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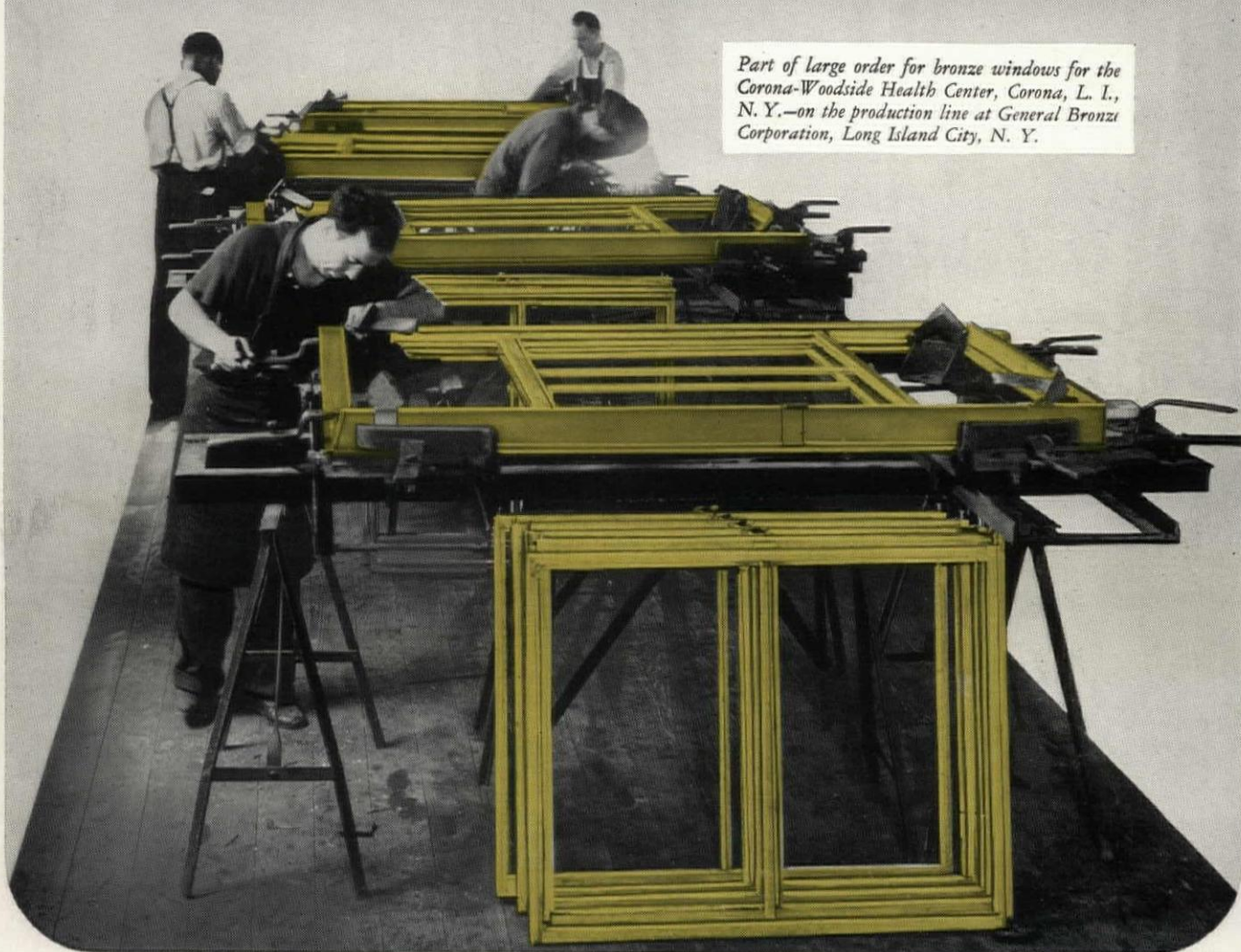
PENCIL POINTS

JUNE

1940

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PENCIL POINTS

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TO THE READERS OF PENCIL POINTS

Twenty years ago, in June, the first issue of PENCIL POINTS appeared. Its declared editorial policy was to devote itself "to matters of interest to draftsmen, designers, and specification writers." In following this program, the magazine quickly became of interest to architects as well. We think it fair to say that during the subsequent twenty-year period we have maintained essentially the same basic policy. The result is that we face the next twenty years with a greater number of architects, draftsmen, designers, and specification writers on our subscription list than ever before.

During its earlier years, PENCIL POINTS concerned itself principally with the techniques of all drafting room activities. We have been told that the material we published along these lines helped mightily in the development of skills and efficiencies among the thousands of men who were active in architecture during the boom years.

Latterly, we have shifted our position somewhat in the direction of stressing design rather than draftsmanship. With changes taking place in the manner of choosing and assembling materials in building, we have felt that there was a need to set before our readers illustrations showing how leading designers have reacted to the changing times, and technical data about materials and construction methods.

We hope to go on from here always with the thought of serving the architectural profession in every effective way possible. We want every reader to feel that this is his magazine and that we are anxious to receive from him every suggestion that will help us to serve him better.

We did not choose, as we might, to make this anniversary the occasion for a special issue. We have, however, asked Talbot Hamlin this month to cast a speculative eye into the future and to forecast some of the things which will confront architects from now on. We think you will find his remarks interesting and stimulating. Certainly there appears to be ahead a challenge to the architect to make this a better world to live in. As for ourselves, we shall do our best to provide him with current information and inspiration, which we all need to have in facing courageously the problems of these troubled times.

Kenneth Reid

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NEW HOUSE IN THE TRADITIONAL JAPANESE MANNER IN TOKYO



THE JAPANESE HOUSE

BY RALPH WALKER

An occidental studying the Japanese house comes quickly to an understanding that the ways and manners of a people are much more fundamental than are the materials used to express them, and the impressions of the underlying philosophy of the life carried on in the house soon take on a larger importance than structural mannerisms and standards.

"What is the story of the common Japanese dwelling? Leaving my home in the morning I observe, as I pass the corner of the next street crossing mine, some men setting up bamboo poles on a vacant lot there. Returning after five hours' absence, I find on the same lot the skeleton of a two-story house. Next forenoon I see the walls are nearly finished already—mud and wattles. By sundown the roof has been completely tiled. On the following morning I observe that the mattings have been put down and the inside plastering has been finished. In five days the house is completed. This of course is a cheap building, a fine one would take much longer to put up and finish. But Japanese cities are for the most part composed of such common buildings. They are as cheap as they are simple."—Lafcadio Hearn.

The Japanese live, as a whole, in structures that are little more than sheds—a clumsy heavy roof supported on a few widely spaced wood posts, one or two solid but thin mud plaster walls, the rest sliding screens of wood, and of wood lattice and paper. The structure is simple, but no more so than are the old frames that support the Cape Cod cottage. Both the American cottage and the

Japanese house are so-called simple dwellings; both are made of wood and are standardized as to plan and detail. But their similarity is greatly offset by their fundamental differences. These are great enough to indicate that functionalism tends to be regional rather than international.

These differences are expressed in many types of standards, most of which are extremely difficult of acceptance by one people from another, for with all the good will in the world it is seemingly impossible to eliminate natural reactions to the "foreign." All peoples have phrased in one way or another—"Better fifty years of Europe than a cycle of Cathay."

In fact, the return to the violent imperialism now so apparent throughout the world has been made not so much by the dictators as by a willingness of the people to hold in scorn that which is foreign. It is concurrent with the increasing desire for selfish security within the complacent mass.

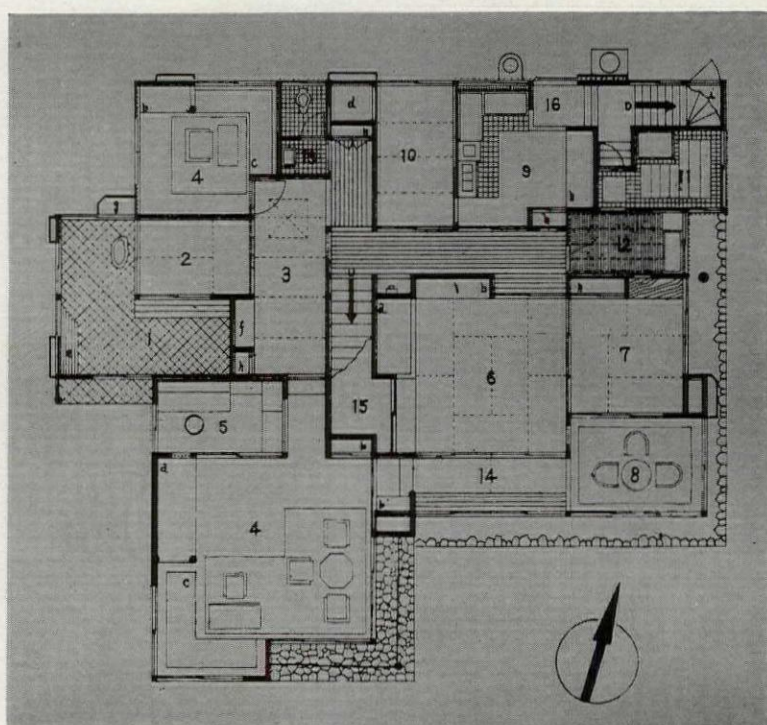
There are, however, other sides to nationalism, and these have a clear and rightful place in the development of world cultures, for without the national backgrounds and impulses the world would lose much that for the present gives it flavor.

Nationalism helps to make creative cultures; internationalism leads either to chaos or its contrary, standardization—and to imperialism.

International viewpoints are rarely successful in solving problems for which an intimate understanding is necessary. While the search for an expression of function may



THE HOUSE FOR MME. YOSHIYA, A POPULAR WOMAN WRITER WHO IS A SUCCESSFUL MIXTURE OF JAPANESE PAST AND PRESENT. THE GATEWAY LEADS FROM A NARROW ROAD INTO A SMALL COMPOUND IN WHICH HOUSE AND GARDEN BLEND WITH A FEELING FOR BEAUTY

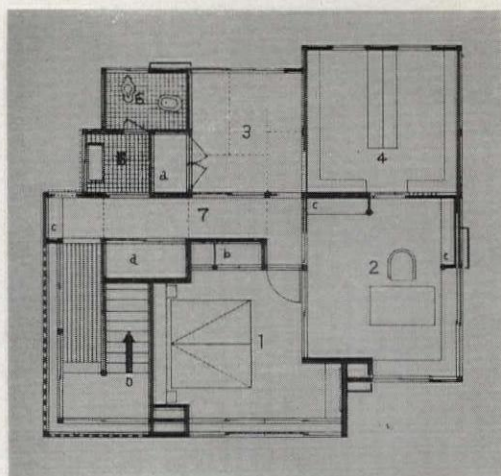


LEGEND

- 1—VESTIBULE
- 2—ENTRANCE HALL
- 3—HALL
- 4—SALON
- 5—MUSIC ALCOVE
- 6 } LIVING ROOMS
- 7 }
- 8—VERANDA
- 9—KITCHEN
- 10—MAID'S ROOM
- 11—BATH
- 12—DRESSING ROOM
- 13—TOILET
- 14—CORRIDOR
- 15—STORAGE
- 16—KITCHEN SERVICE
- A—TOKO
- B—SHELF
- C—COUCH
- D—CLOSET
- E—BENCH
- F—CLOAKS
- G—SHOE CLOSET
- H—CLOSET
- I—STORAGE



VIEW FROM VERANDA LOOKING PAST SALON TOWARD THE GATE. THE COMPOUND IS VERY SMALL, THE DISTANCE FROM LIVING ROOM TO ROADSIDE WALL BEING HARDLY MORE THAN TWENTY FEET



LEGEND

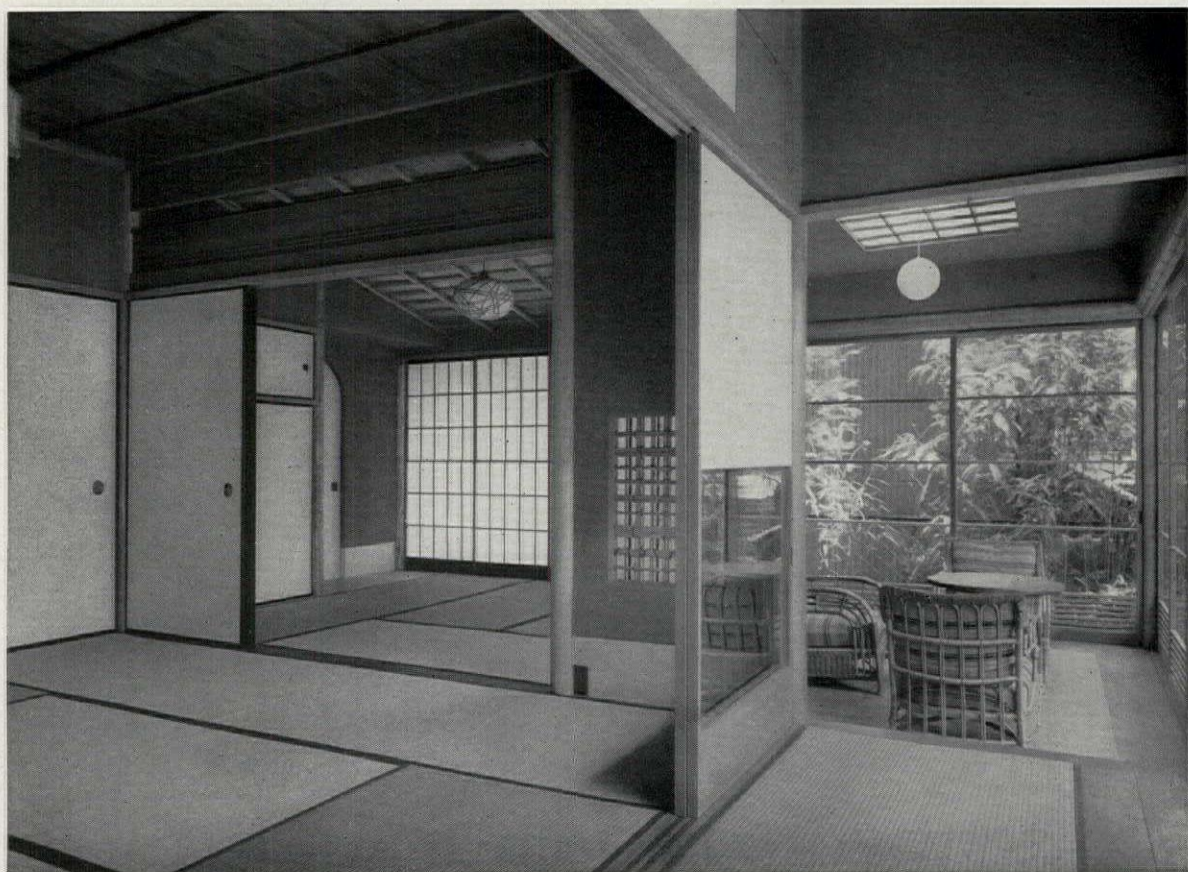
- | | |
|--------------|------------------|
| 1-BEDROOM | 6-TOILET |
| 2-STUDY | 7-CORRIDOR |
| 3-SPARE ROOM | A-CLOSET |
| 4-BOOK STACK | B-DRESSER CLOSET |
| 5-LAVATORY | C-SHELF |

be largely a scientific one, another and more vital factor appears to limit the attainment of the completely rational. The background of family living customs, of national traditions, are as directing in the way people desire to live. The liking for peculiar ways of preparing foods, soft or hard beds, come from family habits and remain in force long after they have become divided in actual living from their source. The aviator leaves the plane, the driver the cab of the streamliner, and both return willingly to the warm atmosphere and customs of family traditions.

It is essential to appreciate that the Japanese may leave a western style building and western style clothes, wherein he has been at work all day, to return to the chairless mats of the Japanese house and the ease of



MME. YOSHIYA'S HOUSE IS A COMBINATION OF OLD JAPANESE WAYS AND NEW. ABOVE IS THE SALON, WHERE GUESTS ARE RECEIVED. JAPANESE CHARACTER IS MAINTAINED BY THE PAPER SCREENS OR SHOJI, WHILE THE QUIET AND WELL-MADE WESTERN TYPE FURNITURE IS HARMONIOUS. THE JAPANESE LIVING ROOMS, DESIGNED ON THE TYPICAL MAT UNITS, APPEAR BELOW, ADJACENT TO THE DINING VERANDA



the kimono, and to the qualities and manners of a well-worn family life. So strong is the traditional sense that customs, art, and ways of thinking, thrown away fifty years or so ago, are coming back again into their own—coming back because of a growing appreciation that a sensitive quality peculiarly Japanese had been lost and not replaced by any better properties in the European cultures so unwittingly imitated. This return, if confused by modern phraseology, may lose (as it has) much of value to a progressive creative movement by the Japanese.

This confusion has been aided by a steady development of the modern cult of "The Simple," and the prejudiced advice, such as that of the late Bruno Taut (who too often saw architecture in the limited view of German material functionalism), to consciously make a return to the primitive tribal architecture of early Japan for inspiration. This has done much harm because he, as well as others, forget that two thousand years of tradition separate the adult mind of today from the child-like ancients. And Bruno Taut even read his theories into as complex and sophisticated a structure as the Katsura Palace at Kyoto.

* * * * *

The Japanese house, whether belonging to noble, warrior, farmer, or craftsman, is the house of one who has an appreciation of the beauties of the bountiful nature so evident in Japan, and this is reflected in the plan and philosophy of the life lived in the house.

Generally the house sits in its own compound surrounded by either a wall or a fence of wood, and of course the gate is an important element in the design of the street approach. It is like the fence, simple or elaborate, according to how you define these words. The Japanese have been told lately and repeatedly that most of their household designs are simple, and they have come to accept the term, meanwhile continuing to appreciate subtle refinements in proportion and in an infinite variety of detail. One must always think of this Japanese simplicity as something which has as many facets as there are needles on their beloved pines.

The gates are rustic or formal in the Japa-

nese classic manner. Their relation to the narrow streets gives a pleasant rhythm, since the house lots are rarely very large and their variety and openness give the passerby a steady and sharp interest.

The gateway leads into the privacy of the Japanese family—a privacy the more precious because it is liable to ruthless invasion on the part of the Emperor, whose own privacy and withdrawal from the world into another of his own is represented in imitation in all Japanese life. I have seen peasant women nude to the waist who, because they are within their own compound, are as sheltered in their sense of privacy as if they were invisible.

Inside the gate the charm and completeness of the planning of the Japanese home is apparent immediately in its relation to its garden.

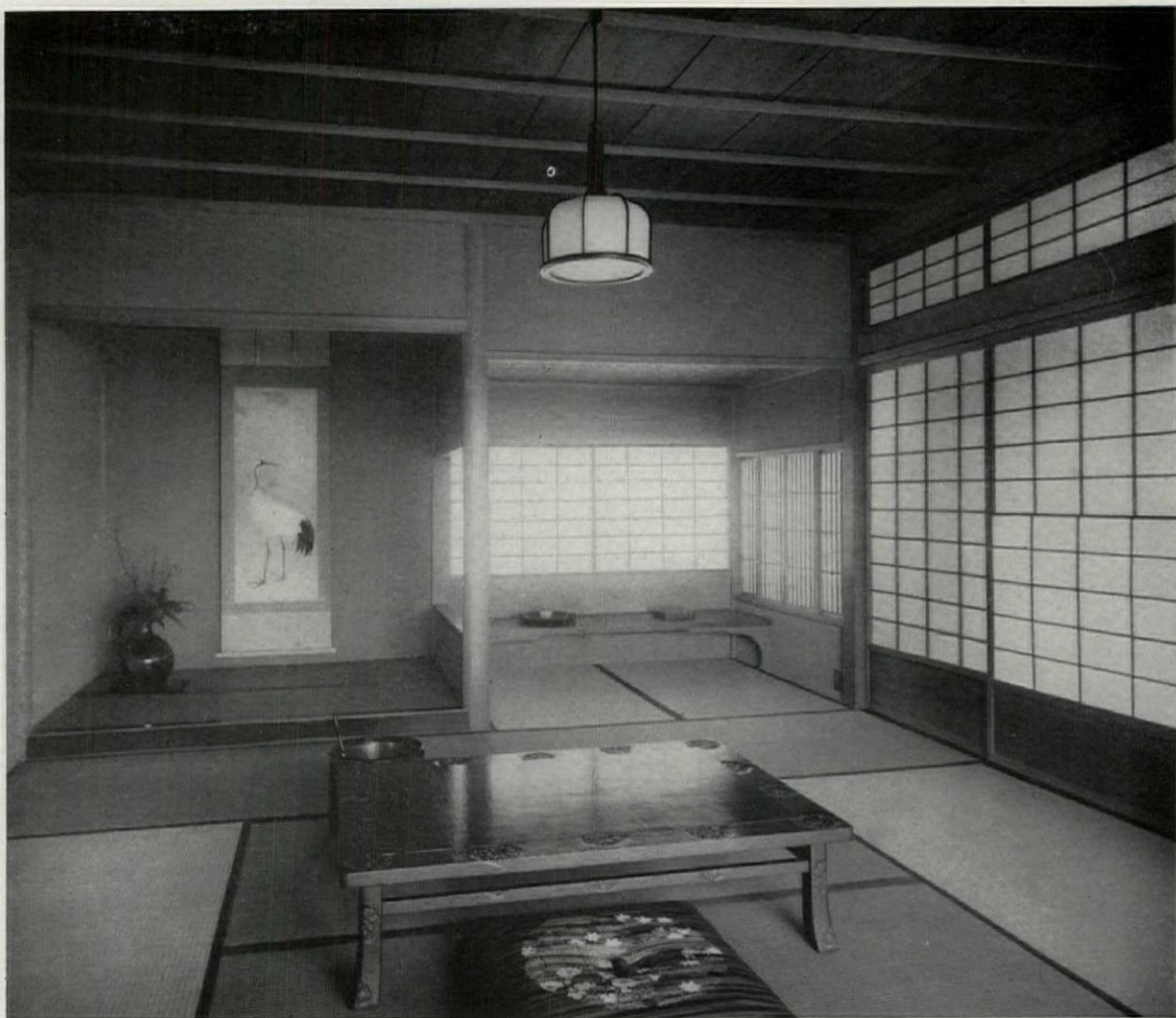
The Japanese house does not say that man either wars against nature or controls nature. Everywhere it is one with it. The relation of the house to nature is not that of two separate things brought haphazardly together, but is a planned and considered whole. The Japanese house is never a blunt assertive statement. Perhaps nowhere in the world is a more thoughtful amalgamation so completely in evidence.

The garden is not just something outside to be played with casually in the summer and forgotten in the winter. To the Japanese the garden is an all-year-round part of their life. Therefore it is planned to be as effective in the snow as when the plum blossoms come, and these tiny rose-like forms on the winter black stems are as effective as when the cherries make their misty clouds of white and pink.

The garden is considered to be complete whether there are any blossoms or not. It has a background of evergreen planting against which the deciduous trees and shrubs become actors in their natural turn of blossom or flaming leaf.

*"On the plum, forlorn,
One blossom; one frail blossomworth
Of warmth has just been born."*

The evergreens are trimmed and pruned to a bareness of line, nothing dead is left to



disturb the sharpness of living detail. The garden is not nature left to itself, it is groomed and tidy, as beautiful in careful garden keeping as is the housekeeping within the enveloped house.

Strangely enough it is not distressing—this elaborate tidiness. One recognizes the pleasure to be derived from well-designed order and in the constant care of something thought possible of approaching perfection. The garden is rarely large but it is continuous in its constancy to the house. Everywhere you look from within, a vista, or more properly a picture, has been arranged to give delight and at the same time cause for reflection. No other domestic architecture has so intimately joined rooms and garden so that the restfulness of each add up to a more complete composure.

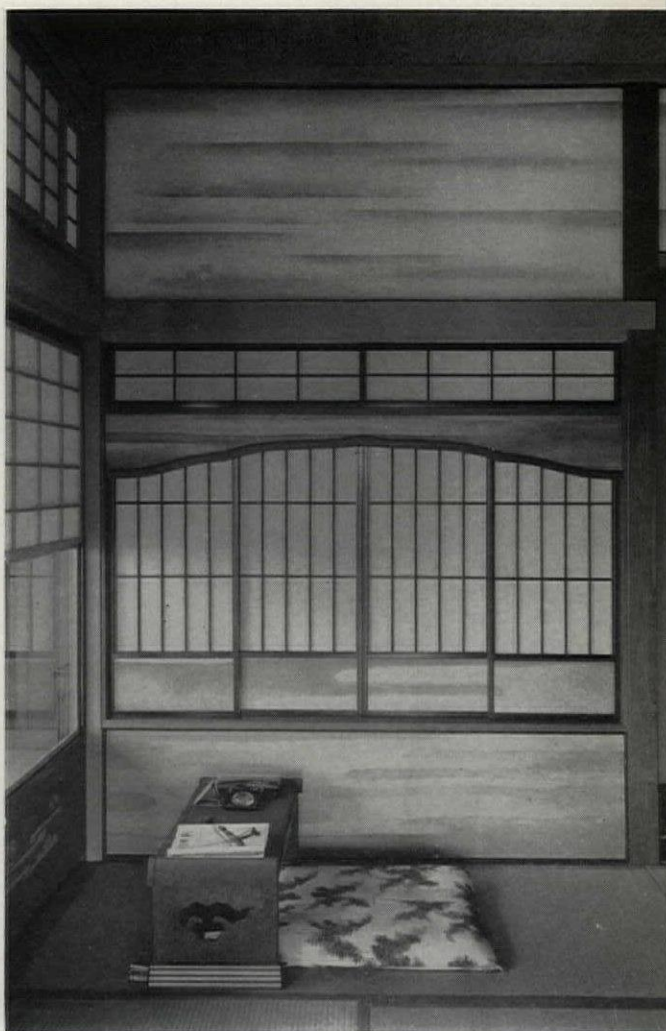
The division line between the two is not a hard fact of plate glass and steel. The fragrance of the garden is met by the faint aroma from the unfinished wood in the house. The wood, the paper, the mats, all

MAIN LIVING ROOM OF THE HOUSE SHOWN ON THE FRONTISPIECE. THIS ILLUSTRATES WELL THE SUCCESSFUL AVOIDANCE OF MONOTONY BY THE JAPANESE WITH THEIR STANDARDIZED MATERIALS

have the same qualities of texture and naturalness, as has each stone and dripping waterfall, stirring leaf and rigid branch in the immediate space just beyond the edge of the house floor.

No other domestic architecture eliminates more easily from one's consciousness the sense of structure in shelter.

From the edge of the wooden corridor floor—outside the Shogii—to the garden, is generally a great threshold stone, chosen carefully for its size and flatness. One soon appreciates that the stones in the landscape are not indigenous but have been chosen with care and pleasure for the smoothness or for the natural adaptability by which they fit into the garden plan. Again, no stone springs willy-nilly from the earth. It has its place—definite, orderly, and rightly colorful. They



DETAILS OF A HOUSE IN TOKYO FOR A MEMBER OF THE MITSUI FAMILY. AT LEFT, A CORRIDOR OUTSIDE THE SACRED ROOM. PRACTICALLY ALL CORRIDORS IN THE JAPANESE HOUSE ARE BETWEEN THE ROOMS AND THE OUTSIDE WALLS. AT RIGHT APPEARS THE BOUDOIR, FURNISHED WITH THE CUSTOMARY WORK TABLE AND CUSHION. IN THIS FAIRLY ELABORATE HOUSE THERE IS EVIDENT THE USUAL RESTRAINT

form the edges of tiny mountain streams; they are ledges peeping out beneath a wind-swept pine. They are miniature cliffs, rising sheer above the splashing carp in the pool below; they form a hard yet ingratiating contrast to the water and evergreen.

Among the most interesting places to visit in Kyoto are the yards where great and small stones are displayed for use in bridges and thresholds and basins within the gardens. Slowly dragged in oxcarts they finally reach, miles away, the garden for which they are to be a very expensive part. The stones are also combined with sandy spaces, sometimes representing stepping stones above flowing water, the current patterns of the stream being drawn on the sand with the tines in careful raking.

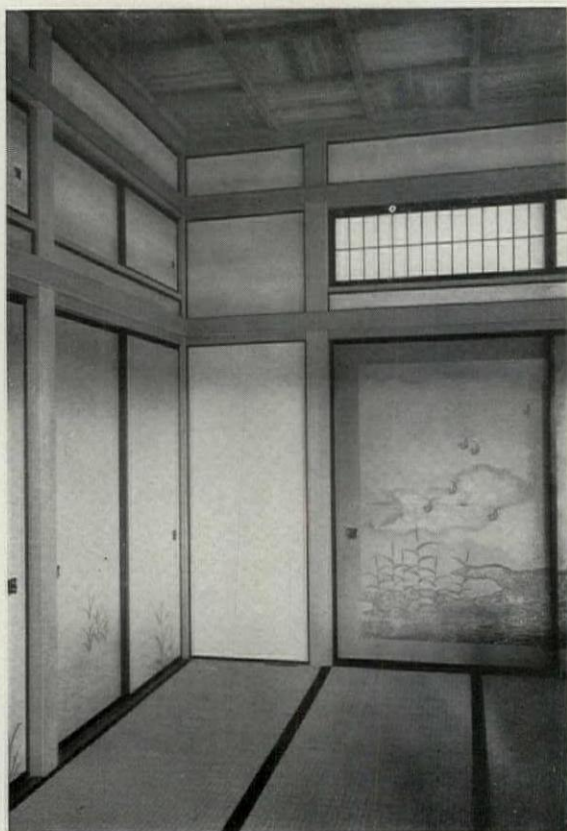
Through the wide openings of the sliding

doors, the vision of thoughtful compositions changing through the seasons, each day different poems of color and space—this is the spiritual as well as the æsthetic value of the garden to the Japanese.

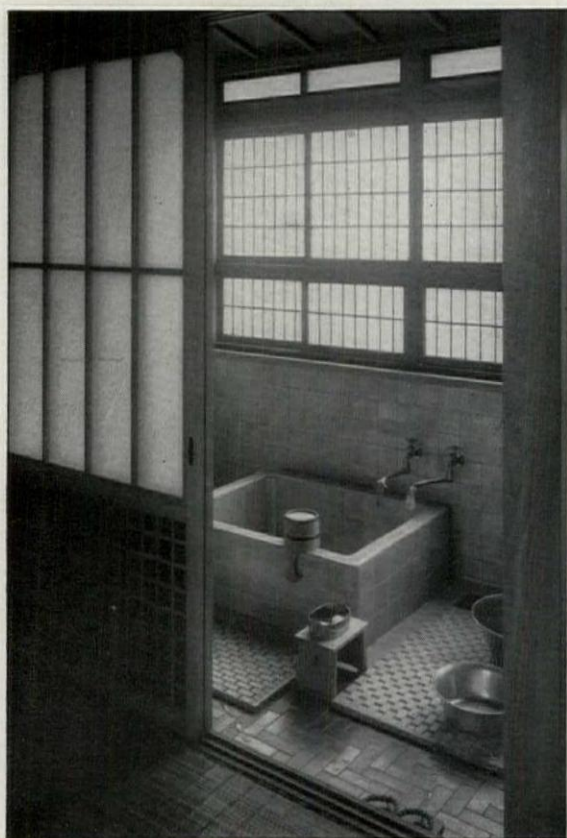
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The finer Japanese house has a peculiar charm, a charm fully contributed by the careful craftsmanship and the thoughtful use of materials, but it does not furnish (except in a few cases) even the slight comforts of the eighteenth century western world. It offers an austerity of living, and because of the ways of self-discipline are habitual, manners have been developed of self-effacement. The best, such as it is, but always presented, gives the superior guest but little in physical comfort.

Austerity, self-discipline, self-effacement,



CORNER OF A BEDROOM IN THE MITSUI HOUSE. THE TIMBERS ARE CAREFULLY SELECTED FOR THEIR STRAIGHT GRAIN. THE MODERN BATHROOM BELOW IS EQUIPPED TO SATISFY THE VERY HIGH JAPANESE STANDARD OF CLEANLINESS. THE LONG, HOT, TUB-SOAK FOLLOWS A THOROUGH CLEANSING



however, are not germs in the genesis of either the primitive or the barren. For not even in the *bukesukuri*, the old houses of the Samurai, did you find anything but the exquisite refinements of a civilization where it was not thought effeminate for warriors to perceive and appreciate beauty.

Standards of living are apt to be based on opposite extremes, those either of refinement or of crudeness, and the reflections of these in the concurring standards of the house are vivid in their revealment. Construction standards have always existed in whatever historical era you may question. It is natural for these standards to limit the functionalism which also always exists. Nothing is more nonsensical than the present claim that functionalism started with Corbusier and Gropius and such. In fact, the word functionalism, under such claims, is a term used to encourage prejudice.

The standards of the Japanese house are those formed by the slow, conscious development of an increased refinement in desire. They are not primitive or crude. The standards of Japanese life are not those of savages content with the easement of animal appetites. Throughout the life, the house, the manners, a subtleness of need, a rareness in dignity, and an inner awareness of spiritual values, are always apparent. These standards are not to be measured in feet and inches, but only in an understanding of a spiritual return to the enlargement of life itself.

Much has been written about standardization in the Japanese house. It is not any more in evidence than in the wooden structures in this country. In fact, when we line up lumber lengths against mat areas it is obvious that our floor plans also are prepared on a module system. We buy standard sized lumber, sash, doors, mouldings, fireplace throats, flues, finally realizing there are practically no materials going into an American wooden house that are not standard.

This kind of standardization is not necessarily a hindrance, because both here and in Japan house plans can, within the standardization theme, achieve a great variety.

Life, as evident in the plan need, here influences standards and not the reverse.

Naturally the more expensive houses achieve further refinements in the selection of rarer parts of standard lumber, in larger and more beautifully grained floors for the *chigai-dana*, and in the intricacy of lattice transoms and openings, in the quality of the bronze ornaments covering pegs at otherwise concealed joints, and especially in that most marvelous craftsmanship for which the Japanese are famous.

The first influence of western civilization was a healthy one in that it upset the fixation of century old standards of comfort, and unhealthy because, as was natural, all the western architects who have done work in Japan have failed to achieve that something which is necessary to the Japanese inner life.

This is the vital lesson of the Japanese house. The great danger of holding long to any series of standards is that invention ceases.

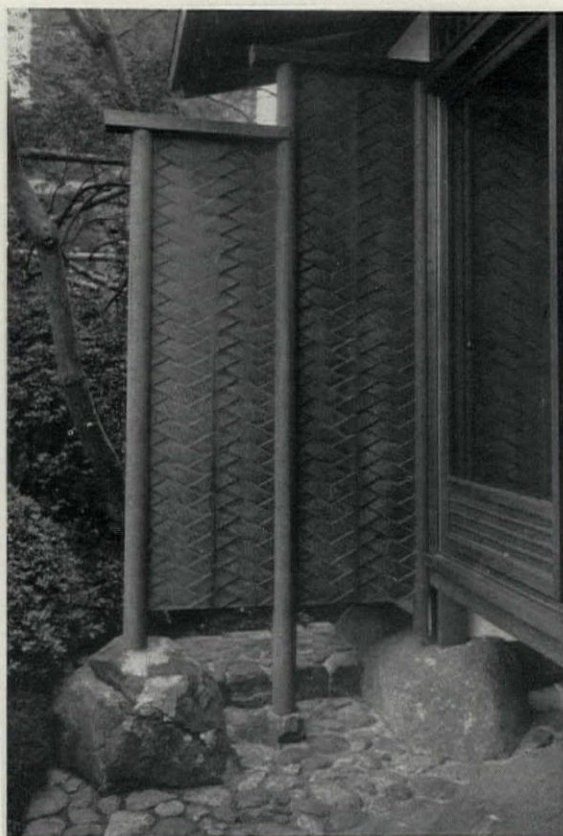
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There are two centers in every Japanese house, the religious shrines and the *toko-nomo* and its companion the *chigai-dana* (an alcove with shelves). The latter is the æsthetic and hospitality point of focus where the choice picture, the priceless curio, the fine art of flower arrangement, are presented for the quiet appreciation of occupant and guest.

The post between the "*toko*" and *chigai-dana* and the floor of the alcove with the shelves are places where small fortunes are sometimes spent. The heart of a great tree where the grain is without flaw, an unusual piece of bamboo, twisty and with many tight wound rings—these are sought and selected with care for the post of the "*toko*." While the floor might be a great single board of pine or camphor, rubbed and polished to show the grain and appearing like a fine Italian marble—boards of four feet in width and six to eight feet long. Generally, however, the floor is simple, and polished only by the daily dusting. On the mat of the *toko* is placed the vase and a very sophisticated flower arrangement that looks again



DETACHED FENCES OUTSIDE THE LIVING ROOM AND THE DINING ROOM OF THE MITSUI HOUSE. THESE TWO FENCES ACT AS SCREENS AND ARE RELATED TO THE GARDEN OUTSIDE. IN A SENSE THEY CONTROL THE VISTAS. THERE IS NO LACK OF INVENTION IN THE JAPANESE ARCHITECTURE



deceptively simple but may take up to two hours of hard persistent work and sharp mental application to accomplish.

The Japanese simplicity, wherever it is found — house, flower arrangement — has within it a consistent and studied restraint and the elimination of the nonessential. It is a conscious search for perfection in detail and not its absence. It starts with richness and not with paucity.

The family art treasures are displayed occasionally and with affection and selection. It is a place, therefore, in which habit has become casual. It has attention because it calls for attention, because it may be something not seen recently. It offers an opportunity for the sharpening of the family critical faculty.

"He seized the scissors and began clipping twigs sharply while they stood and watched. When he had finished he had reduced the spreading blossoms to a design of bare branch, spare and grotesque, upon which a few flowers hung like exquisite ornaments."
(*"The Patriot"* by Pearl Buck)

* * * * *

The story of the Japanese house is not to be told in a single discussion. Its interest to us is supposed to be in its standardization. But to me its lesson is that of an exquisite and unashamed sensitiveness, and certainly no one will accuse the Japanese of lacking virility.

The mats on which the family life quietly takes place become a delicate fragile floor—a standard floor so self-obliterating that very shortly the eye ignores it and the shoeless feet quickly gain the habit of its softness.

It is not standardization, but its quality and its relationship to the enlargement of life which is important; just as the absence of furniture and the use of storeclosets may at first seem essential to economy. But no one knows how much all of this quality of Japanese life—the exposure of few possessions at any one time, the desire for preciousness, the wide openness of the house, the careful storage—may be more directly due to frequent earthquakes than to any other factor.

MANY TYPES OF BAMBOOS, CHOSEN TO GIVE PERSPECTIVE AND SCALE, PRODUCE A SENSE OF VASTNESS IN MME. YOSHIYA'S GARDEN. STONES RAISED ABOVE THE MOSSY GROUND GIVE THE EFFECT OF A GREEN POOL



ARCHITECTURE IN NINETEEN-SIXTY?

BY TALBOT F. HAMLIN

Twenty years is a long time to look forward, but only a little while to look back; the changes which may come in American architecture in the next two decades may perhaps be foreshadowed by the trends evident in the last two. No one, of course, in these unstable days can foretell the architecture of twenty years hence, for no one to my knowledge can foretell the political and international developments of the next twenty years, and the form our building will take will be conditioned inevitably upon the form our living takes. Yet the chance to look forward is not to be despised, and, if in eagerness our prophecy may take the form of wishes and hopes alone, even this has its value, even this may give us a goal toward which to aim our present efforts.

Of all the trends in recent architecture, not only in America but elsewhere, one of the most significant is perhaps the growing realization that architecture, to do its best work, can be no longer a matter of individual palaces and occasional public buildings, but must embrace the entire gamut of planned construction. Should this trend continue, we may confidently look forward, I believe, not to a lessening of architectural influence, but to its increase. Factories, housing (for *all* ranges of income), athletic and recreational buildings of all kinds, schools, the architectural appurtenances of parks and parkways—these will furnish the great inspirations to the future architect, these will be the opportunities for creating a new and democratic beauty that belongs to all the people and not to one class only.

And there must, of necessity, come a greater and greater application of architectural thinking to city planning, to regional planning. Man exists in a community; the total design of this community is an essential conditioning of his happiness or unhappiness, his efficiency or wastefulness. The tendency toward large-scale developments, either in the commercial field like Rockefeller Center, or in the housing field like many projects both governmental and private, today, is but one evidence of a growing pressure towards this end. The final efficiency of a community and its inherent beauty of aspect can never be the result of mere individual buildings. The beauty of a community is a matter largely of the relation between adjacent structures; and, as large-scale development increases and the harmonies resulting from it become apparent, one may hope that even individual architects working on individual projects will begin more and more to remember the responsibility they have toward community harmony as a whole, and that they will design buildings which will be not merely monuments to their own cleverness but structures related to the site on which they stand and the totality of effect of the surrounding area. This, of course, will mean a new development of social consciousness on the part of the client as well as of the architect; and this too may come eventually through mere economic pressure and the discovery that harmonious communities are more stable in value and better investments than those where individual caprice is allowed a too-complete sway.



THE ARCHEOLOGICAL APPROACH IS OBSOLETE
AND NEW KINDS OF BEAUTY WILL BE ACCEPTED

Some people wish to achieve this socialization of effect by direct architectural control. The experiment has been made in many places—with fair success and enormous controversy in England, with greater support and more definite achievement in Holland, and occasionally even in this country. Yet architectural control has its own dangers, and where it is used, as it frequently has been, in suburban developments in America, to crystallize a mere style quality, the result is dangerous to every atom of progressive thinking. In Holland, where the control is vested in the hands of a "Beauty Committee," which in each locality is set up so that no one person can serve on it long and so that its personnel is continually changing, there is a better chance for progress in architectural standards. The harmony which I hope for is in any case not a harmony imposed from above, but rather a harmony arising as the result, on the one hand, of an increased community consciousness, and, on the other, of a simple acceptance of materials, climate, and life patterns.

Of the eventual universal acceptance of the ideals behind so-called "modern" architecture there can be no more doubt. The freedom in creative design which is an inherent part of it is itself too valuable. Already, in school design, in factory design, and in the residential work of many parts of the country, the archeological approach is quite out-

of-date; and, even when the names of past styles are sometimes applied, it is out of pure sentimentality and not with conviction. More and more during the next twenty years architecture will be free from style limitations. The acceptance of new forms, new kinds of beauty, new programs answered in new ways will come with varying speeds in different parts of the country, for style changes always come with great variations in the rapidity of change, depending on many non-architectural elements. In France, for example, the change from Romanesque to Gothic was made complete in less than a century; in Italy it was hardly made at all. In Tuscany, on the other hand, fifty years saw the revolutionary change from lavish Late Gothic to full Renaissance. In England the same change took two centuries. Yet it is significant that whenever one of these movements of changing taste began there was no stopping it. Parts of England built Gothic well into the 17th Century; that did not prevent 18th Century England from being entirely classic. So with the style changes of today. If we date the beginning of the "modern" movement from the revolutionary work of Sullivan and the first work of Wright, we may say that almost fifty years have already passed since those beginnings appeared, and though the acceptance of the new thinking has been slow in parts of the country—either those where life has maintained its earlier forms nearly unchanged, or else those in which sentimental escapism has been most rife, as in the suburbs of Detroit—nevertheless by 1960, with the speed of modern life, I think we may hope that the movement in this country will have become all-embracing.

By this I do not mean that "modern" architecture as we know it today will become, as one might say, a "canonized" style. It is too early yet even to define the actual style qualities behind recent changes in architectural form. We must not, as Lurçat has reminded us, allow the style to crystallize too soon, before all the possibilities inherent in its freedom and in the use of new materials have been explored. I should hesitate, for instance, to prophesy that all houses

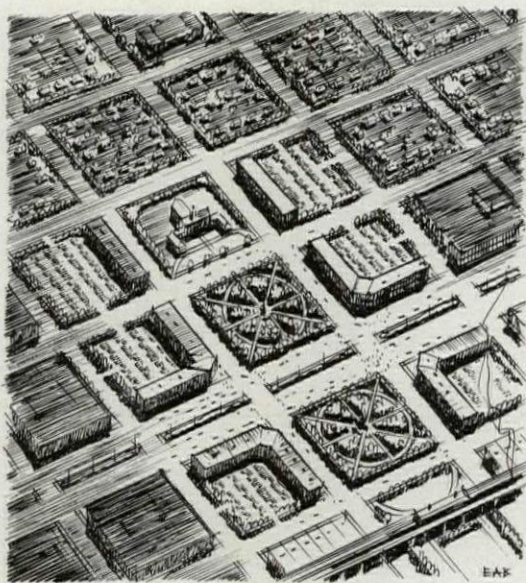
would have flat roofs or that the current fashion for enormous windows, with all their complexities of heating and curtaining, would by 1960 be universal. On the contrary, I expect that true functionalism—that is, a careful study of each unit along the line of its real human usefulness—will prevent eccentricities and wilful extravagances of form. Openness will be used where openness belongs, privacy and shelter gained where they are desirable, and the whole problem of the flat versus the pitched roof considered not as a style matter but as a matter to be solved in the light of space, materials, and climate.

Perhaps the next twenty years may see the beginning of another movement in style development, a movement which will bear the same relationship to the architecture of the last two decades that the Baroque bore to the period of the High Renaissance. Flamboyant, dramatic, baroque styles seem to accompany periods of cultural change, instability, and insecurity. The age of the 17th Century had many resemblances to our current life, and the 17th Century was the Baroque century *par excellence*. We might call the German building at the Barcelona Exposition of 1929, by Mies Van der Rohe, in its perfection and purity, almost the high-water mark of early "High Modern." Today there seems to be a trend toward more dynamic, more dramatic forms, and unless there is a sudden change in the pattern of human life, a sudden return to a new stability—stability in values as well as in economics and politics,—it is more than likely that the next twenty years' architectural development will be along the lines of flowing space, dramatic contrast, stunning climax, emotional stress; in other words, along purely baroque lines rather than in a return to the early purity and repose. The full flowering of this development, should it occur, will require more than twenty years, for no category of forms is so difficult to control as the category of the baroque, and a "Baroque Modern" will demand a sureness of touch, a knowledge of means, a taste, and a discipline which are likely to take more than two decades to reach maturity. The fascina-

tion which the more eccentric plans of Le-Corbusier on the one hand, and the dynamic balance of vertical and horizontal forms of Dudok on the other, hold for the younger designers and students of today reveals the beginning of this movement.

Short of terrific national catastrophe or some new and as yet unforeseen discovery of new sources of energy, there seems little prospect of many revolutionary new materials, in the large sense of the term. I look forward, rather, to a far greater study and use of those materials which we already have—plastics, metals, plywood, glass. Each is capable of bringing with it new elements of beauty into modern living; each brings with it also puzzling technical questions, such as varying moduli of expansion. Many of these questions are as yet unsettled. Technical research is bound to simplify the problems, to make these materials more amenable to architectural use, and perhaps through them to work out simpler and cheaper forms of building construction which will enable much greater amounts of building to be carried on.

Yet even here a caution is called for in one's prophetic zest. The ratio of man-hours to production of buildings is a delicate matter. With unemployment still a pressing problem, with labor unions exerting powerful economic and political pressure, overrapid changes in building techniques, vastly reducing the amount of labor required per unit, might become disastrous rather than creative. Economies are likely to be sought in materials rather than in labor, not because that is ideally the most desirable way, but because that is the way population problems and political expediency will direct. The senseless waste of lumber in the ordinary frame house, with its 2" x 4"s sixteen inches on centers, will probably entirely disappear, in favor of all sorts of braced-frame and stressed-skin construction. And, similarly, there are bound to be savings in the weights and amounts of masonry used in the larger steel or concrete framed structures. Some increase in the factory manufacture of units going into building as opposed to their construction on the site is also an indubitable



THE IDEAL OF GARDEN CITY AND SATELLITE COMMUNITY WILL APPEAR AS REALITIES BY 1960

trend which is sure to continue; but whether this will eventuate during the next twenty years into a universal use of prefabricated houses I very much doubt. Too many other elements—economic, social, the desire of the individual for individual expression in building, the mere resistance of social inertia—stand in the way. There is, furthermore, among great numbers of Americans, a real fear of overstandardization; and in a country so wide as America, embracing so many climates, there are conditions in the design of the standardized house entirely different from those which face the designer of automobiles.

Another observable trend, the further development of which is likely during the next twenty years, is the development of a new regionalism, based not on sentimentality or any superficial attempt to copy past forms or preserve the details of the "good old days," but rather a regionalism arising naturally from the conditions of climate, the type of landscape, the differences in the way people live, and the available local materials. Here is a growing force based essentially on one of the great principles of modern architecture—a realistic analysis of the purposes of the building and the conditions of its construction—which runs counter to the whole theory of growing standardization. A new kind of community harmony will grow up as a result of this regional ap-

proach, and localities will take pride in this harmony because it is a natural part of their own life, an externalization as it were of the very stuff of their being.

The pattern of the community itself, especially the large community, may change too, for the forces behind change are already inexorably at work. Congestion in our large cities leads as often to bankruptcy as to prosperity—perhaps more often—and the results show in blighted areas, uncollected taxes, strangled city services. Had it not been for the pouring of millions of federal dollars into the cities during the last few years, city conditions would be infinitely worse than they are; and the fact that almost all major city improvements—schools, public buildings, playgrounds, park improvements, street pavings—have carried the tell-tale red-white-and-blue sign of P.W.A. reveals the basic insolvency of our present city system, the fact that it depends upon so much outside aid for its support. Before twenty years are over, even the boosters will become conscious of this fact, and perhaps a real trend toward decentralization of business and industry will be born, so that the old noble ideals of garden city and satellite community will appear here and there as realities, and no longer as mere utopian dreams.

The blighted areas themselves offer a challenge. When the last shreds of false speculative values have been wrung out of them, a process already under way, they will be seen as extraordinary opportunities for opening up a city, for taking care of its automobile parking needs, for bringing light and air into the contemporary chaos of buildings. Perhaps, too, by that time some kind of civic conscience, if not indeed definite city regulations, will take care of the bane of the present parking space—will see it not merely as a vacant lot, but as just as essential a part of the city as are buildings themselves. The first stages of this process of city opening, such as one sees in Detroit or parts of New York, are unquestionably disgraceful, hideous, squalid. But it is not the fact that these parking spaces are not built on which makes them so; it is rather the total

confusion of crude party walls, cheap ground surfacings, and the clamor of strident advertising signs which make them so. Given a little time, a little more development of the control of outdoor advertising, given a more coherent sense of planning, the vacant lot, instead of the disgrace of the city, might become its saviour.

And with the rationalization of the blighted area into a city asset will come also inevitably the gradual, growing use of trees and greenery. The movement is already well under way; the change which ten years have brought to New York in the attitude toward street tree-planting is little less than revolutionary. And, as the old, ugly, wasteful, outdated buildings come down, more and more of the life-giving green of foliage will come to take their places. The delicate tracery of branches in front of a smooth wall or reflected in the shining faces of wide windows will become not a special note, to be seen here and there as in Rockefeller Center, but a usual and an accepted part of the city picture. The winds that rush around the great buildings will set leaves twinkling in the sun, instead of merely rolling waste paper down dirty pavements. Then, after the trees, who knows but flowers may follow, in window boxes, in protected beds, so that something of the gaiety of color one finds here and there in the Old World may come back to grace the New!

I look forward, as well, to a growing freedom in the use of bright color in our buildings. As we grow more and more accustomed to the qualities of glass, the surfaces of metals, the pure hues possible in plastics, a new color sense will grow in us gradually. For thirty years and more we have been building primarily a gray architecture. But thirty years is enough time for grays, and the next twenty will, I believe, see a much more daring use of brilliant color, not only in doors, window frames, and such details, but perhaps even in the major building materials themselves. As these come increasingly from the factory, the potentialities of color treatment are augmenting daily, and sooner or later we shall wake up to them. This movement is already to be seen in the

best window dressing of the smartest shops, in the bright colors of women's clothes; even men in the summer have fallen under its influence in their sports dress. So that the city of twenty years from now should be a gayer, more glittering and polychromatic, as well as a more open place than the city of today.

Our houses, I think, will become generally gayer, too. Despite the conservatism and the inertia of large groups of our population, despite the superficiality of most current furniture fashions, there is evident a definite trend towards greater openness inside a house as well as greater openness in the city. Living balconies will become more common in our cities; our boasted love of the open air will begin to express itself in reality. Rooms in houses will be larger and there will be fewer of them, fewer waste halls and corridors. The closet problem will be better studied, so that closets will become as carefully designed for their particular type of storage as other rooms are supposed to be for their own special functions. In fact, the whole concept of the closet as a dark space inside a door, in which one can shove everything from empty trunks to broken lamps in one great confusion, may yield entirely to perhaps one sizable storage room for the inevitable flotsam and jetsam, and then economical cabinet space, easily cleanable and pleasant to look upon, for the scientific storage of clothes and utensils.

But the greatest change in interior design is likely to come in the matter of mechanical equipment. The old time-honored Horatian principle of "art to hide art" is already beginning to operate in this field. After all, mechanical equipment is a means only. The days of our sentimental machine worship are over, and much mechanical equipment, particularly heating equipment, is still all too visible. Pipes and radiators clutter a room; even register faces are difficult to design and, where air currents from them are strong, create a cleaning problem above and around them of considerable difficulty. Air conditioning is of course a great step forward in both efficiency of operation and concealment of means, but it may not be the

final answer. Radiant heat has certain tremendous psychological and physiological advantages over convected heat, and the development of panel heating is likely to produce changes in house design almost as revolutionary as the change from fireplaces and stoves to steam and hot water. Artistically, too, panel heating would bring enormous changes, and we should be able again to design rooms as freely and with as much unity as our forefathers, who did not have to worry about radiators and steam pipes, or registers in floors and walls.

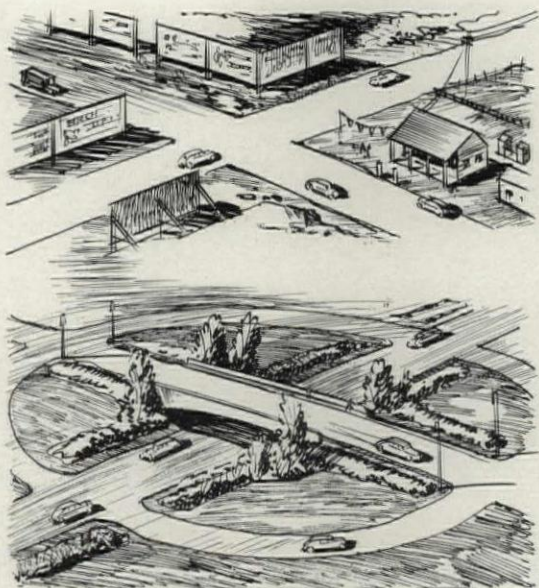
Lighting also is likely to change rapidly during the next two decades. Little by little the questions inherent in the use of electric lights of various kinds are finding better and better answers. Luminescent lighting from large sources of low intensity is just beginning to reveal its latent possibilities. The old crudenesses of the older methods of indirect lighting, with their unpleasant hypnotic effect, are rapidly yielding to a study not only of light intensities but of light quality. Much remains to be done in psychological research in connection with lighting, especially in connection with the subtler matters of emotional reaction to lights of different qualities, colors, and intensities, and their almost unconscious effect on feelings of well-being, cheerfulness, relaxation, and so on. When knowledge of this kind is commonly available, then only may we expect artificial lighting to come finally into its own. Is it too much to hope that the next twenty years will bring this unbiased research?

There will probably be less change in plumbing and plumbing fixtures; for two contrary trends are here observable, one toward small size in bathrooms and strict low cost—a movement which, carried through, might result in the mass production of complete minimum bathrooms like Buckminster Fuller's brilliant sheet-metal bathroom — and the other toward bathrooms larger, sunnier, and more open, toward bathrooms considered as a kind of hygiene center, places where early morning listlessness and sleepiness may be washed away in a flood of eastern sun and the pleasant feel of clean, open

space. Both these movements will doubtless develop much further in the next twenty years, the Buckminster Fuller type coming into common use in low-cost housing and in any places where land congestion forces minimum size, the other type becoming more and more the rule in the larger houses and in country buildings generally. Yet the appearance of the bathroom, like the appearance of the house factory or processing plant, the kitchen, will change as the new feeling for strong clear color comes into it. In hospital design the old harsh "sanitary" white is already giving place to carefully studied colors, equally sanitary but less filled with that queer mixture of dazzle and depression. The same will happen to kitchens and bathrooms, as people come to realize that all the activities of living, no matter what, are part of one symphony, all subject to the same aesthetic development; and, just as the architecture of the future cannot shut its eyes on any problem of human living however "low," so in the individual house all the spaces will be equally studied.

If cities and houses need to change, so perhaps the whole countryside may begin to show in twenty years a new aspect, as the ideals of human decency, of scientific land utilization, little by little spread out over it. The road itself and all its appurtenances will here and there become a piece of architecture. The extraordinary human value of pure landscape is being more and more realized, thanks chiefly to the United States National Park Service and the various state, county, and municipal parkways and park areas. The movement against hit-or-miss roadside advertising is gathering strength yearly. Growing efficiency in the use of scrap metals and perhaps a new necessity for the re-use of scrap metals will do much to clean up the eyesores of the old town and village dump heaps; and perhaps in twenty years the first warning that one is approaching a town will not come, as it all too frequently does today, in a roadside pile of rusting tin cans and the *disjecta membra* of old automobile bodies.

It is along the line of road design that some of the most puzzling questions of future de-

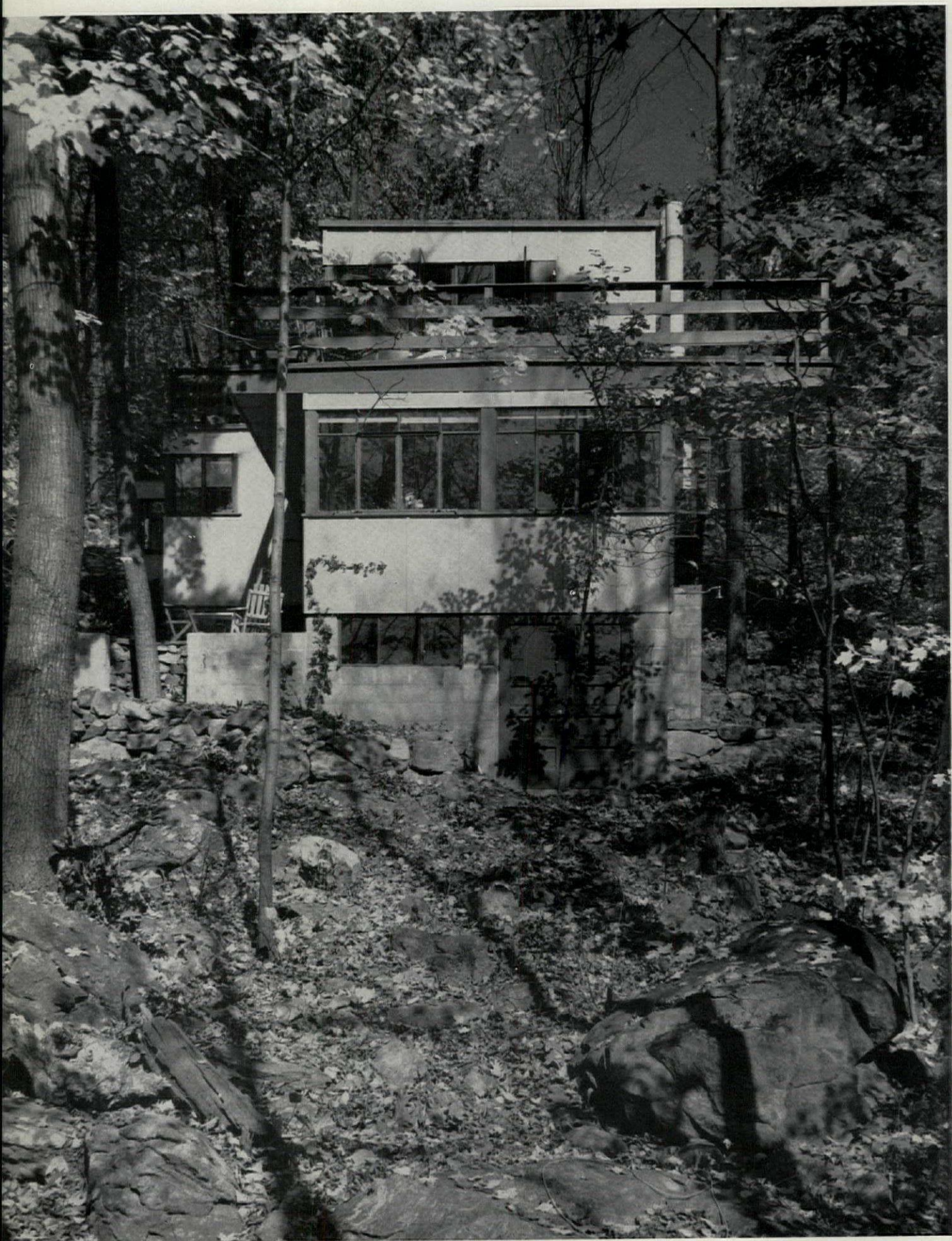


THE ARCHITECT'S INFLUENCE WILL BE FELT IN THE CONTINUED IMPROVEMENT OF ROAD DESIGN

velopments lie. Are roads merely ways of getting from one place to another in the quickest possible time? Or are they something more; are they ways themselves of progressing through the countryside in an interesting and even leisurely manner, making the most of landscape and view? Or perhaps should there not be two entirely different kinds of roads? A future of hundred-mile-an-hour highways is a future devoted not to making the most of a country but to annihilating it. Some people and some goods may possibly need to annihilate as much space as possible between point and point; but the ordinary man, tied to a job in one locality, with his car perhaps as much recreation as transport, is debauched more than he is helped by terrific speeds. In a properly decentralized world, the distances covered by the ordinary man would be comparatively short; only on rare vacations would he have any need at all of the terrifying highways of a Futurama. Perhaps even more important than the growing web of speedways linking one overgrown megalopolis to another would be a movement toward the reclamation of the back road, the country road, with the aim of preserving its beauty, its personality, its leisure, at the same time that it is being rendered safer and smoother. Only so can the automobile be made the great enricher of human living which it might become, and not merely at its best the

younger brother of the railroad locomotive, and at its worst an engine of senseless destruction of life and property.

All of this is of course but one series of possible pictures of what twenty years may bring. There is another series that keeps springing to my mind and seems almost as possible. The other series starts out with blighted areas becoming more blighted, more and more buildings boarded up or tumbling into disrepair. It shows the buildings of today, as they age, repaired in casual ways with cheap, ill-chosen materials, as all of the good materials and the good craftsmen are sucked into the insatiable maw of military preparation. It shows a world of people gradually fleeing from cities, gradually losing all sorts of conveniences and ideals which they used to find indispensable. It shows a world probably of lessening population, full of wandering hordes of unemployed looking for work, the children and grandchildren of the Okies of today, under skies filled with shiny and exquisite airplanes designed only to destroy, exquisite still because into them has flowed all the world's scientific skill that could better have been employed in rationalizing agriculture or developing new industries. It shows a world beginning to slip back little by little inevitably into a new barbarism, as little by little the classic world slipped into twilight during the 4th and 5th Centuries. This new series of pictures is not a pretty series. I only bring it up because I cannot escape it, and because I believe it is decisions made by all of us today and in the next few years—decisions of every kind, professional, political, personal—which will determine the answer to the great enigma; for the great enigma of today is the question of whether the way to the future is a road to progress, to the aim of the greatest possible enrichment of the living of every individual of whatever race, country, creed, or color, or the way of force and destruction which leads inescapably into barbarism. No war will ever settle this problem, whoever may be the victors; only We the People, everywhere, can decide which the road will be.



LIVING FRONT OF VAHAN HAGOPIAN'S SUMMER AND WEEKEND HOME

AN ARCHITECT'S SUMMER HOME

DESIGNED BY VAHAN HAGOPIAN, OF NEW YORK

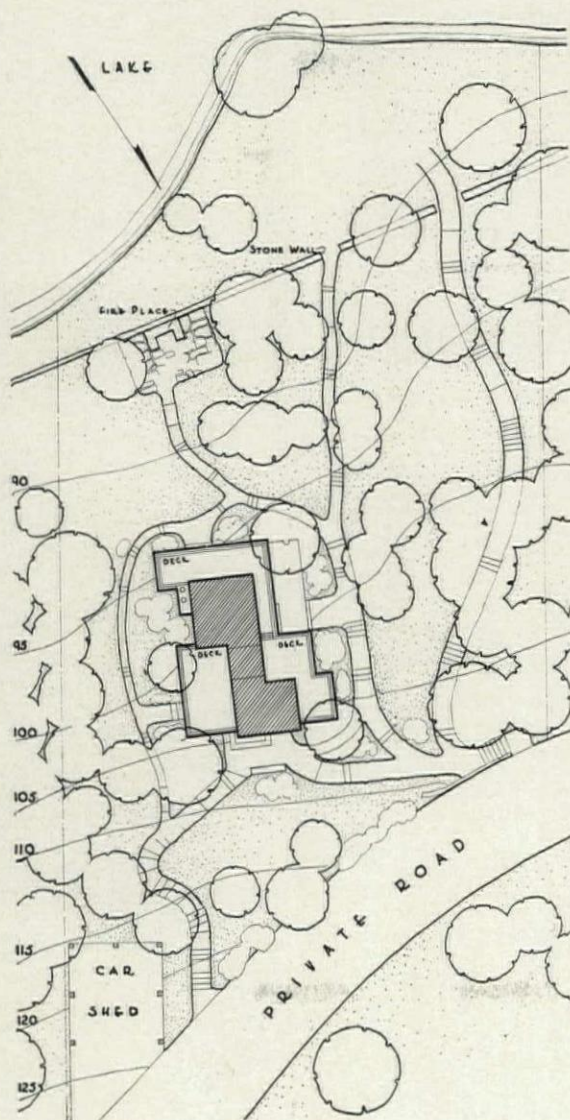
Architects, given to day dreams and tentative plans of the homes they would build for themselves, generally are interested in seeing what other members of the profession build when they are their own clients. For instance, in designing the summer and weekend house presented here, Vahan Hagopian, New York, was able to give special attention to the preferences of his family, as well as full consideration to the possibilities of the steep woodland site overlooking a lake at Ridgefield, Connecticut. The result is a home as notable for its comfort as for its pleasing interior and exterior appearance.

Adapting the house to the steep grade of the land, the architect arranged the rooms at half-flight levels, facilitating intercommunication and attaining added interior interest. Due to the layout, and to location of the windows, this house affords privacy for the various members of the family, who all wanted their own rooms, without sacrifice of floor space. Needless to add, an architect's home was carefully designed for economy of cubage, materials, and workmanship. It cost about 30 cents a cubic foot.

The construction of the house is frame on foundations of 8" concrete blocks, with roof of asphalt, decks of canvas, and steel casement windows. There was a modular spacing of the studs at 2'-0" on centers, to take standard 4'-0" sheets of 1" Canec board used for sheathing, 1/2" Canec board used for interior finish, and 3/16" Masonite used for siding, with batten joints. The studs were braced horizontally, at half their

height, and diagonally with plumber's strap-iron, instead of let-in braces. Interior trim is of lattice strip and exterior trim was eliminated.

The 1" Canec board also was used with Ferro-Therm for insulation under the roof and decks of the Hagopian house.

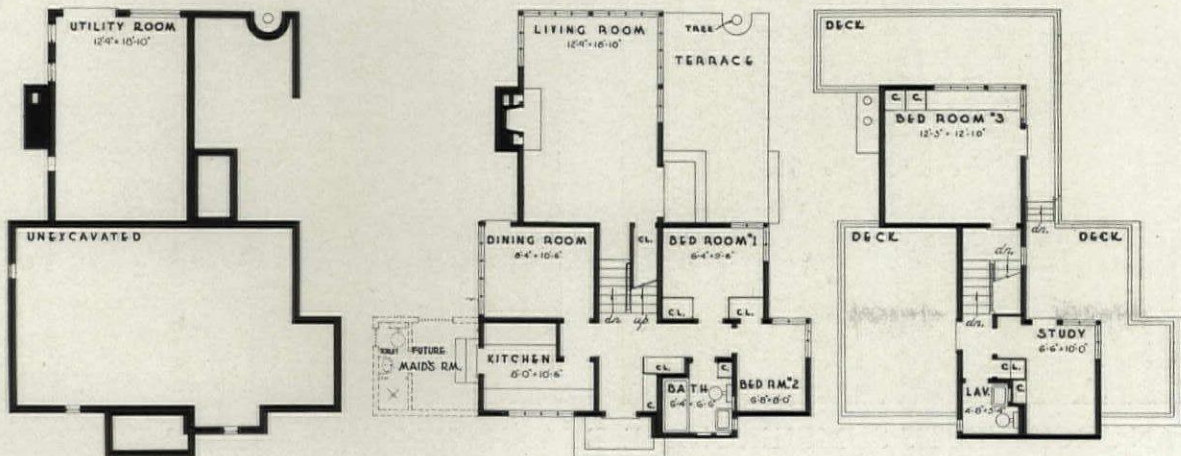




RELATION OF THE HAGOPIAN HOUSE TO THE WOODLAND SITE IS SO INTIMATE THAT IT IS VIRTUALLY CAMOUFLAGE, AS THE PHOTOGRAPHS MADE BY GEORGE VAN ANDA SHOW. THE VIEW ABOVE IS FROM THE SOUTHWEST (SEE PLOT PLAN OVER-PAGE) TOWARD THE LIVING ROOM AND TERRACE AND THE SPACIOUS SUN DECKS ABOVE. THE PLEASING PROSPECT FROM THE HOUSE, LOOKING TOWARD THE LAKE, IS INDICATED BY THE VIEW AT THE RIGHT. IN TAKING ADVANTAGE OF THE STEEP GRADE DOWN TO THE LAKE, HAGOPIAN PLANNED THE VARIOUS PARTS OF THE HOME AT HALF-FLIGHT LEVELS, FACILITATING CIRCULATION AND ALSO EMPHASIZING THE INFORMAL CHARACTER. THE OPENNESS OF THE LIVING ROOM, WITH ITS CONTINUOUS BAND OF WINDOWS AT THE FRONT, IS EVIDENT IN THESE PHOTOGRAPHS AND THE TOP VIEW ACROSS PAGE. HAVING THIS PLEASANT LIVING SPACE AND THE TREE-SHADED TERRACE, THE FAMILY DECIDED AGAINST A PORCH

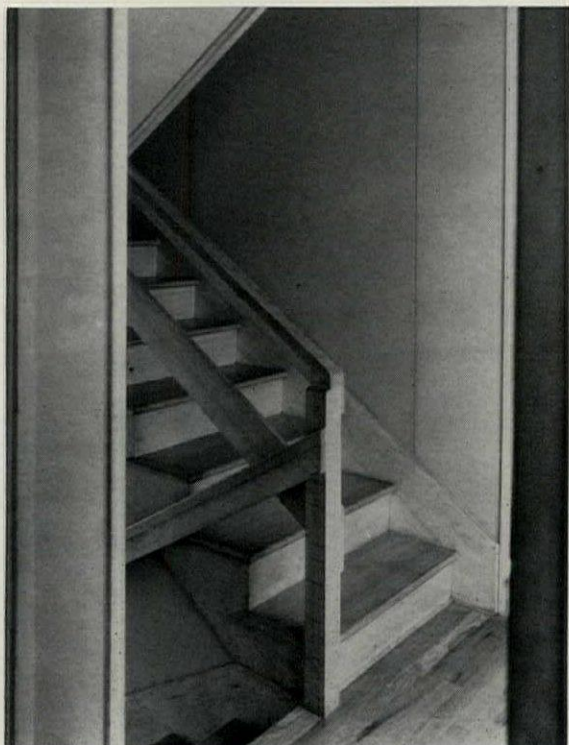
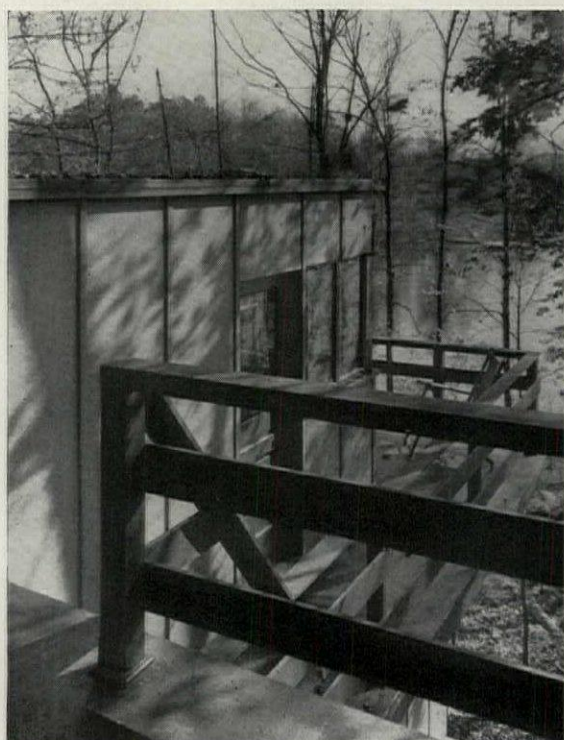


ALTHOUGH THE LIVING ROOM IS NORMAL SIZE FOR A SMALL HOUSE IT HAS A FEELING OF SPACIOUSNESS DUE TO THE CONTINUOUS BAND OF WINDOWS ON THREE SIDES AT THE END TOWARD THE LAKE. EXAMINATION OF THE PLANS, BELOW, WILL SHOW THAT ENTRANCE TO THE HOUSE IS AT A MIDDLE LEVEL. THIS GIVES READY ACCESS TO CHILDREN'S ROOMS, DINING ROOM, KITCHEN AND FUTURE MAID'S ROOM BEYOND, AS WELL AS THE LIVING ROOM AND ADJACENT TERRACE JUST SEVEN STEPS BELOW. A HALF-FLIGHT ABOVE IS THE MASTER'S ROOM—A STUDIO AND SITTING AREA, WITH ADJACENT DECKS OVERLOOKING THE LAKE, TO WHICH THE HAGOPIANS CAN RETIRE WHEN THEY WISH TO LEAVE THE ACTIVITIES OF THEIR CHILDREN. MOST ISOLATED ROOM IN THE HOUSE IS THE ARCHITECT'S STUDY, A HALF-FLIGHT ABOVE THE MASTER'S ROOM, WITH ITS OWN PRIVATE DECK ON THE NORTHEAST CORNER OF THE HOUSE

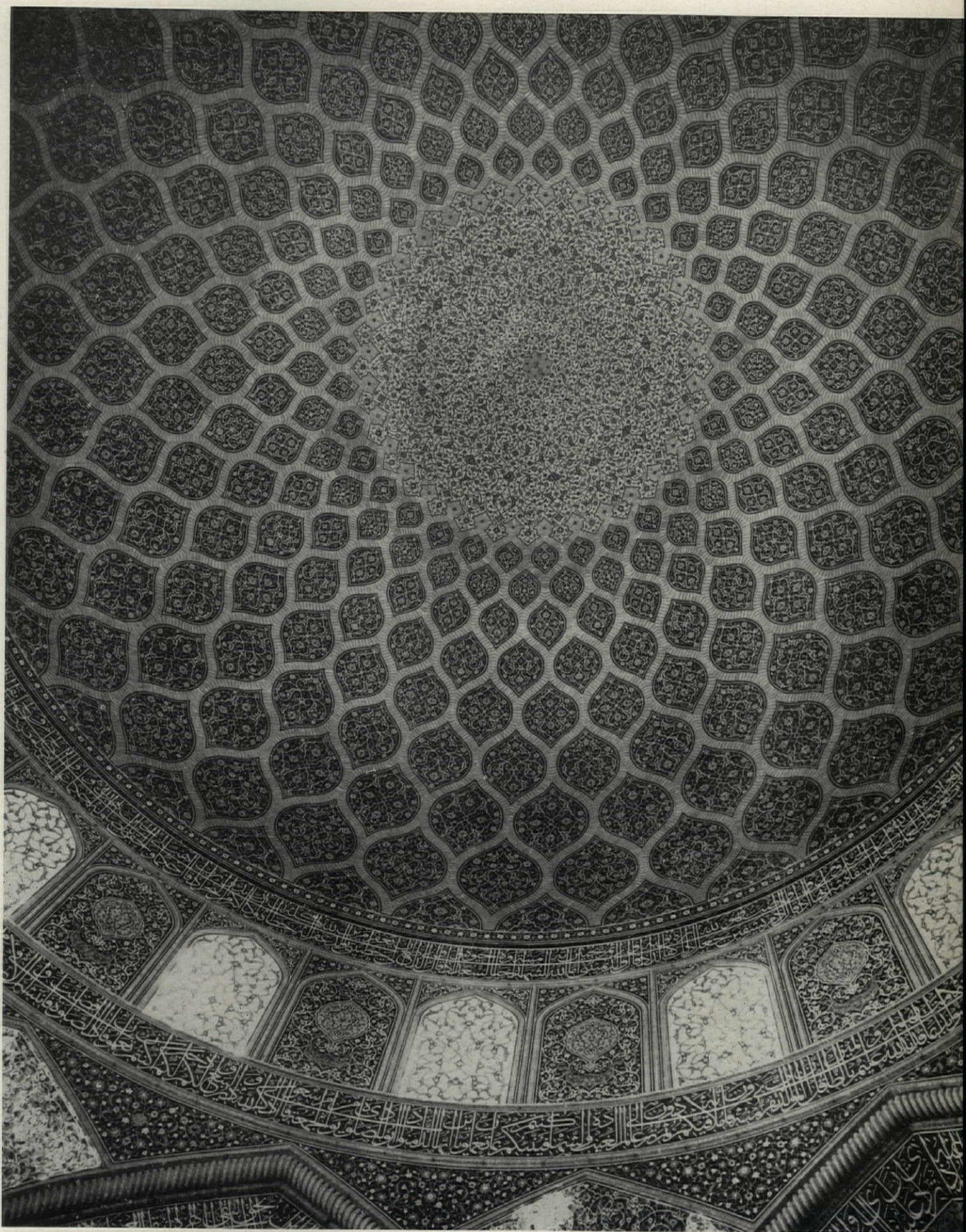




THIS VIEW OF THE HAGOPIAN HOUSE FROM A HIGHER POINT ON THE SITE SHOWS THE ENTRANCE SIDE. NOTE THE SECLUDED DECK OUTSIDE THE TOP-FLOOR STUDY. THE DETAILS BELOW—THE RAILING OF THE SECOND FLOOR DECK AND THE STAIR RAIL—SHOW THE SIMPLICITY OF THE ARCHITECTURAL TREATMENT. THE MASONITE SIDING AND BATTENS ARE FAWN COLOR, EXPOSED WOODWORK SPRUCE GREEN



AN ARCHITECT'S SUMMER HOME, BY VAHAN HAGOPIAN, OF NEW YORK



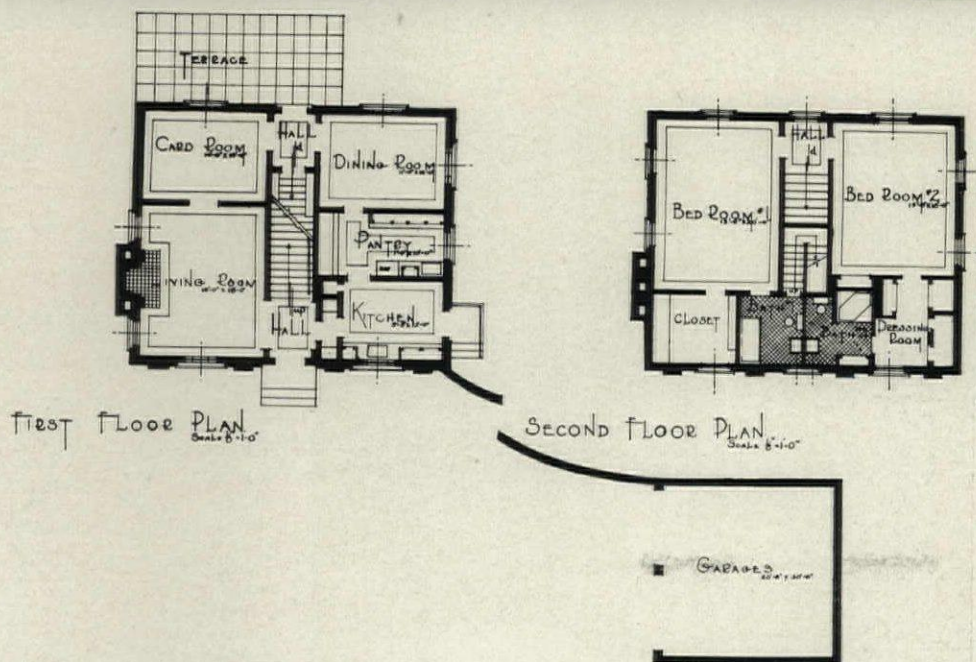
Arthur Upham Pope

CAMERA STUDY OF THE MOSAIC TILE DOME OF MOSQUE SHAIKH LUTF ALLAH—1603 A.D.—ISFAHAN. THIS AND PHOTOGRAPH OVER-PAGE ARE FROM THE CURRENT PERSIAN EXHIBITION BEING HELD IN NEW YORK



Donald N. Wilber

PATTERN OF RAKED JOINTS IN 13TH CENTURY PERSIAN BRICKWORK

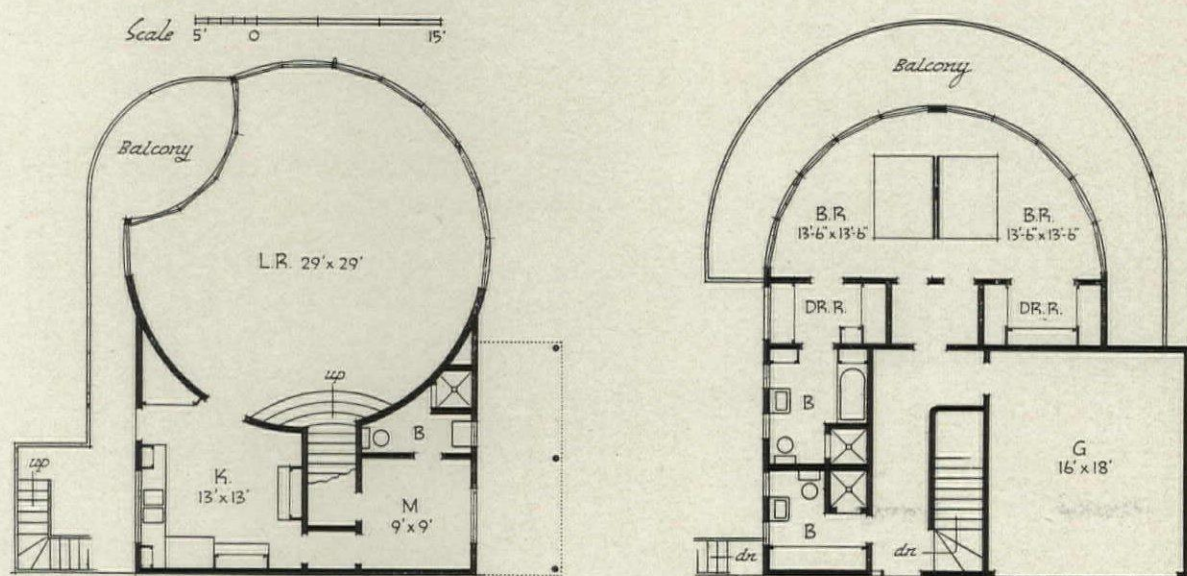
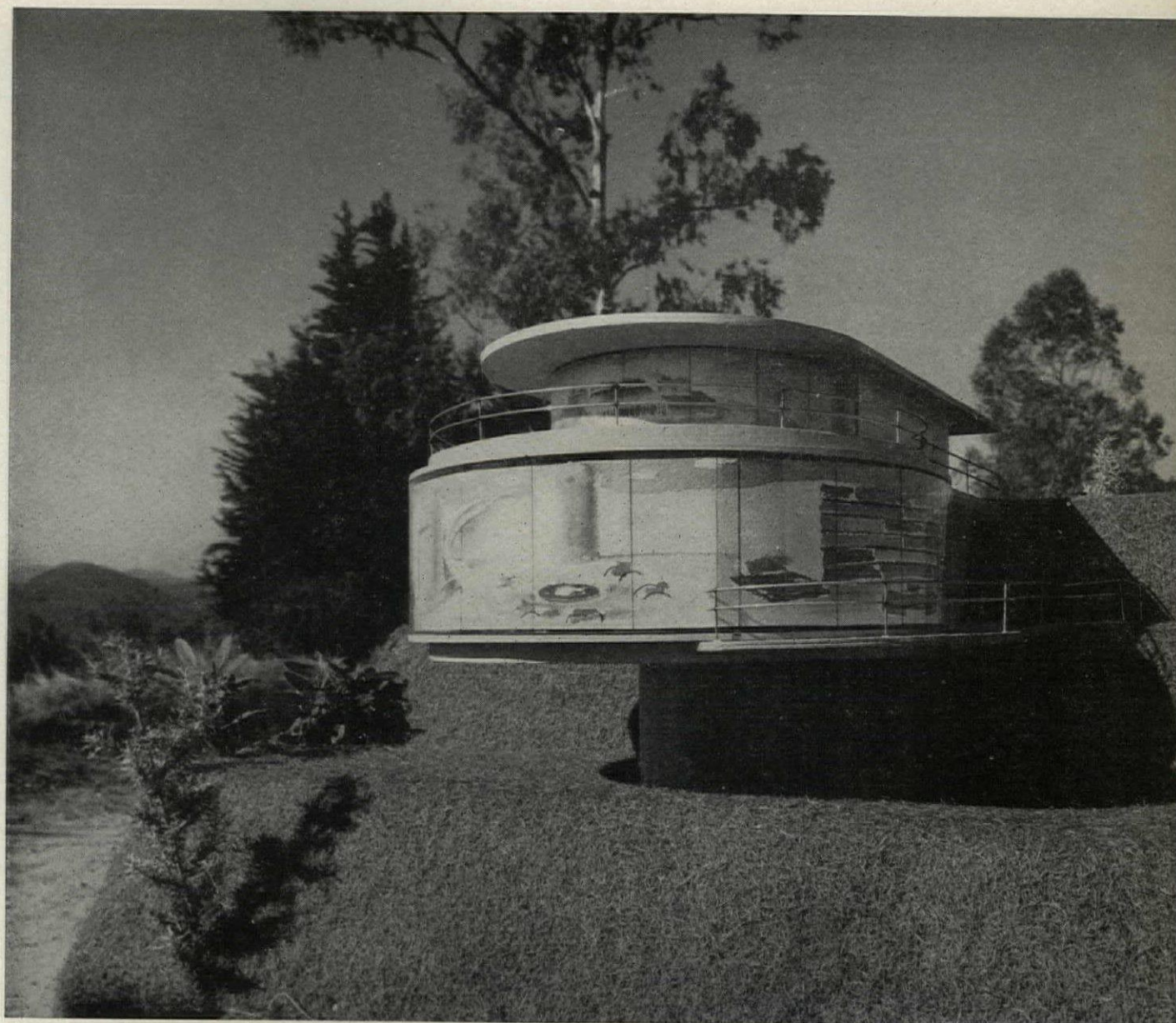


J. B. DOUGLAS RESIDENCE, ASHEVILLE, BY HENRY IRVEN GAINES

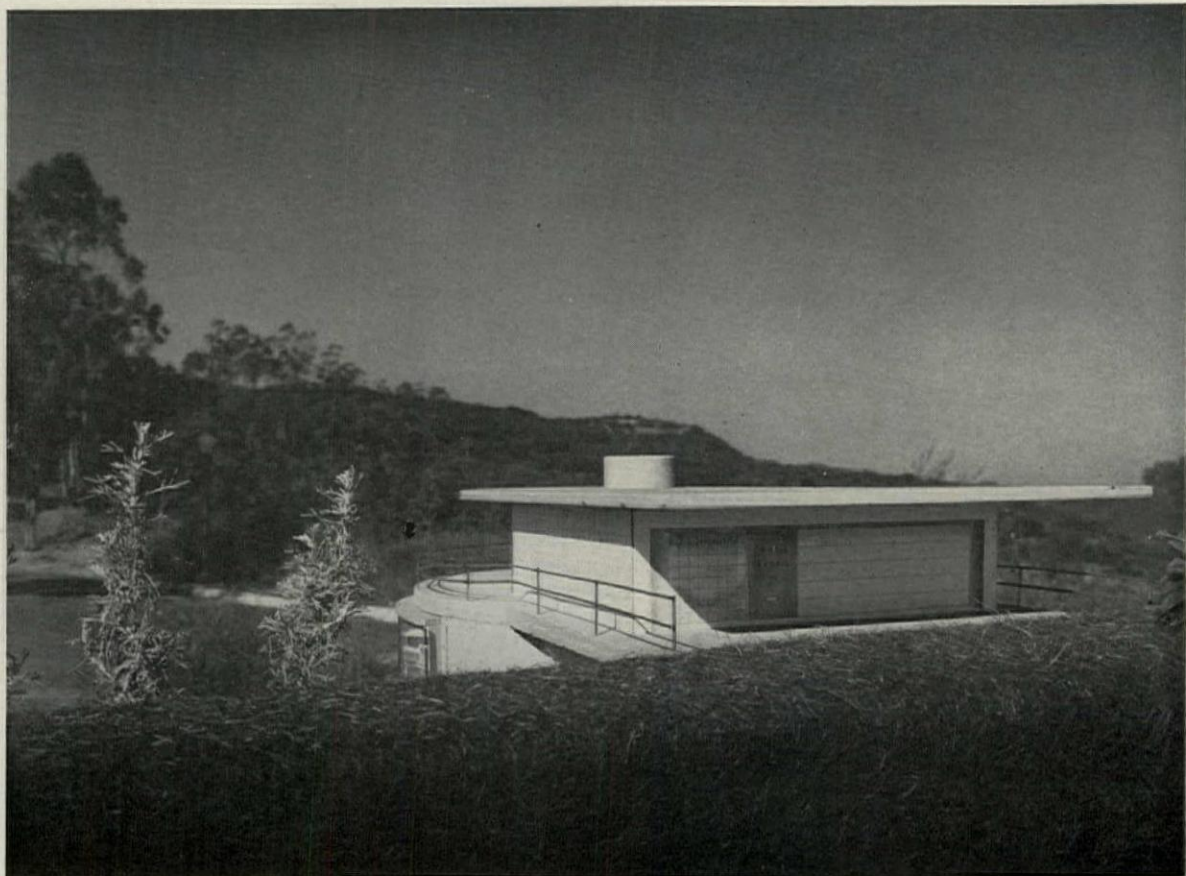


J. B. DOUGLAS RESIDENCE, ASHEVILLE, BY HENRY IRVEN GAINES

THE DOUGLAS RESIDENCE IS LOCATED IN THE COUNTRY CLUB AREA OF ASHEVILLE, NORTH CAROLINA. IT IS INTERESTING TO NOTE THAT ALL THE CASEMENT WINDOWS HAVE TILT-IN TRANSOMS PERMITTING VENTILATION WITHOUT LETTING IN RAIN WHILE THE OWNERS ARE ABSENT. AN ATTIC FAN AND GRILLE IN THE SECOND FLOOR HALL ALSO INSURE A CIRCULATION OF AIR. THE EXTERIOR IS OF BRICK, PAINTED WHITE, AND THE INTERIOR IS FINISHED WITH CANVAS STRETCHED OVER WALLBOARD AND PAINTED. THE JOINTS IN THE WALLBOARD WERE TAPED. THE PHOTOGRAPHS MADE BY F. S. LINCOLN, OF NEW YORK

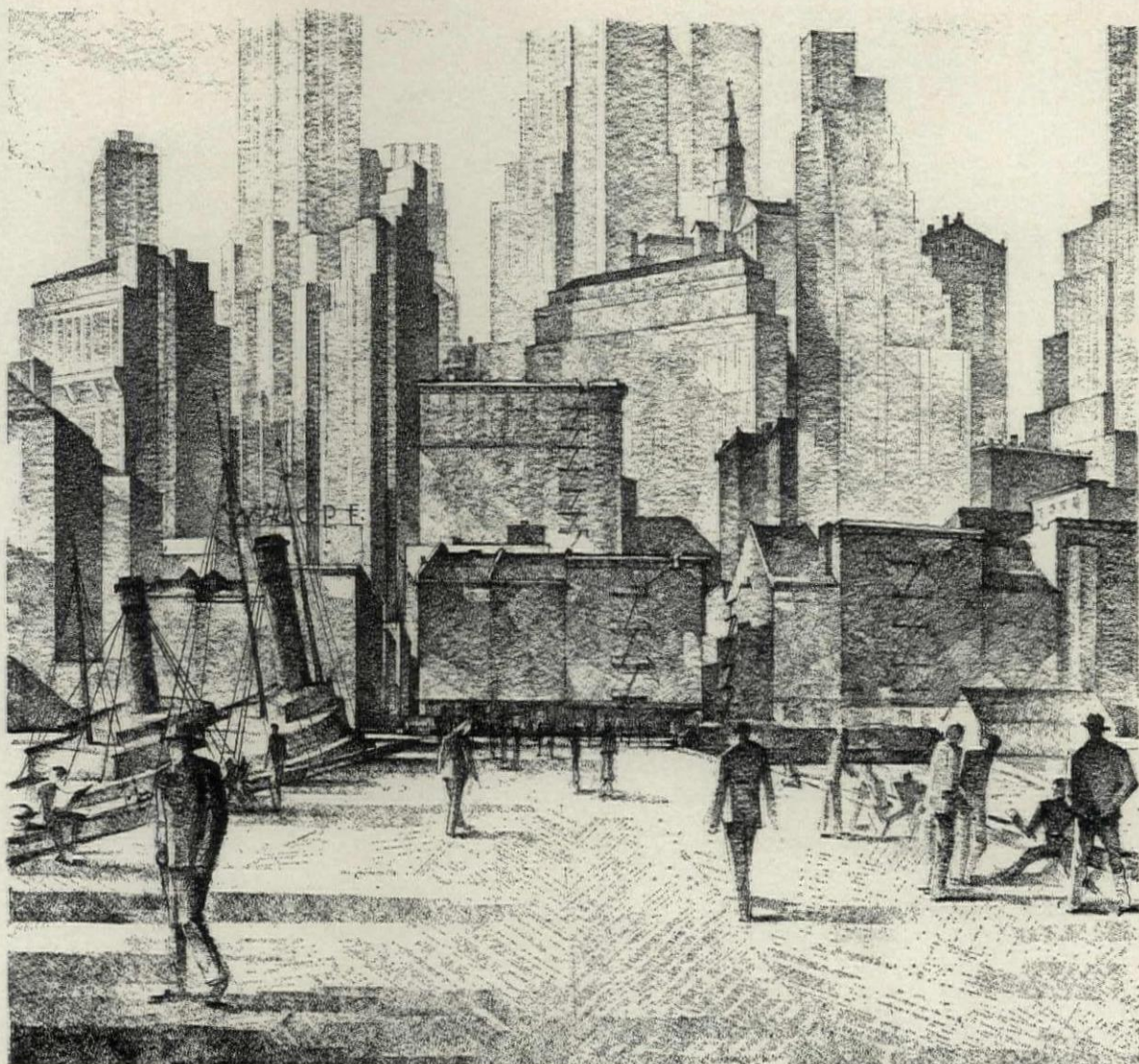


SMALL HOUSE FOR THE ARCHITECT, BY PAUL LASZLO, CALIFORNIA



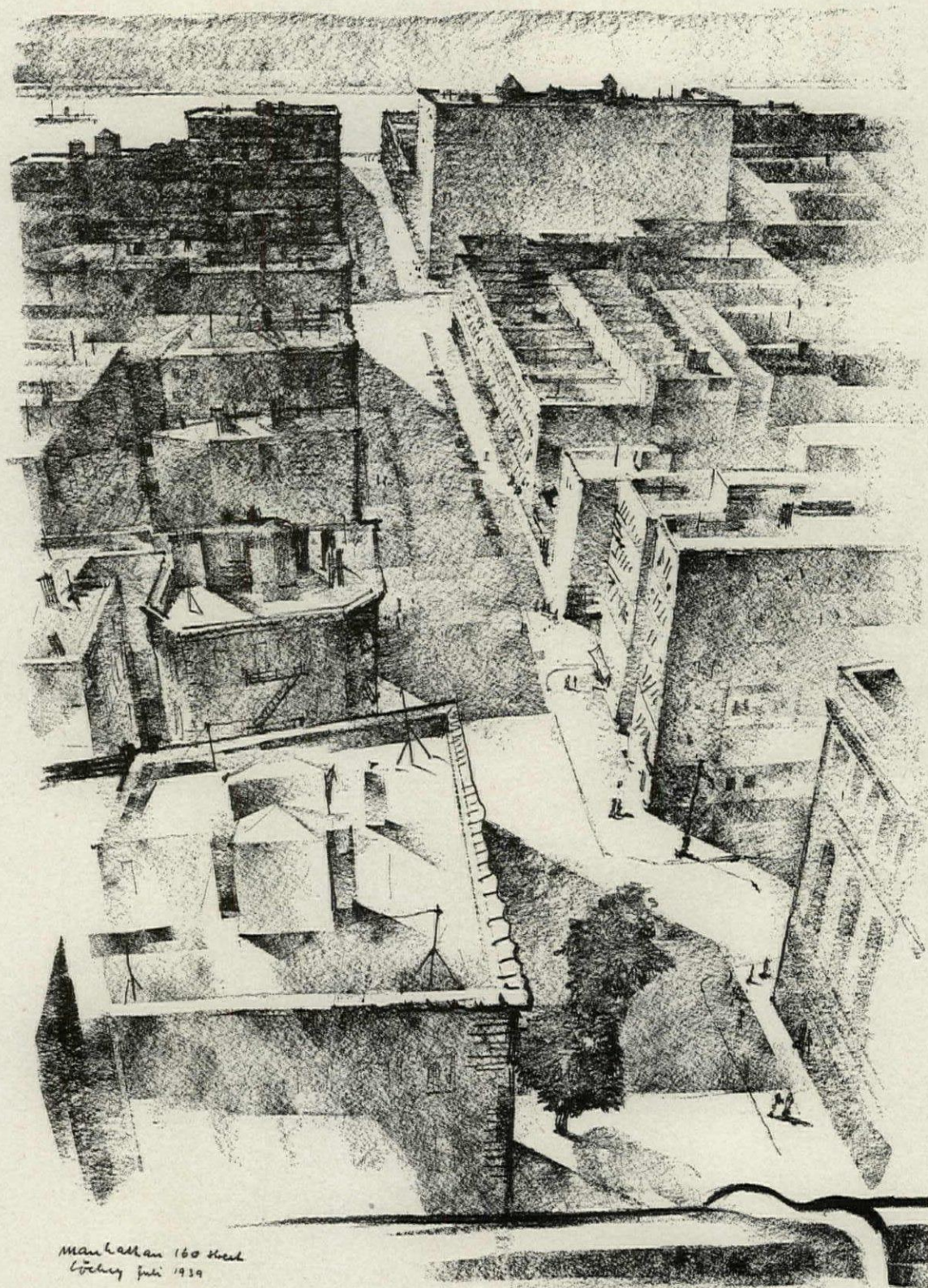
THE CONCRETE AND STEEL HOUSE THAT PAUL LASZLO, OF BEVERLY HILLS, CALIFORNIA, WANTS TO BUILD FOR HIMSELF IS DEPICTED BY THE PAINTED CARDBOARD MODEL SHOWN HERE IN PHOTOGRAPHS BY JULIUS SHULMAN. ENTRANCE AND GARAGE OPENING AT THE UPPER LEVEL ARE SEEN ABOVE. THE DOWN-STAIRS ROUND LIVING ROOM, BEHIND A CURVED GLASS WALL, IS REPRESENTED BELOW IN WATER COLOR



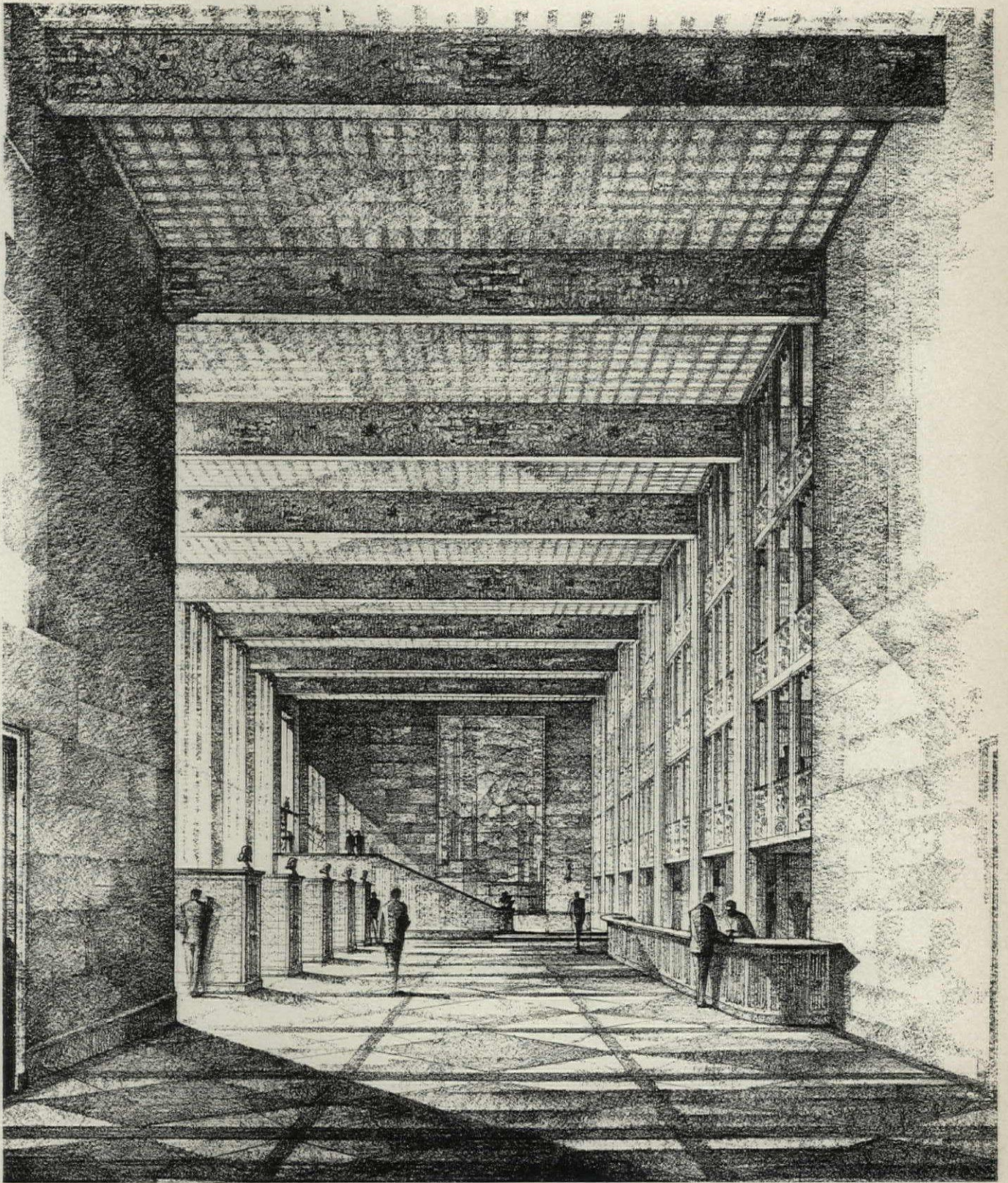


THE SKETCH ABOVE OF A SCENE ON THE NEW YORK WATERFRONT IS REPRESENTATIVE OF THE WORK OF ALBERT LOECHER, DESIGNER AND DELINEATOR WHOSE TALENTS HAVE BEEN EMPLOYED IN THE PAST TWO YEARS BY SEVERAL NOTED NEW YORK ARCHITECTS. ONE MORE SKETCH AND TWO OF LOECHER'S RENDERINGS ARE SHOWN ON THE PAGES FOLLOWING. BEFORE COMING TO THIS COUNTRY IN 1938, THIS GERMAN ARCHITECT COLLABORATED WITH ERNST MAY AT BRESLAU AND FRANKFORT-ON-MAIN, LOECHER'S BIRTHPLACE, IN TOWN-PLANNING, LOW-COST HOUSES FOR RURAL AND INDUSTRIAL WORKERS, MODERN HOUSING AND SCHOOLS. HE ALSO WORKED IN RUSSIA, WITH MAY AND OTHER COLLABORATORS, DESIGNING HOUSES, THEATERS, CLUBS, AND SOME WORK FOR THE MOSCOW AGRICULTURAL EXHIBITION. LATER HE STUDIED LOW-COST METROPOLITAN HOUSING PROBLEMS IN LONDON, ENGLAND, FOR A SHORT TIME

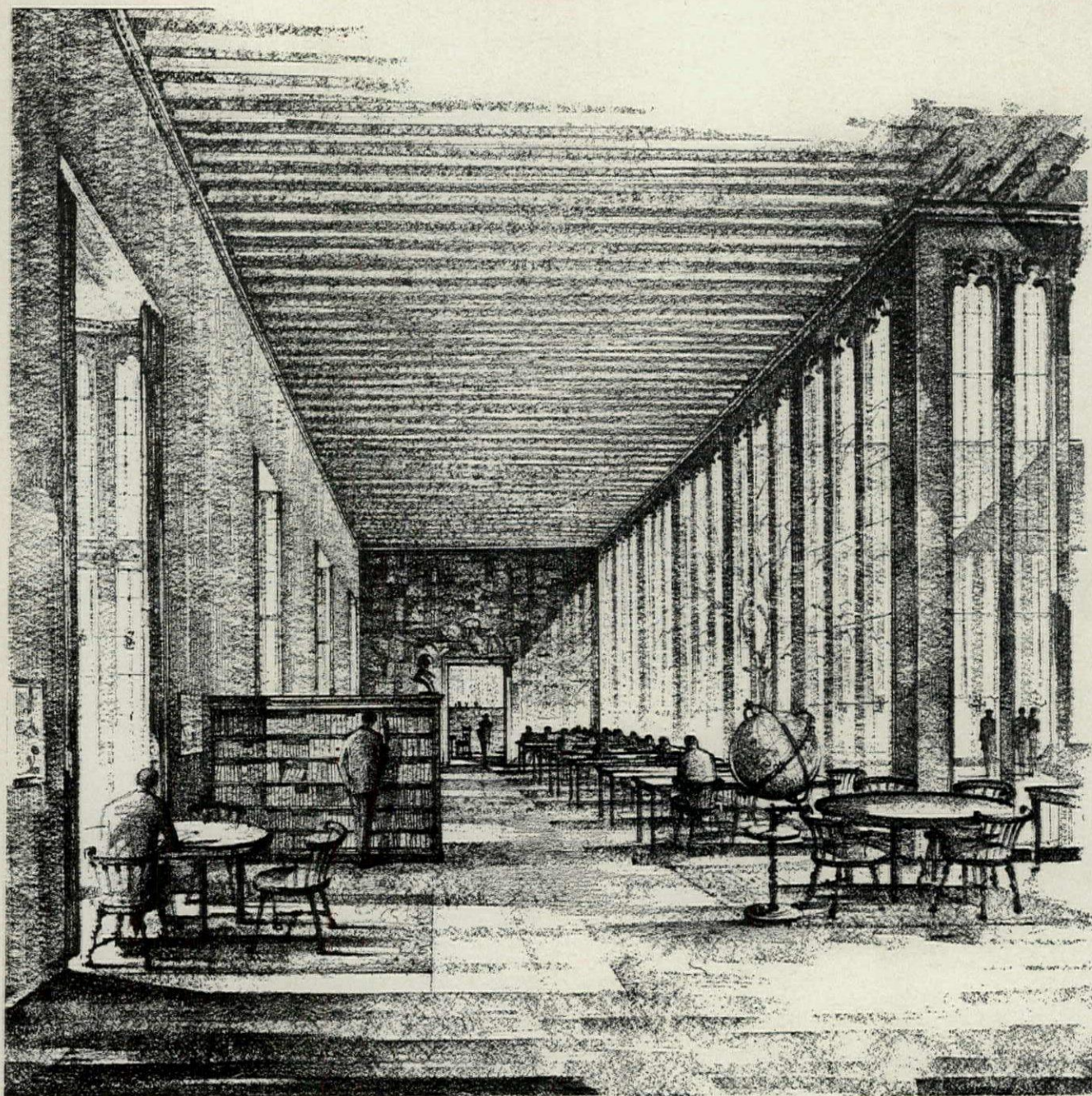
SKETCHES AND TWO PENCIL RENDERINGS — BY ALBERT LOECHER



WEST 160TH STREET, MANHATTAN,
SKETCHED BY ALBERT LOECHER



INTERIOR OF A PROPOSED COLLEGE
LIBRARY, DRAWN BY ALBERT LOECHER



INTERIOR OF A PROPOSED COLLEGE
LIBRARY, DRAWN BY ALBERT LOECHER

ORCHESTRA SETTINGS

BY CLAUDE BRAGDON

The usual setting for a symphony orchestra is a bare, brightly-lighted stage, a packing-box podium, chairs of the sort used at funerals, and "the palace scene" for a background. Musical audiences, however, have appeared insensitive to visual beauty—the discrepancy between what their ears and their eyes encounter disturbing them so little that they have accepted the latter without protest.

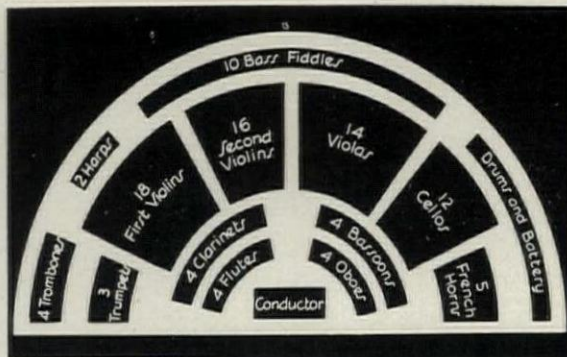
Robert Alfred Shaw, a prominent Brooklyn citizen active in that city's cultural life, did protest, however, and in a most effective fashion: he went to the unheard-of length of employing an architect who is also a theatrical designer, to provide a suitable setting in which the New York Philharmonic Orchestra might give its concerts in the Brooklyn Academy of Music. And he paid for the whole thing himself.

As the designer of this setting, I consulted with Willem Mengelberg, who provided with the necessary data, and described the sort of a setting which had proved satisfactory in that conductor's native country of Holland. This was an enclosure with the rear wall slightly curved, joined to the side walls by curved corner-pieces, and the whole covered with a high, raking ceiling. The Brooklyn Academy setting was designed along these general lines, with a raised platform all across the rear and a podium down front for the conductor. In the side walls at right and left were lofty double doors, decorated in gold and color, and all the vertical

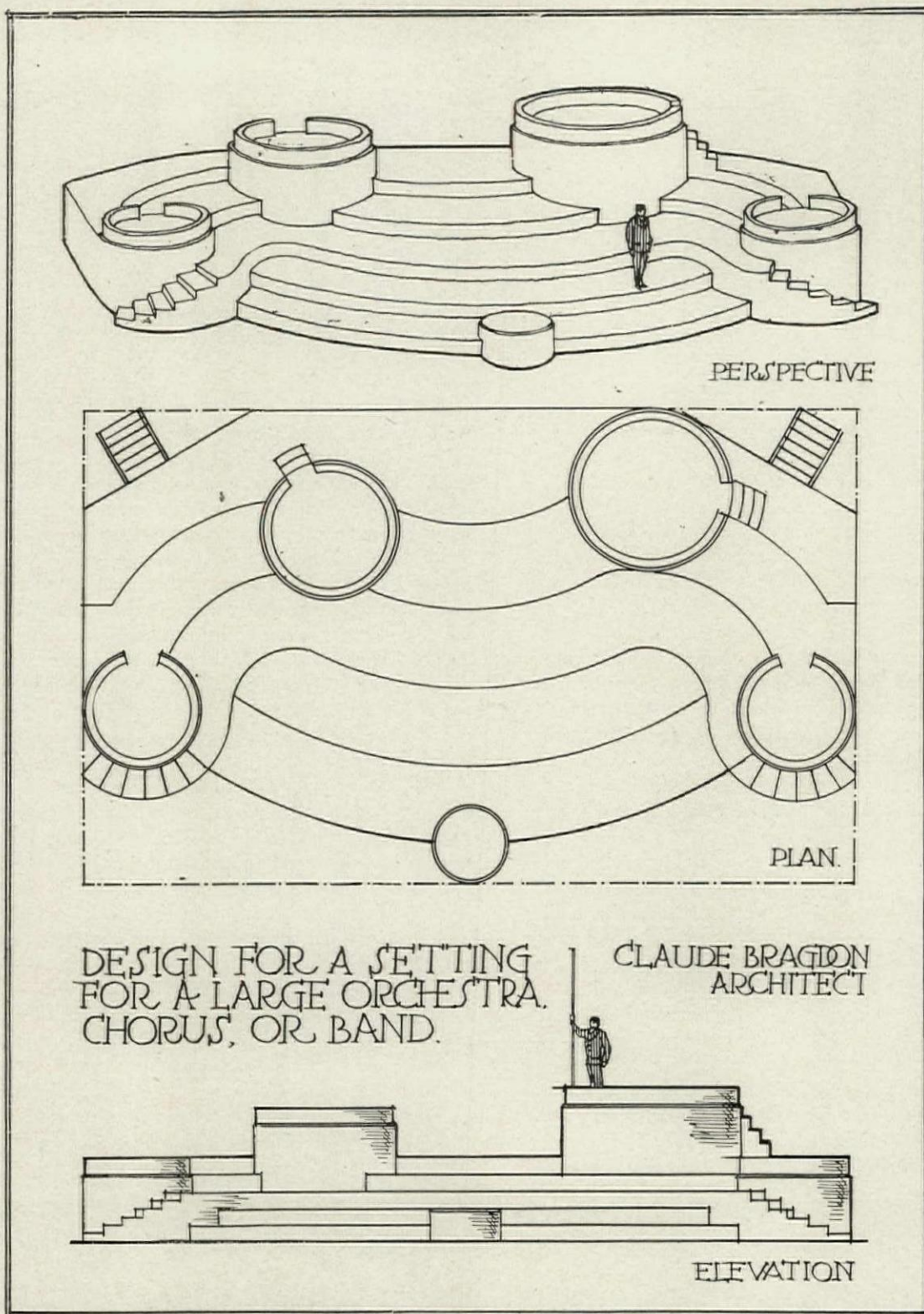
wall surfaces, which were perfectly plain, were painted a dark, rich violet, sparingly spattered with gold. The lighting was from concealed x-ray borders provided with gelatines which imparted to the most sallow complexion a faintly rosy tinge.

With this setting Arturo Toscanini, who conducted the first concert, expressed himself as highly pleased. Characteristically, the only thing which he did not like was a spot-light on himself, which he ordered eliminated. The broadcast director also affirmed that the music came over the air better than it had theretofore. This was perhaps due in part to the fact that the rear wall was made of wood-veneer for the first ten feet of its height. This feature greatly pleased Toscanini.

I was recently called upon to deal with a somewhat similar problem in connection with experiments by Harry Barnhart, community chorus leader, with what he calls a "symphonic band." This consists of a group of performers organized and instrumented according to a scheme aimed to correct certain defects existent in usual set-up. For, according to Barnhart, the military band and the symphonic orchestra as at present constituted are unsatisfactory because unscientific; being a "growth," and not an organism in the true sense. Though this opinion is shared by many musicians, Barnhart was the first to attack the problem in practical fashion. In weekly rehearsals with a group of unemployed instrumentalists—some of



The functional importance of the orchestra setting as an acoustical reflector also has received attention lately due to well-publicized experimentation with the seating of the various units of the orchestra, initiated by Leopold Stokowski when he abandoned the conventional seating diagrammed at the left (still favored by Toscanini, Koussevitzky, Barbicelli, and others) for the arrangement diagrammed at the right. Stokowski readily admits that proper acoustical reflection is essential. Diagrams from *Wide World*



them of considerable eminence—he has been experimenting along new lines for a period of more than a year.

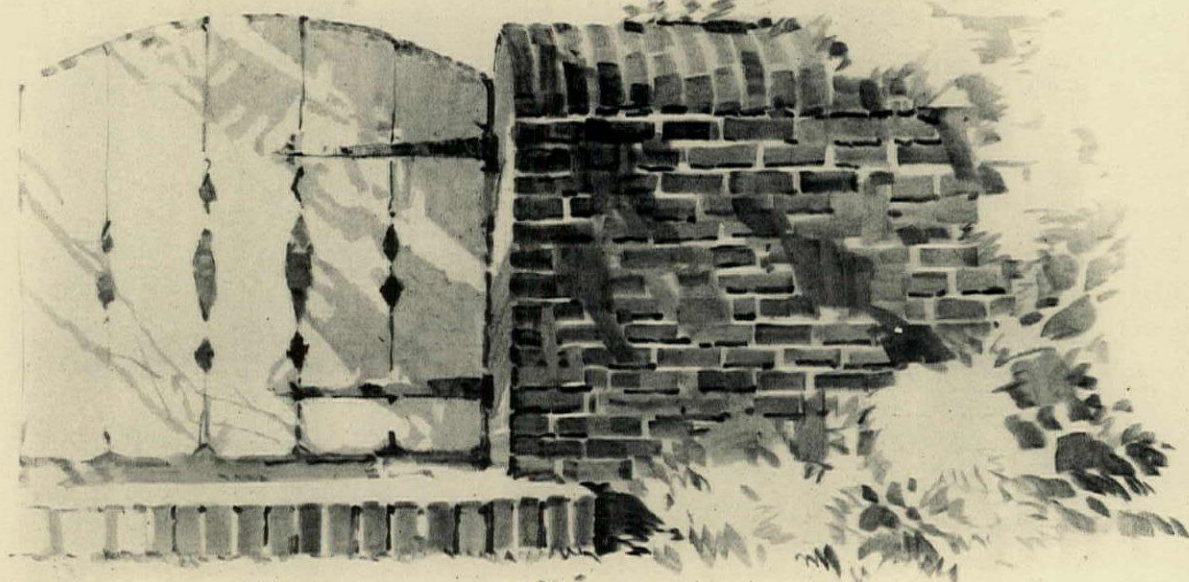
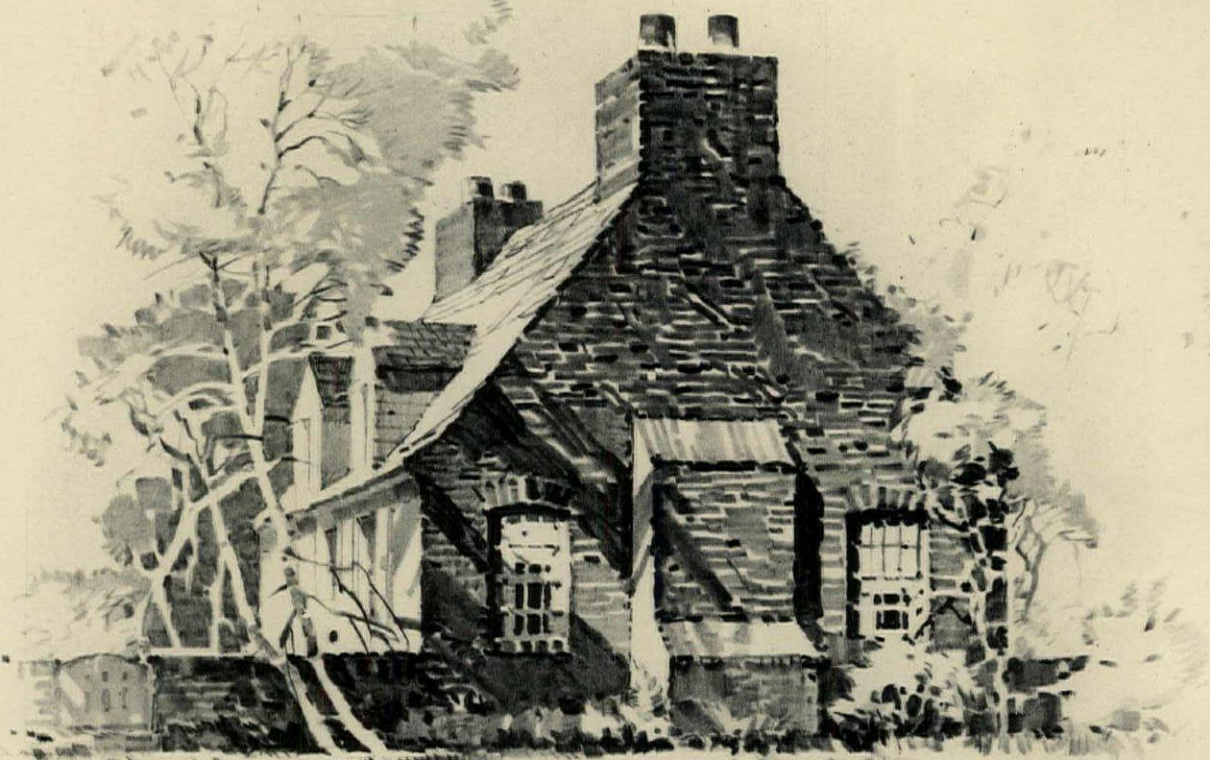
Desiring to present the achieved results before the public in the most attractive manner possible, my friend Barnhart appealed to me to help bring this about. Accordingly, I devised the stage setting shown above. The merit of this stand is that beside being thoroughly practical it possesses an inherent beauty and distinction, and displays the performers to the

best possible advantage. The four turret-like circular platforms, of different sizes and of varying height, are designed to accommodate special "families" of instruments, groups of singers, or soloists, to which it is desired to give prominence—a prominence enhanced by spot-lighting, to which the shape and character of these features lend themselves.

Every feature of this stand has been the subject of vivid discussion, and it appears to meet every practical requirement.



CATHEDRAL AT COUTANCES, NORMANDY



LESSON 3—INDICATING BRICK AT LARGE AND SMALL SCALE

PENCIL BROADSIDES—3

BY THEODORE KAUTZKY

This month we turn to the problem of indicating brickwork at both small and large scale. The illustrations show two examples which in scale are approximately what you might encounter in an office perspective rendering, but the principles back of their execution extend to cover any reasonable scale.

The same suggestion I made last month with regard to stone textures applies to brickwork. That is, you can to advantage go out before you begin to draw and look closely at a number of brick walls, making a mental note of the things that give them their character both when seen at a little distance and near at hand. Differences in color of individual bricks, shadows in the mortar joints, the type of bond, and the thickness of joints become of more importance as the scale increases. At the smaller scale, these things cannot be shown in detail but it is important to know that they exist if you want to be intelligent about suggesting them with your pencil.

At the smaller scale, one of the important things to look out for is the perspective direction of the brick courses. The example shown is seen almost in direct elevation and there was not much chance of going astray. When the surface of the wall is viewed at more of an angle, however, you will have to watch carefully to keep the direction of courses correct as you work down the wall.

Assuming that you have now laid out your drawing lightly, we will start to render it. Decide in your mind, if possible, how you are going to dispose your values to get an

interesting composition with dark against light and light against dark and a sparkling play of sunshine and shadow. Begin to put in the darkest values. For the shadows, use broad diagonal strokes, making them not too dense and allowing occasional spots of white paper to break up any monotonous areas. Now begin at the top of the brick surface to render the brick itself. In doing this, avoid monotony by varying the length of strokes from course to course. Do not indicate each separate brick but occasionally use a short stroke among the longer ones. Break the horizontal strokes by introducing diagonal lines once in a while and sometimes cover an irregular area with a series of short diagonals, keeping the value the same as adjacent brick courses. The wall in general should grade from dark at the top to light at the bottom. As you work down, you can leave more whites to show through between courses but everywhere avoid monotony or regularity. To suggest weathering, use some vertical shading, particularly near the top where it would occur in nature. These vertical strokes can be put in either as you render or later, on top of earlier strokes. You can also put in some dark bricks here and there, but don't overdo it.

When you finish, if you are successful, you will have indicated a brick surface that has a convincing texture, that is full of interest, that provides contrasts where you want them, and that suggests shadows falling upon it from nearby trees.

Turning to larger scale, the things you have now learned can be applied with more ex-

attitude, but no less freedom. In the piece of wall shown at the bottom of the accompanying plate, the individual bricks show up more clearly but the surface is well broken up with diagonal strokes and areas shaded to the appropriate values. Here, the individual bricks appear as single strokes made with a properly sharpened pencil. They vary in value as the bricks themselves vary in color. Shadows have been indicated sharply under some of them and the mortar joints are left white in many places, taking care however to distribute the sparkling whites irregularly. If you practice copying this drawing and then apply what you learn to examples of your own invention you will acquire freedom and command as you go along. If you do not succeed in producing a satis-

factory result, it may be that you need to refer back to Lesson 1 and do some more practice of individual strokes. It may be because you are not keeping your pencil properly sharpened. Or it may be that you are not keeping in mind at all times that monotony must be avoided through variety of strokes, contrasting values, and opposition of forms. Only by exercising constant control over your whole composition, seeing it broadly while you are drawing in detail, can you produce a completely artistic result. But there is hope for you—if you keep on trying.

Next month we will describe the ways of indicating wood textures—shingles, clapboards, rough siding, etc. So don't put off conquering the subject of brick. Do it now.

