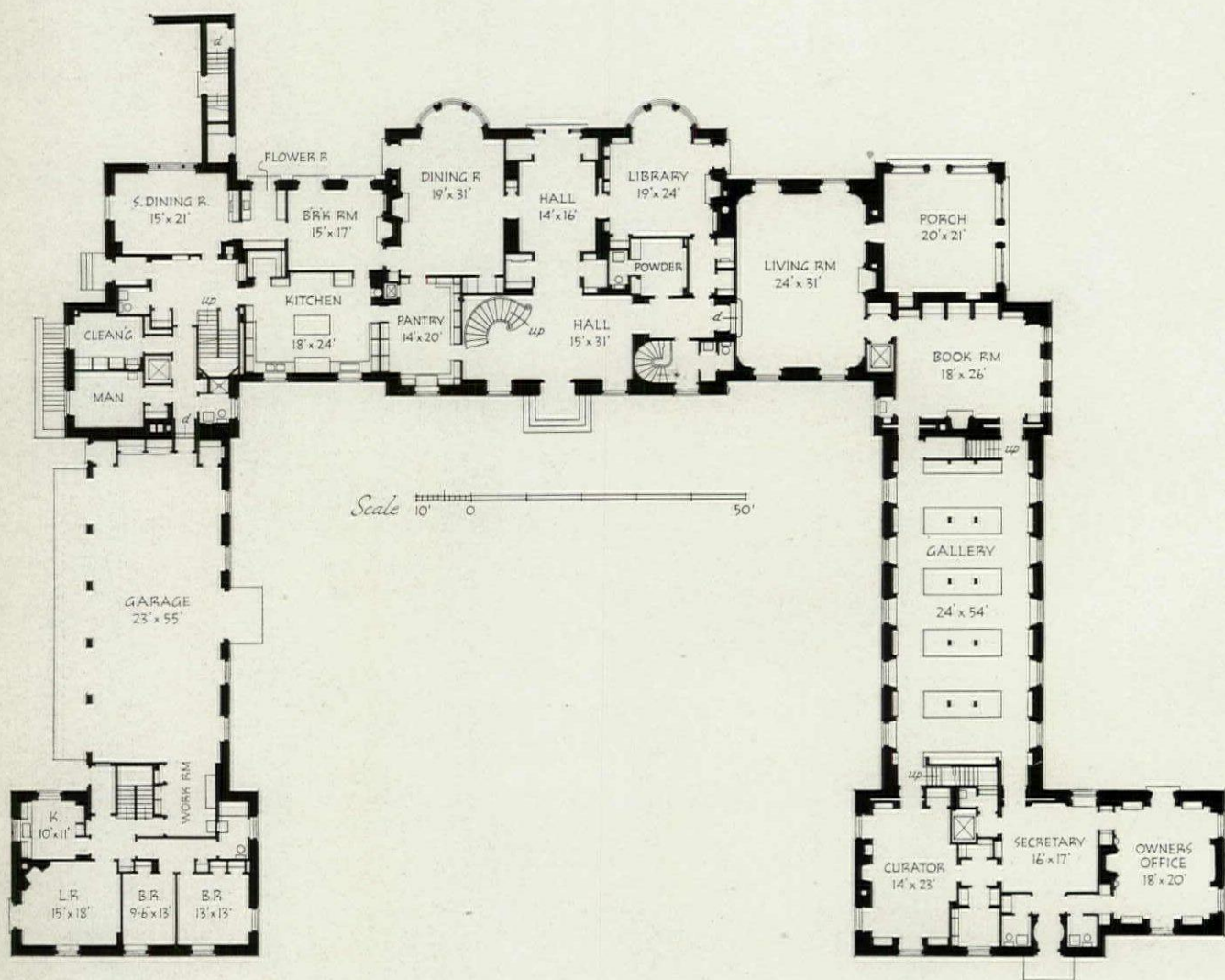
ment of family rooms should form a fitting background for these period pieces. At the same time, both clients and architects wanted to produce a fresh quality, free of archeology. The problem was not easy but the solution was found.

The landscaping of the grounds is not adequately shown by the few exterior views provided. It should be mentioned, however, that Mr. Griswold took full advantage of all existing foliage forms, achieving admirable results by a judicious minimum of new planting and cutting away to open vistas. Thomas Shaver, the Structural Engineer, showed exceptional skill in working out special arrangements required by the unusually complete mechanical installations.

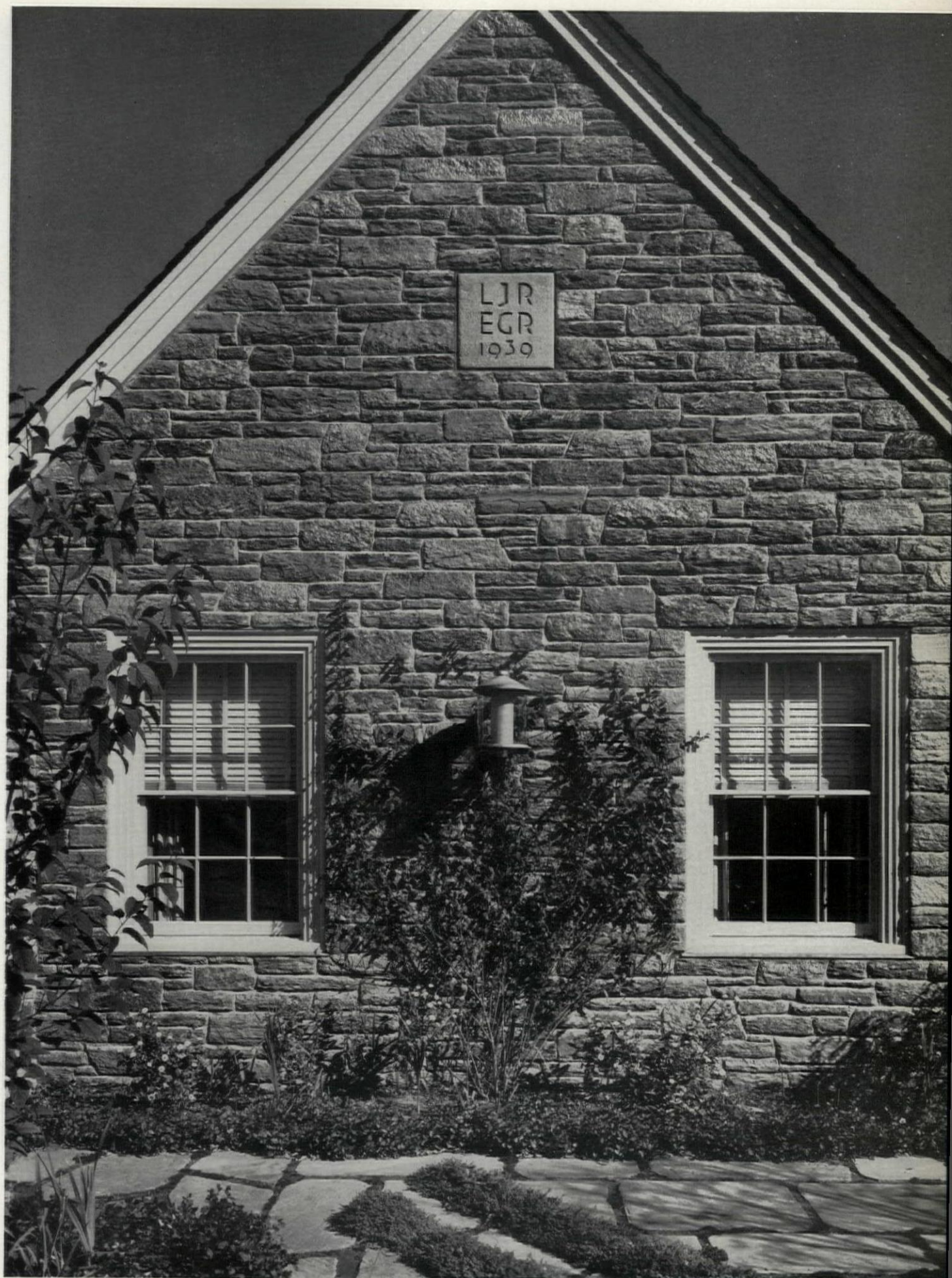
APPROACHING THE HOUSE ALONG A RELATIVELY SHORT DRIVEWAY, THE VISITOR ARRIVES AT THE AMPLE ENTRANCE COURT CONTAINED BETWEEN THE TWO LOW WINGS. THE VIEW ON THE FACING PAGE IS TAKEN FROM ONE END OF THE REAR TERRACE LOOKING ALONG THE SIDE OF THE MUSEUM WING TOWARD MR. ROSENWALD'S OFFICE

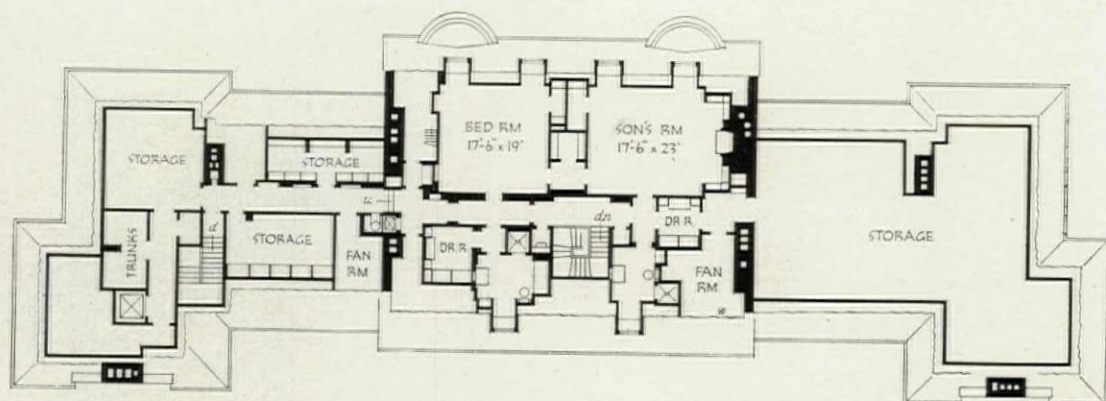




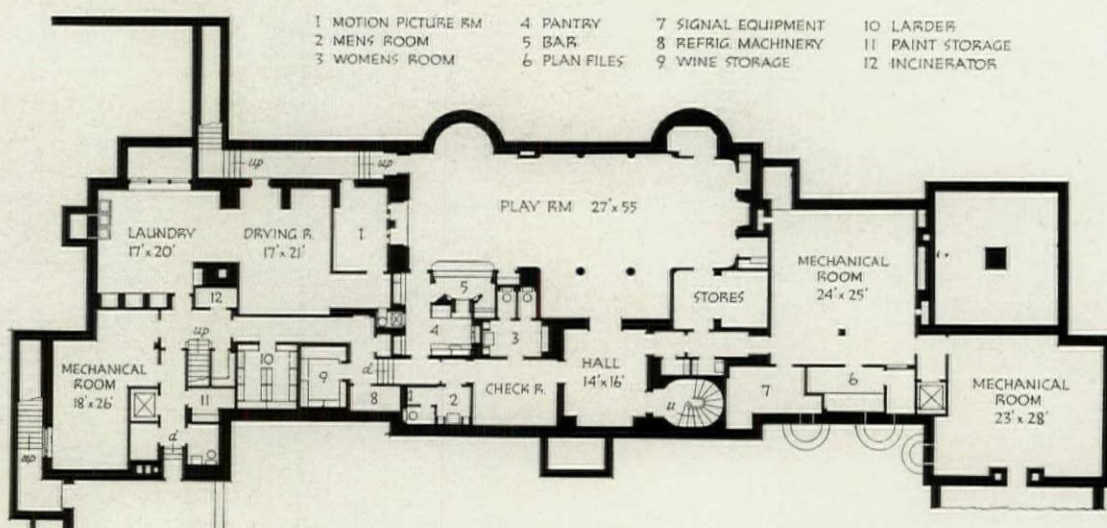
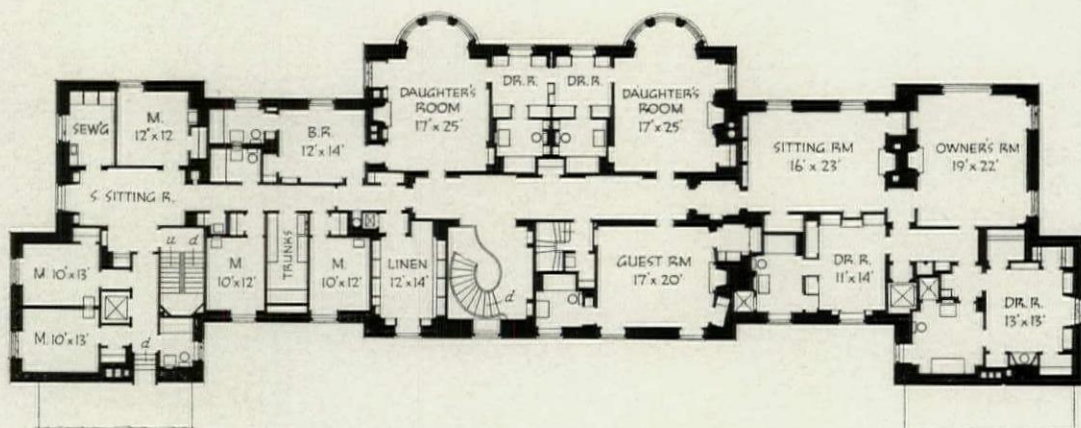


THE FIRST FLOOR PLAN OF THE LESSING J. ROSENWALD HOUSE SHOWS THAT IT IS COMPOSED OF WHAT MIGHT ORDINARILY BE FOUR SEPARATE BUILDINGS—THE RESIDENCE, THE GALLERY AND OFFICES, THE GARAGE, AND THE LODGE. THOUGH THE RESIDENCE IS LARGE, IT IS NOT AS TREMENDOUS, THEREFORE, AS MIGHT BE THOUGHT AT FIRST GLANCE. THE SEPARATE PARTS WERE COMBINED BOTH FOR CONVENIENCE AND BECAUSE THE SITE SEEMED BEST ADAPTED TO A SOLUTION OF THIS TYPE. AS WILL BE SEEN FROM THE PHOTOGRAPHS, THE SCALE HAS BEEN PARTICULARLY WELL HANDLED SO THAT ONE IS NOT CONSCIOUS OF THE MAGNITUDE OF THE BUILDING. THE MASONRY OPENINGS SHOWN OPPOSITE, FOR EXAMPLE, ARE FIVE FEET WIDE. THE CHARACTER AND QUALITY OF THE STONEMWORK AND THE CLEAN CRISP SIMPLICITY OF THE TRIM ARE CLEARLY EVIDENT IN THIS PHOTOGRAPH. THE MASONRY IS RANDOM ASHLAR CHESTNUT HILL STONE WITH THE JOINTS FAIRLY CLOSE. REASONABLE UNIFORMITY OF COLOR WAS OBTAINED AND THERE ARE NO ORANGE OR RUSTY STONES. THE MORTAR IS NATURAL CEMENT COLOR





Scale 10' 0 50'



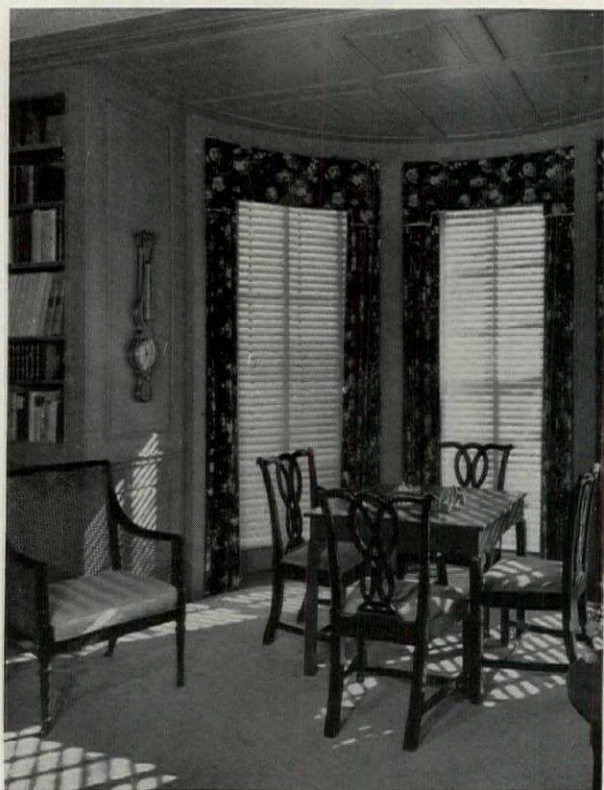
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|---------------------|--------------|---------------------|------------------|
| 1 MOTION PICTURE RM | 4 PANTRY | 7 SIGNAL EQUIPMENT | 10 LARDER |
| 2 MEN'S ROOM | 5 BAR | 8 REFRIG. MACHINERY | 11 PAINT STORAGE |
| 3 WOMEN'S ROOM | 6 PLAN FILES | 9 WINE STORAGE | 12 INCINERATOR |

THE BASEMENT, SECOND FLOOR, AND ATTIC FLOOR PLANS OF THE ROSENWALD HOUSE SHOW THE COMPLETENESS WITH WHICH EVERY NEED IS PROVIDED FOR. OF SPECIAL INTEREST IS THE RECREATION AREA IN THE BASEMENT WHICH MIGHT ALSO HAVE CONSTITUTED A SEPARATE BUILDING. THE PLAY ROOM AND ITS ACCESSORIES ARE EQUIPPED TO BE USED FOR THE ENTERTAINMENT OF SIZABLE GROUPS OF GUESTS WITH FACILITIES FOR A VARIETY OF GAMES AND RECREATIONAL ACTIVITIES INCLUDING MOVIE SHOWS



THE SPACIOUS MAIN ENTRANCE HALL OF THE ROSENWALD HOUSE IS GRACED BY A LOVELY CURVING STAIRWAY TO THE SECOND FLOOR. IT IS SHOWN IN DETAIL ON A LATER PAGE. THE VIEW BELOW LOOKS TOWARD THE SHORT PASSAGE TO THE LIVING ROOM. WALLS ARE PAINTED OFF-WHITE, CARPET IS A NEUTRAL SHADE, AND FURNITURE COVERINGS ARE GREEN

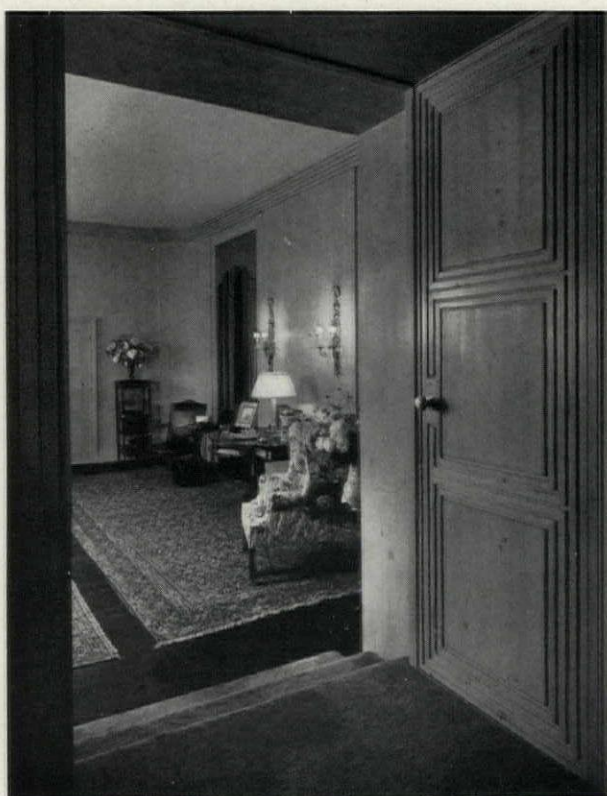


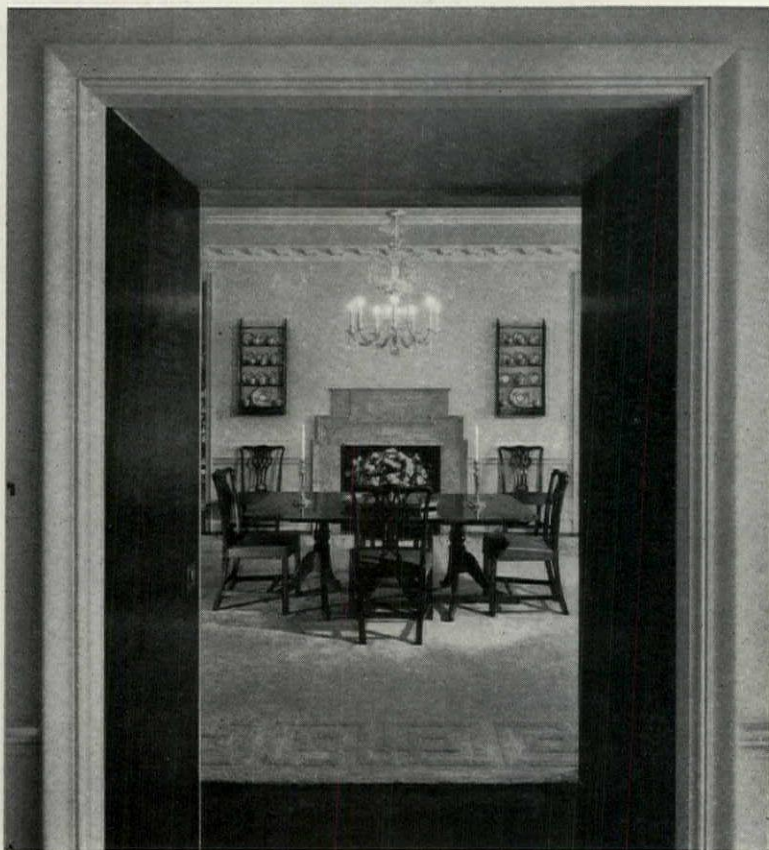


THE LIBRARY, PERHAPS THE MOST TRADITIONAL IN FEELING OF ALL THE ROOMS OF THE ROSENWALD HOUSE, HAS DEEP GREEN PAINTED WALLS, CURTAINS OF DEEP MAUVE WITH YELLOW FLORAL DESIGN, AND MULTI-COLORED SPANISH TILES AT THE FIREPLACE. NOTE HOW THE DETAIL OF THE PANELING BRINGS THE PORTRAIT DOWN NATURALLY TO PROPER VIEWING HEIGHT



THE LIVING ROOM FIREPLACE IS HANDSOMELY FRAMED BY A BAND OF BOIS JOURDAN MARBLE—DARK WARM GRAY, VEINED WITH RED, DELICATELY CURVED ON ITS FACE. WALLS AND TRIM ARE IN SPRUCE, FINISHED IN A VERY LIGHT WARM NEUTRAL TONE. DOUBLE DOORS FROM THE HALL SWING BACK WHEN OPEN INTO CLOSE FITTING RECESSES AS SHOWN AT THE RIGHT



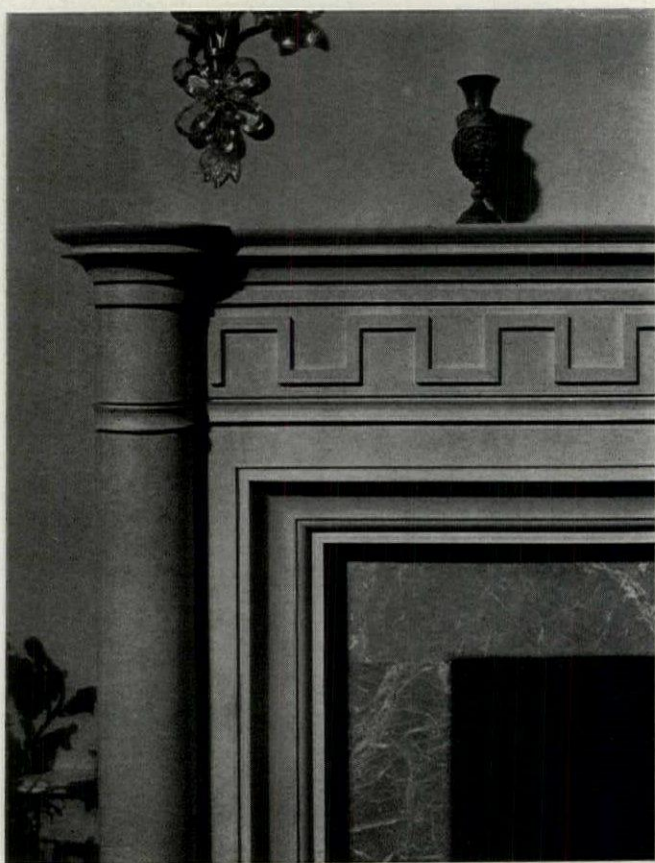


LOOKING INTO THE DINING ROOM FROM THE HALL, THE YELLOWISH GRAY MARBLE FIREPLACE IS ON AXIS. IN THIS ROOM THE WALLS ARE PAINTED A SHARP LIGHT YELLOW WITH DADO AND WOODWORK CRACKLED TO YELLOWISH GRAY. THE RUG IS A WARM GRAY, HAND CARVED WITH A FRET. THE DINING ROOM BAY OVERLOOKS THE TERRACE AND AFFORDS A PLACE FOR A SMALLER TABLE AND CHAIRS. THE CORNICE, OF CLASSIC DERIVATION, IS YET FRESH AND FREE OF ARCHEOLOGY.



ON THE FACING PAGE APPEARS THE SUN ROOM OR PORCH WITH ITS STRIKING FLOOR TILES OF A DEEP RICH MAHOGANY RED. SQUARES REFLECTING THE COFFERS ABOVE ARE MARKED OFF WITH SILVER GLAZED TILE. WALLS AND CEILING ARE PAINTED OFF-WHITE ON TOP OF A SMOOTH SAND-FINISHED PLASTER SURFACE





THE MASTER BEDROOM HAS WALLS TINTED PALE BLUE WITH FURNITURE DONE IN LIGHT BEIGE AND BLUE. FIREPLACE MARBLE IS A DEEP BEIGE. DETAIL OF THE FIREPLACE AND CORNICE CONTAINS AGAIN A MODIFIED GREEK FRET, A MOTIF WITH WHICH THE DESIGNERS HAVE PLAYED FREQUENTLY THROUGHOUT THE HOUSE. OPPOSITE IS MRS. ROSENWALD'S DRESSING ROOM, WHICH HAS YELLOW WALLS AND A MODERN FRENCH AUBUSSON RUG WITH YELLOWISH FIELD AND OTHER COLORS, PRINCIPALLY BLUE, IN THE PATTERN. THE FURNITURE IS SILVER AND PARCHMENT COLOR FOR THE WOOD, BLUE FOR THE COVERINGS. SLIDE-AND-SWING DOORS AT EITHER SIDE OF THE LAVATORY RECESS FORM FLUSH PANELS WHEN THEY ARE CLOSED. THE INLET FOR THE WARM AIR FROM THE HEATING DUCTS EXTENDS AROUND THE CEILING TO REDUCE THE SPEED OF FLOW AND ELIMINATE UNPLEASANT DRAFTS





MRS. ROSENWALD'S BATHROOM IS ALL IN YELLOW AND SILVER—SILVER ORNAMENT ON YELLOW WALL TILES, SILVER TILE BORDER STRIPS IN YELLOW TILE FLOOR, SILVER CEILING, AND WALLS PAINTED SAME YELLOW AS TILE. IN THIS, AS IN ALL OTHER TILED BATHROOMS IN THE HOUSE, DIMENSIONS WERE CAREFULLY ARRANGED SO THAT NO TILE HAD TO BE CUT AND EACH FIXTURE WAS EXACTLY CENTERED ON THE TILE TO WHICH IT WAS APPLIED—A NICETY OF DESIGN TYPIFYING THE CARE EXERCISED THROUGHOUT THE BUILDING IN PLANNING BEFOREHAND TO INSURE CRAFTSMANSHIP AS PERFECT AS POSSIBLE



MR. ROSENWALD'S BATHROOM HAS A BLACK TERRAZZO FLOOR DIVIDED WITH HEAVY WHITE METAL STRIPS. THE WALLS ARE FINISHED IN A DULL SILVER COLOR, INCLUDING THE SHOWER AND TUB RECESSES WHICH ARE FACED WITH PLATE GLASS WITH DULL SILVER ENAMELED TO ITS BACK. THE GROOVING WHICH SHOWS IN THE PHOTOGRAPH IS ALSO CUT IN THE BACK OF THE GLASS. THE CEILING LIGHT FIXTURE REFLECTS INTO A SHALLOW REFLECTING DOME WHICH IS PAINTED OFF-WHITE. THE TUB IS ESPECIALLY DESIGNED TO PERMIT ITS USE FULL TO THE BRIM WITHOUT ANY FEAR OF ITS OVERFLOWING



VIEWED FROM THE SECOND STORY HALL, THE MAIN STAIR IS SEEN AS A GRACEFUL ELLIPTICAL SPIRAL. THE DETAIL DRAWING ON PAGE 174 SHOWS THAT IT IS ELLIPTICAL IN PLAN AND HAS ELLIPTICAL SECTIONS FOR ITS HANDRAIL AND BALUSTERS. THE ABSENCE OF NOSINGS TO FACILITATE CARPETING IS COMPENSATED FOR BY SLOPING THE RISERS BACK TO PROVIDE COMFORTABLE FOOT-ROOM ON TREADS



FROM THE SECOND FLOOR TO THE THIRD, A SIMPLER FORM OF WINDING STAIR WAS PROVIDED. ITS CLOSED RAILING, TOPPED WITH A BLACK HANDRAIL, MAKES A HANDSOME YET NOT TOO ELABORATE APPROACH TO THE UPPER BEDROOMS. THIS PHOTOGRAPH, INCIDENTALLY, TOGETHER WITH ITS MATES OPPOSITE AND OVERLEAF, IS INTERESTING AS PATTERN AS WELL AS FOR WHAT IT SHOWS OF THE STAIR



PERHAPS THE MOST ENGAGING PATTERN OF THE THREE VIEWS DOWN STAIRWAYS IS THIS ONE SHOWING THE SIMPLEST AND MOST MODERN FLIGHT LEADING DOWN TO THE BASEMENT PLAY ROOM. ITS TREADS ARE SURFACED WITH BLACK RUBBER FLOORING. THE RISERS ARE WHITE AS MAY BE OBSERVED THROUGH THE DOOR IN THE PICTURE OPPOSITE WHICH WAS PHOTOGRAPHED FROM WITHIN THE PLAY ROOM LOBBY



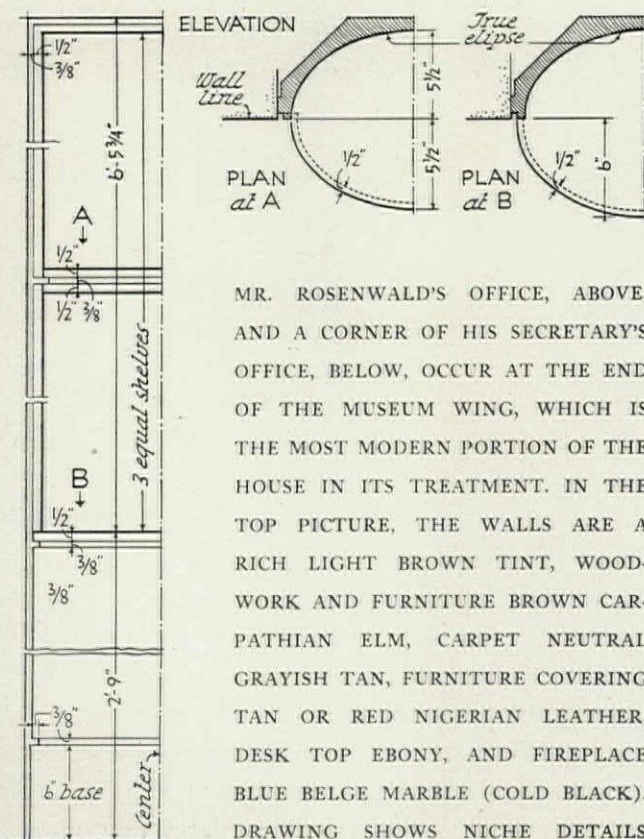
THE PLAY ROOM IS ARRIVED AT THROUGH THIS LOBBY WHICH IS BLACK AND WHITE, LIVENED UP BY THE ORANGE LEATHER AND CHROMIUM OF THE FURNITURE. WHITE METAL STRIPS DIVIDE THE TERRAZZO INTO SQUARES AND REFLECT THE DESIGN OF THE CEILING. THE WALLS ARE MADE STRIKINGLY INTERESTING BY A MONTAGE OF NEGATIVE VANDYKE PRINTS OF WORKING DRAWINGS OF THE HOUSE



THE PLAY ROOM IS THE LARGEST ROOM IN THE ESTABLISHMENT, MEASURING TWENTY-SEVEN FEET BY FIFTY-FIVE FEET—LARGER EVEN THAN THE GALLERY. IT HAS COMPLETE BAR FACILITIES AND THE PANELS AT THE END SHOWN IN THIS PICTURE OPEN UP TO DISCLOSE A FULL-SIZED MOVING PICTURE PROJECTING BOOTH, EQUIPPED FOR SOUND. TWO HIGH FIDELITY LOUD SPEAKERS ARE PROVIDED AND ADJUSTED TO THE ACOUSTICS OF THE ROOM SO THAT THE SOURCE OF THE SOUND IS NOT READILY DISCOVERABLE



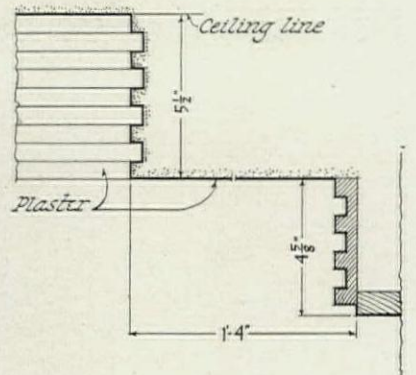
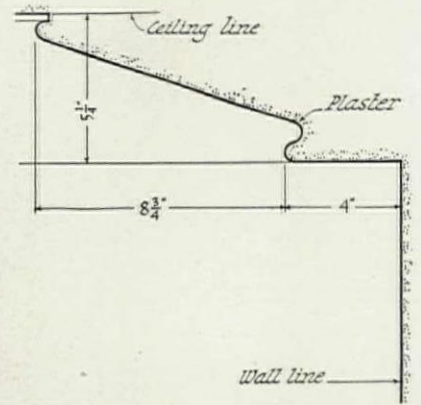
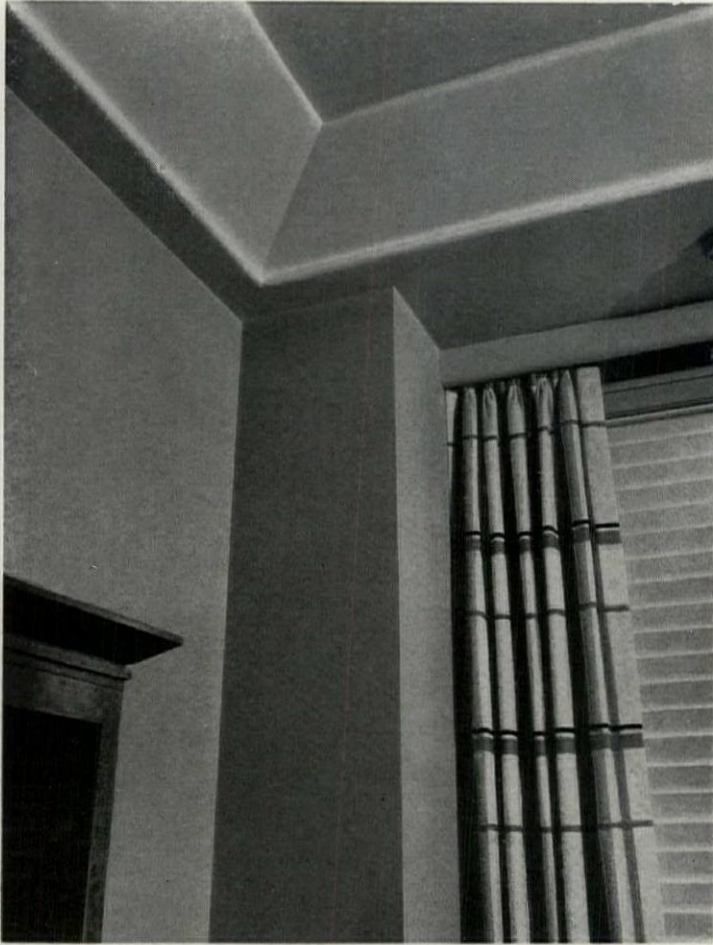
THE PARTITION DIVIDING THE ROOM FOLDS BACK TO THE WALL WHEN DESIRED, MAKING A COMPLETELY CLEAR SPACE FOR DANCING OR SEATING AN AUDIENCE. THE METAL DIVISION STRIPS ACROSS THE FLOOR ARE SPACED PROPERLY TO INDICATE THE ROWS OF SEATS WHICH MAY THUS BE QUICKLY SET IN PLACE. THE FLOOR IS BLACK TERRAZZO, WALLS AND WOODWORK ARE LIGHT OAK OR COLOR TO MATCH, THE CEILING IS WHITE, AND THE FURNITURE SHARP GREEN AND SILVER. DOOR FRETS ARE INLAID EBONY



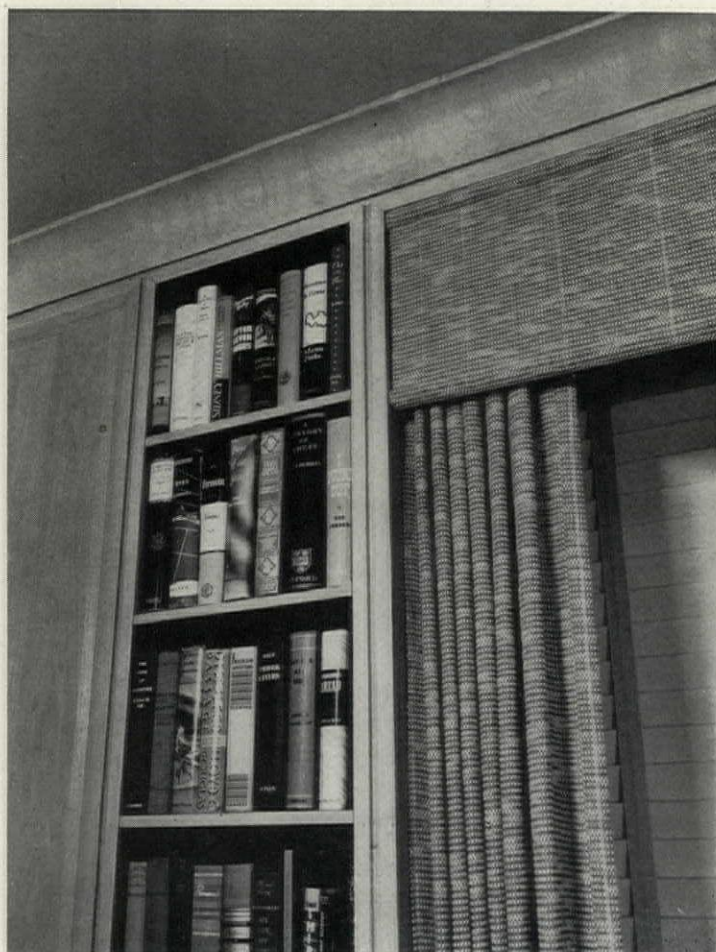
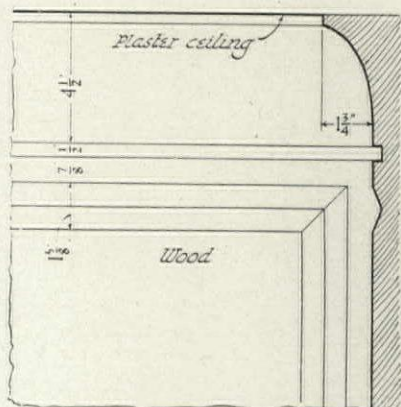
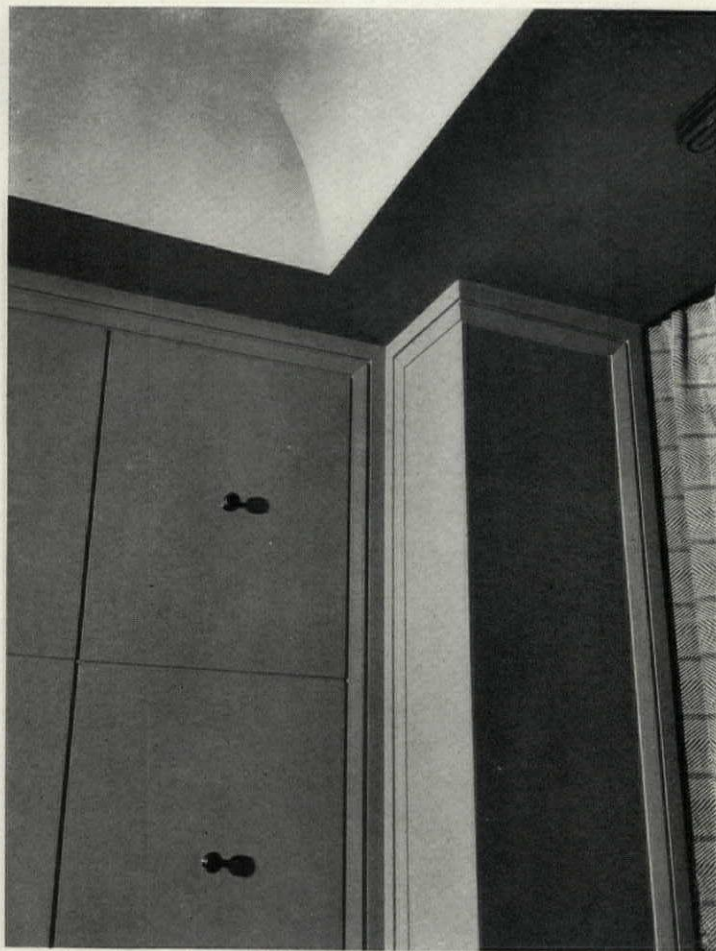
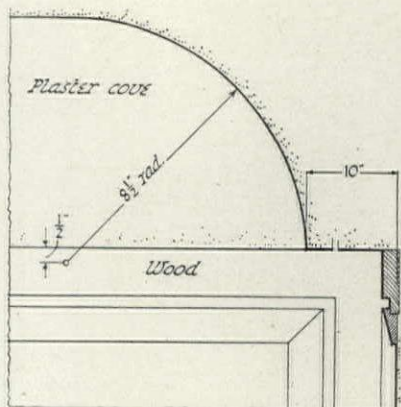


THE MUSEUM REQUIRES A CURATOR, WHOSE OFFICE IS SHOWN ABOVE. THIS ROOM HAS WALLS OF PALE GRAY VERGING ON POWDER BLUE. THE CARPET IS GRAY AND THE HANDSOME FIREPLACE IS PEWTER. THE FURNITURE IS BLEACHED OLIVE ASH WITH BLACK LEATHER OR BLUE TWEED COVERING. BELOW IS ANOTHER CORNER OF THE SECRETARY'S OFFICE WHICH HAS LIGHT TAN WALLS, FURNITURE OF BLEACHED OAK, DOORS OF CARPATHIAN ELM, AND FURNITURE COVERING OF NATURAL POLISHED DARK COWHIDE AND BROWN AND TAN MATERIAL. CORNICE DETAIL ON NEXT PAGE





CORNICE TREATMENTS IN
MR. ROSENWALD'S OFFICE (ABOVE)
AND IN HIS SECRETARY'S OFFICE
(BELOW). LOWER SECTION AS
DRAWN INCLUDES DOOR TRIM



COVES IN PLASTER AND BLEACHED BUTTERNUT MARK THE CORNICES OF THE CURATOR'S OFFICE AND MR. ROSENWALD'S DRESSING ROOM ABOVE AND BELOW, RESPECTIVELY



THE MUSEUM OR GALLERY WHICH HOUSES AN EXCEPTIONALLY FINE PRIVATE COLLECTION OF PRINTS AS WELL AS A LIBRARY OF RARE BOOKS IS A MARVEL OF COMPACT AND EFFICIENT ARRANGEMENT. NOTE THAT THE PANELS AT THE ENDS OF EACH RANGE OF PRINT CASES MAY BE SWUNG 180° TO DOUBLE THE WALL SURFACE TO ACCOMMODATE A SIZABLE EXHIBITION RUNNING THE LENGTH OF THE SIDE AISLES



TWO WINDOWS ALONG EITHER SIDE OF THE GALLERY ARE EQUIPPED WITH SLIDES AND BENCHES WHICH MAY BE PULLED OUT FOR COMFORTABLE EXAMINATION OF PRINTS UNDER DAYLIGHT. BRIGHT ILLUMINATION AT NIGHT IS PROVIDED BY A CONTINUOUS ROW OF LIGHTS ABOVE THE BALCONY BOOKSHELVES, REFLECTED AND DIFFUSED BY THE CURVED OFF-WHITE CEILING TO PRODUCE COMFORTABLE INTENSITY



STAIRS LEAD UP TO THE BALCONY OF THE GALLERY AND THERE IS ALSO AN ELEVATOR FOR CONVENIENCE IN HANDLING BOOKS UP OR DOWN. THE WOODWORK IS BLEACHED OAK, WITH WALLS ABOVE WAINSCOT PAINTED A LIGHT TINT OF THE SAME COLOR. THE CEILING OF THE ROOM AND OF THE CROSS AISLES IS SILVERED AND THE METALWORK IS ALSO OF SILVER FINISH. THE GALLERY IS COMPLETELY PROTECTED AGAINST FIRE AS WELL AS AGAINST BURGLARY BY THE MOST MODERN TYPES OF EQUIPMENT



DOUBLE DOORS FROM THE MUSEUM INTO THE BOOK ROOM ARE FULL BLACK LEATHER WITH SILVER FINISH METAL ON THE MUSEUM SIDE. ON THE REVERSE THE METAL IS COPPER WITH LEAD COLORED PANELS TO MATCH THE SCHEME OF THE BOOK ROOM. SLIDING FIRE-DOORS OPERATE AUTOMATICALLY IN CASE OF NEED. NOTE THE APERTURES AT THE LEFT THROUGH WHICH INFRA-RED ELECTRIC EYES PROJECT THEIR INVISIBLE RAYS DOWN THE LENGTH OF THE GALLERY, EFFECTIVELY GUARDING THE CASES



IN THE BOOK ROOM THE WALLS ARE FINISHED IN A DULL LEAD COLOR WITH BRIGHT COPPER TRIM. SPECIALLY DESIGNED FURNITURE OF NATURAL POLLARD OAK OF A RICH COPPERY BROWN COLOR UP-HOLSTERED WITH DEEP BLUE LEATHER. THE CURTAINS ARE SILVER GRAY WITH DEEP BLUE STRIPES. FLOORS ARE OF DARK OAK LAID IN A DIAMOND PATTERN WITH NO CARPET TO REDUCE MASCULINITY



SPECIAL LIGHTING FIXTURES IN THE BOOK ROOM ARE WIRED AND LAMPED FOR SEVERAL DIFFERENT INTENSITIES AND BOTH INDIRECT AND DIRECT SPOT ILLUMINATION. THE UNUSUAL COLOR SCHEME FOR THIS ROOM IS IN ACCORDANCE WITH THE CLIENT'S WISHES AND IS UNEXPECTEDLY PLEASANT. THERE IS A SUGGESTION OF MODERN SWEDISH FEELING ABOUT IT. SEE LIGHTING FIXTURE DETAIL ON PAGE 176

THE BOOK ROOM OF THE LESSING J. ROSENWALD RESIDENCE



DESIGN ABOVE AND UNDER GROUND

BY TALBOT F. HAMLIN

The editorial protest which appeared in the February number against the omission of the architects' names in the recent governmental publication entitled *Public Buildings* ought to receive the support of every architect and every individual who has the good of architecture at heart. Nothing could more clearly indicate the official lack of understanding of the architect's position and function than the publication of such a book, except perhaps some of the governmental answers to the protest. These reveal clearly that to all too many government officials architecture is not a profession but a business, and that to mention architects' names in connection with illustrations of buildings they designed would be to give them free advertising, which is of course contrary to governmental policy. It seems never to have occurred to those behind the publishing of this book that they were producing an anthology of recent American public architecture for the purpose of public education—an anthology which includes the products of the creative imaginations of creative designers, the individual contributions of artists; just as definitely an anthology, in fact, as though it were an anthology of literary work. I believe even the government would hesitate to put out an anthology of literary work without giving due credit to the authors of the pieces it included, even if the authors were long dead and no copyright protected them. It is noteworthy that when a collection of mural paintings in public buildings in the United States was recently published under government auspices great

care was taken to give the artist's name for each painting illustrated, although here too probably no copyright was involved. Manifestly the problem of copyrighting architectural designs offers insurmountable difficulties; yet the ethics of artistic property have been generally accepted over large sections of the civilized world, and the artist's right to benefit, by credit at least, from the publication of his products has for painting and sculpture become a commonplace. Just why this feeling should suddenly stop when it comes to the matter of architecture is beyond my comprehension. Here, it seems to me, is a striking example of official ignorance which it should be the first duty of the American Institute of Architects to combat. Formal protests of the most vigorous type against this cavalier violation of what ought to be, and in many countries are, accepted principles of artistic decency are obviously in order.

Another somewhat similar matter which concerns the relation of official bodies to design is the complete mystery which surrounds the creation of the designs for various types of things which affect the public daily and deeply. Take, for instance, the matter of postage stamps. Mr. Farley announced, long since, the issuance of a series of specially-designed commemorative stamps to celebrate great American authors, thereby contributing official sanction to the idea that art, after all, is important. How the stamps were designed I do not know; but unfortunately the examples and reproductions of this series which I have seen

show clearly that, if the existence of the stamps shows a respect for art, the stamps themselves evidence an almost total neglect of art. It is useless perhaps to cry over spilt milk or issued stamps, but one may regret the lost opportunity; one may even wonder how such stupidly conventional designs—dolloped up with a kind of Victorian ornament that most of us thought had happily passed away from the scene forty years ago, with lettering hardly legible, and printed in vile colors—came to pass. Postage stamps are perhaps the products of governmental manufacture which universally affect the greatest number of people. Here if anywhere a government may show its ideals, establish its standards of taste; here if anywhere is a magnificent opportunity to educate a country's population as a whole to higher types of artistic appreciation. It is not impossible to design beautiful stamps, particularly beautiful commemorative stamps, as the merest tyro of stamp collecting well knows. How is it then that this latest series, despite the perfection of the engraving, despite the fact that the portraits are easily recognizable, is such a woeful disappointment, violating so many of the simplest principles of the graphic arts, and sure not to raise popular taste but perhaps even to debase it still further? Should there not be machinery in the government so arranged that, by competition or otherwise, in matters of public design as important as the issuance of paper money and stamps the highest type of creative design which America possesses can be utilized?

Something of the same discouragement arises at the sight of the street entrances of the new New York Sixth Avenue Subway. Here again is a matter requiring design which affects millions of people; here again is design of the most utterly pedestrian, uninspired, and mechanical type. If these iron railings and brutal lamp posts are characteristic of the stations to which they lead, New York is merely adding another to its long list of municipal ugliness. The designing of subway stations is a problem which demands the most creative and expert architectural imagination, not only that they may be

æsthetically pleasing but also that their planning may be systematic, simple, and logical. Where the architects have had a chance, as in the superb stations of the London subway system, the results have been beautiful, clean, simple, and modern, and, in addition, the circulation of people within the stations has been managed in the most direct and most expeditious manner, without cross-currents or unnecessary crowding. Subways are a daily experience to all too many of us; surely they are problems of sufficient importance to warrant the very best creative thought which architects can give to render the stations a little bit less dreary than they usually are.

The Public Use of Arts Committee advocates putting murals in subway stations to give them life, to make them pleasant; but what is much more necessary than any mural decoration is general design architecturally sound and detailing which makes the most elegant and economical use of all the marvelous materials industry has made available. The design of subway stations is too important a matter to be left to the unsupervised efforts of a municipal engineering bureau, however competent. The very processes of democracy should include the wide publication of preliminary designs before construction is begun, and should also, it seems to me, include open competitions for the selection of the designers, in order to obtain the kind of skill, the kind of 20th Century imagination, which they demand. From the examples now visible it is difficult to resist the conclusion that the stations of the new municipal subway of 1940 are more backward in design in relation to the best taste of their day than the stations of the original subway were in relation to the design standards of thirty-five years ago.

* * * *

The problem of the relation between the client and the architect in domestic work is perennial. The true architect is seldom the one who by overbearing power imposes upon his clients buildings which express merely himself and not them, or which violate their real tastes and desires, but rather the man

who can assimilate the varied needs of his employers, their personalities, and their desires, make them essential elements in his program, integrate and, as it were, re-create them into a new synthesis, and then design a structure which is true to them without doing violence in any way to his own artistic integrity.

The house, Alverthorpe, at Jenkintown, Pa., designed by Ernest A. Grunsfeld, Jr., and Wallace F. Yerkes for Lessing J. Rosenwald, is a peculiarly good example because of the very complexity of the needs and the careful way in which uniformity of atmosphere has been achieved throughout many interiors for different purposes. The structure is at least in part a museum, with the housing of an unusually rich collection of prints and engravings and the furnishing of the necessary curator's offices as one of its chief functions. This museum element had to be, in a sense, semi-public, for Mr. Rosenwald has been most generous and public-spirited in having much of his collection frequently out on loan at various public museums. In addition, the house had to be designed to incorporate a superb collection of American antique furniture intended to be used and not merely looked at. Mr. Rosenwald also expressed a keen admiration for certain types of Swedish 20th Century architecture and interior design.

For the exterior the local Germantown stone, so beautiful in texture, color, and ease of splitting, was chosen, and the pitched roofs were covered with another nearly local material, slate. The general composition is essentially formal, a central block with two side wings embracing a forecourt, one wing containing the garage and services and the other the print collection and its offices. This plan allows the house to be put comparatively close to the road and at the same time to preserve a certain privacy; and the long low wings, building up to the higher central block, create a formal composition of considerable interest and help to keep the formality human in scale. Simple double-hung windows are used generally, except for the largest openings and the glazed doors, so that at first view there is little on the ex-

terior to set apart this house from many of its neighbors. The character of these Philadelphia suburbs has been largely created by the local materials. The use of this variegated gray stone and dark slate roofs, again and again throughout the area, has given a notable harmony to wide stretches of this countryside; and the Rosenwald house thus takes its place pleasantly in the general picture.

A closer examination reveals, however, little touches in the details which are quite different from the usual archeological treatment which these houses have received. Little by little one becomes conscious that the necessary fascia bands and staff beads covering the window boxes consist of a series of plain, square-cut, receding faces, recalled even on the dormer windows and in the bargeboards of the gables. There is a kind of linear quality here which harmonizes with the emphasized horizontality of the stone jointing. One notices that the stone work carries simply through above the window heads, without arches or other borders, obviously expressing thereby the steel lintels which support it; and one notices also a certain serene largeness of scale in all of the parts. All of these elements have a definite personality which prepares one for the interior. The house is, in a sense, obviously and unashamedly "traditional," a fit frame for the American furniture that fills its chief rooms; but it is also, in a sense, characteristically, even experimentally, "modern" in its details, as though to express the fact that its owner realized full well that he was a man of the 20th Century as well as one who had a taste for the beautiful art productions of the past.

But it is inside the house that this double note, struck with great assurance, has produced the most consistent harmony. The stair hall partakes of something of the conventional character of the exterior. There is no shock at the entrance, no vital change of style; yet, just as in the details of the exterior, so here closer examination shows that all the details are freshly designed, not copied or imitated. The suave curves of the stair, the simple elliptical handrailing with

its graceful sweep out to a vertical newel, the fact that the steps themselves are built with inclined risers and no projecting nosings, the little scrolled brackets and simple moldings of the cornice, all are the products of invention and not mere memory. The spirit is all traditional enough, even perhaps conventional, but the details reveal the new note. Moreover, one immediately becomes conscious, in the broad faces and raised panels of the doors and the deep jambs and soffits, of a quality of plain surface, elegant in its proportions, which is the first introduction to a definite character which runs through the entire interior design.

In the living room the same note of plain surface, elegantly proportioned, is struck more strongly; its walls are simply veneered with continuous sheets of knotty spruce, cornices and trims are of projecting bands, and the corners of the room are curved to give an even more definitely accented suavity. A similar character, rich surface elegantly shaped, characterizes the fireplace facing of *Bois Jourdan* marble, with its graceful cyma section; and in the doors there appears for the first time another motif found again and again throughout the rest of the house, a motif which might almost be considered the *leitmotiv* of the design—a large-scaled pattern of incised lines which not only form panels, but also, where they are interrupted by the lock space, make a rudimentary Greek fret.

The same flat bands appear in the ceiling of the sun porch, and there is a quiet, symmetrical regularity which recalls the spirit of the doors already referred to. The library, with its molded cornice and fireplace, is more conventional; yet even here there is a surface quality and a refinement in the handling of many of the details which is unusual, and above the mantelpiece a modified Greek fret appears again. Upstairs, the chief bedroom shows the fret in another guise, as a frieze at the top of the wall and a frieze for the mantel, in both of which it is of the simplest possible type. The mantel, with its rounded corners and the exquisitely molded cap and shelf, is perhaps the most distinguished feature in this portion of the

house. It has, of course, as it is supposed to have, a basically classic undertone, a kind of feeling as of some newly discovered kind of Regency; but in its use of bands and in the molding profiles themselves I can discover no trace of definite precedent, no feeling except that of carefully and lovingly detailed molding and face.

In the dressing rooms and bathrooms historical quality, even in general form, is less evident. Again there is the search for clear and simple surfaces, for the avoidance of unnecessary projections and trims; and the lovely tile wainscot of Mrs. Rosenwald's bathroom, with all its appurtenances so carefully detailed to bring them into the closest harmony with the sharp repetitions of the tile pattern, demonstrates the careful study and integration of many elements into one which are seen in so much of the interior work. Interesting, too, are the wooden cove cornice, the flat panels, and the bookcases of Mr. Rosenwald's retiring room.

When one leaves these ample and dignified family rooms, where the greater number of the antique furniture examples are placed, for the other portions of the house, the modern element becomes more and more important, the contemporary character is more and more sharply stressed. The basement playroom is entered through an interesting curved stair, with a solid railing capped by a cylindrical handrail. From it one enters a lobby lighted by indirect lighting. The walls are papered with random cut-out sections of the Van Dyke prints of working drawings and details from which the house was built, and the fine white lines over the rich dark background make a delightful play of geometric pattern. The same geometric character dominates the room as a whole, the circular lighting elements, and the design of the floor. In the playroom itself, lighted indirectly by recessed square panels, geometry again controls; yet the whole is tied to the rest of the house in character by the appearance, in doors and grilles, of the simple large-scaled Greek fret patterns that have been used so frequently in other portions of the house. The floor inlays are arranged to serve as

guide lines for the placing of the chairs when the room is used for projecting moving pictures. Thus does decorative quality arise from an essentially useful element.

The museum part of the building is connected to the rest through a small sitting room known as the "book room," one of the most interesting as it is one of the most daring interiors, which serves to form an artistic transition between the rich formality of the family rooms and the functional design of the gallery itself. The room is done entirely in metallic finishes—a dull lead color for the main wall surfaces, with a sharp accent of bright copper in the projecting posts and the band they carry. In its design there is a distantly Japanese quality, given perhaps by the curved corners found in the panel molds, or perhaps even more in the general rectangularity and beautiful proportions of the basic forms. Here again the *leitmotiv* of the house makes its appearance, and the doors show the flat bands and simple rectangular patterns that recall the Greek fret and give such an elegant neo-classic note to so much of the house detail.

The gallery is ingeniously planned, with a series of cross aisles containing the cabinets for the prints, and sliding shelves on which they may be consulted. The ends of the cases are arranged with swinging flush panels, so designed that they can be swung around through 180 degrees and thus double their area to form broad surfaces on which a large exhibition of prints can be conveniently displayed. Above the print alcoves runs a gallery filled with bookcases for pertinent books, and as a fascia between alcoves and gallery runs the house badge—a long, flat, stylized Greek fret. The detailing of railings and stair, the lovely surfaces of wood veneer contrasting with the brilliance of metal—these together form what seems to me an unusual effect of æsthetic richness, which somehow does not conflict in the slightest with the plain surfaces required for the display of prints. It is here on the swinging partitions that exhibitions are assembled, so that before they are sent out on loan their cumulative effect and basic harmony may be thoroughly tested.

At the outer end of the gallery lie the offices—a secretary's office, a curator's room, and an office for Mr. Rosenwald himself. Here the contemporary note dominates completely, and there is a remarkable impression of simplicity, clean lines, strong geometric rectangularity, and at the same time great richness of material and exquisite delicacy. The curator's room, with its cabinets and drawers and its rectangularly paneled mantel setting again the neo-classic note of the house, is personal and attractive despite its completely formal geometric design. The secretary's office, simpler, gains personal quality through occasional curves that frame in windows and doors, just as the curved niches with projecting shelves in Mr. Rosenwald's own office take away from its severity; and the rich, burlled elm of doors and cabinets combines with the veined marble of the fireplace facing to create an atmosphere that is both rich and refined.

One quality above all others seems to be evidenced throughout—an unusual care in detail, from the tiniest elements to the largest problems of wall composition. It is this care, controlling not only practical but æsthetic matters, which has enabled the complete integration of what is in one sense a very elaborate combination of functional elements into so unified a whole. The way the curtain hanging is concealed, the manner in which air-conditioning outlets are made part of the design, the thought expended in the design and placing of hardware (cabinet and drawer handles as well as the more important items), even the special design and detailing of sprinkler heads in the museum section—all of this shows that consistent study which refuses to admit any element, no matter how small, of mechanical equipment, structural design, or interior finish, as merely accidental. It is interesting also to note that sprinklers in the museum section discharge a fire-extinguishing powder rather than water so as not to damage the prints.

Another outstanding quality evident in this design is the refusal to accept the double task of this house and, in a sense, the varying tastes of its owner—for both American

antiques and for contemporary forms—as an excuse for breaking up the building into parts, one of which shall be colonial and another modern. Instead, just as in the client the two tastes were part of but one personality, so the architect sought to make the house itself a single personality, by refusing to be merely eclectic in the details of the traditional portion of the house or merely stylistically modern in those in which contemporary ideals held more sway. Every single detailed element has been consciously and lovingly created, with a definite purpose and spirit in mind. This in itself gives a certain underlying harmony. To this was added the choice of the flat banded panel and simplified fret, as forms related to each other, to be used in different incarnations throughout the entire interior. Each door, especially, seems to act æsthetically, in the same way it does practically, as a transitional element between the two spaces it connects, and there results a remarkable sense of basic æsthetic harmony through the entire composition. One may, of course, like parts of it better than other parts, just as one may prefer one movement of a symphony to the others; yet, just as the symphony is a unified composition nevertheless, so, it seems to me, the varied interiors of this house are a single artistic whole for the same reason. Through it all runs the same quality of a rather serene classic elegance; through it all there is the feeling of fresh detail designed by an architect sensitive to profile, to proportion, and to material; and in detail through it all runs the flat band and the fret. Furthermore, all of these are notes already sounded in the exterior, so that out-

side and inside are parts of one harmony. In one department only does there seem to be any violation of this basic unity—the lighting fixtures. My own personal taste finds them generally over-insistent, too highly stressed for the quiet, smooth surfaces they illuminate. And I can see no possible reason why candle-type electric fixtures are necessary in the year 1940. I can understand employing beautiful old fixtures with candles as originally used; I can even understand why on some occasions the same old fixtures might be wired to carry electric lights; but why in brand new fixtures it should be necessary to mount electric bulbs on tall white cylinders imitating candles is something I have not been able to understand for years. The simple recessed lighting of the playroom, the beautiful concealed cove lighting of the gallery, and the fixtures found all through the office section show the quality electric light can have when it is used as itself. It seems too bad it could not have appeared so throughout the building. But these minor criticisms, as well as the fact that perhaps on the exterior there may be points less happy than others—like the treatment of the projecting bays on the garden front—cannot take away from the basic distinction this house possesses, a distinction which results essentially from careful study in the first place, and in the second, and perhaps even more important, from the complete integration by the architect of his client's needs and wishes. The house is not stylistic, but it has style, a style resulting from the honest way in which the basic problem has been faced and the boundless care with which it has been detailed.

MONEY FROM THE \$5000 HOUSE

BY ALLEN JOHN STRANG

There has been a great deal of talk from many quarters about the architect and the small house. It has been pointed out that the United States small house market is \$6,000,000,000 in size and that to date the architect has had a comparatively small share of the small house business. Prolific head-scratching has produced several plans by which the architect may tap this market, most of them based upon reduced service for a reduced fee. The stock plan is usually a part of these schemes, with little or no supervision of construction. Perhaps it is true that this is the only service the architect can provide for the client who has substantially less than \$5,000 to spend. However, it has been our experience that the stock plan—not properly adapted to site, view, or prevailing breeze—is not acceptable to the prospective home builder who has more money to spend. He has special problems that need special solutions; and appreciates the usefulness and economy of the architect's supervision during the construction of his house.

Can the architect profitably perform his professional services for such a client at a cost the client can pay?

The experience of our firm during the past five years indicates that this is possible. During this time we have designed nearly fifty houses which range in cost from \$4,000 to \$8,000. We have rendered a substantially complete architectural service on these houses and have been repaid reasonably well for the time spent. There is nothing startling about the technique we have developed

to execute this work, yet it has brought us desired results.

Our State Association of Architects has established a minimum fee of six percent for architectural service. This means \$300 on a \$5,000 house, a sum which is certainly within reason from the owner's point of view. To us, it means that the total time spent on such a project, including draftsman's time, should not greatly exceed 110 or 115 hours. This allows a reasonable return on principal's and draftsman's time and leaves something for other overhead.

Our problem was to discover ways to economize in each phase of our service and to keep the expenditure of time within the limit set. The principles we have followed are only those of good business, and in most instances apply not only to the small house but also to other types of architectural work.

CONFERENCES

Conferences with the client, unless given some direction, are apt to absorb a disproportionate amount of the architect's time. In order to shorten conferences in the preliminary stages and to assist the client in clarifying the program in his own mind, we have developed a questionnaire on which are set forth site requirements and characteristics; a list of persons to be accommodated; the rooms required, together with their desired size and notes on the furniture to be placed in various rooms; and a brief listing of construction and equipment requirements. The discussion of items on the questionnaire keeps the conversation from

RESIDENCE QUESTIONNAIRE "A"		
Beatty and Strang, Architects, 610 State Street, Madison, Wisconsin		
NAME		
PRESENT ADDRESS		
SITE		
Location and site		
Description of slope		
Orientation		
Service connections		
OCCUPANTS		
Number in family, age, sex		
Activities		
AMOUNT OF BUDGET		
ROOMS REQUIRED	APPROXIMATE SIZE	FURNITURE
Living Room		
Dining Room or Alcove		
Kitchen		
Pantry		
Breakfast Room		
Library		
Study		
Lavatory		
Porch(es)		
Decks and Terraces		
Bed Room(s)		
Baths		
Dressing Room(s)		
Closets		
Nursery		
Playroom		
Sewing Room		
Linen Closets		
Hobby Room		
Storage		
Fuel Storage		
Cold Room		
Heater Room		
Laundry		
Garage		
GENERAL CONSTRUCTION		
Exterior walls		Other Equipment
Framing		Roof
Interior Finish		Sash
Heating		Insulation
Plumbing Fixtures		Landscaping
OTHER FEATURES		

wandering too far from the subject and at the same time gives the architect a record of the information he needs to prepare preliminary sketches.

When sketches have been prepared and accepted, a second questionnaire is submitted and filled in, giving complete information to the architect for the specifications. By carefully covering the points in this list the architect familiarizes his client with the materials and equipment from which he may choose and eliminates a great deal of confusion in the mind of his client. It is confusion, we have found, that leads to those added telephone calls and conferences.

Not only time-savers, but also of definite assistance in the Architect-Owner relationship, are such standard items as agreements for architectural service, contract forms, and change orders. Not so standard, but helpful to all concerned, is a color chart prepared by the architect, with the owner's advice, and given to the painter for his guidance.

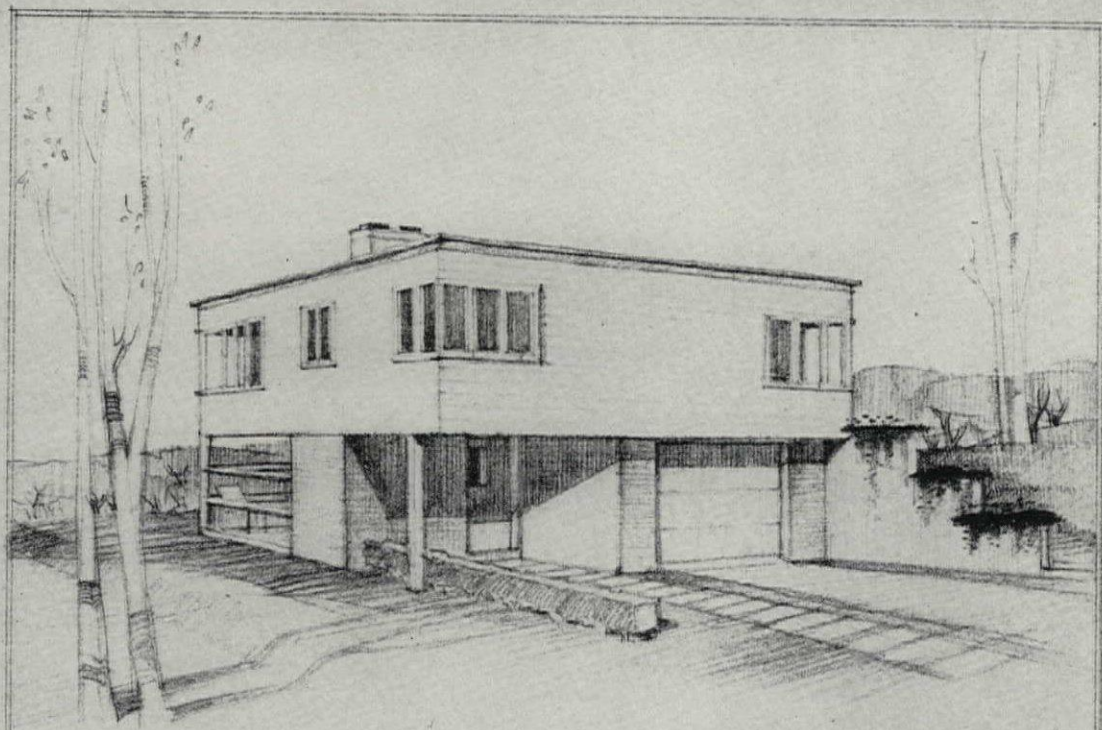
The time allowed for all Architect-Owner

RESIDENCE QUESTIONNAIRE "B"			
Beatty and Strang, Architects, 610 State Street, Madison, Wisconsin			
NAME			
PRESENT ADDRESS			
EXCAVATION, GRADING, LANDSCAPING			
CONCRETE AND CEMENT WORK			
Footings and foundation walls			
Floors			
Platforms and steps			
Sidewalks			
Driveway			
Miscellaneous			
MASONRY			
Foundation walls			
Waterproofing			
Exterior walls			
Fireplaces			
Glass block			
Incinerator			
Miscellaneous			
STEEL AND IRON			
Railings			
Sash			
Incinerator			
Miscellaneous			
CARPENTRY			
Siding			
Sheathing			
Building Paper			
Insulation (including sound)			
Interior walls and ceilings			
Floors			
Canopy soffits			
Miscellaneous			
FINISH SCHEDULE			
Rooms	Walls	Ceiling	Floor
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
Exterior woodwork	Masonry		Metalwork

Page 2- Quest. "B"

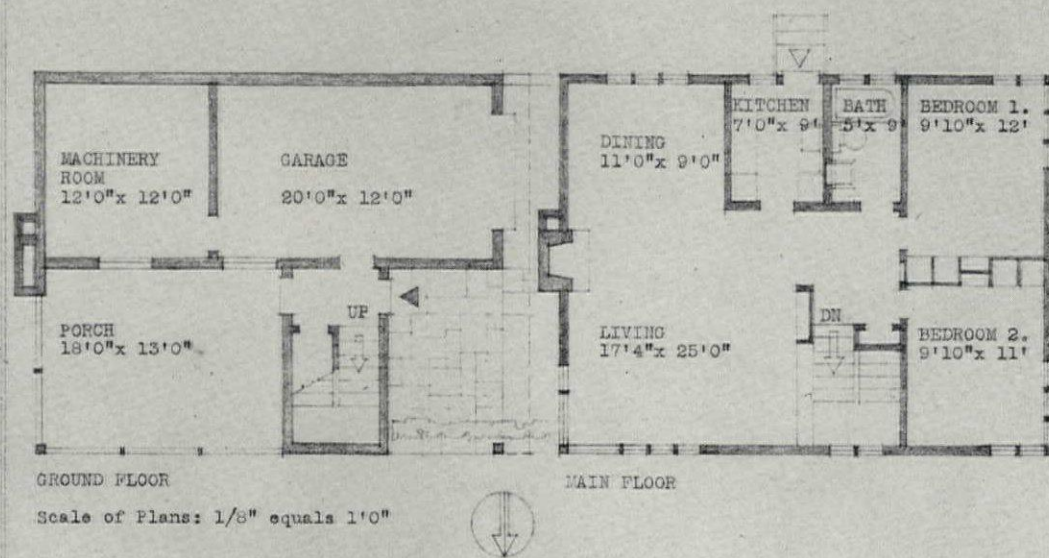
WILLWORK	
Sash	Woodwork
Doors	Bedroom cases
Storm sash and doors	Kitchen cases
Screens	Stairs
Glass	Railings
Miscellaneous	
FINISH HARDWARE ALLOWANCE	
TILEWORK	
Floors	
Mainacot	
Showers	
Soap dish, towel bar, etc.	
SHEET METAL	
Coping	Flashing
Canopy facing	Kitchen drawers
Clothes chute	Miscellaneous
ROOFING	
Type	
Decks	
PLUMBING	
Gas, sewer, water services	
Softener	Lavatories
Water heater	Toilets
Tubs	Sink
Laundry tray	Miscellaneous
ELECTRICAL	
Service	Public phone
Range	Refrigerator
Vent. fans	Radio
Door bells	Clocks
House phone	Fixture allowance
Miscellaneous	
HEATING	
Type of plant	
Oil burner	
Stoker	
Radiators	
Registers	
Controls	
Humidifier	

PRELIMINARY QUESTIONNAIRE, ABOVE, AND FORM USED TO SECURE SPECIFICATION INFORMATION



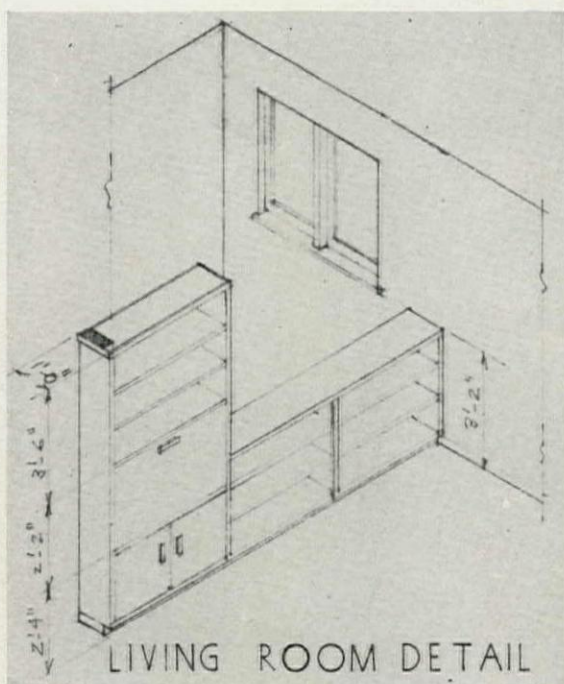
HOUSE FOR MISS HELEN CLARKE, MADISON, WISCONSIN.

BEATTY AND STRANG, ARCHITECTS.



HOUSE FOR HELEN CLARKE, MADISON, WISCONSIN

BEATTY AND STRANG, ARCHITECTS.



SIMPLE ISOMETRIC DETAILS ARE EASY TO READ

conferences, including joint conferences with the contractor, but excluding conferences on the job, is twenty hours.

DRAWINGS

Every effort is made to simplify all drawings. Preliminary sketches consist of one-eighth inch scale floor plans and a free hand perspective, or perspectives, all drawn on tracing paper 8½" x 11" in size so that they may be filed in a standard correspondence file. Black line prints of the perspectives are adequate and inexpensive.

The working drawings, while not profuse, are sufficient. One-quarter inch scale plans and elevations are supplemented with plot plan, wall section, fireplace detail and cabinet details. Although we have used numerous different materials and construction systems we have found that three or four basic wall sections include most of the information needed and that drafting time is reduced by keeping drawings of these sections at hand to trace. Case details are presented in isometric at one-quarter inch scale. We have found this presentation eminently satisfactory from the standpoint of drawing time and it is considerably easier for the owner and contractor to visualize in most cases than the plan-section-elevation presentation.

Numerous other efficiencies are favored, such

as selection of a sheet size which reduces waste in blue printing; rubber stamps for room titles, plan and elevation titles, and the Architect's name and address. Very few, if any, full size or large scale details are made, either in the working drawings or during construction. Any problems of detail arising during the process of building the house are handled right on the job.

SPECIFICATION

The specification has been made a simple matter. We have developed a streamlined version not unlike that of Mr. Horace Peaslee presented in the August, 1939, issue of *PENCIL POINTS*. The body of the specification is usually contained in four pages. All unnecessary verbiage is trimmed off, leaving more an outline than a literary composition. The Contractor, the Owner, and the Architect can usually find what they are looking for, however, and we maintain this is a real virtue. We have developed a two-page presentation of General Conditions, which seems to contain the essentials and which we have had printed.

The total time allowed for production of preliminary sketches, working drawings, and specifications is sixty hours.

SUPERVISION

Supervision is provided in much the usual manner. Our Architect-Owner agreement specifies the number of inspection trips to be made by the Architect, which for the average \$5,000 house is between 20 and 25 hours. We have found that this number of visits to the job, including preliminary visits to the site and final inspection, is quite ample supervision.

As architects must, who devote much of their time to the design of small houses, we find that we have developed a facility for this type of practice. We know by heart the basic plan types and many of their variations. We have acquired a vocabulary of minimum standards for room sizes and of standard dimensions for materials, for doors, windows and other details. Only by developing this facility and a well-organized routine have we found it possible to enjoy designing small houses—and to make it pay.

BURLINGAME

POST OFFICE

THE FOURTH REGIONAL COMPETITION RESULTS

The winning design, by *Ulysses Floyd Rible*, in the Government's Fourth Regional Competition, for a Post Office building at Burlingame, California, is presented on the following pages, with the nine other designs considered in the final judgment of the Jury. One hundred and thirty-two designs were entered in the competition by architects of California, Nevada and Arizona—the States comprising Region No. 11.

As the Jury recommendations for awards have been approved by John M. Carmody, Federal Works Administrator, the federal building will be constructed by the PWA at an estimated cost of \$150,000. The author of the winning design will receive a fee of \$1500 and an additional payment of \$1500 when he is called upon to act as consultant to the Office of the Supervising Architect in the preparation of working drawings and specifications. The Jurors, drawn from nearby States, were Ellis F. Lawrence, of Portland, Oregon; Burnham Hoyt, of Denver, Colo.; and Ralph H. Cameron, of San Antonio, Texas. Louis A. Simon served as the Professional Advisor, discussing the designs with the Jury but, in accordance with the terms of the program, not voting on the decisions. The Jury's official statement made in connection with the winning design—without knowledge of the authors of the various entries—follows:

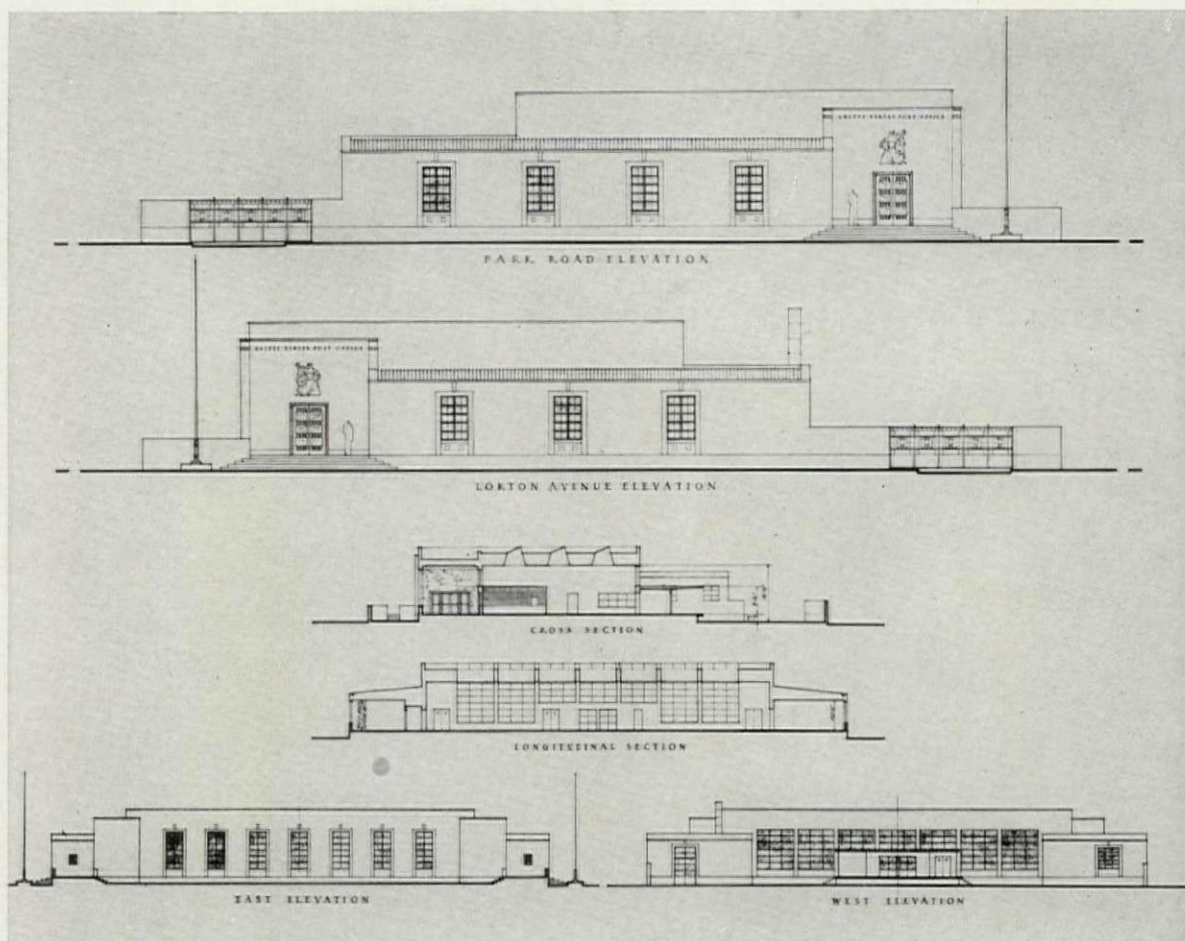
"The Jury was particularly impressed with the fact that almost without exception the designs submitted indicated a deep interest in the problem and a careful attempt within personal capabilities to present carefully

studied and prepared submissions. It is to be noted however that due to the unusual problem of this particular competition requiring a building to be designed to face two streets of equal importance between what may become commercial buildings on the sides, the majority of the *partis* were somewhat similar, permitting but few attempts at fresh approaches to the solution of the problem.

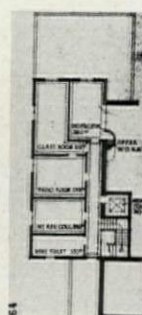
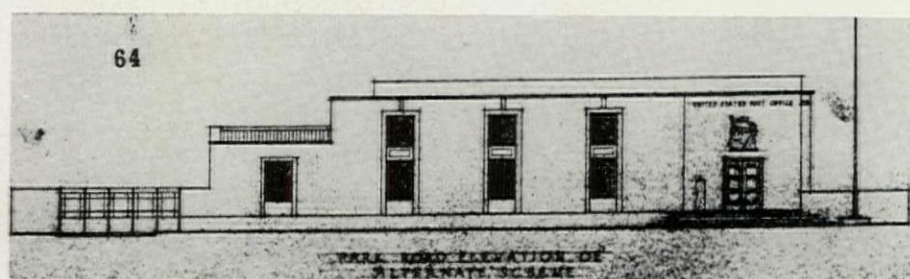
"It noted further that some of the designs, showing original and appealing features, violated the verities of good design. Unsupported masonry, confused and complicated masses, poorly arranged work areas, theatricals, false motives, forced scale and styles out of character for governmental buildings were some of the faults which offset otherwise excellent solutions.

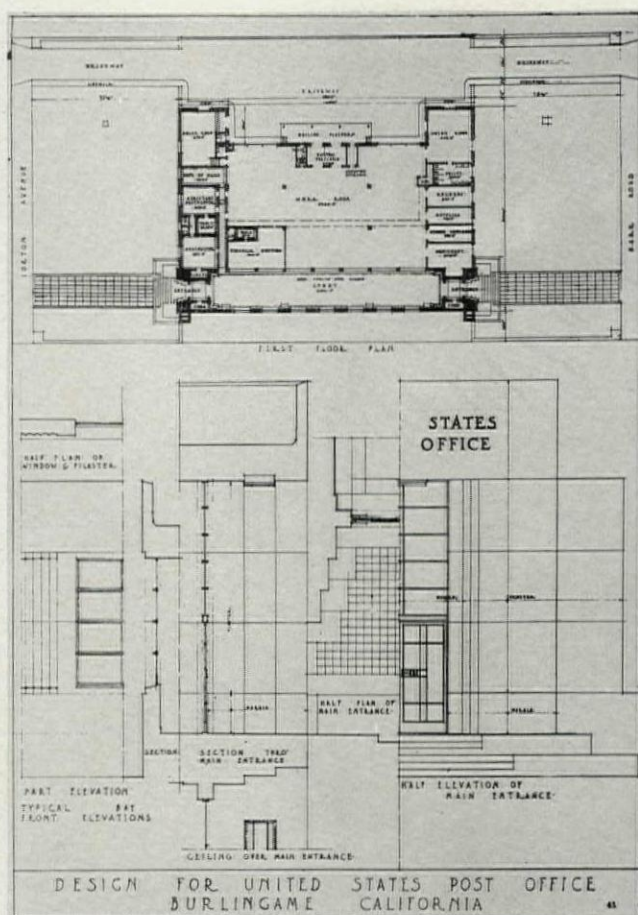
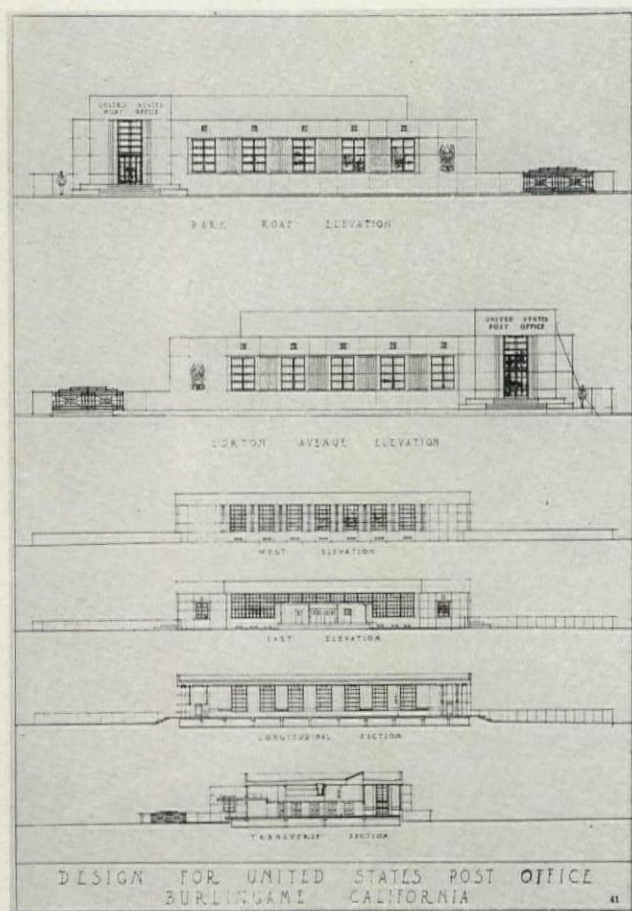
"The Jury early found itself in full accord in its search for designs that provided well lighted and coordinated work areas; direct solution of circulatory features; possibilities for sound construction; simple, frank and honest composition with a scale doing no violence to that of neighborhood structures and in character and keeping with government structures. It could but feel that as the purpose of this competition was to select a design and an advisory architect, only that design could be selected which showed its author capable of sound analysis, of artistic judgment, and with respect for the integrity of architectural design.

"The design selected by the Jury as the best of those submitted, it believes most nearly conforms to those standards."



THE ALTERNATE SCHEME TO ULYSSES FLOYD RIBLE'S WINNING DESIGN, ABOVE, IN THE RECENT BURLINGAME POST OFFICE COMPETITION, IS PRESENTED HERE





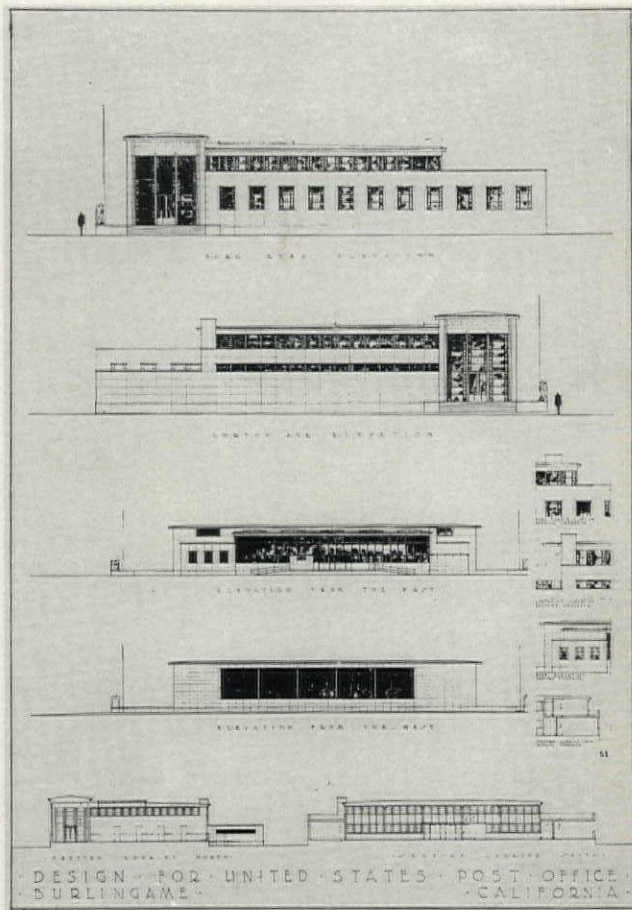
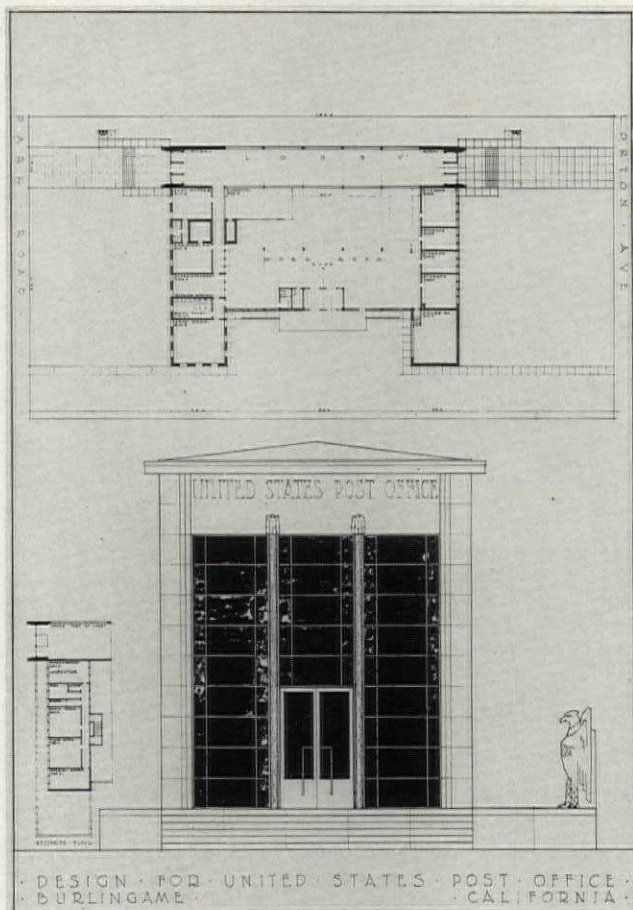
THE DESIGN OF HARRY M. MICHELSEN, OF SAN FRANCISCO, WHICH WON AN HONORABLE MENTION IN THE BURLINGAME POST OFFICE COMPETITION IS PRESENTED HERE. COMPARISON WITH THE WINNING DESIGN, ON PAGES 188 AND 189, AND WITH DESIGNS ON THE FOLLOWING PAGES REVEALS THE SIMILARITY OF PARTIS, FOR WHICH THE JURORS CONSIDERED THE SITE REQUIREMENTS LARGELY RESPONSIBLE

The three designs receiving Honorable Mention were entered by *Harry M. Michelsen* of San Francisco; *John Ekin Dinwiddie* of San Francisco; and *Graham Latta*, with *Whitney R. Smith* as Associate, of Glendale. These designs also are shown on the following pages, and on pages 193 and 194 are shown the elevations of six more entries commended by the Jury in its report.

The care exercised by the Jury in its consideration of the entries in the Burlingame competition may be realized from a report of its activities in the Jury Room. Two sessions were held the first day the Jury met,

November 29, and the 132 entries were carefully reviewed. Two sessions also were held the following day, when designs rejected on November 29 were again examined and several of these reinstated for later consideration. A selection was then made of the ten most promising entries.

On December 1 these were carefully checked for cubage and the mandatory conditions of the program. On the ballot for first choice, the Jurors found unanimously for Entry No. 64. As each of the remaining nine designs offered some positive and interesting solution, the Jurors—after much



HONORABLE MENTION ALSO WENT TO THIS DESIGN BY JOHN EKIN DINWIDDIE, OF SAN FRANCISCO. OF THE TEN DESIGNS CONSIDERED IN THE FINAL JUDGMENT, ONLY ONE RECEIVED AN AWARD, WHILE THE THREE RUNNERS-UP GOT HONORABLE MENTION. THESE WERE ALL FOUND BY THE JURORS TO OFFER "SOME POSITIVE AND INTERESTING SOLUTION" FOR THE PROGRAM OF THE FEDERAL BUILDING

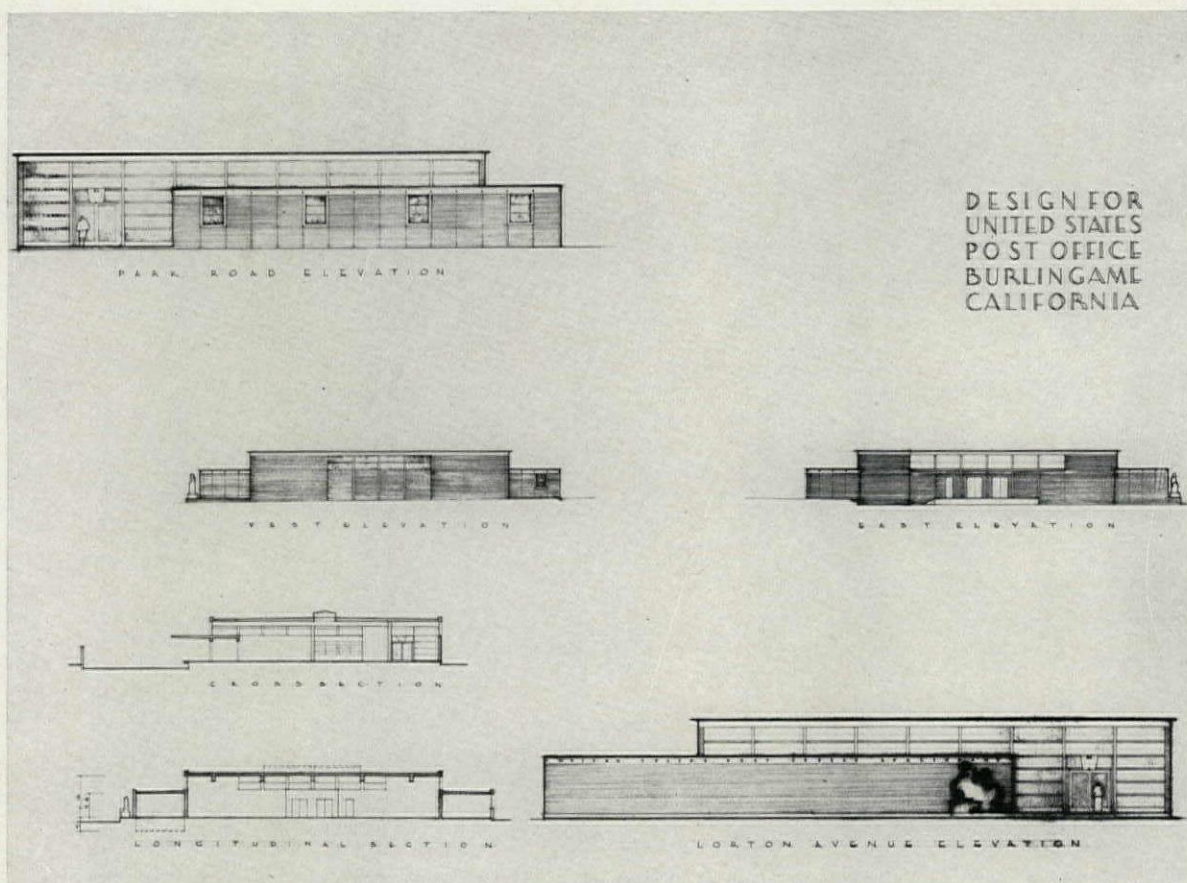
discussion and prolonged analysis—found Nos. 41, 51 and 93 entitled to recognition as Honorable Mentions.

In a recent statement on this series of Government competitions, W. E. Reynolds, Commissioner of Public Buildings, pointed out:

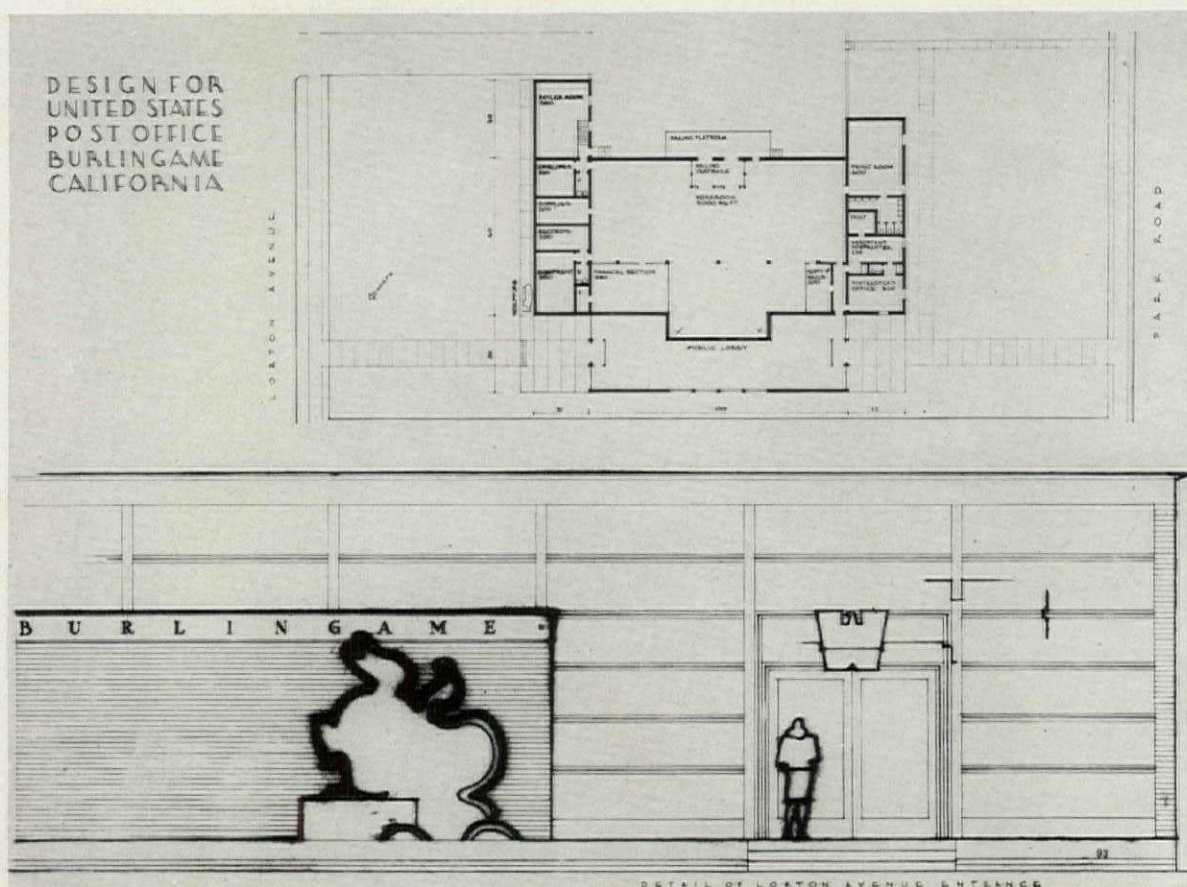
"In submitting designs for important public buildings in these regional competitions the competing architects are governed by the provisions of a program issued to qualified competitors by the Public Buildings Administration. These provisions, with their supplementary drawings and photographs, are

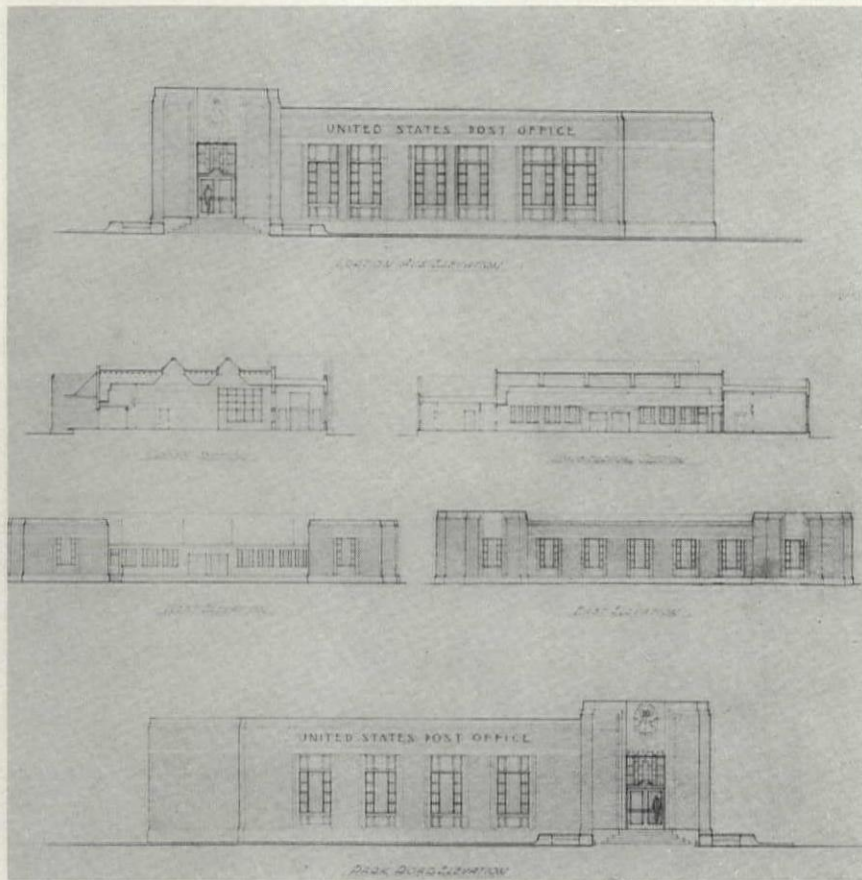
the result of extensive study of all the many and varied factors entering into the problem, chief among which are the highly specialized needs of the Governmental Departments involved, the comfort and convenience of the Public, the size and character of the Building Site, and the traditions and tastes of the Community.

"The finally accepted design, therefore, is no haphazard thought of some individual as to what might look well in this particular location, but rather the inevitable result of technical, geographical and social factors, skillfully correlated in a unified design."

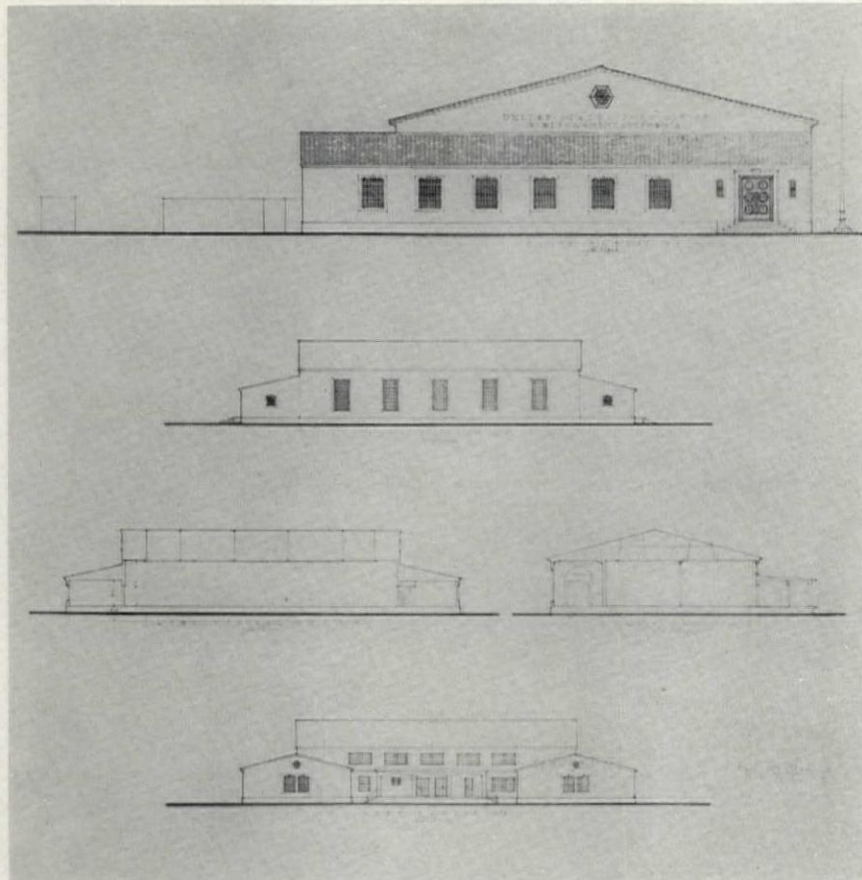


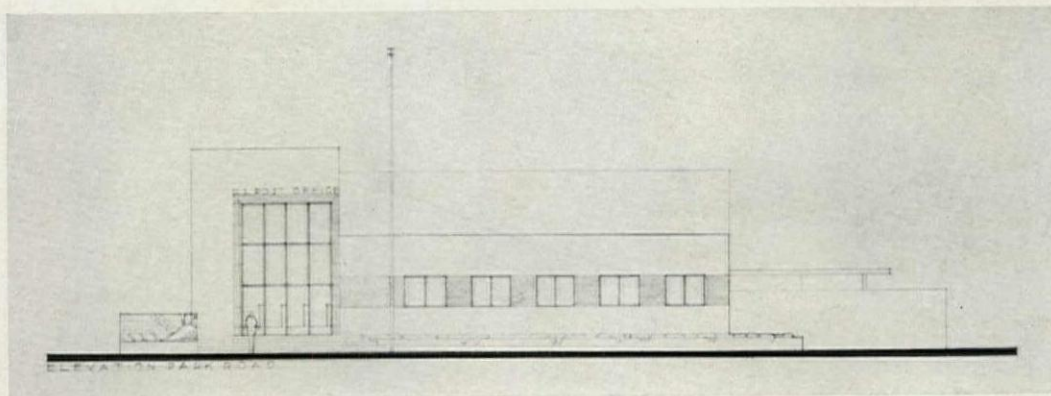
THE DESIGN SHOWN ON THIS PAGE WAS ENTERED IN THE BURLINGAME POST OFFICE COMPETITION BY GRAHAM LATTI, ARCHITECT, AND WHITNEY R. SMITH, ASSOCIATE, BOTH OF GLENDALE, CALIFORNIA, AND WAS ONE OF THE THREE RECEIVING HONORABLE MENTION. PHOTOS OF DRAWINGS BY THE PBA OF FWA





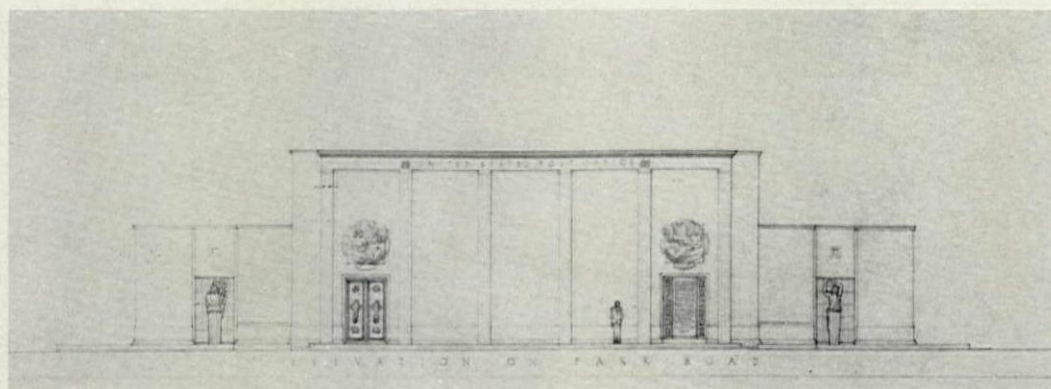
ALSO MENTIONED IN THE JURY REPORT WERE THE DESIGNS REPRESENTED HERE BY ELEVATIONS ONLY. THE WORK OF W. D. PEUGH, OF SAN FRANCISCO, IS SHOWN ABOVE AND THAT OF HENRY F. WITHEY, OF LOS ANGELES, BELOW





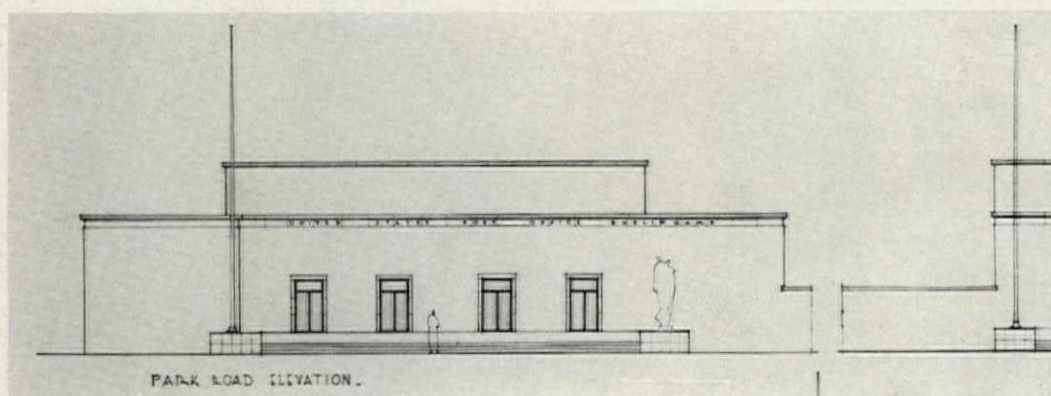
MARIO J. CIAMPI

SAN FRANCISCO



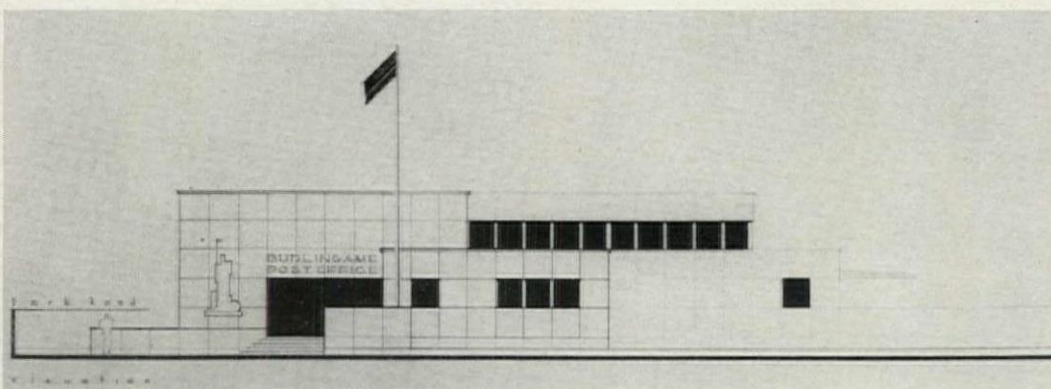
J. E. STANTON

BEVERLY HILLS



JOHN REX, PALMER SABIN, SUMNER SPAULDING

LOS ANGELES



WAYNE S. HERTZKA

SAN FRANCISCO