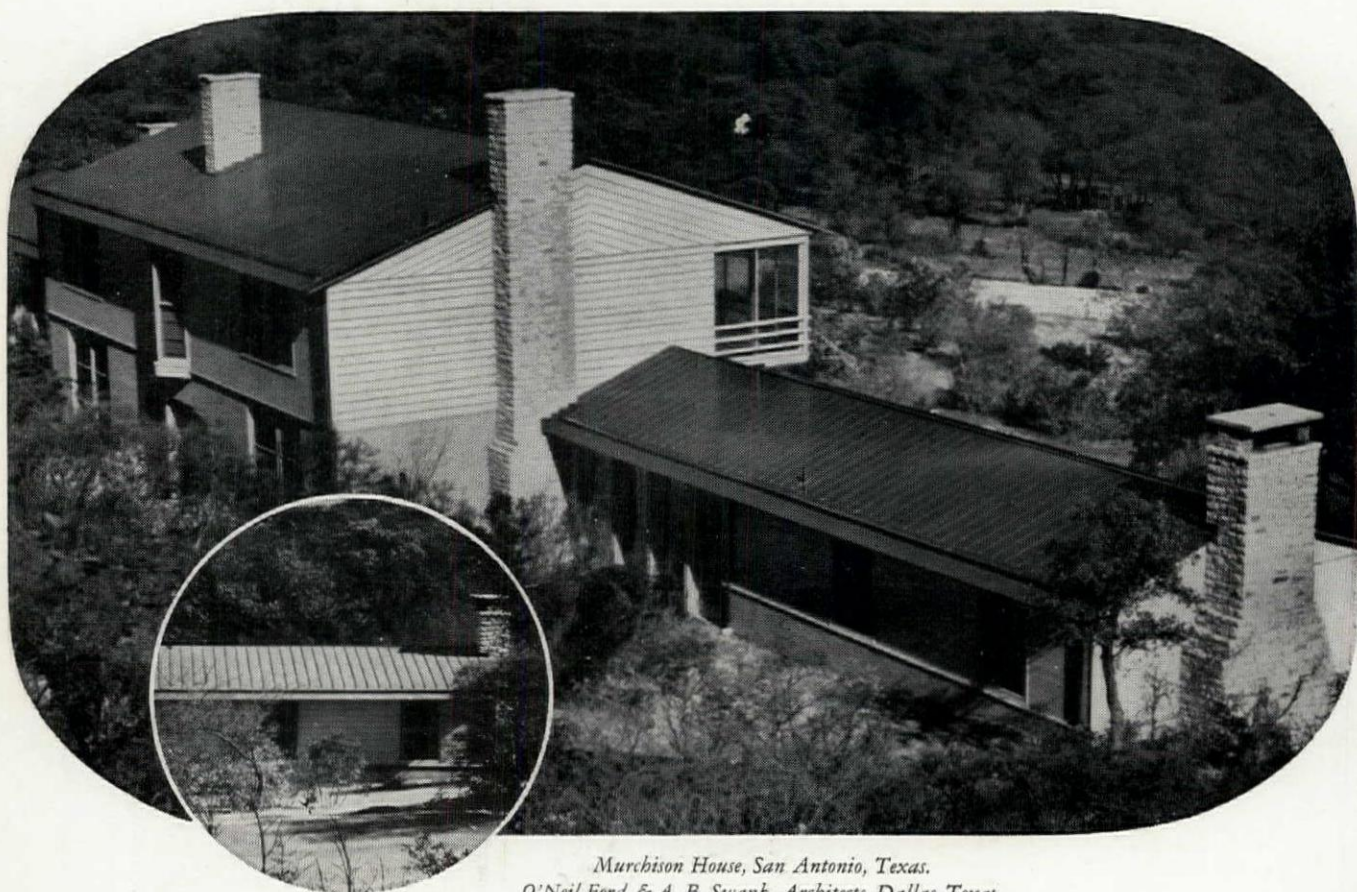


E S I G N

PENCIL POINTS

APRIL
1940



*Murchison House, San Antonio, Texas.
O'Neil Ford & A. B. Swank, Architects, Dallas, Texas.*

Copper roof ***BLENDS*** with surroundings

THE ESTHETIC VALUE of copper roofing is often as potent a factor in its selection as the long, efficient service which it offers. In the case of Murchison House, both owner and architects found in Anaconda 10-oz. Economy Copper the ideal roofing material from an architectural standpoint—considering both the design of the house as well as the wooded section in which it was to be built.

Anaconda Copper for standing seam roofs is made in 10-oz. and heavier weights, the

10-oz. being furnished in narrower sheets to provide seam-spacing in keeping with residential lines. In addition to durability and reasonable cost, copper roofing is water-tight and fire safe . . . and its appearance actually improves with age and service.

The American Brass Company has prepared a 72-page installation manual on 10-oz. Economy Copper Roofing. It is both complete and practical. If you haven't a copy, we'll send one on request.



*Visit the Copper & Brass Industry
Exhibit in the Hall of Industry,
New York World's Fair, 1940*

Anaconda Copper

THE AMERICAN BRASS COMPANY, General Offices: Waterbury, Conn.
In Canada: Anaconda American Brass Ltd., New Toronto, Ont., Subsidiary of Anaconda Copper Mining Co.



Polly Smith

LOOKING ON PRESENT-DAY DESIGN AND BUILDING AS A COLLABORATIVE EFFORT, O'NEIL FORD (LEFT) AND A. B. SWANK (RIGHT) HAVE MADE THEIR OFFICE IN DALLAS, TEXAS, ESSENTIALLY A CREATIVE WORKSHOP. THE EFFORTS OF THEIR ASSOCIATES—GERALD ROGERS, LYNN FORD, MRS. L. B. FORD, PERCY MERRICK, AND OTHERS ADEPT IN DETAIL AND MATERIALS, EACH WITH A FIRST-HAND KNOWLEDGE OF BUILDING PROCESSES—ARE COORDINATED TO PRODUCE HOUSES THOROUGHLY INDIGENOUS TO TEXAS. THE T. F. MURCHISON HOUSE IN SAN ANTONIO (BELOW) IS DESCRIBED BY FORD AS REFLECTING SYMPATHY WITH TRADITION, ALTHOUGH FREELY DESIGNED FOR ITS SITE. PHOTOS BY MAX UNLESS OTHERWISE NOTED





THE ARCHITECT AND THE HOUSE

5—O'NEIL FORD OF DALLAS, TEXAS

BY S. B. ZISMAN*

"Colonial in Texas! . . . Modern Southern Colonial in French Village Estates opened for inspection! . . . Auction! 750 lots, 50 x 150 . . . drive out Sunday, Reasonable Terms! No interest! . . . House features tile bath! . . . Colonial in Wisconsin! . . . Colonial in Montana! . . . Monterey influence on Long Island! . . . Colonial in Iowa! . . . French Provincial in Sunnyside Development! . . . Colonial in Oregon . . . Ranch-house atmosphere on Peachtree Street! . . . Colonial for Texas!"

—from the real estate pages and the magazines

Observers of American architecture have perceived that in the Southwest, as on the Pacific Coast, there has been considerable development of regionalism in house design. Form and plan respect the characteristics and conditions of local climate, materials, and modes of living. O'Neil Ford and his office in Dallas are achieving such regional expression with notable distinction.

Native as the farm near Sherman, Texas, on which he was born 35 years ago, Ford's growth as an architect comes through direct understanding of the blessings of the climate and the promise of local materials. His training in architecture resulted from an inner passion for building and craftsmanship. At 16 he started the ICS course in architecture and read all the books on art and building, archeology and sociology that he could obtain from the two colleges in Denton, where he was then living. He accumulated more catalogs and advertising

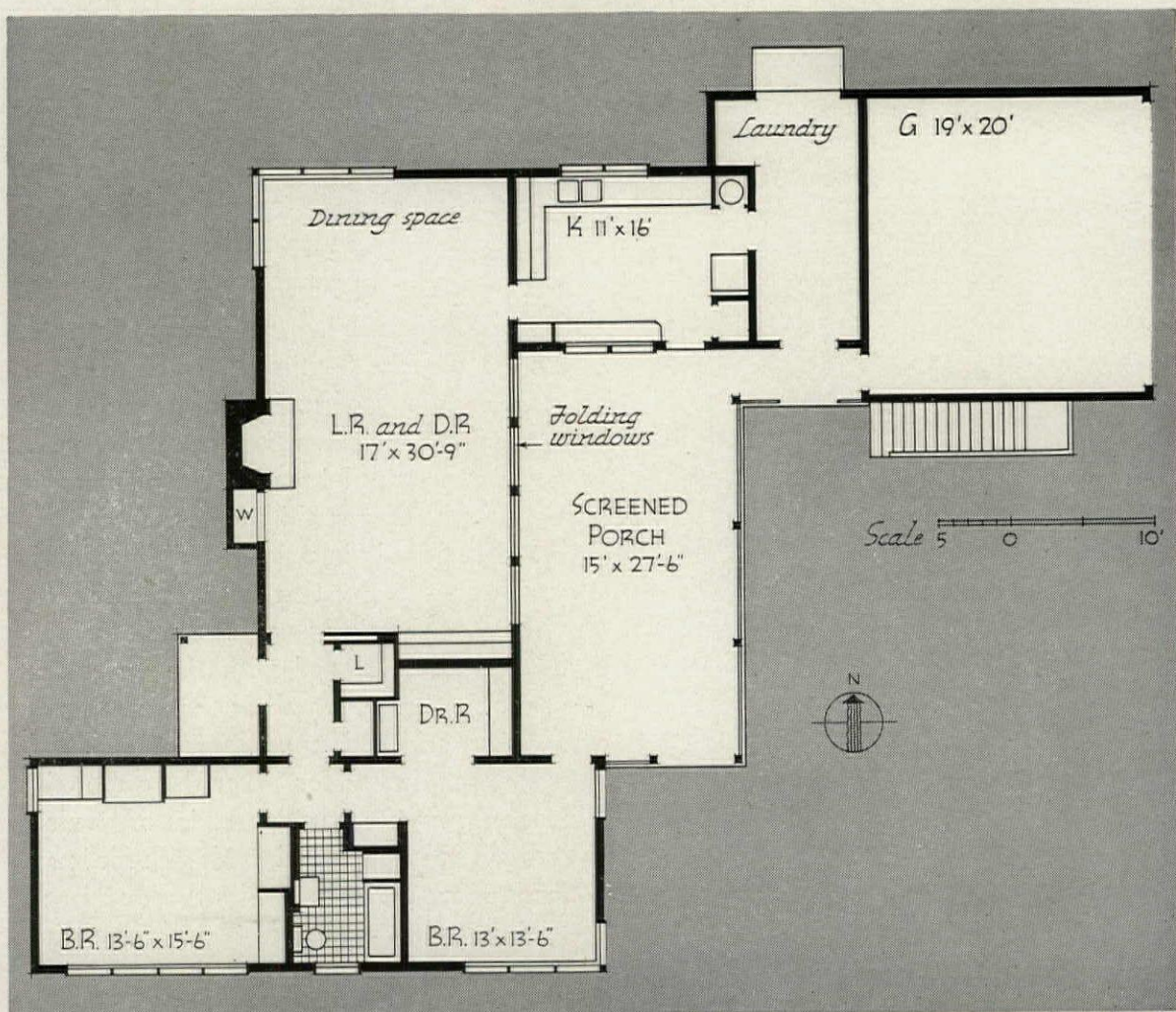
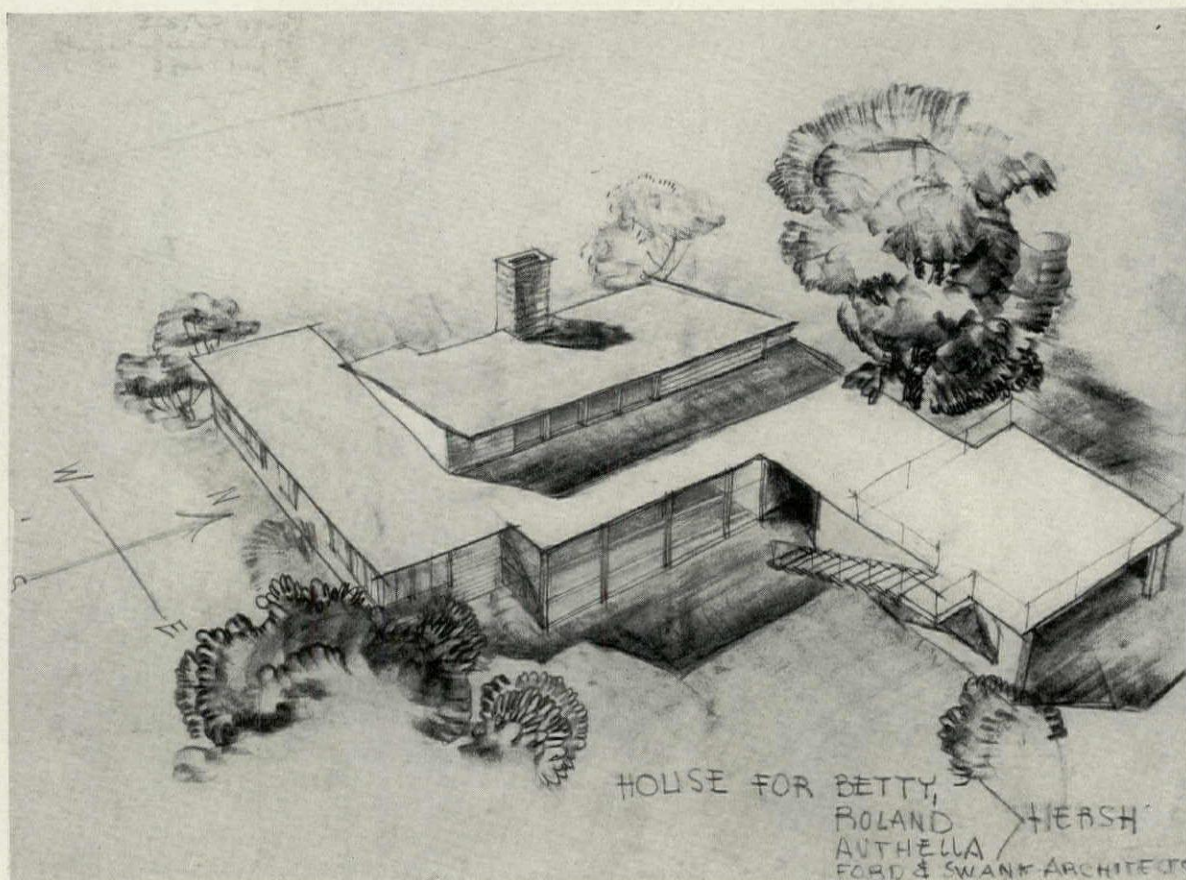
material than may be seen in many an architect's office today. He even stole a Sweet's Catalog, not knowing that actually it had been discarded! His only formal professional school training consisted of the wood-working and drawing courses offered at North Texas State Teachers' College, and it may be that the consequent freedom from academic mannerisms has allowed him to approach the problem of the house without affectation and with directness and freshness. His textbook was Texas itself.

He was about to become a "manual training" teacher when after trying all the architects' offices within a 100-mile radius he decided to visit Dave Williams — because Williams had not answered his letter. While working for Williams, one of the early believers in developing a characteristic architecture for the Southwest, Ford made an intensive study of native forms and traditions. Later, working for himself, then on government rural housing and planning in Georgia, he deepened his understanding and interest not only in ways of building, but in problems of education and the social environment. He has emerged as the planner of shelter, concerned with the street that passes the house as well as the house itself. He has achieved a mastery of materials without prejudice for either the old, native resources or the new synthetics of modern industry. He has added to his gift for imaginative inventiveness in construction a penetrating understanding of the plan requirements for present-day living in Texas.

A few months in Washington were enough

THE LOUVERED WALLS OF THE CORRIDOR IN THE BEDROOM WING OF SAN JOSE RANCH, ON ST. JOSEPH ISLAND, ARE FORD'S PROVISION FOR THE ALL-IMPORTANT CROSS-VENTILATION. REDWOOD DOORS DESIGNED AND MADE BY LYNN FORD

*Department of Architecture, Texas A. & M. College

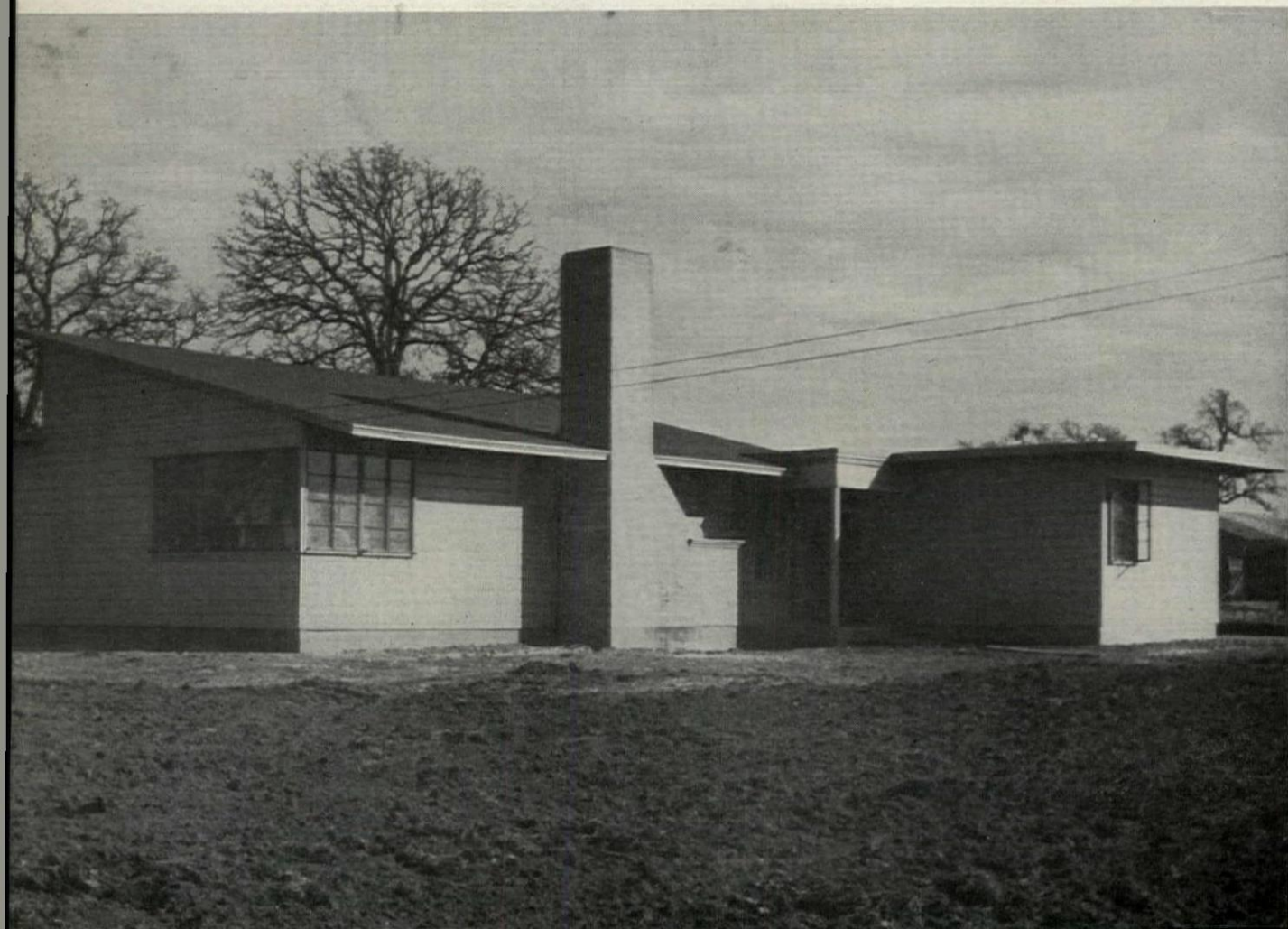




Photos by the Architects

THE ROLAND HERSH HOUSE, ONE OF SEVERAL JUST COMPLETED IN DENTON, NORTH OF DALLAS, PLEASES FORD BECAUSE IT SUITS THE FAMILY'S INFORMAL MANNER OF LIVING AS WELL AS THE CLIMATIC CONDITIONS. THE LARGE LIVING ROOM CAN BE MADE AS OPEN AS THE SPACIOUS LIVING PORCH (ABOVE) BY "JACK-KNIFING" THE DOORS OUTWARD AGAINST THE PORCH CEILING. INDOOR-OUTDOOR CIRCULATION IS EASY, WITH FREEDOM OF SPACE UNUSUAL IN A HOUSE WHICH ACTUALLY COST \$3,625. THE UTILITY ROOM IS PLANNED BOTH FOR HOUSEWORK AND AS A COMFORTABLE CRAFT WORKSHOP FOR MRS. HERSH. THE SHED ROOF OVER THE LIVING ROOM IS PITCHED TO PROVIDE CLERESTORY LIGHT (ABOVE) IN AN AREA WHICH WOULD OTHERWISE BE DARKENED BY THE ENCLOSED PORCH. THE STAIR (RIGHT) TO THE PLAY SPACE ON THE ROOF EXEMPLIFIES FORD'S CREATIVENESS IN STRUCTURE — OPEN TREADS SUPPORTED BY A CENTRAL TIMBER. THE HOUSE IS PAINTED A LIGHT EARTH-GRAY, WITH GRAYED BLUE-GREEN SOFFIT TO PROVIDE COOL REFLECTIONS FOR THE INTERIOR. THE 15-MINUTE SKETCH (ACROSS-PAGE) IS TYPICAL OF FORD'S OFFICE STUDIES, NOT FOR THE CLIENT'S EYES



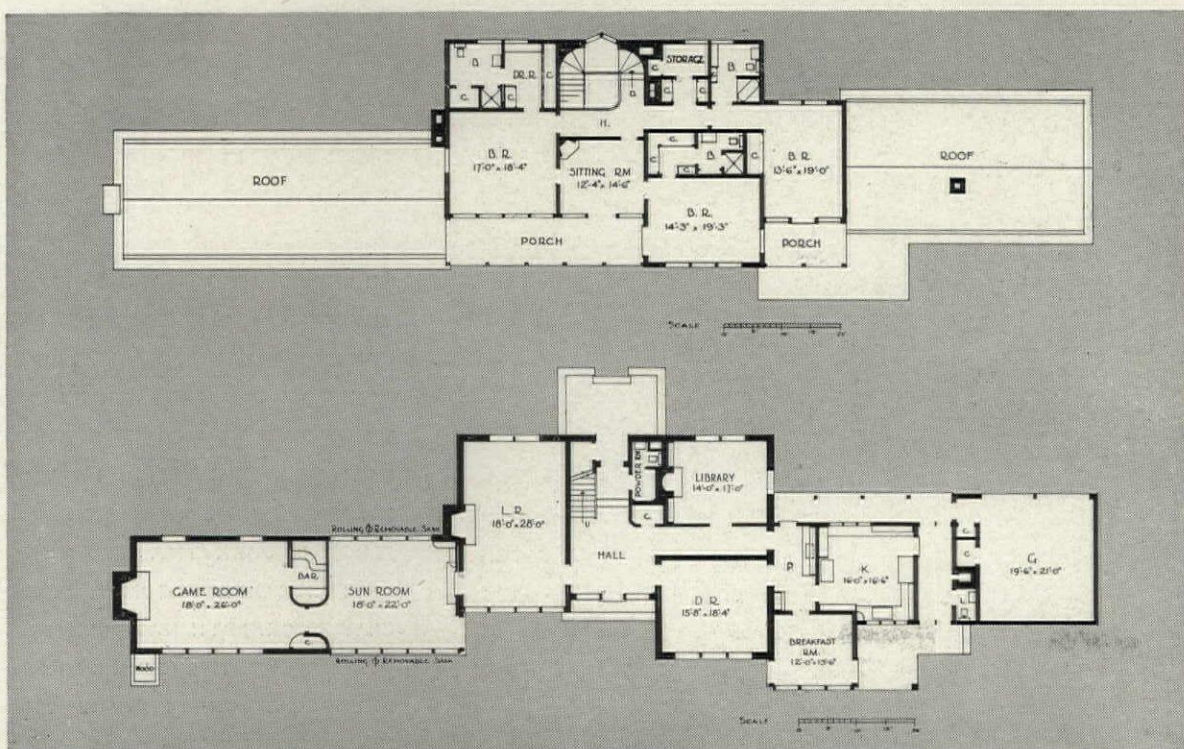


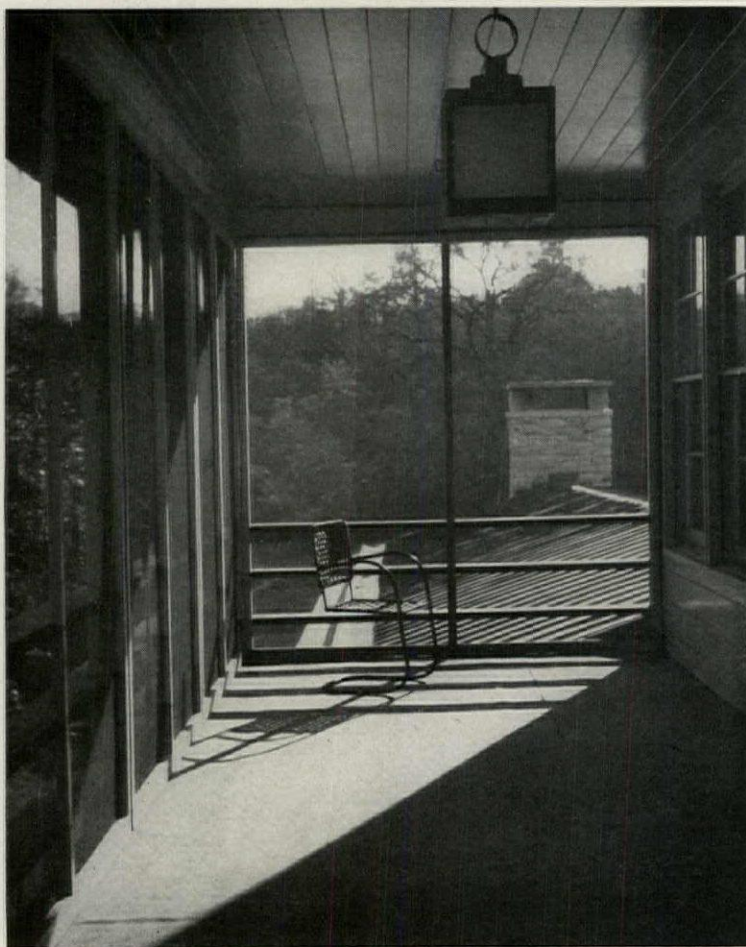
THIS VIEW OF THE HERSH HOUSE SHOWS THE SIMPLICITY OF THE FRAME STRUCTURE, ERECTED ON A REINFORCED CONCRETE SLAB. IT IS DEFINED BY ZISMAN AS THE "FIRST REAL TEXAS HOUSE OF THE PRESENT MOMENT." THE JOHN S. MAXSON HOUSE IN DALLAS (BELOW) HUGS THE FLAT PRAIRIE. WALLS ARE OF PAINTED BRICK, WITH NATURAL REDWOOD TRIM, AND WELL-INSULATED RIDGED METAL ROOF





THE T. F. MURCHISON HOUSE ON A SLOPE ABOVE SAN ANTONIO HAS WIDE PORCHES AND MANY WINDOWS ON THE SOUTHEAST SIDE TO WELCOME THE PREVAILING BREEZES, BUT THE BLANK WALLS SEEN ABOVE SHUT OUT THE HOT AFTERNOON SUN ON THE SOUTHWEST SIDE. STONE FOR THE CHIMNEYS AND TERRACE WAS QUARRIED ON THE SITE, AND THE HOUSE IS SET COMFORTABLY IN THE NATIVE GROWTH





THE CANTILEVERED BALCONY OF THE MURCHISON HOUSE (LEFT AND BELOW) NOT ONLY AFFORDS AN INVITING SITTING AREA FOR THE SECOND FLOOR BUT ALSO SHELTERS OPENINGS INTO THE LIVING ROOM AND HALL. THE RAILINGS AND SUPPORTS ILLUSTRATE STRAIGHTFORWARD USE OF SIMPLE FORMS WITH NO ATTEMPT AT STYLISTIC MANNERISMS. THE COPPER LANTERN IS PATTERNED IN A SAN ANTONIO TRADITION



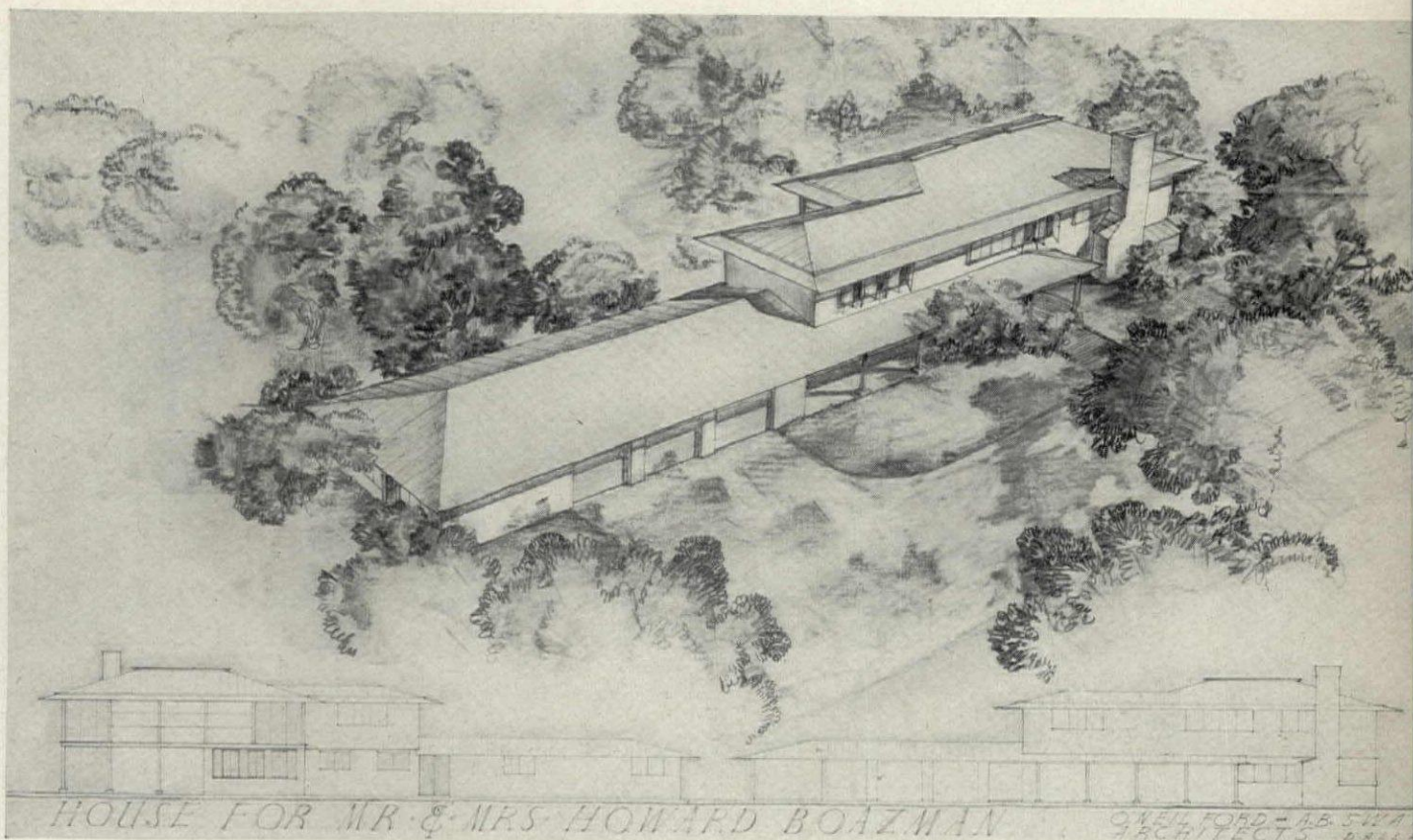
THE VIEW ACROSS-PAGE IS FROM THE GAME ROOM INTO THE GARDEN ROOM, WHICH HAS ROLLING DOORS GIVING FREE ACCESS TO THE BROAD TERRACE BEYOND, PARTIALLY SHELTERED BY THE BALCONY (LEFT). THE GAME ROOM FLOOR IS CORK TILE AND THAT OF THE GARDEN ROOM IS SPLIT CLAY BRICK. BOTH HAVE CEILINGS OF REDWOOD. THE GAME ROOM IS PLACED AT ONE END OF THE HOUSE, TO MINIMIZE PLAY NOISE



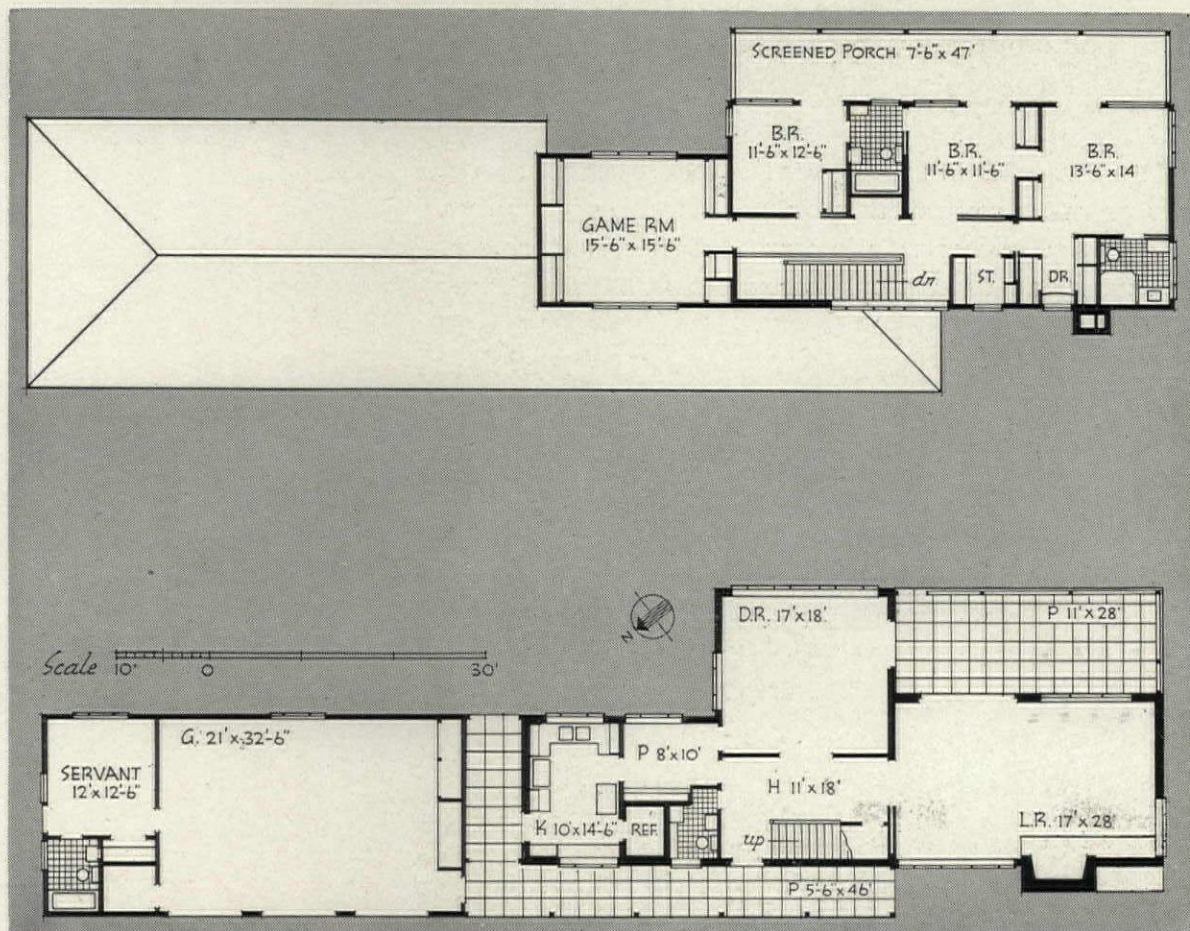


THE VIEW ABOVE IS FROM THE GUEST ROOM OF THE MURCHISON HOUSE, THROUGH A PRIVATE, SCREENED BALCONY TO THE TREE-TOPS OF THE VALLEY. MRS. MURCHISON'S DRESSING ROOM (BELOW) SHOWS A CONVENIENT ARRANGEMENT TYPICAL OF FORD'S WORK





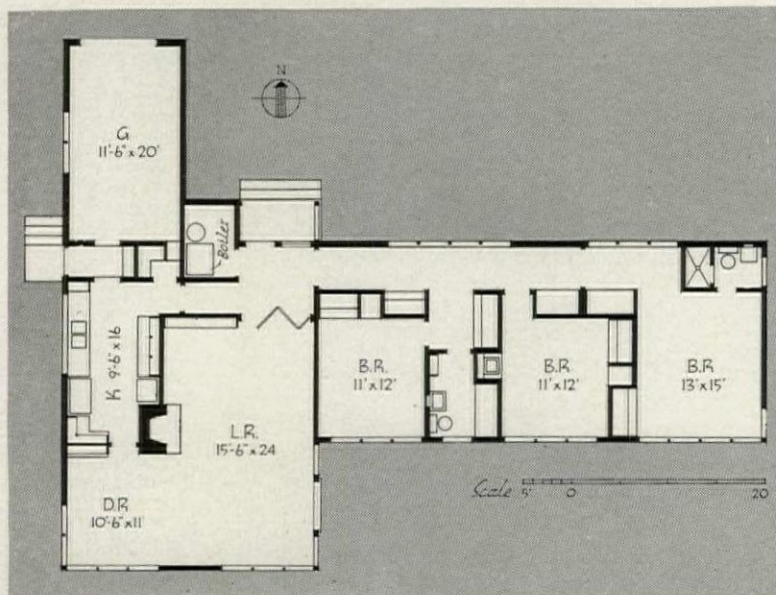
THE BOAZMAN HOUSE, SPREAD OUT ON A FLAT WOODED SITE, TO TAKE FULL ADVANTAGE OF THE SLIGHTEST BREEZE, IS REPRESENTATIVE OF THE HOUSES FORD AND HIS ASSOCIATES ARE PLANNING FOR DALLAS AND THE VICINITY. THEIR HORIZONTAL EMPHASIS REFLECTS THE FAR-REACHING PRAIRIE VISTAS





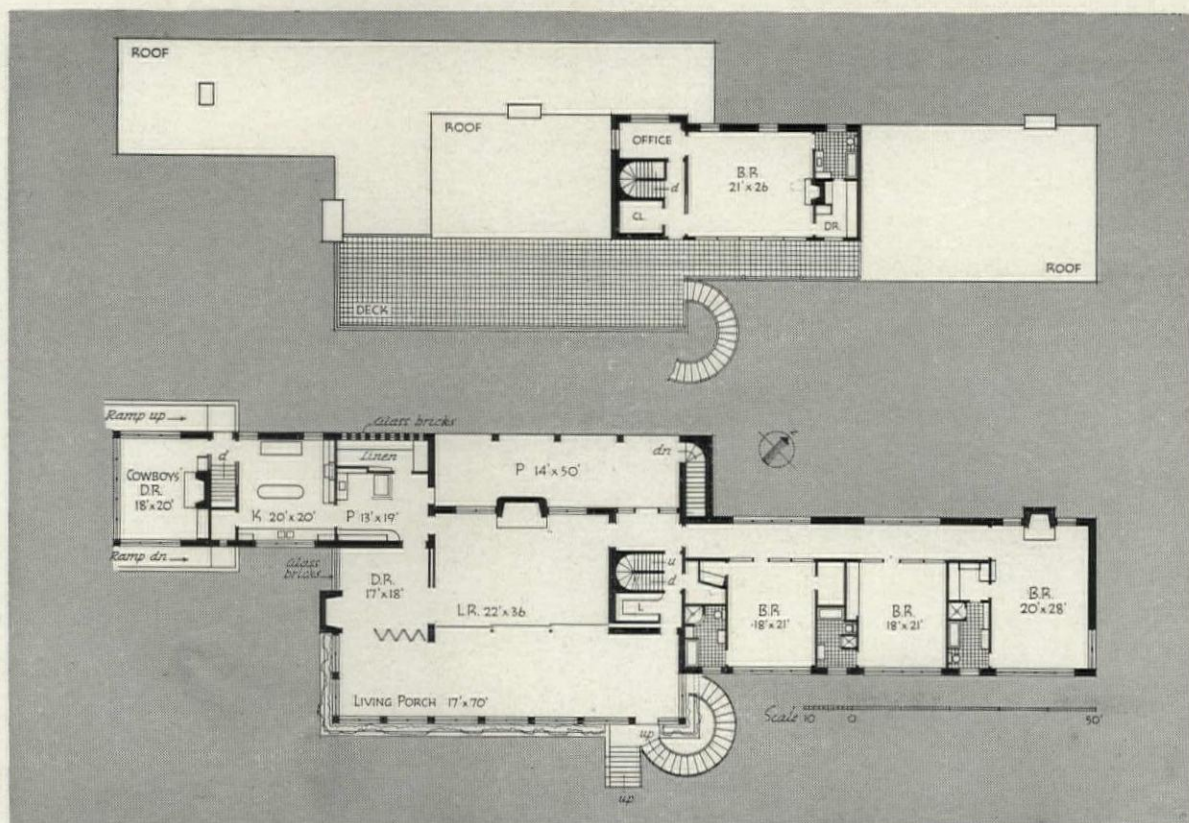
Photos by the Architects

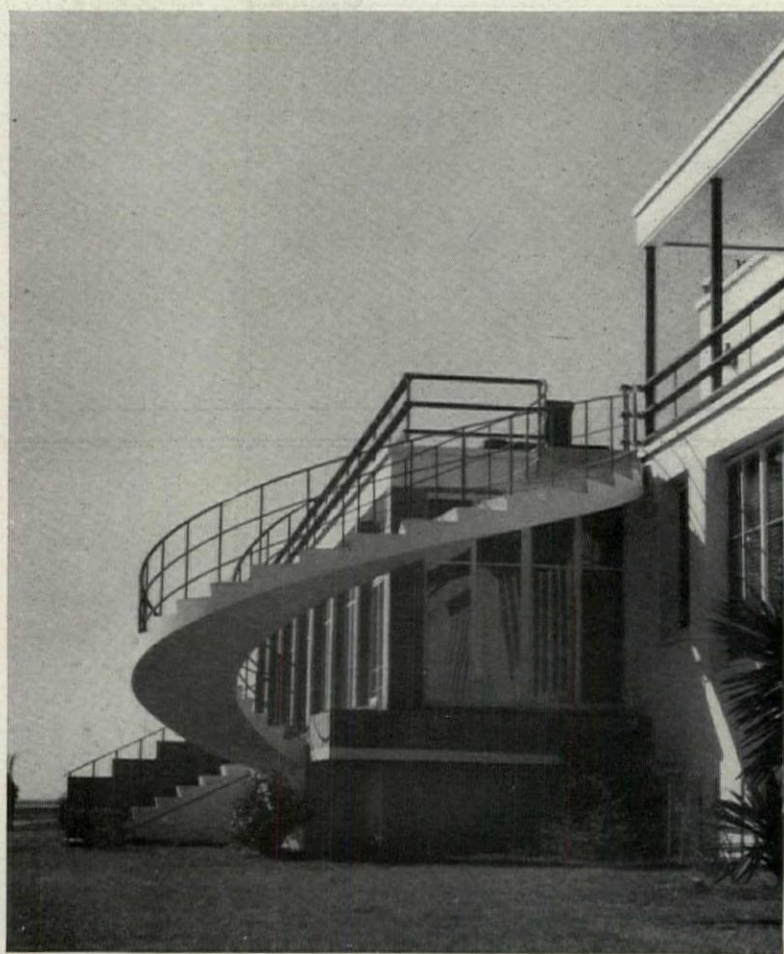
THE PARRILL HOUSE IN DENTON WAS PLANNED FOR THREE SISTERS. IT IS OF FRAME CONSTRUCTION WITH NATURAL, OILED HEMLOCK SIDING, STEEL CASEMENTS, AND WHITE ASBESTOS ROOF. IT COST \$6,500 INCLUDING A SMALL, OIL-BURNING CENTRAL HEATING PLANT



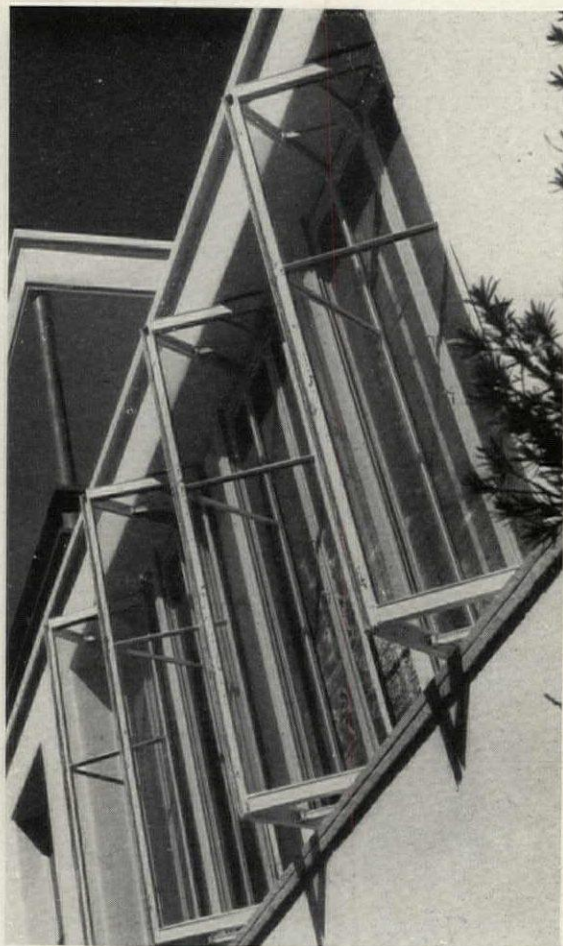
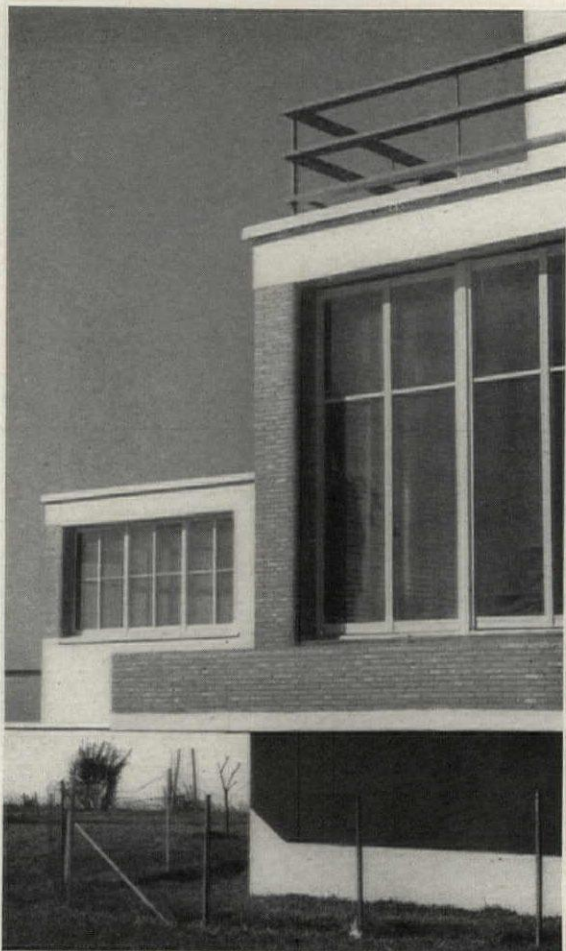


THE SAN JOSE RANCH IS BUILT ON ST. JOSEPH ISLAND, A 32,000-ACRE STRIP OF SAND DUNES AND FLATS A FEW FEET ABOVE SEA LEVEL, IN THE PATH OF VIOLENT STORMS AND POSSIBLE HURRICANES FROM ACROSS THE GULF OF MEXICO. SO IT HAD TO BE PLANNED FOR LEAST VULNERABILITY TO WIND AND RAIN—YET FOR COMFORT DURING THE LONG, SURE PERIODS OF SUN AND HEAT. WIDE OPENINGS ON THE SOUTHEAST SIDE, FLUSH WITH CEILINGS AND FITTED WITH GALVANIZED STEEL WINDOWS, WERE USED TO PERMIT FREE MOVEMENT OF AIR: AND PROJECTIONS OR OVERHANGS WERE AVOIDED. MUCH OF THE MASONRY, CARPENTRY, AND PAINTING WAS DONE BY COWBOYS ON THE RANCH. THE ARCHITECTS ALSO TOOK ADVANTAGE OF MATERIALS ON THE SITE, BUILDING THE WALLS WITH 8 x 8 x 16 HOLLOW CONCRETE BLOCKS MADE FROM SHELL AGGREGATE AND UTILIZING MAHOGANY LOGS, WASHED UP FROM SOUTH AMERICA, FOR SOME FLOORS AND PIECES OF THE RANCH HOUSE FURNITURE CONSTRUCTED BY LYNN FORD. HOOKED RUGS AND UPHOLSTERY FABRICS WERE DESIGNED AND MADE BY MRS. L. B. FORD





THE COMFORT OF THE RANCH HOUSE INTERIOR IS INDICATED BY THE VIEW (ABOVE) OF THE ENCLOSED LIVING PORCH. THE LIVING ROOM, AT THE LEFT, CAN BE CLOSED OFF WITH THE GLASS SCREENS HERE SHOWN IN WALL POCKETS. THE BRASS COLUMNS ARE FILLED WITH CONCRETE. THE REINFORCED CONCRETE STAIR (LEFT) WAS SO ACCURATELY POURED THAT THE BRONZE RAIL FITTED IT PERFECTLY, WHEN DELIVERED. IT LEADS TO THE OWNER'S "PENTHOUSE." DETAILS ACROSS-PAGE ARE: CORNER OF PORCH WITH BRICK FLOWER BOX (LEFT, ABOVE); BEDROOM WINDOWS (RIGHT, ABOVE); GLASS AND ALUMINUM PARTITION BETWEEN DINING ROOM AND LIVING PORCH (LEFT, BELOW); LOUVERED WALL BETWEEN BEDROOMS AND CORRIDOR



to make him hasten back to Texas, where he was joined by Arch Swank, graduate of the Department of Architecture at Texas A. & M. College. In 1938 they formed their present partnership. His office is a creative workshop where he and Swank work collaboratively with Gerald Rogers, also of Texas A. & M.; his brother, Lynn Ford, artist in furniture, wood and other crafts; his mother, Belle Ford, creator of superb weaving that captures the native flavor of her son's buildings; and Percy Merrick, young Texas painter and sculptor. These co-workers participate as producers; the contributions of Swank and Rogers represent the architect's work rather than the interpretation of the architect's work. He readily gives them credit and appreciation with the same sincerity that he approaches the work of others. He cherishes the good idea in architecture no matter what the origin.

His work has become an inspiring ideal and source of study for the Texas student of architecture and art. It honors the precedent of native traditions not because the work is old but because it tells how others have met the particular needs of the region. His work is subject neither to the tyranny of the accepted styles nor the tyranny of modernism. Nor does he set up a violent opposition of the crafts against the machine. Uncompromising in his search for the native idiom, he nevertheless makes intelligent use of all products and processes of building, fully aware of the new means and methods. For example, while he realizes the need of wide, overhanging eaves to protect against the Texas sun, he leaves them off the San Jose Ranch house on St. Joseph Island, where they would only invite disaster from the storms of hurricane intensity.

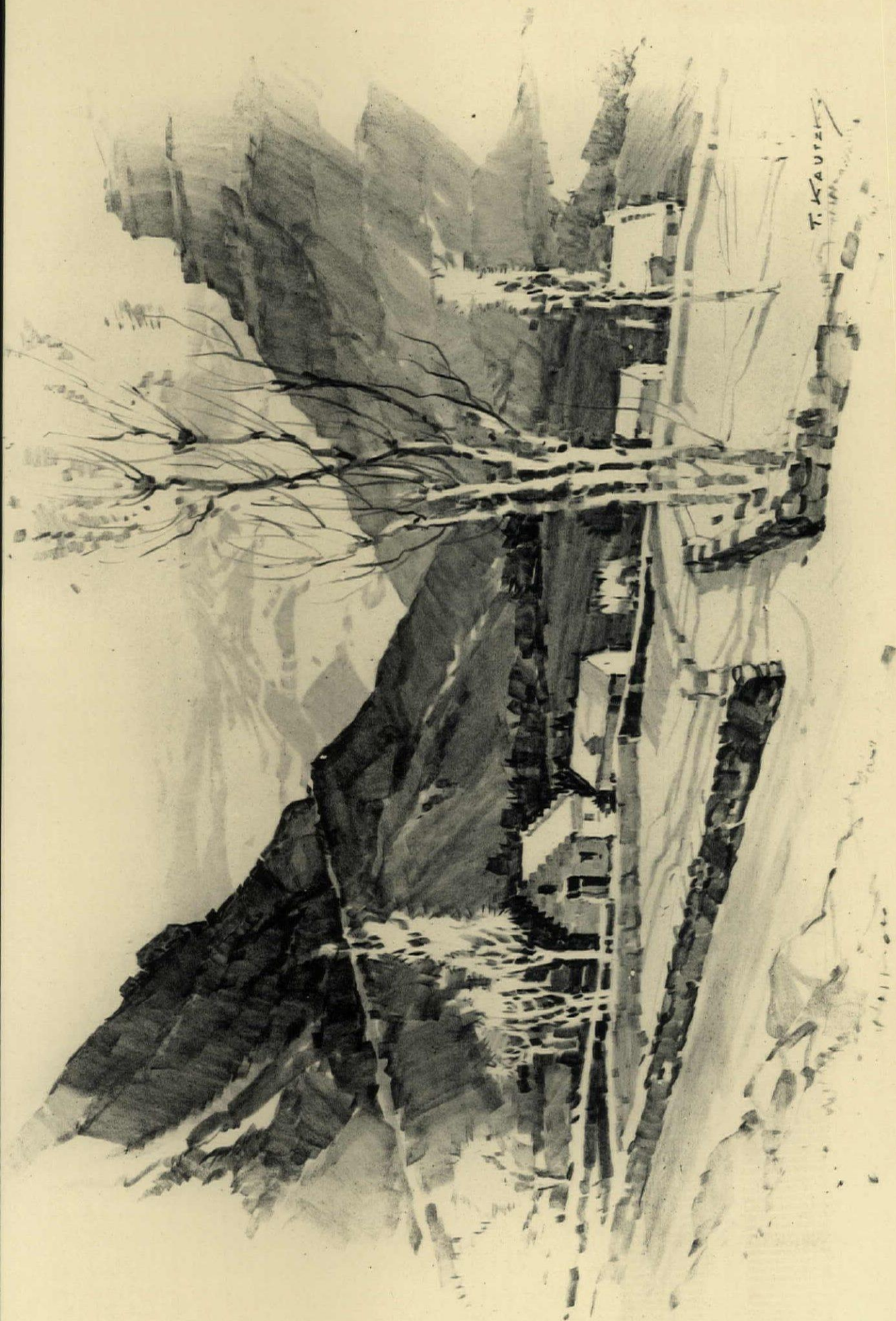
Yet in his unaffected search for the indigenous he is not blinded or seduced by what has been done in the past. He studies the native example not for copywork but to analyze and understand the approach and reasoning of the builders before him. "Actually," he observes, "those honest early expressions represented a great variety of form and building, not the variety of eclecticism, but variety according to region and

climate and according to improvements in living." He recognizes the danger of submitting to a tyranny of modernism, as well as the tyranny of the styles, because they condition both plan and appearance.

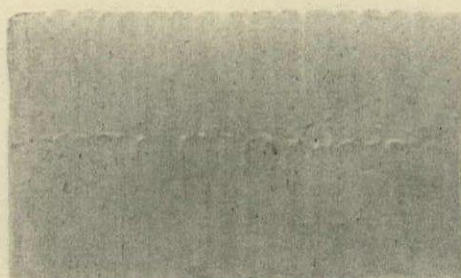
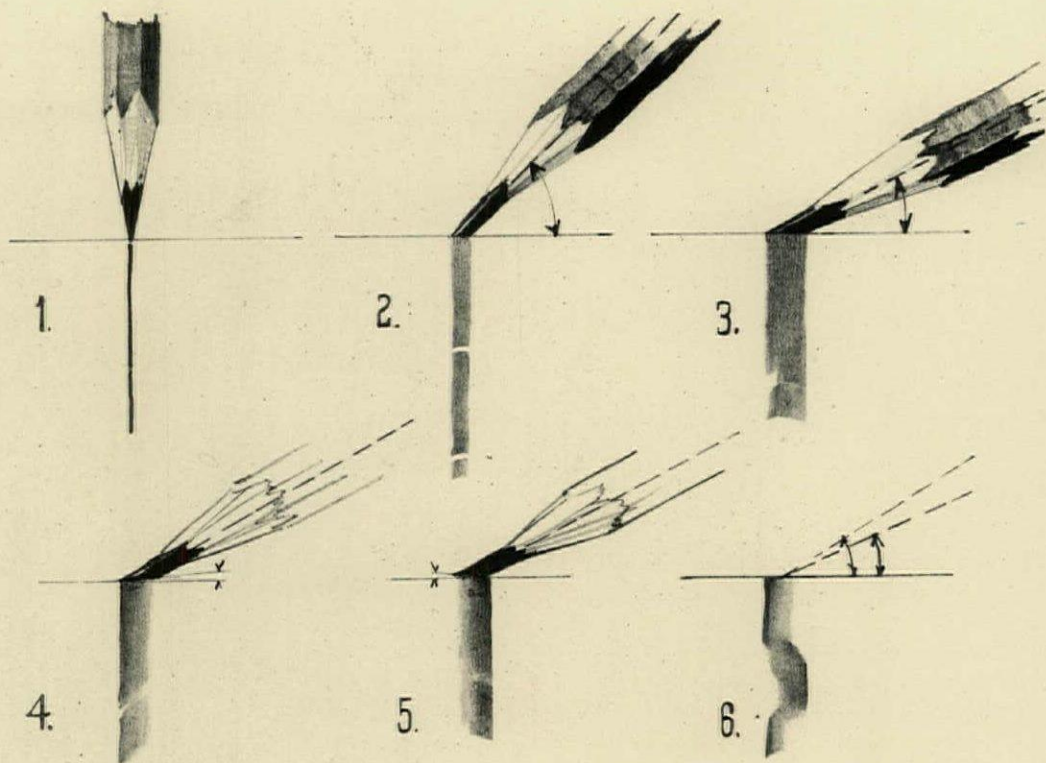
Despite the variety and contradictions of geography and climatic conditions, there is a broad general characterization of the house problem in Texas: wide sweeping vistas, gentle sloping plains, treeless stretches; a clear atmosphere; an unrelenting sun that beats down for the greater part of the year; intense heat in the summer, bitter cold in the winter; mild, welcome breezes from the south contrasting with the penetrating "blue northers"; a range mode of living; space and freedom of movement, an outdoor life; and a tradition of newness and freshness. The spirit of the pioneer is still alive—but there is a challenge for new pioneering, facing the new drives in industrialization, conservation, new uses of agriculture, and other local resources.

The challenge to the architect is to recognize these symbols and conditions while meeting the particular needs of each problem, to achieve a regional expression while solving the special needs of each house. He must make an honest interpretation of tradition and become aware of native materials and resources, while quick to use the latest developments of synthetics and materials.

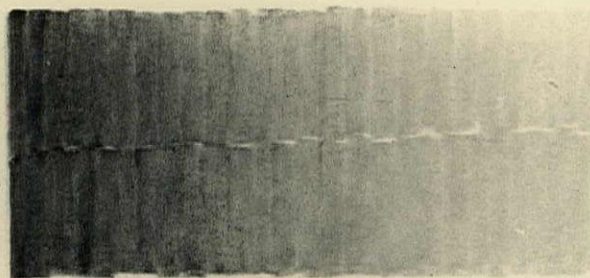
Ford works in co-operative partnership with his clients, leaving them with the notion that they have themselves designed the house as it ought to be to fit their needs and modes of living. For the client, as for himself, emphasis is constantly on the plan. He draws in large scale plan from the beginning, working out each detail of material and structure with the same craftsmanship that characterizes the finished building. Like every true architect he is creatively original in his structural as well as æsthetic solutions. Form and appearance are not preconceived, they grow logically out of the plan. The beauty of his houses results naturally from the honest craftsman's use of materials, the ingenious yet direct construction, and the creation of shelter forms particularly adapted to the Texas climate and landscape.



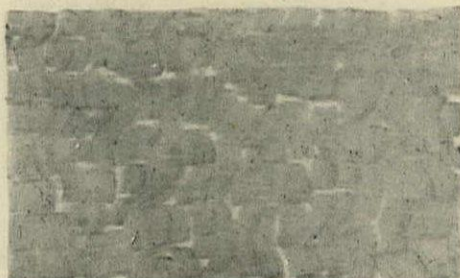
VIEW TOWARD GAVERNIE, PYRENEES



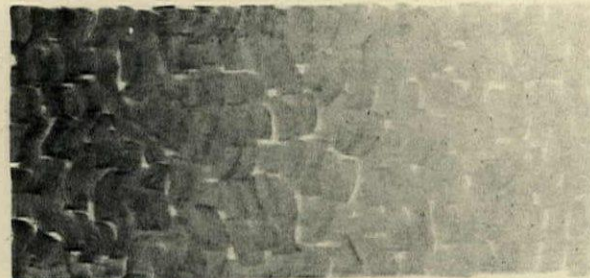
A



B



C



LESSON 1—FUNDAMENTAL PENCIL STROKE EXERCISES

PENCIL BROADSIDES—1

BY THEODORE KAUTZKY

In preparing the series of lessons in pencil drawing that begins here, there is no wish to add unnecessarily to the already substantial list of excellent general books on this subject now available. It is my purpose to discuss only one particular technique—a technique that so far as I know has not been completely explored elsewhere. For want of a better name, it may be called “broad stroke pencil drawing.” Used with intelligence and artistic sense it is capable of yielding crisp, sparkling, and powerfully expressive results.

Proficiency with this technique may be reached in proportion to the degree of control that is acquired over a few simple but fundamental strokes that will be described hereafter. These can be mastered by anyone who is willing to practice them diligently. For complete success they *must* be mastered; so don't be tempted to regard them as too elementary for you.

For practice you will need paper, pencils, and means to keep the latter properly sharp. As you develop skill you will develop preferences as to materials, but at this stage it will be well to select kid-finish Bristol or some paper of similar surface and a good quality drawing pencil of 2B grade. For deeper blacks you may sometimes need a 4B but no others are really necessary. A sharp knife and a sandpaper block will complete your equipment. The sandpaper block is just as important as the pencil. Don't forget it.

After the wood of the pencil has been whittled away to expose about a quarter of an inch of cylindrical lead, the lead is rubbed at an angle on the sandpaper to produce a flat wedge point as at 2. or 3. of the accompanying plate. The broad strokes are to be made with the flat side of this wedge held evenly against the paper. The width of strokes will depend on the angle at which the point is sharpened. Note that the surface of the lead held against the paper will be oval-shaped, since it is a section cut by a plane intersecting a cylinder. This oval shape allows more flexibility in producing different types of stroke than could be had with a square lead.

Now with this flat surface of the pencil point held full against the paper, a stroke can be drawn

which begins and ends cleanly, is of uniform width, and has the same value throughout. If the pencil is slightly tilted, however, toward its point, as at 4., or away from it, as at 5., the same pressure will yield a stroke accented and sharp along one edge and fading out along the other. By rocking the pencil, alternately back and forth during the stroke, the result shown at 6. is secured. Thin lines for outline or accents (similar to those made by a conical point, as at 1.) may be produced by holding the wedge pointed pencil upright.

The broad strokes, incidentally, should all be made at the same steady speed, not too fast nor yet too slow. They should also be made by moving the arm rather than the fingers.

Rolling the pencil very slightly, either away from or towards you, and holding it that way during a stroke, will reduce the area of lead in contact with the paper and so with the same pressure will yield a stroke of darker value.

After you have practiced these single strokes of various types for a while try to combine them to produce flat and graded wash effects as at A. In these the strokes are laid side by side, touching each other but not overlapping, so that individual strokes merge with their neighbors. Try to keep the beginning and end of each stroke clean and square with the rest so that when you are done the area you have covered will be definitely rectangular. You will learn to slide the pencil very slightly across the stroke at its beginning and end to get this clean termination without increasing the pressure.

Sometimes in covering an area it is desirable to break the monotony of parallel strokes by introducing some diagonal strokes which may be thought of as following the direction of light. Practice this as shown at B. in both flat and graded wash effects.

The third exercise in covering areas should be done with a large number of short strokes curving in different directions and combining, as at C., to give either flat or graded values. Acquire all the skill you can at doing these “simple” exercises so that you will be ready in the next lesson to apply what you learn to the indication of stonework.



RICHARD H. SANGER HOUSE, "RINGSIDE," WASHINGTON, D. C.

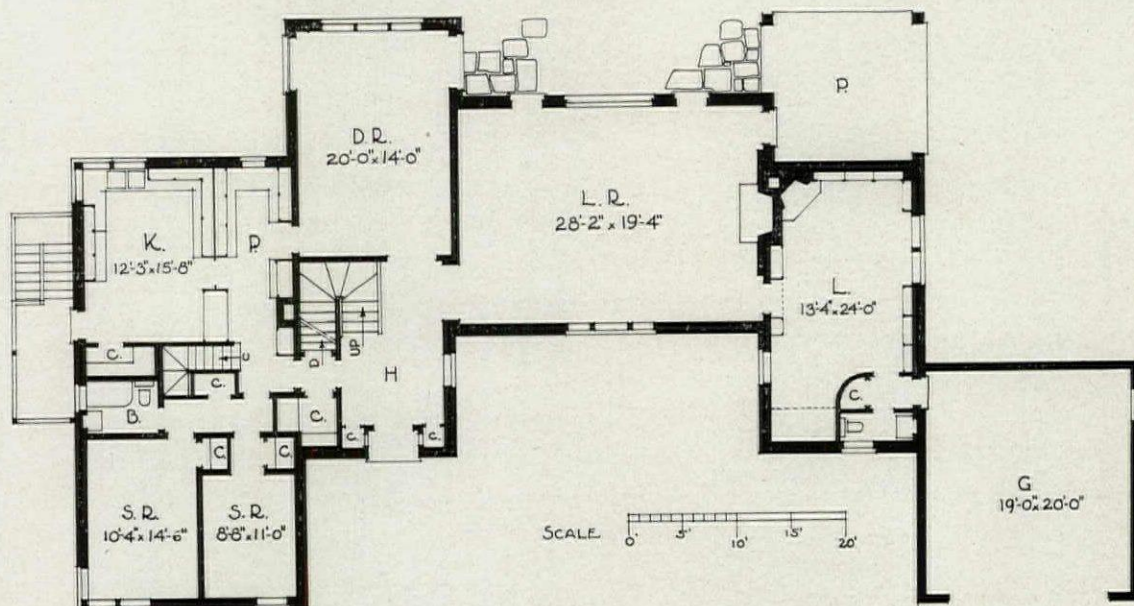


THE COUNTRY RESIDENCE OF RICHARD H. SANGER, "RINGSIDE," AT WESTMORELAND HILLS, NEAR WASHINGTON, D. C., WAS DESIGNED BY WILLIAM R. HUNTINGTON AND ROBERT S. HUTCHINS, ASSOCIATED ARCHITECTS OF NEW YORK, TO AFFORD THE OWNER FULL ENJOYMENT OF A BEAUTIFUL WOODLAND SITE. THE ENTRANCE DRIVE LEADS TO A SPACIOUS FORECOURT ON THE NORTH SIDE OF THE HOUSE, WHERE THE LIVING ROOM WINDOWS AT THE CENTER PERMIT A GLIMPSE OF THE PRINCIPAL VISTA OF THE PROPERTY, SOUTHWARD FROM THE HOUSE TO AN ARTIFICIAL LAKE. FEATURES OF THE "LIVING FRONT," SHOWN ACROSS-PAGE, ARE THE WIDE FLAGSTONE-PAVED TERRACE AND THE PLATE GLASS WINDOWS OF THE LIVING ROOM AND DINING ROOM, TAKING FULL ADVANTAGE OF THE LAKE VIEW. THE CONSTRUCTION IS BRICK VENEER OVER WOOD FRAME, PAINTED WHITE WITH AN ULTRAMARINE ENTRANCE DOOR. CUBIC FOOT COST OF THE HOUSE WAS 54 CENTS. PHOTOGRAPHS ARE BY F. S. LINCOLN, OF NEW YORK

WILLIAM R. HUNTINGTON — ROBERT S. HUTCHINS, ARCHITECTS

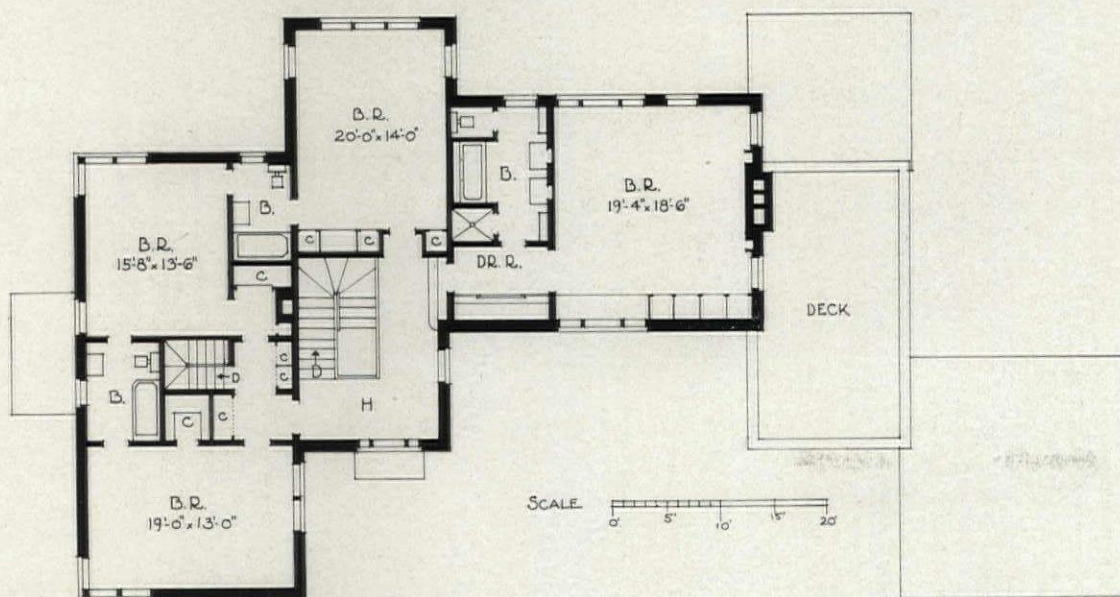


THE LIVING ROOM OF THE SANGER RESIDENCE IS SEVERE IN DESIGN BUT RICH IN TEXTURES—WITH A DEEP CARPET OF BROWN AND OFF-WHITE, CORK CEILING, WALLS COVERED WITH WHITE CANVAS, SUEDE CLOTH CURTAINS, AND UPHOLSTERY IN CREAM-BEIGE, WHITE AND BROWN, RED-ORANGE, AND YELLOW





THE DINING ROOM WALLS OF PALE GRAY, CEILING OF OFF-WHITE, AND CARPET OF GRAY AND CHARTREUSE PROVIDE A FLATTERING BACKGROUND FOR THE LACQUERED FURNITURE OF HUNGARIAN ASH, UPHOLSTERED IN YELLOW LEATHER, DESIGNED BY HUNTINGTON. THE WINDOWS AT THE END ARE PLATE GLASS





BRIGHT-HUED MAPS, A PHOTOMURAL OF A TROPICAL ISLAND SCENE, AND BOOKS IN OPEN SHELVES CONTRAST WITH THE BOTTLE-GREEN WALLS OF THE STUDY, WHICH ARE FOR THE MOST PART THE DOORS OF GENEROUS CUPBOARDS. THE FIREPLACE CURTAIN IS OF METAL MESH AND THE BRASS GRILLE SUPPORTING THE MANTELSHelf IS DECORATED WITH A GRAPH OF BUSINESS "UPS AND DOWNS" OF THE LAST THIRTY YEARS

THE STAIR HALL OF THE SANGER HOUSE IS MORE SPACIOUS THAN THIS PICTURE SUGGESTS, AS THE SECOND FLOOR LANDING IS BUT A BALCONY, AND IT IS OPEN TO THE PRINCIPAL ROOMS. THE BALUSTRADE CAP OF MAHOGANY HAS A NARROW WHITE MOLDING UNDERNEATH, MATCHING THE BASEBOARD. THE HANDRAIL IS OF LACQUERED BIRCH. THE WALLS ARE COVERED WITH A GRASSCLOTH OF SILVERY OYSTER WHITE, WITH A RICH RED BACKGROUND TONE ON THE STAIRCASE. THE CEILING IS WHITE AND THE FLOOR, OF YELLOW PINE BLOCKS, HAS A LARGE SISAL MAT IN RED, BLACK, AND NATURAL YELLOW. THE WOOD OF THE TABLE BESIDE THE STAIRCASE IS LINDEN

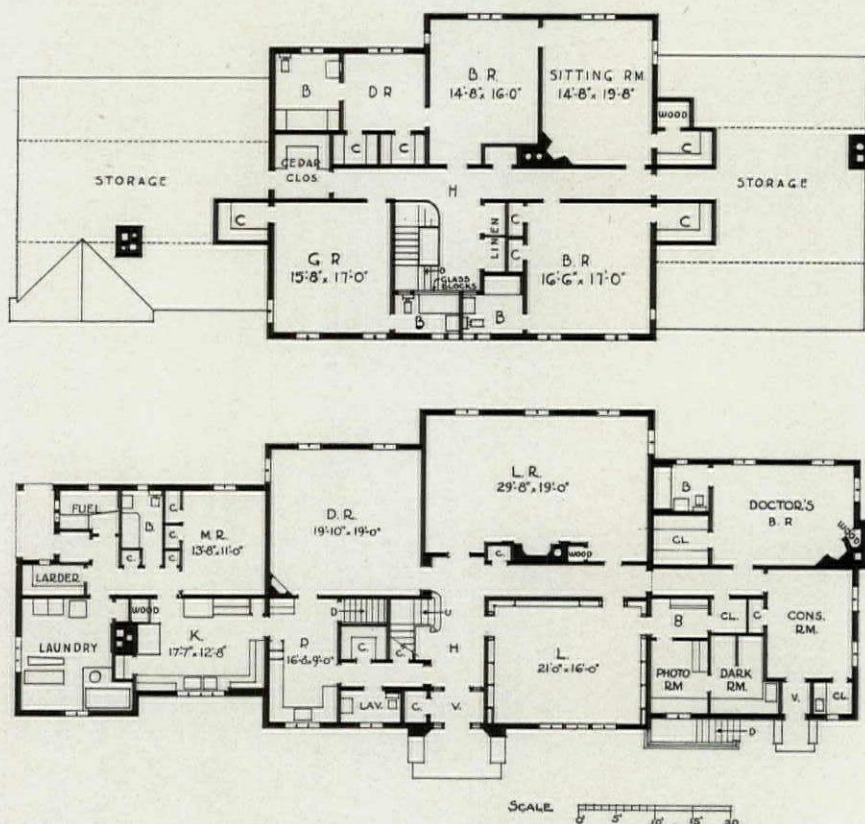


THE CHOICEST VISTA OF THE HOME IS FROM THE LIVING ROOM, DOWN TO THE LAKE 600 FEET BEYOND. IT IS SEEN THROUGH A PLATE GLASS WINDOW, FITTED WITH A VENETIAN BLIND AND DRAMATICALLY FRAMED BY ROYAL BLUE CURTAINS. DOORS AT EITHER SIDE OPEN ON THE WIDE TERRACE





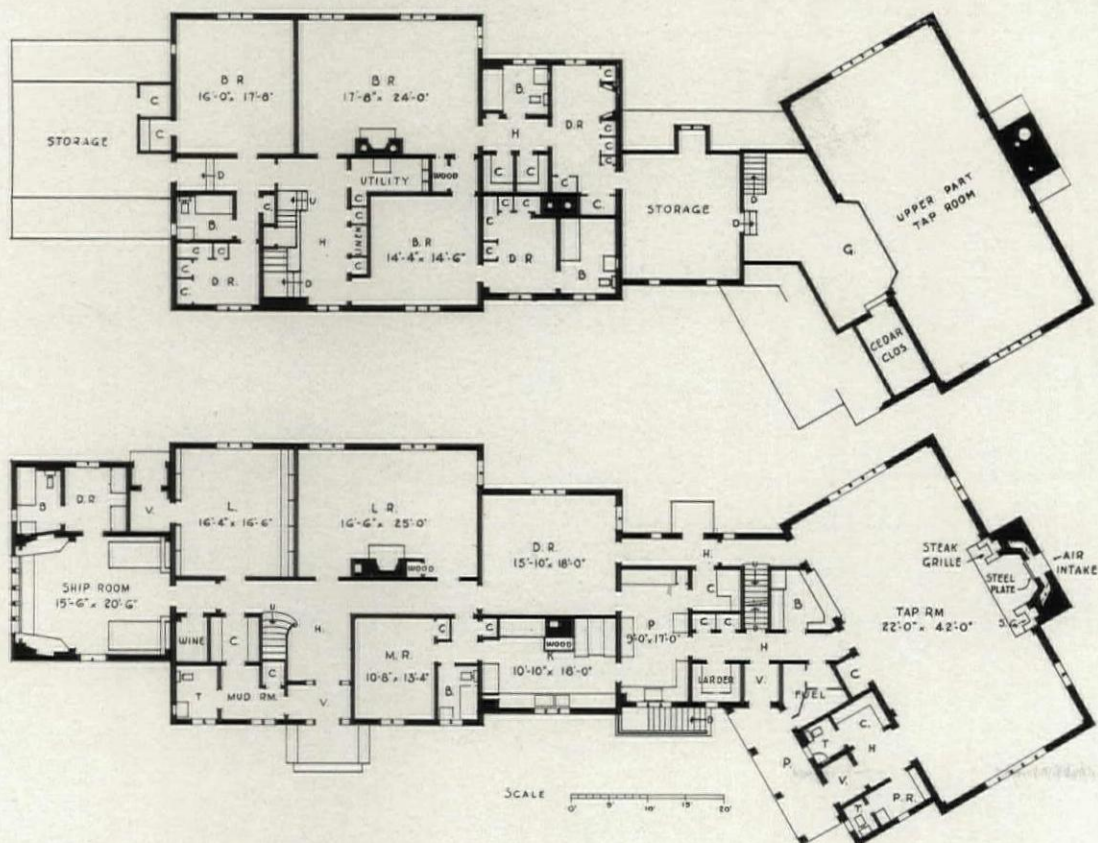
NEIGHBORING HOMES DESIGNED FOR OCCUPANCY DURING THE WINTER MONTHS, IN A REMOTE SECTION OF COLORADO, ARE SHOWN HERE AND ACROSS PAGE. REDWOOD SIDING AND RED CEDAR SHINGLES MAKE AN EFFECTIVE CONTRAST WITH THE GLITTERING LANDSCAPE, DEPICTED BY P. E. BEARSE, AND THE SHUTTERS AND DOORS OF BLUE-GREEN AND FIELDSTONE CHIMNEYS ADD TO THE CHARM OF THE BUILDINGS. NOTE THE DECORATIVE NOTCHED EAVES AND DROPS OF THE OVERHANGS ON BOTH OF THE HOUSES



COLORADO RANCH HOUSE—G. PIERS BROOKFIELD, ARCHITECT



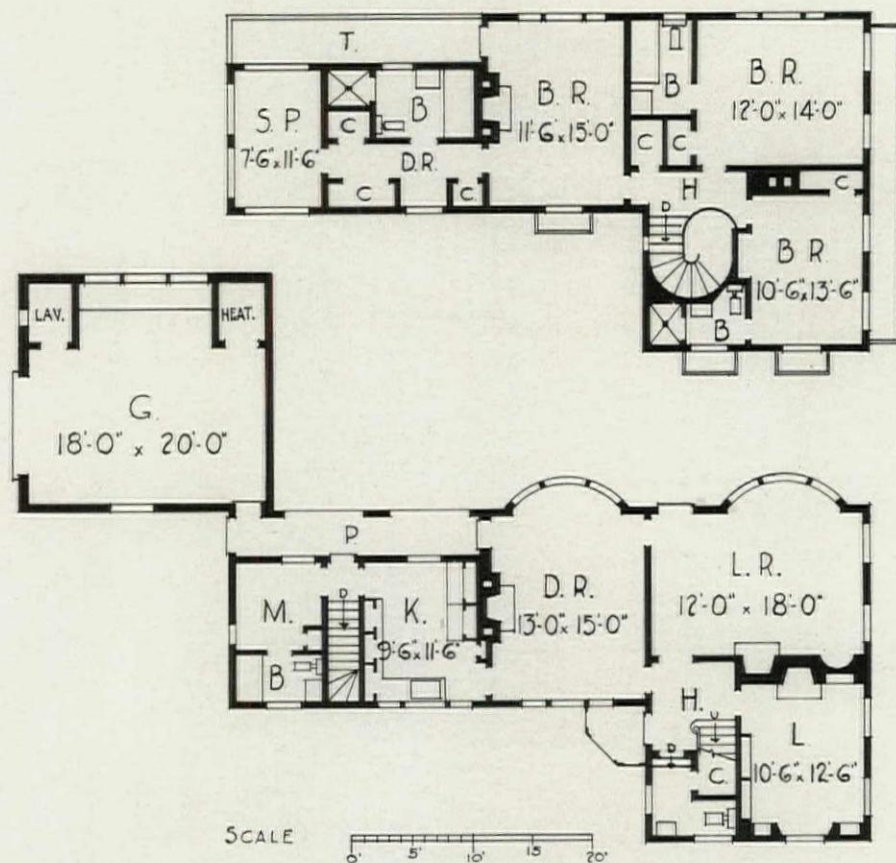
GENEROUS PROVISION FOR EXTENDING HOSPITALITY TO THE COUNTRYSIDE IS MADE IN THIS HOUSE, WITH ITS SPACIOUS RECREATION ROOM IN THE WING AT THE RIGHT. THESE HOUSES, WHICH ARE EIGHTY MILES FROM THE RAILROAD, ARE USED ONLY DURING THE COLDEST MONTHS, AS THE OWNERS HAVE HOMES HIGHER IN THE MOUNTAINS FOR OCCUPANCY DURING THE SUMMER. THEY ARE AIR-CONDITIONED, BY AN AUTOMATIC SYSTEM, AND HAVE DOUBLE-GLASS CASEMENTS. THE RENDERINGS ARE BY P. E. BEARSE



COLORADO RANCH HOUSE—G. PIERS BROOKFIELD, ARCHITECT



THIS BRICK-VENEERED HOUSE WITH ROOF OF PENNSYLVANIA SLATE IS DESIGNED TO BE BUILT IN A SMALL CONNECTICUT COMMUNITY, AT A COST OF 39 CENTS A CUBIC FOOT. PRINCIPAL ROOMS OPEN ON A WALLED GARDEN AT THE REAR OF THE HOUSE, WHICH WAS CHOSEN AS THE ASPECT TO BE SHOWN HEREBEABOVE



SUBURBAN RESIDENCE — BY GEORGE S. STEELE, ARCHITECT

"VERSUS" AND OTHER THINGS

BY TALBOT F. HAMLIN

A few years ago, Frank Lloyd Wright, in a lecture on modern architecture at Columbia, questioned the title *Modern Architecture*: "Why not just architecture?" he suggested. His remark came to my mind forcibly when I visited the current Architectural League show in New York, which bears the provocative title, "Versus." In essence it consists of two separate shows, one of the so-called *traditional* architecture and one of the so-called *modern* architecture. They are carefully differentiated, the *traditional* works grouped on the ground floor and the *modern* examples in the exhibition room above. This whole concept of the sheep and the goats seems forced and basically unreal. One wonders whether the committee in placing the *modern* works above and the *traditional* works beneath had any thought of the Future State of the works in each group or even of their makers

After all, what's all the shooting for? The exhibition is actually a most interesting historical survey of the development of American architecture over a period of more than half a century. The Boston Public Library, shown so proudly among the *traditional* works, was itself revolutionary when it was built some fifty-three years ago. Even the Columbia Library has passed its fourth decade. Again and again, in the exhibited photographs on the ground floor, one sees not the architecture of the present day but the architecture of a generation or two generations ago. The houses which Charles A. Platt so skilfully designed are given almost an entire room to themselves. They are ex-

quisite, for Platt was a great artist, but even they go back almost without exception to the period before the first World War, and now almost a quarter of a century has elapsed since that catastrophic time.

It is interesting to note in this *traditional* portion of the exhibit how little recent work is shown, and that what little there is seems to fall so far beneath the earlier work, judged by any criterion. The spirit that produced the beautiful harmonies of the best work of the early Twentieth Century has gone inevitably, never to be regained; and the pitiful efforts to regain it, that have filled Washington with such vulgarly ostentatious parades of misunderstood detail, reveal their anachronism by their own ineptness. It is, alas, true that some of the very architects—names would be invidious—who created some of the loveliest of the early Twentieth Century classic work produced later many of its most unfortunate aberrations.

I am coming more and more to doubt the wisdom of using the word *traditional* to describe eclectic architecture. The works of McKim, Mead & White and their classic contemporaries in the 1890's were challenges flung in the face of the then current tradition, which was the fashion of Richardsonian Romanesque; now we dub them *traditional*. Is it not that we confuse words and, still more important, concepts? *Traditional* is a noble word describing a living thing; it can never be a description of a style, except incidentally. The American tradition in architecture today is an attitude engendered

by a body of thinking which has gone on for almost ten generations and which has always been, in its most creative expressions, both functional and revolutionary. It was so of necessity in colonial times, especially in the poorer communities, which often produced the best work, and in varying ways at different times it has been so ever since. It is this continual search for simple solutions of building problems, finding different expressions to suit different materials and taking different forms as the needs of various climates demand it, which more and more seems to me the essential basis of the real tradition of American architecture.

It is not strange, therefore, to find an atmosphere of vivid and growingly indigenous life in the contemporary part of the exhibit upstairs. Cleverly, almost too cleverly, it attempts a rapid and necessarily sketchy bird's-eye view of the living architectural work of the entire country. The show is better, to me, in its content than in its presentation. A living room on its side—and not a particularly engaging or successful one, with dishmop furniture and silly bibelots—is humorous rather than inspiring. Perhaps the exhibition designers wished somehow to indicate that modern architecture was fun. Nor do I think that the dead tree growing out of the pavement of air-washing screens was particularly architectural, though in itself amusing. It was at least hardly functional, since the screens effectually prevented one from getting close enough to the small photographs on the walls behind them to gather their real virtues. However, the basic circulation patterns were attractive and interesting.

Forced by its scope and the smallness of the available space to the use of photographs often too little to reveal their content except under the most careful scrutiny, the contemporary exhibit displays them smartly on panels of various building materials, grouping them roughly according to building type. There is much, of course, missing but the wealth of material shown is almost surprising proof of the vitality and ubiquitousness of creative design in America today. Nearly the most interesting element in the

entire show is its revelation of the extraordinary flexibility of architectural form today, a flexibility especially evident in the variety of the houses shown. There seems almost no impression of elegance, restraint, structural asceticism, size, power, grace, or intimacy which the present-day architect cannot produce at will if his creative imagination is equal to the task. When houses as different as those shown by Gropius and Breuer, by Edward Stone, by George Howe, by Frank Lloyd Wright, and by William Wurster can all be accepted as logical and characteristic expression of today's architecture, then certainly the idea that *modern* architecture is limited, stylistic, fixed, a hampering influence on the designer, must be thrown overboard. With such a scale of possible values to work with, how silly it is to think that one must turn back to past forms for models to copy!

This freedom is an amazing challenge to all architects of imagination. Its existence seems to have been well realized by the designers of the exhibition. Time was when the term "modern architecture" was a fighting term, but that time has passed. Time was when its proponents and propagandists felt that to be *modern* one must follow that rather stark asceticism of form which went under the name "International Style," and that it was necessary for America to import this style wholesale and impose it upon all of its programs, however different the demands and the materials available, however varying the ways of life and the innate tastes of the country. That time, too, has passed, most fortunately, and its passing is noted in the last paragraph of the foreword of the exhibition, on the screen at its entrance:

"It [modern architecture] still claims freedom to experiment. Unlike the International Style, it adapts itself to special and local conditions. For its purpose it takes both modern products and ancient materials."

Is this not, after all, a statement of the real tradition of American architecture?

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AGAIN, STAMPS. When I wrote of the authors' stamps I spoke too soon, for the best was yet to come. It has now been published

and it will, I believe, set a standard difficult to beat. It is the design of the new stamp about to be issued to celebrate the fiftieth anniversary of the founding of the Pan-American Union. The stamp, believe it or not, consists of three dancing nymphs with their background lifted from Botticelli's *Flora* (better known as *Spring*). This in itself would seem to be almost an absolute in far-fetched allegory. The three nymphs, of course, are supposed to stand for North, South, and Central America; but when one contrasts their naive dance with the realities of the deep common interests of the American continents the thing becomes a masterpiece of understatement, if not false statement. The artistic merit of the stamp matches well its allegorical impressiveness, and the lettering over and beneath this delicate Fifteenth Century phantasy is, of all possible kinds, crudely Gothic!

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THE FUTURE OF THE A.I.A. In any democracy the policy as well as the efficiency of a government depends in the long run upon the interest, the initiative, and the imagination of the people whose government it is. Nowhere is this principle more obvious than in those professional organizations which play such an important part in determining the relationship between the people as a whole and the members of the professions. All organizations tend to fall into patterns, to seek the easiest way, to avoid controversy, to apply the great hush-hush gag on signs of dissidence or criticism. This is only natural, but it is nonetheless disastrous; it is perhaps the greatest danger inherent in the necessary bureaucracy that organizations make necessary.

It is therefore, I think, important, and I hope significant of new life in the Institute, when a group of Institute members, at considerable sacrifice, meets voluntarily to discuss Institute matters, to find ways in which the organization might be made more alive, more dynamic, and more sensitive to the will of its members. The heart of the matter lies, it would seem, in two things: the make-up of the annual convention program, and the exact nature of the relationship between

the Directors of the Institute and the whole body of the Institute.

The convention has grown up on a conventional (!) pattern. Again and again, in order to make its progress speedy and its actions clear and definite, a routine has been developed which puts a definite premium on purely perfunctory agreement and makes criticism of policies or actions unduly difficult. Like the greater number of American national conventions, it presents its delegates with a series of cut-and-dried reports; it reduces New Business to a mere tail at the end of a final meeting; even the resolutions, which are in a sense the central aim of the whole convention and become the official actions of the Institute through which its policy is to a large extent determined, are reserved for one meeting in which time is pressing and there is never a sufficient opportunity for thorough, impartial discussion. The Institute conventions are of course important. They are pleasant, they may be inspiring—if only because so many people with common interests are there gathered together.

But the Institute conventions should and might be much more. After all, it is only by convention action that the Institute as a whole registers its wishes and determines its policies. Even the autonomy of the local chapters is often compromised by the necessity of obtaining Institute approval for actions which, however important to the locality involved, may also have implications outside that chapter's field; and the only way Institute approval can be obtained is either through the Board of Directors or by direct convention resolution. If it is desirable to make the Institute a true mirror of the interests and activities as well as of the desires and hopes of its members, the liberalization of convention procedure must be the first step.

On February 17, a group of architects met in Philadelphia to discuss these very problems, and arrived at some interesting conclusions. The group included representatives from Washington, from Wilmington, from Philadelphia, New York City, White Plains, Utica, and Montclair. One former president

of the Institute was present, so that it could hardly be called a meeting of mere dissatisfied complainers; it was, rather, a meeting of men devoted to the ideals on which the Institute was founded, and only anxious to see those ideals made real in actual Institute action. This conference rightly found that the resolutions passed at the Institute convention were the crux of the whole matter, and tried to outline a program to make the drafting and the passage of these resolutions more truly expressive of democratic ideals. It suggested that the Resolutions Committee should be appointed well in advance of the convention, and should hold at the very beginning of the convention an open meeting or a hearing at which chapters as well as individuals could introduce any resolutions they desired and have them openly discussed on their merits. The United States Government system of holding public hearings under the aegis of the appropriate committee for all important proposed legislation is one that might well be adopted in some modified form by the A.I.A. Moreover, the conference felt that the chapter resolutions deserve a wider currency than they now receive. If the *Octagon* is to be the real voice of the architects as a profession, it would seem only just that every official action of every chapter should be published automatically in its pages. The fact now is that important resolutions passed by individual chapters are never noticed in the press and are sent to the Board of Directors to be hidden and forgotten in the files.

It was also suggested that the convention program be rearranged in such a way as to give a much greater opportunity for the public discussion of proposed resolutions, and that the content of all resolutions offered for convention action should somehow be put into the hands of every delegate some time prior to the meeting at which action is to be taken, in order that they might receive the fullest consideration and informal discussion. In this way the passage of resolutions would cease to be the mere rubber stamp impressed upon cut-and-dried routine matters by tired delegates anxious to

leave, and become instead the real voice of the profession.

Another interesting suggestion made by the group, with regard to the convention, is the idea that, in addition to the official convention meetings, there should be technical sessions or opportunities for round-table discussion of all sorts of matters of interest to the architect. Several of these could go on at the same time, for not all architects have the same interests. At the present time there is no opportunity for the architects of the nation as a whole to exchange views with regard to their experience, their specific needs, their ideals. Architecture is a science and an art as well as a business and a profession, and it would be a grand thing if the convention offered the same inspiration and assistance in matters scientific and artistic as it is supposed to offer in matters of business and professional life. May it not be that some of the obvious backwardness of the American architectural profession in general is due to a lack of this opportunity? The American Library Association always accompanies its convention periods with round tables devoted to the problems of each type of library, and these have proved among the most interesting and significant parts of these conventions. At a time when American architecture is faced with myriad new problems brought up by new building materials, new methods of manufacture, and all of the problems developed in large-scale, low-cost housing, such round tables should be of especial value. If, for instance, the architects as a whole could attack the housing problem not grudgingly but with enthusiastic sympathy, could they not develop a united demand for higher æsthetic standards in housing which not only would affect their own work but might raise the entire artistic level in the demands of the U.S.H.A.?

The conference noted that, although a committee on convention procedure had been authorized at the last convention, no such committee has as yet made any public appearance. If it has been appointed its personnel is unknown. Such a committee might be a tremendous force for the improvement and the modernization of convention pro-

cedure. If, for example, it broadcast an appeal for suggestions and criticisms it would receive, among perhaps hundreds of worthless suggestions, some of the greatest value. Such an action would serve to give notice to the whole body of architects that the Institute was alive and growing, sensitive to criticism, eager to incorporate the best thought of the architects of the day, and not merely a juggernaut rolling on its own inertia along its accustomed and time-honored futile way.

This question of why such a committee has not been appointed, or if appointed has not been functioning, brings up another problem much in the minds of those who attended this interesting discussion—the problem of the exact function of the Board of Directors. Are the resolutions passed by a convention the dictates which the Board of Directors is supposed to carry out, or are convention resolutions merely permissive—that is, mere statements of a pious wish? Is the Board of Directors the agency erected to carry out and implement convention actions, or is it a body of Elder Statesmen, high above the battle, who look down from the dignity of the “Octagon” upon the struggling mass of architects beneath and do what they, in their greater wisdom, find expedient? This is perhaps a more important question than any mere question of convention procedure, for if any convention action becomes merely a permission to the Board of Directors to do something if they want to and not otherwise—if, in other words, any convention action is subject to the arbitrary veto of the Board of Directors, a veto all the more discouraging because it takes the form of mere neglect—then the Institute make-up cannot be said to be democratic and the convention might as well stop, unless the delegates and the chapters wish to expend their time and money for the mere opportunity of a social meeting. This is a point which definitely needs clarification. If when the Directors are elected they are elected to form a sort of Board of Dictators, acting with no “checks and balances” upon them, the architects should know it.

The conference in discussing this problem

developed a very interesting method by which this matter might be cleared up. It suggested that copies of the minutes of all meetings of the Executive Committee and of the Board of Directors, as well as the Institute budget, should be sent to each chapter and kept on file in the chapter headquarters, where they could be consulted by any interested A.I.A. member or any chapter committee. Such confidential matters as those dealing with disciplinary action would not of course need to be included. This would not only be of the greatest help to the Institute as a whole, by keeping its members informed of all proposed and discussed corporate actions, but it would also frequently be of the greatest assistance in the discussion of chapter committees. Incidentally it would allow the membership an opportunity to check up on the efficiency of the Board and the Executive Committee and on the steps they were taking to carry out Institute mandates; it would open the way to letters of suggestion based on knowledge and not hearsay, to criticism which would be in the best sense constructive and not merely destructive.

Such an action would do more than any other thing, I believe, to increase the confidence of the rank-and-file membership in the Institute and its leadership; it would prove to the younger members that the Institute was democratic and, still more, was alive between conventions. Again and again individual chapters have the feeling that they are working in isolation. To cement the bonds between each chapter and the central organization by this open publication of the minutes would clear the air of much unfounded grouching and, I think, bring a new feeling of dynamic confidence and enthusiasm into the work of both the central bodies and the individual chapters.

Of course the problem of the *Octagon* formed an essential part of the discussions at this conference. The question of whether or not the *Octagon* should accept advertising is definitely controversial, with much to be said on both sides. The conference arrived at no conclusion with regard to this matter, but did feel that the by-law prohibition of

any such practice was unfortunate, since circumstances might arise under which the acceptance of advertising would be both feasible and desirable. For myself, I doubt it; I feel that unless the *Octagon* desires to become a full-fledged, richly-illustrated magazine, attempting to cover all sides of architecture from a scholarly, critical, technical, or historical angle not now covered by existing periodicals, it is much better to keep it as a pure official journal. Now it is neither the one thing nor the other. It definitely edits official chapter and Institute news in tune with a policy of rather unthinking—or rather wishful thinking—optimism. It includes various articles, many of them charming things in themselves, which have only the remotest connection with the organic life of the Institute. Would it not be possible, and in fact most desirable, to make the *Octagon* a sort of combination of the *Congressional Record* and the *United States Daily* of the profession? That is, an organ giving a pure factual account of all chapter activities and official actions, as well as the actions of the national committees, the Executive Committee, and the Board of Directors. Even if this material were given in the driest, most official way, as a mere record of motions made and votes cast, it would, I believe, become a most interesting chronicle of the profession of architecture in the United States, and might surprise many members of the Institute by revealing the broad activities which the Institute and its chapters carry on; and of course it would necessarily throw a needed light upon the activities in the "Octagon" itself and prevent forever the development of any temporary, expedient, hush-hush smothering of controversy. To bring this about all that would be needed, I believe, would be a convention resolution requiring this material to be published.

This conference has shown a simple way to inject new vitality into the Institute. It should be only the first of many such meet-

ings. Necessarily its make-up was geographically limited, but the initiative shown in thus getting together a group from the northern central East Coast states could be profitably followed by similar groups in all the other regions. Each group, intimately associated with the problems and needs of its region or locality, would be able to contribute to discussions of Institute policy a new light based on its own necessities. Each group would then be able, working through the local chapters, to crystallize chapter activity and to direct chapter delegates. With such groups of interested architects meeting informally all over the country to discuss matters so important to the profession, an entirely new attitude towards the Institute would inevitably result—an attitude which I believe would not only vitalize its actions but would also lead to a vastly increased membership as outside architects became aware of this new life.

The life of any organization, as I stated at the beginning, is bound up at last analysis with the life and the interest of its members, with their willingness to devote their time and energy to the organization. Nowhere could this time and energy be better expended in a time of violent change and potential reorganization than in such meetings for the free discussion of pressing matters that face the profession.

The members of this Philadelphia conference, which I hope will be but the first of many similar meetings, were as follows: Louis Justement, of Washington; Sam Homsey, of Wilmington; Thomas Pym Cope and George Howe, of Philadelphia; Lorimer Rich, William Lescaze, Henry Churchill, Robert D. Kohn, and Kenneth Reid, of New York; W. C. Stohldreier, of White Plains; Clement R. Newkirk, of Utica; and Arthur Holmes, of Montclair. Copies of the minutes may be obtained by any interested A.I.A. member by writing to the Chairman, Henry S. Churchill, 19 West 44th Street, New York, N. Y.



REPRESENTATIVE OF THE WORK OF ROMAN VERHOVSKOY OF NEW YORK, ARCHITECT-ARTIST AND SCULPTOR, LAUREATE OF THE IMPERIAL RUSSIAN ACADEMY OF FINE ARTS, IS THIS DRAMATIC DESIGN FOR THE RUSSIAN ORTHODOX CHURCH IN BELGRADE, WHICH WON FIRST PRIZE IN A WORLD-WIDE COMPETITION FOR EXPATRIATE RUSSIANS. IT IS APPARENT THAT HE IS SKILLED IN THE ARCHITECTURAL TRADITION OF THE GREEK CHURCH; AND IN ADDITION HIS TALENT AS A DELINEATOR HAS ATTRACTED NOTICE HERE

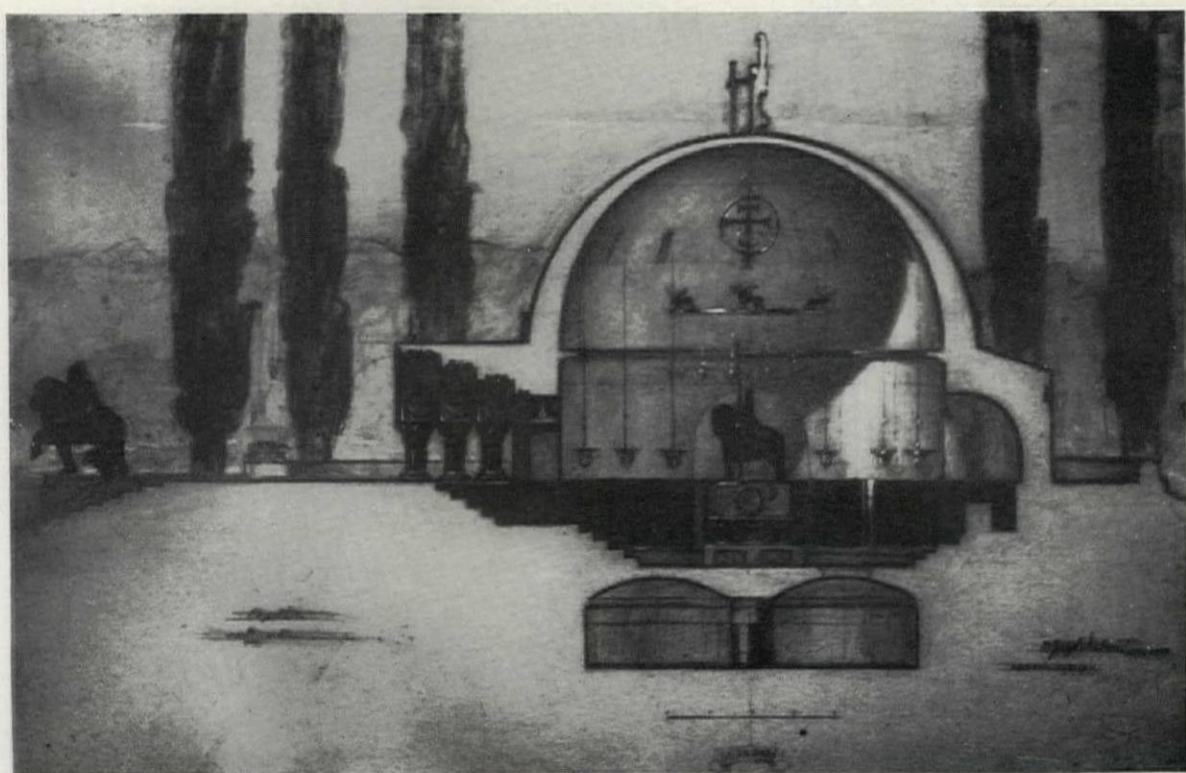
RENDERINGS AND SCULPTURES—BY ROMAN VERHOVSKOY



THIS RENDERING OF ST. VLADIMIR'S CHURCH, NOW BEING BUILT AT CASSVILLE, NEW JERSEY, ILLUSTRATES VERHOVSKOY'S WORK IN THIS COUNTRY. IT WAS DESIGNED AS A MEMORIAL TO PRINCE VLADIMIR, SAINTED FOR CONVERTING THE RUSSIANS TO CHRISTIANITY IN 988 A. D. THE RENDERINGS BELOW AND ON THE FACING PAGE SHOW VERHOVSKOY'S MAUSOLEUM MONUMENT OF THE WORLD WAR, "ETERNAL PEACE," DESIGNED BY ORDER OF KING ALEXANDER OF YUGOSLAVIA. THE SECTION, ACROSS-PAGE, SHOWS THE IMPOSING INTERIOR AND SUBTERRANEAN CRYPT. HE ALSO DESIGNED SIX OTHER WORLD WAR MONUMENTS IN EUROPE



VERHOVSKOY DESIGNED AND DECORATED THIS INTERESTING MEMORIAL CHAPEL BUILT AT SOUTH CANAAN, PENNSYLVANIA. IT IS OF ARTIFICIAL STONE, CROWNED BY A RED COPPER CUPOLA. HE HAS ALSO COMPLETED DRAWINGS OF A RUSSIAN ORTHODOX CATHEDRAL PROPOSED FOR NEW YORK, TO BECOME A CENTER OF RUSSIAN CHURCH ACTIVITIES. THEY WERE EXHIBITED LAST MONTH AT PALM BEACH. ANOTHER PROJECT FOR THIS COUNTRY, A PANTHEON AT MONUMENTAL SCALE, HAS BEEN DESIGNED BY VERHOVSKOY, AND WAS EXHIBITED IN AN INVITED ONE-MAN SHOW AT THE ARCHITECTURAL LEAGUE OF N. Y.





TOMB OF THE RUSSIAN SOLDIERS, A MONUMENT DEDICATED TO WORLD WAR HEROES OF THE ALLIED FORCES IN SALONIKA, IS SHOWN IN A RENDERING BY VERHOVSKOY, WHO DESIGNED THE STRUCTURE AND DIRECTED ITS CONSTRUCTION IN BELGRADE. THE 36-FOOT STATUE OF THE ARCHANGEL MICHAEL HOLDS A BRONZE SWORD 15 FEET IN LENGTH



THE FOUNTAIN MONUMENT "HERCULES" ADORNING THE BELGRADE STATE PARK, ONE OF VERHOVSKOY'S HEROIC SCULPTURES, IS ALLEGORICAL OF A NATION'S STRUGGLE FOR LIBERTY. IT HAS WON HIGH PRAISE AS A MODERN CONCEPTION OF A CLASSICAL SUBJECT. THE BRONZE IS 18 FEET HIGH