

E S I G N

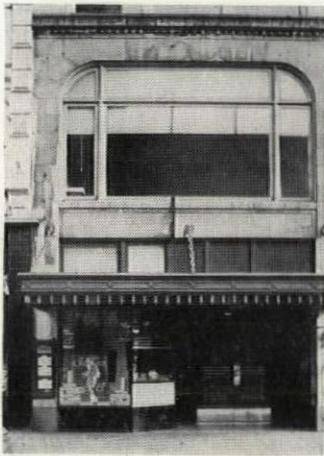
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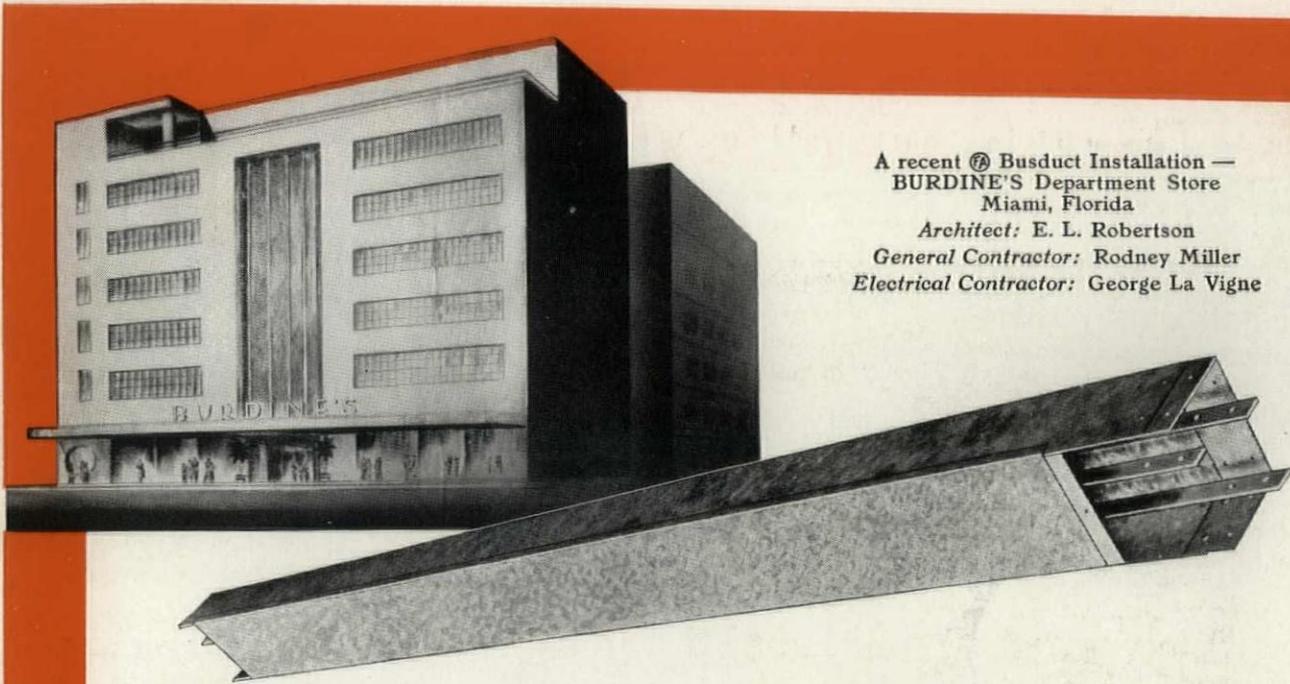


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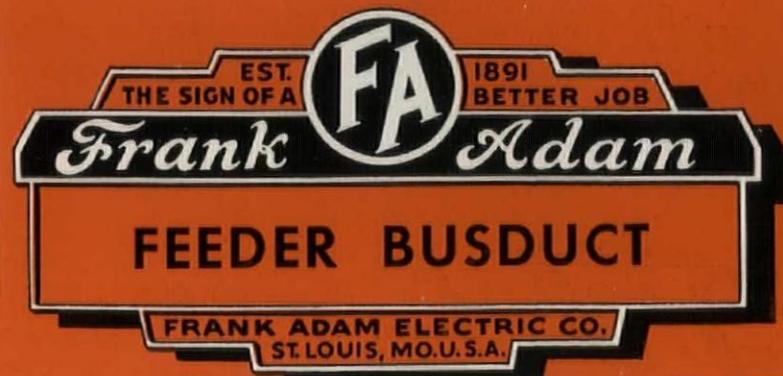
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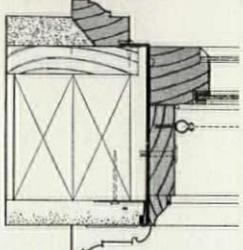
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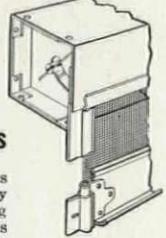
VENETIAN BLINDS ★ ROLSCREENS



JAMB CROSS SECTION

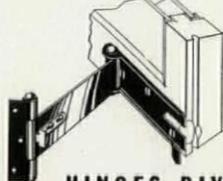
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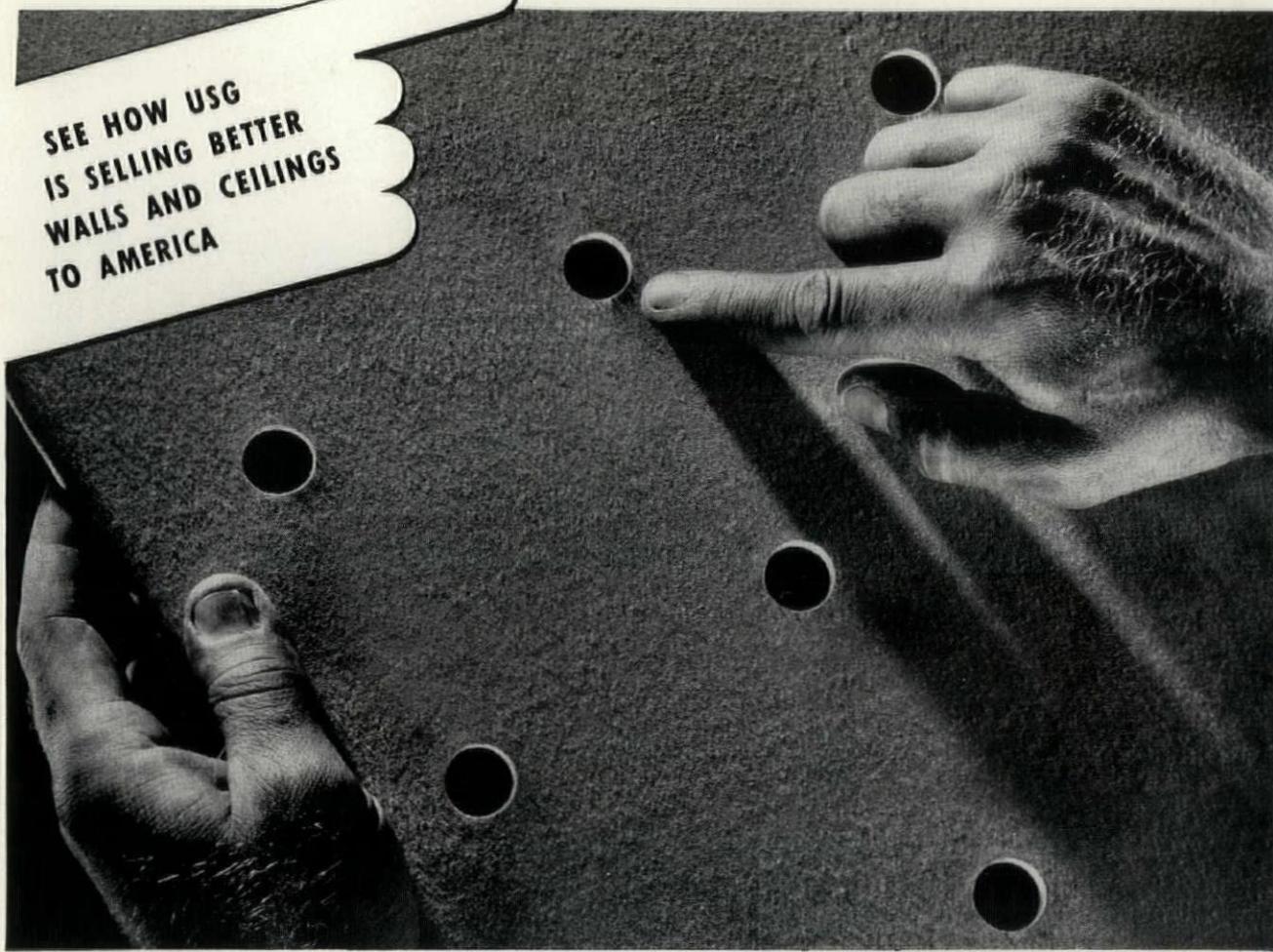
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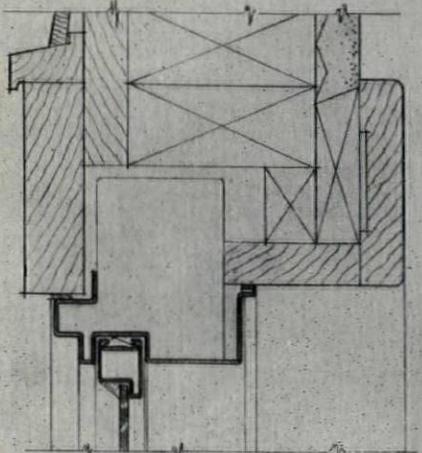
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UNITED STATES GYPSUM COMPANY
300

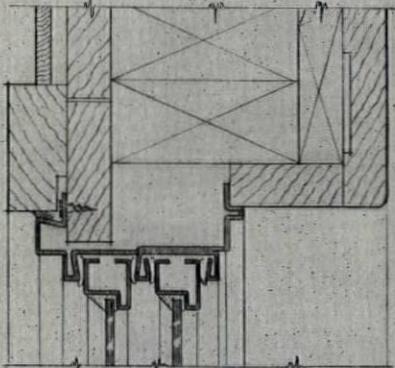
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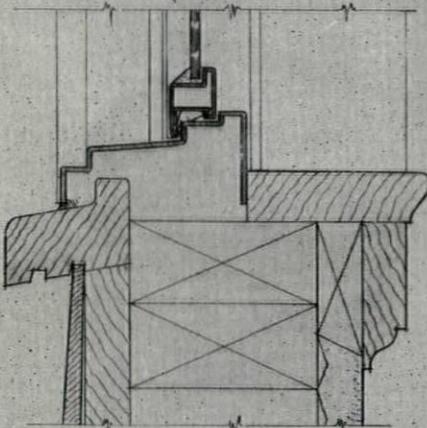
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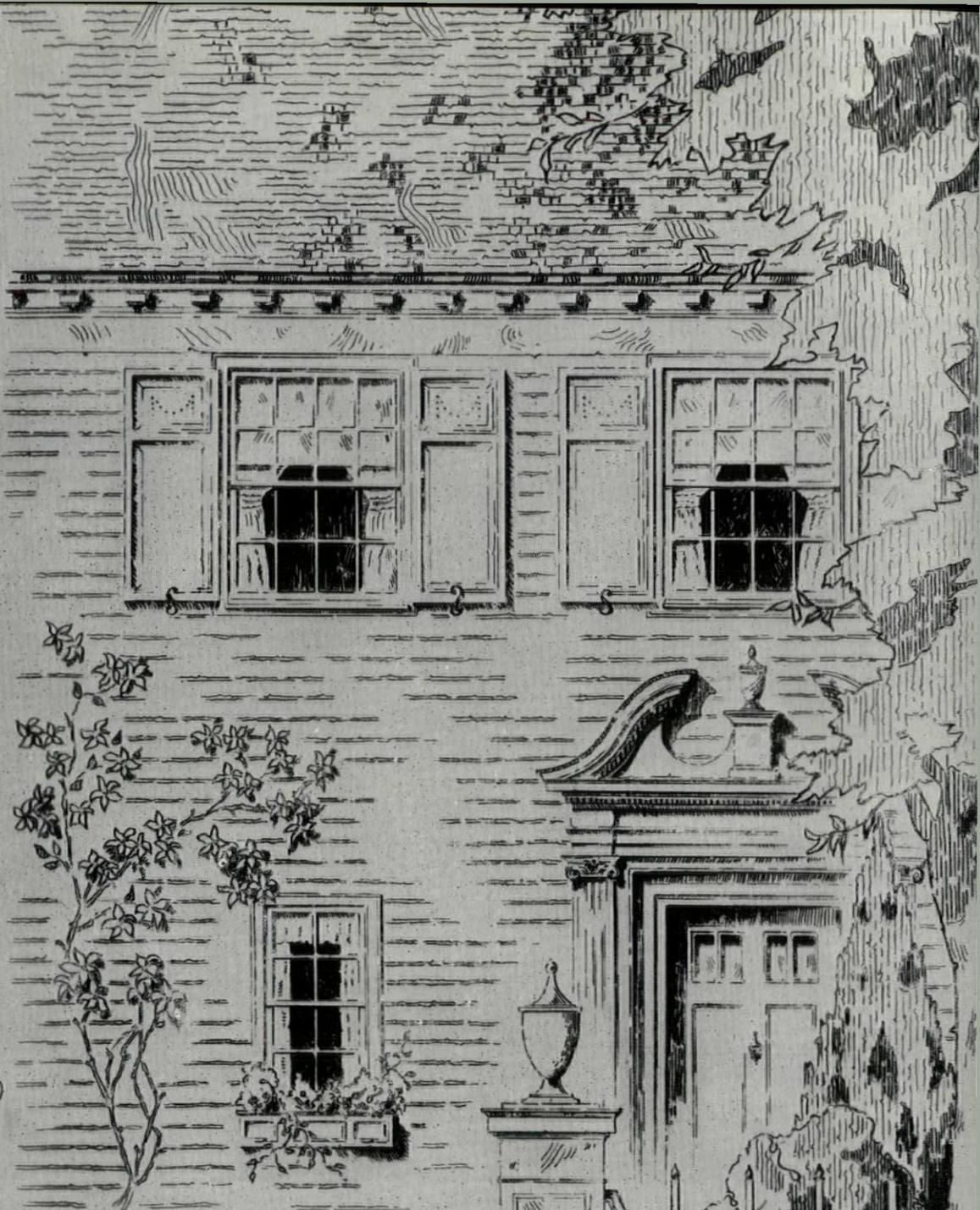
HEAD



JAMB



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ARTICLES

THE CHURCH OF THE EPIPHANY	{ WYETH & KING EUGENE W. MASON	81
CHAPEL IN THE WOODS	{ O'NEIL FORD A. B. SWANK	86
THREE CHURCHES	TALBOT F. HAMLIN	73
A REREDOS AND RIDDELS	CHESTER B. PRICE	90
ARCHITECT TRAINING AT SYRACUSE	DWIGHT JAMES BAUM	107

PLATES

CO-CATHEDRAL OF CHRIST THE KING	HENRY D. DAGIT & SONS	83
THIRD UNITARIAN CHURCH OF CHICAGO	PAUL SCHWEIKHER	89
SAN DIEGO POST OFFICE	W. TEMPLETON JOHNSON	92

THE MONOGRAPH SERIES

VOLUME XXVI, NUMBER 1

THE INTERIOR DETAILS AND FURNISHINGS OF THE SARAH ORNE JEWETT DWELLING, BY FRANK CHOUTEAU BROWN, WITH RESEARCH AND MEASURED DRAWINGS BY THE AUTHOR, AND PHOTOGRAPHS BY ARTHUR C. HASKELL		115
--	--	-----

SELECTED DETAILS

THE WORK OF GEORGE STEELE, O'HARA & EDSON, HENRY P. STAATS, SIMPSON & ROLSTON, THE TVA, GLENN STANTON, AND HEATHCOTE M. WOOLSEY		99
---	--	----

DATA SHEETS PREPARED BY DON GRAF

TYPES OF FLAT SLAB REINFORCING; ILLUMINATED STORE FRONT; FLOODLIGHTING OF BUILDINGS; WOOD STAIR CONSTRUCTION		95
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HERE, THERE, THIS, AND THAT

NEWS FROM THE FIELD, COMPETITION ANNOUNCEMENTS AND RESULTS, BOOK REVIEWS, ETC.		12
--	--	----

COVER DESIGN AND TYPOGRAPHY BY GUSTAV JENSEN

PENCIL POINTS

KENNETH REID, EDITOR. CHARLES MAGRUDER, ASSOCIATE EDITOR
 DON GRAF, TECHNICAL EDITOR
 THE MONOGRAPH SERIES
 RUSSELL F. WHITEHEAD, EDITOR

Published Monthly by REINHOLD PUBLISHING CORPORATION, Stamford, Conn., U. S. A. Ralph Reinhold, President and Treasurer; H. Burton Lowe, Vice President and Secretary; Philip H. Hubbard, Vice President; Francis M. Turner, Vice President, Executive and Editorial Offices: 330 West 42nd Street, New York. 50 cents a copy. Yearly subscription \$3.00, two years subscription \$5.00, payable in advance, to the U. S. A. and all U. S. Possessions. To Canada, Cuba, Mexico, Central and South America, \$3.50 a year. To all other countries \$5.00 a year. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. should be payable in United States funds. Subscribers are requested to state profession or occupation. Changes of address must reach us before the 20th of the month to assure delivery of forthcoming issue. Be sure to give both your old and new addresses. To Contributors: Articles, drawings, photographs, etc., sent with a view to publication will be carefully considered, but the publisher will not be responsible for loss or damage. Copyright, 1940, by Reinhold Publishing Corporation. Trade Mark Registered. All rights are reserved. Entered as second class matter, March 10, 1930, at the Post Office, Stamford, Conn., under the Act of March 3, 1879. Volume XXI, No. 2, February, 1940. Indexed in Art Index.

TO READ OR NOT TO READ

FULMINATIONS AS WELL AS RUMINATIONS

ARCHITECTURE SANS CREDIT

The recently published book, "Public Buildings," joint product of the Federal Works Agency and the Government Printing Office, is probably the biggest two-dollar-and-a-half's worth that you could find in a day's journey through the national book market. It purports to be "a comprehensive survey [sic] and reference of representative *architecture and design* of public works constructed during those six years" (1933-1939). It contains an unbelievable number of pages (upwards of 650) of illustrations—photographs and plans—of schools, jails, sewage disposal plants, court-houses, hospitals, post offices, libraries, museums, armories, and many other types that were built with PWA backing. But—and here's a very strange thing—not one of the architects, engineers, or designers of these buildings is mentioned by name.

Believing that there was some mistake, we wrote to John M. Carmody, Administrator of the Agency, pointing out the serious omission and suggesting that something could be done, even at this late date, to give proper credit—perhaps a supplementary pamphlet listing the names of the architects with their respective projects. Mr. Carmody, who is of course not personally responsible for the omission, wrote us suggesting that "although architects draw the designs, building contractors and manufacturers and vendors of a wide variety of materials might like to have their identity shown too." He then passed our letter to the "Committee on Architectural Surveys" of his Agency, in charge of the book.

Its Chairman, C. W. Short, wrote us in explanation, stating that the names were omitted after "full consideration" and "for many reasons," some of which he enumerated. Briefly, they are as follows: (1) Only selected examples were shown and the names of their designers were omitted *out of consideration for the feelings of those architects whose projects were left out.* (2) If the names of the architects and engineers were shown,

the construction contractors would probably object to the omission of their names. (3) *It was not feasible* for the PWA to determine which architects and engineers deserved credit. Sometimes one architect had made the preliminary sketches and another the working drawings. (4) Government publications should avoid any form of *advertising* of individuals or firms in private business. (5) It would not be practical or advisable to issue any form of addenda listing the names of the architects or engineers, because "we could not undertake to list the similar names for the 26,000 other projects constructed before January, 1939." The italics are all ours.

We wrote again to Mr. Carmody, explaining the distinction between the position of the architect as creator of a design and that of the contractor who simply carries out his instructions. We questioned the existence of any other book published by Government or privately and dealing with architecture, which this one certainly does, in which the names of the architects do not appear. We pointed out that the inclusion of the names is not desired for the sake of the advertising value but rather for the interest and utility of the book to its readers. There the matter rests, unless enough architects make a stir about it. Do *you* think it's important enough?

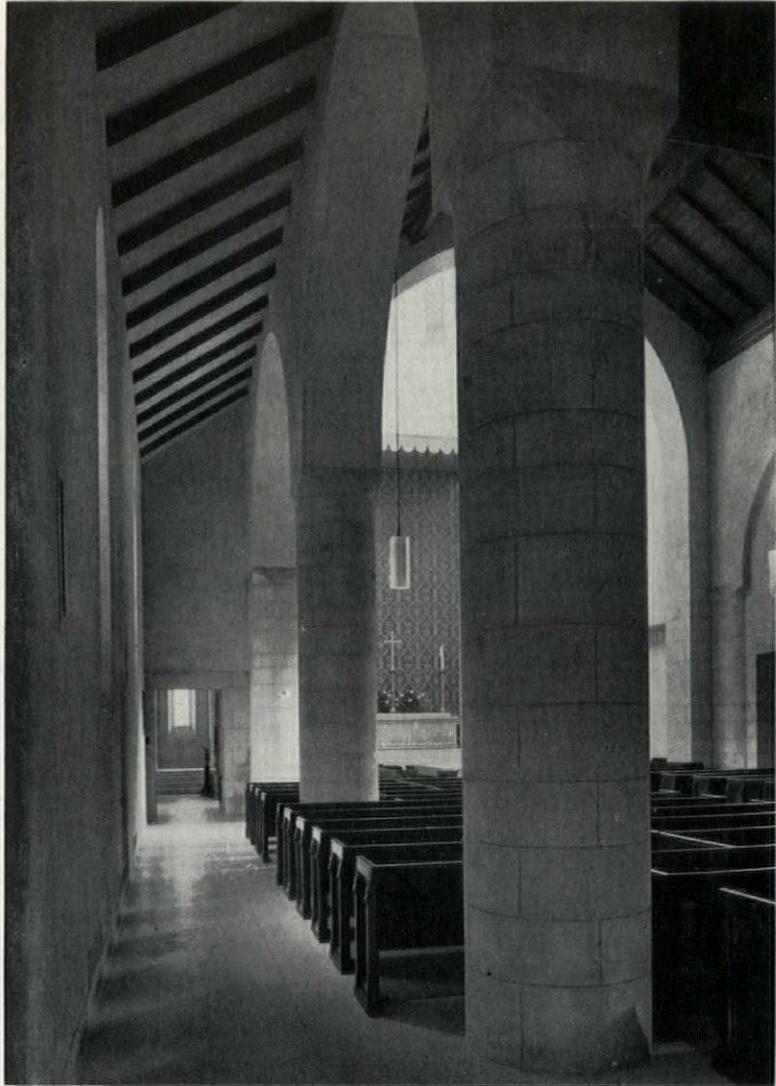
WEIGHTY MASTERS

A news release sent out in mid-January and printed in newspapers all over the country as advance publicity for the current show of paintings and sculptures by Italian Masters, bore the startling headline, "Ten Tons of Art Arrive at Museum of Modern Art." Elaborating this significant thought, the first paragraph of the release began, "Ten tons was the combined weight of the great Italian paintings and sculptures, plus packing materials and crating, which arrived Tuesday, January 16, in New York City. These magnificent works compose the Exhibition of Italian Masters to be shown at the Museum of Modern Art, . . . from January 26 to March 24."

This emphasis on weight is alarming, suggesting as it does that the Museum authorities attach some special value to sheer bulk. Can it really be necessary for the cultivation of public interest in works of art to emphasize the gravitational pull upon them? Will we hereafter be asked to measure the worth of a painting in terms of *avoirdupois*? Will a set of scales become standard equipment for every art critic? If so, the sculptors will have all the better of it. These questions, of course, are silly, but somewhere in the matter lurks a commentary on the oft-observed American tendency to worship mere size. We hope, furtively, that the Museum will make no further obeisance to this tendency. Incidentally, we visited the show and were entranced by qualities in the exhibits that could not be discovered by any hefting device, however sensitive.

ON THE CALENDAR

Next month we are featuring a house—a most unusual house in which is incorporated an especially interesting private print museum. It was designed by Ernest A. Grunsfeld, Jr., and Wallace F. Yerkes of Chicago for Mr. Lessing J. Rosenwald of Philadelphia. We say "designed" advisedly for we have not seen any building of recent vintage in which such care was exercised throughout in detailing from the point of view of articulation of materials as well as from that of appearance. It does not belong to any style or period, traditional or modern, yet it has distinctive Style of its own. We are devoting a good deal of space to it for it seems to us to be of exceptional interest to the architect interested in a thorough job. It will be shown rather completely, with a number of detail drawings as well as about 50 photographs by F. S. Lincoln. Though its subject is a large and important residence, the presentation will contain much meat for the designer of smaller houses and other types of buildings. Also in the March issue will be the results of the Burlingame, California, Post Office Competition.



THE NEW BUILDING OF THE CHURCH OF THE EPIPHANY, AT YORK AVENUE AND EAST SEVENTY-FOURTH STREET, WAS DESIGNED FOR ONE OF THE OLDEST PROTESTANT EPISCOPAL PARISHES OF NEW YORK BY WYETH & KING - EUGENE W. MASON, ASSOCIATED ARCHITECTS. THE INTERIOR VIEW ABOVE, AND OTHER PHOTOS BY SAMUEL GOTTSCHO PRESENTED ON FOLLOWING PAGES WITH DRAWINGS BY THE ARCHITECTS, SHOW THE SIMPLICITY OF THIS NORMAN GOTHIC CHURCH



THE CHURCH OF THE EPIPHANY

WYETH & KING—EUGENE W. MASON, ARCHITECTS

Noteworthy as a recent addition to New York's points of architectural interest is the Church of the Epiphany, at York Avenue and East Seventy-fourth Street, designed in the Norman Gothic tradition by Wyeth & King — Eugene W. Mason, Associated Architects, of New York.

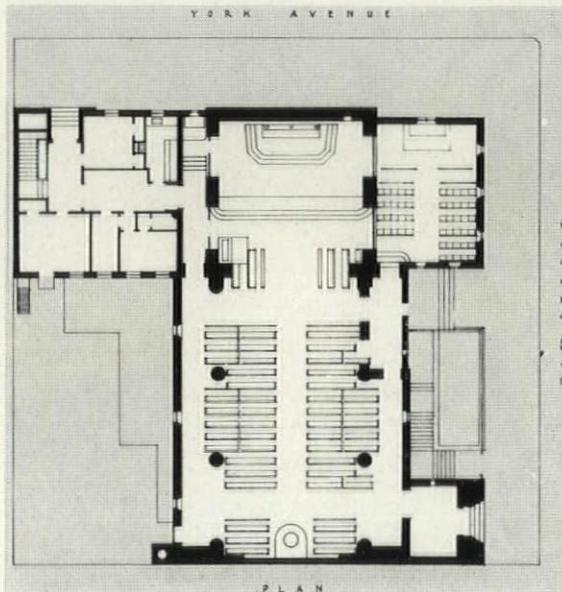
The massive square tower at the corner dominates the exterior of the church, as the photograph across-page shows, and is the most striking feature of the design. In plan (see the architect's drawing below) it forms the Chancel of the church. Thus the High Altar, which is placed against the east wall of the tower, is enhanced in dignity by the lofty vault directly under the steep-pitched tower roof, and is effectively lighted by the high narrow windows on the four sides of the structure. As the church is entered from one side, at the back of the Nave, where the lighting is more subdued, the Chancel at once is recognized as the center of interest. This forthright device of the designer seems to strike the keynote of freedom in treatment, and extreme simplicity of detail, which distinguish the building.

For access to the church offices, and to the robing rooms and Sacristy, a separate entrance has been provided on the York Avenue side of the building. It should be noted that the plan and the perspective and elevations on the next page show a Chapel, which is to be constructed at the right of the Chancel when additional funds are available, and also a vestibule opening into the third bay of the Nave at the back of the church. Economy demanded that the tower niche on

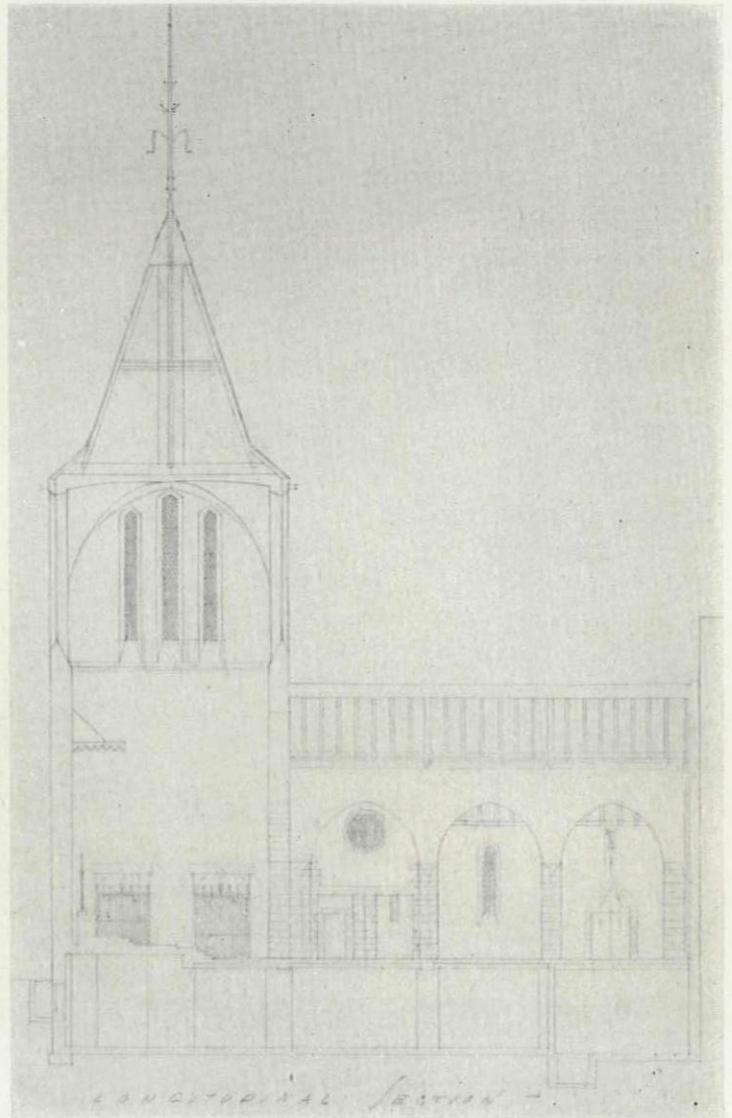
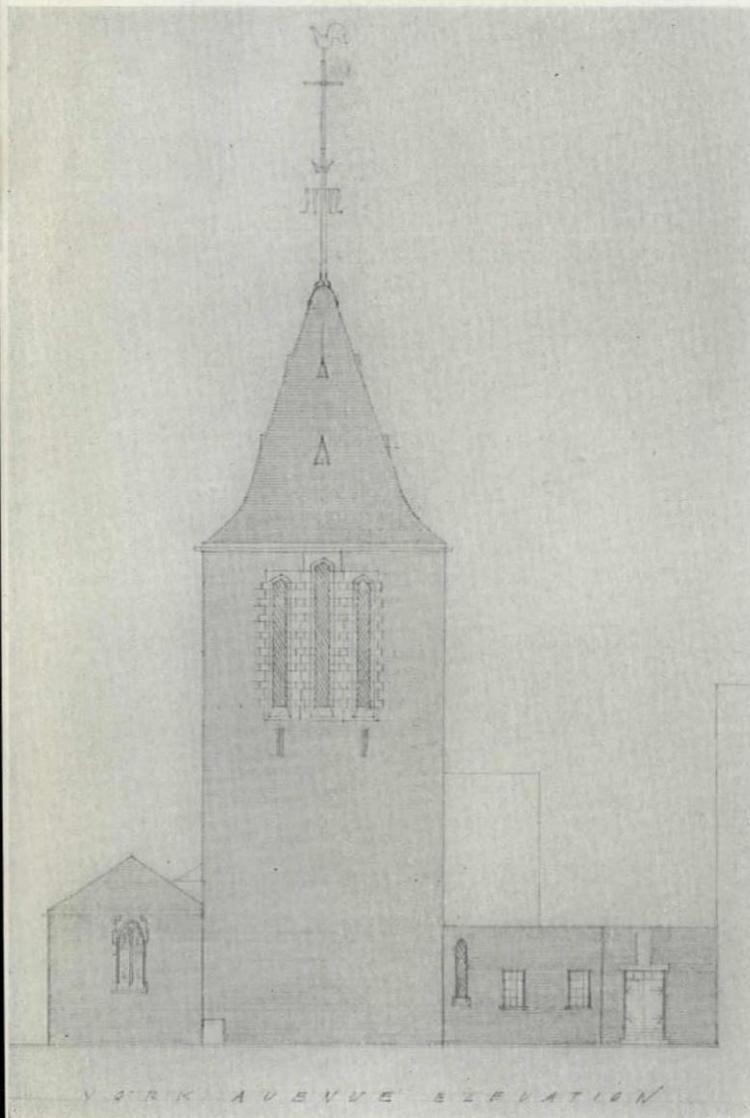
the perspective be omitted, and the highly ornamental wrought-iron finial crowning the tower has been modified from the original design.

The exterior walls of the church are of red brick, with limestone trim, and the roof is of red tile. Limestone trim also was used for the interior, which is stuccoed, and the exposed timber roof over the Nave is stained a dark walnut color. The floor is of terrazzo, toned to harmonize with the limestone steps leading up to the High Altar.

The architects have here produced a building of distinction, with accommodation for a congregation of 275 persons, at a total cost of \$174,318.98 for the church as it stands. A tribute to their success in design was the recent award by the First Avenue Association of its Certificate of Merit, citing the "high quality and excellent design."

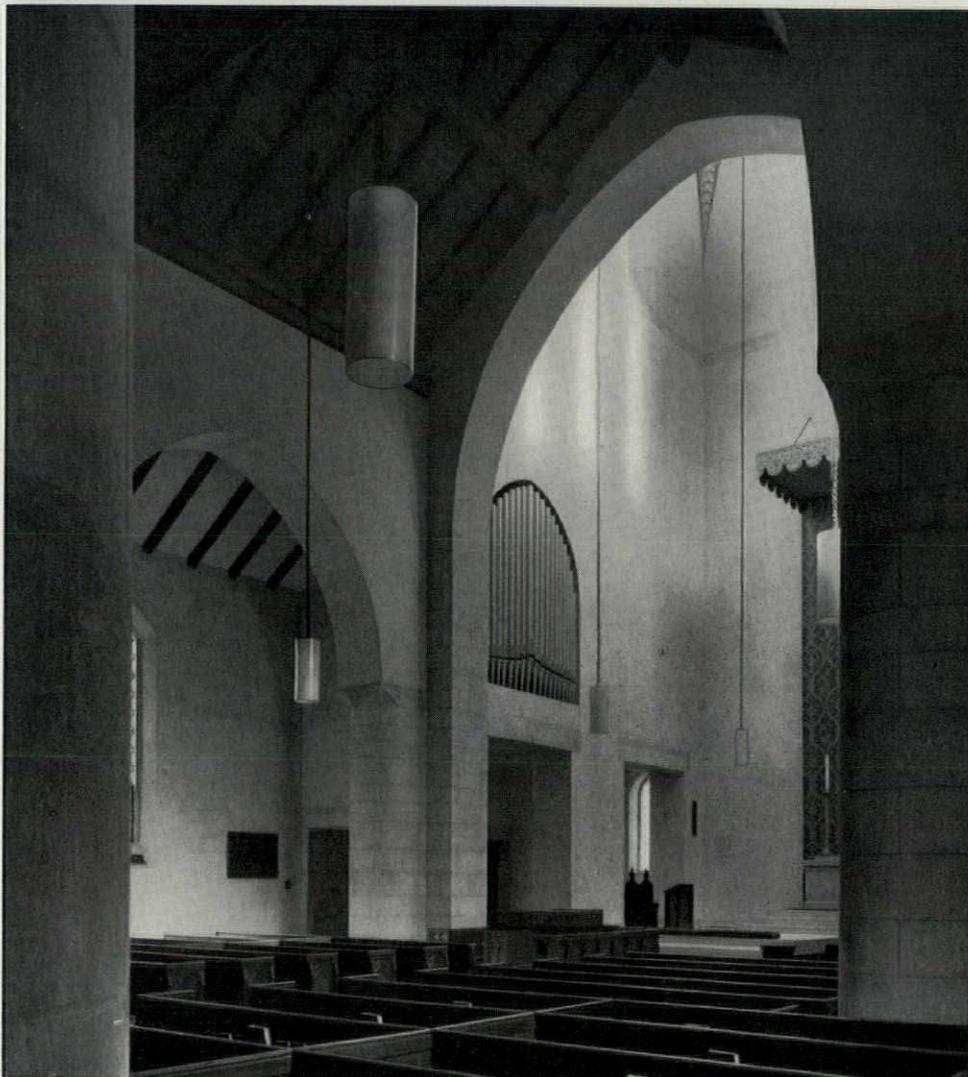
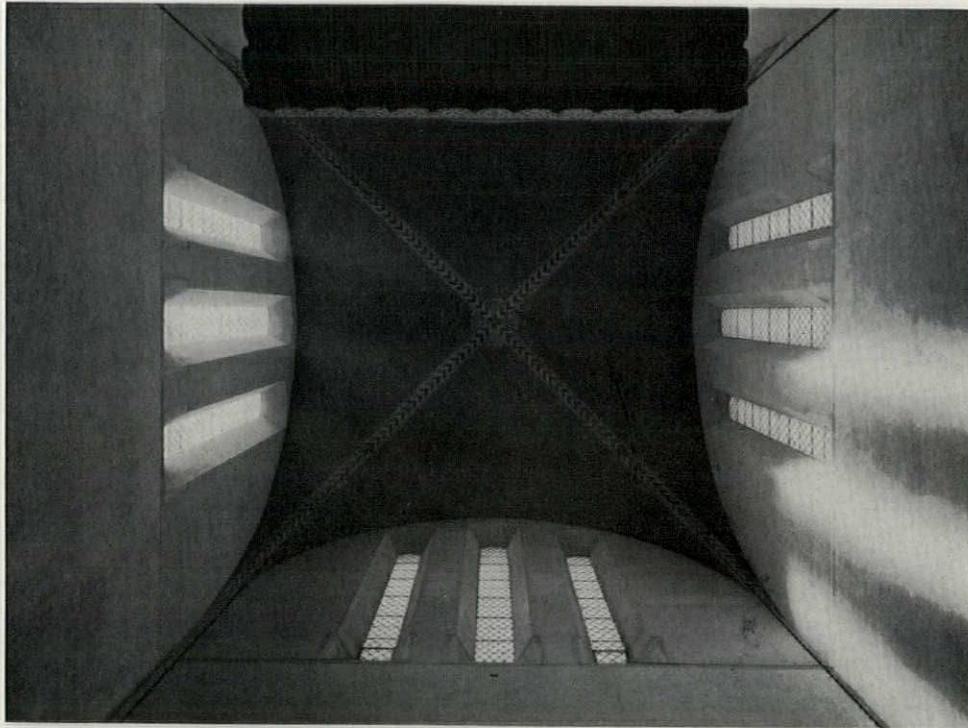


THE PERSPECTIVE AT THE LEFT SHOWS THE ORIGINAL DESIGN FOR THE CHURCH OF THE EPIPHANY BY WYETH & KING—EUGENE W. MASON, ASSOCIATED ARCHITECTS. THE CHAPEL BESIDE THE TOWER AND THE VESTIBULE BEYOND ARE TO BE ADDED WHEN FUNDS ARE AVAILABLE. THE YORK AVENUE ELEVATION AND THE SECTION ARE FROM THE ARCHITECTS' FILES.

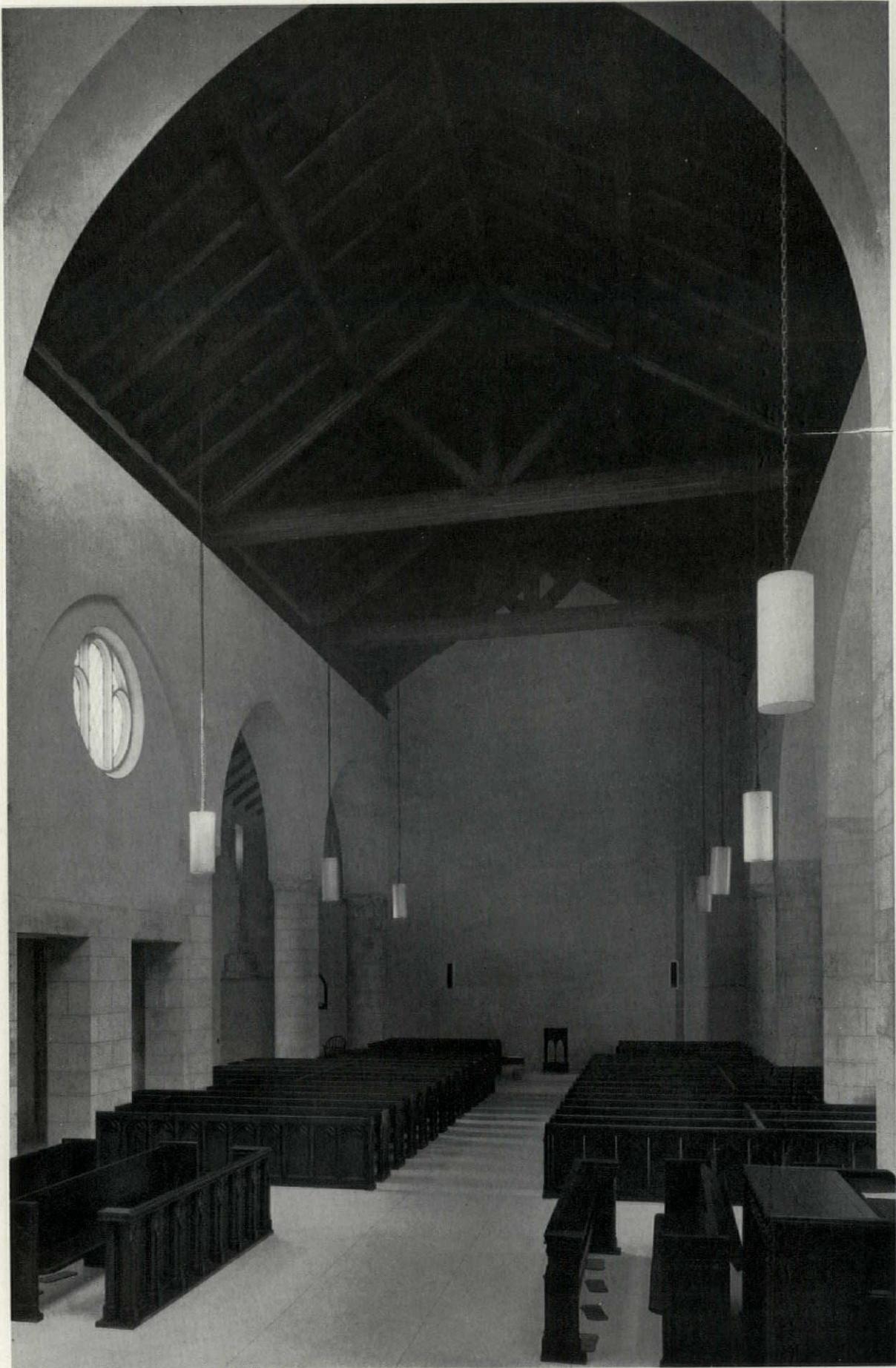




VIEW FROM THE NAVE TOWARD THE CHANCEL OF THE CHURCH OF THE EPIPHANY, WYETH & KING—EUGENE W. MASON, ASSOCIATED ARCHITECTS. PEWS ARE FROM THE FORMER CHURCH



LOOKING UP FROM THE HIGH ALTAR, AT TOP, THE VAULT IN THE TOWER IS SEEN. VIEW ACROSS THE NAVE SHOWS THE SIMPLICITY OF THE CHURCH



THIS VIEW TOWARD THE BACK OF THE NAVE OF THE CHURCH OF THE EPIPHANY, BY WYETH & KING—EUGENE W. MASON, ASSOCIATED ARCHITECTS, SHOWS THE CHOIR IN THE FOREGROUND



CHAPEL ON A COLLEGE CAMPUS, BY O'NEIL FORD — A. B. SWANK

CHAPEL IN THE WOODS

O'NEIL FORD—A. B. SWANK, ARCHITECTS

On a wooded hilltop of the campus of the Texas State College for Women, a chapel of native field stone and brick known as the "Little Chapel in the Woods" has been constructed in the last year as a haven for prayer, meditation, and religious services of small groups. The architect was O'Neil Ford, of the Dallas firm of O'Neil Ford & A. B. Swank, and the chapel was built and furnished as a project of the National Youth Administration.

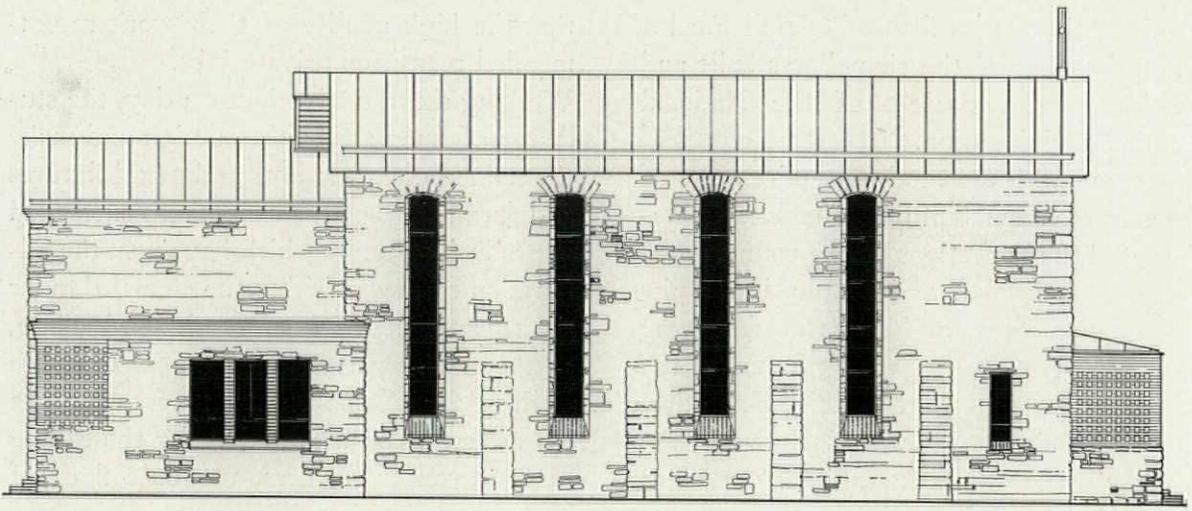
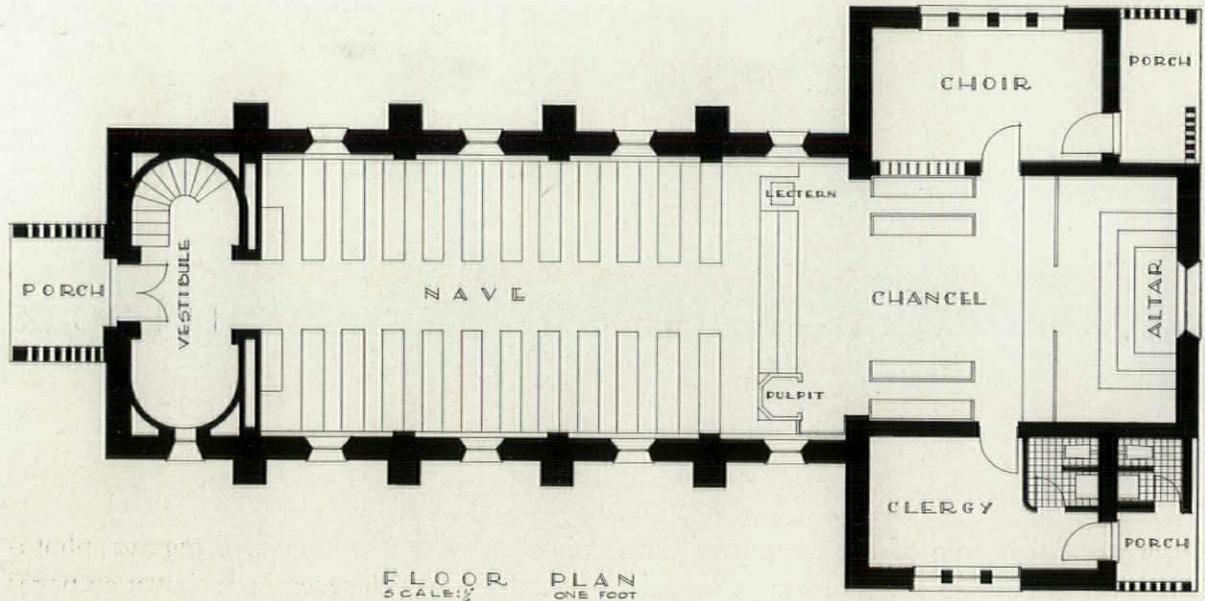
Consonant with the modest requirements of the non-sectarian building, the local materials, and the limitations of the young workmen, is Ford's free and simple design pictured across-page and on the following pages. Even the lighting fixtures, the stained glass windows, furnishings, and decorations of the chapel were included in the NYA project, and executed by student craftsmen. The building is of interest, therefore, as a setting for original handcraft, as well as an exceptionally direct solution of the problems presented by a small place of worship. The chapel cost \$28,000. It is 90 feet long and 42 feet wide and seats about 170 persons when used for vespers or group worship, but is not intended for formal church services at any time.

From the time construction of the chapel was started, it has attracted unusual attention. Students of the college had long anticipated the erection of a building for informal worship and when it was begun as a NYA project, which permitted many of the students to contribute their own work on the chapel and its furnishings and decoration,

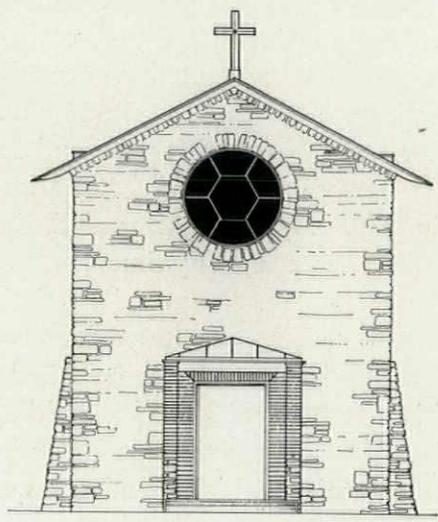
interest was heightened. Progress photographs, of which several are shown on pages 70 and 71, indicate the simplicity of the building methods and the frankness of the architect's design. NYA officials have pointed out that the project also served to train youths in masonry construction, and that the high quality of their work recommended many for private jobs.

Working six to twelve hours a day, the student craftsmen assigned to design and make the stained glass windows and metal fixtures and furnishings of the chapel also succeeded in producing results which have won the admiration of those visiting the chapel. Under the supervision of Miss Dorothy A. LaSelle, of the Art Department of the Texas State College for Women, students competed in the design of ornamentation for the ceiling beams, exterior cornices, vestibule floor of Texas stone, and wall patterns. Others of the more than 500 undergraduates who participated in this phase of the project designed the woodwork enriching the lectern, pulpit, and pew ends, and the metal trim of the chapel door.

The brass spheres, saw-pierced and riveted, which are the nave lights were made under the direction of Miss Sammy Tate, an art student of the college. She also directed the execution of metal candlesticks and a cross for the altar. Miss Beatrice Paschall, a graduate student, supervised the design and execution of the stained glass windows, which show Woman Ministering to Human Needs. Texas wild flowers furnished the inspiration for the window over the entrance.

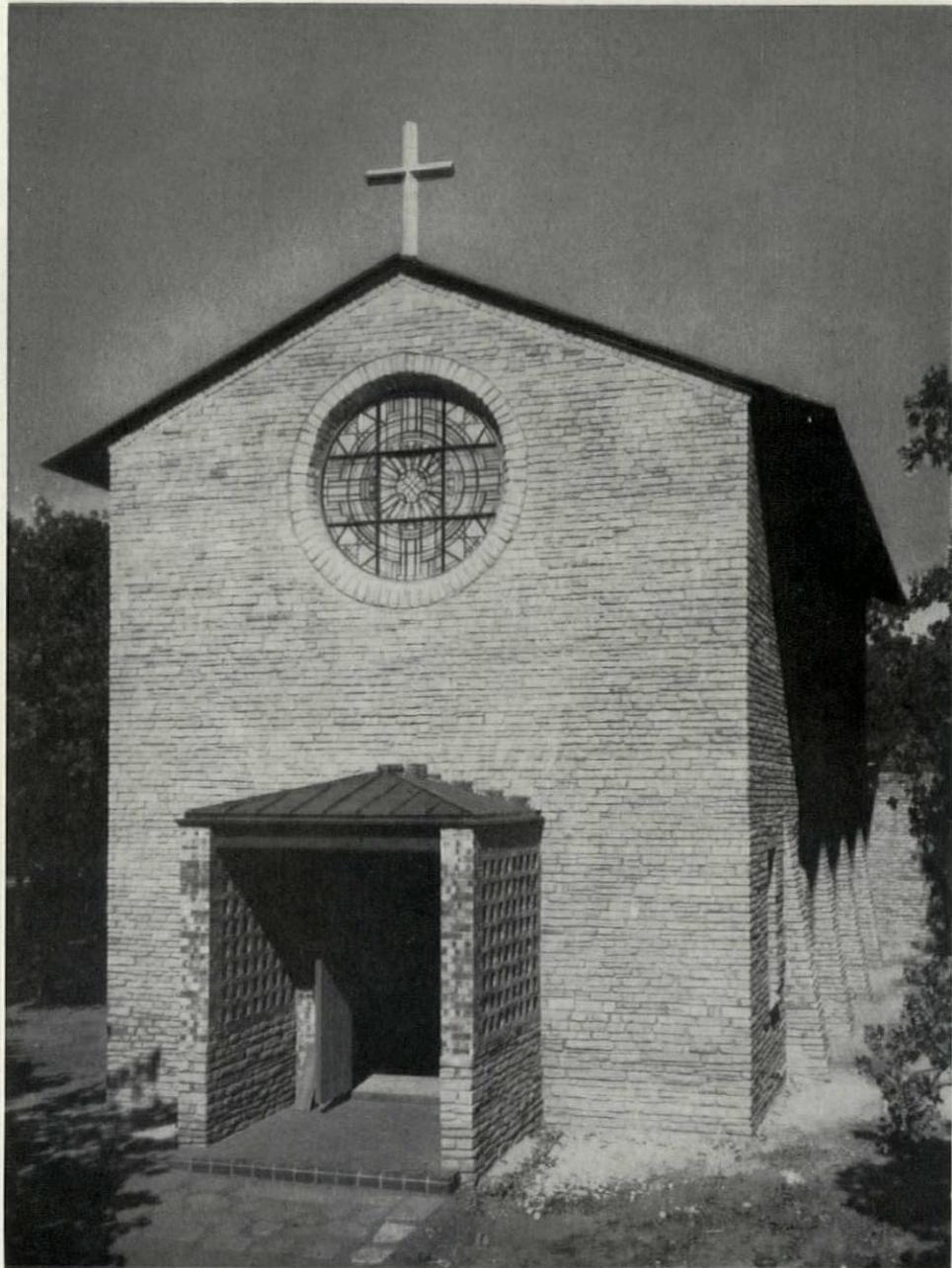


SIDE ELEVATION
SCALE: 1/4"



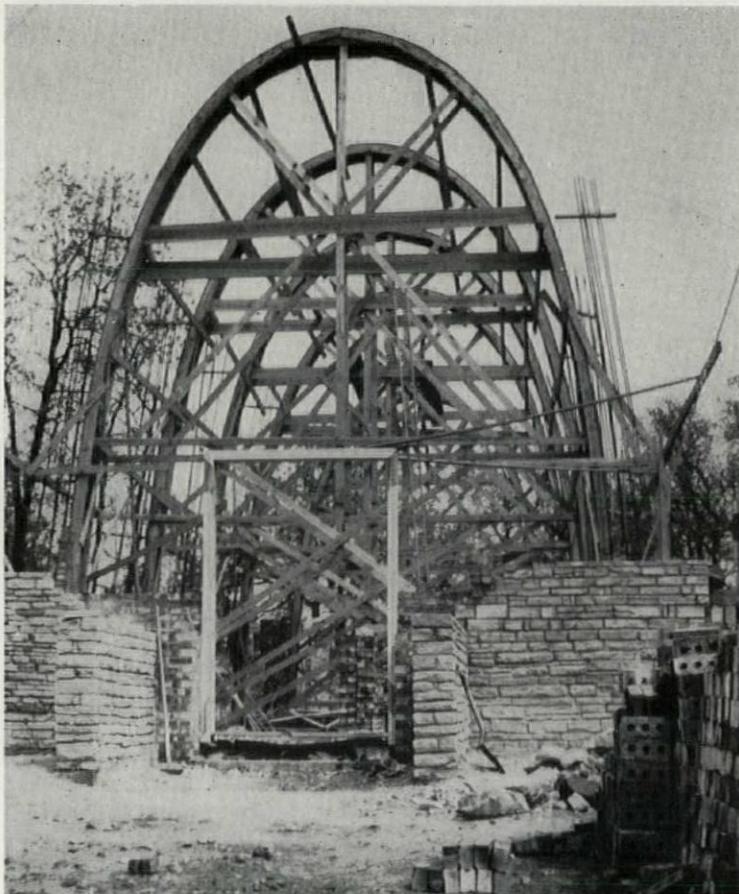
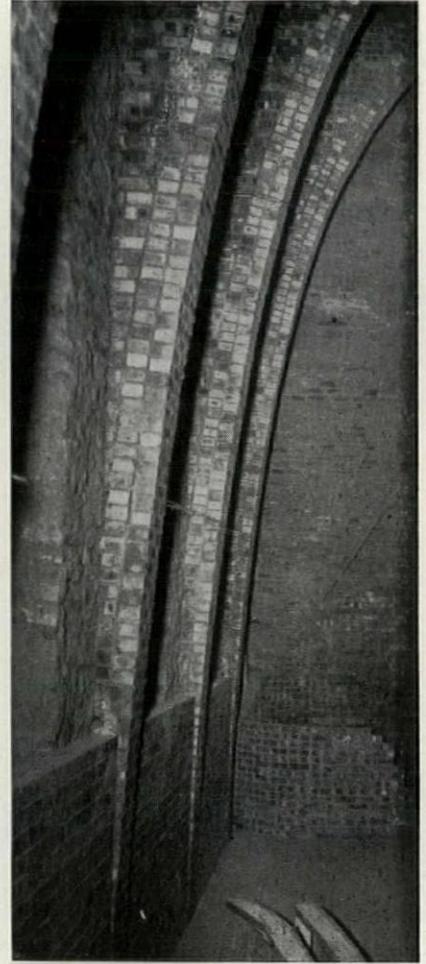
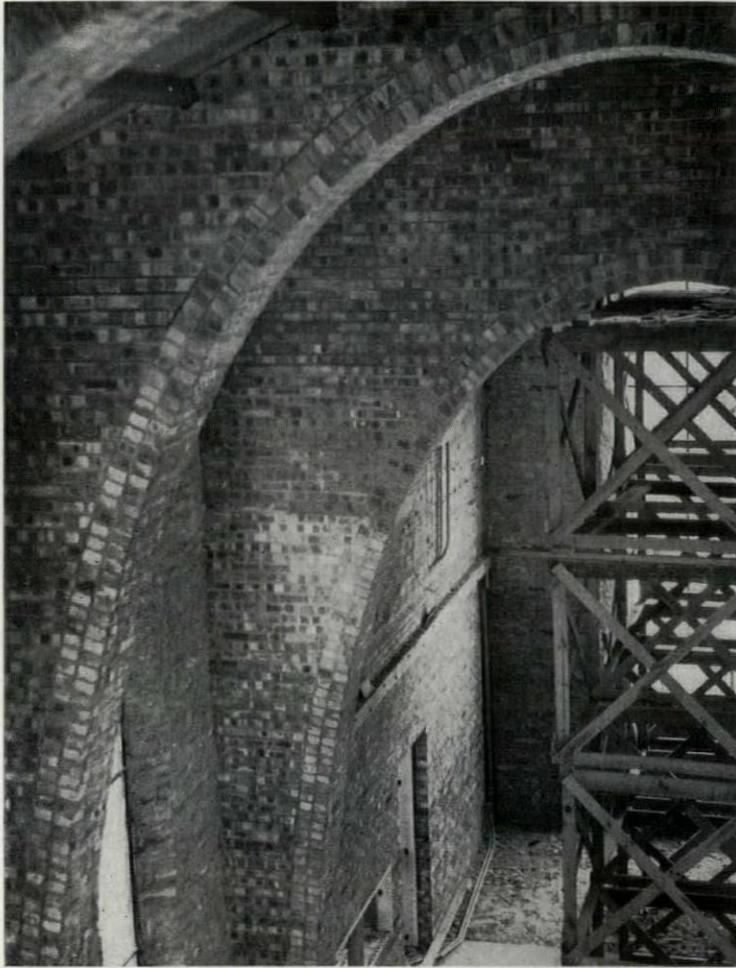
FRONT ELEVATION
SCALE: 1/4"

CHAPEL IN THE WOODS
 CONSTRUCTED BY THE NATIONAL
 YOUTH ADMINISTRATION IN
 COOPERATION WITH THE TEXAS
 STATE COLLEGE FOR WOMEN
 DENTON, TEXAS
 O'NEIL FORD - A.B. SWANK
 ARCHITECTS



NATIVE STONE WAS USED FOR THIS LITTLE CHAPEL AT THE TEXAS STATE COLLEGE FOR WOMEN. LOCATED ON A WOODED HILLTOP, IT IS FOR PRAYER AND MEDITATION, RATHER THAN FOR ANY FORMAL SERVICE OR FOR RITUAL



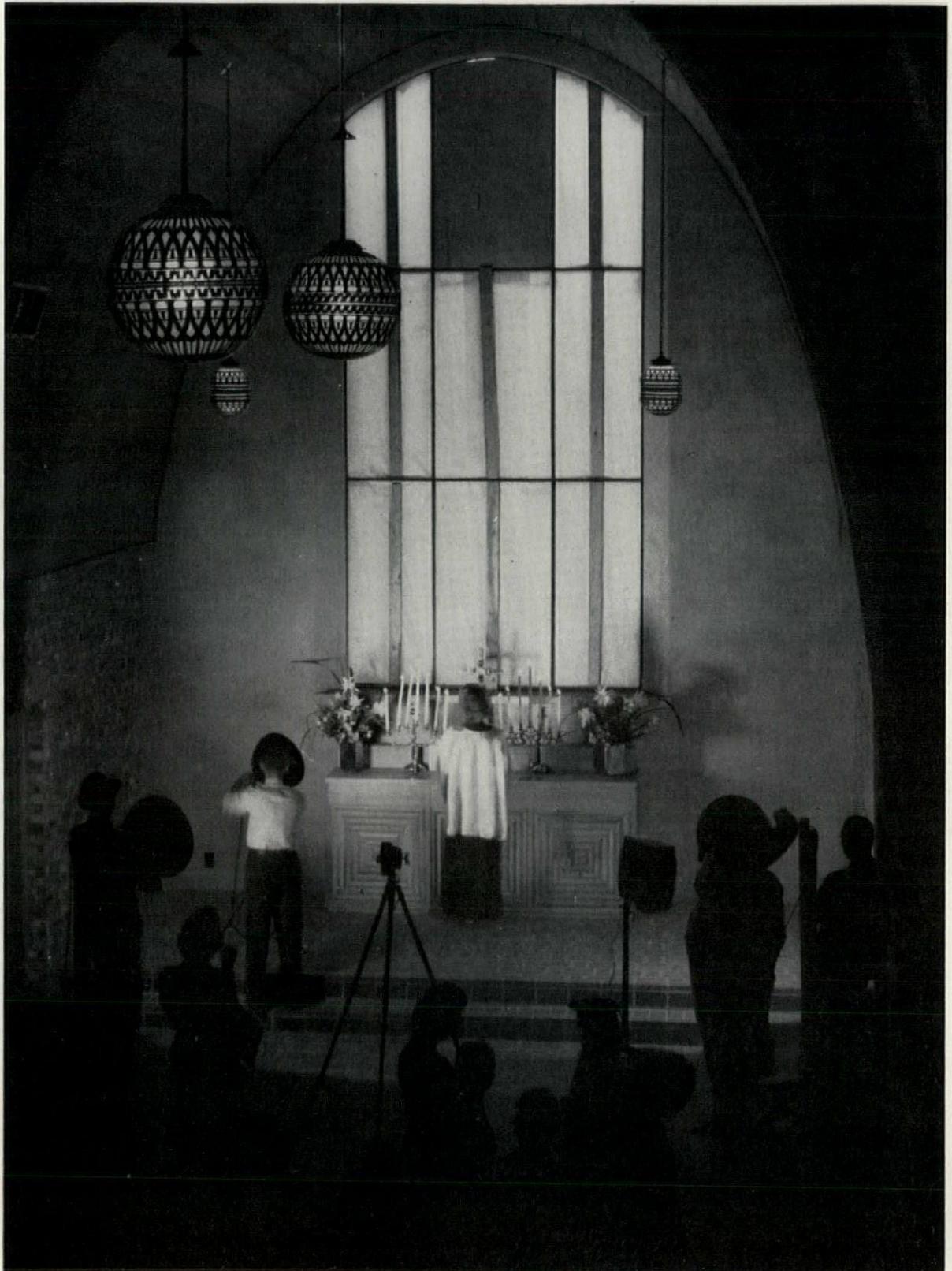


THE METHOD OF CONSTRUCTION OF THE BRICK VAULTS OF THE CHAPEL IN THE WOODS, AT THE TEXAS STATE COLLEGE FOR WOMEN, IS REVEALED BY THESE PHOTOGRAPHS FROM NYA FILES. ARCHITECTS WERE O'NEIL FORD AND A. B. SWANK, OF DALLAS



BRICK GRILLES ADD TO THE INTEREST OF THE CHAPEL ENTRANCE SHOWN, ABOVE, DURING CONSTRUCTION AND, AT RIGHT, AS COMPLETED. THE PORCH OPENS ON A VESTIBULE, OF WHICH THE WALLS ARE DECORATED WITH MOSAICS AND THE FLOOR MADE OF TEXAS STONE OF VARIOUS COLORS. PHOTOS FURNISHED BY THE NYA





ALTAR OF COLLEGE CHAPEL BY O'NEIL FORD — A. B. SWANK

THREE CHURCHES

BY TALBOT F. HAMLIN

As one runs through the history of architecture, one cannot fail to be struck by the extraordinary importance which religious buildings have always enjoyed in the development of the building art. Again and again the greatest architectural work of any culture has been the buildings it constructed to enshrine its gods. In the design of these, architects have always had opportunities denied to many of their co-workers in other fields. Religion has been, as it were, the final flower of an age, and on religious buildings have been lavished enormous efforts, enormous expenditures, as though nothing were too good for them. The challenge of this magnificent opportunity has frequently resulted in the development of great architects: men who have designed masterpieces. One has but to think of the Parthenon, the great ruins of Karnak, the amazing structures of India, the broad serenity of Chinese temples—not to speak of all the superb creations of Christian architecture through Early Christian, Byzantine, Romanesque, Gothic, and Renaissance times—to realize this.

Even today the problem of church design is one unusually free. The basic requirements are simple. The desire to create a fitting monument is usually present; and frequently there is, if not the great prodigality of past times, at least a fairly adequate appropriation. Is it wrong, then, since the opportunities are so great, to demand an equal performance on the part of the architects? Should we not apply to religious buildings of today a standard of criticism more strin-

gent than that we apply to other buildings, just as the religious bodies who build them claim a greater superiority, a more controlling influence, over secular life?

This problem, stated in these words, is not without relevance to the whole question of church building today. Frankly, taking it as a whole, and judged by any such criteria as these, the greater part of it must fail signally. The most imaginative creation on the part of our architects seems in general today to be called forth by other problems than those of the religious building. Housing and factories, office buildings and public works—these seem today to be taking the most expressive, the most significant, and the most creative forms. By contrast, church design is sterile. In searching for the reasons for this disturbing fact, one is forced back behind the architects to the clients for whom they work; one is forced back to an analysis of the whole problem of religion in the world today.

Manifestly this is not a question for debate in an architectural periodical. But the problem must be stated, because over and over again, in the actual design of religious buildings, it is the fixed ideas of committees, ministers, or priests which control. When the artistic failure of this control and the sterility of its results are pointed out, the universal excuse is made that there wasn't money enough, that the modern world does not give with sufficient generosity to enable the production of good buildings; as though any question of mere dollars and cents could be the deciding element between the good

and the bad. What it does mean is that, almost universally, building committees and religious authorities attempt to produce buildings of a lavishness and size out of all proportion to their pocketbooks. Between these two millstones of the client's desire and the client's appropriation, the design almost always sinks to untold depths of banality in aping things which are costly by imitations which are cheap; and it is this imitativeness, this search for a pseudo-grandeur, which has all too frequently vitiated American church design.

If, then, there is a dilemma which results in the imitation of the more costly by the cheap, there is an equally disturbing dilemma which results from the client's attitude towards style. Here once more it is difficult to discuss religious buildings without recourse to theology. The whole tradition of almost all religious cults, being based on events or triumphs in the past, not only has led to an admiration of the buildings of past ages as the only fit patterns for religious uses, but also has built up even in the lay people themselves an extraordinarily strong association between religious purposes and certain shapes. If these shapes, the past styles of these buildings, are no longer the natural expression of our building ways or even of our common human feelings, they are still revered as somehow symbolic of all the great voices of the past which have made modern religions what they are.

So here again one is brought inevitably up against questions which, if not theological, are at least matters of religious policy. What should be the purpose of a religious building today? What aim should it have? How should it affect the people who use it? These are essential questions which must be answered before any reasonable design can be made, and these are questions to which the greater number of religious bodies in America today give evasive answers or none at all.

Of course the economic problem is important, as it is in any building, but it is one which has been most satisfactorily solved in those very eras of the Middle Ages to which so many churches turn back for inspiration

in building matters. The Gothic architect somehow always cut his suit to fit his cloth: when he had ample funds and plenty of time he produced an Amiens or a Lincoln, but where money was limited the answers he made were quite different. Characteristic is the old brick church built at Hattula, in Finland, in the Thirteenth Century, the charm and effectiveness of which could be matched in many small communities throughout Europe.

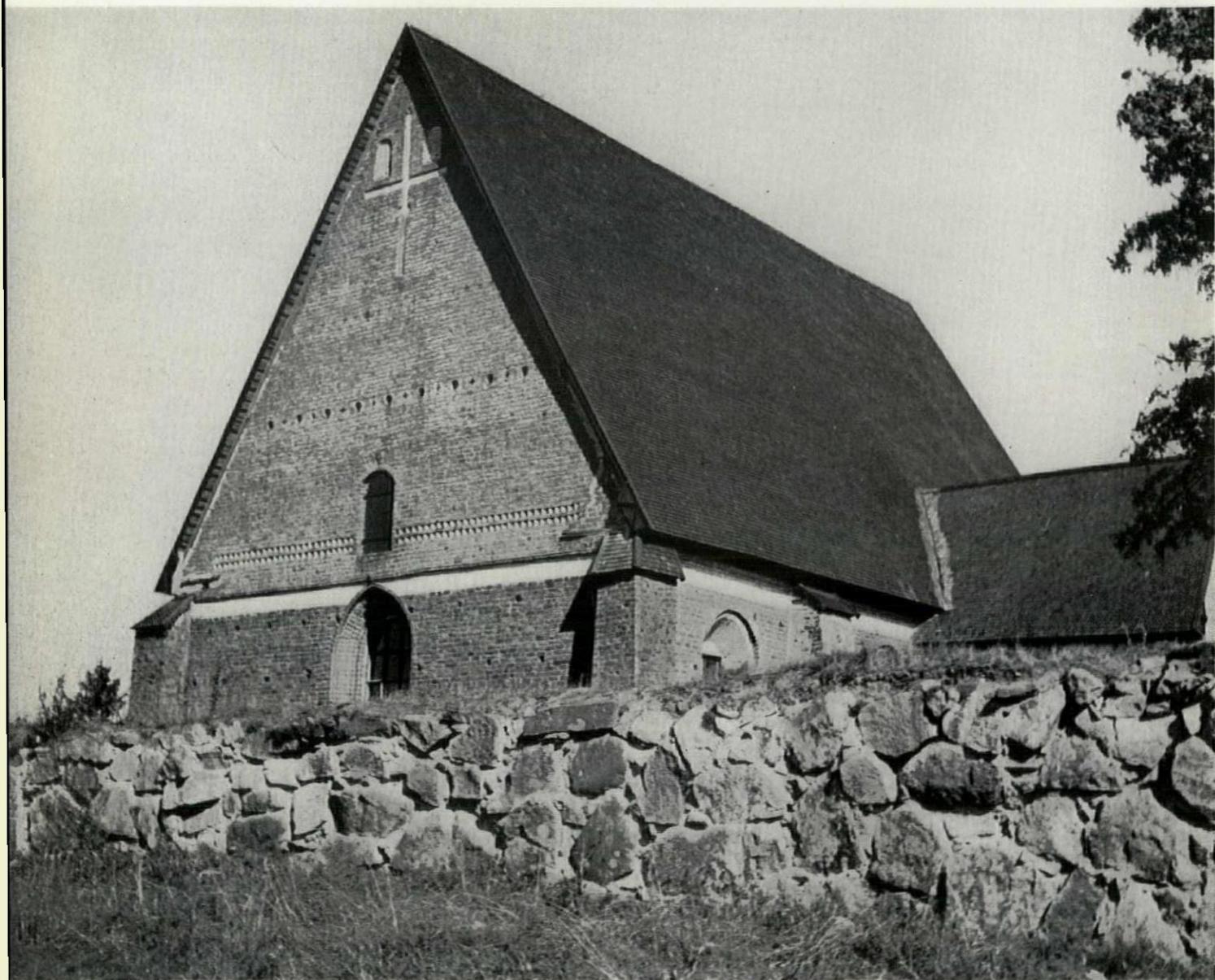
Just what are the distinguishing features of this Hattula church? In the first place, absolute unostentatious sincerity—it was not trying to be a cathedral; second, a rigid elimination of all carved ornament, and a dependence for effect on the pleasantness of the brick and stone of which it was built; third, the slight variations and ornamentations produced by changes in the brick work, like the cross and the arched panels in the front gable; and, last, that innate sense of proportion which seems such a general factor in medieval building. If the church is pleasant, inviting, "homely" outside, its interior is even more beautiful, with its perfectly simple pointed arches, its groined vaults, its plain square piers, and the naive surface decoration with which the vault has been painted. Here there is no trace of a search for effect beyond that achieved by the simplest processes of medieval building carried out in the cheapest possible way, and then decorated slowly over successive generations by reverent people who loved their church. A touch of Renaissance richness in the pulpit gives a needed accent; and the way the Renaissance forms fit so directly and with such beauty into their simple surroundings shows that the people of the Renaissance, loving their church, could think of no better way of expressing this devotion than by adding to it the best that their country and their generation could produce. Here is a church to put to shame all of those who claim the failure of their buildings is due to limited cost! Much of its beauty comes from the fact that it cost little, and that, costing little, its designers and builders were forced back to the deeper questions of simple form. Is there



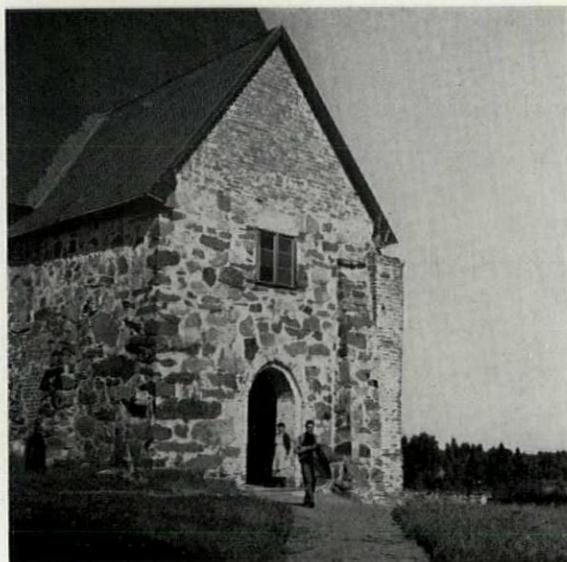
Thérèse Bonney

THIRTEENTH CENTURY CHURCH AT HATTULA, FINLAND

FEBRUARY 1940



Photos by Therèse Bonney

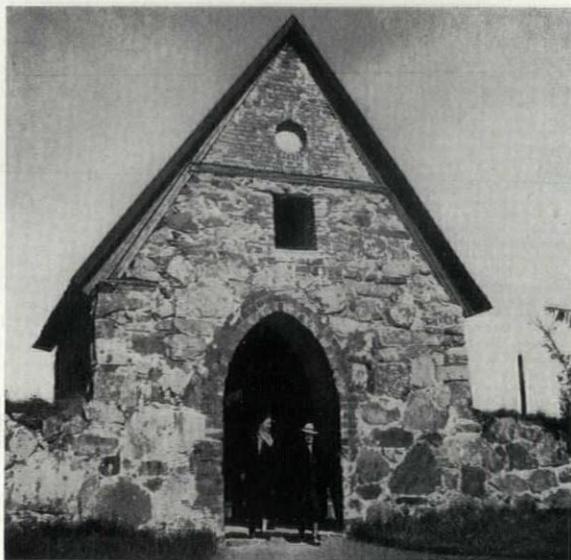


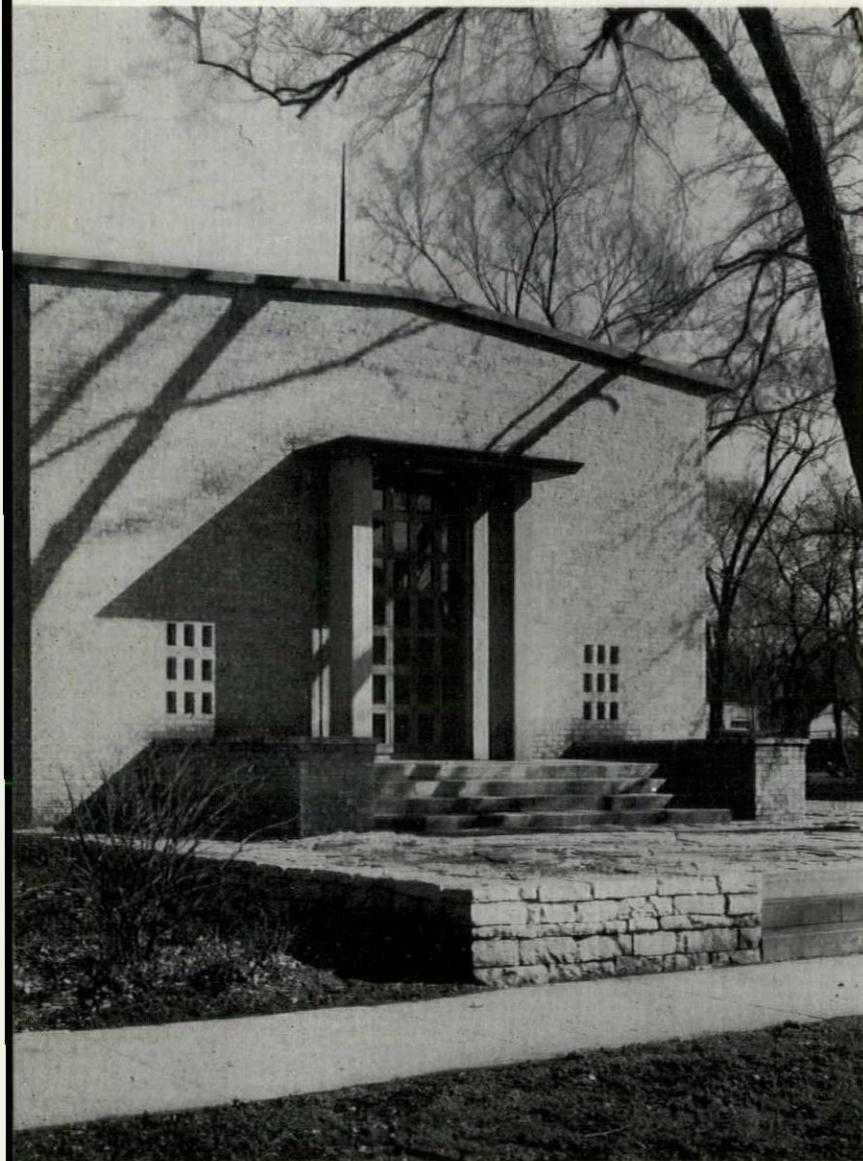
THE OLD BRICK CATHOLIC CHURCH AT HATTULA WAS BUILT IN THE THIRTEENTH CENTURY AND HAS PASSED SAFELY THROUGH MANY PERIODS OF DISTURBANCE WITHOUT ESSENTIAL DAMAGE. ITS LOCATION A SHORT DISTANCE FROM HELSINKI EXPOSES IT TO PRESENT RISK BUT IT IS TO BE HOPED THAT IT WILL NOT FALL A VICTIM TO AIR BOMBING. ITS MERIT LIES IN ITS SIMPLE UNPRETENTIOUSNESS AND IT GIVES PROOF THAT ARCHITECTURAL QUALITY RESIDES IN PROPORTIONS AND MATERIALS AND HONESTY TO PURPOSE RATHER THAN IN EXPENSIVE ELABORATION. ACROSS PAGE ARE THE SIXTEENTH CENTURY PULPIT AND THE CHURCHYARD ENTRANCE

perhaps a lesson for the Twentieth Century in such works as this?

The style problem is today an especially difficult one. There is something extraordinarily persistent in the Gothic idea; again and again the average clergyman or building committee will demand a Gothic church. Yet conditions and building ways have changed so radically since the 15th Century that any attempt to copy archeological forms seems bound only for the disaster of bad imitation on the one hand, or the banality of mere copybook architecture on the other. Henry Dagit & Sons' Co-Cathedral of Christ the King, in Atlanta, is a promising attempt to cope with this problem. The carving has been reduced to a minimum, and the chief dependence has been on the actual structural forms. The chancel is a simple continuation of the nave, climaxed by a rich baldachino for the altar, with its sculptured altar-piece above. As is the common American custom, the side aisles have been reduced to mere passages. The most interesting innovation is the fact that the side aisles have been made as high as the nave, so that an agreeable sense of airy space has resulted, each side-aisle bay being roofed with a simple pointed vault running crosswise. The whole, built in a pleasant variegated masonry, has a marked quality of distinction. One feels in this nave the aim to bring the congregation together as one unit in relation to the climax, the altar. Excellent, too, is the simple marble block that serves as an altar. All of this is straightforward building, well proportioned, its style connotations limited to the use of the pointed arch and the cross-ribs in the vault.

Yet the old dilemma which faces any modern designer in his attempt to adopt and to modify earlier historical forms will not down; and in the enclosing frame of the altar-piece itself, impressive as its simple height is, there seems to be something somehow at odds with the quiet serenity of the interior form, and still a little foreign to the stylized sculpture of the altar-piece. By contrast, one thinks of the absolutely simple, wooden, polychromed, temporary baldachino now set in the nave of the Cathedral





PAUL SCHWEIKHER DESIGNED THE LOVELY LITTLE THIRD UNITARIAN CHURCH SHOWN HERE AND OPPOSITE AND ALSO ON PAGE 89

of St. John the Divine, in New York, where style has been forgotten and the very limitations of cost imposed by the fact of its temporary nature have forced its designer to forms daringly simple and effective in their scale, as in their polychromy.

Something of the same difficulties inherent in this conflict between the established forms of the past style and the necessities of modern construction, limited by modern means, can be seen in the exterior of the Church of Christ the King. Here the front, with its plate tracery under a great enclosing arch, and its two side pinnacles with their crocketed spires, is a modification of a

well-known type of modern American Gothic front, developed first, I believe, in the works of Cram, Goodhue & Ferguson some thirty years ago. When one turns the corner to the flank, the difference in expression is surprising; for here, although there is perhaps a certain awkwardness in the handling of the two lancets and the rose above them, there is nevertheless a straightforward expression of the open and rather modern feeling of the interior. The two parts seem less closely related. Nevertheless, this building is such an advance over the average modern "Gothic" church, and so largely distinguished by simple sincerity in its interior, that it is a worthy example of the more traditional type of church building. The Church of the Epiphany, in New York, by Wyeth & King and Eugene W. Mason, is also Gothic in its original inspiration; yet it has progressed one step more towards the era of today in its creative approach to the problems of modern design. The great difficulty of an urban church is the problem of scale—how to create a building which shall hold its own against the confusion of surrounding structures. Some kind of tower is traditionally part of a church; but even high towers are dwarfed by modern structures. Mere verticality, save on a gargantuan scale, is not enough. Faced with this question, the architects have made a most daring choice; they have made the chancel of the church the tower, and have carried the chancel vault up high above the nave, lighting the space by tall windows in the upper part. These windows have their sills sufficiently above the ground so that they dazzle no one in the nave; yet their ample daylighting creates in the chancel itself a brilliance which forms a natural climax, emotionally powerful, and the very fact that the ceiling above is invisible from most seats of the nave adds even more to the sense of mystery thus created. Certain of the German architects had used this idea of a chancel higher than the nave in those brilliant experiments in church building which were so common in Germany up to a few years ago. But in the German examples this kind of composition had always



been combined with forms of a definitely radical nature. Here, I believe, for the first time at least in America, the same means of giving emotional power has been used with forms of the simplest type, largely traditional in their origin.

In the Epiphany Church the architectural elements throughout are treated with disarming simplicity—the way the round columns splay out to take the simple pointed arches is excellent; the simplicity of the open-timber ceiling could not be improved; even the perfectly plain cylindrical lighting fixtures are unusually harmonious with the whole. It seems, therefore, a little of a shock to discover a round window, subdivided by tracery of a rather awkward type. To me at least, this seems to take away from the beautiful dignity of the whole,

SCHWEIKHER HAS PRODUCED ECCLESIASTICAL FEELING HERE WITHOUT USING HISTORIC DETAIL. HEDRICH-BLESSING PHOTOS

both outside and in. In its use of materials, in the beauty of its simple red walls, in the restrained use of stone around the windows, in the relation of the great square mass of the chancel tower to the pyramidal spire above, and in the bold, almost crude detailing of the metal *epi* at the top, there is a brand-new note in American city church design. This church begins to have a forceful expression not only of the church idea as a whole, but also of something quite at home in the Twentieth Century and in New York. The scale of its masses is sufficiently large so that it need fear no competition in buildings alongside, and it has been cleverly planned

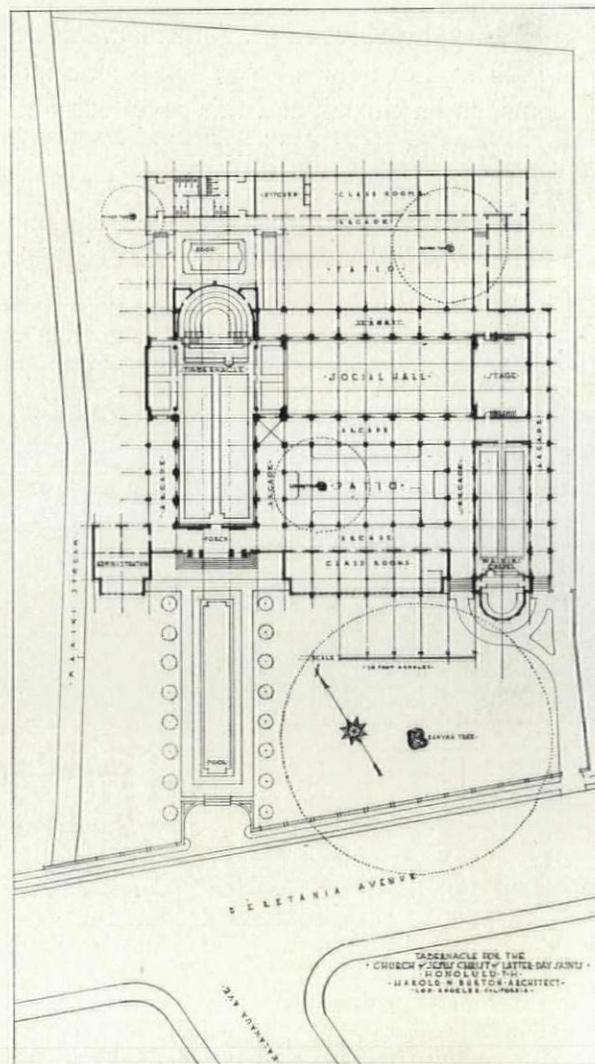
Johnson Wax Company at Racine should stand; yet the choice to make them only two rowlocks thick enabled the use of the lightest possible scaffolding and centering, and the forms of the arches themselves guaranteed their strength and solidity.

All the details of the building have been conceived with a similar imagination—the lighting fixtures with their rich intersecting patterns of dark lines, the altar with its three square panels of convex strips, and the beautiful simple porch of stone and brick. Noteworthy, too, is the way the arch lines show on the outside in the frankly projecting buttresses that carry down the feeling of the curve. Here, then, is a chapel which is entirely of our own time, owing its beauty, almost as the Finnish church did, to the limitations imposed upon its designers—limitations of size, and of cost, and of structure. In it there is that perfect expression which comes from the absolute uniting of structural with architectural form—that unity which is the essence of all architectural sincerity. And surely, if sincerity is a virtue in building design of any kind, it would seem to be even more necessary in the designing of buildings for religion; for if the buildings in which religion expresses itself are tricky, imitative, trying to put up a false front in cheap materials, attempting to create an impression of size or richness which is not there—if, in a word, they are only paste jewels—need we wonder that people remain cold to them, or even come seriously to question the ideals that lay behind their construction?

There are other structures, for religious bodies carrying perhaps less of a burden of past tradition, which suffer less from the hampering sentimentalities of forms from by-gone days. In such buildings, above all, one should expect to find qualities of today. The church of the Latter Day Saints—the Mormons—forms such a body. The first “modern” building I ever saw was a Mormon temple on Oahu Island, near Honolulu, built nearly twenty years ago—the Laie Temple, designed by Pope and Burton. Today its square and blocky forms, its tall windows, its geometrical masses, and its



THE NEW OAHU STAKE TABERNACLE IN HONOLULU WAS DESIGNED BY HAROLD W. BURTON OF LOS ANGELES. THE CHAPEL, CLASSROOMS, AND RECREATION HALL REPRESENT THE THREE-SIDED ACTIVITIES OF THE CHURCH



sculptured frieze all appear perhaps commonplace enough. But the very fact that it was produced so long ago, when such buildings were not frequent, is eloquent evidence of the desire of the Salt Lake authorities to make their buildings up-to-date. There is now under construction in Honolulu another temple—or rather a tabernacle (I am not adept enough to know exactly where one begins and the other ends)—from the designs of Harold Burton, of Los Angeles. It seems to me a particularly interesting experiment in the free creation of vertical and horizontal rhythms, more obviously and recognizably within the church tradition than the Laie Temple; more frank and, in the best sense of the word, contemporary as well. Its wide, open plan, its gardened courts, and its low classroom contrast most attractively with the high narrow openings of its porch. Another characteristic work of the same organization is a group in Bryan Ward at Salt Lake City, by Edward O. Anderson. All of the schemes call for a recreation hall, classrooms, and a chapel, and this complexity of plan seems to make for interesting grouping and creative treatments.

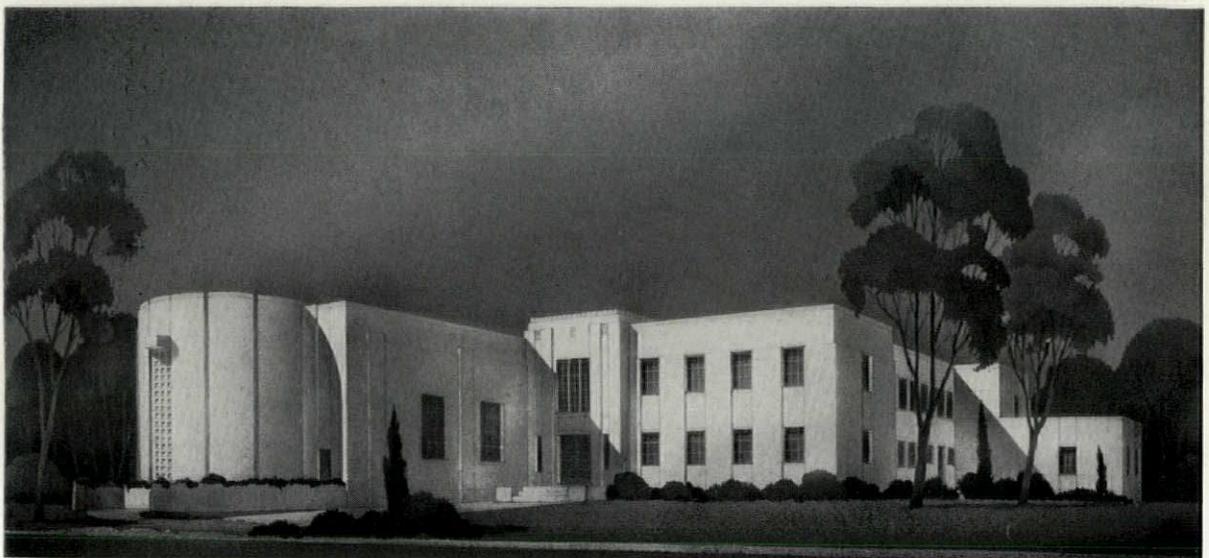
There are thus, all through the religious building world, forces at work which frankly accept the modern day and the modern life; which try to build in accordance with it, realizing that only by becoming part of it can they bring to it the inspiration which it needs. Along this line the future of all religious architecture must lie, if reli-

gious building is to continue as a creative force among us. Sincerity above all—the little church to be little, the inexpensive church to be inexpensive, frankly and simply creating of its very limitations opportunities for new kinds of creative beauty. People will not indefinitely stay fooled; for the moment they may be moved by plaster carving and wire-lath-and-plaster vaults. They may be affected for a little while by superficial stage scenery; but eventually, if it is not somehow part and parcel of their own life, and yet nobler because more frank, more truthful, it will only bore and stupefy, like a pretentious and over-long sermon full of false eloquence.

* * *

Certain facts about the Marine Casino in San Francisco which were diligently sought during preparation of my recent discussion of the architecture of the West and Southwest have now been supplied—since publication of unintentional misstatements in the December issue. Our readers will please take note that this building was not entirely the work of the WPA, as William Mooser, Architect, of San Francisco, designed the building; also that the incised sculpture ornamenting the entrance is by Sargent Johnson, not by Porter Sargent.

ONE OF THE NEW MORMON CHURCH DESIGNS BY CANNON AND MULLEN OF SALT LAKE CITY IS THE BOUNTIFUL WARD CHAPEL OF THAT CITY, SHOWN HERE IN PERSPECTIVE FORM

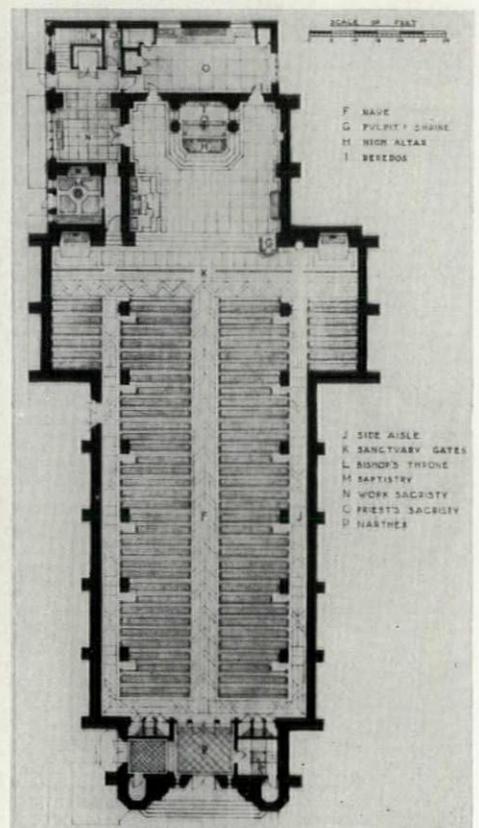




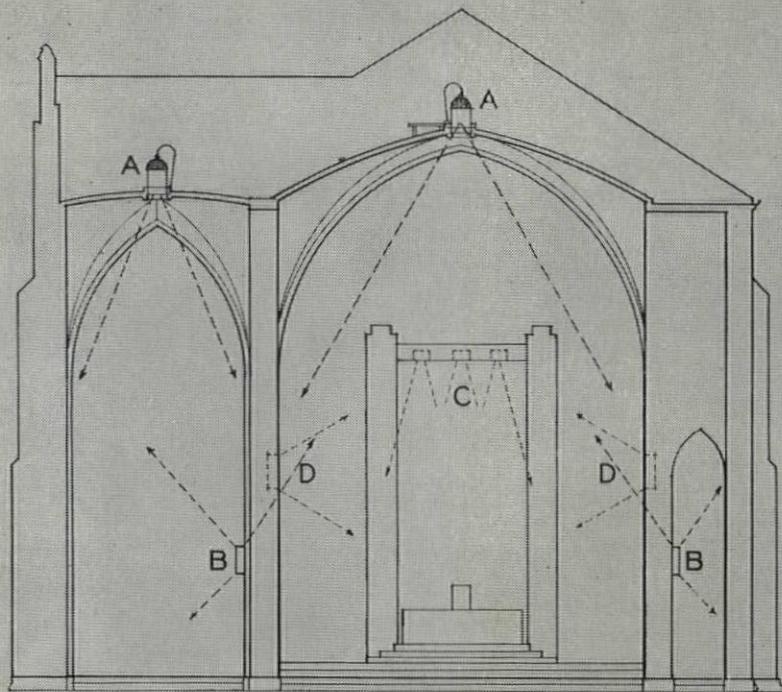
CO-CATHEDRAL IN ATLANTA, DESIGNED BY HENRY D. DAGIT & SONS



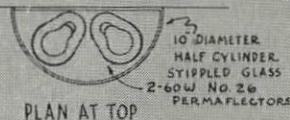
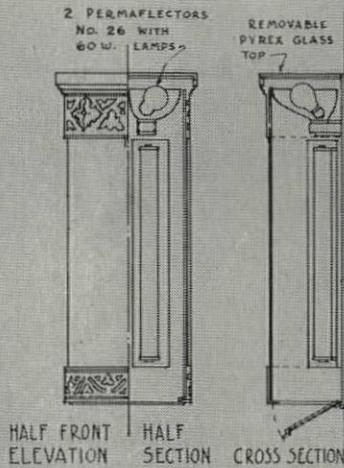
DISTINGUISHED FOR ITS SIMPLICITY AND CONTEMPORARY CHARACTER, YET RETAINING THOSE FEATURES OF THE TRADITIONAL GOTHIC MOST OFTEN DEMANDED BY A RITUALISTIC CHURCH, IS THE CO-CATHEDRAL OF CHRIST THE KING, IN ATLANTA, GEORGIA. THE ARCHITECTS WERE HENRY D. DAGIT & SONS, OF PHILADELPHIA, A FIRM WHICH HAS SPECIALIZED IN CHURCH AND INSTITUTIONAL WORK MORE THAN FIFTY YEARS



THE NAVE, LOOKING TOWARD THE HIGH ALTAR, OF THE CO-CATHEDRAL OF CHRIST THE KING. THE PLAN SHOWS THAT THE CHANCEL IS SIMPLY A CONTINUATION OF THE STATELY NAVE



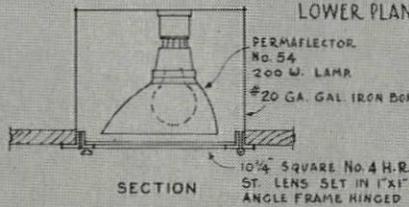
CROSS SECTION DIAGRAM OF ILLUMINATION



FIXTURE B

2-60 W LUMILINE LAMPS
2 NO 1932 DAYBRIGHT REFLECTORS

LOWER PLAN



FIXTURE C

3 BUILT IN CEILING OF WOOD CANOPY OVER HIGH ALTAR

20 GA. G.I. BOX

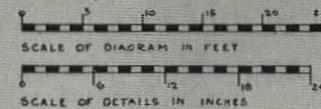
3 PERMAFLECTORS No. P-201

10 1/4 x 34\"/>

PLAN

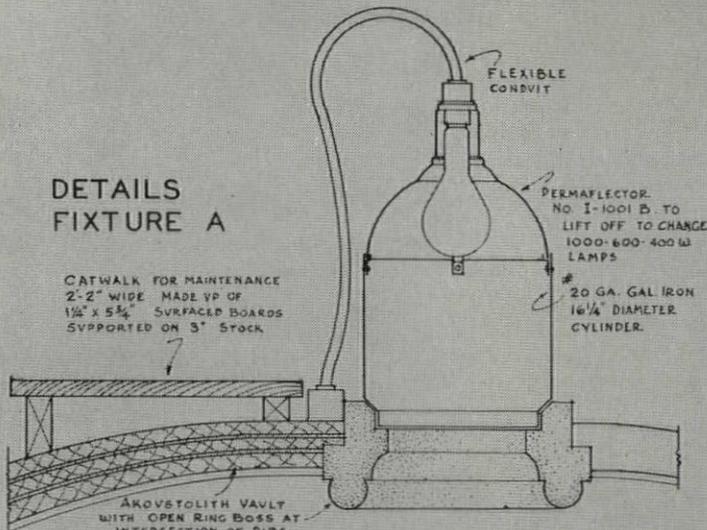
2 LOCATED IN SIDE WALLS FLANKING HIGH ALTAR

FIXTURE D



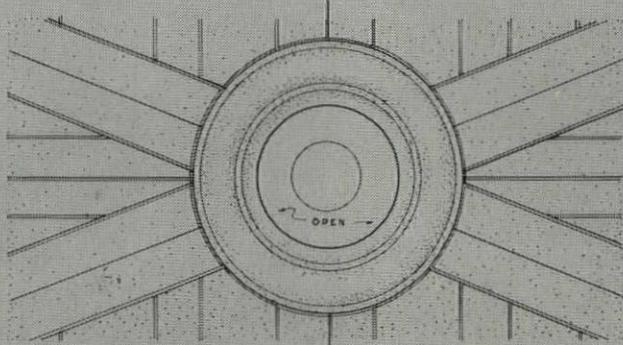
DETAILS FIXTURE A

CATWALK FOR MAINTENANCE 2'-2\"/>



AKOVSTOLITH VAULT WITH OPEN RING BOSS AT INTERSECTION OF RIBS.

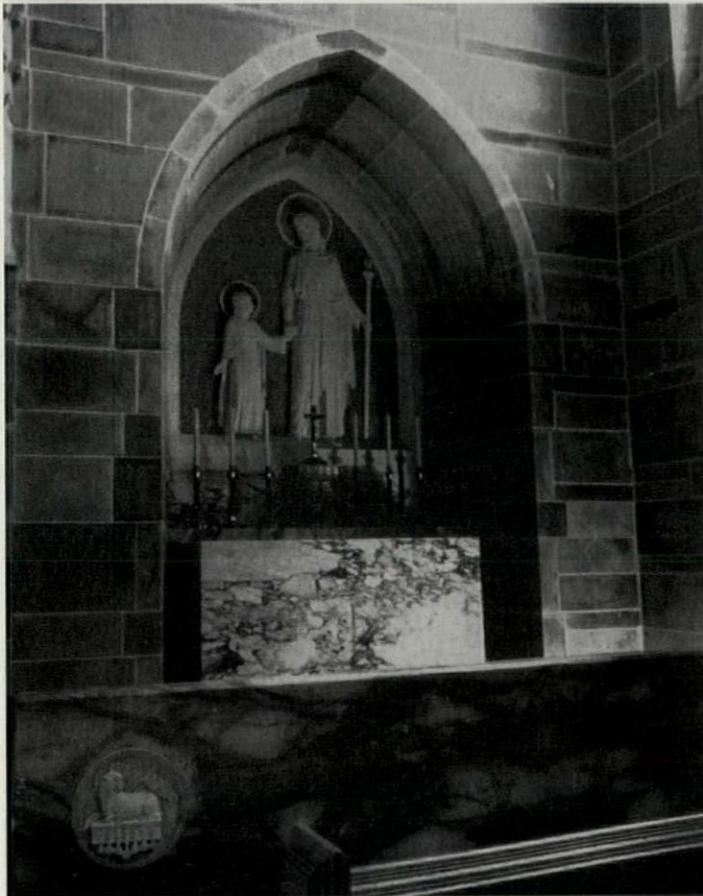
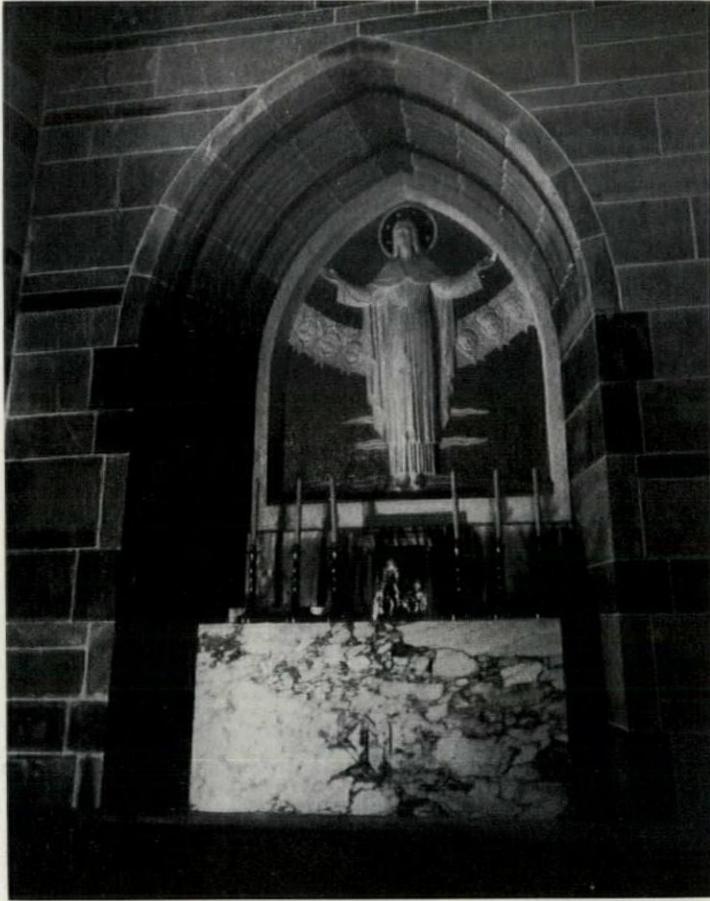
SECTION



PLAN LOOKING UP

HENRY D DAGIT AND SONS ARCHITECTS

THE LIGHTING OF THE CO-CATHEDRAL IS OF PARTICULAR INTEREST, AS NO FIXTURES APPEAR IN THE NAIVE. THIS DETAIL SHEET WAS FURNISHED BY THE OFFICE OF THE ARCHITECTS



GOLD MOSAICS MAKE A RICH BACKGROUND FOR THE ALTAR SCULPTURES OF WHITE MARBLE, BY ANGELO LUALDI, OF FLORENCE, ITALY. THE ARCHITECTS DESIGNED OTHER INTERIOR ORNAMENTATION, SUCH AS THE YELLOW SIENNA MARBLE COMMUNION RAILING, SEEN AT LEFT, WITH SYMBOLIC RONDELLES, AND GATES OF BRASS AND MONEL METAL, SEE PAGE 84. WALLS AND PULPIT, ACROSS-PAGE, ARE OF INDIANA LIMESTONE. THE VAULTING IS GUASTAVINO AND THE FLOORS ARE TERRAZZO THROUGH-OUT. THE FIGURE OF CHRIST THE KING OVER THE ENTRANCE, SEE PAGE 83, WAS MODELLED BY JOSEPH C. FLERI, OF NEW YORK. METALWORK WAS EXECUTED BY IRON CRAFTSMEN, AND THE STAINED-GLASS BY HENRY LEE WILLET, OF PHILADELPHIA.

THE SIDE ALTARS OF THE CO-CATHEDRAL ARE OF MATERIALS SIMILAR TO THOSE USED FOR THE HIGH ALTAR. ALTAR FITMENTS WERE DESIGNED BY THE ARCHITECTS FOR THIS CHURCH



THE HIGH ALTAR IS A SOLID BLOCK OF YELLOW SIENNA MARBLE AND THE REREDOS IS OF INDIANA LIMESTONE, WITH GOLD MOSAIC INLAY PANELS AND A CANOPY OF HAND-CARVED OAK



THE CO-CATHEDRAL IS OF INDIANA LIMESTONE, SAND-SAWED FINISH, WITH CUT MOLDINGS

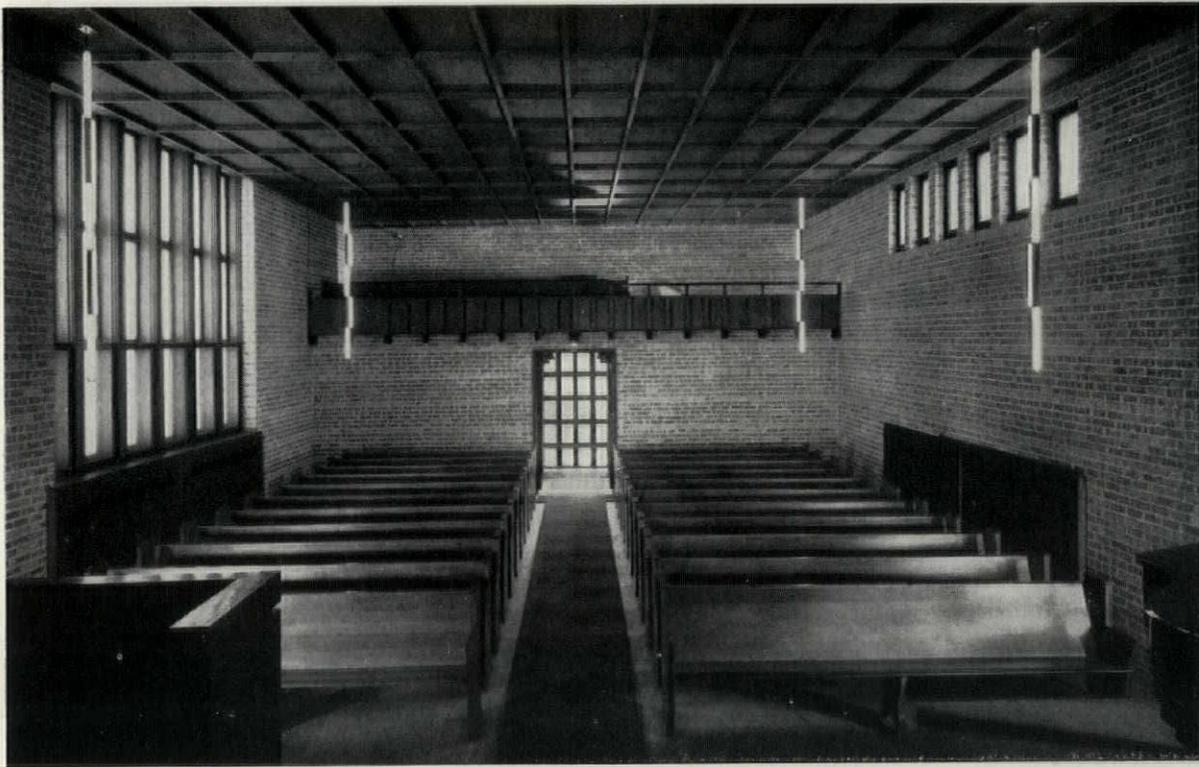


SCHOOL OF CHRIST THE KING, ADJACENT TO CO-CATHEDRAL, BY THE SAME ARCHITECTS

CO-CATHEDRAL OF CHRIST THE KING — BY HENRY D. DAGIT & SONS



COMMON BRICK AND PRE-CAST CONCRETE ARE THE MATERIALS USED FOR THIS SIMPLE CHURCH

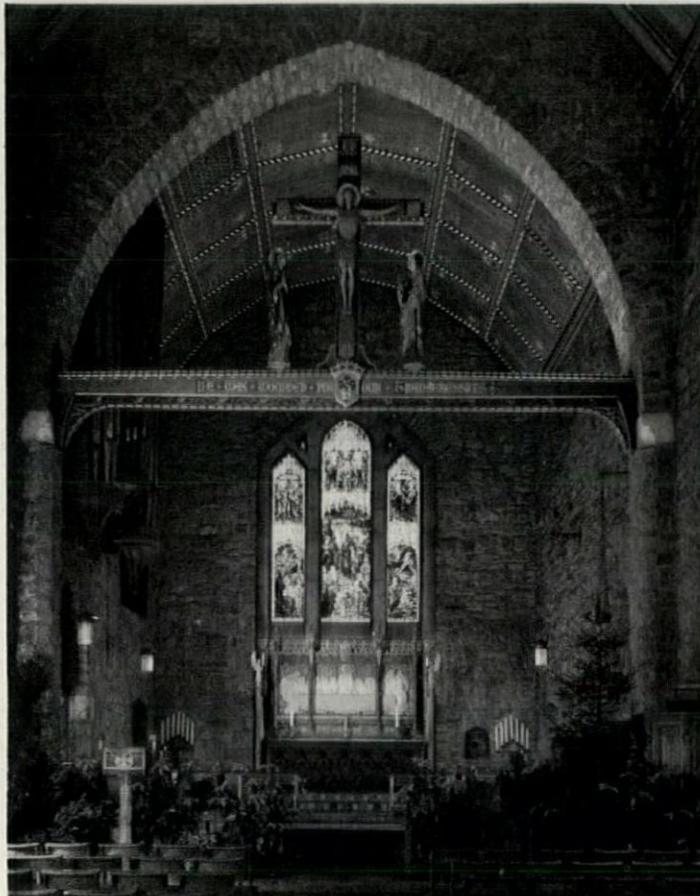


THE INTERIOR IS QUITE AS DIRECT AND UNPRETENTIOUS. PHOTOS BY HEDRICH-BLESSING

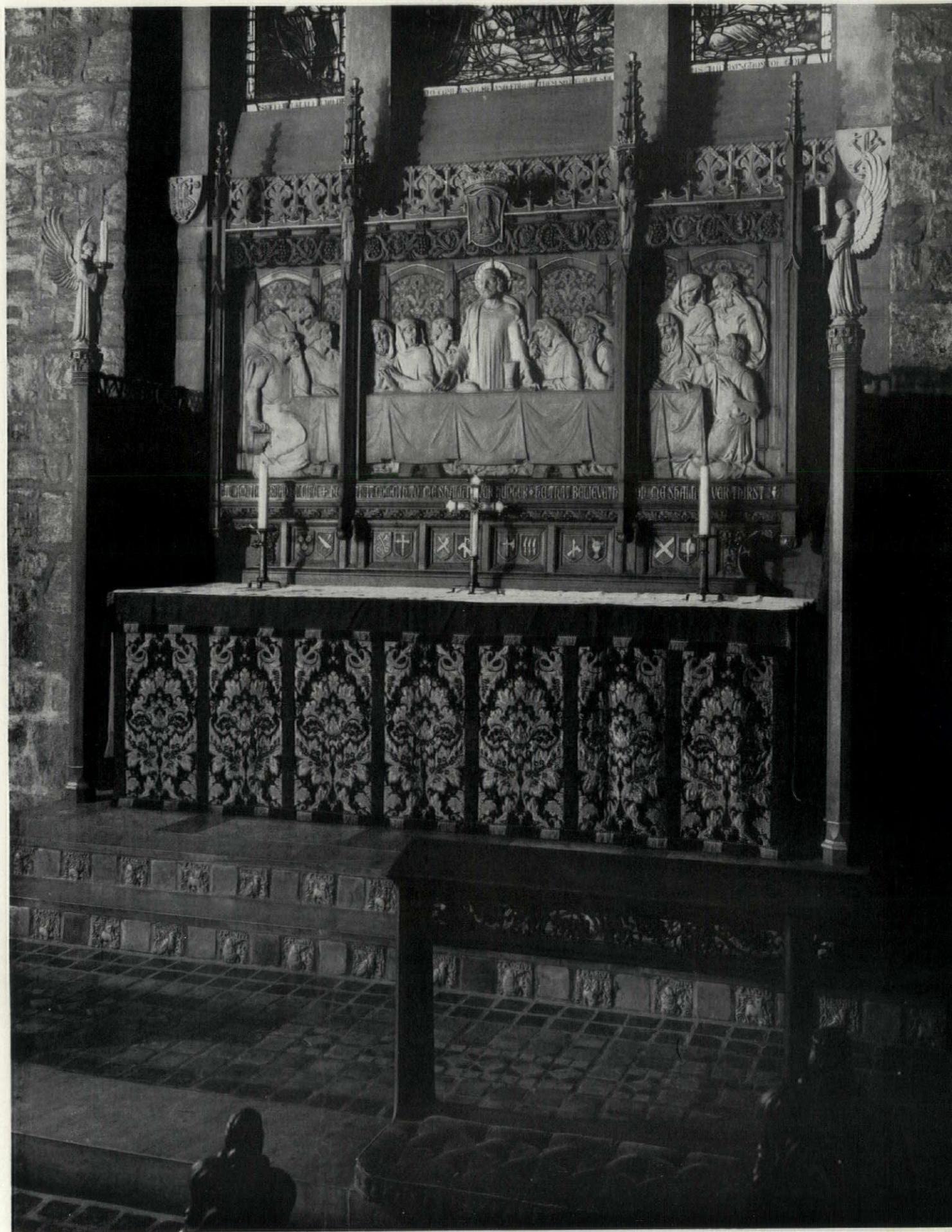
THIRD UNITARIAN CHURCH OF CHICAGO — BY PAUL SCHWEIKHER



BEFORE
AFTER

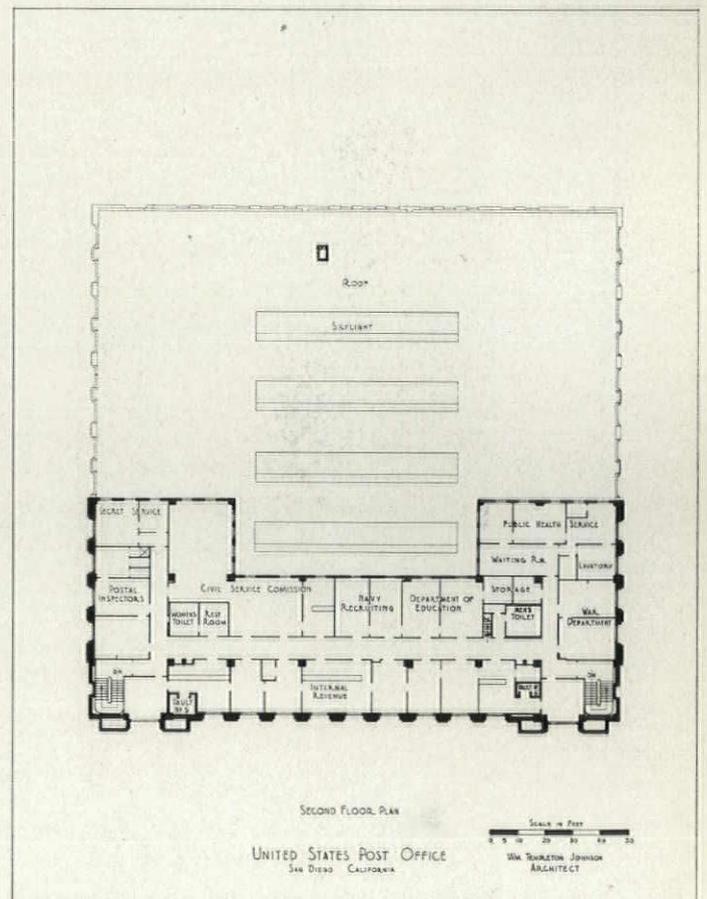
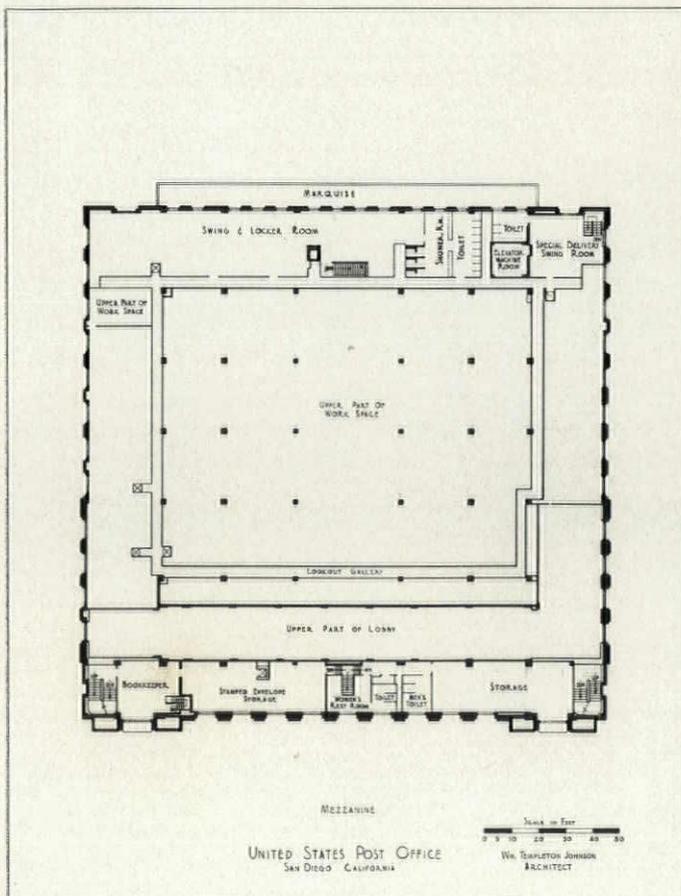


A REREDOS AND RIDDELS FOR CHRIST CHURCH, BRONXVILLE, N. Y. THE REV. HAROLD F. HOHLY, RECTOR. THE PROBLEM PLACED BEFORE CHESTER B. PRICE, ARCHITECT, WAS TO DESIGN A REREDOS WHICH WOULD ELIMINATE THE GLARE FROM THE LOW WINDOWS BEHIND THE ALTAR, PRESERVE THE EXISTING MEMORIAL STONE CRESTING ON WINDOW TRACERY, AND INCORPORATE A BAS-RELIEF TO BE DONE BY LEO LENTELLI, THE SCULPTOR. THE SUBJECT, THE LORD'S SUPPER, WAS REQUESTED BY THE DONOR. THE OLD STOCK ALTAR WAS PUSHED BACK INTO THE WINDOW REVEAL, THE LOWER WINDOWS BLOCKED UP ON THE INSIDE WITH HEAVY INSULATION, AND NEW STONE SILLS WERE PLACED BEHIND THE STONE CRESTING TO ELIMINATE LIGHT AND PROVIDE A SETTING FOR THE REREDOS. THE FRAME AND RIDDEL POSTS ARE OF ENGLISH OAK AND THE SCULPTURED FIGURES OF ENGLISH LIMEWOOD WITH SMALL PORTIONS OF THE FRAME AND BACKGROUND OF THE LORD'S SUPPER PAINTED IN COLOR AND THEN GOLD-GLAZED. LEO LENTELLI MODELLED THE THREE PANELS OF THE LORD'S SUPPER AT FULL SIZE AND THEY WERE CARVED UNDER HIS DIRECTION. ALL THE CARVING WAS FINELY DONE BY ARTHUR REBHOLZ OF JOHN REBHOLZ AND SON. RENE CHAMBELLAN WAS THE SCULPTOR FOR THE SMALL FIGURES OF ST. MARK AND ST. PAUL AND WINGED ANGELS. COLOR DECORATION WAS EXECUTED BY WILLIAM KREAMER, AND ARCHITECTURAL MODELS WERE BY JOHN DONNELLY. THE ALTAR CROSS AND CANDLESTICKS ARE BY SAMUEL YELLIN. THE WORK WAS FABRICATED AND ERECTED BY T. D. WADELTON'S SON, WOODWORKERS. BERTRAM G. GOODHUE ASSOCIATES WERE THE ORIGINAL ARCHITECTS. PHOTOGRAPHS ARE BY JOHN GASS.



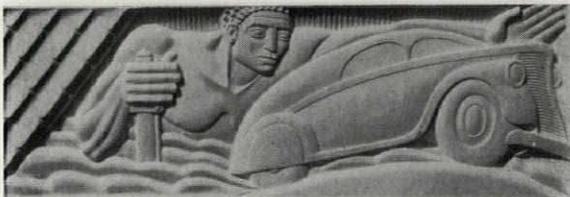


SAN DIEGO POST OFFICE IS PAINTED A LIGHT CREAM, WITH BLUE-GREEN SASH AND SPANDRELS, WHICH MATCH THE BLUE-GREEN PORTIONS OF THE NINE SCULPTURED TERRA COTTA PANELS





THE LOBBY OF THE SAN DIEGO POST OFFICE HAS A WAINSCOT OF UTAH MARBLE, PILAS-TERS OF MONTANA TRAVERTINE, DOORS, GRILLES, AND DESKS OF BRONZE, AND A GREEN TERRAZZO FLOOR. THE TERRA COTTA PANELS BELOW, FOUR OF NINE DONE BY SCULPTOR ARCHIBALD GARNER, HAVE FOR A THEME "SPEED OF TRANSPORTATION"



PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

DISREGARD OF THE OBVIOUS

We think that architects (and we use the word "architects" to mean all who live [or attempt to live] by Architecture) are unusually alert to advertising. And they have every reason to be. One large firm we know of, designed about 5 million dollars worth of buildings in 1938. Roughly this amounts to \$20,000 a day! To spend this much of someone else's money wisely, and to be able to account for its disbursement, every 7 hours, requires an immense quantity of information for guidance. If that information is direct, definite, terse, and complete, the selection of proper building products and equipment becomes considerably simpler than if it is written like an ad for soup.

The radio presents the zenith, the epitome, the ultimate in advertising tripe. The following little

gem is a commercial now coming through the loud speakers of people who are slow in turning off their sets:

Announcer: PHLEGM-FOO pree-SENTS a Spring Draa-muh! Time; a Spring morning! Place; in front of Tony's vegetable market!

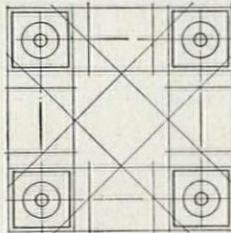
Tony sings: (Cough-cough) You needa da Phlegm-foo
When I getta sick and cough alla day
Da Phlegm-foo she's a fixa mya cold righta way
Made-a by the Foo Fak Corporaysh
It's a help you one-a two-a three.
I give it to Lorenzo, Dominick, and Mariouch
I give it to the whole-a familee.
(Cough-cough) You needa da Phlegm-foo
When you cough, dats a da sign

TYPES OF FLAT SLAB REINFORCING

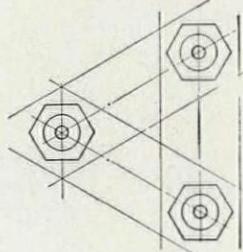
Index No.

B 4 p
STRUCTURAL

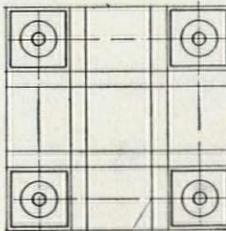
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



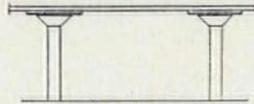
FOUR WAY



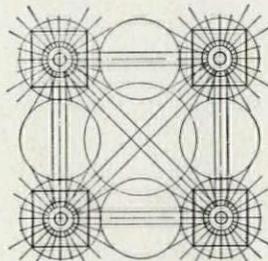
THREE WAY



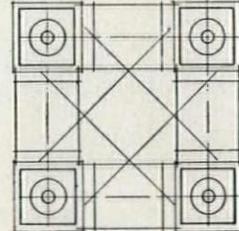
TWO WAY



SECTION



CIRCULAR



COMBINATION

The maximum economy for flat slabs occurs with spans approximately 20'-0" x 20'-0", and for heavy live loads. The relative economy decreases as the spans increase and the live loads decrease.

ADVANTAGES. Smooth ceilings are good for lighting, ventilation, sprinklers, and shafting. The construction is quite shallow, resulting in reduced story heights. Expensive stirrups are almost entirely eliminated. The form cost is low. Very economical of material.

DISADVANTAGES. Enlarged column capitals are objectionable in some types of buildings. Changes cannot readily be made after the structure is completed. The solid slab does not provide much insulation against sound and heat.

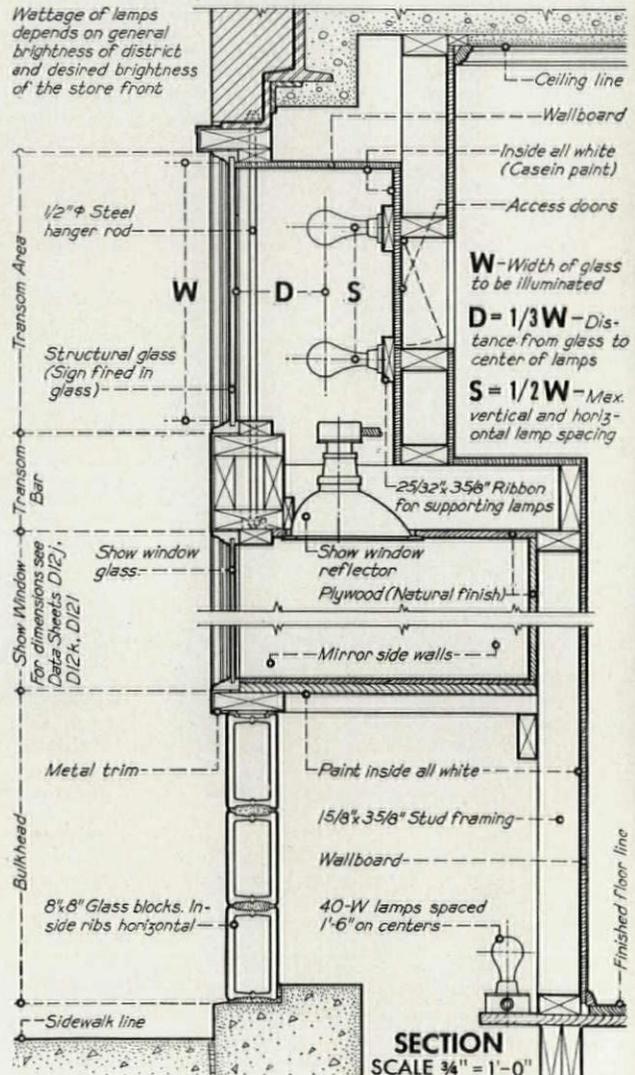
ILLUMINATED STORE FRONT

Index No.

D 12 p
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

Wattage of lamps depends on general brightness of district and desired brightness of the store front



SECTION
SCALE 3/4" = 1'-0"

SET
17
FEB
1940

SET
17
FEB
1940

Chorus: You better get wise
It's Phlegm-foo time!!!

Announcer: The next day!

Tony sings: Hi-ya Joe!

Joe sings: Phlegm-foo helped me!

Tony sings: I tolda you so!

Joe sings: It sure has helped me.

Tony sings: Don't-a forget next time you cough just say

Chorus: Shoot the Phlegm-foo to me mister
Shoot the Phlegm-foo to me mister right away.

Shout: Hey Phlegm-foo! Kill that cough!

If this is a fair sample of the abysmal depths to which consumer advertising appeals can descend, the other and exactly opposite extreme is highly desirable for reaching the architectural profession. It is a great blessing that the Phlegm-foo school has been so rarely able to obtrude itself into archi-

tectural advertising. *The Architectural Review* (London), in September, 1935, summed up *aesthetics in architectural advertising* as follows:

“A sense of the fitness of things’ is a valuable attribute. In matters affecting Architecture it is a first essential. In the planning, erection, decoration and equipment of a building, the architect has many problems to solve. If your goods or service offer a solution, he will be glad to know about them. But a megaphone at a tête-à-tête is no less appropriate than crudely-planned advertising to a cultured mind. Advertising today is a skilled operation, based on an intimate knowledge of the product and its objective and an intensive study of market conditions. It can be powerful without being aggressive, subtle without being weak. The Architectural field offers vast scope. If your products are right, advertising will create and stabilize the demand.”

FLOODLIGHTING OF BUILDINGS

Index No.
E 3 m
MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

Buildings and Monuments

Representative Building Materials	Approx. Reflection Factors, Per Cent	Footcandles for Downtown* Buildings in Cities of:		
		Over 50,000	50,000 to 5,000	Under 5,000
White Terra Cotta.....	75	15	10	5
Cream Terra Cotta.....				
Light Marble.....				
Light Gray Limestone.....	50	20	15	10
Bedford Limestone.....				
Buff Limestone.....				
Smooth Buff Face Brick.....				
Briar Hill Sandstone.....	35	30	20	15
Smooth Gray Brick.....				
Medium Gray Limestone.....				
Common Tan Brick.....				
Dark Field Gray Brick.....				
Common Red Brick.....	20	50	30	20
Brown Stone.....				

* For buildings in outlying districts use the footcandles recommended for downtown buildings in cities of the next smaller classification.

NOTE—Buildings composed of material having a reflection factor much below 20 per cent cannot economically be floodlighted unless there is a large amount of light trim.

Utilitarian and Protective Purposes

Utilitarian and Protective Purposes	Special Applications
Construction Work..... 5	Trees..... 5-20
Dredging..... 2	Flags..... 30
Gasoline Service Stations	Loading Docks..... 5
Buildings and Pumps..... 20	Loading Platforms..... 5
Yard and Driveways..... 5	Signs..... 30
Parking Spaces..... 1	Smokestacks..... 15
Protective Industrial..... 0.2	Art Glass Windows..... 20-200
Quarries..... 2	Waterfalls..... 10
Shipyards (construction)..... 5	Water Tanks..... 15

NUMBER OF PROJECTORS. Use the following formula to determine the number of projectors which will produce the required level of illumination—

$$\text{Number of projectors} = \frac{(\text{Area in Square Feet}) \times (\text{Footcandles})}{0.7 \times (\text{Beam lumens})}$$

Area—area of surface to be lighted, in square feet.

Footcandles—from Table above.

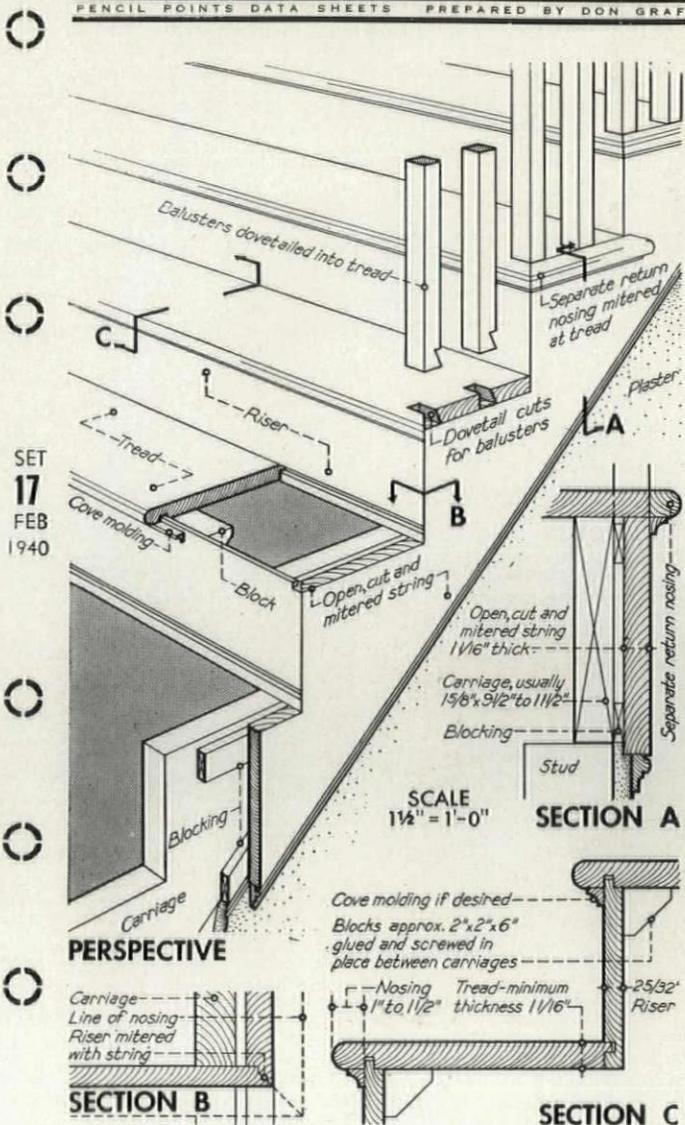
0.7—This is the *Maintenance Factor* and represents an allowance of 30 per cent for depreciation in service.

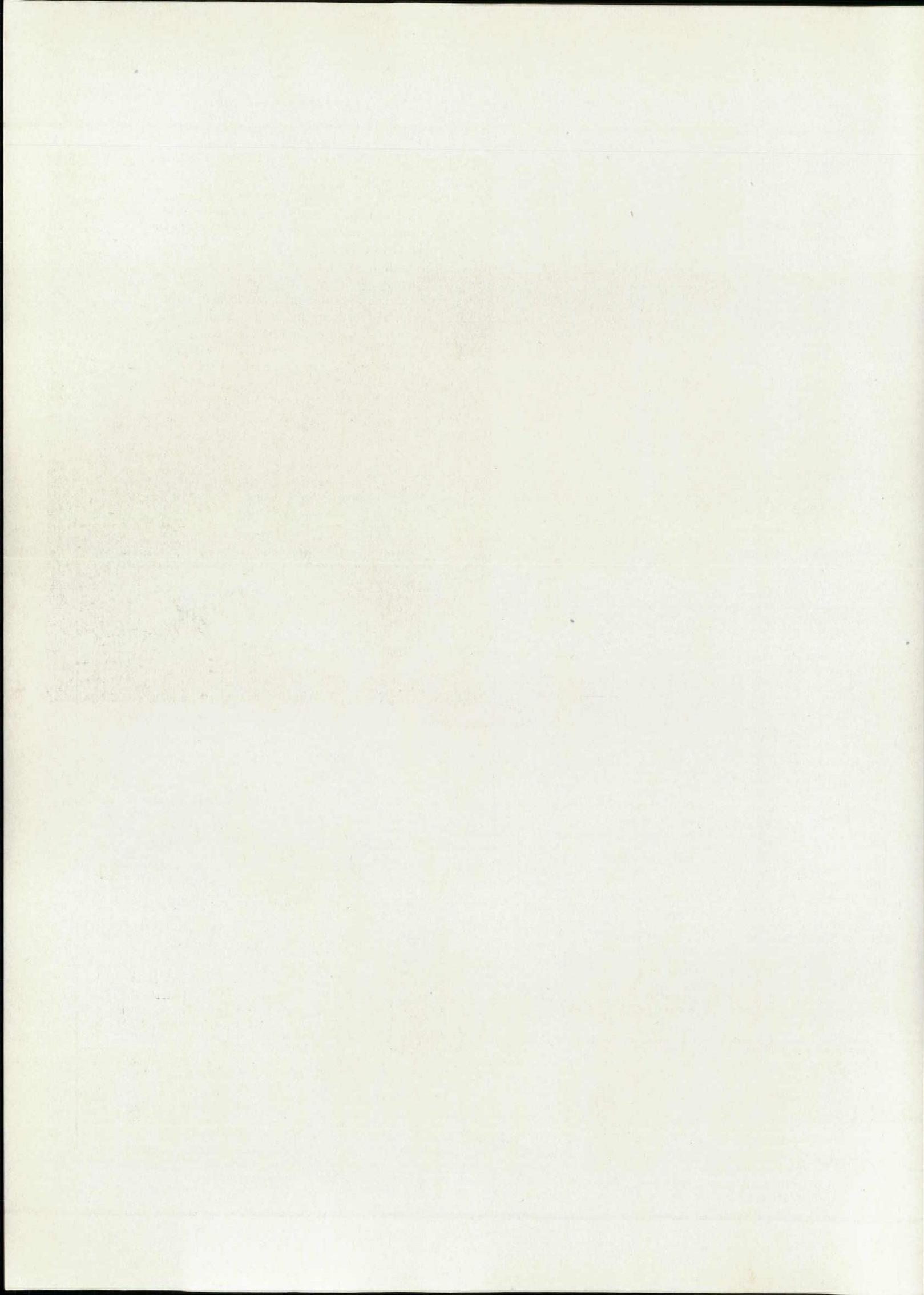
Beam lumens—This figure will be obtained from manufacturers' catalogs for the specific equipment under consideration.

WOOD STAIR CONSTRUCTION

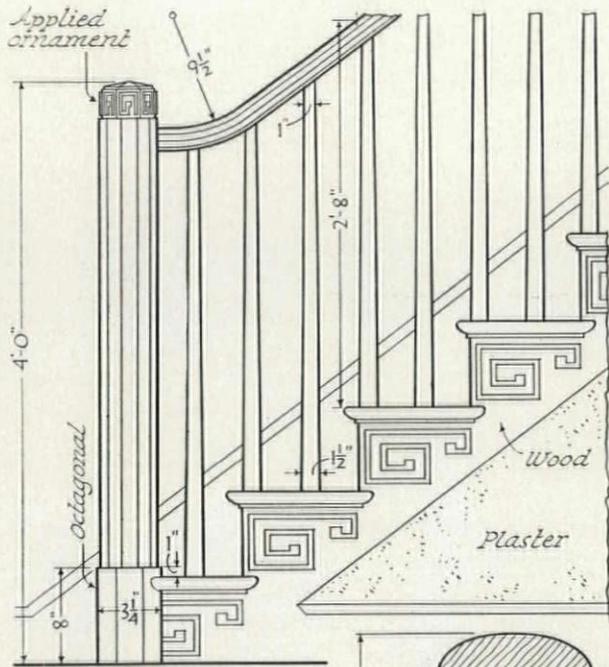
Index No.
F 6 f
CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF





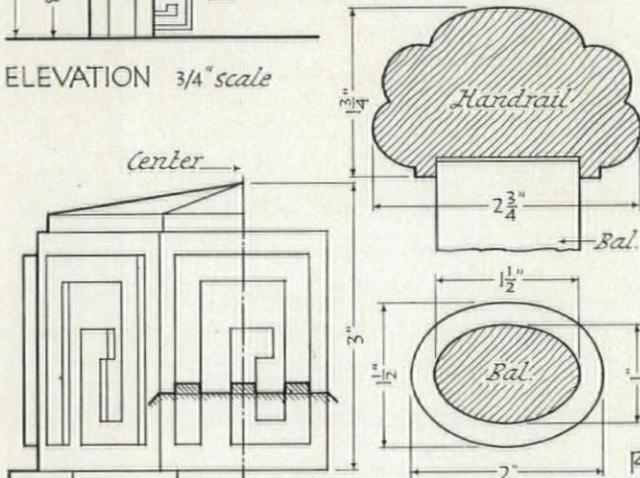
S T A I R W A Y



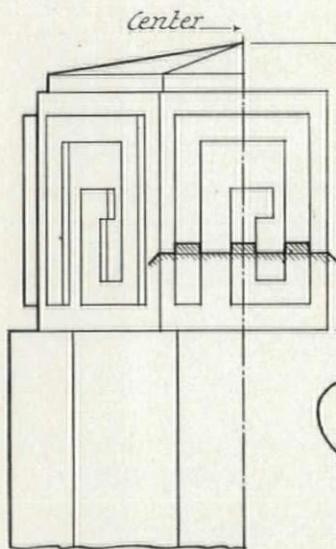
ELEVATION $\frac{3}{4}$ " scale



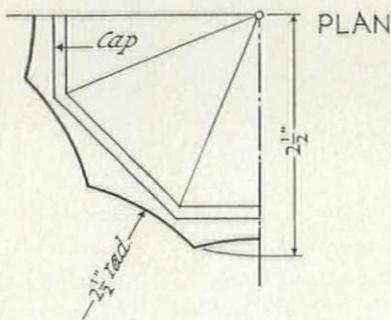
STEPHEN EDSON



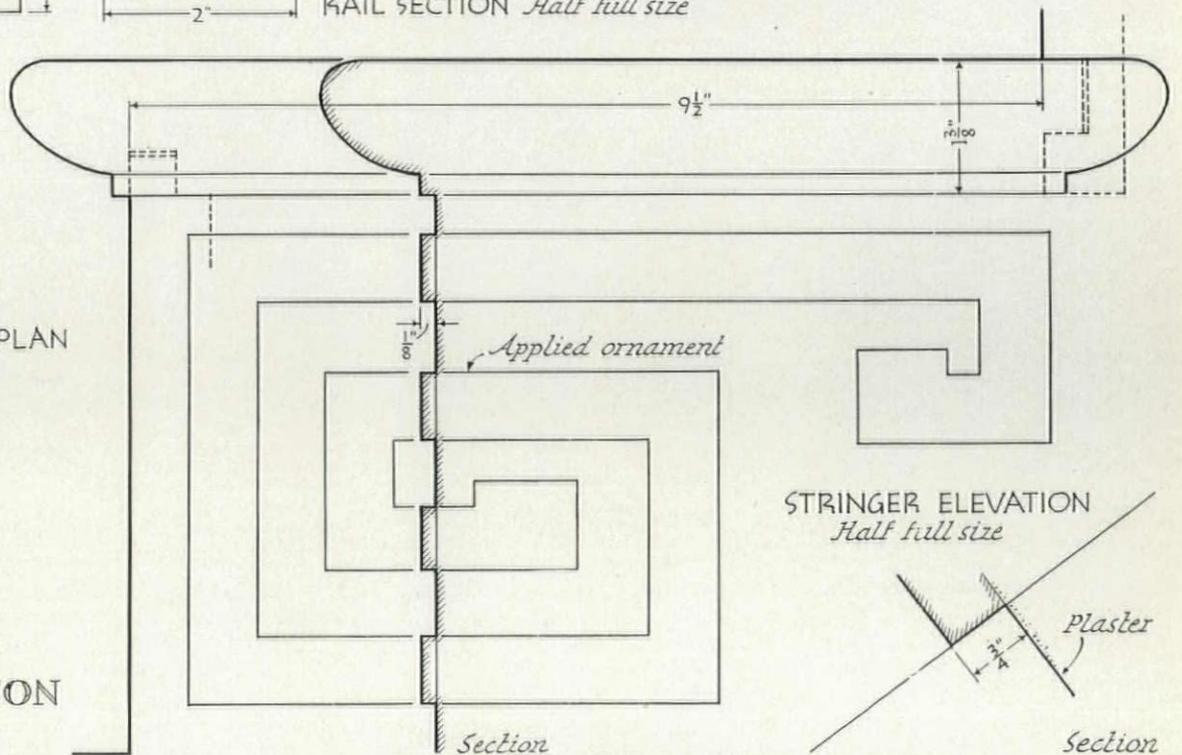
RAIL SECTION *Half full size*



NEWEL POST
Half full size



O'HARA & EDSON
Architects

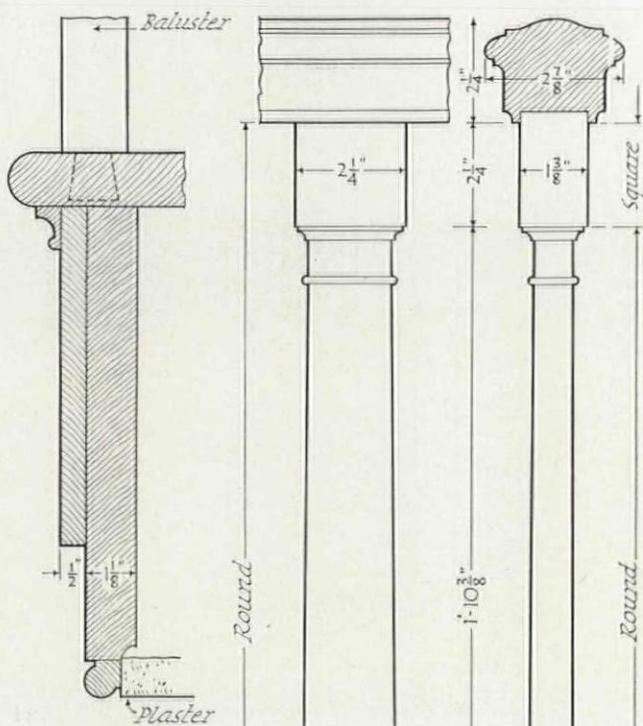


STRINGER ELEVATION
Half full size

S T A I R W A Y



RODNEY M'CAY MORGAN

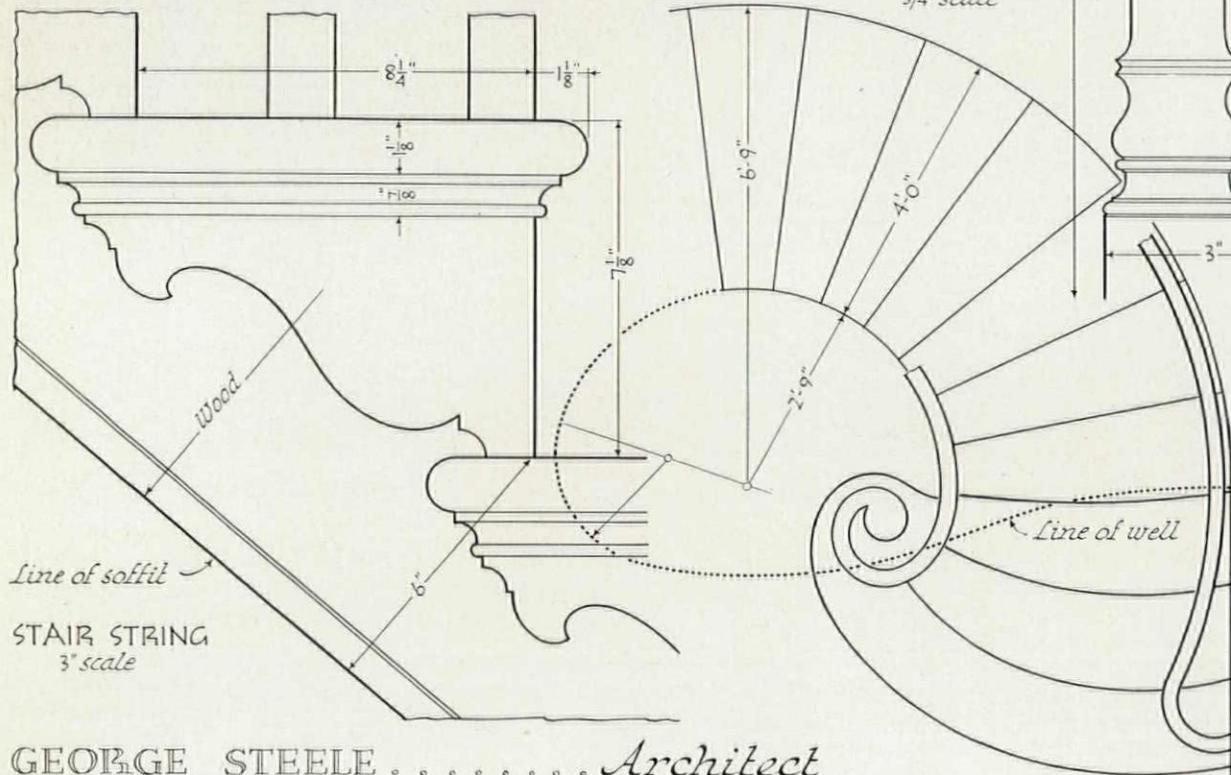


STRING SECTION
3" scale

NEWEL

PLAN of STAIRS
3/4" scale

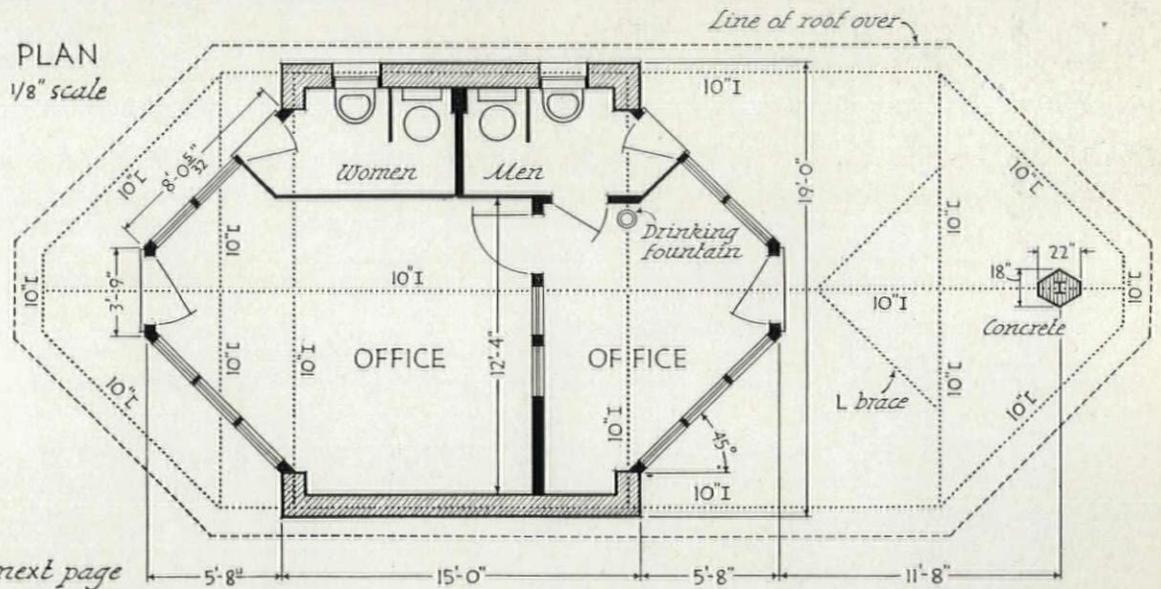
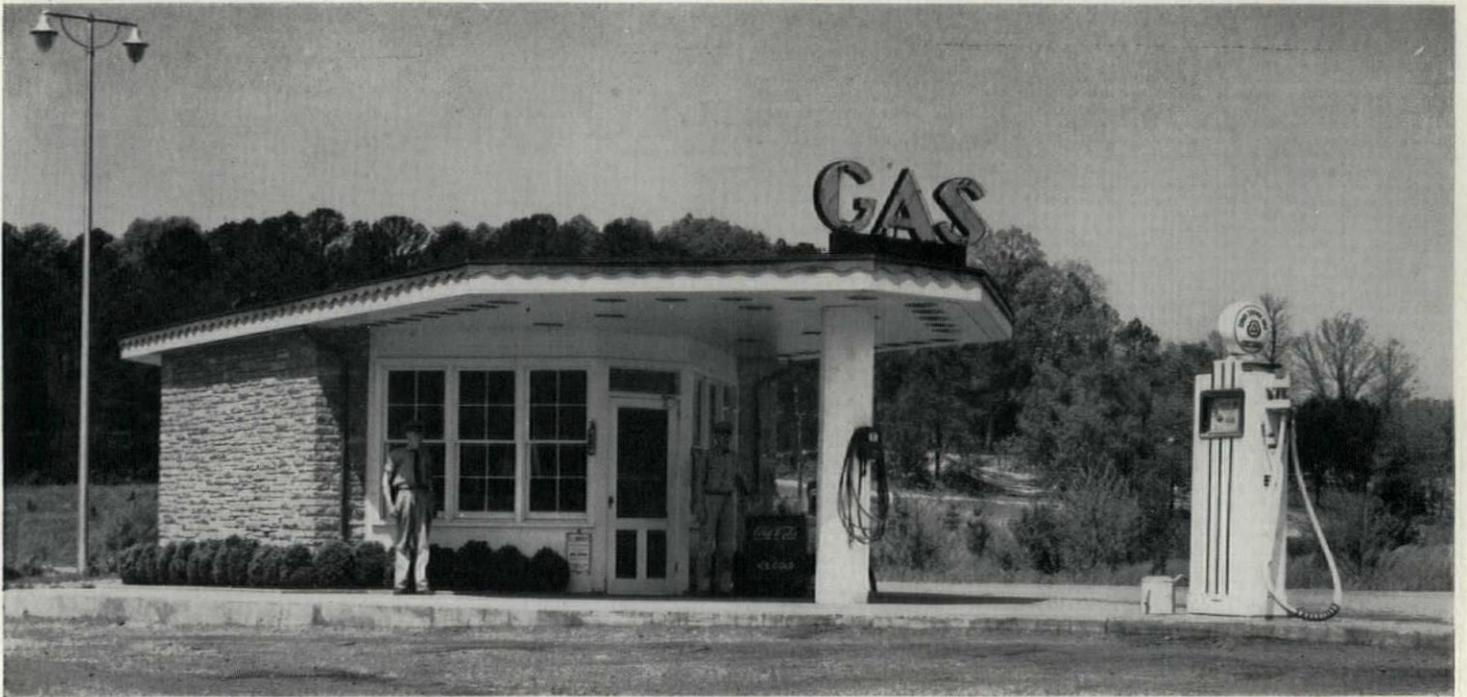
BALUSTER
3" scale



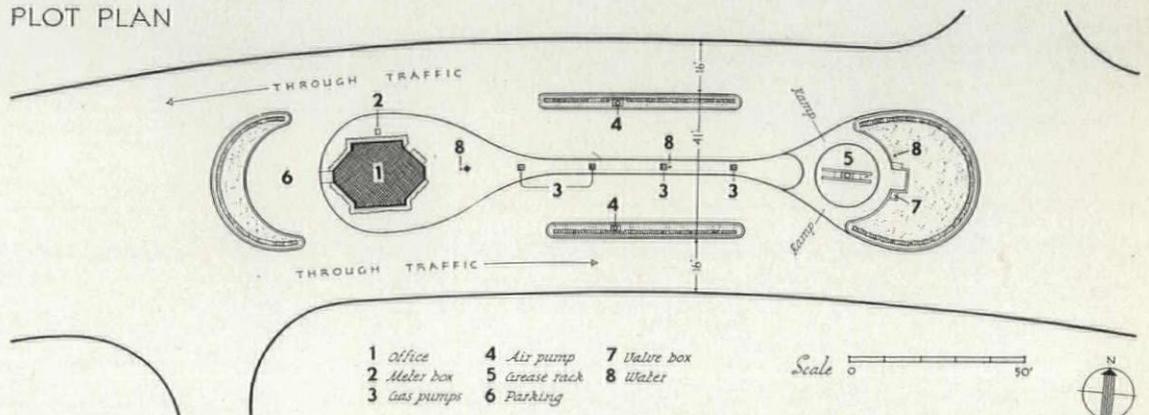
STAIR STRING
3" scale

GEORGE STEELE Architect

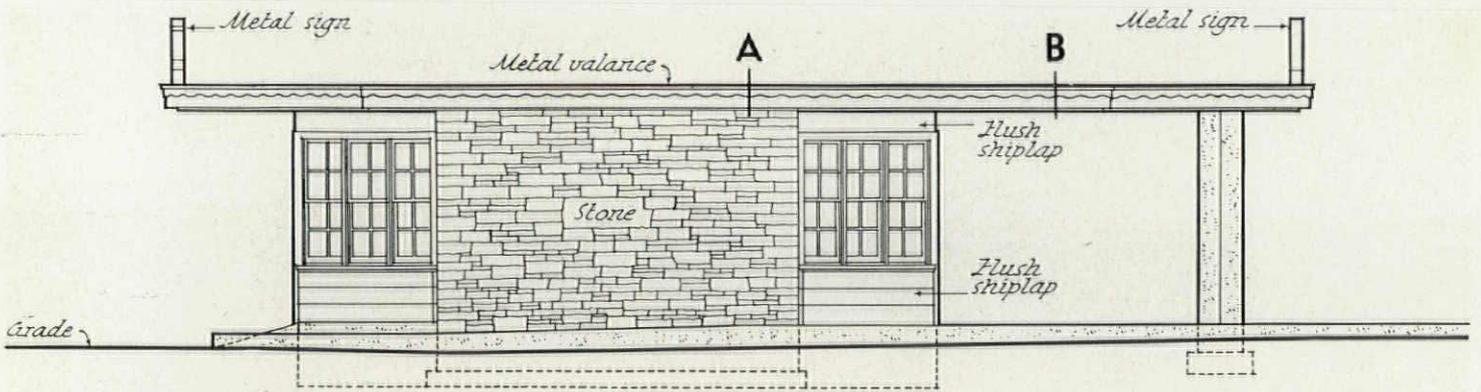
TVA DETAILS



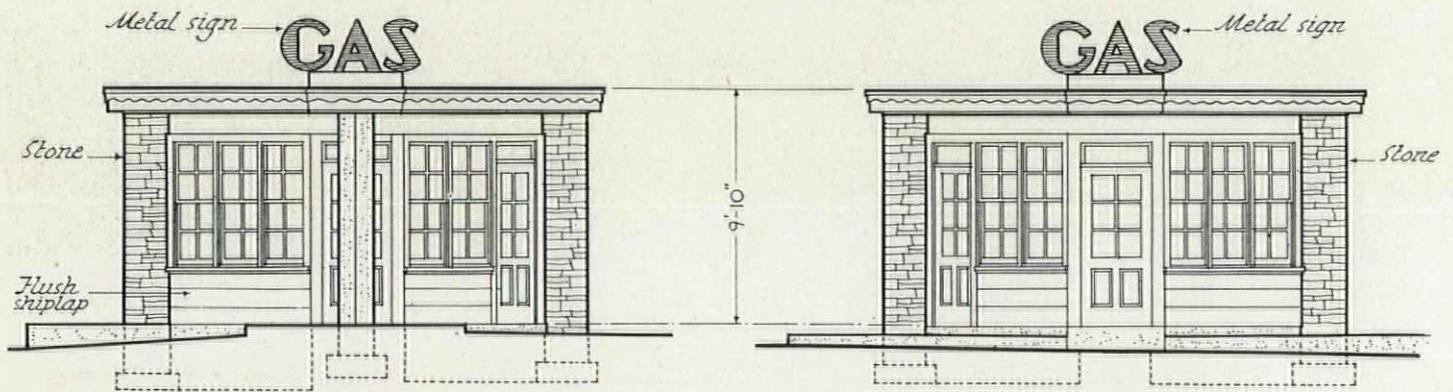
PLOT PLAN



TVA DETAILS



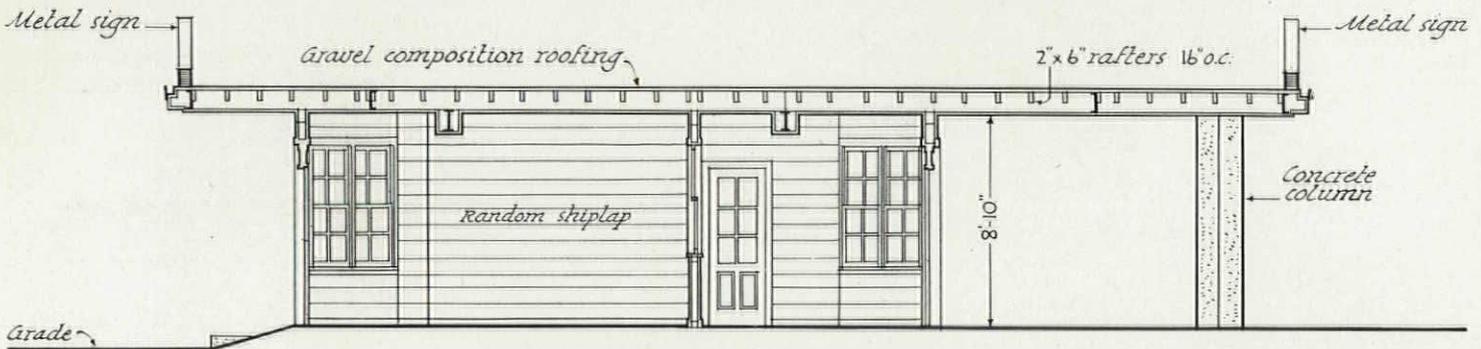
SIDE ELEVATION
All elevations at 1/8" scale.



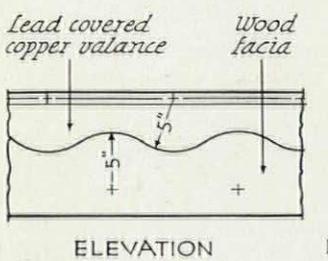
END ELEVATION

END ELEVATION

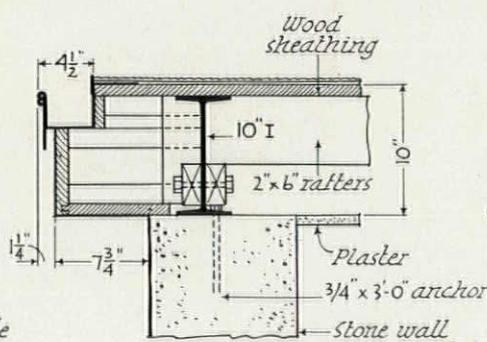
NOTE. See preceding page for plan



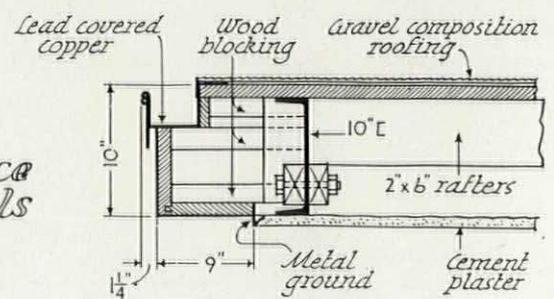
LONGITUDINAL SECTION



SECTION A 3/4" scale

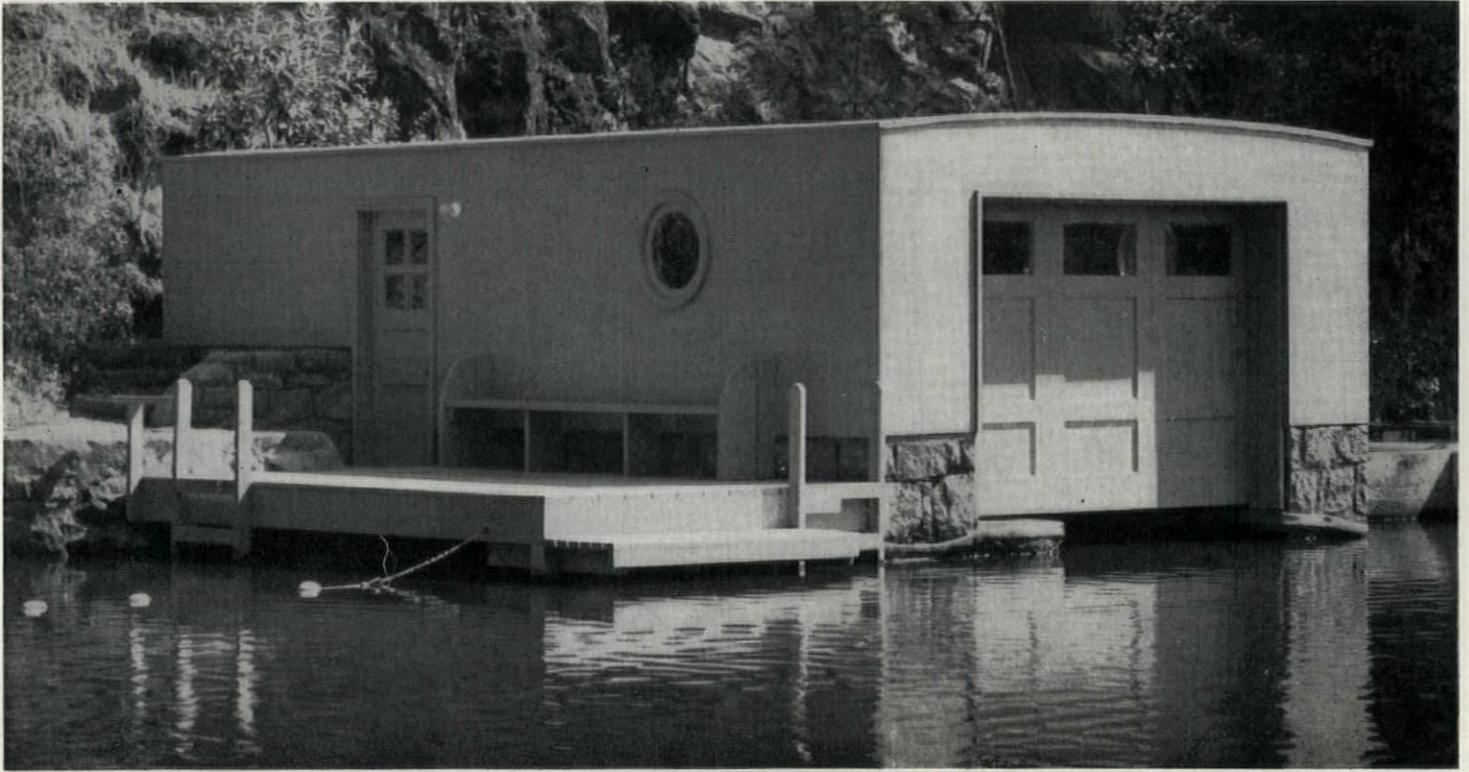


Cornice details

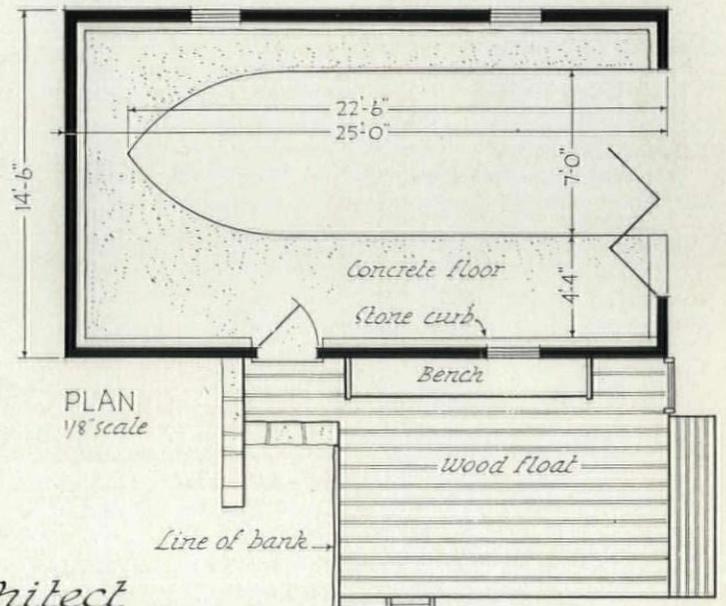
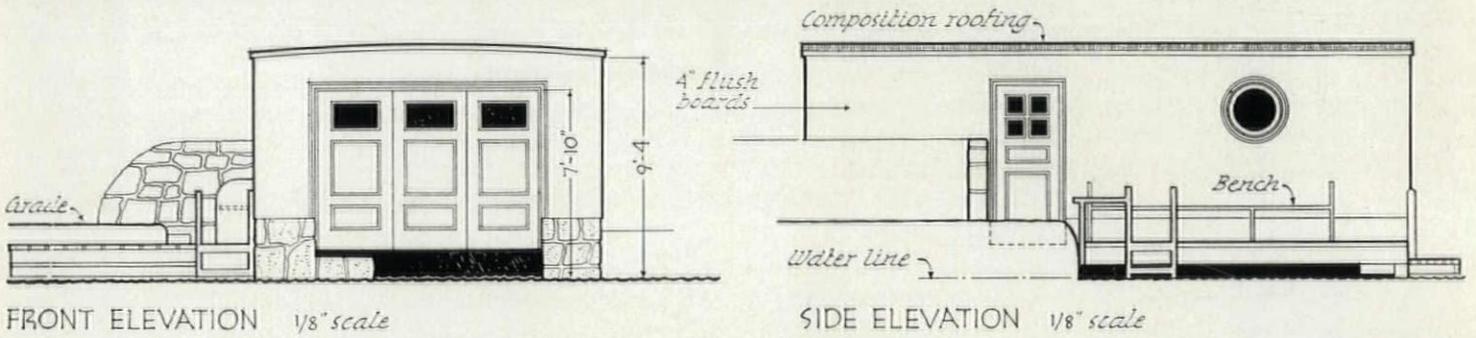


SECTION B 3/4" scale

B O A T H O U S E

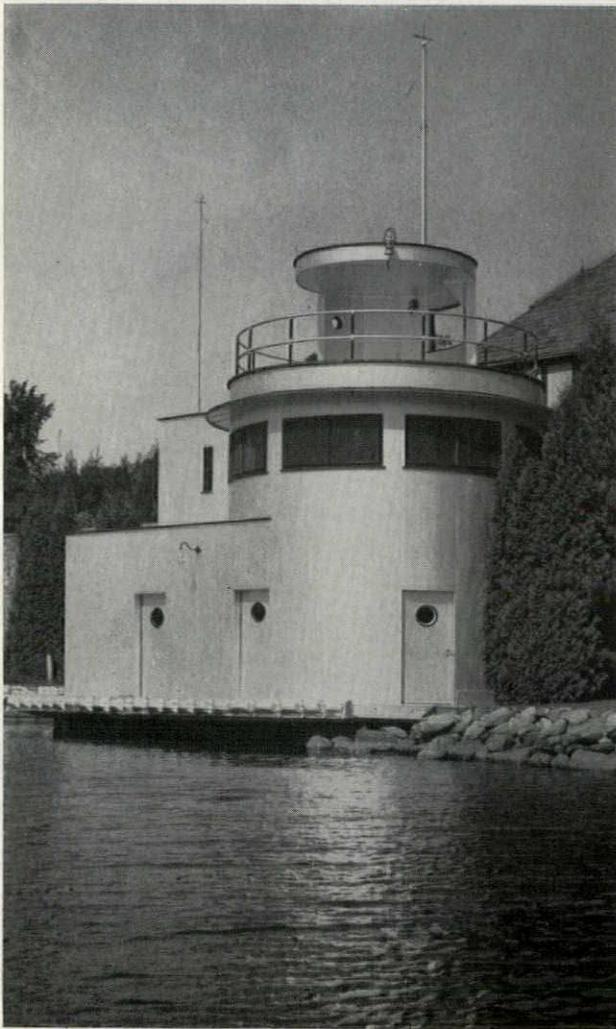


W. BOYCHUK

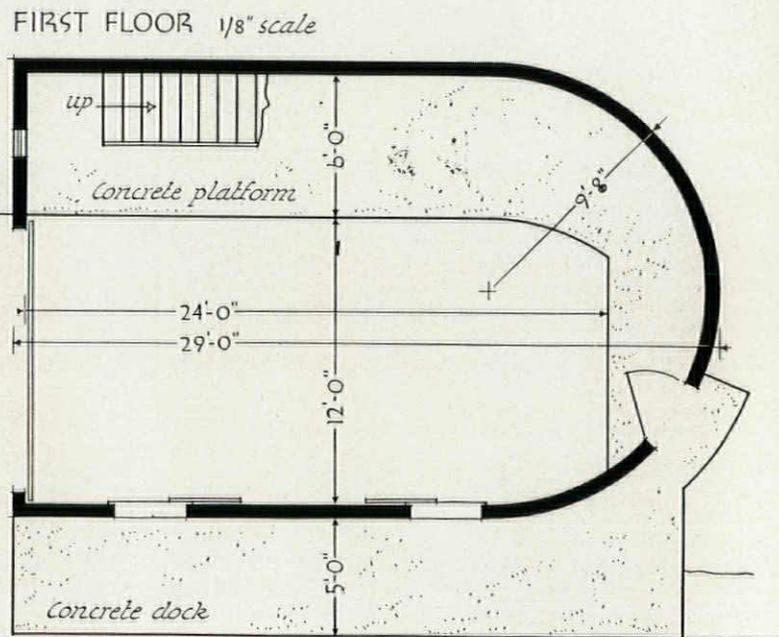
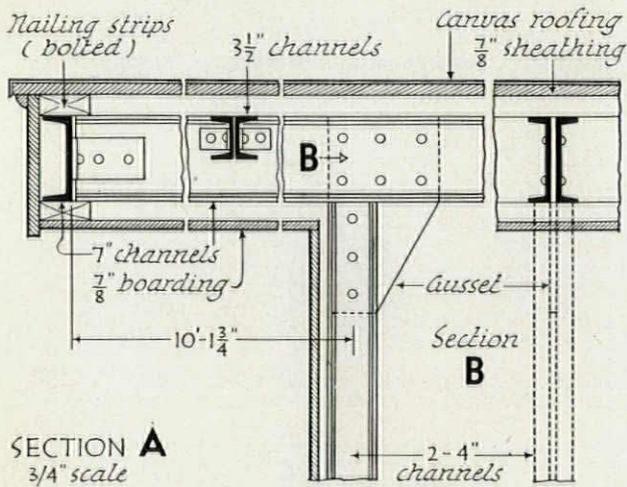
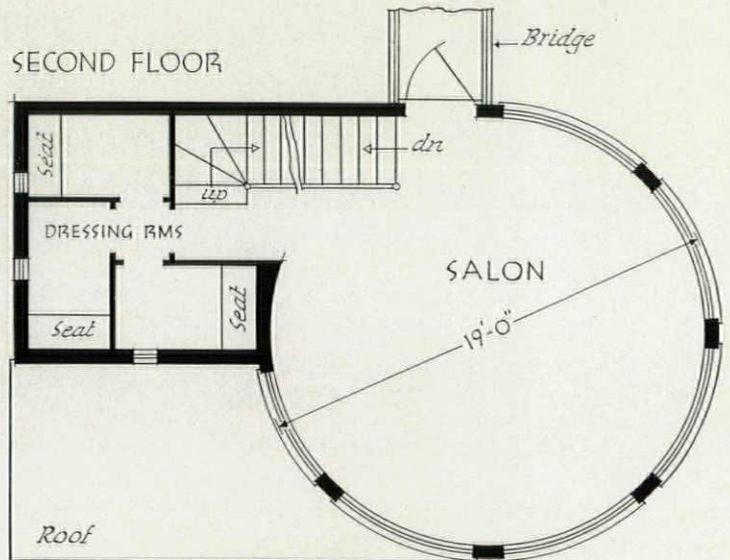
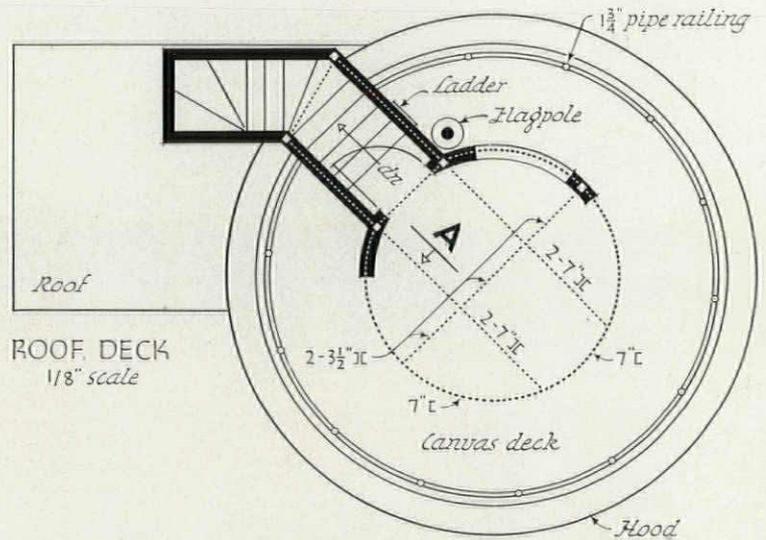


GLENN STANTON Architect

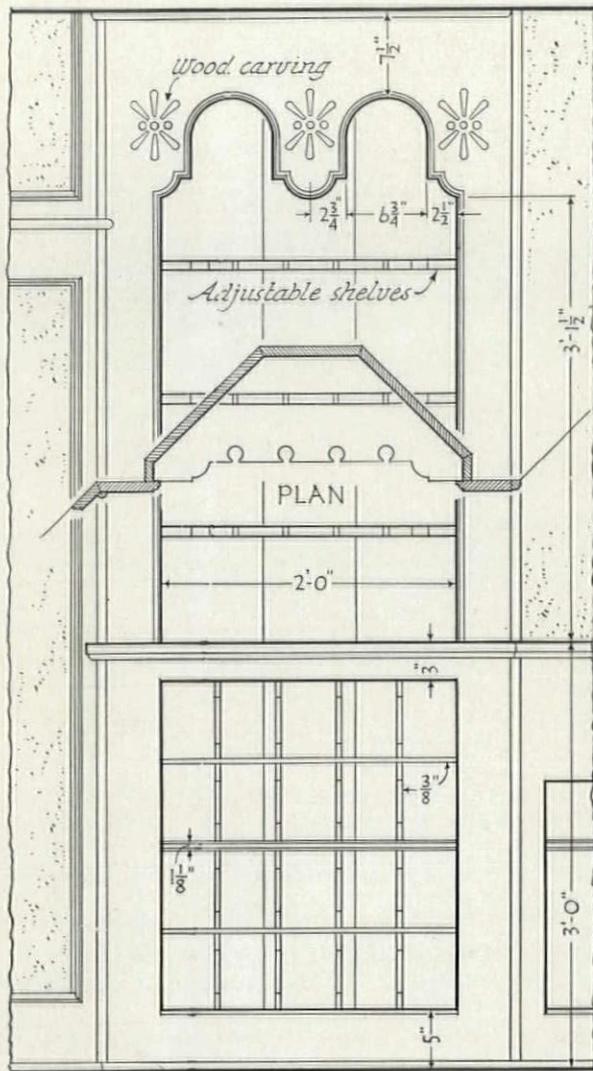
BOATHOUSE



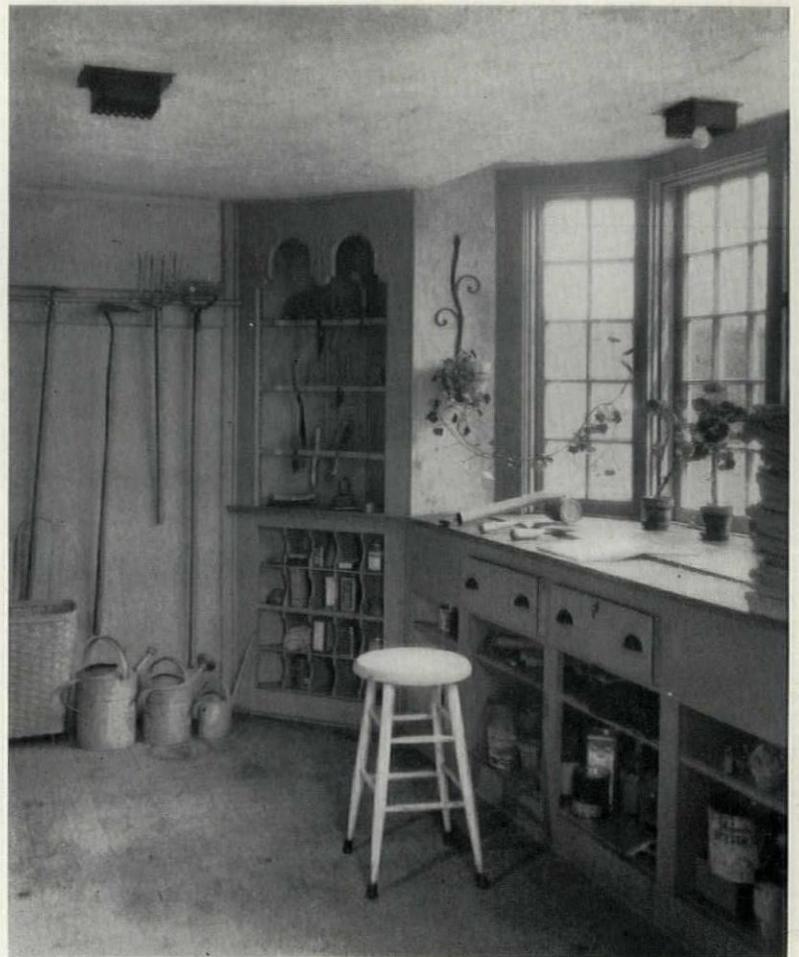
C. E. ENGELBRECHT



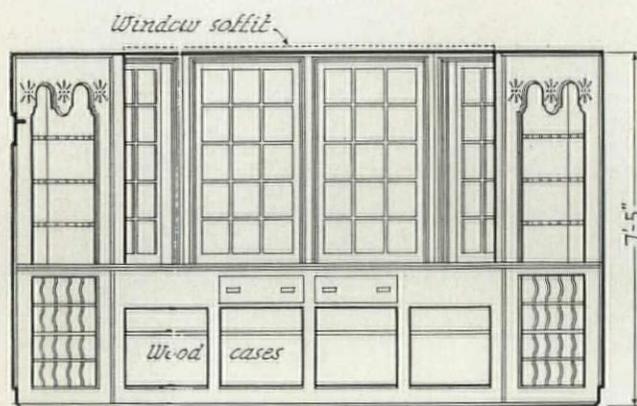
SIMPSON & BOLSTON
Architects



CUPBOARD ELEVATION 3/4" scale

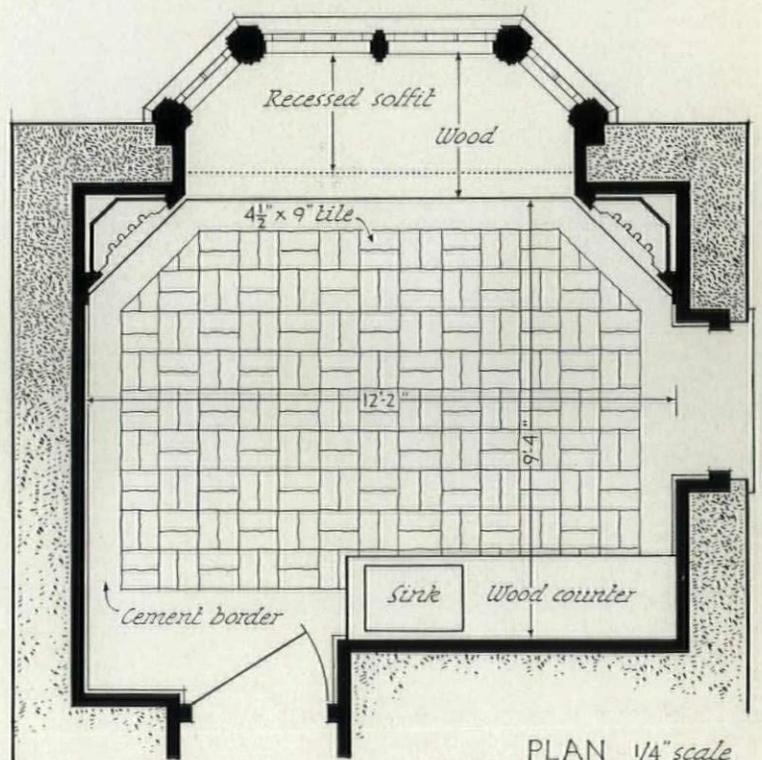


GEORGE H. VAN ANDA



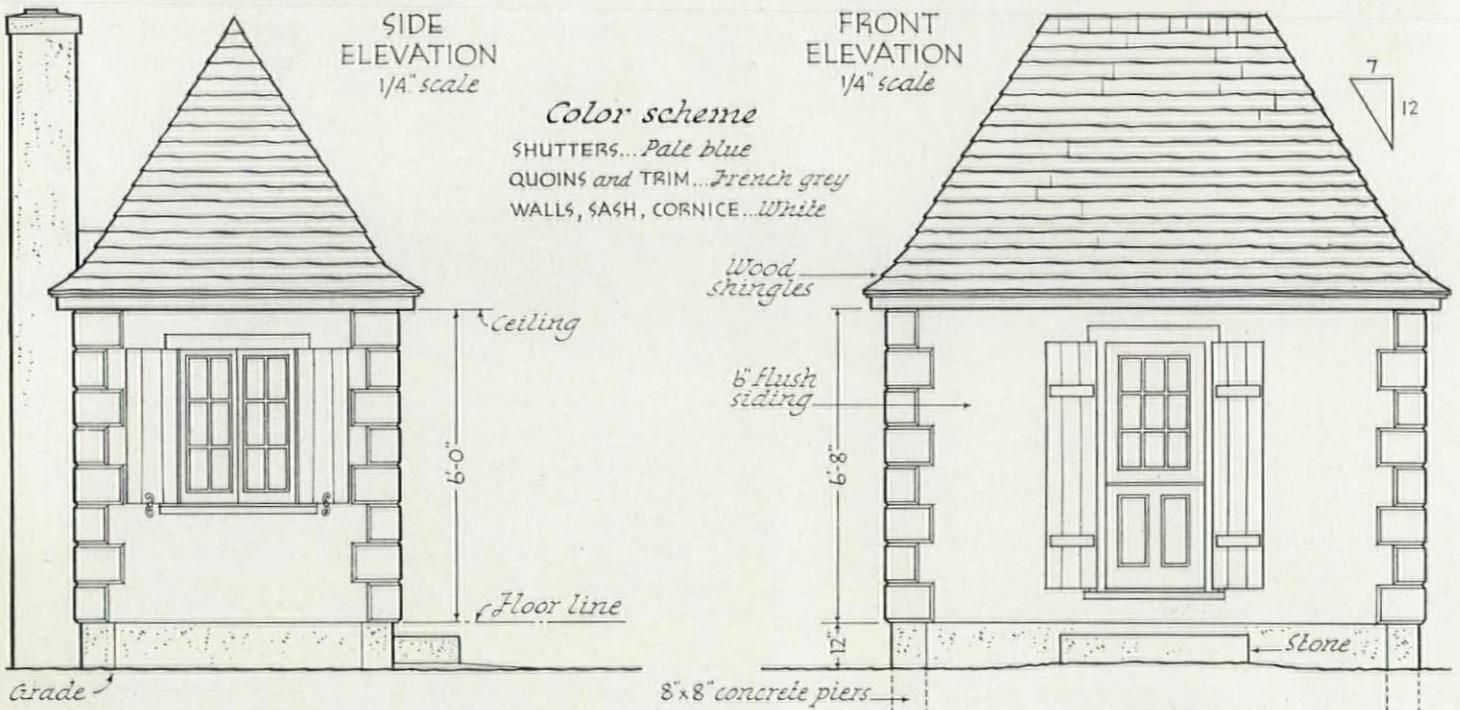
ELEVATION 1/4" scale

HEATHCOTE M. WOOLSEY
Architect



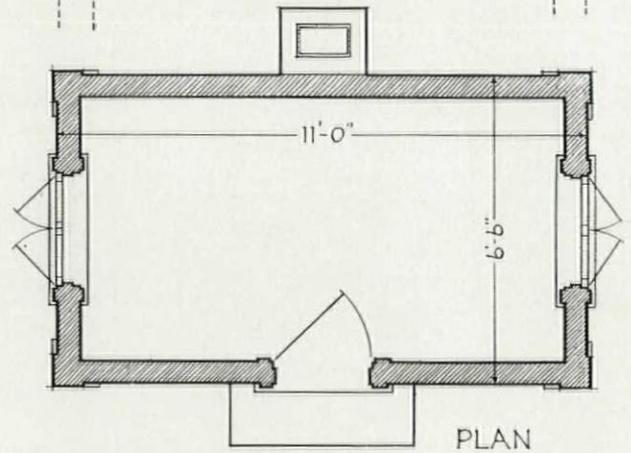
PLAN 1/4" scale

CHILD'S PLAYHOUSE



HENRY P. STAATS *Architect.*

Photos by VAN ANDA



ARCHITECT TRAINING AT SYRACUSE

BY DWIGHT JAMES BAUM

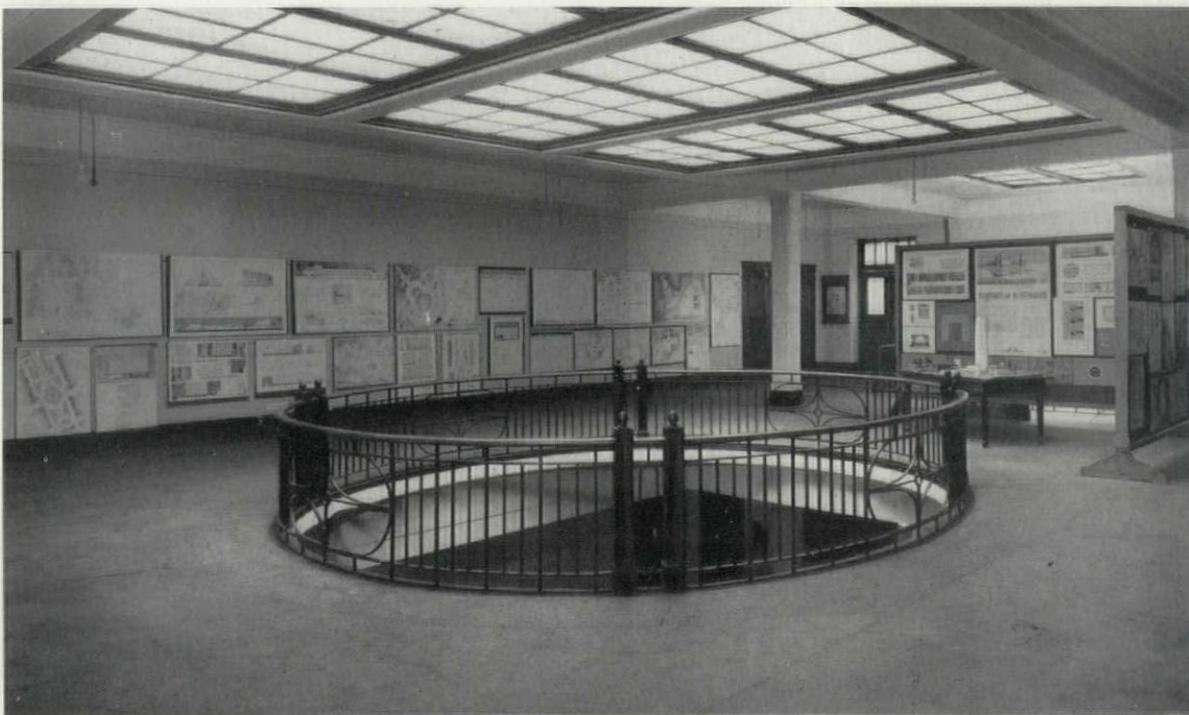
The Profession of Architecture, if it is to be a living, forward-moving thing, must be made up not simply of the group of men who happen to be in practice at a given time but also of their juniors, the draftsmen and students who have not yet arrived but are seriously on their way. There has to be a constant fresh supply of youthful talent and vigor and ambition if our traditions and ideals are to be carried on. For these increments we naturally look to the architectural schools. The matter of architectural education thus becomes of vital concern to every architect who looks to the future.

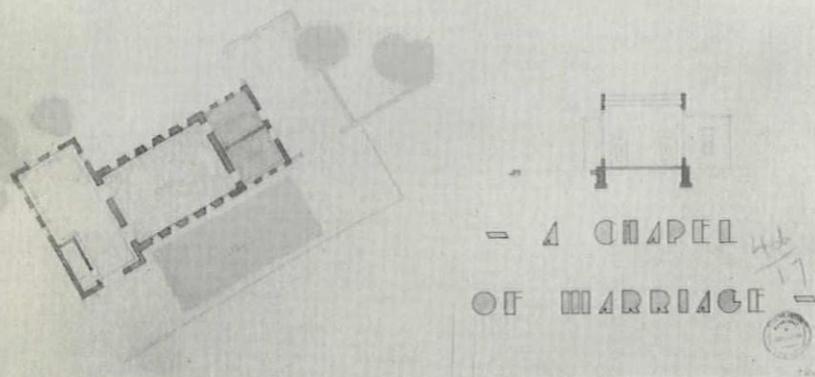
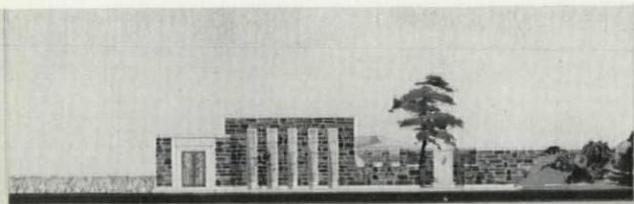
It has been, in fact, of such great concern that the schools from time to time are made the subject of lively controversy, brought about by the development of many and di-

verse theories as to what we need to teach and how it should be taught. With particular intensity has the battle raged during the past decade or so.

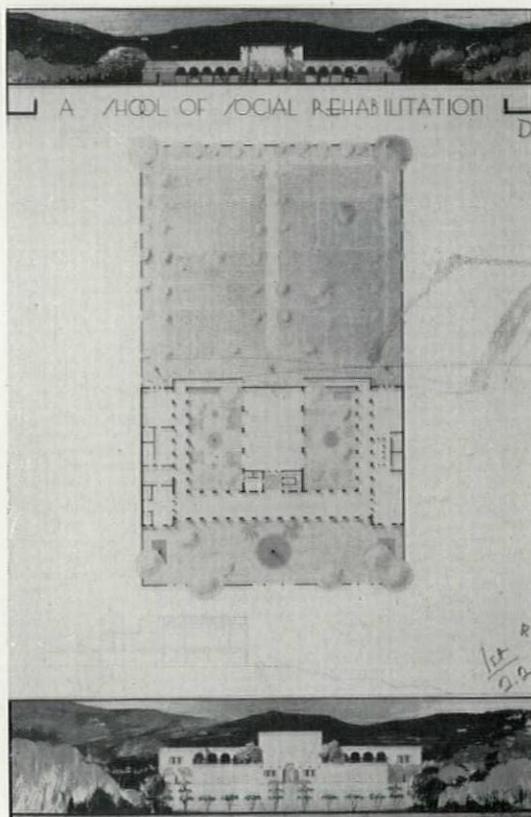
In these years, the architect has found upset social and economic conditions which have tended to shift public emphasis somewhat from architecture as a fine art in the direction of architecture as a practical applied science. At the same time the world has been swept by conflicting theories of "modernism" in design, some evolutionary and some revolutionary, but all evincing

THE SKYLIGHTED EXHIBITION ROOM OF THE DEPARTMENT OF ARCHITECTURE AT SYRACUSE IS CENTRALLY LOCATED WITH CLASSROOMS AND DRAFTING ROOMS AROUND IT





PROBLEMS GRADE PROGRESSIVELY FROM SIMPLE COMPOSITIONS CONTAINING BUT A FEW ELEMENTS TO COMPLEX PLANS REQUIRING CAREFUL ORGANIZATION. ABOVE IS ONE OF THE SECOND-YEAR PROJECTS IN MASONRY CONSTRUCTION AND BELOW IS A THIRD-YEAR DESIGN. IN BOTH OF THESE THE STUDENT WAS REQUIRED TO FOLLOW THROUGH AND DEVELOP A FULL SET OF WORKING DRAWINGS



dissatisfaction with the past. Small wonder that the schools have had to take account of stock and make such changes in curricula and teaching methods as seemed proper to their respective administrators. Naturally, with so much disagreement among practicing architects, the schools have varied greatly from one another in the changes they have made. This is probably a healthy condition since a good deal of their reorientation is experimental and should properly be time-tested before general acceptance.

The Department of Architecture of the College of Fine Arts at Syracuse University, as befits one of the very oldest of American architectural courses (it was established in 1873), has kept its feet firmly on the ground during all the turmoil and has quietly gone ahead attending to its business of turning out its quota of young men equipped for immediate useful service in the offices of established architects. That is not to say that it has failed to adapt itself to the times, for it made a careful reorganization of its curriculum about five years ago which is just now bearing fruit in the form of a crop of graduating students who give promise of being better equipped than their predecessors to cope with the problems of today's architecture.

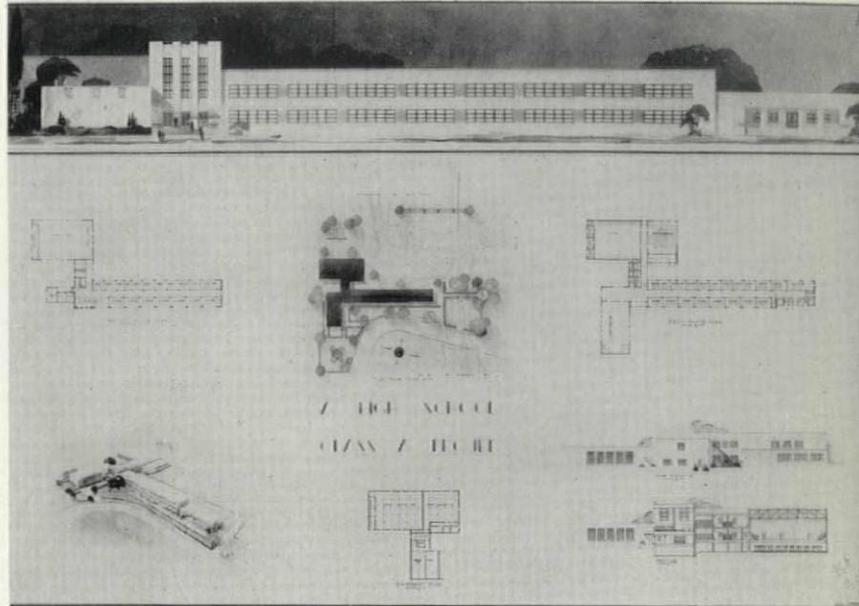
There is nothing spectacular about the school at Syracuse, nor anything exotic about its teachers. They are small in number (since it is a small school with a limit of twenty students for each entering class) and there are no acknowledged giants among them eager to undertake the intellectual rearing of a race of disciples to go forth and reform society. But they are practical men, sane thinkers and experienced guides along the path to capability in the everyday world of architecture.

These men have built and are conducting their courses with the subject of Design as principal focus. All other subjects (with the possible exception of those dealing with the business side of practice, which occur in the last two years only) are arranged to look toward Design as their ultimate point of application. Conversely, the problems in Design are laid out progressively to require at

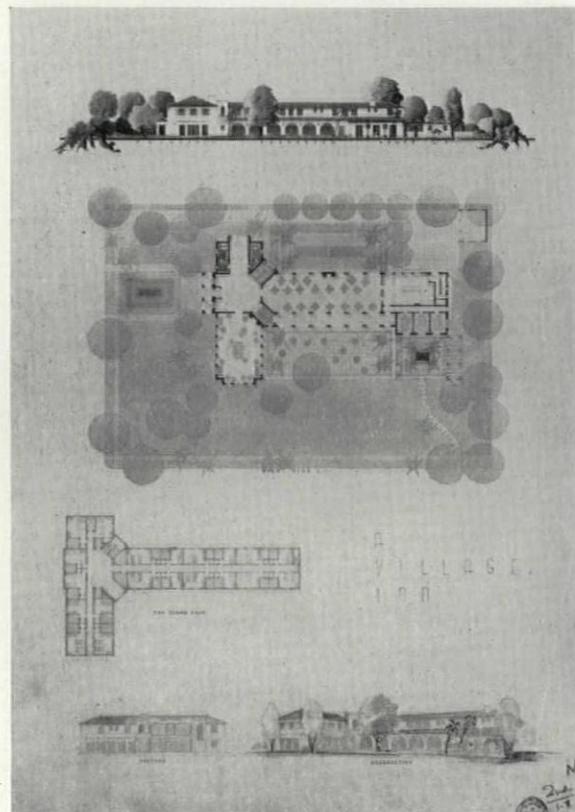
the proper time the application of the knowledge and skill gained in lecture and laboratory. The student grows in power and versatility of attack upon his design problems as he goes along, until in the fifth year he is mature enough to carry through a substantial project from the writing of the program (based on a real site and the needs of a well-informed though otherwise hypothetical client whom he interviews) through all phases of design, preparation of working drawings and specifications, schedules of materials and cost estimates, just as it might be done in an office. In fact, he does several such projects which afford an admirable transition between school and employment in practice.

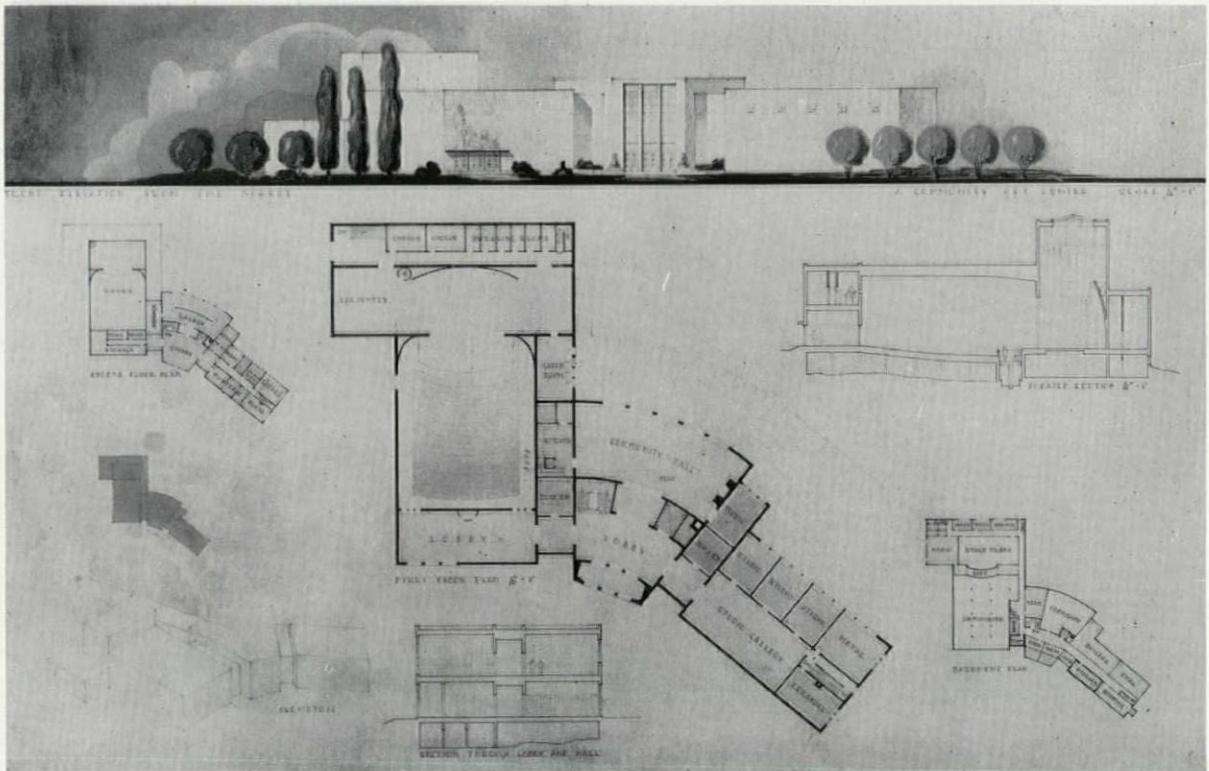
As in most schools, the subjects other than Design covered in the five years divide themselves naturally into four categories: (1) those that have to do with the development of background and understanding, such as History, Sociology, Theory and Philosophy of Architecture, Economics, etc.; (2) those that deal with techniques of expression such as Freehand Drawing, Modeling, Architectural Graphics, etc.; (3) engineering studies relating to Construction, Materials, Equipment, etc.; and (4) business subjects covering Office Administration, Specifications and Contracts, Superintendence, Real Estate, Money and Banking, etc. All but the last group are represented at Syracuse from the very first semester onward so that the student's training proceeds simultaneously along all these essential fronts. And as noted before, all are closely tied in with the work in Design. The construction teacher, for example, gives criticisms right in the drafting room during design periods in addition to his regular classroom work. The closely associated Landscape course also makes possible timely drafting room criticism in this specialty.

If close association with the arts allied to Architecture is an advantage, and I believe it is, Syracuse benefits greatly also from its contiguity with the excellent courses in Painting, Industrial Design, Interior Decoration, and so on which are offered by the Department of Art. Students thrown into

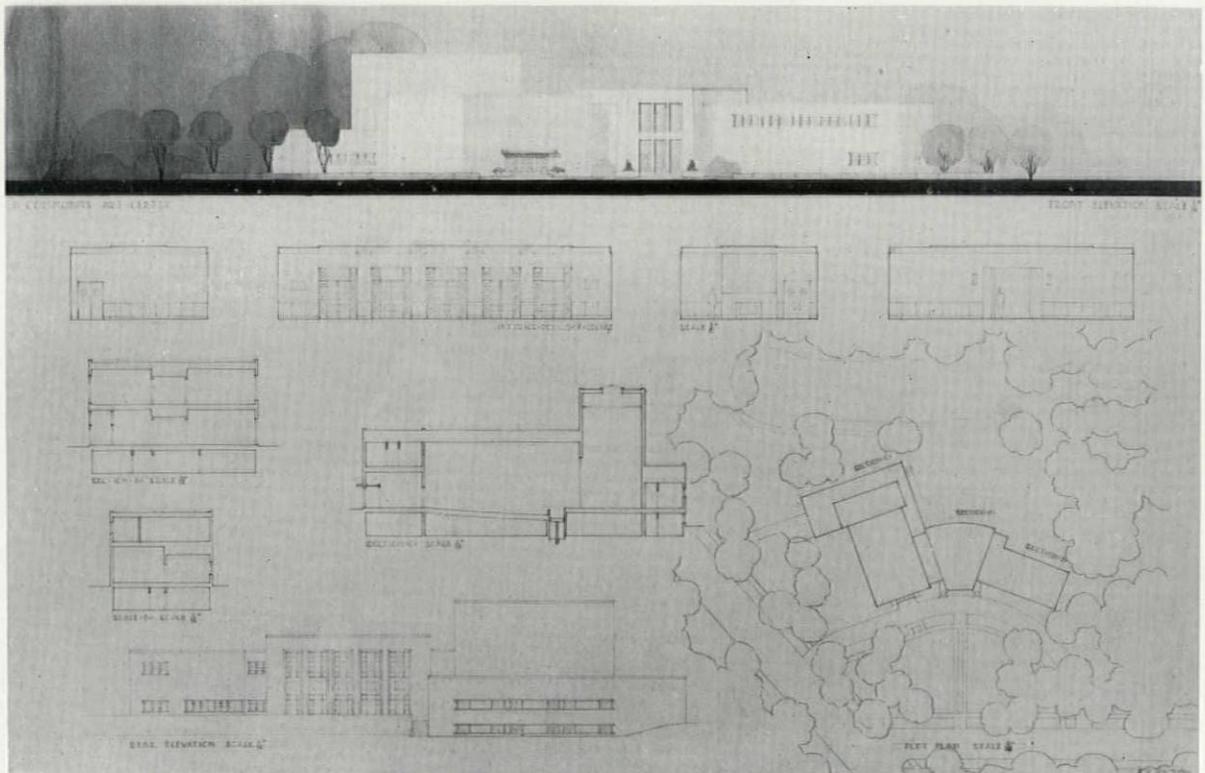


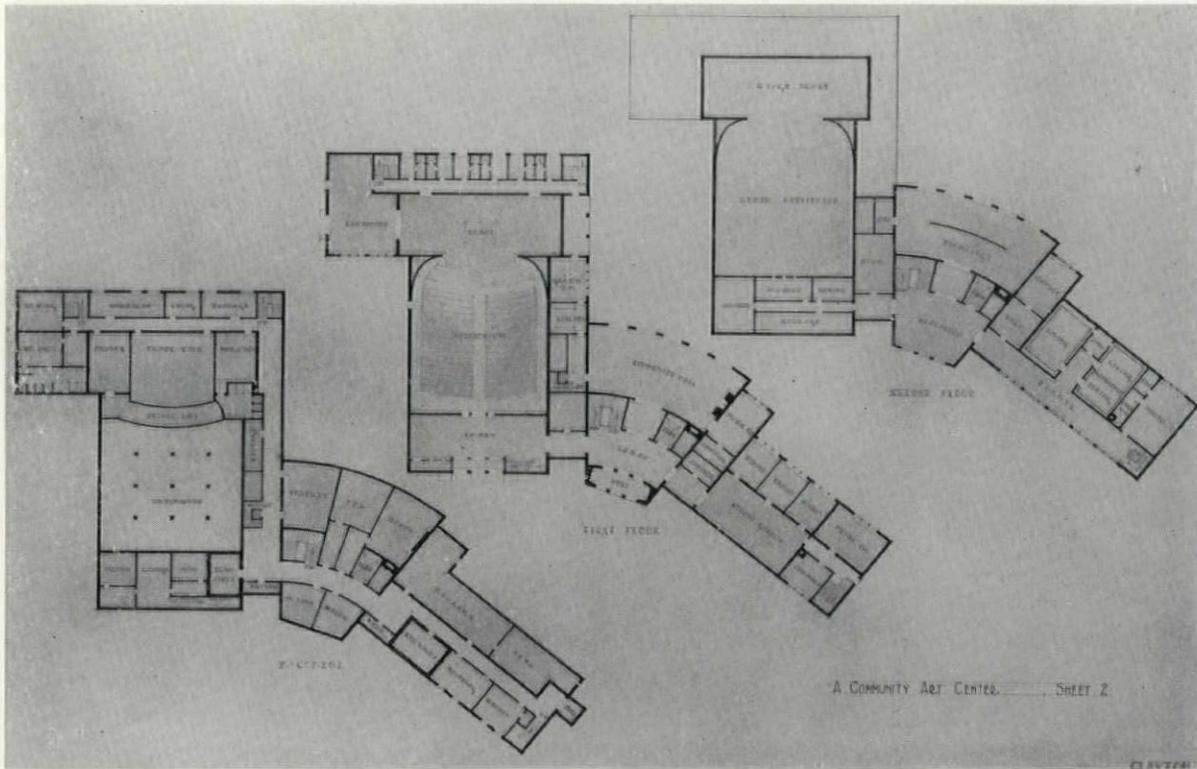
ABOVE IS A FIFTH-YEAR PROBLEM FOR WHICH THE PROGRAM WAS WRITTEN BY THE STUDENT TO FIT A REAL SITE AND ACCORD WITH REQUIREMENTS WHICH HE DISCOVERED THROUGH INVESTIGATION. THIS SORT OF THING OBVIOUSLY FORMS A VALUABLE TRANSITION BETWEEN HIS SCHOOL WORK AND SUBSEQUENT OFFICE PRACTICE. BELOW IS A SHORT FIFTH-YEAR PROBLEM



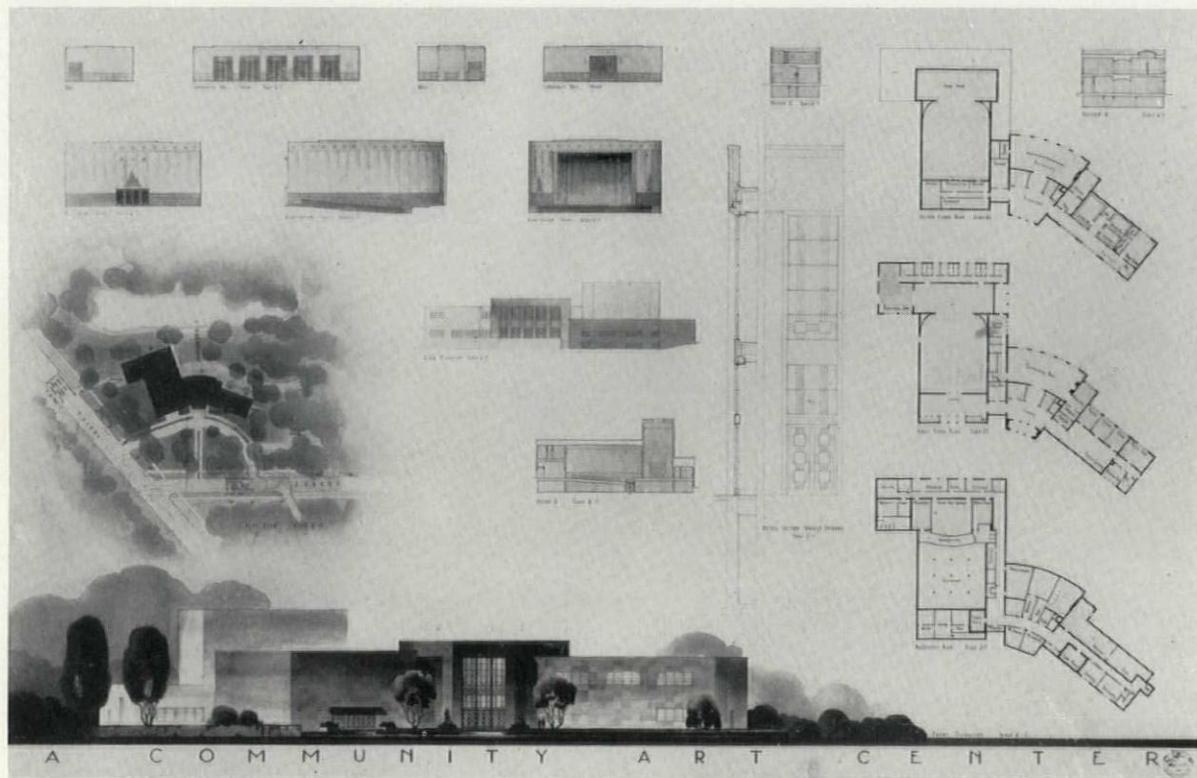


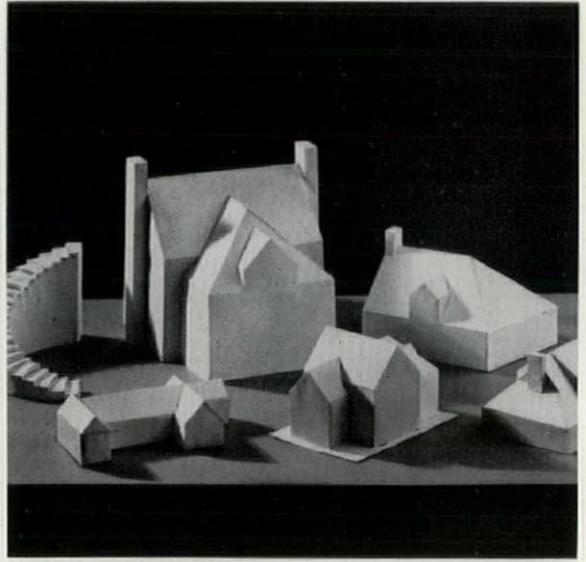
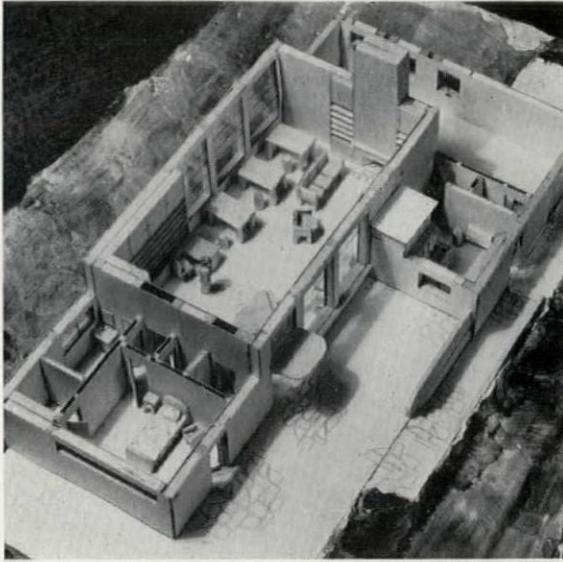
EXEMPLIFYING THE THOROUGHNESS WITH WHICH DESIGN PROBLEMS ARE STUDIED IN THE FIFTH YEAR AT SYRACUSE ARE THE THREE STAGES OF A PROJECT ILLUSTRATED HERE AND OPPOSITE. THE PROBLEM WAS GIVEN OUT AT THE BEGINNING OF THE SEMESTER. IN THE PROGRAM WAS INCLUDED, AS USUAL, A DETAILED STATEMENT OF THE REQUIREMENTS, AS SET DOWN BY A HYPOTHETICAL BOARD OF TRUSTEES; ALSO A TOPOGRAPHICAL MAP OF A REAL SITE AND A DESCRIPTION OF SOIL CONDITIONS AND SERVICES. PRELIMINARY SKETCHES WERE REQUIRED IN THREE WEEKS AND WERE PRESENTED TO THE "BOARD" FOR DISCUSSION AND CRITICISM IN THE FORM REPRODUCED ABOVE. THE STUDENT THEN WENT TO WORK TO RESTUDY



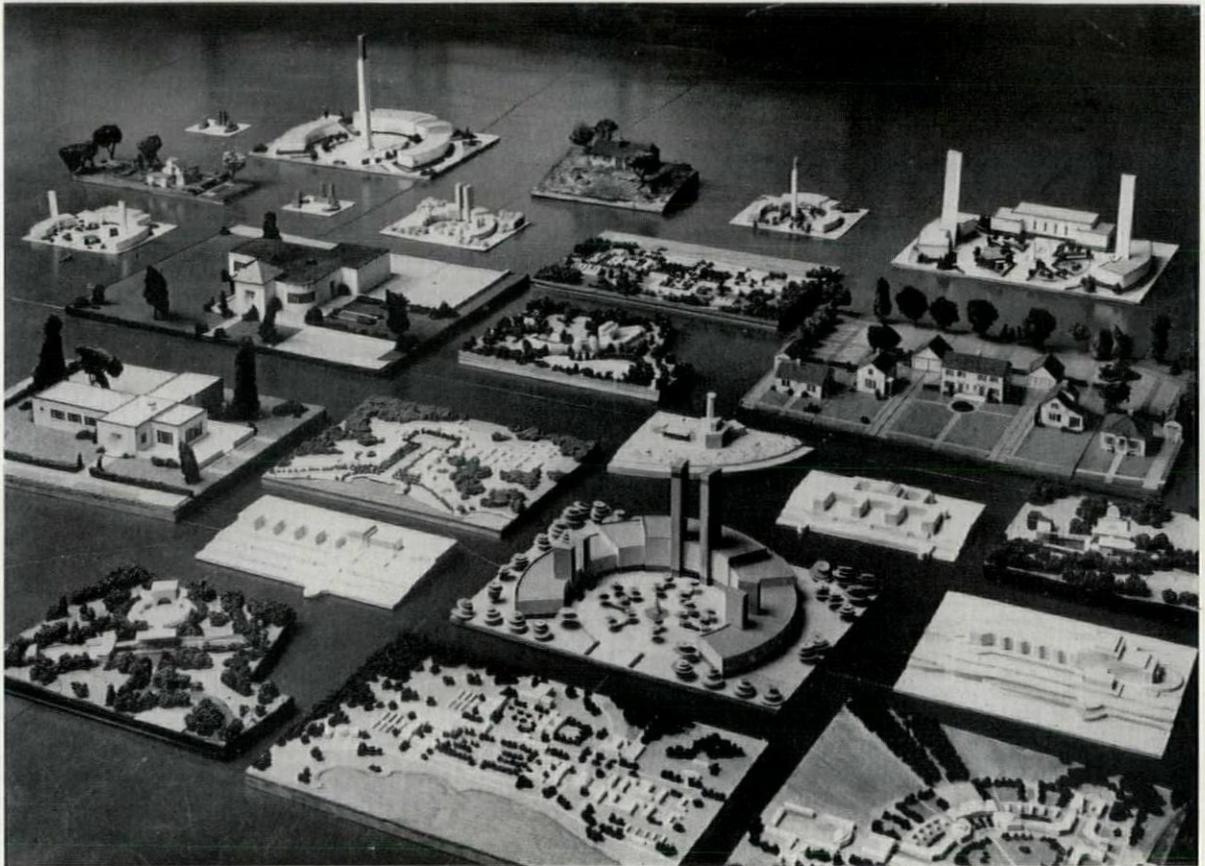


THE DESIGN, INCORPORATING SUGGESTED CHANGES AND MODIFYING DIMENSIONS AS NECESSARY TO BRING THE BUILDING WITHIN THE STRICT BUDGET. THREE WEEKS LATER, WITH HIS SECOND SUBMISSION, DRAWN ON TWO SHEETS, HE INCLUDED A CAREFUL COST ESTIMATE TOGETHER WITH OUTLINE SPECIFICATIONS, SCHEDULE OF MATERIALS AND FINISHES. AFTER GOING OVER THIS REVISED PRESENTATION WITH THE "BOARD," HE WORKED OUT THE FINAL DESIGN AS SHOWN ON THE SHEET BELOW, ON WHICH HE HAS INCLUDED THE DESIGN OF PRINCIPAL ROOMS, THE LANDSCAPING OF THE SITE, AND SECTIONS SHOWING CONSTRUCTION. HE ALSO REVISED HIS SPECIFICATIONS AND FINALLY CHECKED HIS CUBAGE AND COST FIGURES



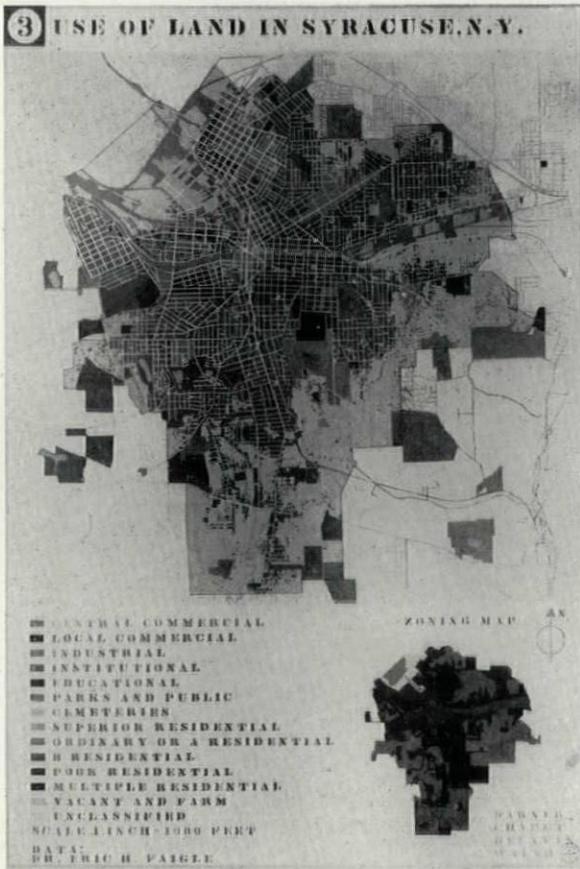


THE IMPORTANCE OF THINKING IN TERMS OF THREE-DIMENSIONAL SPACE IS RECOGNIZED AS SHOWN BY THE ATTENTION PAID TO MODELS. A WELL EQUIPPED MODEL SHOP PROVIDES THE MEANS FOR STUDENTS TO TURN THEIR DESIGNS ACCURATELY INTO VISUAL FORM WHICH HELPS TO AVOID "PAPER ARCHITECTURE." NO ASPECT OF THEIR BUILDINGS OR SITE ARRANGEMENTS CAN ESCAPE OBSERVATION. ABOVE, AT LEFT, IS A FIRST-YEAR SPACE MODEL FROM WHICH THE STUDENT GAINS APPRECIATION OF DIMENSIONAL RELATIONSHIPS. AT THE RIGHT ARE EXERCISES IN GRAPHICS IN WHICH TWO-DIMENSIONAL DRAWINGS ARE FOLDED INTO THREE





GRADUATE WORK IN URBAN PLANNING AND RESEARCH IS BEING GIVEN MORE AND MORE IMPORTANCE IN MANY SCHOOLS OF ARCHITECTURE AND SYRACUSE HAS BEEN QUITE ACTIVE IN THIS FIELD. THE MAXWELL SCHOOL OF CITIZENSHIP, THE NEW YORK STATE COLLEGE OF FORESTRY, THE COLLEGE OF LIBERAL ARTS, AND THE SYRACUSE HOUSING AUTHORITY HAVE ALL COLLABORATED WITH THE DEPARTMENT AND THEIR COMBINED EFFORTS DURING THE LAST THREE YEARS HAVE MADE POSSIBLE SEVERAL EXTENSIVE REHABILITATION AND REGIONAL SURVEYS OF WHICH ONE COVERED SYRACUSE AND ONONDAGA COUNTY AS INDICATED



frequent contact with young workers in these fields cannot help developing greater breadth and understanding of points of view held by those with whom they may later collaborate. As a matter of fact, training in collaboration is included in the regular work in Design, during which occasional problems are given requiring the students to work with landscape architects, painters, and sculptors.

Contact is maintained with the realities of practice in several ways. A Cooperating Committee of established practitioners keeps in close touch with the faculty and lends advice and assistance when needed. Summer work in offices is required at the end of the third and fourth years and is encouraged at other times. A field trip of a week's duration is made by the fifth-year students, who are taken to New York or some other large center where they may see important new buildings and question leading architects and designers about their problems. The unusual emphasis on working drawings and other practical phases of architecture also keeps the student's mind close to the everyday actualities which must be met when he gets out of school.

The general attitude of this school towards architecture and design is in my opinion sound and praiseworthy. It is not trying to

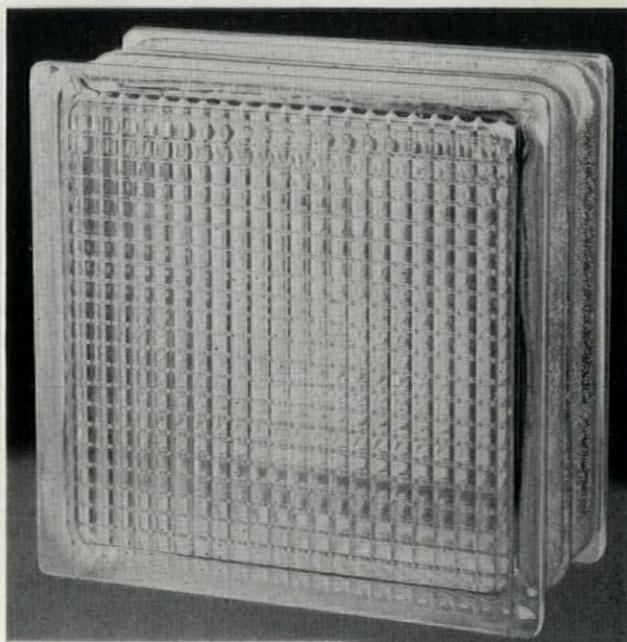
propagate any "isms" nor does it lack healthy curiosity concerning the search for new and significant form that characterizes the world of today. It believes that the job of an architect is Architecture—*all* architecture, not just one particular sort. Realizing that its students are drawn mostly from upper New York State and will very likely practice there eventually, it cultivates a strong respect for tradition, without, however, closing its eyes to the ever-increasing interest in contemporary design thought.

Students are being taught history, not to encourage blind copying of material that has come down to us from the past but to give them perspective to see why and how the builders of past ages arrived at the forms that marked each period. The ability to perceive causes in relation to effects is important to a serious designer. It is my strong belief that unless this ability is acquired no man can gather together the causes of today or tomorrow and discover the forms in which they should be logically and appropriately manifested. The young men now at Syracuse are not being led up a blind alley.

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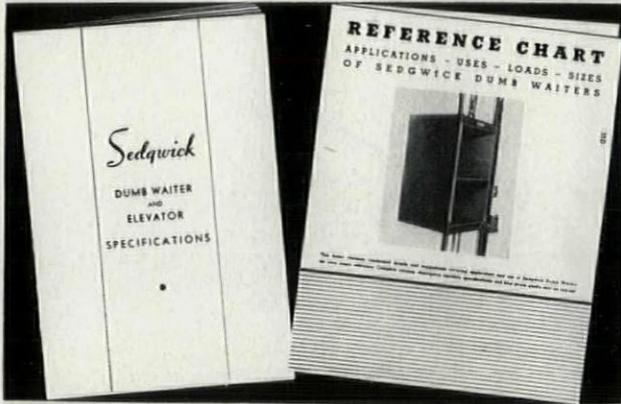
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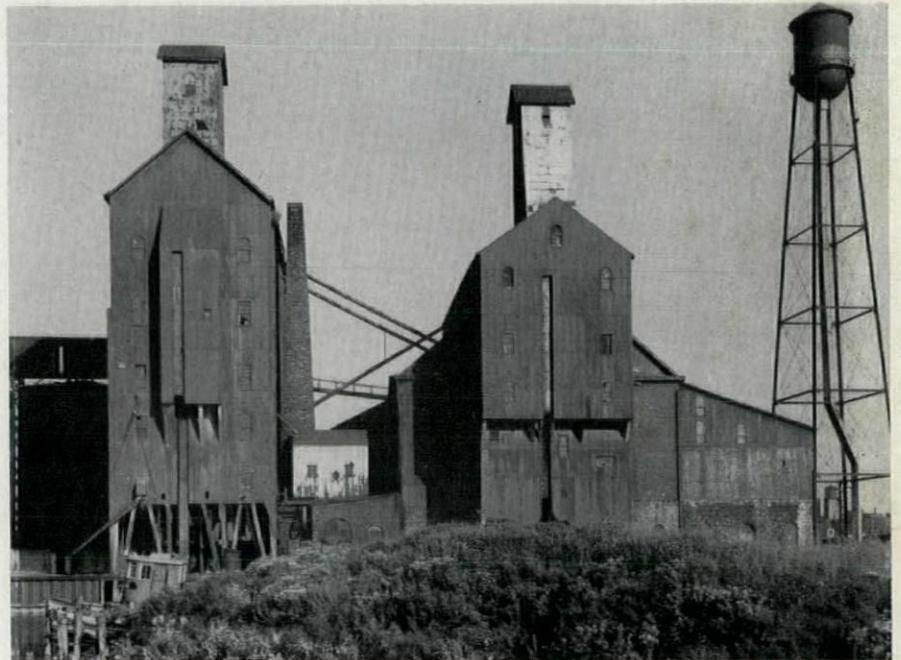
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BUFFALO LOOKS BACK

An exhibition of Architecture of Buffalo from 1816 to 1940—composed of photographs by Jay W. Baxtresser, maps, prints, models, and other material selected by Henry-Russell Hitchcock, Jr., whose retrospective critique of "Rhode Island Architecture" was reviewed in our January issue—has been held during the last four weeks in the Albright Art Gallery of the Buffalo Fine Arts Academy.

Interest in the exhibition was centered on the representative buildings of the successive eras of Buffalo's economic and cultural development. These included such examples as the Evans Elevator, at right, built in 1847 by Robert Dunbar, and the Martin House, below, designed by Frank Lloyd Wright in 1904.



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INDEX
VOLUME XX
1939

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PENCIL POINTS

Index to Volume XX, January to December, Inclusive, 1939

For the convenience of those referring to the Index, section headings have been inserted this year. All material published in PENCIL POINTS in 1939 is listed and cross-indexed; by the title or subject under ARTICLES, CONTRIBUTIONS (this page) and by the name of the author, designer, etc., under CONTRIBUTORS (page v). Also, those seeking a specific subject may find helpful the listing of BOOK REVIEWS (page iv); COMPETITIONS (page iv); DATA SHEETS (page ix); DETAILS, COMPARATIVE, SELECTED (page ix); MONOGRAPH SERIES (page ix); OBITUARIES (page ix); PLATES (page ix); and THRESHING FLOOR (page x)

ARTICLES, CONTRIBUTIONS

"Ah, Jobless Youth!" by Eugene Raskin	Jan	37	"Cheers and Tears," by Talbot F. Hamlin	Jul	449
AIRLINES TERMINAL, New York City—Pencil rendering, by Hugh Ferriss, John B. Peterkin, Architect	Oct	48	"Housing Is Architecture," by Talbot F. Hamlin	Feb	81
A. I. A. CONVENTION, SEVENTY-FIRST, WASHINGTON, D. C. Selected views of Washington buildings	Sep	540—554	"Modern Display for Works of Art," by Talbot F. Hamlin	Sep	615
Map of Washington Mall: 1939	Sep	555	"Restaurants and Shops," by Talbot F. Hamlin	Aug	485
Four sculptures in lobby of Department of Justice Building, by C. Paul Jennewein	Sep	574—575	"Schools Are for Children," by Talbot F. Hamlin	Mar	131
Two sculptured panels on Folger Shakespeare Library, by John Gregory	Sep	576—577	"Some Fair Comparisons," by Talbot F. Hamlin	Oct	641
Washington Municipal Center—Article, by Nathan C. Wyeth	Sep	579	"Sven Markelius," by Talbot F. Hamlin	Jun	357
Six etchings, Views of Colonial Williamsburg, by Samuel Chamberlain	Sep	589—594	"What Makes It American," by Talbot F. Hamlin	Dec	763
Photographs of points of interest visited by delegates and visitors following Convention and International Congress	Sep	595—600	"Entrance Halls and Stairways," by Frank Chouteau Brown—The Monograph Series	Apr	245—260
"Approach to Practice, The," by Royal Barry Wills	Apr	199	EXPOSITION MODEL HOMES — Twenty-eight renderings and plans of model houses constructed in the San Francisco Bay Region and exhibited in conjunction with the Golden Gate International Exposition	May	265—292
ARCHITECT AND THE HOUSE, THE IV. Roland E. Coate of Los Angeles, by Paul R. Hunter	Oct	627	FEDERAL ARCHITECTS' EIGHTH ANNUAL EXHIBITION—Prize winning design for a U. S. Naval Medical Center	Jul	8
ARCHITECTURAL AND ENGINEERING GUILD LOCAL 66—Statement on New York State legislation guaranteeing the prevailing rate of wages to architects, draftsmen, and technicians, and reproduction of a ten-year chart of total building in 37 Eastern States	Jun	22	FERRISS, Hugh Perspective study and diagram of proposed Battery-Brooklyn Bridge	Jul	453
"Architecture Is a Business," by Edwin H. Silverman	Dec	780	Pencil rendering, "Airlines Terminal," John B. Peterkin, Architect	Oct	48
ASSOCIATED AMERICAN ARTISTS GALLERIES, Victorine & Samuel Homsey	Sep	623—624	FLAT ROOF OVERHANGS, Comparative Details of,	Apr	231—236
BATTERY-BROOKLYN BRIDGE—Perspective study and diagrams, by Hugh Ferriss and Chester B. Price	Jul	452—453	GOLDEN GATE INTERNATIONAL EXPOSITION "San Francisco Salutes Pacifica," by Charles Magruder	Feb	65
"Bolster for Your Arguments," by Royal Barry Wills	Jun	343	Photographs of two models, by Joseph H. Clark, Architect	Jul	421
BRIDGE RAILS, Comparative Details of,	Nov	739—744	Exposition Model Homes — Twenty-eight renderings and plans of model houses constructed in the San Francisco Bay Region	May	265—292
BUILT-IN FURNITURE, Comparative Details of,	Mar	161—168	GREENBELT COMMUNITY — Photographs, Douglas D. Ellington and Reginald J. Wadsworth, Architects	Sep	597—599
BUILT-IN RADIOS, Comparative Details of,	Oct	665—670	"Haskell Dwelling, West Gloucester, Massachusetts, The William," by Frank Chouteau Brown—The Monograph Series	Feb	113—128
"Cerebrationism and Vacuetechnique," by Eugene Raskin	Dec	791	INTERNATIONAL CONGRESS OF ARCHITECTS Photographs of the work of ten leaders of the International Congress of Architects: Emile Maigrot, France; Sverre Pederesen, Norway; W. Curtis Green, England; Alberto Calza Bini, Italy; Henry Van de Velde, Belgium; Uno Aahren, Sweden; H. S. Goodhart-Rendel, England; Henri S. Labelle and Percy E. Nobbs, Canada; and Carlos Contreras, Mexico	Sep	558—573
"Coate of Los Angeles, Roland E.," by Paul R. Hunter	Oct	627	"Is Architecture Going to the Bauhaus?" by Eugene Raskin	Apr	237
COLONIAL VILLAGE, Upper Lake Mohawk, New Jersey—Photographs and plans, Robert T. Crane and Edwin R. Closs, Architects	Nov	52—54	KITCHENS, Comparative Details of,	May	297—302
"Concrete Virtues," by Robert Dennis Murray	Apr	213	"Kunst und Kunsthandwerke am Bau"—Selected illustrations of Post-Bauhaus German Design	Jan	12—18
COVERED PASSAGES, Comparative Details	Feb	101—108			
CRITIQUES "Architecture of the TVA," by Talbot F. Hamlin	Nov	721			
"Architecture, People and the Bauhaus," by Talbot F. Hamlin	Jan	3			
"California Fair Houses," by Talbot F. Hamlin	May	293			
"Challenge to the Architect," by Talbot F. Hamlin	Apr	207			

LANDSCAPE DESIGN

"Articulate Form in Landscape Design," by James C. Rose Feb 98
 "Landscape Models," by James C. Rose Jul 438
 "Plant Forms and Space," by James C. Rose Apr 227
 "Why Not Try Science?" by James C. Rose Dec 777

MATERIALS AND EQUIPMENT

"Keying of Locks, The," by Richard G. Plumley Dec 821
 "Paint Problems, Architectural," by W. W. Castor Jul 462
 "Plastics for Architecture," by E. F. Lougee Jun 395
 "Plywood, Construction With," by Oscar Fisher Nov 751
 Plywood—Interior photograph of new offices of U. S. Plywood Company, by Harper Richards Feb 52
 Porcelain Enamel, Article, "A Material of Versatility," by D. H. Grootenboer and Don Graf Mar 181
 "Specifications, Streamlined," by Horace W. Peaslee, F. A. I. A. Aug 533
 "Wiring Is Part of Planning," by Henry Otis Chapman, Jr. May 329

METROPOLITAN L. I. C. HOUSING PROJECT—Photographs of model, by Edward T. Howes Jul 424—425

MODELS AND MODELMAKING

Two photographs of model of Edwin M. Stern residence, Briarcliff Manor, by Theodore Conrad, Wells & Merrill, Architects Jan 21
 Cardboard and balsa wood model for a "Hotel World's Fair," by Aldo Bottazzi Apr 31
 "Architectural Models," by Kenneth Reid Jul 407
 "World's Fair Models," by Robert I. Hoyt Jul 413
 Group of study and presentation models, by Joseph H. Clark, Theodore Conrad, Edward T. Howes, George Loyd Barnum, and Alfred Cuadra Jul 421—426
 "Models and Scotch," by Robert Dennis Murray Jul 427
 Study and presentation models, by Frank S. Robert, Edward T. Howes, Herman Knebel, and Phillip W. Borncamp Jul 433—437
 "Landscape Models," by James C. Rose Jul 438
 Study and presentation models, by Alfred Weidler, Theodore Fletcher, Office of Timothy L. Pfueger, Office of Jerome Robert Cerny, and Louis Fromm Jul 441—444
 Comparative Details of Modelmaking Shops Jul 445—448

PROFESSIONAL MODELMAKERS

Modelmaking Shops, Comparative Details of, Jul 445—448

MOUNT VERNON—Photograph, by Horydczak Sep 600
 "Municipal Center, Notes on the New," by Nathan C. Wyeth Sep 579

NEW YORK INFORMATION CENTER, Pershing Square—Two renderings, Eggers & Higgins, Architects Oct 50

NEW YORK WORLD'S FAIR, 1939
 Model for sculpture, "The Pony Express," for the A. T. & T. Building, by Carl Milles, Voorhees, Gmelin & Walker, Architects Jan 27
 Elevation and plan for the Christian Science Hall, W. Pope Barney, Architect Jan 12
 Three photographs showing Anaconda Copper Wall Panels, General Electric Building, Voorhees, Walker, Foley & Smith, Architects Apr 52
 Fifty-four designs for World's Fair stamps, printed by the Nicklin Company May 56

"World's Fair Models," by Robert I. Hoyt Jul 413
 Photograph of study model of proposed exhibit, made at M. I. T., by W. E. Haible Jul 405
 Photographs of Pittco miniature store fronts on display in Glass Center Building Aug 42—44
 Photographs and plans of the Federal Building, Howard L. Cheney, Architect Sep 605—609
 Photographs of State Reception Rooms of Federal Building, Walter Dorwin Teague, Designer Sep 610—614
 Bronze sculpture for Federal Building, by Eugene Schoonmaker Sep 608
 Garden sculpture, "Mountain Lions," for Federal Building, by Albert Stewart Sep 608
 Mosaic mural for theater of Federal Building, by Bruno De Paoli Sep 608
 Two murals, executed by George Davidson from designs by James Owen Mahoney and George Harding, for Federal Building Sep 609
 Sculptured figures for Baboon Fountain, Glass Center, and torso in bronze, Contemporary Arts Building, by Marshall Fredericks Oct 662—664
 "Of Snails and Mice and Everything Nice," by Hubert G. Ripley Nov 745
 PAN AMERICAN AIRWAYS 74-PASSENGER "YANKEE CLIPPER"—Three photographs of interiors by Howard Ketcham, Industrial Designer Apr 56
 "Post-Bauhaus German Design," by Kenneth Reid Jan 11
 PRICE, Chester B.—Perspective study and diagram of the proposed Battery-Brooklyn Bridge Jul 452
 "Rackham School of Graduate Studies, The" illustrated article, Smith, Hinchman & Grylls, Architects Mar 141—156
 "Restaurant, A New York," designed by Dwight James Baum, Architect Aug 471
 RETAIL FRONTS, Comparative Details of, Aug 501—508
 "Salesmen Can Help Architects," by Paul Hunter Aug 9
 "San Francisco Salutes Pacifica," by Charles Magruder Feb 67
 SCARAB FRATERNITY—Photograph showing national officers and delegates attending the 22nd General Convention Mar 30
 SELECTED DETAILS Dec 809—816
 "Shelter Insurance," by George E. Eichenlaub Aug 525
 "Six O'clock Architecture," by Edwin Bateman Morris Sep 601
 "Some Colonial Wall Cabinets and Kitchen Dressers," by Frank Chouteau Brown—The Monograph Series Jun 373—388
 "Some Low Mantels and Fireplace Enframements," by Frank Chouteau Brown—The Monograph Series Oct 673—688
 "Stock Plan, Again the," by Kenneth Reid May 263
 STONEWORK FOR WALLS, Comparative Details of, Jan 47—56
 STORE FRONTS, Pittco—Photographs of miniature store fronts on display in Glass Center Building, New York World's Fair, 1939 Aug 42—44
 "Stouffer's Restaurant," designed by Dwight James Baum Aug 470—484
 TVA ARCHITECTURE
 "Architecture of the TVA," by Talbot F. Hamlin Nov 721
 "Design in TVA Structures," by Kenneth Reid Nov 691
 Selected details Nov 732—738
 USES OF GLASS, Comparative Details of, Jun 367—372
 WASHINGTON, D. C., SEVENTY-FIRST A. I. A. CONVENTION
 Selected views of famed Washington buildings Sep 540—554
 Map of Washington Mall: 1939 Sep 555
 Four sculptures in lobby of Department of Justice Building, by C. Paul Jennewein Sep 574—575

Two sculptured panels on Folger Shakespeare Library, by John Gregory	Sep	576—577
Washington Municipal Center—Article, by Nathan C. Wyeth	Sep	579
Six etchings of views of Colonial Williamsburg, by Samuel Chamberlain	Sep	589—594
Group of photographs of points of interest visited by delegates and visitors following Convention and International Congress sessions	Sep	595—600
"Wentworth Mansion, The Col. Paul," by Frank Chouteau Brown—The Monograph Series	Aug	509—524
"World's Fair Models," by Robert I. Hoyt	Jul	413

BOOK REVIEWS

ARCHITECTURAL BYWAYS IN NEW SPAIN, by A. L. Murphy Vhay and David Vhay	Dec	44
BAUHAUS 1919-1928, edited by Herbert Bayer, Walter & Ise Gropius	May	58
BAUHAUS, THE NEW ARCHITECTURE AND THE, by Walter Gropius	May	58
BEAUTIFUL NECESSITY, THE, by Claude Bragdon	Mar	62
BIBLIOGRAPHY OF COSTUME, compiled by Hilaire and Meyer Hiler and edited by Helen Grant Cushing	Aug	18
BRIDGES, DECADE OF, by Wilbur J. Watson	Jan	40
BRIDGES IN HISTORY AND LEGEND, by Wilbur J. and Sara Ruth Watson	Jan	40
CITY PLANNING: HOUSING, 1936-1938, by Dr. Werner Hegemann	Feb	50
EUROPEAN ARCHITECTURAL LIBRARIES, THEIR METHODS, EQUIPMENT AND ADMINISTRATION, by Talbot Hamlin	May	62
FOREST HILL PARK—A REPORT ON THE PROPOSED LANDSCAPE DEVELOPMENT, by A. D. Taylor	Apr	60
GARRETT & MASSIE, INC., RICHMOND, VIRGINIA, List of books of interest to architects, published by,	Sep	58—59
GEOMETRY, DESCRIPTIVE, by F. A. Smuts and R. F. Gingrich	Jan	40
HEDENAAGSCHE ARCHITECTUUR IN NEDERLAND, by A. Eibink, W. J. Gerretsen, and J. P. L. Hendriks	Oct	52
HISTORY OF SPANISH ARCHITECTURE, A, by Bernard Bevan	Mar	58
HOUSE WIRING, by Thomas W. Poppe and Harold P. Strand	Feb	52
INTIMATE GLIMPSES OF OLD SAINT MARY'S, by George Morgan Knight, Jr.	Dec	44
KLEINE LANDHUIZEN IN HOLLAND (Small Country-Houses), by F. Hausbrand	Oct	52
LETTERS AND LETTERING, by Paul Carlyle and Guy Oring	Apr	63
MINIATURE HISTORY OF THE ENGLISH HOUSE, A, by J. M. Richards	Mar	58
NEW VISION, THE, by L. Moholy-Nagy	May	58
OUTLINES OF THE HISTORY OF ARCHITECTURE, Part IV, by Rexford Newcomb	Aug	18
PILLAR TO POST, by Osbert Lancaster	Mar	62
RENAISSANCE ARCHITECTURE OF ENGLAND, ITS SOCIAL AND HISTORICAL DEVELOPMENT, by A. Thornton Bishop	Mar	58
REVIEW FOR ARCHITECTS, BUILDERS, AND INTERIOR DECORATORS, THE, 1939, published by Julius Hoffmann, Stuttgart, Germany	Jun	57
RICHARD UPJOHN, ARCHITECT AND CHURCHMAN, by Everard M. Upjohn	Jun	57
STEEL BUILDINGS, DESIGN OF, by Harold Dana Hauf	Jan	40
STRUCTURAL ALUMINUM HANDBOOK	Jan	40
TOMORROW'S HOMES, by F. Vaux Wilson, Jr.	Jun	57
VAN GOGH, VINCENT: LETTERS TO EMILE BERNARD, translated and edited by Douglas Lord	Aug	18

COMPETITIONS

ANNOUNCEMENTS

Artist's Award	Dec	42
Barre Granite Association Competition, 1939	Mar	71
Booth Traveling Fellowship	Mar	70
Boston Architectural Club Scholarship	Nov	57
Bridge Design Competition, A. I. S. C.	Oct	56
Columbia Fellowships	Jan	38
Cranbrook Academy of Art Scholarship	May	66
Federal Buildings Competitions	1 Jun 52 2 Jul 54 3 Aug 47 4 Oct 54 5 Nov 56	
Federal Competitions for Mural, Sculpture, Tempera or Fresco Panel projects	Apr	54
Guggenheim Memorial Fellowships	Apr	65
Harvard Scholarship in Landscape Architecture	Feb	47
Illuminating Engineering Society—Beaux Arts Competition	Nov	56
Insulux Glass Block Competitions	Mar 68 Dec 42	
Interior Decoration Competition	Feb	47
Langley Scholarships	Feb	47
Mural Competition, conducted by the Treasury Department	Apr 54 Jul 54	
Palmer Fellowship in Architecture	Feb	46
Pennsylvania Fellowships	Feb	47
Plexiglas Sculpture Competition	Feb	47
Princeton Prizes	Feb 46 Mar 70	
Productive Home Architectural Competition	Jan 39 Apr 54	
Radio Cabinet Competition, sponsored by General Electric and Interior Design and Decoration	Nov 57	
Rotch Traveling Scholarship	Jan	38
Smithsonian Gallery of Art Competition	Feb 46 Apr 58	
Steedman Fellowship	Dec	42
Stewardson Scholarship	Mar	70
Syracuse University Scholarships	Feb	46
Timber Bridge Design Contest	May	66
Travel Poster Contest	May	68

RESULTS, PRIZES

AMERICAN Academy in Rome Collaborative Problem of the Alumni Association	Mar 72 May 24	
Barre Granite Design Competition, 1938	Jan	38
Booth Traveling Fellowship	Jun	52
Boston Society of Architects, Annual Prize	Mar	68
Bridge Awards, A. I. S. C.	Jul	52
Charles Peck Warren Medal	Jun	52
Cranbrook Academy of Art Scholarships for 1939-40	Sep	64
Delano and Aldrich Scholarship for Travel in the United States	Sep 64 Aug 47	
Federal Buildings Competition	1 Sep 584—588 2 Oct 54	
Fenestra Architectural Competition	Jun	58—59
Festival Theater Competition, College of William and Mary	Mar	66
General Electric "New American Home Building Contest"	May 66 315—328	
Hamlin Prize, Columbia University	Mar	66
Insulux Glass Block Competitions	Jul 54 Jun 50	
Interior Decoration Competition	Jun	50
Ion Lewis Travelling Scholarships	Jul	54
Kinley Fellowship	Aug	47
Langley Scholarships	Jul	52
LeBrun Traveling Scholarship Suspension	Jan	39
Marti Monument Competition	Mar	70—71
Mural Competition, conducted by the Treasury Department	Dec 42 May 68	
Palmer Fellowship	May 68 Jul 52	
Paris Prize	Aug 48—49	
Pennsylvania Prizes	Jul	52

Plexiglas Sculpture Competition	Mar	72
Plym Fellowship	Jun	56
Productive Home Architectural Com- petition	Jun	54
Redecoration Competition for redesign- ing five rooms in Grand Rapids Fur- niture Museum	May	66
Rome Prizes in Classical Studies	May	307—314
Rome Prize in Architecture	Jul	64
Rome Prizes in Painting and Sculpture	Jul	66
Small Post Office Competition	Jun	52, 461
Smithsonian Gallery of Art Compe- tition	Jun	52
Steedman Fellowship	Jul	70—76
Stewardson Memorial Scholarship, 1938	Jun	50
Stewardson Memorial Scholarship, 1939	Jul	52
Timber Bridge Design	Jul	48—51
Wright Memorial Prize	Jan	52
	Jul	36—37
	Jul	52
	Aug	528
	Dec	42
	Jul	52

CONTRIBUTORS

AAHREN, Uno, of Sweden— <i>Examples of work</i>	Sep	566—567
ALDRICH, William T., and Stanley B. Parker, Architects— <i>Perspective, plan, and axonometric views of a house at Wellingsley, Plymouth</i>	Jan	24—26
ANTHONY, John B., Architect— <i>Perspective and plans for a model house near Orinda, Cali- fornia, "Moraga Woodlands" — Exposition Model Homes Tour, Inc.</i>	May	283
BAILEY, Whitman— <i>Pencil sketch</i>	Aug	538
BALLANTINE, Jr., John Knox, Architect— <i>Per- spective and plans for a model house at San Mateo, California, "Sunnybrae"—Exposition Model Homes Tour, Inc.</i>	May	278
BARBER & MC MURRY, Architects— <i>Two exterior and two interior photographs and plans of a cottage for Robert McClellan</i>	Jun	342 348—349
BARNEY, W. Pope, Architect— <i>Elevation and plan for the Christian Science Hall, New York World's Fair, 1939</i>	Jan	12
BARNUM, George Loyd— <i>Photograph of model of the Robie House in the 1938 "American Art Exhibition," Paris, Frank Lloyd Wright, Architect</i>	Jul	426
BAUM, Dwight James, Architect— <i>Photographs and working drawings of Stouffer's Restaurant, Pershing Square, New York</i>	Aug	470—484
BERTKAU, William— <i>Carbon pencil sketch</i>	Nov	15
BISHOP, A. Thornton— <i>Pencil sketch</i>	Mar	58
BOEDEFELD, William— <i>Water color</i>	Sep	62
BORN, Ernest— <i>Mural map of Golden Gate Ex- position grounds</i>	Feb	78
BORNCAMP, Phillip W.— <i>Photographs of three residence models, James J. Gathercoal, Archi- tect</i>	Jul	437
BRIGGS, Cecil C.— <i>Portrait photograph</i>	Apr	22
BROWN, Frank Chouteau— <i>The Monograph Series</i>		
"Entrance Halls and Stairways"	Apr	245—260
"Haskell Dwelling, West Gloucester, Massachusetts, The William,"	Feb	113—128
"Some Colonial Wall Cabinets and Kitchen Dressers"	Jun	373—388
"Some Examples of Period Windows, With Details of Their Interior Treat- ment"	Dec	793—808
"Some Low Mantels and Fireplace En- framements"	Oct	673—688
"Wentworth Mansion, The Col. Paul"	Aug	509—524
CADORIN, Ettore, Sculptor— <i>Sculpture, "Eve- ning Star" in Court of the Moon, San Fran- cisco Fair</i>	Feb	75
CALZA BINI, Alberto, of Italy— <i>Examples of work</i>	Sep	562—563
CASTOR, W. W.— <i>Article, "Architectural Paint Problems"</i>	Jul	462
CAUDILL, William W., and Lois Worley <i>Prize-winning design for a home for Southwest—Productive Home Compe- tition</i>	May	310
<i>Design for a home for Southwest— Productive Home Competition</i>	May	314
CHAMBERLAIN, Samuel— <i>Six etchings of Co- lonial Williamsburg</i>		
"The Governor's Palace"		
"Raleigh Tavern"		
"The Apothecary's Shop"		
"First Capitol of Virginia Colony"		
"The Public Gaol"		
"Bruton Parish Church"	Sep	589—594
CHAPMAN, Jr., Henry Otis— <i>Article, "Wiring Is Part of Planning"</i>	May	329
CERNY, Jerome Robert, Architect— <i>Photographs of residence model</i>	Jul	443
CHENEY, Howard L., Architect— <i>Photographs and plans of the Federal Building, New York World's Fair</i>	Sep	605—609
CHENEY, Warren, Sculptor— <i>Seven sculptures, including figures for the Teamsters' Union Hall, Oakland, California, John B. Anthony</i>	Mar	157—160
CLARK, Birge M., and David B.— <i>Perspective, elevation, and plans for a model house at Palo Alto, California, "Leland Manor"—Exposition Model Homes Tour, Inc.</i>	May	285
CLARK, Cameron, Architect Photographs of two models of a house for Charles D. Upson, Middlebury, Connecticut	Jul	408—409
Photographs of model of living room interior, and a residence model— Herman Knebel, Modelmaker	Jul	436
CLARKSON, Harvey P.— <i>Pencil sketch at Hard- wick, Vermont</i>	Dec	43
CLOSS, Edwin R., Architect— <i>Photograph and plans of reproduction of home of Edgar Allan Poe, constructed at Colonial Village, Upper Lake Mohawk, New Jersey</i>	Nov	52
COATE, Roland E., Architect— <i>Photographs of model of residence for Mr. and Mrs. Arthur Hornblow, Jr., Los Angeles—Alfred Weidler, Modelmaker</i>	Jul	441
COLLINS, Allen C., Architect— <i>Two perspec- tives and plans for a model house at Menlo Park, California, "Felton Gables"—Exposition Model Homes Tour, Inc.</i>	May	282
COLTER, Max— <i>Four elevations, three exterior and three interior photographs and plans of a residence for Dr. Dwight C. Ensign</i>	Jun	350—355
CONFER, Earl L., Architect— <i>An exterior and two interior photographs and plans for a De- troit home—General Electric Competition</i>	May	322—323
CONFER, Frederick L. Perspective and plans for a model house at Berkeley, California, "Park Hills"—Exposition Model Homes Tour, Inc.	May	284
Photograph of a residence model— Alfred Cuadra, Modelmaker	Jul	426
CONRAD, Theodore Two photographs of model of Edwin M. Stern residence, Briarcliff Manor, Wells & Merrill, Architects	Jan	21
Photographs of model of proposed resi- dence at Mt. Kisco, New York, Ed- ward D. Stone, Architect, Michael Rapuano, Landscape Architect	Jul	422
Photographs of models of Pittsburgh Glass House, Landefeld & Hatch, Architects	Jul	423
CONTRERAS, Carlos, of Mexico— <i>Examples of work</i>	Sep	572—573
COOK, Norman W., Architect— <i>Exterior and in- terior photograph and plans for a small house —General Electric Competition</i>	May	321
CRANE, Robert T., Architect— <i>Photographs, plans, and general view of Colonial Village, Upper Lake Mohawk, New Jersey</i>	Nov	52—54
CUADRA, Alfred— <i>Photograph of a residence model, Frederick L. Confer, Architect</i>	Jul	426
DAILEY, Gardner A., Architect— <i>Perspective and plans for a model house at Menlo Park, California, "Woodside Hills"—Exposition Model Homes Tour, Inc.</i>	May	290

DAVIDSON, George—Two murals, executed from designs by James Owen Mahoney and George Harding, for Federal Building, New York World's Fair, 1939, Howard L. Cheney, Architect	Sep	609	
DELANO & ALDRICH, Architects—Photographs of model of the Dinner Key Base of Pan American Airways—Edward T. Howes, Modelmaker	Jul	435	
DE PAOLI, Bruno—Mosaic mural for theater of Federal Building, New York World's Fair, Howard L. Cheney, Architect	Sep	608	
DESHON, Robert A.—Pencil rendering of a house designed by Daniel M. Rees, Architect	Jan	38	
DINWIDDIE, John E., Garrett Eckbo, and Albert Hill—Design for a home for Northwest—Productive Home Competition	May	314	
DITCHY-FARLEY-PERRY, Architects—An exterior and two interior photographs and plans for a Detroit home—General Electric Competition	May	324—325	
DUKELSKI, Alexis, Architect—Prize-winning design for a home for the Northeast—Productive Home Competition	May	307	
DUNNE, Edmund—Photograph of entrance to Dunne's "When Day Is Done" bar, San Francisco, showing use of Insulux Glass Block	Aug	500	
ECKBO, Garrett, John E. Dinwiddie, and Albert Hill—Design for a home for Northwest—Productive Home Competition	May	314	
EDELBAUM, Saul, Architect—Photographs of a residence model	Jul	410	
EGGERS & HIGGINS, Architects—Two renderings of New York Information Center, Pershing Square	Oct	50	
EICHENLAUB, George E.—Article, "Shelter Insurance"	Aug	525	
ELLINGTON, Douglas D., and Reginald J. WADSWORTH, Architects—Photographs of Greenbelt Community, near Washington	Sep	597—599	
EMBURY II, Aymar—Obituary for Charles Z. Klauder, written in collaboration with Henry R. Shepley	Jan	31	
EVANS, MOORE & WOODBRIDGE, Architects—Design for a home for the South—Productive Home Competition	May	313	
FAULKNER, Barry—Two mural panels for the Oregon State Capitol	Jan	28—29	
FEDERAL ARCHITECTS' EIGHTH ANNUAL EXHIBITION—Prize winning design for a U. S. Naval Medical Center	Jul	8	
FENNACY, John T., Architect—Perspective and plans for a model house at Palo Alto, California, "Flood Acres"—Exposition Model Homes Tour, Inc.	May	265	
FERRISS, Hugh Perspective study and diagram of proposed Battery-Brooklyn Bridge	Jul	453	
Pencil rendering, "Airlines Terminal," John B. Peterkin, Architect	Oct	48	
FISHER, Oscar—Article, "Construction With Plywood"	Nov	751	
FLETCHER, Theodore—Photographs of models of the Cambridge, Maryland, Yacht Club, and of a contemporary country house, Victorine & Samuel Homsey, Architects	Jul	442	
FRASER, James Earle, Sculptor—Sculpture, "Guardian of the Archives," National Archives Building, Washington, D. C.	Sep	542	
FREDERICKS, Marshall, Sculptor Two views of model of garden fountain, "Sisters"	May	261—262	
Bronzes of two clowns, "Acrobat" and "Juggler"	Oct	661	
Figures for Baboon Fountain, New York World's Fair, 1939	Oct	662—663	
Torso, bronze, in exhibition at Contemporary Arts Building, New York World's Fair, 1939	Oct	664	
FRENCH, Daniel Chester, Sculptor—Sculpture, "Lincoln" in the Lincoln Memorial	Sep	546	
FROMM, Louis—Photographs of three residence models, Noel & Miller, New York; Maxwell A. Norcross, Cleveland; and Erard A. Matthiessen, New York; Architects	Jul	444	
GANSTER, W. A., Arthur Hennighausen, and Mertz Koski—Design for a home for the South—Productive Home Competition	May	312	
GATHERCOAL, James J., Architect—Photographs of three residence models—Phillip W. Borncamp, Modelmaker	Jul	437	
GAYDOS, J.—Two renderings of country residences at Quaker Lake, Pawling, New York, Phillips Brooks Nichols, Architect	Apr	204—205	
GITHENS & KEALLY, Architects—Photographs of a model of proposed new campus buildings at Carnegie Institute of Technology—Edward T. Howes, Modelmaker	Jul	412	
GOODHART-RENDEL, S., of England—Examples of work	Sep	568—569	
GRAF, Don, and D. H. Grootenboer—Article, "A Material of Versatility"	Mar	181	
GREEN, W. Curtis, of England—Examples of work	Sep	561	
GREGORY, John, Sculptor—Two sculptured panels on Folger Shakespeare Library	Sep	576—577	
GROMME, Carl F., Architect—Perspective and plans for a model house at Brookside Meadow, San Anselmo, California, "Irish Cottage"—Exposition Model Homes Tour, Inc.	May	292	
GROOTENBOER, D. H., and Don Graf—Article, "A Material of Versatility"	Mar	181	
GRUENBAUM, Victor, Architect—Photographs of three shop fronts in Vienna, and a Fifth Avenue shop front for Lederer de Paris	Aug	498—499	
HAIBLE, W. E.—Photograph of study model of a proposed New York World's Fair exhibit, made at M. I. T.	Jul	405	
HAMLIN, Talbot F.—Critiques "Architecture of the TVA"	Nov	721	
"Architecture, People and the Bauhaus"	Jan	3	
"California Fair Houses"	May	293	
"Challenge to the Architect"	Apr	207	
"Cheers and Tears"	Jul	449	
"Housing Is Architecture"	Feb	81	
"Modern Display for Works of Art"	Sep	615	
"Restaurants and Shops"	Aug	485	
"Schools Are for Children"	Mar	131	
"Some Fair Comparisons"	Oct	641	
"Sven Markelius"	Jun	357	
"What Makes It American?"	Dec	763	
HAMMARBERG, P. H.—Perspective and plans for a model house at Berkeley, California, "Cragmont"—Exposition Model Homes Tour, Inc.	May	291	
HARBESON, John F.—Christmas card design	Feb	48	
HARDING, George—Mural for Federal Building, New York World's Fair, Howard L. Cheney, Architect	Sep	609	
HEBBELN, Erlandsen—Design for a home for the Middle West—Productive Home Competition	May	313	
HEILBORN, Carl W.—Four water colors	Jan	43—46	
HENNIGHAUSEN, Arthur, W. A. Ganster, and Mertz Koski—Design for a home for the South—Productive Home Competition	May	312	
HILL, Albert, John E. Dinwiddie, and Garrett Eckbo—Design for a home for Northwest—Productive Home Competition	May	314	
HOMSEY, Victorine & Samuel, Architects Photographs of models of the Cambridge, Maryland, Yacht Club, and of a contemporary country house—Theodore Fletcher, Modelmaker	Jul	422	
Photographs of two interiors of Associated American Artists Galleries	Sep	623—624	
HOWES, Edward T. Photographs of a model of proposed new campus buildings at Carnegie Institute of Technology, Githens & Keally, Architects	Jul	412	
Photographs of model of Metropolitan Life Insurance Company's Housing Project, Richmond H. Shreve, Chief Architect	Jul	424—425	
Photographs of model of the Dinner Key Base of Pan American Airways, Delano & Aldrich, Architects	Jul	435	

HOYT, Robert I.—Article, "World's Fair Models"	Jul	413	MAC DONALD, Earl R., Architect— <i>Perspective and plans</i> for a model house for the Montclair Realty Company, California, "Happy Valley Estates Model Home" — <i>Exposition Model Homes Tour, Inc.</i>	May	267
HUDSPETH, John B.— <i>Perspective and plans</i> for a model house in California, "Montclair Highlands"— <i>Exposition Model Homes Tour, Inc.</i>	May	273	MAC DONALD, S. L.— <i>Three photographs</i> of living room model, made at M. I. T.	Jul	405—406
HUNTER, Paul "Salesmen CAN Help Architects"	Aug	9	MAIGROT, Emile, of France— <i>Examples of work</i>	Sep	558—559
"The Architect and the House, IV"— <i>Roland E. Coate of Los Angeles</i> ...	Oct	627	MAGRUDER, Charles—Article, "San Francisco Salutes Pacifica"	Feb	65
JACOBS, Leonebel — <i>Poster</i> contributed to Church Committee for China Relief	Oct	56	MAHONEY, James Owen— <i>Mural</i> for Federal Building, New York World's Fair, 1939, Howard L. Cheney, Architect	Sep	609
JEFFRIES, P. C.— <i>Pen-and-ink drawing</i> of Republic Steel mill	Jun	404	MASSENA & DUPONT, Architects— <i>Four photographs</i> of two duPont estates near Wilmington, "Longwood" and "Nemours"	Sep	595—596
JANSSEN, Arthur D. <i>Design</i> for model house at San Mateo, California, "Lakeside"— <i>Exposition Model Homes Tour, Inc.</i>	May	280	MATERN, Rudolph A.— <i>Prize-winning design</i> for a home for the South— <i>Productive Home Competition</i>	May	308
<i>Perspective and plans</i> for a model house at Redwood City, California, "Edgewood Park"	May	288	MATTHIESSEN, Erard A., Architect— <i>Photograph</i> of a residence model— <i>Louis Fromm, Modelmaker</i>	Jul	444
JANSSEN & COCKEN, Architects— <i>Three renderings</i> and plan of main floor of office building— <i>Renderings by J. Floyd Yewell</i>	Jun	389—390	MAURY, Charles F., Architect— <i>Perspective and plans</i> for a model house at Oakland, California, "Oak Knoll Manor"— <i>Exposition Model Homes Tour, Inc.</i>	May	274
JENNEWEIN, C. Paul, Sculptor Four sculptures in Department of Justice Building, Washington, D. C. ...	Sep	574—575	MC CALLUM, William, Modelmaker, <i>Article</i> on the work of, "Models and Scotch," by Robert Dennis Murray	Jul	427
Bronze figure beside Old District Court House, Washington, D. C.	Nov	747	MC INTIRE SCHOOL OF ART AND ARCHITECTURE, UNIVERSITY OF VIRGINIA— <i>Two photographs</i> showing library and drafting room	Mar	27
JOHNSON, Irwin M., Architect— <i>Perspective and plans</i> for a model house at San Leandro, California, "New Broadmore" — <i>Exposition Model Homes Tour, Inc.</i>	May	276	MC SWEENEY, Angus, Architect— <i>Perspective and plans</i> for a model house at San Mateo, California, "Baywood Knolls"— <i>Exposition Model Homes Tour, Inc.</i>	May	268
KAHN, Albert, Architect— <i>Photograph</i> of reception room, United Air Lines office building, Chicago	Nov	16	MEEKS, E. V.— <i>Address</i> , "The Aim of the Yale School in Relation to Modern Art Education"	Feb	12
KAPP, Francis, Architect— <i>Two perspectives and plans</i> for residences for a suburban development at Scarsdale, New York— <i>Renderings by Theodore Kautzky</i>	Apr	203, 206	MERRILL, John C., and Frederick M. Wells, Architects <i>Perspective, photograph, plans, and two photographs</i> of model for a residence for Edwin M. Stern, Briarcliff Manor, New York	Jan	19—21
KAUTZKY, Theodore— <i>Two perspectives and plans</i> for residences for a suburban development at Scarsdale, New York, Francis Kapp, Architect	Apr	203, 206	<i>Two residence designs</i> for a large development on a lake front	Jan	22—23
KELLEY, H. Roy, Architect— <i>Two exterior and three interior photographs and plans</i> for a California home— <i>General Electric Competition</i>	May	318—320	MERRILL, W. Ralph— <i>Christmas card design</i> ..	Feb	48
KETCHAM, Howard, Industrial Designer— <i>Three photographs</i> of interiors of the Pan American Airways "Yankee Clipper"	Apr	56	<i>Pencil drawing</i> , "Bruges"	Dec	825
KETCHUM, Morris, Jr., and Victor Gruenbaum, Architects— <i>Photographs</i> of three shop fronts in Vienna, and a Fifth Avenue shop front for Lederer de Paris	Aug	498—499	MILLER, J. R., and Timothy L. Pfueger, Architects— <i>Photograph</i> of a model of the George Washington High School, San Francisco	Jul	442
KNEBEL, Herman <i>Photographs</i> of two models of a house for Charles D. Upton, Middlebury, Connecticut, <i>Cameron Clark</i>	Jul	408—409	MILLES, Carl, Sculptor— <i>Model</i> for sculpture, "The Pony Express," for the A. T. & T. Building, New York World's Fair, 1939, Voorhees, Gmelin & Walker, Architects	Jan	27
<i>Photographs</i> of model of living room interior and a residence model, <i>Cameron Clark, Architect</i>	Jul	436	MITCHELL, James H.— <i>Perspective and plans</i> for a model house in the Redwood District, California, "Belle Haven City"— <i>Exposition Model Homes Tour, Inc.</i>	May	269
KOSKI, Mertze, W. A. Ganster, and Arthur Hennighausen— <i>Design</i> for a home for the South— <i>Productive Home Competition</i>	May	312	MOHOLY-NAGY, L., E. A. ADAMS, and E. BISSANTZ, <i>Photograph</i> of,	Jul	14
LABELLE, Henri S., of Canada— <i>Examples of work</i>	Sep	570	MORRIS, Edwin Bateman — <i>Article</i> , "Six-O'Clock Architecture"	Sep	601
LANDEFELD & HATCH, Architects— <i>Photographs</i> of models of Pittsburgh Glass House— <i>Theodore Conrad, Modelmaker</i>	Jul	423	MORRIS, Lawrence K.— <i>Cemetery memorial</i> ..	Apr	28
LAWSON, John S., Architect— <i>Two exterior and one interior photographs and plans</i> for a Palm Beach home— <i>General Electric Competition</i> ..	May	316—317	MURRAY, Robert Dennis "Concrete Virtues"	Apr	213
LICHTY, S. Kendrick, Architect— <i>Perspective and plans</i> of a residence for George L. Egolf at Pottstown, Pennsylvania	Jun	356	"Models and Scotch"	Jul	427
LOEWY, Raymond, Industrial Designer— <i>Two photographs</i> of interiors for the "S.S. Panama" of Panama Railway Steamship Line, <i>George Sharp, Naval Architect</i>	Jun	48	NARBETT, Keith O., Architect— <i>Perspective and plans</i> for a model house at El Cerrito, California, "Mira Vista" — <i>Exposition Model Homes Tour, Inc.</i>	May	271
LOUGEE, E. F.— <i>Article</i> , "Plastics for Architecture"	Jun	395	NEUTRA, Richard, Architect— <i>Photograph</i> of seaside terraces of Albert Lewin beach house, Santa Monica, California	Aug	10
LYONS, John C., Architect— <i>Exterior photograph and plans</i> for a Marblehead, Massachusetts, home— <i>General Electric Competition</i>	May	328	NICHOLS, Phillips Brooks, Architect— <i>Two perspectives and plans</i> for country residences at Quaker Lake, Pawling, New York— <i>Renderings by J. Gaydosh</i>	Apr	204—205
			NOBBS, Percy E., of Canada— <i>Examples of work</i>	Sep	571

NOEL & MILLER, Architects— <i>Photograph of a residence model—Louis Fromm, Model-maker</i>	Jul	444	SILVERMAN, Edwin H.— <i>Article, "Architecture Is a Business"</i>	Dec	780
NORCROSS, Maxwell A., Architect— <i>Photograph of a residence model—Louis Fromm, Model-maker</i>	Jul	444	SIMON, J. Ormsbee— <i>Pencil sketch made at Harvard University</i>	Mar	66
OLSON, Albert E., Architect— <i>Perspective and plans for a model house on Treasure Island, California, "Johns-Manville 'triple insulated' Guildway Home"—Exposition Model Homes Tour, Inc.</i>	May	265	SMITH, HINCHMAN & GRYLLES, Architects— <i>Illustrated article on The Rackham School of Graduate Studies</i>	Mar	141—156
OVERTURE, Harrison John— <i>Perspective rendering of Architect's house, George Wellington Stoddard, Architect</i>	Apr	238	SPENCER, H. Alanson <i>Pencil sketch, "Mexican Village"</i>	Sep	36
PARKER, Stanley B., and William T. Aldrich, Architects— <i>Perspective, plan, and axonometric views of a house at Wellingsley, Plymouth</i>	Jan	24—26	<i>Pencil sketch, "San Pedro Docks"</i>	Oct	22
PEASLEE, Horace W.— <i>Article, "Streamlined Specifications"</i>	Aug	533	SPROULE, J. R., Architect— <i>Prize-winning design for a home for Northwest—Productive Home Competition</i>	May	311
PEDERSEN, Sverre, of Norway— <i>Examples of work</i>	Sep	560	STACKPOLE, Ralph, Sculptor— <i>Sculpture, "Pacifica," San Francisco Fair</i>	Feb	77
PETERKIN, John B., Architect— <i>Perspective of "Airlines Terminal," New York City—Rendering by Hugh Ferriss</i>	Oct	48	STEELE, George S., Architect— <i>Perspective and plans of a house</i>	Apr	240
PFLUEGER, Timothy L., and J. R. MILLER, Architects— <i>Photograph of a model of the George Washington High School, San Francisco</i>	Jul	442	STEWART, Albert, Sculptor— <i>Garden sculpture, "Mountain Lions," for Federal Building, New York World's Fair, Howard L. Cheney</i>	Sep	608
PLUMLEY, Richard G.— <i>Article, "The Keying of Locks"</i>	Dec	821	STODDARD, George Wellington, Architect— <i>Perspective of Architect's house—Rendering by Harrison John Overturf</i>	Apr	238
POWERS, Elinor— <i>Two pen-and-ink drawings</i>	Apr	197—198	STONE, Edward D., Architect— <i>Photographs of model of proposed residence at Mt. Kisco, New York—Theodore Conrad, Modelmaker</i>	Jul	422
PRICE, Chester B.— <i>Perspective study and diagram of the proposed Battery-Brooklyn Bridge</i>	Jul	452	STONER, Harold G., Architect <i>Perspective and plans for a model house at San Anselmo, Marin County, California, "Sleepy Hollow"—Exposition Model Homes Tour, Inc.</i>	May	277
RASKIN, Eugene <i>"Ah, Jobless Youth!"</i>	Jan	37	<i>Perspective and plans for a model house in California, "Lakeside"</i>	May	281
<i>"Cerebrationism and Vacuotechnology"</i>	Dec	791	TANTAU, Clarence, Architect <i>Perspective and plans of a model house at Berkeley, California, "Bayshore Terrace"—Exposition Model Homes Tour, Inc.</i>	May	270
<i>"Is Architecture Going to the Bauhaus?"</i>	Apr	237	<i>Perspective and plans for a model house at Pasatiempo, California, "Santa Cruz Host Home"—Exposition Model Homes Tour, Inc.</i>	May	275
REBORI, Andrew, Architect— <i>Plot plans and photographs of two Chicago houses</i>	Dec	826	TAYLOR, A. D. <i>Article and Comparative Details "Stonework for Walls"</i>	Jan	47—56
REID, Kenneth <i>"Post-Bauhaus German Design"</i>	Jan	11	<i>Photograph and two sketches used as illustrations for the Forest Hill Park Report</i>	Apr	62
<i>"Again the Stock Plan"</i>	May	263	TEAGUE, Walter Dorwin, Designer— <i>Photographs of State Reception Rooms of Federal Building, New York World's Fair, Howard L. Cheney, Architect</i>	Sep	610—614
<i>"Architectural Models"</i>	Jul	407	TENNEY, Alice McNair— <i>Two fresco paintings</i>	Mar	64
<i>"Design in TVA Structures"</i>	Nov	691	THAYER, Oscar R., Architect, and Clemens Friedell, Designer— <i>Perspective and plans for a model house in California, "Millbrae Highland"—Exposition Model Homes Tour, Inc.</i>	May	289
RÉTHI, Lili— <i>Two pencil drawings, "Holland House" and Danish Railway Bridge</i>	Oct	671—672	TOGNELLI, P. O., Sculptor— <i>Sculptured Figurehead in Court of Seven Seas, San Francisco Fair</i>	Feb	79
RICHARDS, Harper, Designer— <i>Interior photograph of new offices of U. S. Plywood Co.</i>	Feb	52	TRAPET, Maurice— <i>Photograph of Insulux Glass Block front of the "Downtownner" bar, Los Angeles</i>	Aug	500
RICKARD, Greville— <i>Christmas card design</i>	Feb	48	VAN DE VELDE, Henry, of Belgium— <i>Examples of work</i>	Sep	564—565
RIEHL, Helmut— <i>Rendering of "A Doctor's Residence"</i>	Apr	24	VOORHEES, WALKER, FOLEY & SMITH, Architects— <i>General Electric Building, New York World's Fair—Three photographs, showing Anaconda Copper Wall Panels</i>	Apr	52
RIPLEY, Hubert G.— <i>Article, "Of Snails and Mice and Everything Nice"</i>	Nov	745	WADSWORTH, Reginald J., and Douglas D. ELLINGTON, Architects— <i>Photographs of Greenbelt Community, near Washington</i>	Sep	597—599
ROSE, James C. <i>"Articulate Form in Landscape Design"</i>	Feb	98	<i>Washington Mall, 1939—Map</i>	Sep	555
<i>"Landscape Models"</i>	Jul	438	WEESE, Harry— <i>Prize-winning design for a home for Mid-West—Productive Home Competition</i>	May	309
<i>"Plant Forms and Space"</i>	Apr	227	WEIDLER, Alfred— <i>Photographs of model of residence for Mr. and Mrs. Arthur Hornblow, Jr., Los Angeles, Roland E. Coate, Architect</i>	Jul	441
<i>"Why Not Try Science?"</i>	Dec	777	WELKER, John K., Architect— <i>Elevation and plans of a small house</i>	Apr	64
SATER, Miles— <i>Lithograph, "LaSalle Street Canyon"</i>	Jan	30			
SAVERY, SCHEETZ & GILMOUR, Architects— <i>Elevation and plans of a "House by the Sea," at Beach Haven, N. J.</i>	Apr	239			
SCHOONMAKER, Eugene, Sculptor— <i>Bronze for Federal Building, New York World's Fair, 1939, Howard L. Cheney, Architect</i>	Sep	608			
SCHWARZ, Frank H.— <i>Detail of mural panel and two mural panels for Oregon Capitol</i>	Jan	2, 28—29			
SEIBOLD, Maximilian— <i>Etching, "Via di Leonardo"</i>	Apr	211			
SHARPS, Leo J.— <i>Perspective and plans for a model house at Burlingame, California, "Oak Grove Manor"—Exposition Model Homes Tour, Inc.</i>	May	272			
SHEPLEY, Henry R.— <i>Obituary for Charles Z. Klauder, written in collaboration with Aymar Embury II</i>	Jan	31			
SHREVE, Richmond H., Architect— <i>Photographs of model of Metropolitan Life Insurance Company's Housing Project—Edward T. Howes, Modelmaker</i>	Jul	424—425			

WELLS, Frederick M., and John C. MERRILL, Architects			
Perspective, photograph, plans, and two photographs of model for a residence for Edwin M. Stern, Briarcliff Manor, New York	Jan	19—21	
Two residence designs for a large development on a lake front	Jan	22—23	
WHITE, Theo— <i>Lithograph</i> , "Jefferson's Capitol"	Sep	58	
WHITE & WEBER, Architects— <i>Two exterior and two interior photographs and plans</i> for a Highland Park, Illinois, home— <i>General Electric Competition</i>	May	326—327	
WHITEHOUSE & PRICE, Architects— <i>Exterior photograph and plans</i> for a small home— <i>General Electric Competition</i>	May	315	
WILLS, Royal Barry			
"The Approach to Practice"	Apr	199	
"Bolster for Your Arguments"	Jun	343	
WILLIAMS, J. Scott— <i>Quarter-size cartoon for ferro enamel mural</i> for the Shelter Building, New York World's Fair, 1939	Mar	186—187	
WILLIAMS, Paul R.— <i>Christmas card design</i>	Feb	48	
WORLEY, Lois, and William W. Caudill			
<i>Prize-winning design</i> for a home for Southwest— <i>Productive Home Competition</i>	May	310	
<i>Design</i> for a home for Southwest— <i>Productive Home Competition</i>	May	314	
WRIGHT, Frank Lloyd, Architect— <i>Photograph of model</i> of the Robie House in the 1938 "American Art Exhibition," Paris— <i>George Loyd Barnum, Modelmaker</i>	Jul	426	
WURSTER, William Wilson, Architect			
Perspective and plans for a model house at Kentfield, California, "Kent Woodlands" — <i>Exposition Model Homes Tour, Inc.</i>	May	279	
Perspective and plans for a model house at Belvedere, California, "Belvedere Island"	May	286	
Perspective and plans for a model house in California	May	287	
Photographs of three models of proposed Sorority House at University of California, Thomas D. Church, Landscape Architect	Jul	411	
WYETH, Nathan C.— <i>Article</i> , "Notes on the New Municipal Center"	Sep	579	
YEWELL, J. Floyd— <i>Three renderings and plan of main floor of office building</i> , Janssen & Cocken, Architects	Jun	389—390	
ZORTHIAN, Jiryar Hamperzoom— <i>Overmantel mural</i> for the library of a boys' school	Feb	12	

DATA SHEETS, THE—Don Graf

Amateur Home Movie Theater (1 and 2)	Feb	110
Art and Mechanical Drawing	Mar	179
1939 Automobile Dimensions	Apr	242
"Bar-Ray" System of X-Ray Protection	Oct	44
Canvas Roofing	Jun	393
Cast Iron Radiators	Dec	817
Coal Storage Bin of Wood	Sep	67
Colors of Decorative Plywoods	Nov	48
Details of a Milk House	Dec	817
D. H. Window with 100% Opening	Feb	111
Dimensions of Show Windows (1 and 2)	Aug	530
Dimensions of Show Windows (3)	Aug	531
Douglas Fir Plywood	Nov	48
Economical Amateur Darkroom	May	304
Electrical Wiring Adequacy	Jul	459
Filling Station on Inside Lot	Sep	66
Filling Station on Corner Lot	Sep	67
Flagstone Paving (1 and 2)	Dec	818
Funeral Home Plan Requirements	Apr	242
Gasoline Filling Station Requirements	Sep	66
Land, Linear and Misc. Measure	Jan	40
Lead and Wood Panels for X-Ray Protection	Oct	45
Metric Weights and Measure	Jan	41
Minimum Electrical Conveniences (1)	Jul	458
Minimum Electrical Conveniences (2)	Jul	459
Minimum Glass Areas for Rooms	May	305
NBFU Rules on Gasoline Storage	Jul	458

No Weight on D. H. Window Mullion	Feb	111
Physical Education	Mar	178
Planning the Farmstead	Nov	49
Plaster Grounds for Baseboards	Apr	243
Plaster Grounds for Trim	May	305
Portable Chairs Clearing and Storage	Jun	392
"Ray-Proof" System of X-Ray Protection	Oct	44
R. C. Slab fc=800, fs=18,000	Nov	49
Science Laboratories	Mar	179
Seating Capacity with Portable Chairs	Jun	392
Sizes of Tableware	May	304
Small Store Planning Principles	Aug	531
Solid, Dry and Liquid Measure	Jan	40
Stucco Over Old Clapboard Walls	Jun	393
Union Wage Rates	Mar	178
U. S. and British Weights	Jan	41
Various Systems of X-Ray Protection	Oct	45
Wood Shingle Sidewalls	Apr	243

DETAILS, COMPARATIVE, SELECTED

Bridge Rails	Nov	739—744
Built-in Furniture	Mar	161—168
Built-in Radios	Oct	665—670
Covered Passages	Feb	101—108
Flat Roof Overhangs	Apr	231—236
Kitchens	May	297—302
Modelmaking Shops	Jul	445—448
Retail Fronts	Aug	501—508
Selected Details	Dec	809—816
Stonework for Walls	Jan	47—56
TVA Details	Nov	733—738
Uses of Glass	Jun	367—372

MONOGRAPH SERIES, THE

"Entrance Halls and Stairways," by Frank Chouteau Brown	Apr	245—260
"Haskell Dwelling, West Gloucester, Massachusetts, The William," by Frank Chouteau Brown	Feb	113—128
"Some Colonial Wall Cabinets and Kitchen Dressers," by Frank Chouteau Brown	Jun	373—388
"Some Examples of Period Windows, With Details of Their Interior Treatment," by Frank Chouteau Brown	Dec	793—808
"Some Low Mantels and Fireplace Enframements," by Frank Chouteau Brown	Oct	673—688
"Wentworth Mansion, The Col. Paul," by Frank Chouteau Brown	Aug	509—524

OBITUARIES

CORNFELDT, Charles C.	Jul	58
HEWITT, Edwin H.	Sep	60
KLAUDER, Charles Z., 1872-1938— <i>Obituary</i> by Henry R. Shepley and Aymar Embury II	Jan	31
LONG, Frank B.	Nov	24
MANN, George R.	May	64
MUNDIE, W. B.	May	64
MURCHISON, Kenneth M.	Jan	35
POND, Irving Kane, by Arthur Waltersdorf	Nov	22
POPE, Lester Bristol, by Arthur L. Guptill	Feb	25
PRICHARD, Edward Humphreys	Dec	41
SNYDER, Frank M.	Apr	31
WAID, D. Everett	Nov	24
WEBSTER, Albert E.	May	64

PLATES

ETCHINGS, LITHOGRAPHS, ETC.

CHAMBERLAIN, Samuel— <i>Six etchings of Colonial Williamsburg</i>		
"The Governor's Palace"		
"Raleigh Tavern"		
"The Apothecary's Shop"		
"First Capitol of Virginia Colony"		
"The Public Gaol"		
"Bruton Parish Church"	Sep	589—594
SATER, Miles— <i>Lithograph</i> , "LaSalle Street Canyon"	Jan	30
SEIBOLD, Maximilian— <i>Etching</i> , "Via di Leonardo"	Apr	211
WHITE, Theo— <i>Lithograph</i> , "Jefferson's Capitol"	Sep	58

PEN AND PENCIL DRAWINGS

BAILEY, Whitman— <i>Pencil sketch</i>	Aug	538
BERTKAU, William— <i>Carbon pencil sketch</i>	Nov	15
BISHOP, A. Thornton— <i>Pencil sketch</i>	Mar	58
CLARKSON, Harvey P.— <i>Pencil sketch at Hardwick, Vermont</i>	Dec	43
JACOBS, Leonebel— <i>Poster contributed to Church Committee for China Relief</i>	Oct	56
JEFFRIES, P. C.— <i>Pen-and-ink drawing of Republic Steel mill</i>	Jun	404
MERRILL, W. Ralph— <i>Pencil drawing, "Bruges"</i>	Dec	825
POWERS, Elinor— <i>Pen drawings</i>	Apr	197—198
RETHI, Lili— <i>Two pencil drawings, "Holland House" and Danish Railway Bridge</i>	Oct	671—672
SIMON, J. Ormsbee— <i>Pencil sketch made at Harvard University</i>	Mar	66
SPENCER, H. Alanson <i>Pencil sketch, "Mexican Village"</i>	Sep	36
<i>Pencil sketch, "San Pedro Docks"</i>	Oct	22

RENDERINGS

DESHON, Robert A.— <i>Pencil rendering of a house designed by Daniel M. Rees, Architect</i>	Jan	38
FERRISS, Hugh <i>Perspective study and diagram of proposed Battery-Brooklyn Bridge</i>	Jul	453
<i>Pencil rendering, "Airlines Terminal," John B. Peterkin, Architect</i>	Oct	48
GAYDOSH, J.— <i>Two renderings of country residences at Quaker Lake, Pawling, New York, Phillips Brooks Nichols, Architect</i>	Apr	204—205
KAUTZKY, Theodore— <i>Two renderings of residences for a suburban development at Scarsdale, New York, Francis Kapp, Architect</i>	Apr	203, 206
OVERTURF, Harrison John— <i>Perspective rendering of Architect's house, George W. Stoddard, Architect</i>	Apr	238
PARKER, Stanley B., and William T. Aldrich, Architects — <i>Perspective, plan, and axonometric views of a house at Wellingsley, Plymouth</i>	Jan	24—26
RIEHL, Helmut— <i>Rendering of "A Doctor's Residence"</i>	Apr	24
YEWELL, J. Floyd— <i>Three renderings and plan of main floor of office building, Janssen & Cocken, Architects</i>	Jun	389—390

SCULPTURE

CADORIN, Ettore— <i>"Evening Star" in Court of the Moon, San Francisco Fair</i>	Feb	75
CHENEY, Warren— <i>Seven examples, including figures for the Teamsters' Union Hall, Oakland, California, John B. Anthony, Architect</i>	Mar	157—160
FRASER, James Earle— <i>"Guardian of the Archives," National Archives Building, Washington, D. C.</i>	Sep	542
FREDERICKS, Marshall <i>Two views of model of a garden fountain, "Sisters"</i>	May	261—262
<i>Bronzes of two clowns, "Acrobat" and "Juggler"</i>	Oct	661
<i>Figures for Baboon Fountain, New York World's Fair, 1939</i>	Oct	662—663
<i>Torso in bronze, exhibited at Contemporary Arts Building, New York World's Fair</i>	Oct	664
FRENCH, Daniel Chester — <i>"Lincoln" in Lincoln Memorial</i>	Sep	546
GREGORY, John— <i>Two panels on Folger Shakespeare Library</i>	Sep	576—577
JENNEWEIN, C. Paul <i>Four figures in Department of Justice Building</i>	Sep	574—575

<i>Bronze beside Old District Court House, Washington, D. C.</i>	Nov	747
MILLES, Carl— <i>Model for "The Pony Express," for A. T. & T. Building, New York World's Fair, 1939, Voorhees, Gmelin & Walker, Architects</i>	Jan	27
SCHOONMAKER, Eugene — <i>Bronze for Federal Building, New York World's Fair, Howard L. Cheney, Architect</i>	Sep	608
STACKPOLE, Ralph—"Pacifica," San Francisco Fair	Feb	77
STEWART, Albert — <i>Garden group, "Mountain Lions," for Federal Building, New York World's Fair</i>	Sep	608
TOGNETTI, P. O.— <i>Figurehead in Court of Seven Seas, San Francisco Fair</i>	Feb	79

PORTFOLIOS, SPECIAL SECTIONS

"Colonial Williamsburg," six etchings, by Samuel Chamberlain <i>"The Governor's Palace"</i> <i>"Raleigh Tavern"</i> <i>"The Apothecary's Shop"</i> <i>"First Capitol of Virginia Colony"</i> <i>"The Public Gaol"</i> <i>"Bruton Parish Church"</i>	Sep	589—594
"International Congress of Architects," photographs of the work of ten leaders of the, <i>Emile Maigrot, France; Sverre Peder- sen, Norway; W. Curtis Green, Eng- land; Alberto Calza Bini, Italy; Henry Van de Velde, Belgium; Uno Aahren, Sweden; H. S. Goodhart- Rendel, England; Henri S. Labelle and Percy E. Nobbs, Canada; and Carlos Contreras, Mexico</i>	Sep	558—573
"Rackham School of Graduate Studies, The,"— illustrated article, <i>Smith, Hinchman & Grylls</i>	Mar	141—156
Sculpture, by Warren Cheney, Seven sculptures, including figures for the Teamsters' Union Hall, Oakland. <i>John B. Anthony, Architect</i>	Mar	157—160
Sculpture, by Marshall Fredericks <i>Bronzes of two clowns, "Acrobat" and "Juggler"</i> <i>Figures for Baboon Fountain, New York World's Fair, 1939</i> <i>Torso, bronze, in exhibition at Con- temporary Arts Building, New York World's Fair, 1939</i>	Oct	661—664
"Stouffer's Restaurant," <i>Dwight James Baum</i>	Aug	470—484

THRESHING FLOOR, THE

ALBERT, Jack— <i>Letter</i>	Sep	20
ARMSTRONG, Harris, Architect— <i>Letter</i>	Jul	20
BENEDICT, Eli, Architect— <i>Letters</i>	Mar	175
BRIGGS, John T., Architect— <i>Letter</i>	Jan	63
CHURCHILL, Henry S., Architect— <i>Letter</i>	Jul	21
CSOLKOVITS, Eugene— <i>Letter</i>	Jan	63
DE BREZENI, Elizabeth— <i>Letter</i>	Sep	19
FAVROT, H. Mortimer, Architect— <i>Letter</i>	Sep	21
FREEHOF, Mortimer E., Architect— <i>Letter</i>	Mar	173
GOODMAN, Michael, Architect— <i>Letter</i>	Jul	19
KEEFE, Charles S., Architect— <i>Letter</i>	Jul	20
KIRK, Charles L.— <i>Letter</i>	Jan	64
KOCH, Richard— <i>Letter</i>	Mar	169
LAWRENCE, Ellis F., Architect— <i>Letters</i>	Jan	58
LEGG, W. Dorr, Landscape Architect— <i>Letter</i>	Mar	169
LURIE, Erwin M., C. E.— <i>Letter</i>	Jul	19
MATHER, Alan— <i>Letter</i>	Jan	59
MC RORTIE, W. M.— <i>Letter</i>	Jul	22
MELLER, Charles Francis— <i>Letter</i>	Mar	172
PIPPIN, Paul— <i>Letter</i>	Jan	61
POGGI, C. Godfrey, Architect— <i>Letter</i>	Sep	22
ROBERTSON, Howard M.	Sep	19
RUSSELL, H. A.— <i>Letter</i>	Jan	60
SYMONS, A. J.— <i>Letter</i>	Jan	62
ULRICH, R. L.— <i>Letter</i>	Mar	171
VERNAM, Harold Draper— <i>Letter</i>	Mar	170
WALTON, Alice, Architect— <i>Letter</i>	Jul	21
WORMSER, F. E.— <i>Letter</i>	Jan	57
	Sep	22