

AVGVST

1941

FOR THIS SCHOOL... *Positive Protection* WITH ANACONDA THROUGH-WALL FLASHING



This copper flashing is easy to install, efficient and positive, yet relatively inexpensive

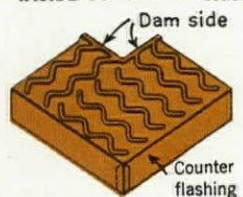
Made of 16-oz. copper, Anaconda Through-Wall Flashing offers these clean-cut advantages:

1. The $\frac{1}{32}$ " high zig-zag corrugations provide superior bond with the mortar in all lateral directions.
2. An integral dam throughout each length gives complete drainage in the desired direction. *This flashing will drain itself dry on a level bed.*
3. The flat selvage permits neat, sharp bends for counter-flashing or locking to adjacent sheet metal without distorting the flashing or interfering with free drainage.
4. Anaconda Through-Wall Flashing is easily locked endwise even with the edges bent, merely by nesting one or two corrugations. Such joints are water-tight because of the raised corrugations.



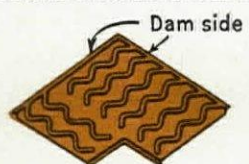
Beautiful new Kensington High School, Buffalo, New York, completely protected by 3500 pounds of Anaconda Through-Wall Flashing and an unusual batten-seam type Anaconda Sheet Copper roof on its tower. Daniel G. McNeil was the supervising architect for the Board of Education; Joseph A. Sanders & Sons, Inc., Buffalo, the sheet metal contractor.

INSIDE CORNER FLASHING



*Standard inside corner flashing unit.
Dam on inside, drains out.*

OUTSIDE CORNER FLASHING



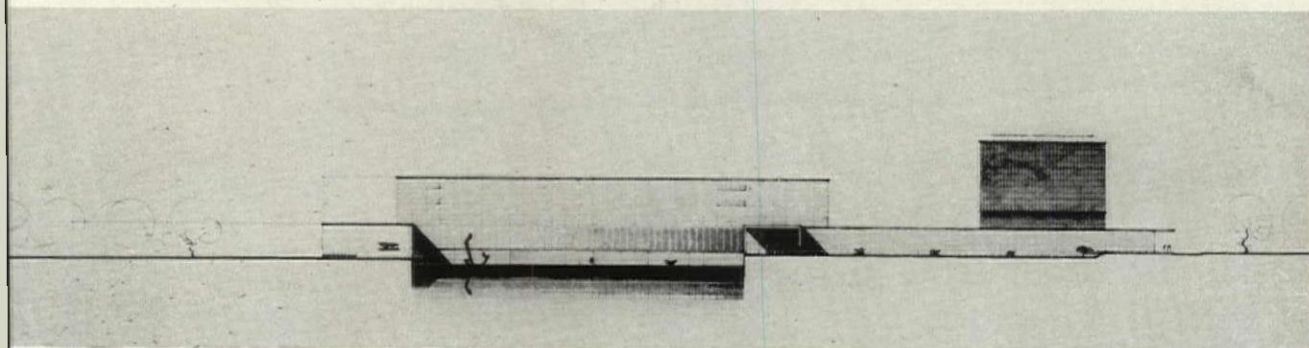
*Standard outside corner flashing unit.
Dam on outside, drains in.*

Anaconda Copper

THE AMERICAN BRASS COMPANY—General Offices: Waterbury, Conn.
Subsidiary of Anaconda Copper Mining Company
In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ont.



NATIONAL GALLERY OF ART—JOHN RUSSELL POPE DESIGN, AS PUBLISHED IN "LIFE" (FEBRUARY 15, 1937)



SMITHSONIAN GALLERY OF ART—PRIZEWINNING DESIGN BY ELIEL AND EERO SAARINEN AND J. R. F. SWANSON

A STUDY IN CONTRASTS

BY LORIMER RICH

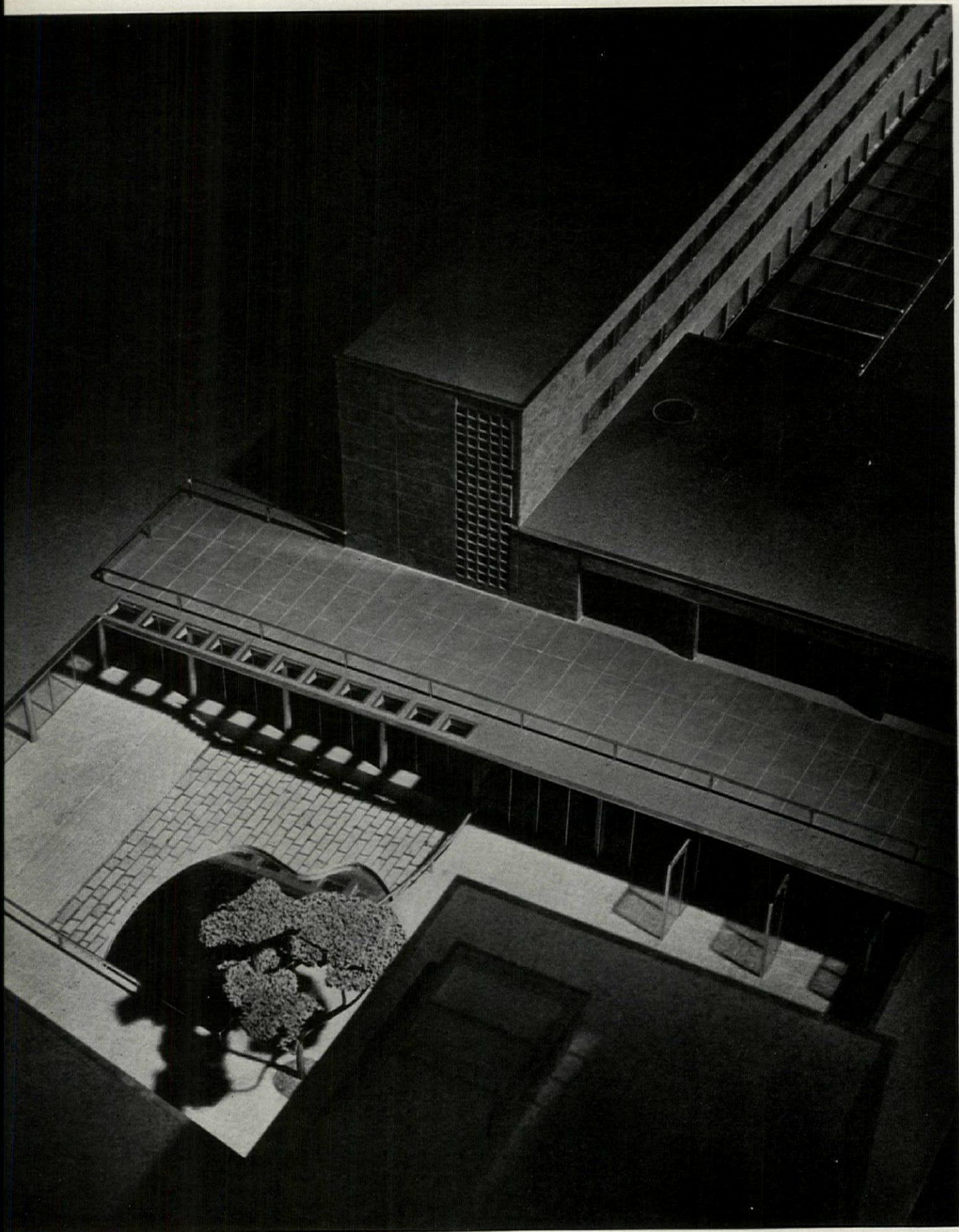
For the past few years I have watched the building of the new National Gallery of Art in Washington and I recently visited the completed building. I also examined the drawings and the model of the proposed new Smithsonian Gallery of Art. I walked up and down the Mall picturing in my mind the proposed Smithsonian standing opposite the new National Gallery. I looked at the scale model of the Mall in the gallery of the National Park and Planning Commission. Then I asked myself—Will these two buildings look well on the Mall? Will they look well directly across from each other? Will they take their proper place in the Mall composition. Do they belong in Washington? These questions must arise in the minds of most of us.

We have more than a passing interest in Washington, its buildings, its monuments, and its great Mall scheme extending from the Capitol to the Washington Monument, the Lincoln Memorial and beyond. We have

seen this mighty dream gradually unfold during the past forty years. It is thrilling and we are proud of it. The development of Washington is the one project that claims the common interest of all American architects. It is therefore natural that we should be concerned about all the elements that compose it, past, present and future.

To be commissioned to design buildings of this type is a great privilege and a great responsibility. These are the top honors in our profession. It is for opportunities such as these that architects strive. To design a successful building on the Mall in Washington carries with it the golden crown of achievement. Such buildings should have a real and beneficial effect upon American Architecture.

In the National Gallery and the Smithsonian Gallery we have quite different approaches to similar problems. We ponder upon an architectural profession which at the same time produces two buildings so different



VIEW ACROSS SCULPTURE COURT, TOWARD PICTURE GALLERY

MODEL OF SAARINENS' DESIGN FOR SMITHSONIAN GALLERY OF ART

in their style and philosophy. Why can this happen?

Our architecture probably performs in the same manner as our politics. We have conservative periods—eras where the status quo seems all important—where constructive statesmanship almost stops, where social progress lags—then suddenly we awake, we protest. We have action, daring, initiative and leadership. We replace Harrison with Grover Cleveland. We replace Taft with Woodrow Wilson. We replace Hoover with Franklin Roosevelt. We snap out of our complacency. We make mistakes, we experiment, we progress. I believe that something comparable to this has happened to architecture. For the past twenty years we have had an architectural diet of neo-classicism in Washington. Starting with the Commerce Building, we have struggled on through the Triangle, the Supreme Court, the National Gallery (we still must face the Jefferson Memorial) and it has seemed that the wheels of real creative architectural talent had almost stopped, that D'Espouy and Letarouilly must be exhausted.

This state of affairs could only produce impatience and unrest among thoughtful architects. Such condition in our political life nurtured Eugene Debs and William Jennings Bryan, both radicals in their time. Yet the "dangerous" social justice program of Debs and the direct election of Senators and income tax ideas of Bryan are both now incorporated into our laws. In similar fashion Sullivan, Wright and many others who are often referred to as architectural Leftists have come to stir us and rejuvenate our arteries. If you seek the reason for the Smithsonian look across the Mall at the National Gallery.

The National Gallery is impressive. Here is a marble building nearly eight hundred feet long; as long as the Capitol. It stands in a superb setting. The cornices and columns are all in accordance with the best classical precedent. The composition and mass are good. The workmanship and materials are of the best. The building conforms to accepted standards of design of the past 50 years and yet it does not seem alive, vital, and organic. Examine the Lincoln Memorial—each column, each bit or ornament, each block of stone is a vital and important part. Take one of them away and it falls apart. The National Gallery on the other hand seems loaded with surface decoration. It is a panorama of pilasters, double pilasters, breaks, panels, blank windows, and belt courses. Most of the vocabulary of neo-

classic architecture has been assembled on this one building. One receives the impression that the budget was too liberal and the draftsmanship too perfect. Sophisticated delineation may have devoured intended simplicity and force. How else can one explain a main angle of the building and cornice making five separate breaks in turning its corner.

The interior is magnificent in its spaciousness and its materials. The detail is correct; the exhibits are well-lighted. Yet the same lifeless feeling that impresses you about the exterior has somehow invaded the interior. It is all too reminiscent of the old Metropolitan Museum and has the same air of yesterday. We have suddenly moved past such grand treatment of space and we desire that the architecture of our galleries be more subordinated to the exhibits. Here we are too conscious of gridironed ceiling lights, cornices, coves, and door trim. These elements all assail us and detract from the pictures. The Museum of Modern Art and recently remodeled picture galleries of the Metropolitan have shown us that a gallery can be simple, low, and visually quiet—and that the pictures themselves *gain* with such a background. There seems to be in the National Gallery continual strife between the architecture and the exhibits; so the visitor comes away impressed with the monumental character of the building but somewhat defeated in his effort to enjoy fine masterpieces to the utmost.

To compare a completed building with one that exists only in model and drawing is difficult. The proposed Smithsonian Gallery is totally unlike any other public building on the Mall. It bespeaks efficiency—streamlined, speedy handling of people. The National Gallery seems to have sacrificed functional merit in order to attain a desired effect. The Smithsonian Gallery has a fine plan and a carefully-studied juxtaposition of units which is expected to serve the needs of its visitors in the most simple and tireless manner. Unity of composition has been sacrificed and the individual units do not seem to be knit together into one strong simple structure. You feel that the building might fly apart. The National Gallery conveys a feeling of permanence that is lacking in the Smithsonian Gallery. There is a fragility about the Smithsonian that disturbs, a thinness in the design which causes the building to lose effectiveness when viewed in comparison with the National Gallery. I do not know why it is necessary for the open entrance porch of the Smithsonian to seem to

hang to the main building by a glass strip. I should like to see the porch attached to the main structure in a more permanent manner. The same criticism might be made for the link between the auditorium and the stage box. There is a nervous assemblage of units that seem to indicate uncertainty. The composition needs a master stroke to bind it into a permanent mass.

It is interesting to speculate whether the architect of the Smithsonian would have produced this design without the stimulus of the particular competition for which the design was produced. The profession has quite generally felt that the Smithsonian Competition was from the beginning sectarian propaganda for the new architecture! The preferences of the Professional Advisor, the Technical Advisor, and at least one member of the Jury led serious competitors to believe that their submissions must be Modern to place. An examination of the ten winners will substantiate this. No doubt the more conservative architects did not enter the competition for fear that their solutions would not receive consideration. Such a competition setting may have contributed to the more or less extreme character of the design. It is possible that without such a set of conditions a middle ground solution might have been attained and it might have been satisfactory to more people.

Public buildings stand for years and they must look well and wear well over a con-

siderable period of time. A building that is too stylish is dated and may soon seem out of style. I like public architectural progress in less violent form. Perhaps that is impossible. If so, I am content with the Smithsonian rather than the static quality of the recent neo-classic buildings. The future of a strong, courageous American architecture seems to lie in the direction of the Smithsonian rather than in that of the National Gallery.

We hear some doubts expressed about the appearance of the Smithsonian on the Mall and its ability to take a harmonious position in the architectural wall which backs up the rows of elm trees. To my mind no single building can menace the Mall composition. This composition is really the splendid rows of trees—four deep—which will gradually attain a height of eighty or more feet. It is the great greensward spreading from the Capitol to the Washington Monument and flanked by these trees that is the backbone of the whole composition. Individual buildings, no matter what their design, are powerless to menace this tremendous conception. As time goes on, the great trees will keep all the buildings in a subordinate position. I see the buildings on the Mall standing as milestones in our architectural development and ever improving in character and style. I see them through the trunks and foliage—all brought into harmony by the great elms, the real guardians of the Mall.

EDITOR'S NOTE—Ample notice has been taken by the press of the National Gallery of Art and also of the proposed Smithsonian Gallery of Art but we have been challenged by the fact that no impartial critic was invited to discuss both buildings in one article. The relation of the two—works by distinguished masters of opposed theories of architectural design, intended for sites of equal prominence, and intended to serve comparable functions—is readily apparent. The choice of a critic was not so obvious! Both designs have their able and ardent champions. DEAN JOSEPH HUDNUT of the Architectural Department of Harvard University, who served as Professional Advisor in the Smithsonian Gallery Competition, discussed the Jurors' selection of the "especially appropriate" Saarinen-Swanson design for the "Magazine of Art," (August, 1939). A persuasive and thoughtful tribute to the National Gallery of Art was written by HENRY H. SAYLOR, New York Architect, for publication at the time of the dedication of the late Andrew Mellon's gift to the nation, March 17, 1941. But it seemed to the Editors that a discussion of the two buildings, their relation to each other, to the Grand Plan of Washington, and especially to their era, was called for—hence the foregoing article by LORIMER RICH, whose professional achievements as an architect of public buildings and whose devoted study of Washington and its Grand Plan eminently qualified him for this approach.



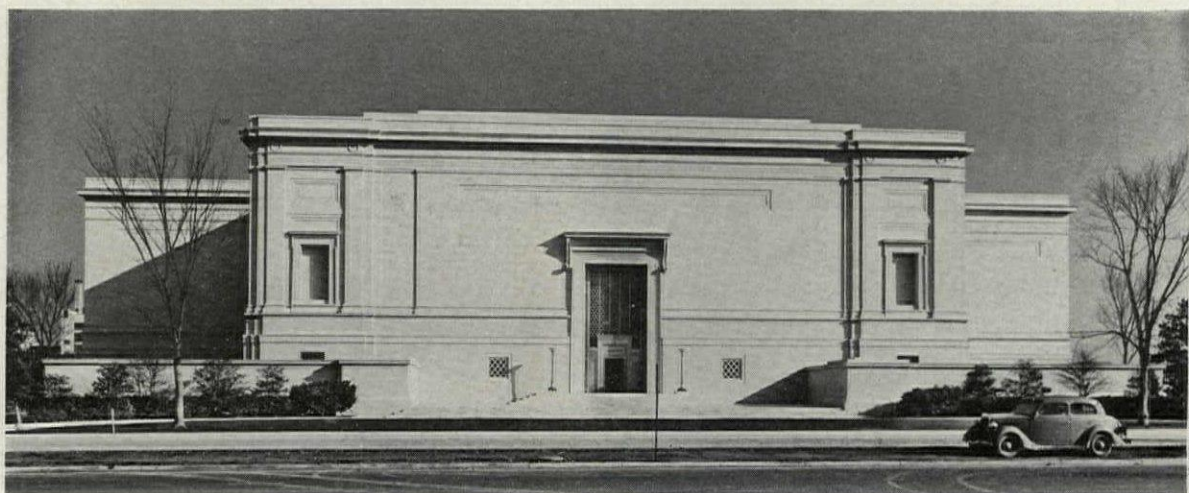
Samuel H. Gottscho

FACADE ON MALL, LOOKING TOWARD THE EAST WING
NATIONAL GALLERY OF ART—BY EGGERS & HIGGINS, ARCHITECTS
AUGUST 1941



Samuel H. Gottscho

THIS DETAIL PHOTOGRAPH OF THE EAST WING SHOWS THE CAPITOL IN THE DISTANCE AT THE END OF THE MALL ENTRANCES AT EITHER END (PHOTOGRAPH BELOW) LEAD TO THE FIRST FLOOR EXHIBITION ROOMS

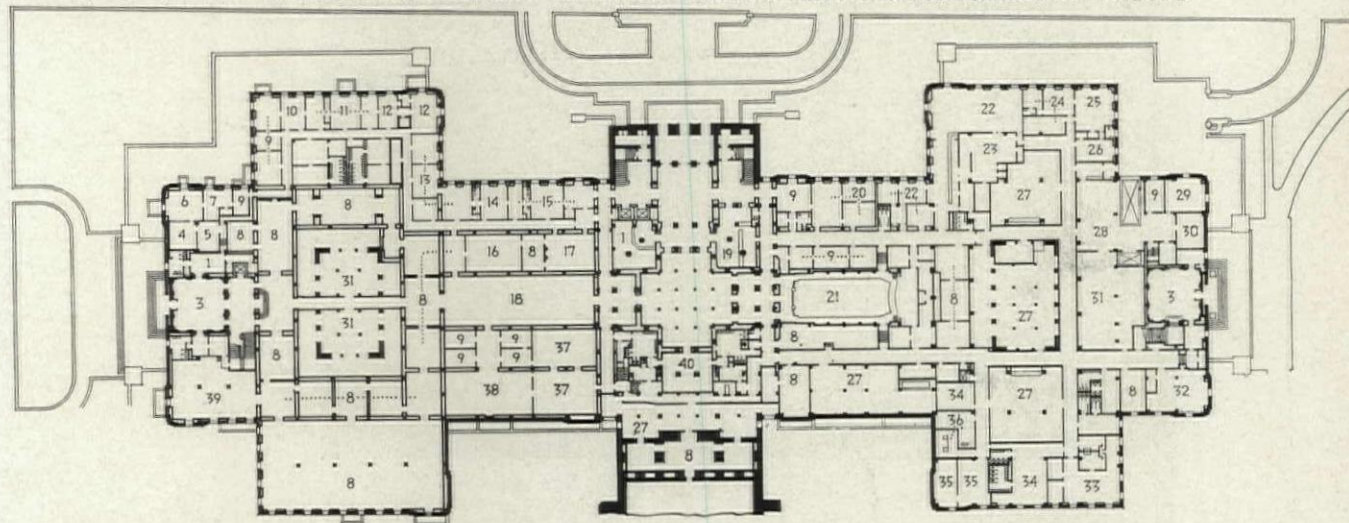


Samuel H. Gottscho

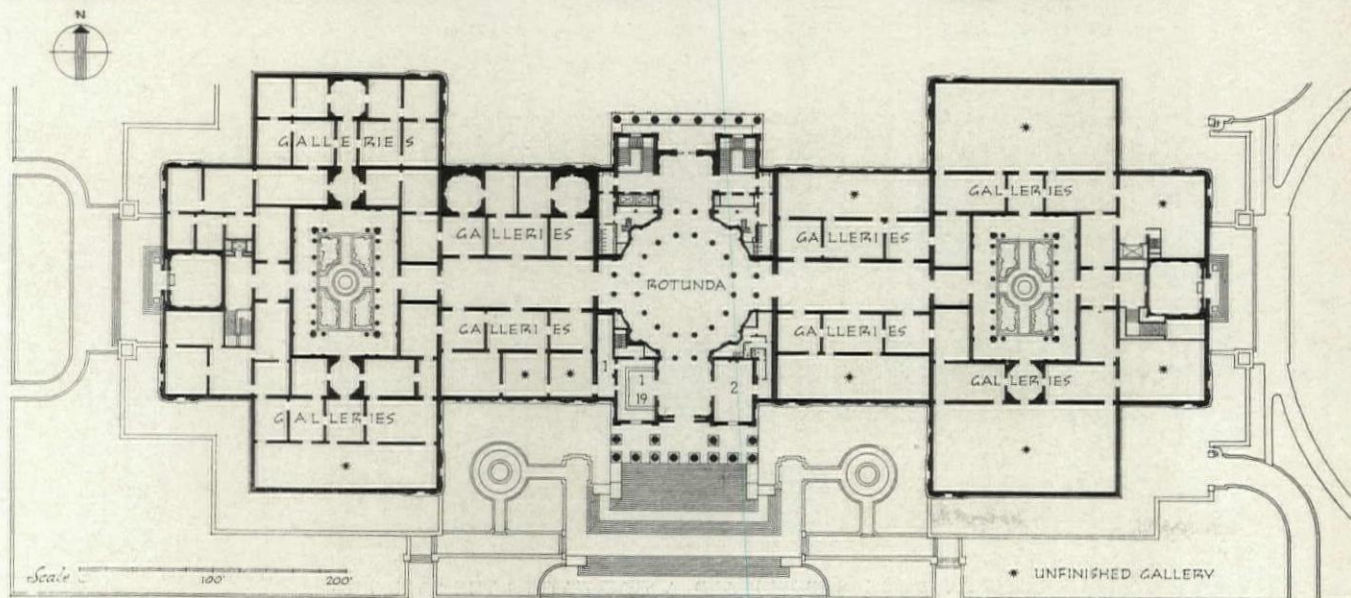
THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED



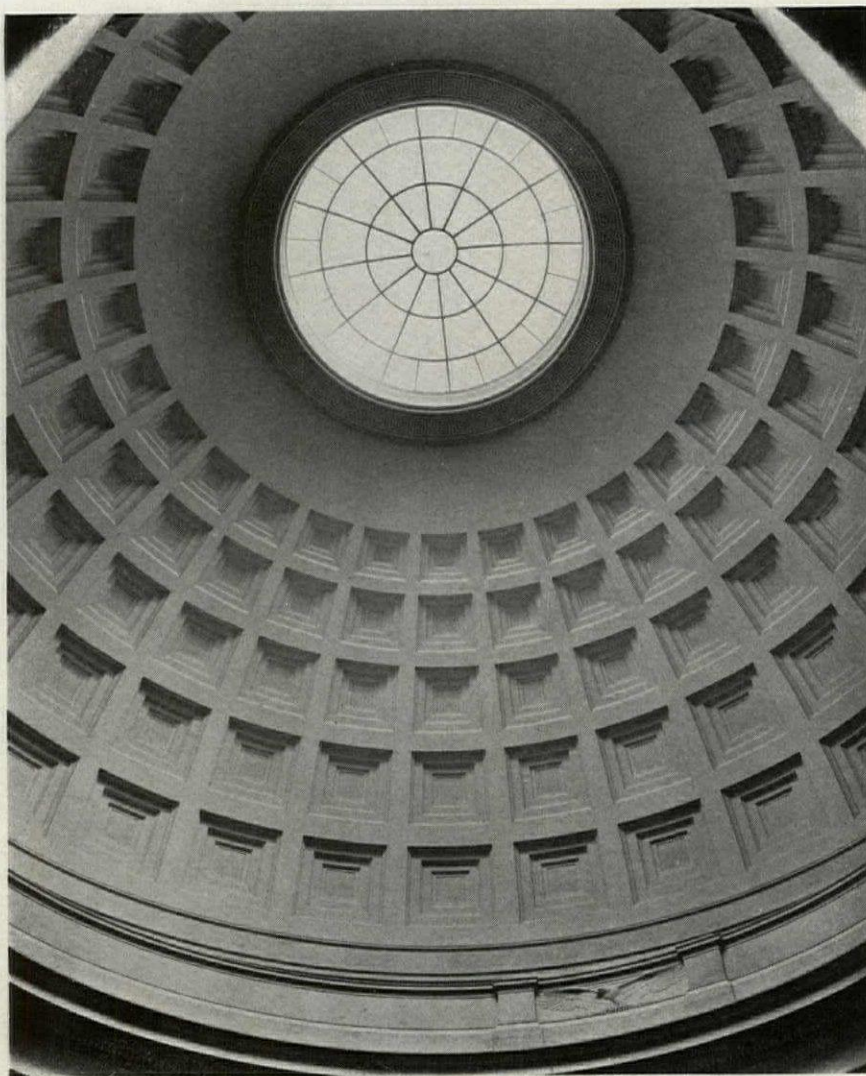
VIEW OF MALL FACADE LOOKING NORTHWEST. "TRIANGLE" BUILDINGS AND OLD POST OFFICE ARE BEYOND



- | | | | |
|-------------------|-------------------------------|-----------------------------|-----------------------------|
| 1. CHECKING ROOM | 11. TREASURER'S DEPARTMENT | 21. LECTURE HALL | 31. STORAGE |
| 2. FOUNDERS ROOM | 12. SECRETARY'S DEPARTMENT | 22. DINING ROOMS | 32. CARPENTER SHOP |
| 3. LOBBY | 13. CURATOR'S DEPARTMENT | 23. KITCHEN | 33. STUDIO AND DARK ROOMS |
| 4. LINING ROOM | 14. PRESIDENT, VICE PRESIDENT | 24. TELEPHONE OPERATORS | 34. GUARDS LOCKERS |
| 5. CRADLING ROOM | 15. DIRECTOR | 25. GUARDS SIGNAL ROOM | 35. TRANSFORMERS |
| 6. RESTORING ROOM | 16. MAIL ROOM | 26. BUILDING SUPERINTENDENT | 36. SWITCHBOARD, ELEC. EQT. |
| 7. LABORATORY | 17. BOARD ROOM | 27. FAN ROOM | 37. STACK ROOM |
| 8. UNASSIGNED | 18. EXHIBITION | 28. RECEIVING ROOM | 38. READING ROOM |
| 9. OFFICE | 19. CARD ROOM | 29. REGISTRAR | 39. COPYIST'S ROOM |
| 10. ACCOUNTANT | 20. ADMINISTRATIVE STAFF | 30. RECORDS | 40. SMOKING ROOM |



BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS



L. Horydczak



VIEW INTO ROTUNDA DOME (ABOVE) AND A STAIRWAY TO THE GALLERIES
THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED



THE 36-FOOT "VERTE IMPERIAL" COLUMNS OF ITALIAN MARBLE SUPPORT A LIMESTONE ENTABLATURE BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS



IMPRESSIVE IN THEIR NOBLE SCALE ARE THE HALLS CONNECTING THE ROTUNDA AND THE GALLERIES. THE PARTITIONS IN THE EXHIBITION AREA (126,000 SQ. FEET) CAN BE MOVED AND REARRANGED AS GALLERY AUTHORITIES DESIRE. ON THE MAIN FLOOR THERE ARE 90 SEPARATE ROOMS. ONE OF THE FEATURED GARDEN COURTS IS SHOWN ACROSS-PAGE. NOTE RARE SHRUBS

T. Horydczak



THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED

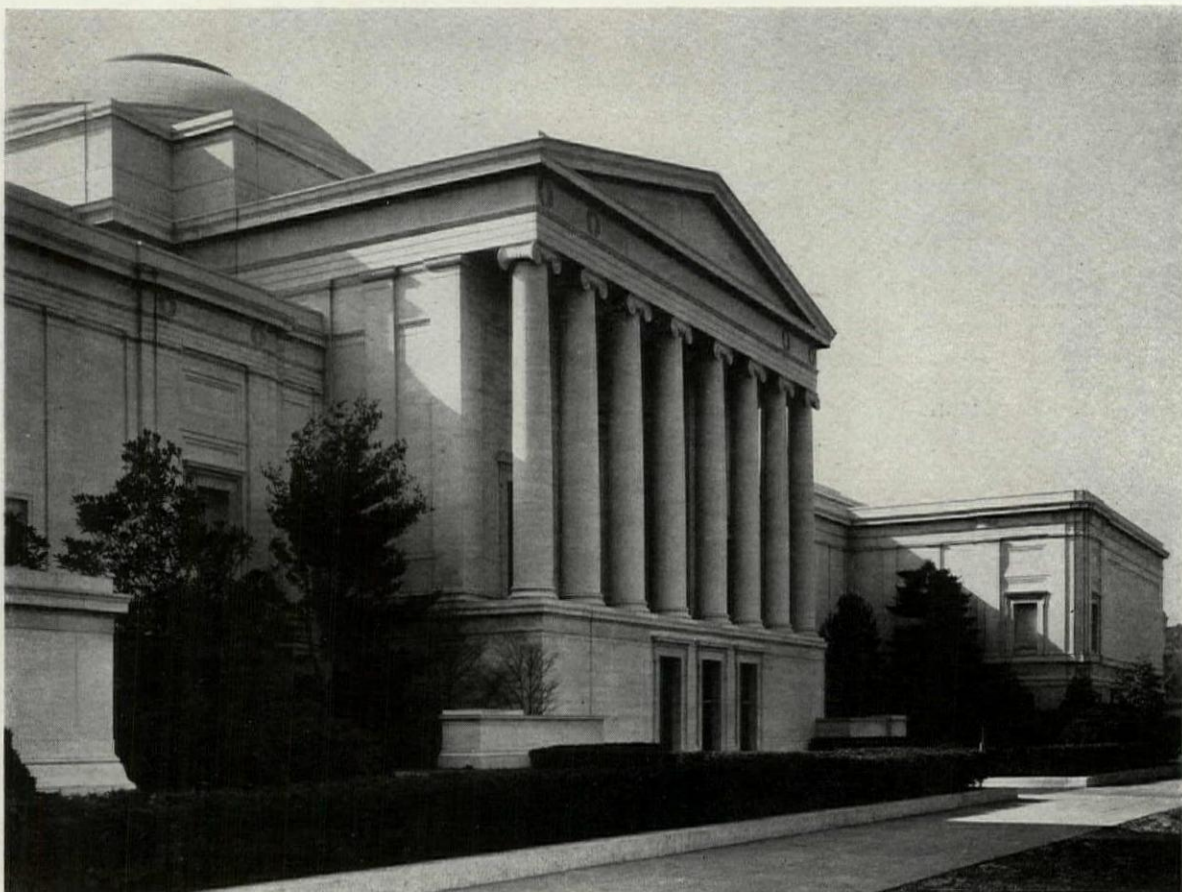
RESEARCH REVEALED WASHINGTON'S DAYLIGHT WAS ADEQUATE FOR THE GALLERY 85% OF THE TIME, SO OVER THE CEILING LIGHTS OF SHATTER-PROOF, DIFFUSING GLASS WERE PROVIDED ACRES OF ALUMINUM AND WIRE-GLASS SKYLIGHT (LARGEST IN THE WORLD). ABOVE THE LAYLIGHTS IS A SYSTEM OF FLOODLIGHTS THAT CAN BE USED TO SIMULATE NATURAL LIGHT



T. Horydczak

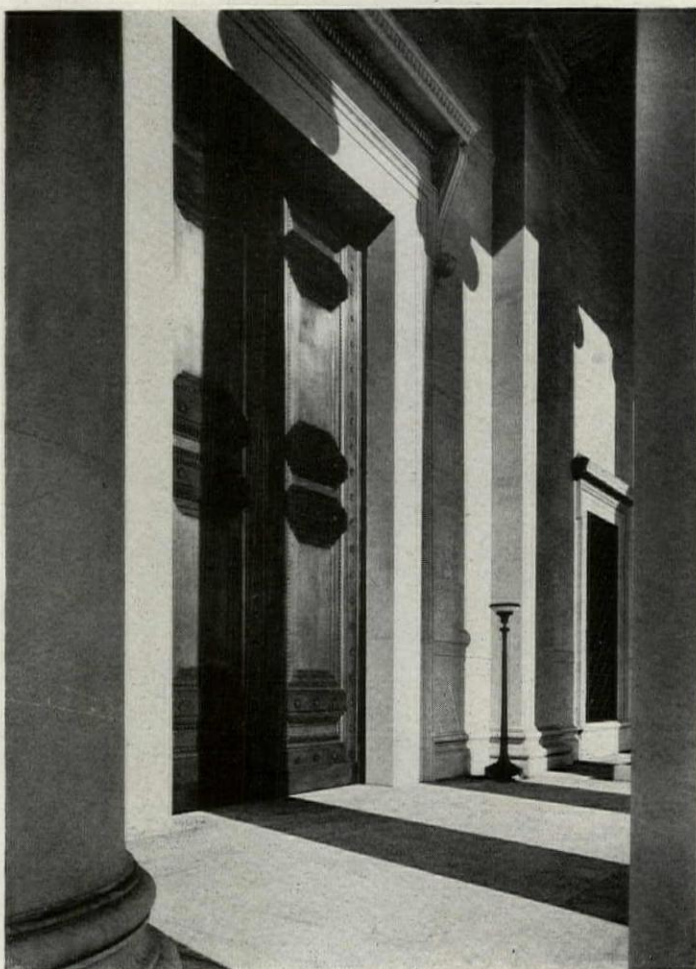


BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS



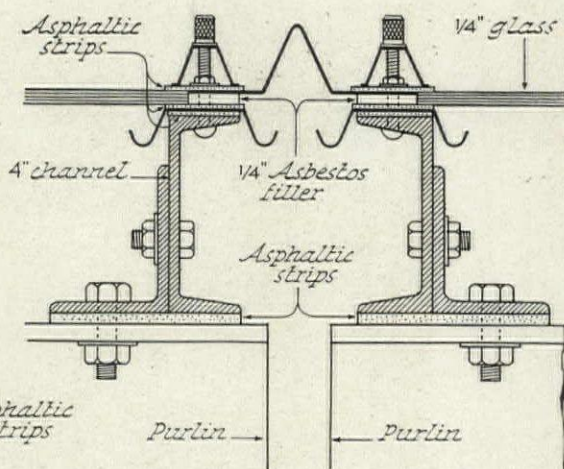
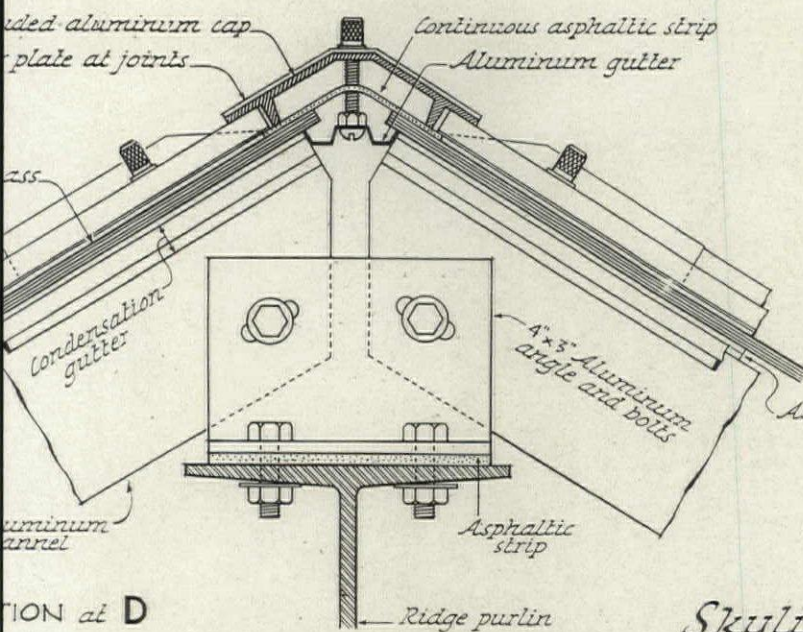
Samuel H. Gottscho

T. Horydczak



THE \$15,000,000 NATIONAL GALLERY OF ART MEASURES 782' x 303', A FEW FEET LONGER THAN THE CAPITOL INCLUDING THE HOUSE AND SENATE WINGS, AND IS THE LARGEST MARBLE BUILDING IN THE WORLD. ITS PICTURE GALLERY AREA IS SECOND ONLY TO THAT OF THE LOUVRE. THE COLOR GRADATION OF THE EXTERIOR, FROM PINK AT THE BASE THROUGH SEVEN BASIC SHADES TO NEAR-WHITE, WAS EFFECTED BY CAREFUL SELECTION FROM 800 CARLOADS OF TENNESSEE MARBLE FROM SEVEN QUARRIES. ABOUT ONE-SIXTH OF THIS SUPPLY WAS USED FOR THE STRUCTURE. THE PORTICO FACING CONSTITUTION AVENUE IS SHOWN ABOVE AND AT LEFT IS A DETAIL OF THE PORTAL ON THE SOUTH, FACING MALL

THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED

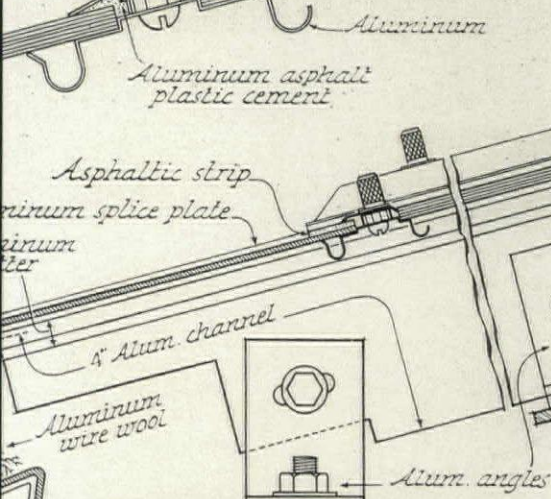


TYPICAL EXPANSION JOINT
at center line of each truss

Skylight details

SCALE 3" EQUALS 1'-0"

DETAIL OF
CROSS GUTTER
at half full size



SECTION
at B

SECTION
at A

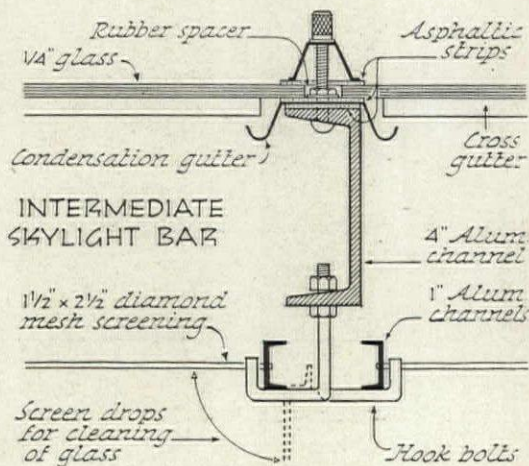
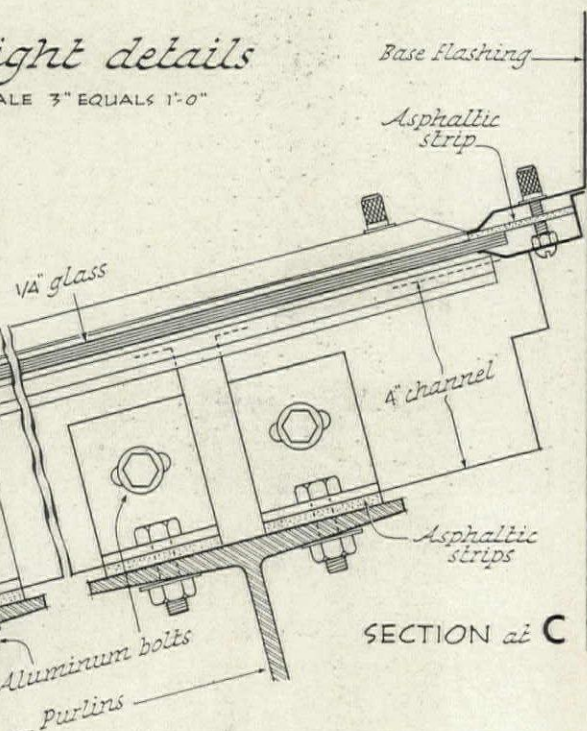
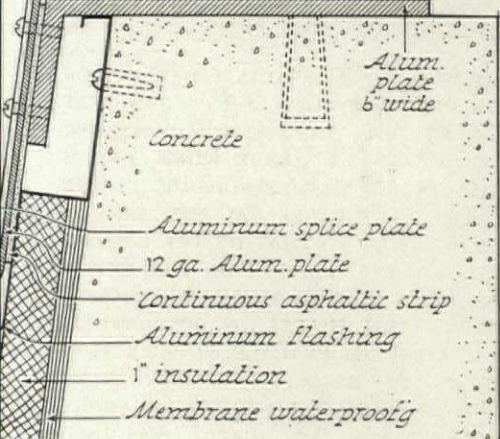
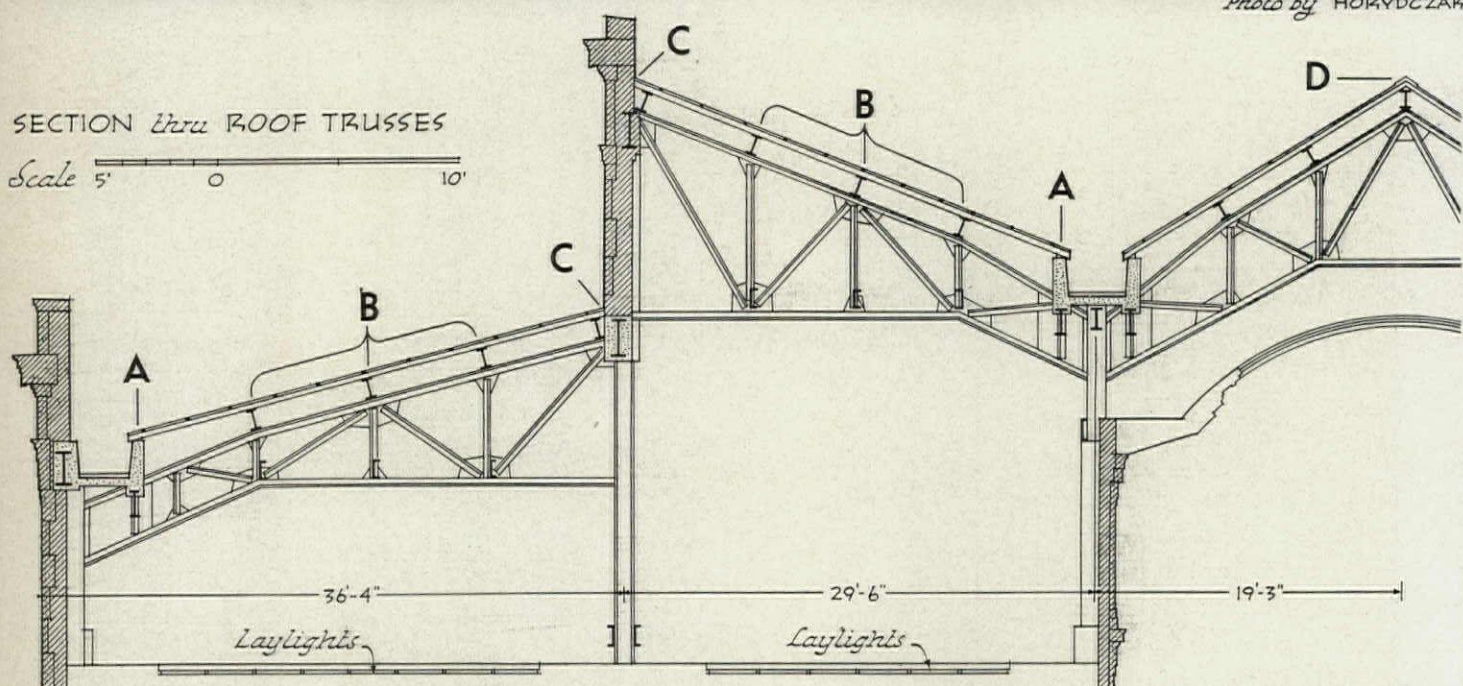
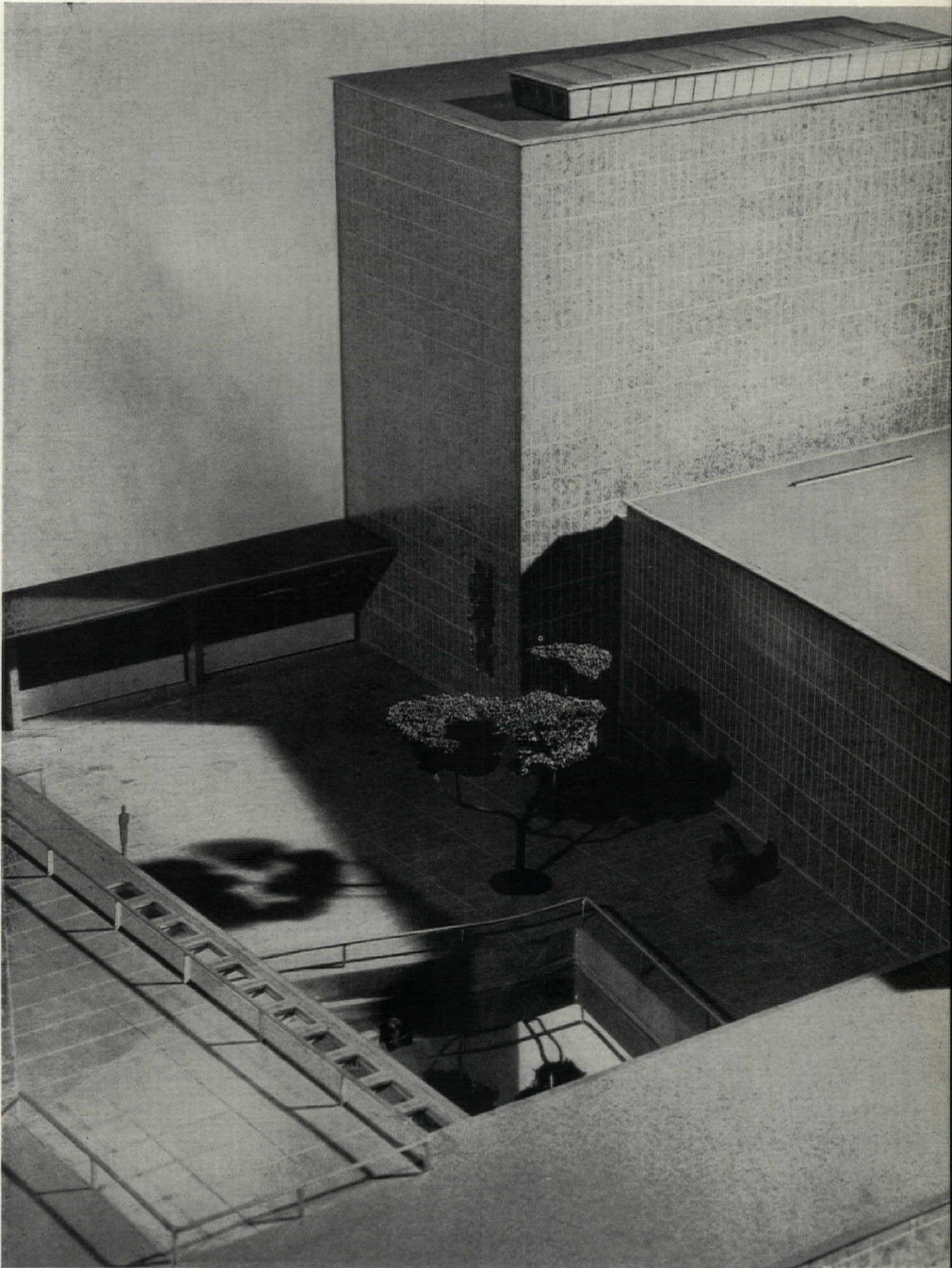




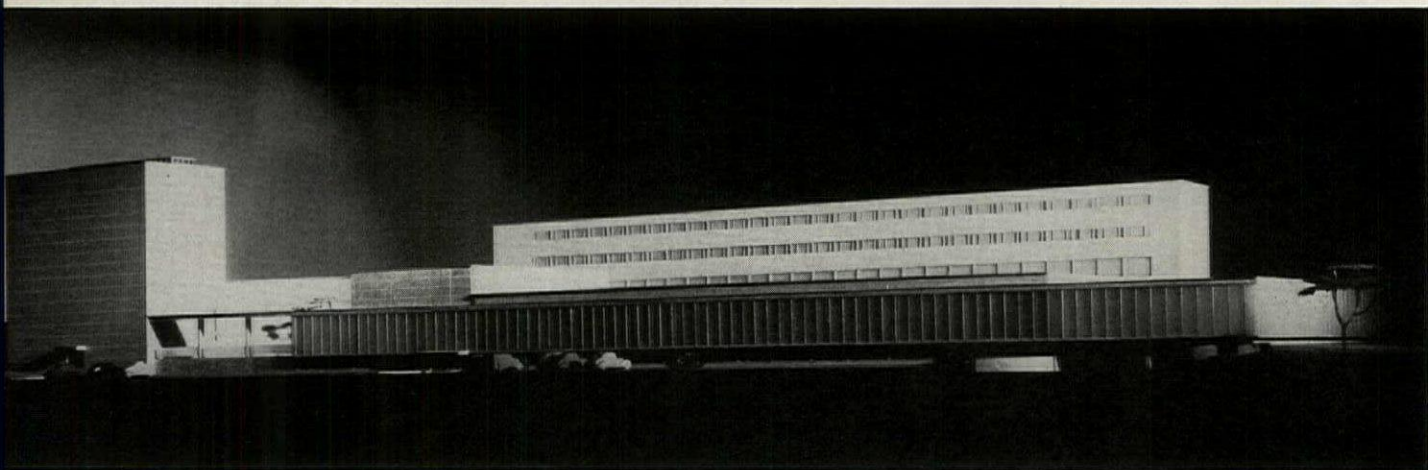
Photo by HORVDCZAK



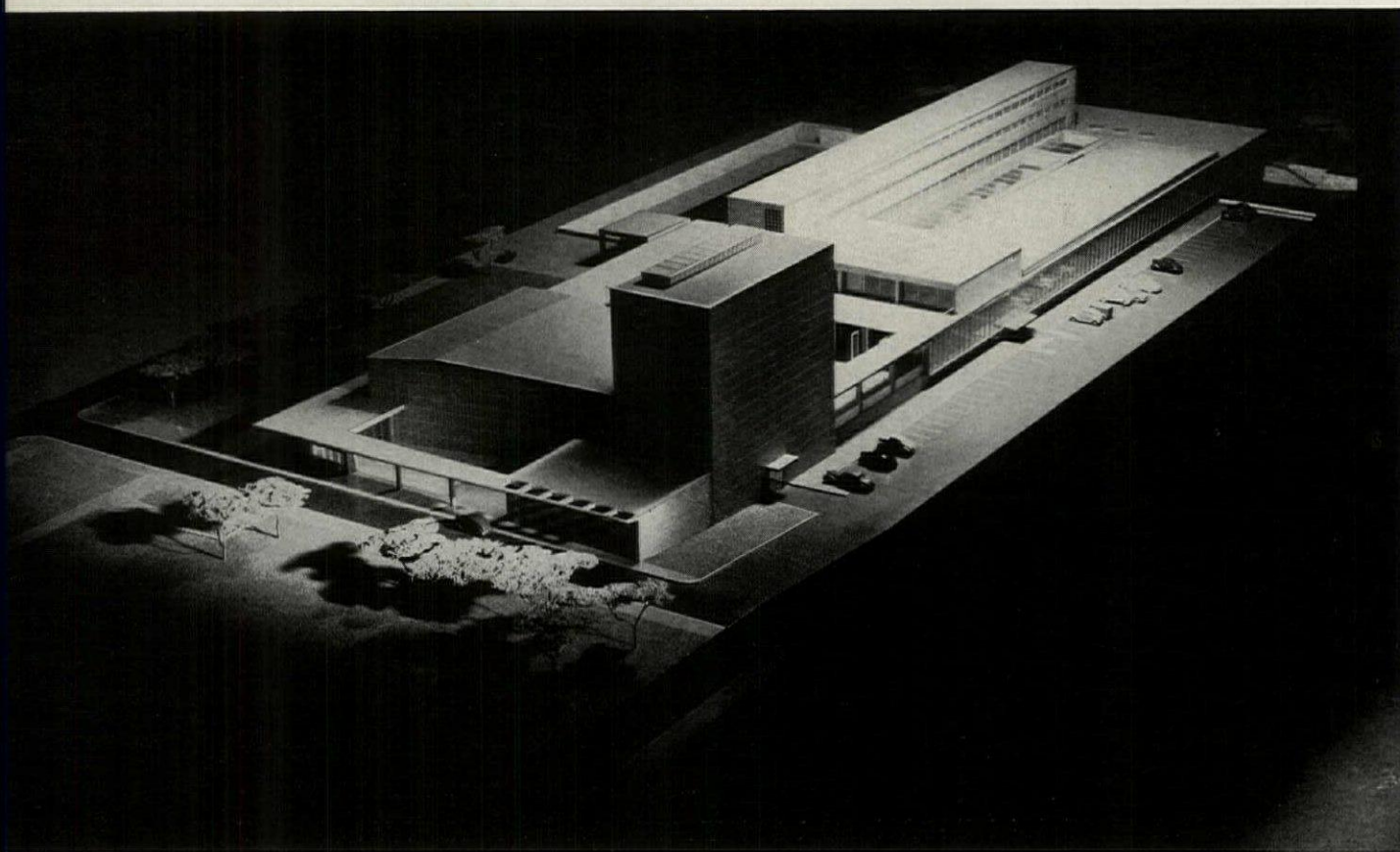
NATIONAL GALLERY OF ART-BY EGGERS & HIGGINS, ARCHITECTS

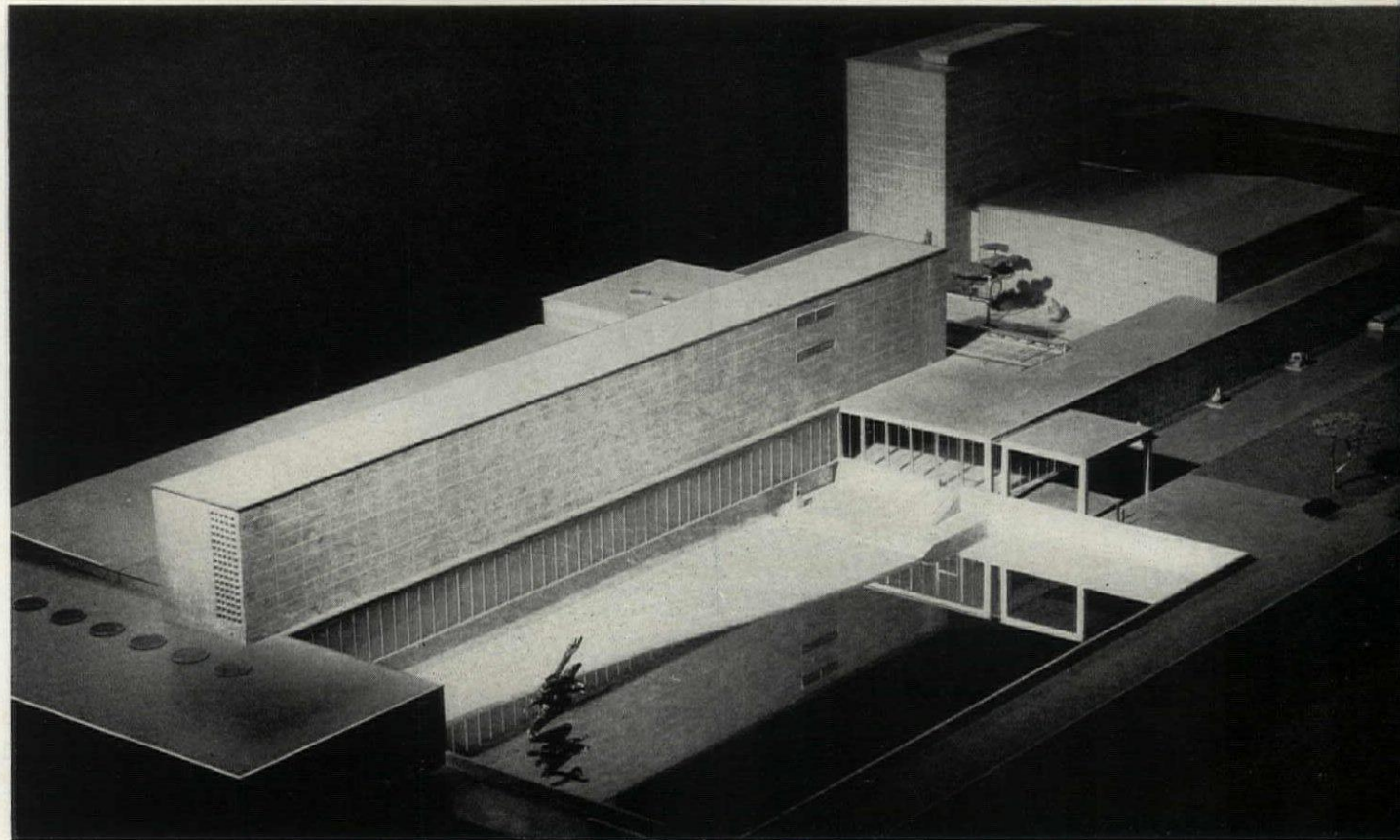
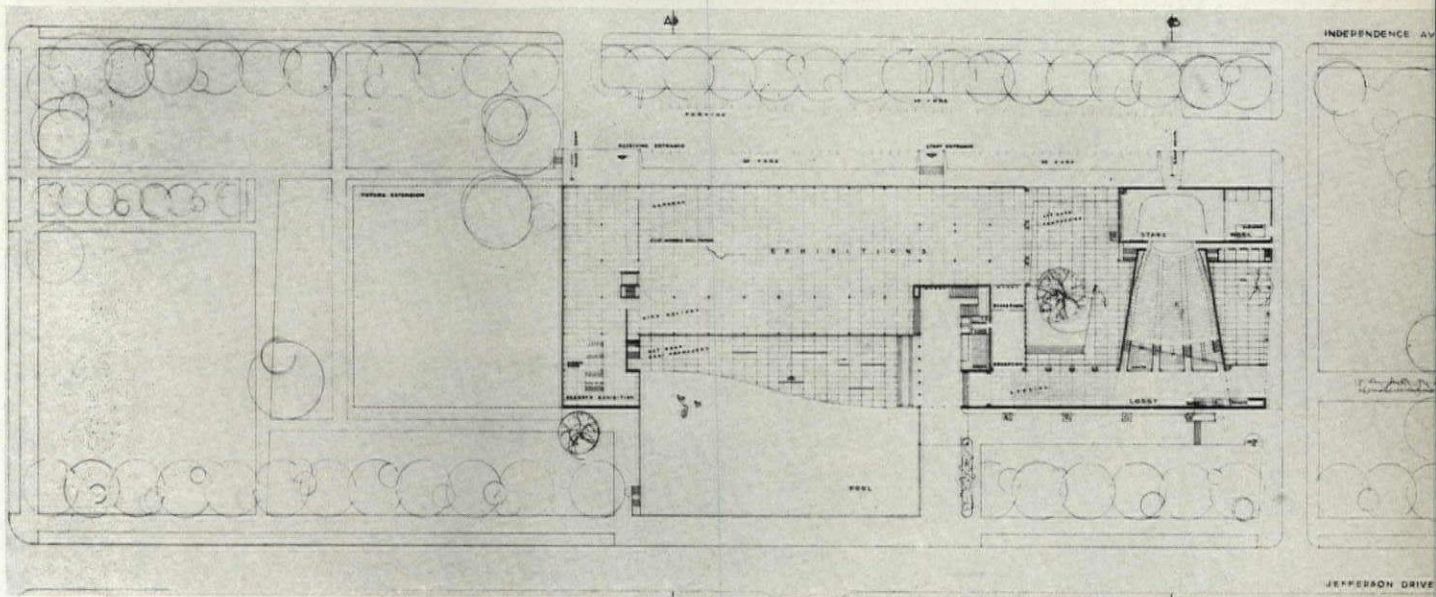
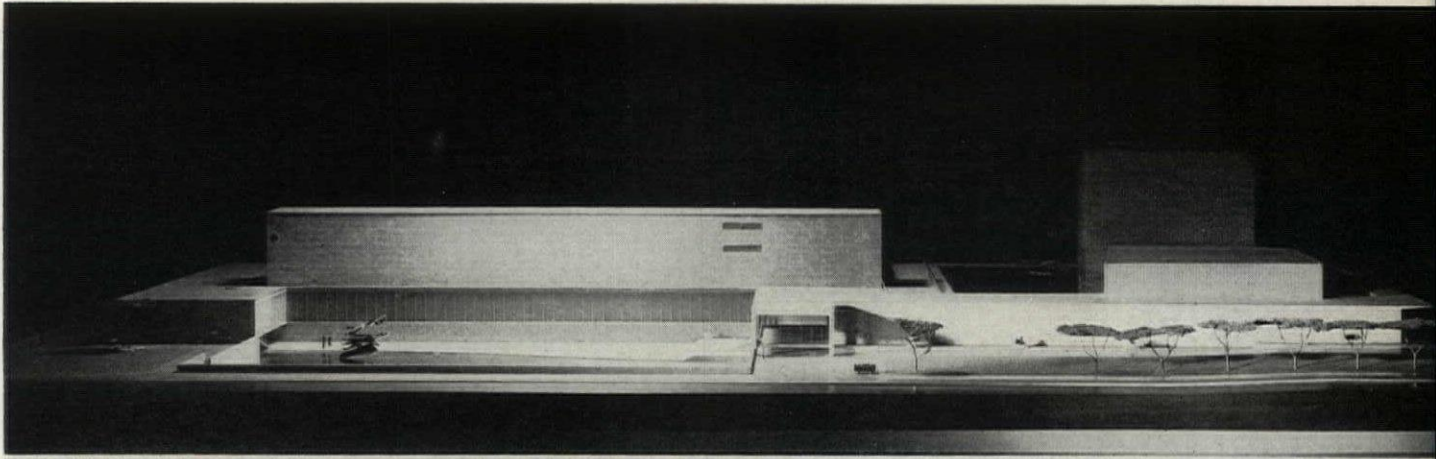


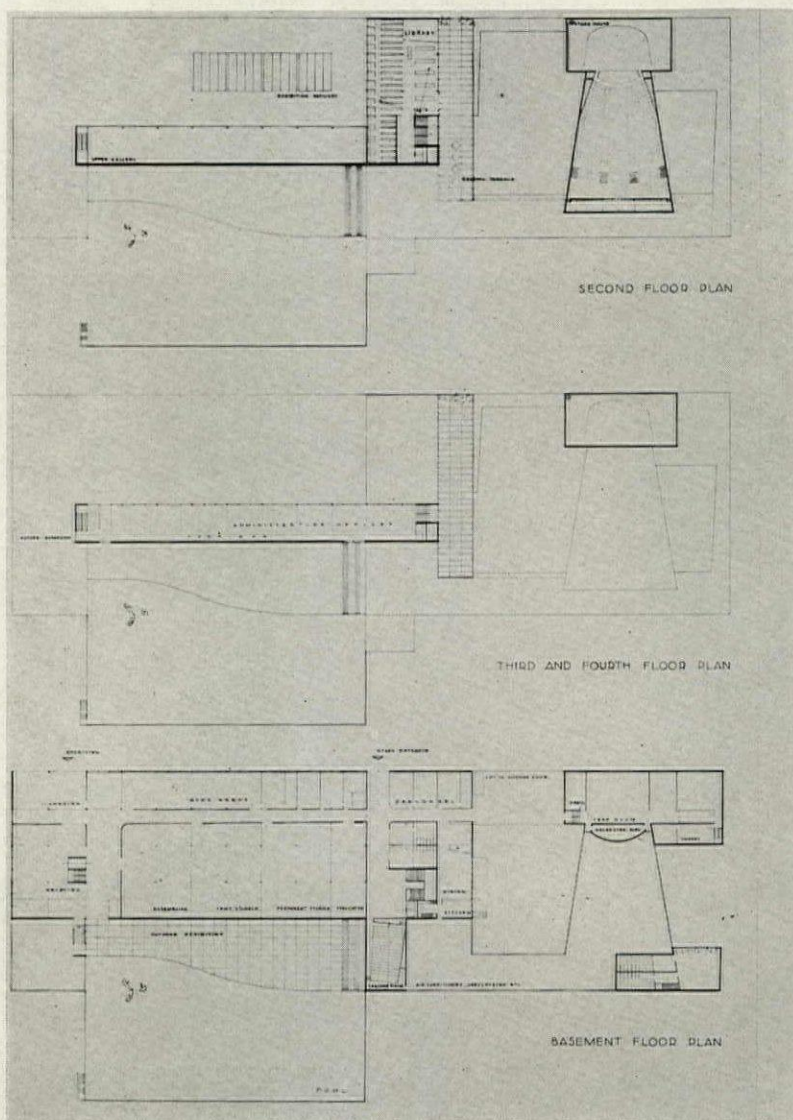
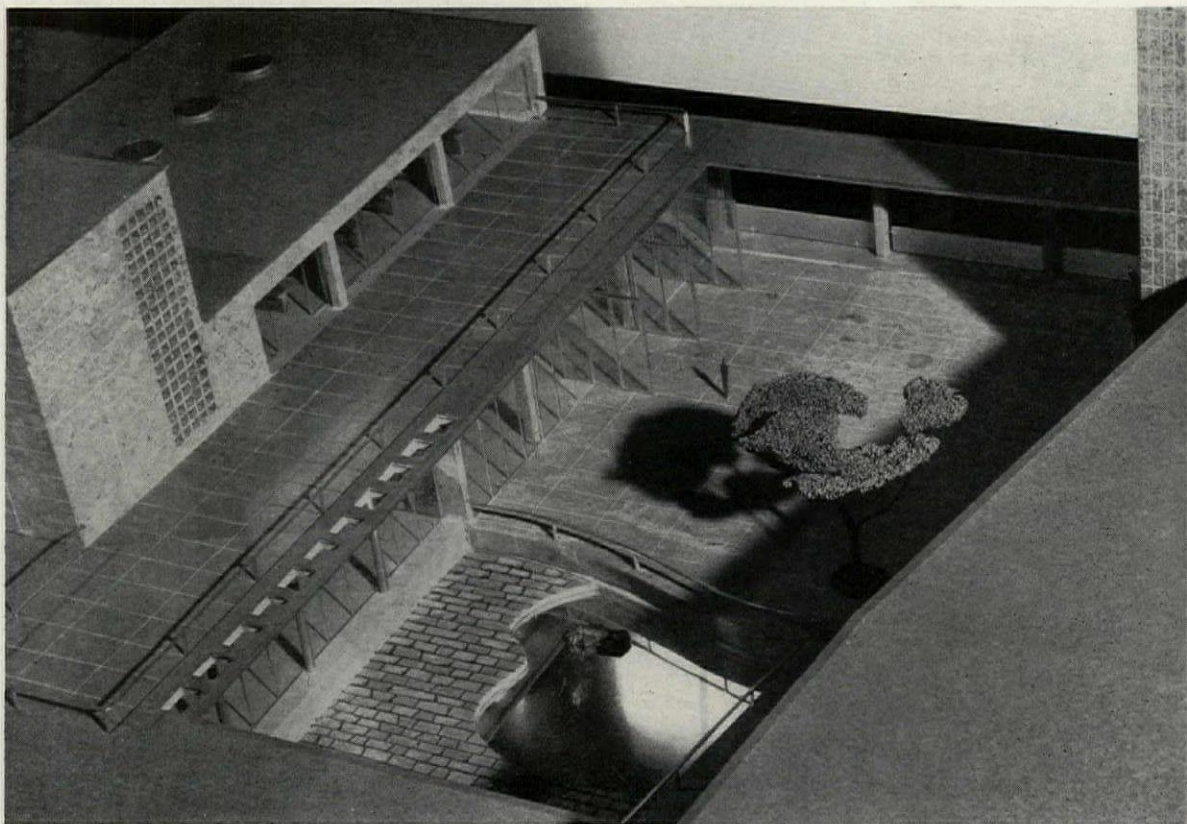
VIEW OF STAGE, ACROSS SCULPTURE COURT
MODEL OF SAARINENS' DESIGN FOR SMITHSONIAN GALLERY OF ART



FROM THE DRAWINGS AND DETAILS OF THEIR PRIZEWINNING DESIGN IN THE SMITHSONIAN GALLERY OF ART COMPETITION CONDUCTED EARLY IN 1939, TO SELECT AN ARCHITECT FOR THE PROPOSED STRUCTURE ON A SITE DIRECTLY ACROSS THE MALL FROM THE NATIONAL GALLERY OF ART (THEN BEING BUILT), THE SUPERB MODEL AT $\frac{1}{8}$ " SCALE SHOWN HERE WAS CONSTRUCTED OF MARBLE, GLASS, AND METAL BY ELIEL AND EERO SAARINEN AND J. ROBERT F. SWANSON, ASSOCIATES IN THE COMPETITION. THE SOUTH FACADE WITH THE EMPLOYEES' PARKING AREA ENTERED FROM INDEPENDENCE AVENUE IS SHOWN ABOVE AND THE ELEVATION ACROSS-PAGE IS THE FACADE OVERLOOKING THE MALL, OPPOSITE THE NATIONAL GALLERY. COUPLED WITH THE PLAN (ACROSS-PAGE) THE VIEWS BELOW SERVE TO EXPLAIN MORE CLEARLY THE RELATION OF THE VARIOUS ELEMENTS OF THE BUILDING—THE VAST GROUND-FLOOR EXHIBITION AREA LIGHTED BY CONTINUOUS WINDOW STRIP AND OVERLOOKING A SCULPTURE COURT AND A SCULPTURE PROMENADE BORDERING THE REFLECTING POOL BESIDE THE PRINCIPAL ENTRANCE, THE LONG OFFICE AND ADMINISTRATION UNIT ABOVE THE EXHIBITION AREA, THE LOWER LIBRARY WING OPENING ON THE ROOF PROMENADE, AND FINALLY THE TAPERED AUDITORIUM WITH ITS STAGE TOWER. PHOTOGRAPHS OF THE MODEL ARE REPRODUCED BY COURTESY OF THE SECTION OF FINE ARTS, PUBLIC BUILDINGS ADMINISTRATION. THE MODEL MAY BE SEEN IN THE FWA PAINTING AND SCULPTURE SECTION OFFICES

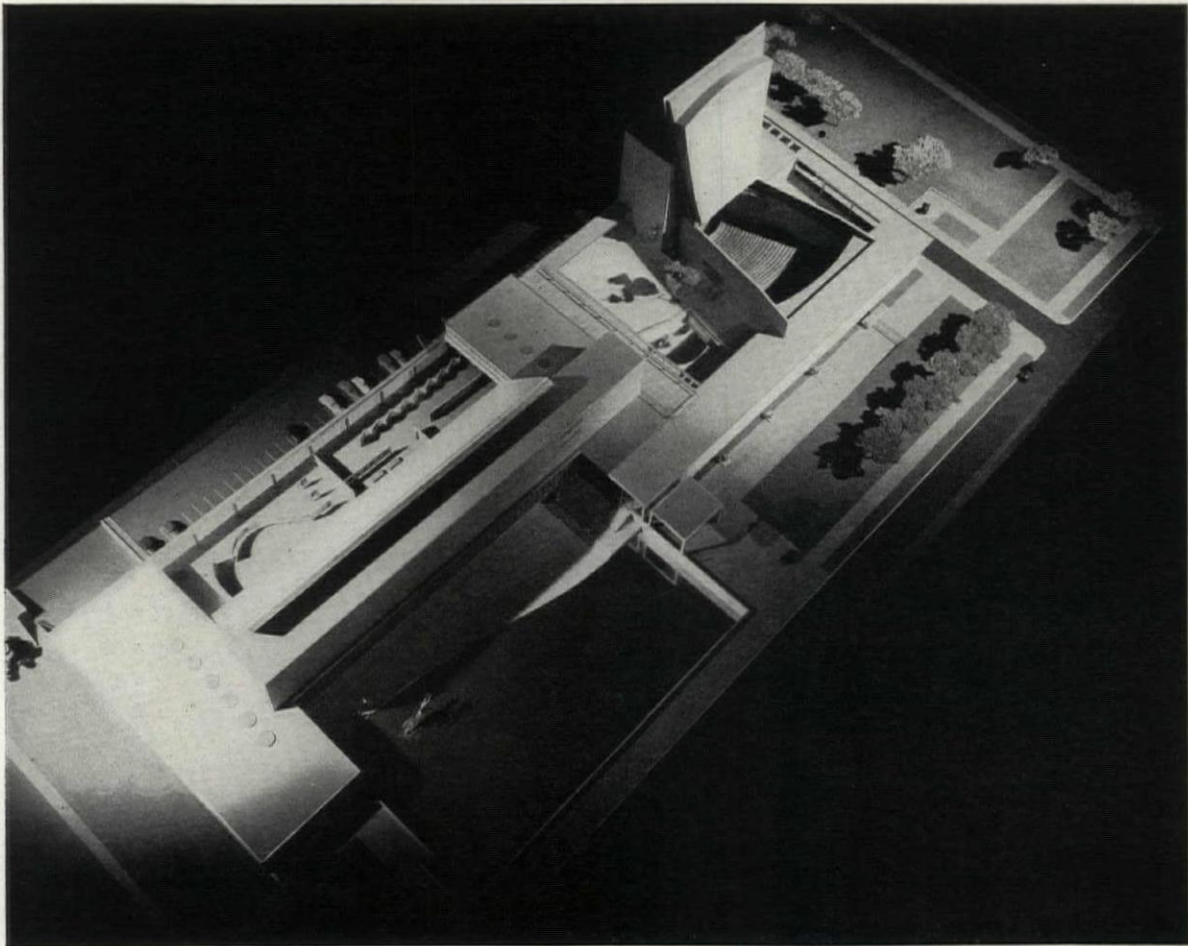
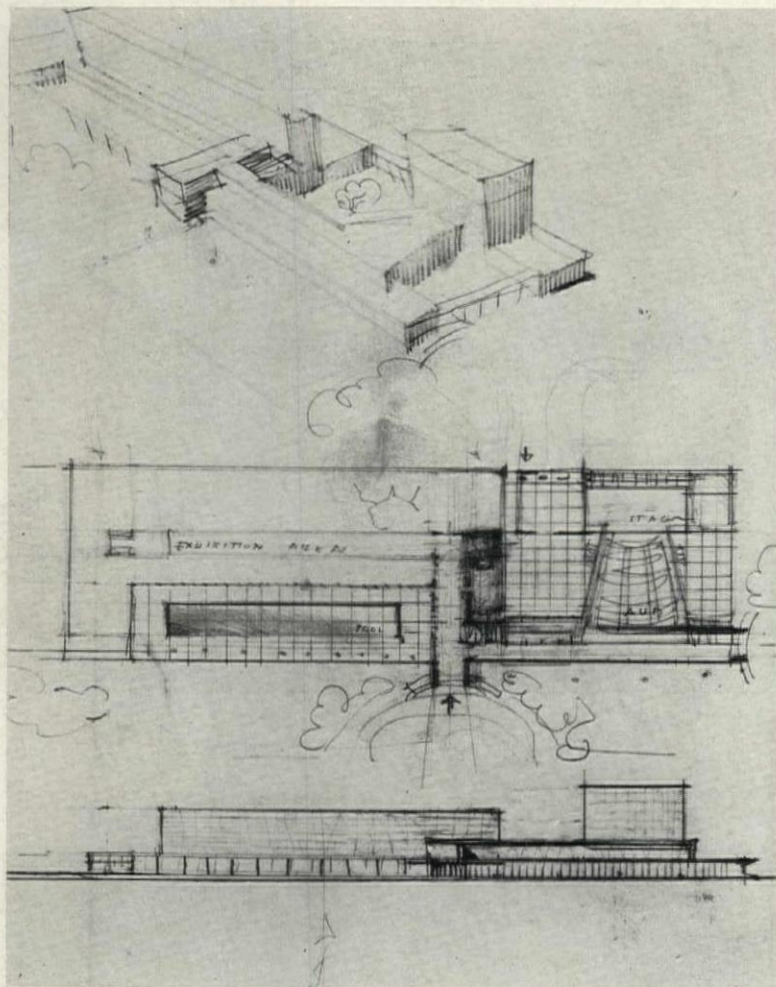


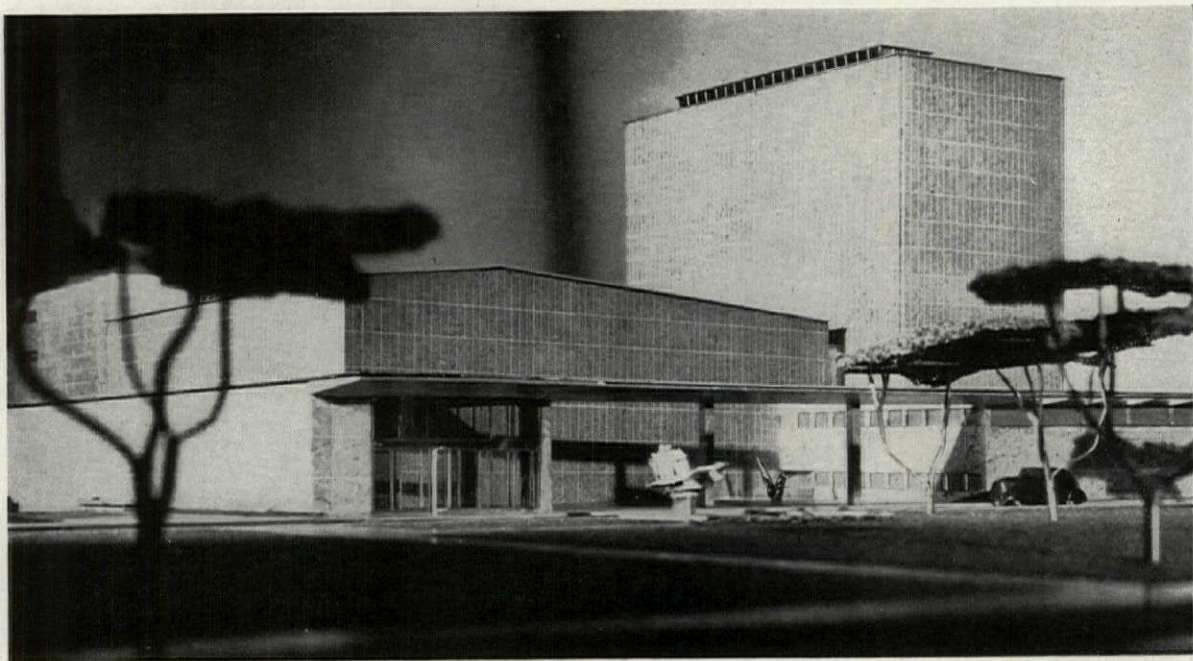




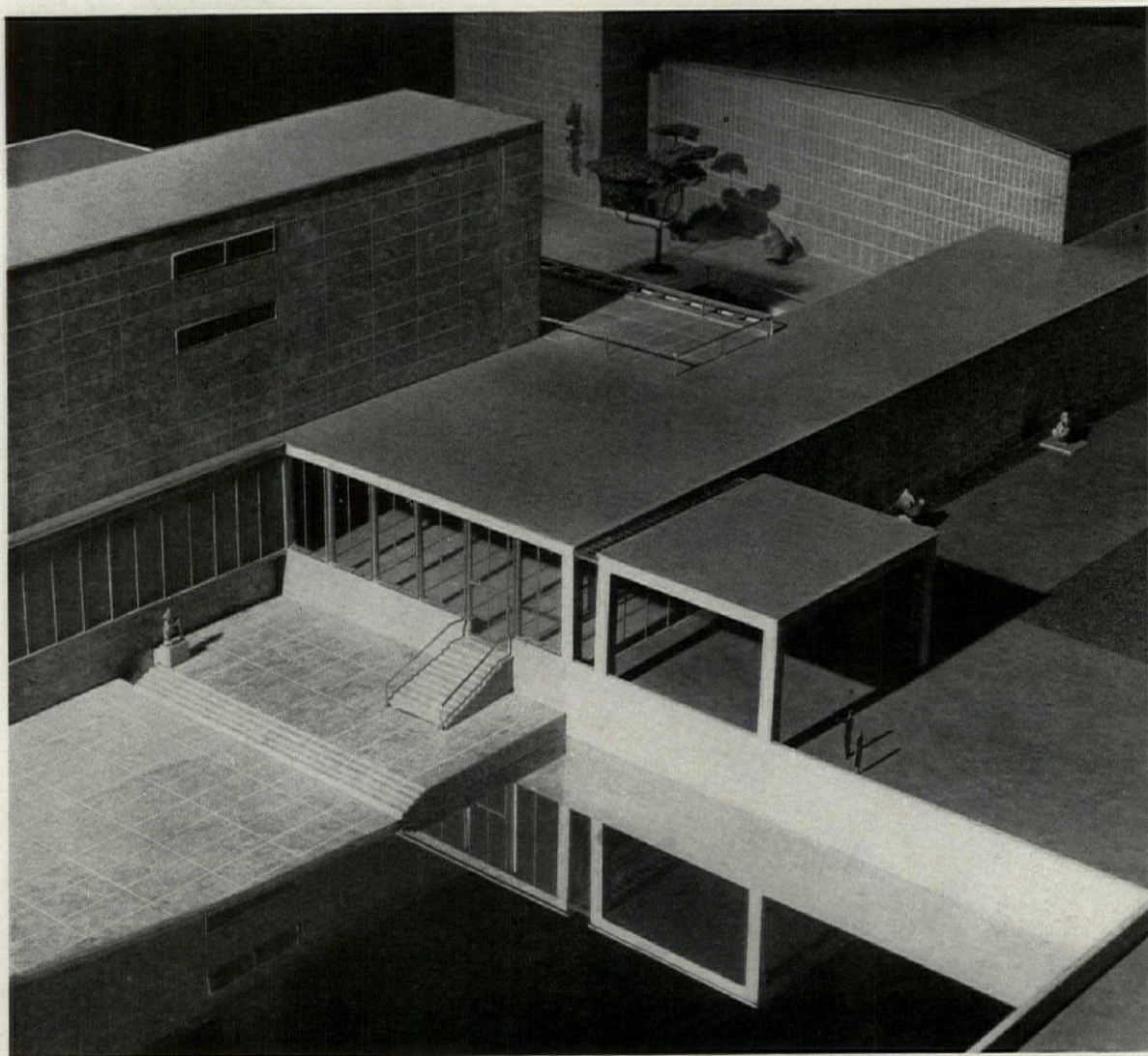
A CLOSER VIEW OF THE SCULPTURE COURT (ABOVE) SHOWS HOW FREE THE OPENINGS ARE, FROM THE EXHIBITION AREA TO THE COURT AND FROM THE LIBRARY WING TO THE ROOF PROMENADE. PLANS OF THE UPPER FLOORS AND OF THE BASEMENT ARE SHOWN AT LEFT

OBSERVE ONE OF THE EARLIEST SKETCHES OF THE SAARINEN DESIGN SHOWS THAT THE ELEMENTS WERE DISPOSED FROM THE FIRST MUCH AS THEY ARE IN THE MODEL. IN THE VIEW BELOW THE ROOFS OF THE AUDITORIUM AND ADMINISTRATION WING (AT LEFT) ARE LIFTED





THIS VIEW OF THE MODEL SHOWS THE WEST SIDE OF THE AUDITORIUM AND STAGE, WHERE A MARQUEE EXTENDING TO THE THEATER WORKSHOP (RIGHT) PARALLELS A DRIVEWAY AND SERVES AS AN ENTRANCE SHELTER. BELOW IS SHOWN A PHOTOGRAPH OF THE ENTRANCE PAVILION ON THE MALL SIDE



MODEL OF SAARINENS' DESIGN FOR SMITHSONIAN GALLERY OF ART

LET'S USE THE RADIO TO ADVANCE OUR CAUSE

BY WALTER R. HAGEDOHN

"The public needs enlightenment on many points regarding the profession. Too many persons have an impression that an architect is a superfluity—very useful perhaps, to draw a pretty picture for those who can afford the luxury of his services; but not necessary to any one who is willing to supervise the erection of his own building. The simple fact that so few buildings outside of our large cities are designed or erected under the supervision of architects shows how little the profession is appreciated."

"How is this ignorance to be removed, and how are people to be taught that it is to their best interest to employ an architect, just as it is to their best interest to employ other professional men? By organized and united effort to diffuse knowledge on the subject."

The above paragraphs have a familiar ring to them, don't they. Where did you hear them last? At a meeting of your State Association or Chapter? Strange as it seems, the above paragraphs are quoted directly from the January 1, 1880, issue of the *California Architect and Building Review*. Over 60 years ago, the architects were faced with the same problem, which today they still do not wish to face in a realistic manner—the question of educating the public to the value and the economic necessity of an architect's services for any and all building ventures!

After 60 years, years during which the profession has definitely lost ground, the "smug" old guard practitioner still fails to see the necessity for an aggressive far-reaching public relations program—a program that will again earn the respect and consideration an architect is entitled to, and that will awaken the profession itself, to the responsibilities it owes to the public. Yes indeed, the profession owes the public a responsibility. For-

getting this important fact has placed the architect in the position he finds himself in today, with the governmental agencies as well as with the private client.

Many plans have been suggested to bring the architect before the public in the proper manner. Most of them have not been carried out, or properly followed out. A program must be followed out as well as merely being presented, if it is to bring the desired results. This has been the case with the radio program carried on for the past year by the Southern Section of the State Association of California Architects. In addition to presenting the fifteen-minute commentary program, this is followed up by the issuance of bulletins containing the material used in the broadcast in condensed form. These are sent free of charge to the listeners requesting them. Listeners wishing to contact architects may write in, stating the type of building they are interested in building, the location, and the approximate amount they wish to invest. Individual architects are assigned to each case, and in this manner \$2,000,000 worth of leads have been distributed among the architects of Southern California.

This past year of broadcasting has made several important facts very clear. One is that the public is hungry for real building information, for facts which the architect alone is in a position to give. Secondly, it has brought out the real necessity for such a program, not only for the benefit of the architect, but for the benefit of the public. Thirdly, it has disclosed that the average architect needs to familiarize himself more thoroughly with the proper conduct of his own business, particularly his real responsibility to his clients.

The radio program has taught us that it can be the keystone for a far-reaching, all-out

program of public relations. Through it, we have learned to get down to earth, to give value received, and to understand people. It has made it necessary for the architects to form speakers bureaus, to write articles for the newspapers, to speak to the students of the high schools, junior colleges, and colleges about the work of the architect, and the appreciation of good architecture. One of the biggest problems of the individual architect is to become a little more human, to have more understanding and kindness. Through these direct contacts with the young men and women of the schools and of the social and service clubs, that problem is solved in part.

Why does the radio furnish the best medium of putting the architect before the public? When we find that radio rates first over all other forms of entertainment; that 85% of 28,000,000 families have their radio sets in use each day; that the average urban family uses its radio five hours and twelve minutes each day, and the average rural family uses its radio five hours and eighteen minutes each day; we can see that the best way to reach the people is through the radio. In fact, today, more people spend more time listening to radio programs than they spend doing anything else, except working and sleeping!

Another point is, the average man would rather listen to the news, or to a story, than to read it. The popularity of the photo magazines is proof of the laziness of the human race. People would rather get their news through pictures than to read long descriptive articles. The human voice has a great appeal, and the dramatic interest in radio adds another potent factor in making it an ideal way for the architect to reach the public with his educational program in a very dignified direct approach.

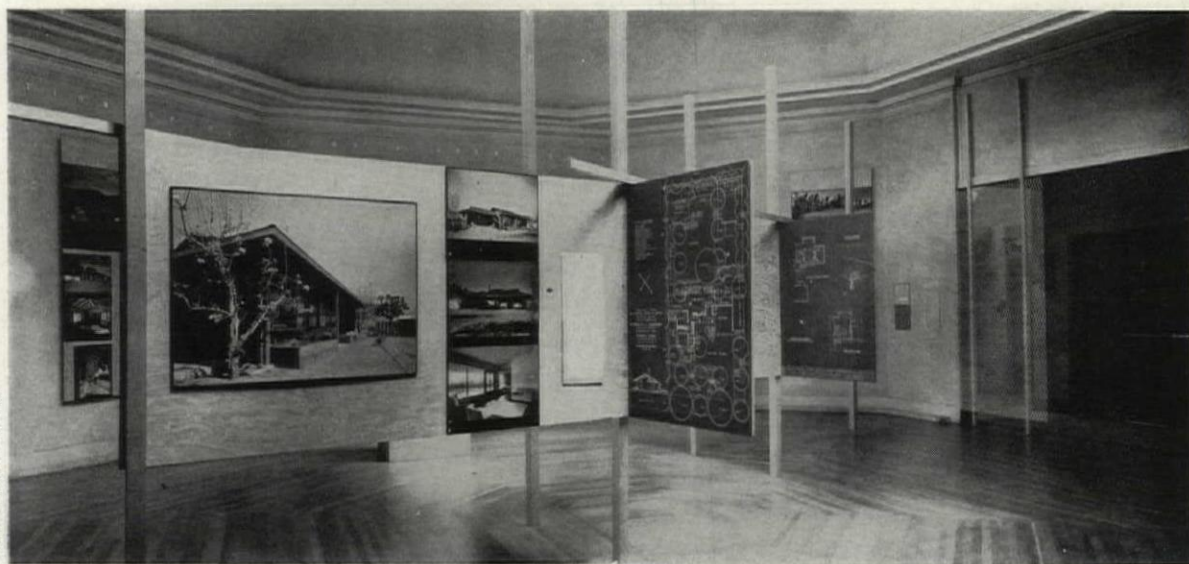
What subject matter should be used in these radio programs?

That is a question that deserves serious consideration. Inasmuch as our listening public increased from less than 100,000 listeners to over 300,000 listeners in our latest broadcasts, we feel that we have been providing the type of program the public is interested in, and one which will hold its interest. A down-to-earth, common-sense, one-and-two-syllable, heart-to-heart talk, about some subject the average person can understand, such as room arrangement, color selection, proper construction of *their* homes, or rooms, arouses immediate interest, and prevents them from twisting the dial to another station. The subject of the wonders of the

ancient arts and the works of the great masters does not interest them. But it does interest them when those wonders can be of direct advantage to them in the planning and design of their own home. In other words a program, to be successful, must be human, it must be down to earth, it must be factual, and it must be couched in such language that the average listener (whose average mental age, the broadcasting companies tell us, is ten years) can understand it, appreciate it, and receive benefit from it. The program may not sound polished or learned enough for the highly intelligent and educated architect, or for those few discerning intellectuals who believe they constitute the intelligentsia. But it is well to remember that it is to the people who need this educational program that the broadcasts are directed—not to the architect, nor to those persons who would seek his services, but to those who need his services and professional advice and those who do not know where to find it—in other words, to those who would receive infinitely more benefit from his services than anyone else.

Naturally the radio is only one medium, but today it is the most modern, the most direct, the most forceful, and the most appealing method of interesting the public in architecture. The other media, such as news items, newspaper and magazine articles, speakers bureaus, architectural lectures and exhibits will be forced upon the profession by the weight of the inquiries it will receive from the radio publicity. For over 60 years we have been faced with the same problem, let us solve it with modern methods—"By organized and united effort to diffuse knowledge on the subject," again quoting from the January 1, 1880, issue of *California Architect and Building Review*.

Let us organize, present, and follow up by "united effort" a radio program of public education along the lines established in Southern California. If not one program, a series of programs emanating from the various sections of the country, all of these programs co-ordinated to one general pattern, one theme, and one purpose—that of educating the public to the value of an architect's services, and of good architecture. Without a doubt, such a program would go a long way toward solving many of the problems confronting the profession today. *Now* is the time to start this program! We will not have another 60 years to dawdle along aimlessly in our public relations! In this period of rapid change there can be no procrastinating. Let's start now!



THE PRINCIPAL GALLERY OF THE EXHIBITION OF NORTHERN CALIFORNIA RESIDENTIAL ARCHITECTURE

EXHIBITION AT GUMP'S

SAN FRANCISCO ARCHITECTS SHOW THE PUBLIC

The architects who attended the Yosemite Convention and later went to San Francisco, in accordance with the official schedule, arrived in time to be treated to a practical demonstration of how architectural exhibits can be made effective in public education. The practitioners of the San Francisco region, representing the American Institute of Architects and the State Association of California Architects, Northern Section, took advantage of the well-advertised presence of the national convention in California to put on a show of residential architecture at Gump's Galleries on Post Street, lasting from May 28th to June 7th.

The exhibition itself was designed and executed under the direction of a small group led by Ernest Born. Special backgrounds were provided to contribute fresh interest to the famous and familiar premises of Gump's. The work exhibited was carefully selected and limited in quantity, with the result that the quality was unusually high. Plans and photographs were all made and printed especially for the exhibition and included one large, easily-read plan and one extra large photograph with two or three

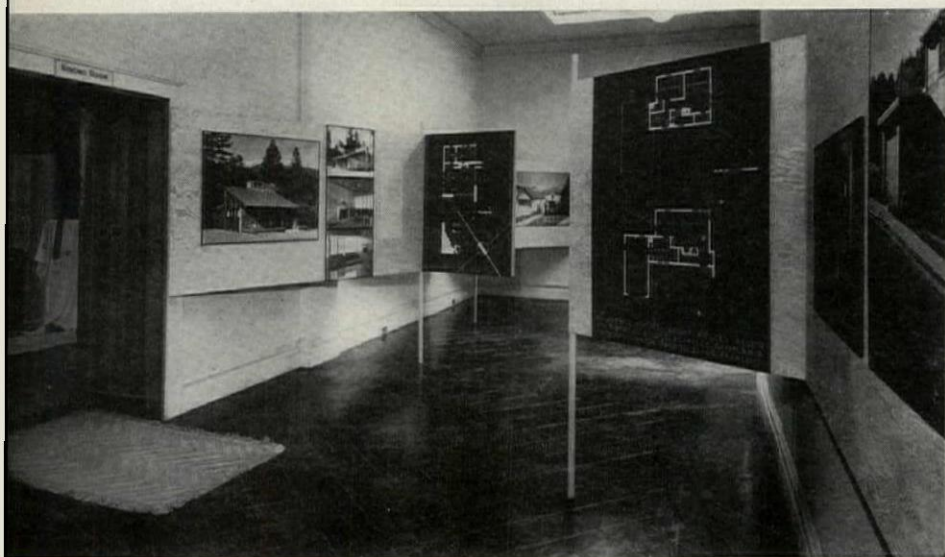
smaller photographs for each job. The photography itself was of unusual excellence, a point worth noting.

Color was obtained by making the plans all blueprints and through the naturally dramatic blacks and whites of the photographs, the warmth of the Plywood background, and the colored descriptive strip accompanying each project. A special alcove or study room, provided with a large table and racks upon which were displayed a year's copies of the several architectural magazines, was quite gay with the colors of the covers and the colored cardboards hung around the wall's mounts.

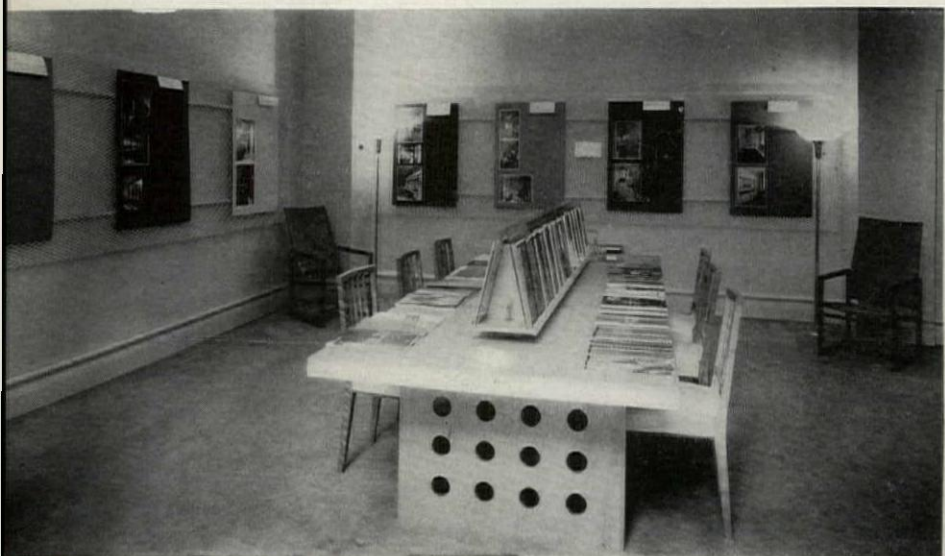
To further enliven the exhibition a series of lectures was arranged to be given each day at three in the afternoon—an hour carefully calculated to catch the lady-shoppers. The subjects were all directed to cultivate understanding and appreciation of the contribution of the architect and his associates to better and more civilized living through the design of individual homes and communities. Lecturers included Serge Chermayeff, Fellow, Royal Institute of British Architects; L. Deming Tilton, Regional



A VIEW AS THE VISITOR CAME OFF THE ELEVATOR AND APPROACHED THE MAIN GALLERY WAS MADE INTRIGUING THROUGH THE EXERCISE OF A LITTLE IMAGINATION



IN THE CENTER PICTURE, A SMALL GALLERY, OFF THE BIG ONE, CONTINUES THE SHOW. THE STUDY ROOM WITH COLORFUL ARCHITECTURAL MAGAZINES APPEARS BELOW



Chairman, National Resources Planning Board; Catherine Bauer, Secretary California Housing and Planning Association; Warren C. Perry, Director, School of Architecture, University of California; Gardner A. Dailey, San Francisco Architect; Rudolph Blesh, of Gump's Interior Decorating Department; and Thomas D. Church, San Francisco Landscape Architect—all distinguished names in the locality and some of national or even international prominence.

Every day the lecture room was packed and many people were turned away. People came early and saved seats for their friends. The study room was full, all day long, of people looking at the magazines.

The pictures shown on these two pages give but a rough idea of the exhibition but will be suggestive to other architectural groups which could undertake similar activity. More important, perhaps, than the physical aspect was the spirit back of the show, which was conceived with enthusiasm and arranged with understanding of the psychology of the situation.

A two-fold moral may be drawn from the occasion. First; people are really interested in subjects concerning architecture when they are given the opportunity to be instructed. Second; any group of architects in any substantial community can duplicate the performance with a little gumption and intelligence—and this at small cost measured against the advantage to themselves and their profession.



RURAL SCENE—PENCIL SKETCH BY DAVID DAVIS, OF NEW YORK

(Continued from page 496)

ented Architect-Photographer spent a summer at Fontainebleau before returning to the Princeton Graduate School to study for his architectural degree, M.F.A., which he received in February, 1938. That same year he went to the Near East as architect to the Committee for Excavation for Antioch. But the Committee left due to Turkish-French hostilities that summer and Smith revisited Greece and Egypt—later going to rural England before returning to work in several New York offices. His Swedish sojourn lasted through 1939 and he has worked in Princeton and New York since. He regards photography as “a simple and indispensable aid to architectural studies and work.”

* * *

Other contributors to this issue include Frank J. Forster, whose own home in Connecticut is representative of his talent for rural domestic architecture, on which he concentrates his effort. His ability in this field has received widespread recognition, as awards were presented to him by the Architectural League of New York in 1927, 1928, and 1929, for residence designs. He was advanced February 28, 1940, to Fellow in the A.I.A., for “achievement in design.”

* * *

Preceding the Forster home is a Defense Housing project by Gustave W. Iser, New York, Architect, whose projects in this field make an impressive list—Dundalk, Linden, Larchmont Acres, Teaneck Gardens, Baldwin Gardens, Liberty Park, and Greenwood Park. His first work on housing projects, following his graduation in architecture at Pratt Institute, was in the office of Clarence S.

Stein, when Sunnyside and Radburn were being developed. During the seven years in the Stein office Iser worked in close cooperation with Henry Wright and later was associated with the office of Goodhue Associates and Mayers, Murray & Phillip. Until he started his own practice in 1930, the first work from his own office was the Optical Building of California Institute of Technology, where the famed 200-inch telescope lens is being conditioned.

* * *

Walter R. Hagedohm wrote “Let’s Use the Radio” (page 519) from personal experience because his principal endeavor as President of the Southern Section, State Association of California Architects, has been the direction of a radio campaign in Los Angeles, designed to acquaint the public with the value of the Architect’s Services. Completing the issue is a house designed by Matthews M. Simpson, whose work has appeared in *PENCIL POINTS* from time to time. This Summit, New Jersey, Architect whose practice consists principally of residential and restoration work in the metropolitan area, has been actively interested in architecture since his high school days, in Florence, Alabama, when he served a two-year apprenticeship under George D. Waller, Architect. Simpson worked with Mr. Waller for two more years before attending the University of Pennsylvania. After graduation he entered the office of Bertram G. Goodhue and studied the Beaux Arts projects with George A. Licht as critic. He began his architectural practice in Nashville, Tennessee, but returned to New York to enter the office of Whitney Warren for four years. He has since maintained his own office in Summit.



THE GREAT CREMATORIUM DESIGNED BY GUNNAR ASPLUND. IT WAS COMPLETED LITTLE OVER A YEAR AGO

TODAY'S SWEDEN

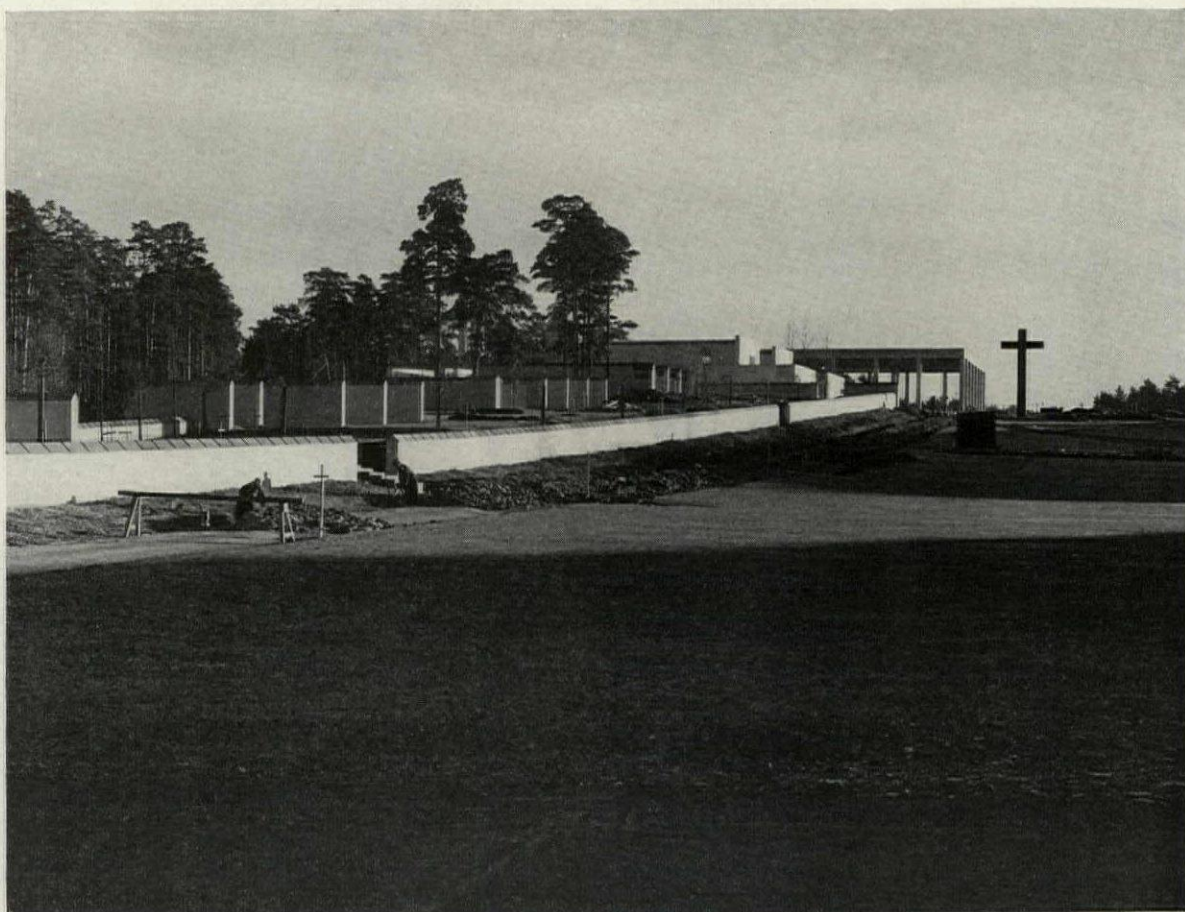
IN PHOTOGRAPHS BY G. E. KIDDER SMITH

Along about ten years ago there began to be evidences among young men on traveling fellowships of an impatience with the historic monuments of Europe and an ever-increasing interest in the manifestations of modern design. This perception was well along when G. E. Kidder Smith and his traveling companion, John G. Faron, went to Scandinavia, as holders of 1939-40 fellowships given by the American Scandinavian Foundation, to do research in Modern Swedish Architecture.

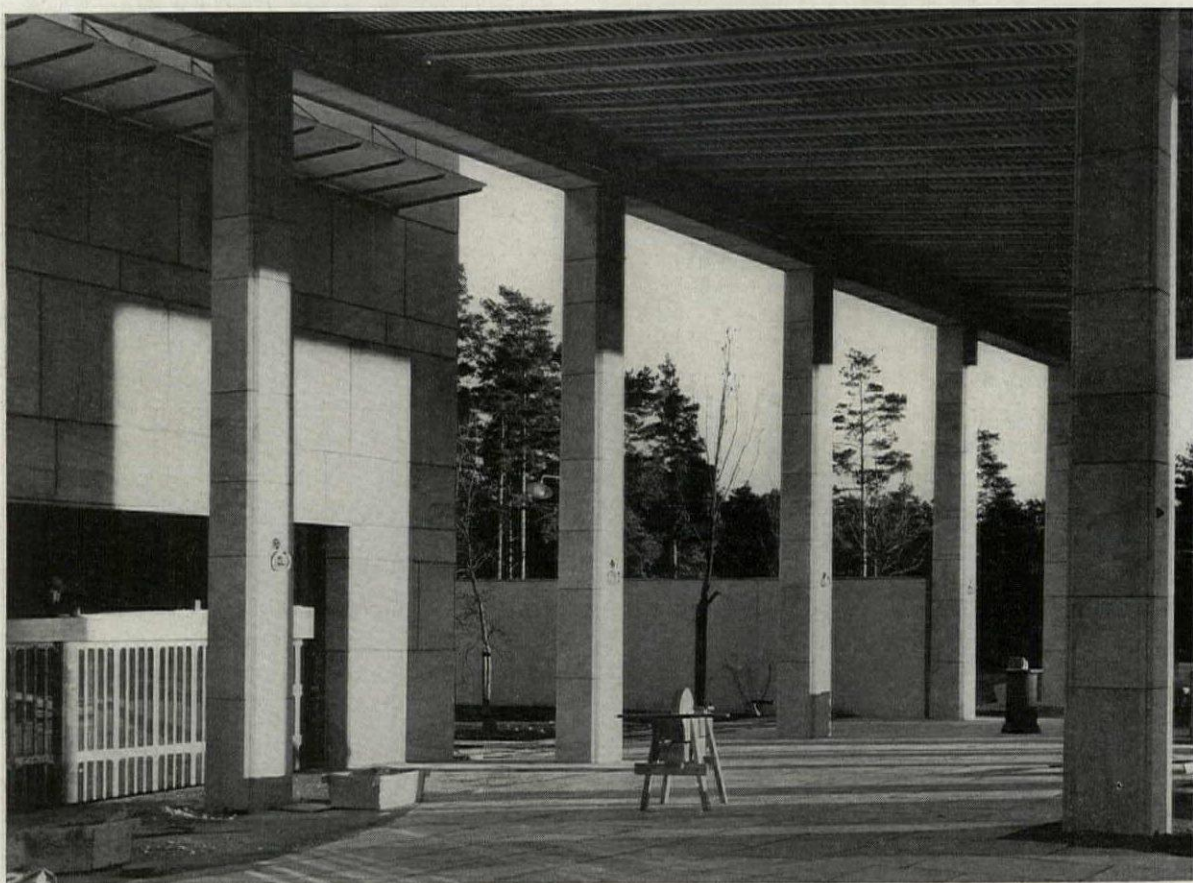
With the serious approach of the intelligent student, supplemented by exceptional skill in the use of the camera, Mr. Smith and his friend secured and brought back with them last year a magnificent collection of photographs of recent Swedish architecture, some of which are recorded on the following pages and more of which have been incorporated into a traveling exhibition circulated by the Museum of Modern Art under the general title, "Stockholm Builds."

This exhibition has already been shown at Pittsburgh, Chicago, the University of Virginia, Vassar College, Duke University, and Cornell University. The show will be exhibited at the Museum of Modern Art in New York during the month of August and will thereafter go out to such points as may be arranged for by responsible exhibitors.

The significance of Sweden as a source for modern architectural design is safely attested by works already accomplished. Swedish architects have set a high standard in town and community planning, in the application of the expanding cooperative movement to the field of building, in the exercise of public control over speculative developments, in encouraging and maintaining high standards of craftsmanship, and in educating their public to the value of good design toward more civilized living. The photographs shown herewith are but a sample of the larger collection, which it is urged all architects make an effort to see.



GUNNAR ASPLUND'S CREMATORIUM: A MAGNIFICENT ARCHITECTURAL CONCEPTION IN WHICH MONUMENTALITY IS ACHIEVED IN A WHOLLY CONTEMPORARY MANNER. ONE ENTERS UP AN ARTIFICIALLY CREATED SLOPE, PASSING A SERIES OF WALLS ON WHICH ARE MEMORIAL PLAQUES AND ARRIVING AT THE DIGNIFIED SHELTER WITH ITS SQUARE, MARBLE-FACED POSTS. THE PRINCIPAL CHAPEL ADJOINS THIS (SEE LEFT BELOW)





NYBODAHEMMET, AN ESTABLISHMENT FOR CHILDREN OF INDIGENT PARENTS, DESIGNED BY PAUL HEDQUIST. THE SCHEME IS SPREAD OUT ON A HIGH HILL OVERLOOKING STOCKHOLM AND CONSISTS PRINCIPALLY OF A NUMBER OF SMALL ONE-STORY BUILDINGS FOR DIFFERENT AGE GROUPS. THIS TREATMENT REMOVES ANY INSTITUTIONAL FEELING. ABOVE, A SHELTERED PLAY TERRACE. BELOW, A NURSES DORMITORY FOR THE HOME





THE CITY PLANNING OFFICE OF STOCKHOLM HAS BEEN RESPONSIBLE FOR THE LAYOUT OF HOUSING DEVELOPMENTS FOR CITY-OWNED PROJECTS AND EVEN CONTROLS THE DESIGN OF NEW BUILDING ON PRIVATELY OWNED LAND. THE ZONING AND BUILDING REGULATIONS ADOPTED WITH THE CITY PLAN TEN YEARS AGO

HAVE OPERATED TO PRODUCE ORDERLY, UNCONGESTED, AND ALMOST BLIGHTPROOF GROWTH. WELL-INTEGRATED HOUSING HAS BEEN BUILT FOR ALL INCOME GROUPS. ABOVE ARE SHOWN SOME OF THE MEDIUM-LOW RENT FLATS AT TRANE-BERG AND BELOW IS A TYPE OF PREFABRICATED, OWNER - ERECTED HOUSE WHERE THE CITY LENDS NINETY PERCENT OF THE COST AS A MORTGAGE TO BE AMORTIZED OVER THIRTY YEARS. THE OWNER'S TEN PERCENT IS CONTRIBUTED IN LABOR IN CONSTRUCTION OF HIS HOME





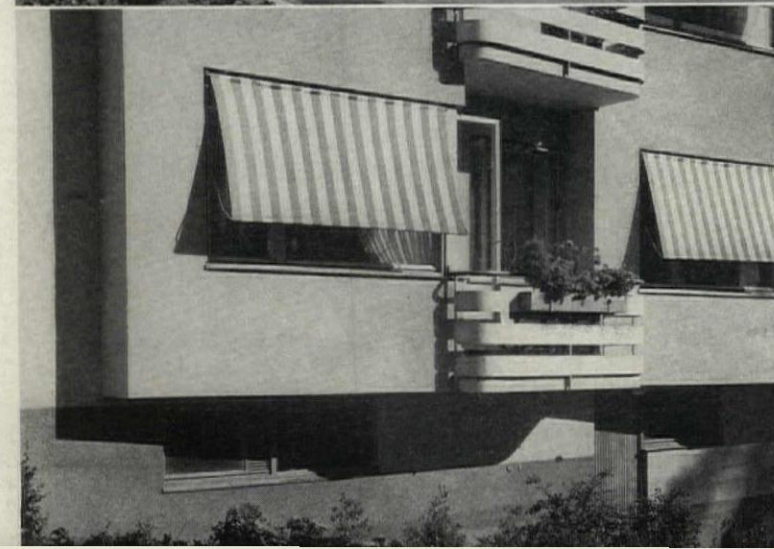
HEREABOVE IS SOME MEDIUM RENT HOUSING DONE BY THE CITY AND BELOW IS A TYPE OF DELUXE APARTMENT BUILDING BUILT BY PRIVATE ENTERPRISE IN CONFORMITY WITH THE CITY PLANNING OFFICE'S REGULATIONS. THIS PARTICULAR EXAMPLE WAS DESIGNED BY STURE FROLEN AND CONTAINS A CINEMA, THE ENTRANCE TO WHICH IS SEEN ON THE CORNER. MANY DIFFERENT ARCHITECTS HAVE BEEN THE DESIGNERS OF HOUSING IN STOCKHOLM, YET UNDER THE CONTROL OF THE CITY ANY EXTREME INDIVIDUALISM HAS BEEN RESTRAINED. THE RESULT IS A PLEASANT UNITY AND AESTHETIC HOMOGENEITY. ATTENTION TO SITE-PLANNING AND LANDSCAPING IS OBVIOUS IN ALL THIS SWEDISH HOUSING WHICH IS WELL LOCATED TO TAKE ADVANTAGE OF BOTH NATURAL SETTING AND PARK AREAS OFFERING WOODLAND BEAUTY



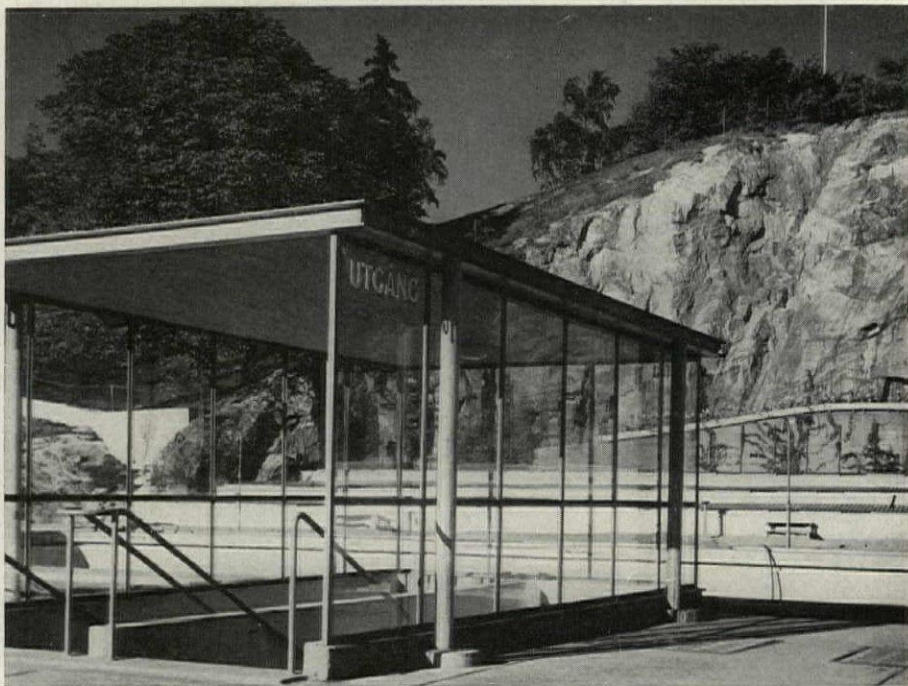


HOUSING AT GARDET, ONE OF THE LARGEST OF THE CITY-PLANNED DEVELOPMENTS IN STOCKHOLM





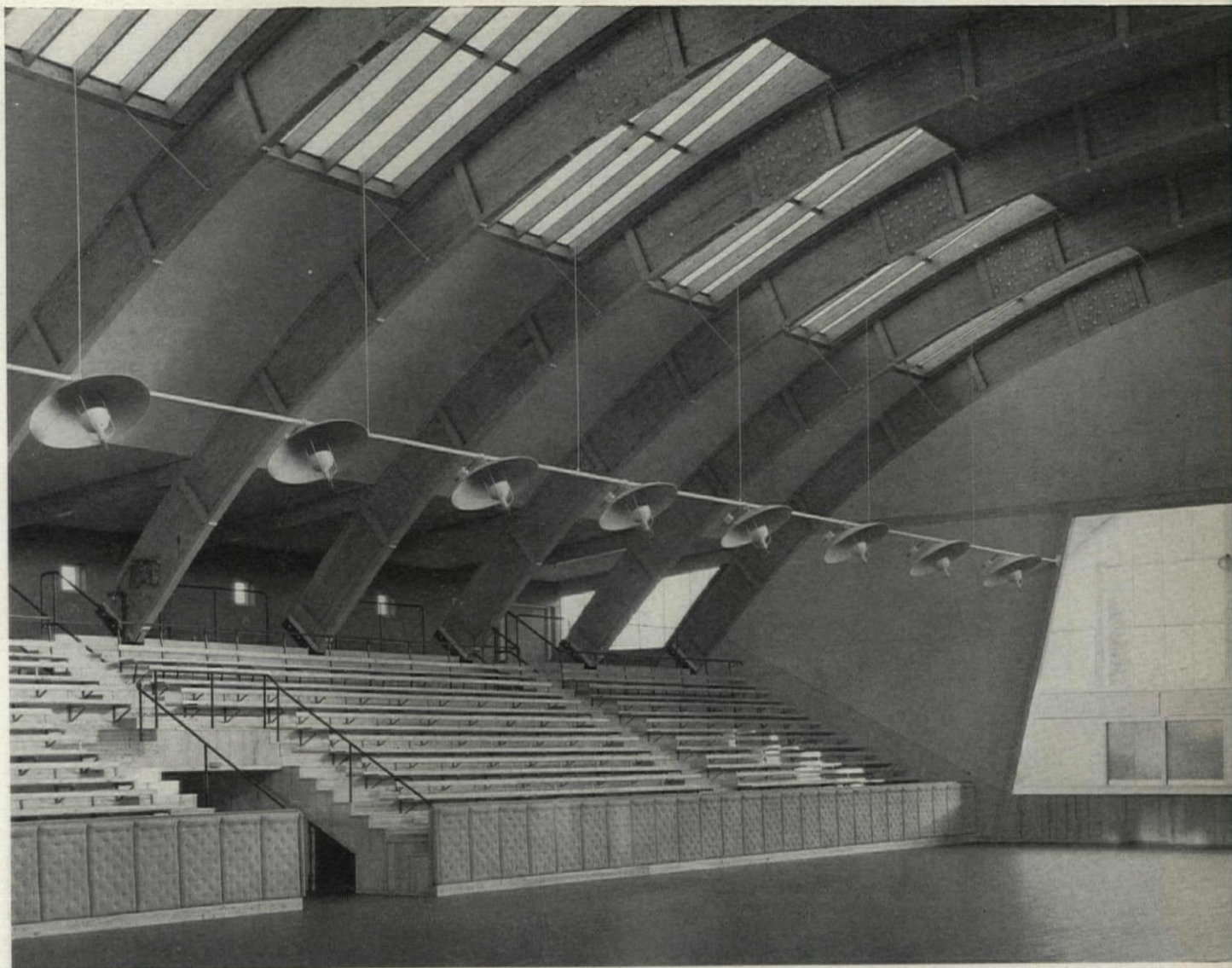
SWEDISH DESIGNERS ARE INVENTIVE AND SOMETIMES PLAYFUL IN DEVELOPING DETAIL, AS FOR EXAMPLE, IN THE APARTMENT HOUSE BALCONY TREATMENT AT THE TOP WHERE A DARK METAL RAILING IS BACKED UP WITH ORANGE CANVAS. WOOD BATTENS, CLOSELY SPACED, FLAT BANDS OF METAL, AND A NUMBER OF OTHER TYPES OF RAIL ARE COMMONLY USED FOR THE OMNIPRESENT BALCONY. AN INTERESTING DOOR DETAIL SHOWN AT RIGHT HAS THE RICH SIMPLICITY THAT COMES WITH GOOD DESIGN AND COMPARABLE CRAFTSMANSHIP



VANADISLUNDEN SWIMMING POOL DESIGNED BY PAUL HEDQUIST. THIS IS A PUBLIC POOL IN THE CENTER OF AN OLD RESIDENTIAL DISTRICT. ITS SITE IS AN OLD ROCK QUARRY. THE POOL IS ON THE UPPER LEVEL WHENCE ONE DESCENDS THE ENCLOSED STAIR SHOWN HERE TO THE DRESSING ROOMS BELOW.

FROM THE STREET ONE LOOKS UP AT THE AIRY BALCONIES OF THE RESTAURANT THAT FORMS PART OF THE ESTABLISHMENT. THE POOL IS ENORMOUSLY POPULAR IN ITS PARK-LIKE SURROUNDINGS AND IS FORTUNATELY EQUIPPED TO TAKE CARE OF THE NEEDS OF AS MANY AS 1800 PERSONS AT ONE TIME



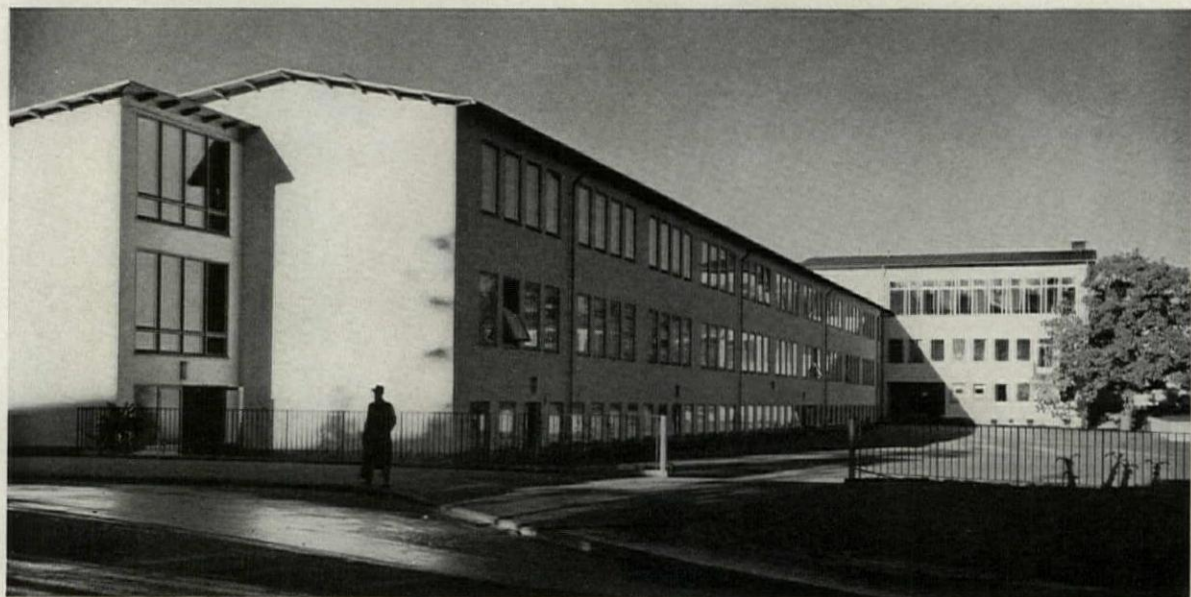


A PUBLIC TENNIS HALL BY AHRBOM AND ZIMDAL IS A PART OF A LARGE SCHOOL GROUP. IT IS ALSO AVAILABLE FOR CONCERTS AND PLAYS WHICH ARE PRESENTED FROM THE STAGE AT THE END. NOTE THE PROVISION FOR LIGHTING THE FLOOR FOR GAMES AT NIGHT AS WELL AS DURING THE DAY. THE CONSTRUCTION OF THE ROOF WITH ITS LAMINATED WOOD ARCHES IS INTERESTING AS AN EFFICIENT USE OF THE NATIVE MATERIAL. UNOBSTRUCTED SPACE, HIGH ENOUGH FOR LOBS, IS THEREBY PROVIDED IN AN ECONOMICAL MANNER. AN ATHLETIC FIELD ADJOINS THE BUILDING

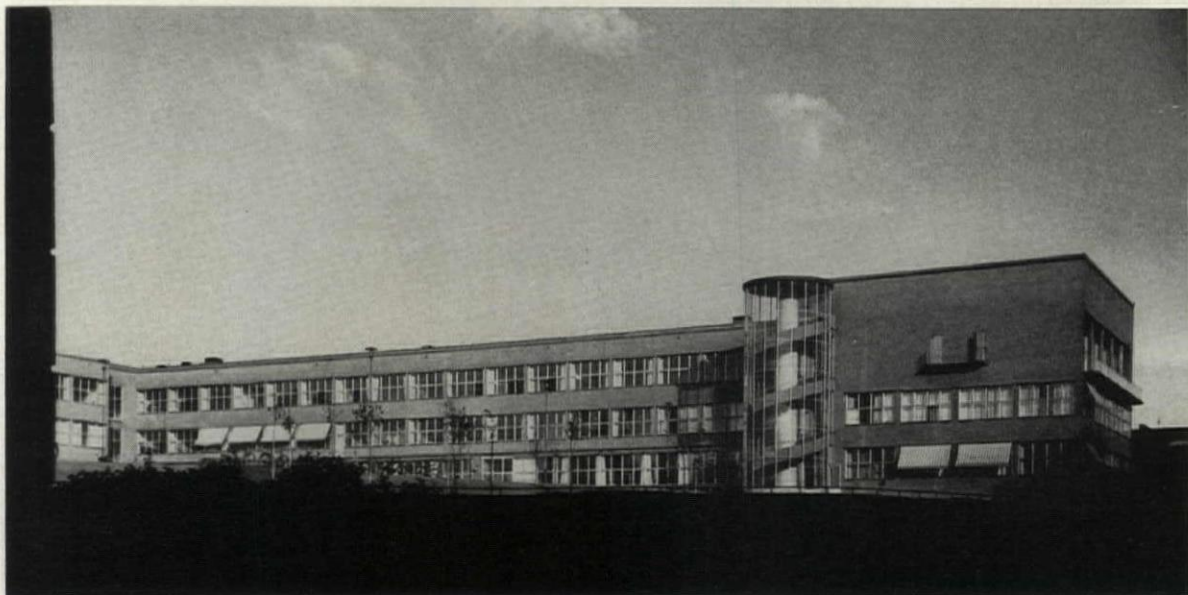




PAUL HEDQUIST HAS BEEN THE ARCHITECT FOR MANY OF THE BEST MODERN SCHOOLS TO BE FOUND IN STOCKHOLM. AT THE LEFT IS A VIEW LOOKING OUT FROM THE MAIN ENTRANCE HALL OF HIS BROMMA HIGH SCHOOL. HERE THE WALLS OF THE BUILDING, A WELL-PLACED STATUE, AND A FINE OLD TREE MAKE A CAREFULLY CONSIDERED COMPOSITION. BELOW, IS THE FREDHALL SCHOOL, ALSO DONE BY HEDQUIST. ITS LOW-PITCHED ROOFS AND CLEAR DEFINITION OF BUILDING MASSES ACCORDING TO USE, MAKE THIS ONE OF THE PLEASANTER AND MOST CHARACTERISTIC OF STOCKHOLM'S SCHOOLS. THE BUILDING IS ADROITLY SCALED TO THE SIZE OF ITS YOUTHFUL PUPILS

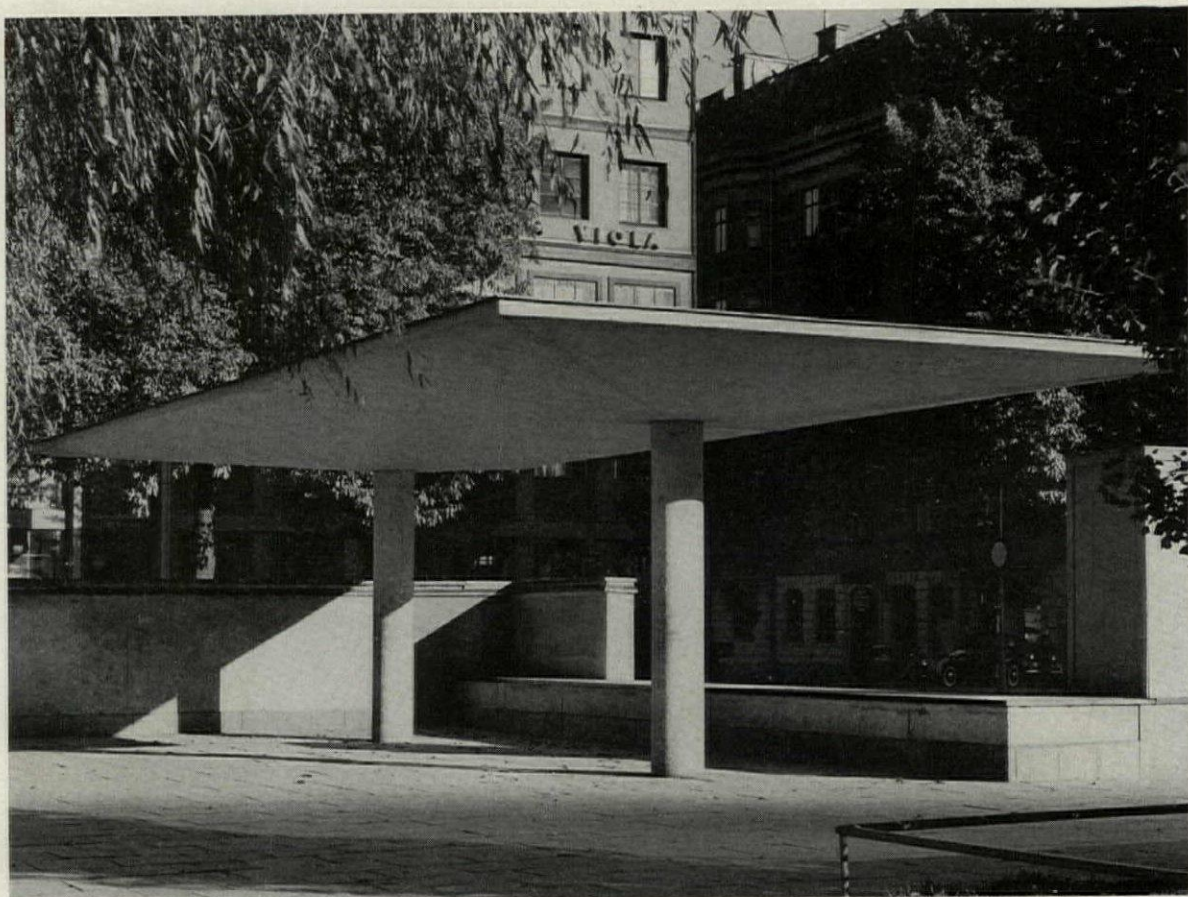


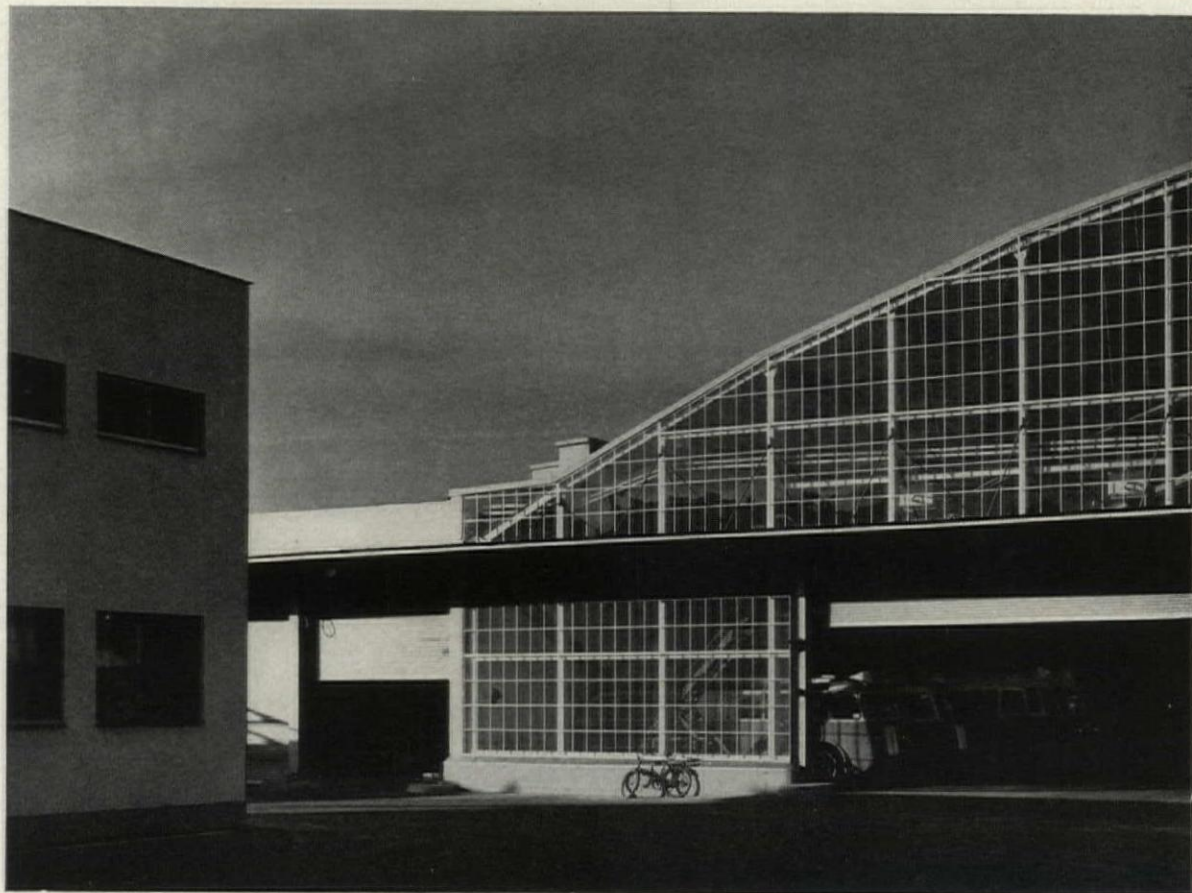
THIS TRADE AND COMMERCIAL SCHOOL BY ARCHITECT HED-QUIST IS DISTINGUISHED BY THE PRECISE AND SOMEWHAT EXTRA- VAGANT SPIRAL STAIR- CASE THAT GIVES ACCESS TO THE BUILDING BETWEEN THE CLASSROOMS AND THE AUDI- TORIUM AND OFFICE UNIT. THE FULL WIDTH OF EACH CLASS- ROOM IS GLASS, ASSURING BET- TER LIGHT THAN IS USUAL IN CITY SCHOOLS IN THIS COUN- TRY. ALL SORTS OF INDUSTRIAL "PROFESSIONS" ARE TAUGHT HERE FROM AUTOMOBILE DE- SIGN TO HAIRDRESSING. WHAT- EVER AESTHETIC EFFECT THERE IS IN ALL THESE SCHOOLS COMES FROM THE CLEAN RECTANGULAR LINES, THE GROUPING, AND THE REG- ULAR RHYTHM OF WINDOWS





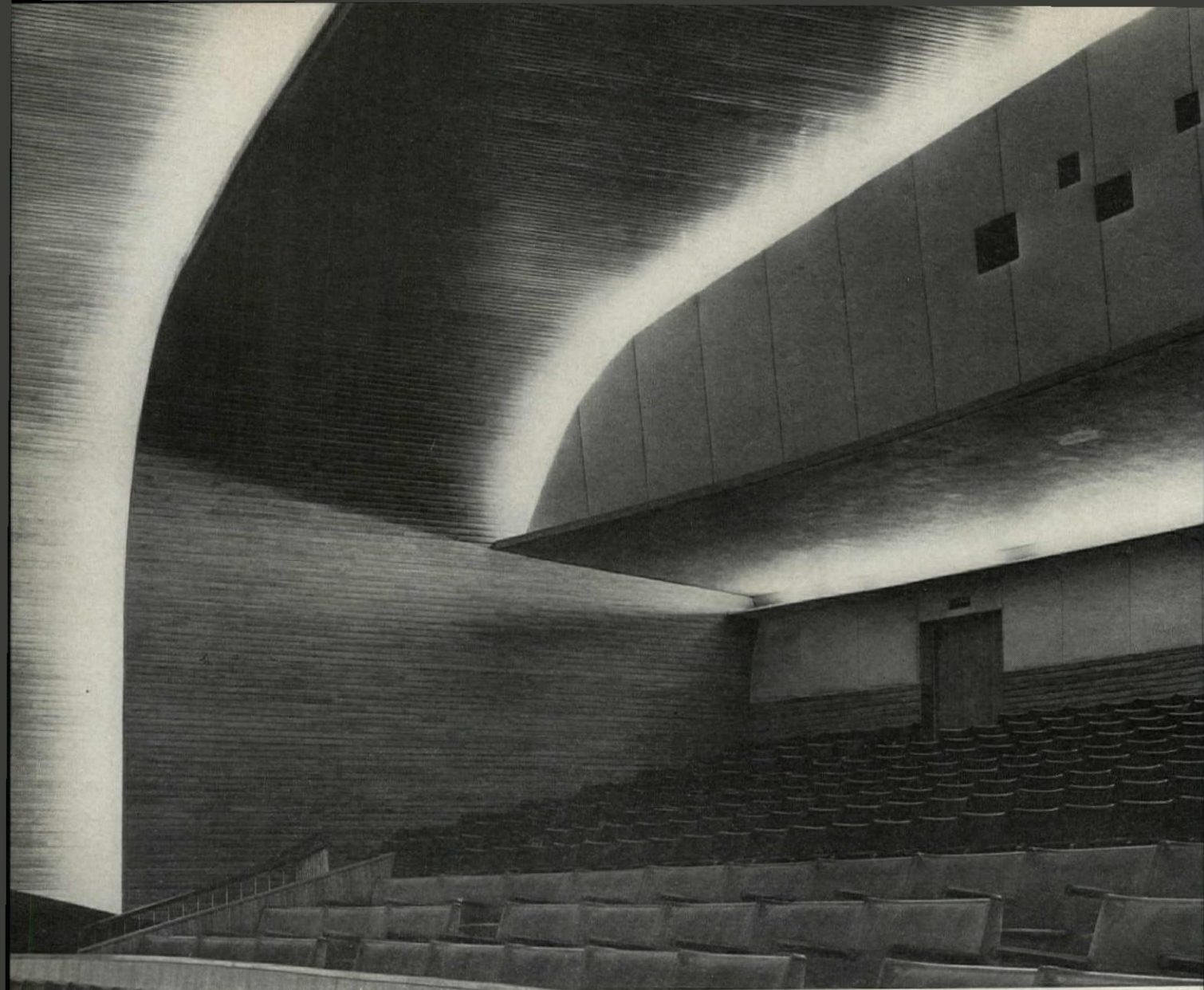
THE SWEDES USE GLASS WITH GREAT FREEDOM AND SKILL AS, FOR EXAMPLE, IN THE GYMNASIUM BUILDING FOR THE ERIKSDAL SCHOOL BY AHRBOM AND ZIMDAL. THIS SCHOOL PROJECT COMPRISES A NUMBER OF BUILDINGS, INCLUDING THE TENNIS HALL SHOWN SEVERAL PAGES BACK. BELOW APPEARS A WELL-STUDIED AND GRACEFUL TRAM SHELTER IN REINFORCED CONCRETE—SATISFYINGLY BEAUTIFUL



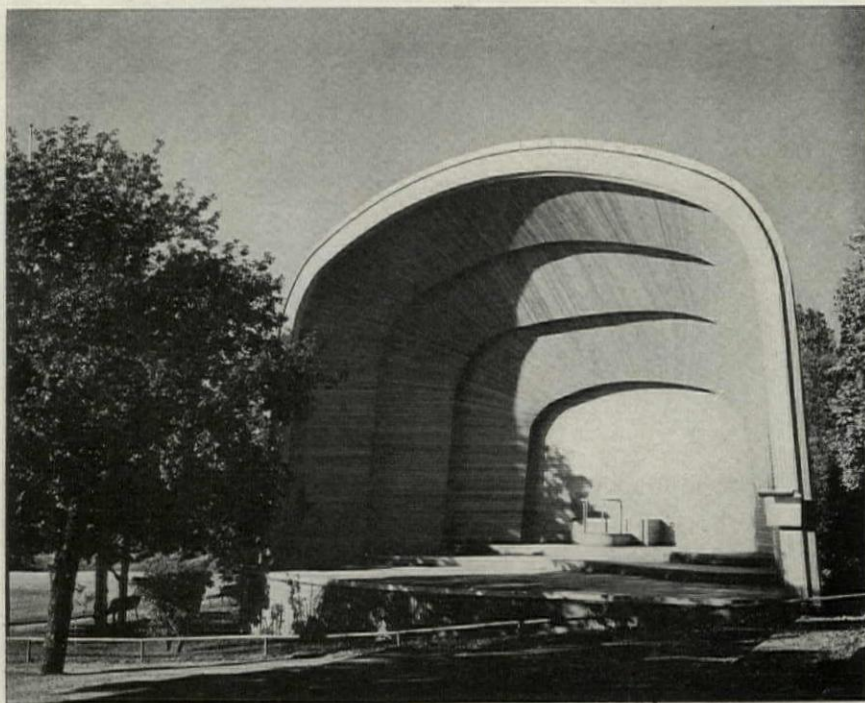


AN ADDITION TO THE BUS GARAGE FOR THE STOCKHOLM TRAMLINES ASSOCIATION, BY ESKIL SUNDAHL, IS A STRAIGHTFORWARD BIT OF FUNCTIONAL DESIGN WITH LONG SPAN STEEL ARCHES TO KEEP THE INTERIOR CLEAR OF OBSTRUCTIONS. IT IS MORE THAN JUST ENGINEERING FOR ONE FEELS THAT ITS DESIGNER WAS SENSITIVE TO FINE PROPORTIONS. THE SAME IS TRUE OF THE GAS STATION BELOW



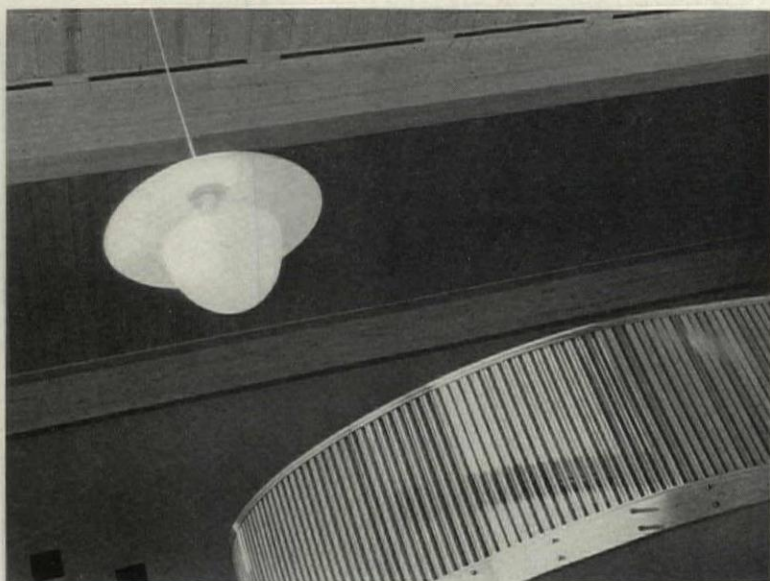


THE AUDITORIUM OF THE DRAKEN CINEMA, BY ERNST GRONVAL, ARCHITECT, IS AN EXCELLENT EXAMPLE OF THE WAY THE SWEDES USE THEIR TRADITIONAL BUILDING MATERIAL—WOOD. WALLS AND CEILING TOGETHER BECOME A SERIES OF STEPPED ARCHES, FACED UNIFORMLY WITH NATURAL FINISH WOOD STRIPS LAID LIKE HARDWOOD FLOORING. THE PLEASANT TEXTURE OF THE WOOD TAKES THE PLACE OF APPLIED ORNAMENT. NOTE THAT SOME OF THE SEATS ARE DOUBLE WIDTH TO HOLD TWO PEOPLE

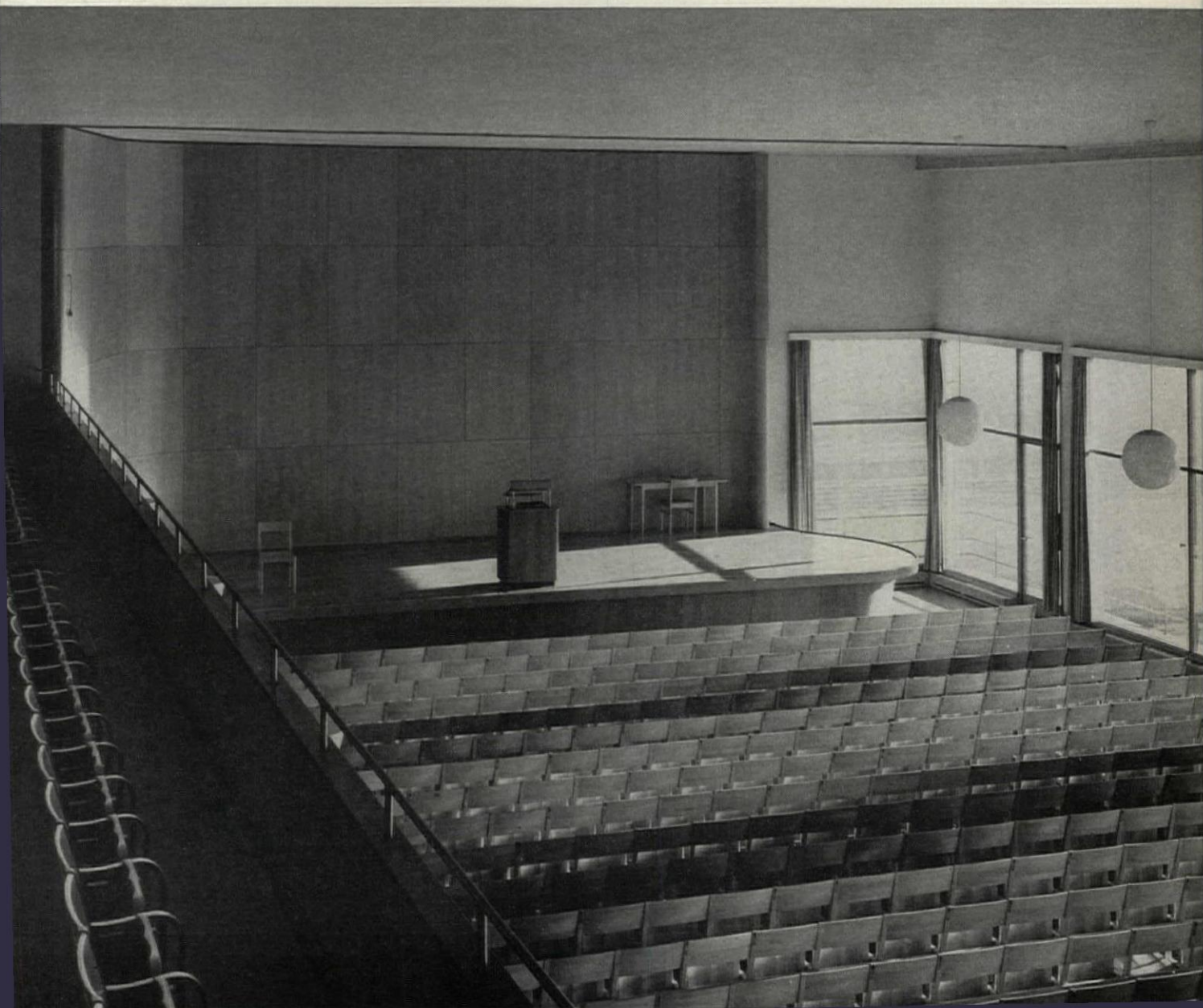


THE BAND SHELL IN SKANSEN, BY ARCHITECT N. E. ERICSON, IS SIMILAR IN CONSTRUCTION TO THE DRAKEN CINEMA. IT IS LOCATED AT THE OPEN AIR MUSEUM WHERE A COLLECTION OF NATIVE WOOD BUILDINGS FROM ALL OVER SWEDEN ARE ON EXHIBITION. BOLD STRUCTURE, ACOUSTIC FORMS, AND SIMPLE TEXTURES PRODUCE THE EFFECT

CHARACTERISTIC HANDLING OF WOOD IS SEEN IN THIS DETAIL FROM THE FREDHALL SCHOOL OF PAUL HEDQUIST. THE AUDITORIUM CEILING BEAMS ARE REAL BEAMS, FINISHED NATURAL WITH THE CEILING BOARDS. SLOTS FOR VENTILATION APPEAR OVER THE BEAM. THE BALCONY RAIL IS OF A COMMON ENOUGH TYPE

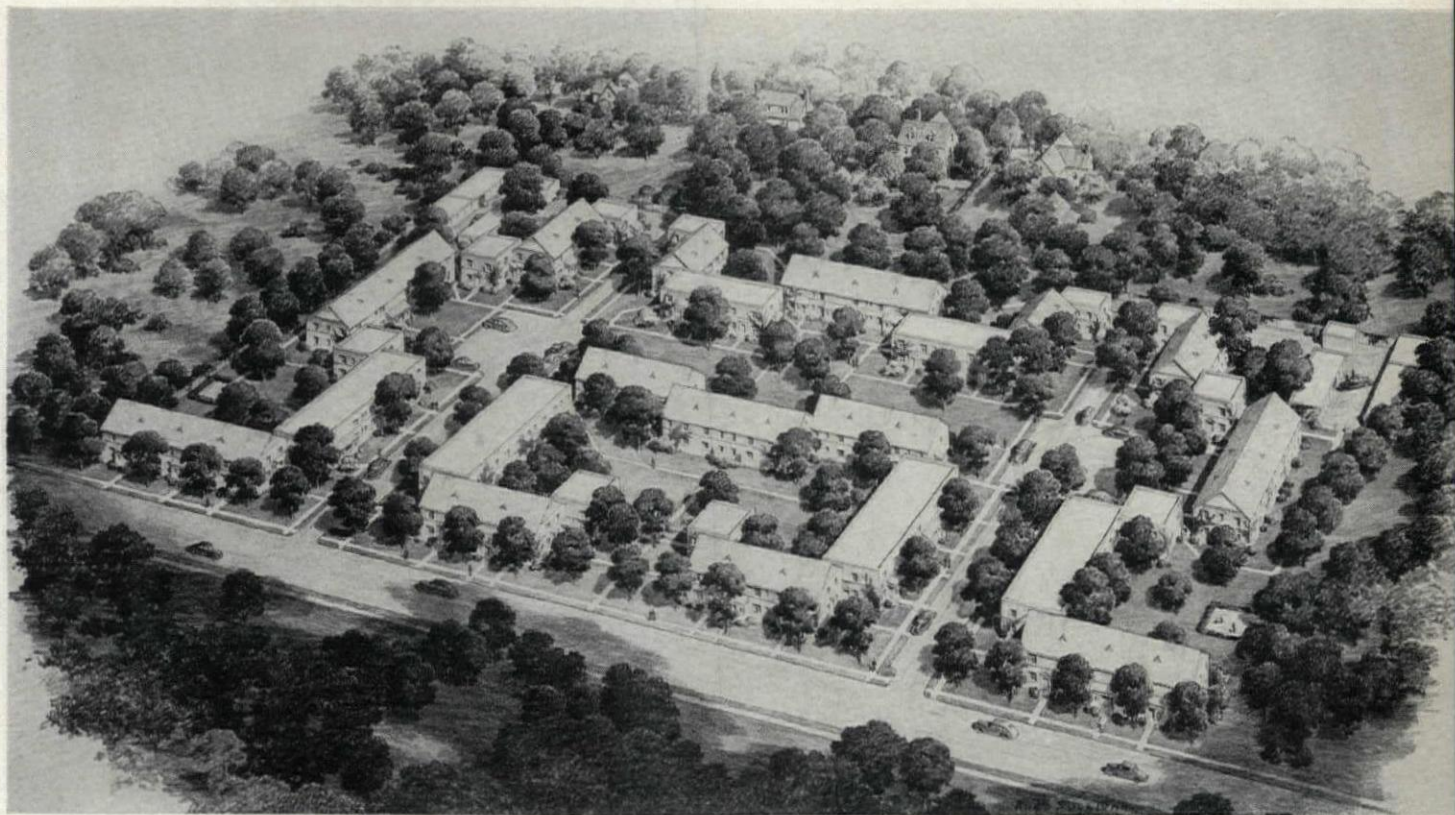


THE REMARKABLY SUCCESSFUL AUDITORIUM OF THE SOUTHERN COMMUNAL HIGH SCHOOL DESIGNED BY PAUL HEDQUIST IS PICTURED BELOW. NOTICE THE FREELY CURVING WOOD FORMS AND SURFACES OF THE PLATFORM AND THE WOOD WALL BEHIND IT. THE CONTINUOUS STRIP OF WINDOWS IS CARRIED PRACTICALLY DOWN TO FLOOR LEVEL TO INCREASE THE FEELING OF OPENNESS. OUT OF A FEW SIMPLE ELEMENTS, THE DESIGNER HAS MADE A COMPOSITION DIRECT, UNCLUTTERED, AND UNFORCED

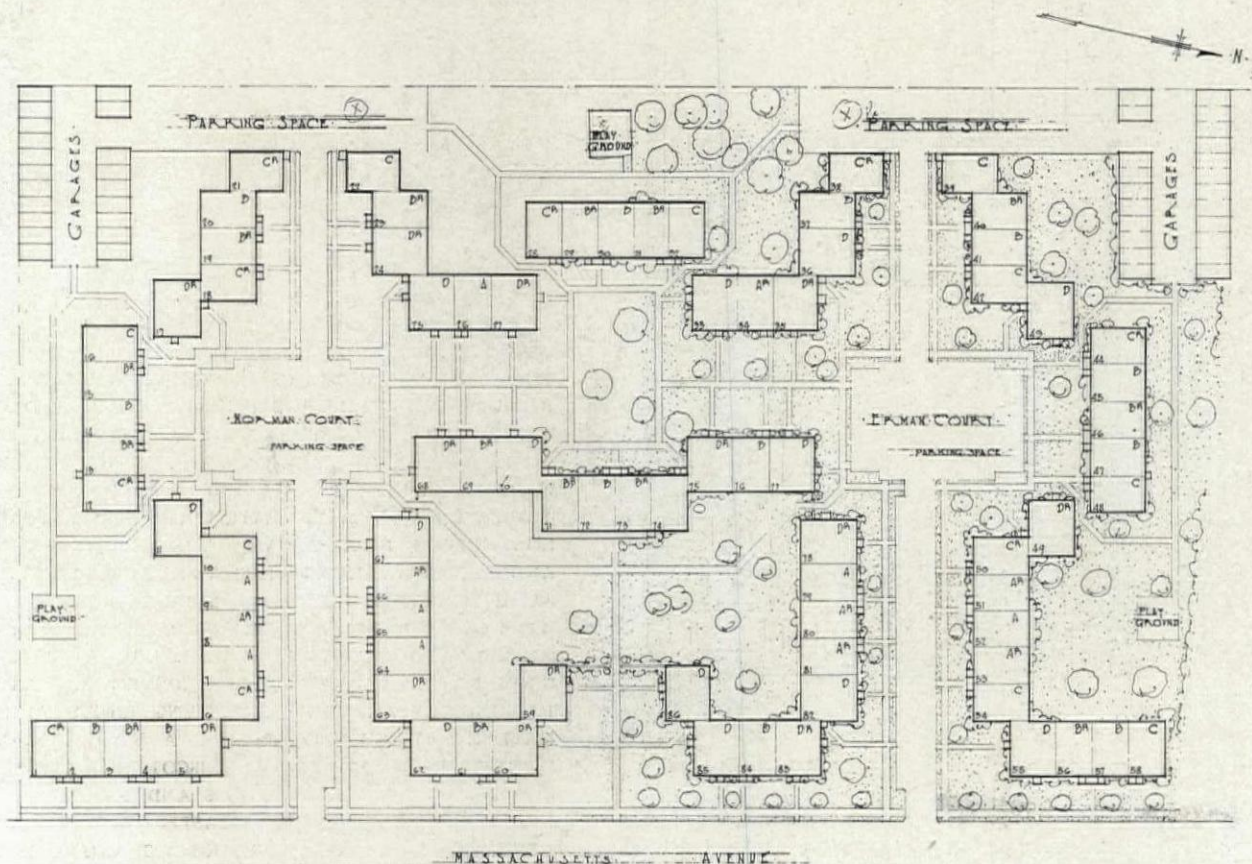




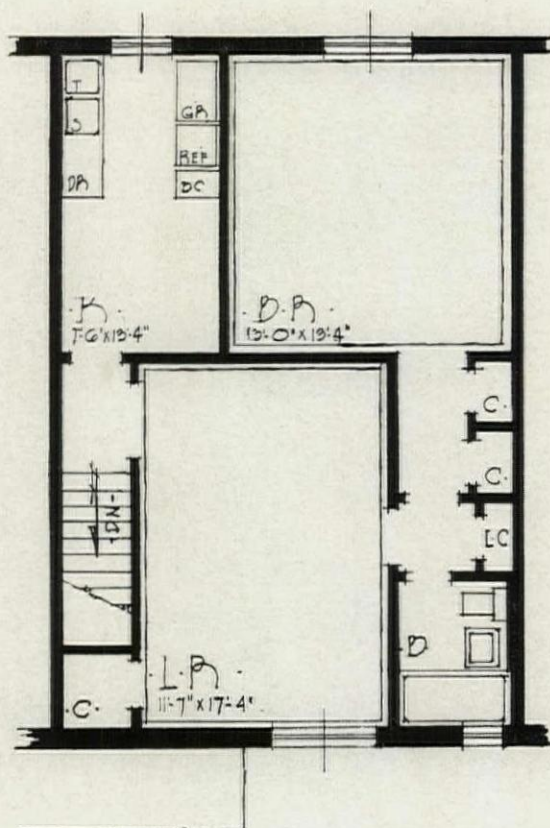
IN TAKING LEAVE, SO TO SPEAK, OF THE SWEDISH SCENE, IT IS FAIR TO LOOK BACK FOR A MOMENT AT THE HISTORIC BACKGROUND AGAINST WHICH ALL THE MODERN WORK IS GROWING UP. HERE IS THE RIDDARHOLM CHURCH, WHICH IS THE "WESTMINSTER ABBEY OF SWEDEN" WHERE HER HEROES ARE BURIED. THE FINE ROMANTIC BEAUTY OF ANOTHER DAY IS STILL THERE TO BE APPRECIATED—NOT COPIED



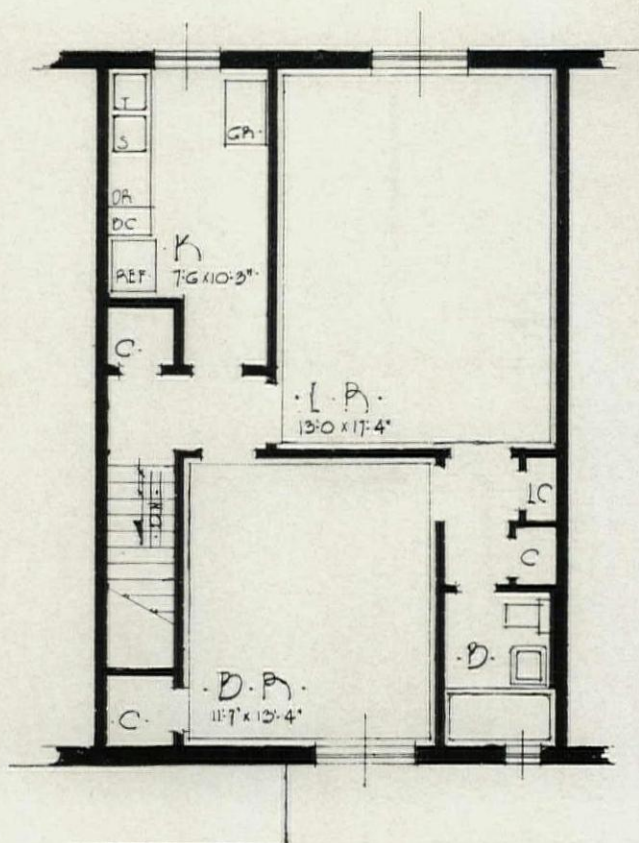
"GREENWOOD VILLAGE" BEING CONSTRUCTED IN HAMILTON TOWNSHIP, NEAR TRENTON, NEW JERSEY, IS THE FIRST HOUSING PROJECT FOR DEFENSE WORKERS STARTED IN THE STATE BY PRIVATE ENTERPRISE, WE LEARNED FROM THE ARCHITECT, GUSTAVE W. ISER, NEW YORK, WHO HAS ESTABLISHED A REPUTATION FOR HIS DESIGN OF MINIMUM RENTAL PROJECTS AS PRIVATE INVESTMENTS. THE PROJECT INCLUDES 172 APARTMENTS WITH INDIVIDUAL ENTRANCES—OR ABOUT 28 FAMILIES PER ACRE—AND LAND COVERAGE IS ABOUT 28 PERCENT. THE RENDERING OF THE PROJECT (ABOVE) IS BY BURT SULLIVAN, OF NEW YORK



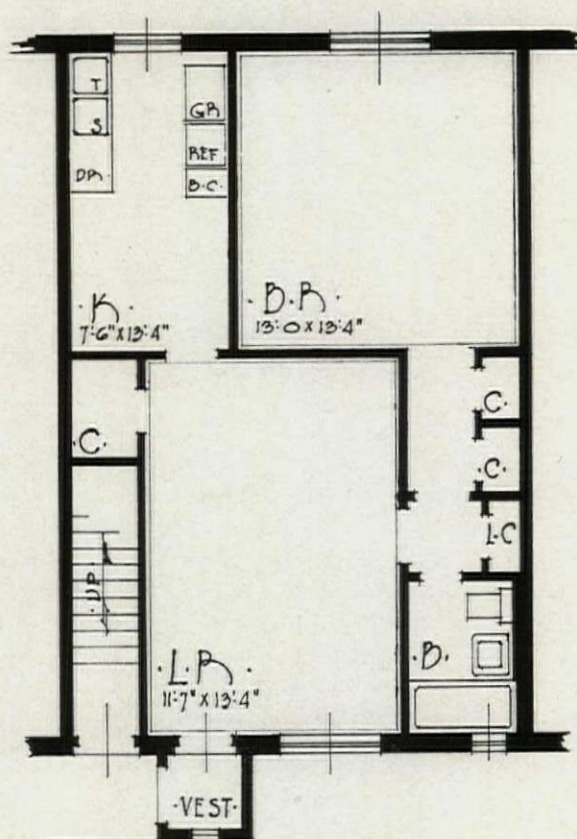
HOUSING FOR DEFENSE WORKERS—GUSTAVE W. ISER, ARCHITECT



UNIT - A -
SECOND-FLOOR-PLAN.



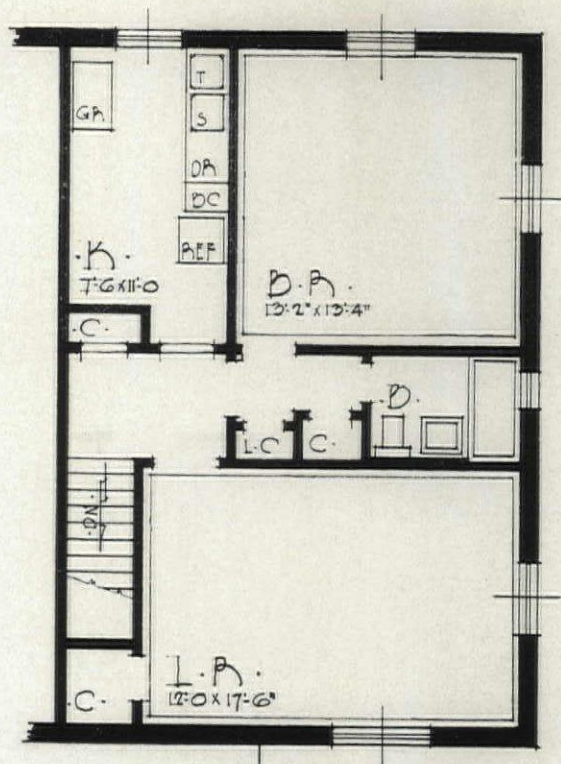
UNIT - B -
SECOND-FLOOR-PLAN.



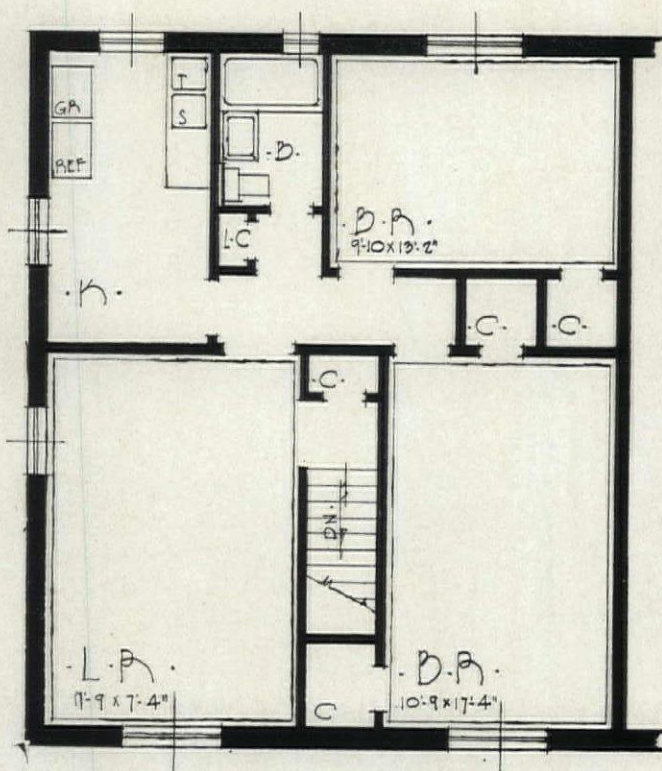
UNITS - A & B -
FIRST-FLOOR-PLAN.

"GREENWOOD VILLAGE" DEFENSE HOUSING NEAR TRENTON, N. J.

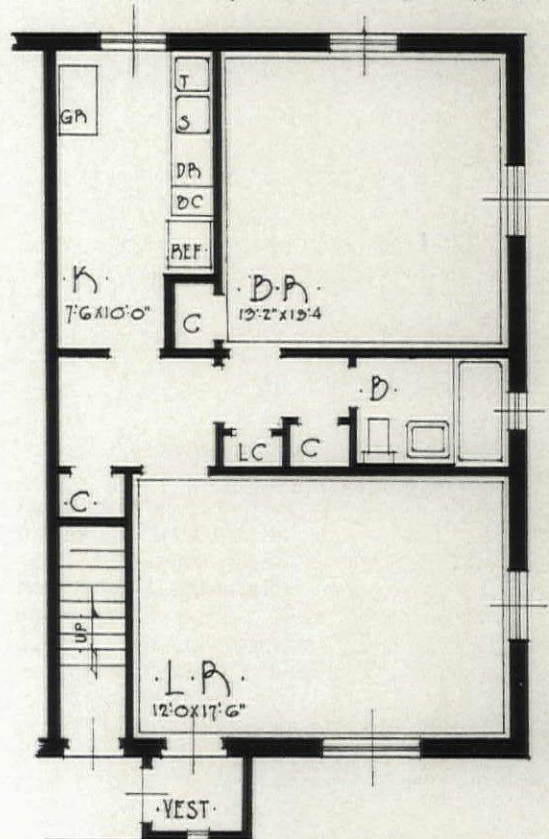
THE 172 APARTMENTS OF "GREENWOOD VILLAGE" INCLUDE 120 THREE-ROOM UNITS (A, B, AND C TYPES) AND 52 FOUR-ROOM UNITS (D TYPE). FHA INSURED THE MORTGAGE ON THE PROJECT WHICH IS OF BRICK VENEER ON WOOD FRAME CONSTRUCTION, WITH INSULATED SLATE ROOFS AND 20-YEAR ROOFING ON FLAT AREAS. TRIM IS OF WOOD AND THE DOUBLE-HUNG WINDOWS ARE OF A SPECIAL BALANCED TYPE. THE BRICK GARAGES ARE FITTED WITH OVERHEAD DOORS. THE GROUNDS ARE LANDSCAPED AND FEATURE TWO EQUIPPED PLAY-GROUNDS, BITUMINOUS-PAVED DRIVEWAYS AND PARKING AREAS. THE DWELLING UNITS EACH HAVE HARDWOOD FLOORS OVER A SUB-FLOORING, WITH TILE FLOORS AND WAINSCOTING IN BATH-ROOMS AND LINOLEUM FLOORS AND SINKTOPS IN KITCHENS. ROCK LATH, PLASTER WALLS AND CEILINGS WERE USED THROUGHOUT AND THERE IS A FORCED HOT WATER HEATING INSTALLATION



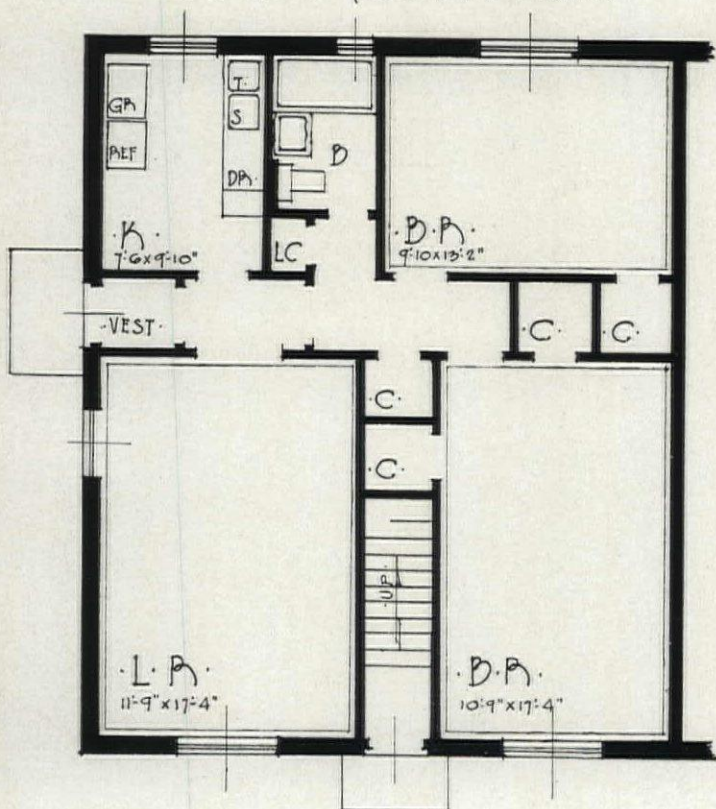
UNIT C.
SECOND FLOOR PLAN.



UNIT D.
SECOND FLOOR PLAN.



UNIT C.
FIRST FLOOR PLAN.



UNIT D.
FIRST FLOOR PLAN.

PROJECT DESIGNED BY GUSTAVE W. ISER, ARCHITECT, NEW YORK



FARMHOUSE - FAIRFAX COUNTY
HOWARD A. PAGE '37

THIS SKETCH WAS MADE ABOUT TWO MILES FROM GREAT FALLS, VIRGINIA. PAGE USED CAMEO PAPER AND 4-B AND 2-B PENCILS. SIZE OF THE ORIGINAL WAS 8" X 10". THE ARTIST IS A GRADUATE OF CARNEGIE TECH AND HAS BEEN EMPLOYED FOR 8 YEARS BY THE NAVY DEPARTMENT, BUREAU OF YARDS AND DOCKS



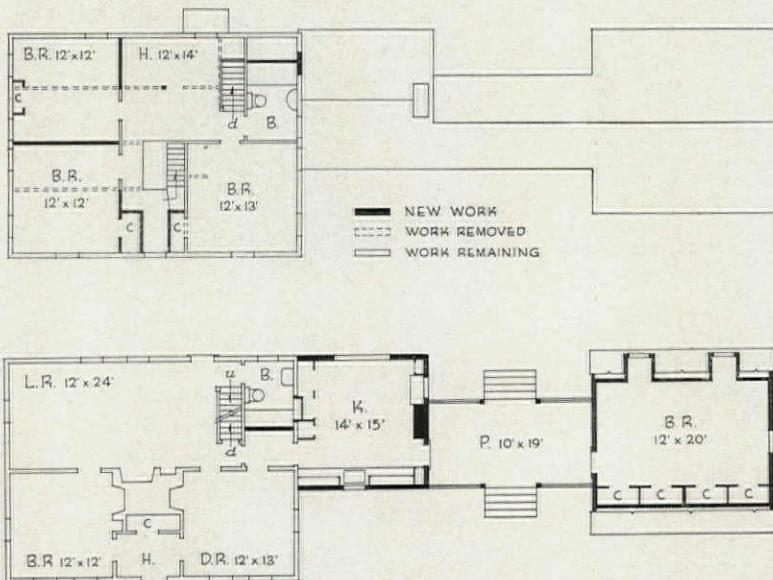
George Van Anda Photos

IN THE HISTORIC VILLAGE OF KILLINGWORTH, CONNECTICUT, SOME 18 MILES BEYOND NEW HAVEN, FRANK J. FORSTER, NEW YORK ARCHITECT, MOVED AN OLD HOUSE A MILE OR SO TO A WOODLAND SITE, ADDED TO IT AND CREATED THE HOME SHOWN HERE AND ON THE FOLLOWING PAGES. THE INSCRIPTION OVER HIS INVITING FIREPLACE TELLS US—SEEDS SPRING FROM SEEDS AND BEAUTY BREEDETH BEAUTY

AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



THE LIVING ROOM DOOR OPENS ON THE FLAGSTONE AND TURF TERRACE (ABOVE) OVERLOOKING AN ARTIFICIAL LAKE. THE SAME VIEW IS SEEN FROM THE GENEROUS KITCHEN WINDOW AT THE LEFT AND THE LIVING ROOM WINDOWS. THE BLACK SLATE ROOF CONTRASTS WITH THE WHITE HOUSE



AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



THE CHARM OF THE ORIGINAL HOUSE IS EVIDENT IN THIS VIEW. FORSTER BUILT THE QUAIN COVERED WELL, IN THE FOREGROUND. THE KITCHEN WING NEXT TO THE HOUSE WAS ADDED BEFORE THE HOUSE WAS MOVED THEN THE COVERED PASSAGE AND GARAGE (BELOW) WERE ADDED ON THE PRESENT SITE



AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



OLD PANELING IN THE DINING ROOM IS PAINTED BLUE-GREEN
THE STAIR IS ORIGINAL BUT THE PANELING IN THE HALL (OF OLD PINE) IS A REMODELING ADDITION



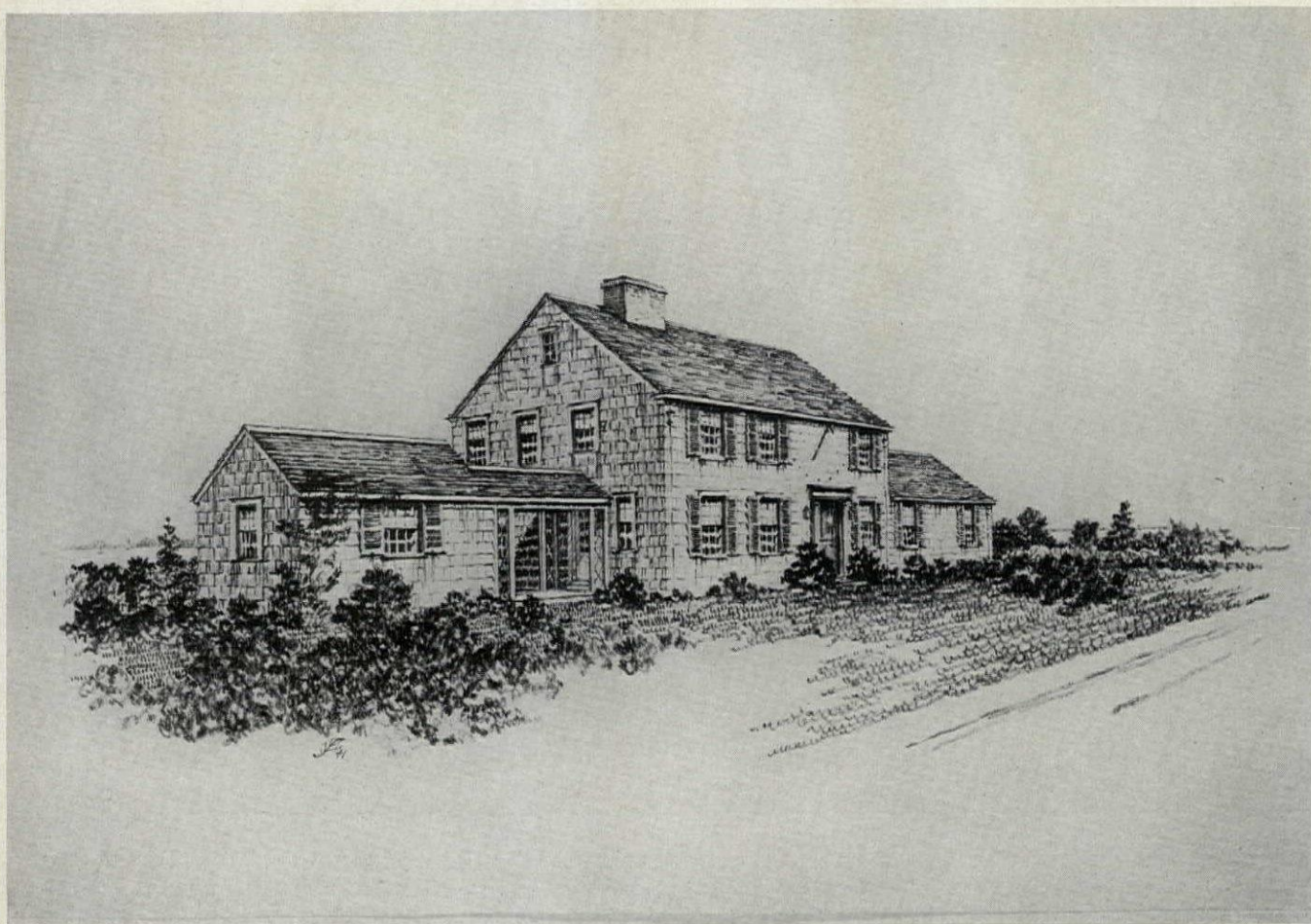
AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



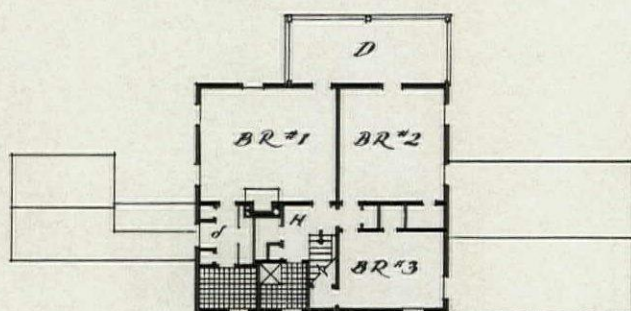
ONE OF THE SECOND-STORY ROOMS (ABOVE) ILLUSTRATES THE SIMPLICITY OF THE EARLY AMERICAN INTERIORS TRADITIONAL IN RURAL NEW ENGLAND. IN THE NEW KITCHEN WING (BELOW) FORSTER USED OLD PINE FOR ALL THE PANELING, CHURCH PEW DOORS FOR THE CUPBOARDS, AND OLD OAK FLOORING



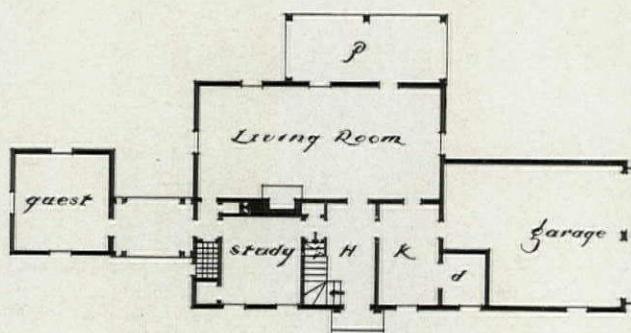
AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



OLD FARMHOUSES FOUND IN THE VICINITY OF NORTHPORT SUGGESTED THE CHARACTER OF THIS HOUSE



Second Floor Plan



First Floor Plan

LONG ISLAND HOUSE—BY MATTHEWS M. SIMPSON, ARCHITECT

THE RESIDENCE OF MR. AND MRS. PHILIP CHAPIN JONES, AT NORTHPORT, LONG ISLAND, WAS PLANNED BY MATTHEWS M. SIMPSON, ARCHITECT, OF SUMMIT, NEW JERSEY, SO THAT ALL PRINCIPAL ROOMS WOULD FACE LONG ISLAND SOUND AND THE CONNECTICUT SHORELINE. HIS SKETCH SHOWS THE ENTRANCE ELEVATION, WITH THE GUEST WING AT LEFT AND GARAGE WING AT RIGHT. THE ENTRANCE, BALUSTERS FOR THE PORCH AND DECK, A MARBLE MANTEL, AND SOME OF THE HARDWARE CAME FROM CENTURY-OLD HOUSES IN THE NEIGHBORHOOD AND WERE INCORPORATED. THE OWNER DESIGNED SUN DIAL OVER DOOR